

# MISSION: IMPOSSIBLE

## "THE TOWN"

Prod. #60046

Written by  
Sy Salkowitz

December 20, 1967  
FINAL DRAFT

PRODUCER: JOSEPH GANTMAN

EXEC. PRODUCER: BRUCE GELLER

MISSION: IMPOSSIBLE

"THE TOWN"

FADE IN:

- 1 EXT. DESERT HIGHWAY - DAY 1
- ESTABLISH an open car driving along at a smart pace. PHELPS is at the wheel. We can see hunting gear in the back seat.
- 1A ANOTHER PART OF THE HIGHWAY - DAY 1A
- As Phelps drives past.
- 1B ANOTHER PART OF THE HIGHWAY - DAY 1B
- Phelps driving.
- 2 EXT. SMALL TOWN STREET - DAY 2
- The typical Western small town, with some businesses on either side of the highway that becomes a short "Main Street". Phelps drives into the town and stops at a gas station.
- 3 CLOSER ANGLE 3
- As WILLIAMS, the gas station attendant, comes out of his small office and approaches Phelps. He's a long, lanky, pleasant man in his mid-forties. He grins at Phelps.
- WILLIAMS  
Howdy! What'll it be? Gas? Oil?  
Water?...or just plain conversation?
- Phelps gets out of the car, stretching his legs.
- PHELPS  
All four...and would you check  
the radiator? It's heating up.
- WILLIAMS  
Sure will... Probably needs to  
be flushed. Desert driving does  
it.

(CONTINUED)

3 CONTINUED:

3

Phelps checks his watch, then smiles at Williams.

PHELPS

Take care of it for me, will you?  
I'd hate to get stuck going up  
the mountain.

WILLIAMS

(grinning)  
Figured that's where you was going.  
Deer season brings people from all  
over. Usually come in groups,  
though.

PHELPS

(nods)  
I'm meeting someone at the lodge...  
anyplace I can get a cold drink?

WILLIAMS

(indicates)  
Over to the pharmacy.

PHELPS

I'll be back in a few minutes.

He walks toward the pharmacy... it's quite nearby.

4 ANGLE ON PHARMACY

4

The sign says it's a pharmacy, also a soda fountain,  
also a notions shop. Phelps walks to the door of the  
place and enters.

5 INT. PHARMACY - DAY

5

The typical small town independent pharmacy that carries  
everything there might be a chance to sell. Phelps  
enters and slides onto a stool at the fountain. A BELL  
has JINGLED as he opened the screen door, and now a  
pretty young girl in her teens comes from the back  
room, smiling sweetly at him. She is GINA, and runs  
the fountain.

GINA

Hi.

PHELPS

(smiling)  
Hi. I'd like something cold and  
wet and not too sweet.

(CONTINUED)

5 CONTINUED:

5

GINA  
(thinks)  
I'll make you my special.

She starts to mix a soft drink and add the ice etc.  
Phelps watches her at work.

6 OMIT

6

7 ANGLE ON DOOR

7

As it opens, the BELL JINGLING again. MARTY and JAN come in. They're in their late twenties ... fairly well dressed ... "City Dressed" ... out of keeping with the rest of the small town. Marty carries a suitcase which he rests on the floor near the prescription counter, and they stand there smiling at Gina.

MARTY  
Is the prescription ready, Gina?

GINA  
Uh huh ... Doc left it in the back.  
I'll get it.

She hands Phelps his drink, smiles at him, and hurries to the back room. Marty and Jan look at Phelps, give him a warm and friendly smile which he returns, then they turn to Gina who has come back with a small wrapped package.

8 ANOTHER ANGLE

8

As Jan takes the package.

MARTY  
Put it on our charge, okay?

GINA  
Sure.- Have a good trip ...

JAN  
We will...

Jan opens her purse to put the prescription inside and turns to leave at the same time.

- 9 CLOSER ANGLE 9
- As Jan trips over the suitcase Marty had put on the floor. She falls forward, the prescription flying out of her hands and smashing on the floor, the suitcase flying open at the same time.
- 9A CLOSE ON SUITCASE 9A
- A bellhop's uniform spills out and we can see the embroidered legend over the pocket:
- REGENT HOTEL  
LOS ANGELES
- 10 ANGLE ON PRESCRIPTION 10
- A large PUFF of BLUE MIST comes from the smashed bottle ... and starts to fill the room.
- 11 ANGLE ON JAN 11
- Who starts to reel from the escaping gas.
- MARTY  
(shouts)  
Let's get out of here!
- Gina comes flying around the counter and both she and Marty grab Jan ... pushing her out the front door ... all of them including Phelps are coughing from the gas. Phelps covers his face with a handkerchief and gets out with them, trying to help with Jan who is almost unconscious.
- 12 EXT. PHARMACY - DAY 12
- As Phelps, Marty, Jan, and Gina come tumbling out.
- 13 OMIT 13
- 14 OMIT 14
- 15 ANGLE ON PHELPS 15
- As he turns to Jan, who is about to keel over.

(CONTINUED)

15 CONTINUED:

15

PHELPS

(beat)

You'd better get this lady to a doctor.

MARTY

(staring)

Yeah.

A small crowd gathers, including a DEPUTY SHERIFF and Williams from the gas station. Phelps takes a last look at Jan, then starts to leave the group, saying to Williams:

PHELPS

(to Williams)

My car ready yet?

16 ANGLE FAVORING WILLIAMS

16

who looks at Phelps carefully ... sensing that Phelps is suspicious.

WILLIAMS

I don't think so.

PHELPS

Will it take much longer?

WILLIAMS

(beat)

Uh huh. Quite awhile.

Williams takes the Deputy aside.

WILLIAMS

I don't know what this man is thinking ... but maybe he's thinking too much.

He nods to the Deputy ... who removes his pistol from its holster and crosses over to Phelps side.

DEPUTY

Okay, mister, come along.

PHELPS

(appraising)

Come along where!

DEPUTY

Where I point you. Move.

Phelps turns to look at the small crowd of people ... including young Gina.

17 ANGLE ON CROWD 17  
 Their blank expressionless faces.

18 ON PHELPS 18  
 Tense and reacting to the expressionless crowd ... he is taken by Williams and the Deputy as the others bend to the now unconscious Jan.

STRAIGHT CUT TO:

19 INT. HUNTING LODGE - DAY 19  
 ROLLIN, dressed in hunting clothes, is at the desk talking to the desk clerk. It's a rustic lodge that specializes in hunters.

ROLLIN  
 (concerned)  
 Are you sure there haven't been any calls?

DESK CLERK  
 Yes sir, I'm sure.  
 (looks at memo)  
 Mr. Phelps? Well, he didn't call. You think he's not coming? I got people who want that room ...

ROLLIN  
 Hold onto the room ... I'm sure he'll be here...

DESK CLERK  
 Maybe he's stuck on the road somewhere. Lotta city cars have trouble getting up here.

ROLLIN  
 (accepting)  
 I'm going back to look for him. Save some dinner for us if we're late.

He turns and leaves, the Desk Clerk looking after him.

STRAIGHT CUT TO:

20 INT. BARN - DAY

20

A group of people are seated in the front pews, listening intently. DOC stands before them on a small raised platform, lecturing.

DOC

Marty and Jan will check into the hotel, then wait for the subject to come to his own room. The importance of this assignment should be obvious to all of you, but I want to emphasize it. The subject must be killed to discourage anyone else from defecting. Now Jan's part is to get into the subject's room...

Doc suddenly looks toward the back of the church and stops talking.

20A DOC'S POV - THE BACK OF THE CHURCH

20A

Phelps is standing there covered by the Deputy and Williams.

20B BACK TO SCENE

20B

DOC

(turning to one  
of the men  
seated)

Take over.

Doc comes down and starts walking toward the back of the church, great concern on his face. The INSTRUCTOR who takes his place, picks up where Doc left off.

INSTRUCTOR

Jan will gain entrance to the subject's room easily enough. She'll be dressed as a chambermaid and will get past the police guard. The spray she will use will render the subject unconscious for at least an hour ... as soon as he's hit ... she'll leave. Then it's up to Marty.

21 ANGLE ON BACK OF BARN

21

Phelps is standing there, covered by the Deputy and Williams. Doc stands before him, staring at him. Williams speaks quietly.

(CONTINUED)



WILLIAMS

... we thought it best to bring him to you.

DOC

(looks at watch)

All right ... but I'd better mix up some new stuff for Jan first or they'll be off the schedule.

DEPUTY

What about him, Doc? Shall we arrange an accident?

Doc studies Phelps for a moment, then shakes his head.

DOC

If he's on his way up to Mount Claymore, chances are somebody's waiting for him.

(to Phelps)

True?

Phelps doesn't answer.

WILLIAMS

So what? If they trace him back here ... his car went off the road. Too much sun, poor fella.

DOC

(deep in thought)

I'd just as soon not have anyone poking around while Marty and Jan are gone. It would be pretty hard to establish their alibi if they need one.

Doc looks up at Phelps and smiles.

DOC

There's a way to keep him on ice. Take him over to my office ... I'll meet you there after I get Marty and Jan on their way.

Williams nods, and prods the silent Phelps to get moving. Phelps does, but looks at the Instructor as he goes out.

who continues the seminar.

(CONTINUED)

21A CONTINUED:

21A

## INSTRUCTOR

The usual final signals will maintain.  
Marty will phone Doc at exactly five  
o'clock tomorrow and be given green  
for go -- or, if we've received other  
instructions, yellow for hold, or red  
for cancel...

21B EXT. HIGHWAY - DAY 21B

Rollin driving down the mountain.

21B EXT. SMALL GAS STATION - DAY 21B

Rollin talking to the ATTENDANT. We do not hear them,  
but the attendant shakes his head no, and Rollin pulls  
away.

21C SMALL TOWN - DAY 21C

Rollin looking at town to see if he can spot car ...  
we are SHOOTING PAST him to see his POV, as he slows  
the car and sees nothing at all...

22 EXT. GAS STATION - DAY 22

As Rollin pulls his car into the station. Williams  
comes out of the office, smiling at him. We can see  
Phelps' parked car.

## WILLIAMS

Howdy. What'll it be? Gas? Oil?  
Water? ... or just plain  
conversation? I'm happy to supply  
any of them.

Williams stands smiling looking at Rollin, leaning  
nonchalantly against the gas pump.

## ROLLIN

(concerned)

That car over there ... can you  
tell me where the owner is?

Williams doesn't blink an eyelash in reaction.

## WILLIAMS

You know him? He a friend o' yours?

22A CLOSE ON WILLIAMS HAND

22A

Without a pause in the conversation, Williams fingers reach a small button on the gas pump, and he starts to press it as though he is ringing a doorbell. We hear no sound but Williams' voice.

WILLIAMS VOICE

Boy, Doc's sure gonna be glad you showed up.

22B ANGLE ON ROLLIN AND WILLIAMS

22B

As Rollin presses his questions.

ROLLIN

Doc?

WILLIAMS

Your friend ... he got sick. Sitting right there in his car where you are now. Just plain keeled over. He's at Doc's place right now.

ROLLIN

Where's that?

WILLIAMS

That big house next to the pharmacy...

(beat)

I filled his car with gas and never did get paid...

Rollin slips the car into gear, pulls out of the station, heading for the house.

23 ANOTHER ANGLE

23

as Williams watches Rollin go -- then presses the button again.

24 INT. DOC'S OFFICE - DAY

24

Doc is in his office washing his hands. Alert, he listens to a BUZZER RINGING... in the same pattern as Williams was pushing the button. It stops and Doc goes on washing his hands. Rollin comes into the office behind him.

(CONTINUED)

DOC

(sees him)

Yes, sir, what can I do for you?

ROLLIN

I was told my friend was here.  
Ill. His name is Phelps.

DOC

(relieved)

Well I'm glad somebody showed up.  
Went through his things to see who  
I could call, but I couldn't find --

ROLLIN

(overlapping)

What do you mean you went through  
his things?

DOC

Had to. The man can't talk.

ROLLIN

Well, what's wrong with him? How  
serious is it?

Doc waves Rollin to a chair, but Rollin is too agitated  
to sit. Doc himself tiredly drops into a chair.

DOC

Very serious, Mr...?

ROLLIN

Hand.

DOC

Mr. Hand ... your friend is  
suffering from Aphasia ... a  
stroke.

ROLLIN

(incredulous)

Stroke!

DOC

Massive one, from the tests I made.

ROLLIN

(agitated)

Well, he's got to be moved to a  
hospital ... He's got to get  
the very best care!

(CONTINUED)

24 CONTINUED: (2)

24

DOC

(shakes head)

It's too dangerous to move him right now. Another stroke could kill him.

ROLLIN

Then get a specialist here!

(beat)

I don't mean to offend you, Doctor, but --

DOC

(overlaps)

No offense taken. Country doctor like me can't compete with the big city specialists. Who shall I call?

ROLLIN

(upset)

I ... don't know. Just find the best man you can!

(beat)

Can I see Jim?

DOC

Of course you can.

(beat)

I don't know that he'll recognize you ... but maybe he'll feel better knowing you're here.

Doc rises to lead Rollin to another part of the house.

25 INT. PHELPS' ROOM - DAY

25

LIZ, a woman we saw before in the town, is seated on a chair reading a newspaper. She wears the white dress of a practical nurse. CAMERA PULLS BACK to reveal a hospital bed ... with Phelps lying on it. His eyes are open, but he does not move.

26 ANGLE ON DOOR

26

as Doc and Rollin come in. Liz rises.

DOC

How's he doing, Liz?

LIZ

No change.

(CONTINUED)

26 CONTINUED:

26

DOC

This is his friend, Mr. Hand.

LIZ

How do.

Doc takes Rollin by the arm and brings him to the bed.

27 ANGLE ON PHELPS

27

His eyes are open, but they are glazed. He has trouble moving them from side to side. The rest of his body is quite still.

28 ANOTHER ANGLE

28

as Doc leans over Phelps.

DOC

Mr. Phelps? Your friend is here.  
Mr. Hand.

Phelps just stares. Doc nods to Rollin to try. Rollin leans over him.

ROLLIN

(quietly)

Jim? Jim, can you hear me? It's  
Rollin.

There is no answer from Phelps.

ROLLIN

Jim?

29 ANOTHER ANGLE

29

as the CAMERA moves in slowly on Phelps' face to an  
EXTREME CLOSEUP.

ROLLIN'S VOICE

Jim ... do you know me? Do you  
recognize me, Jim?

Phelps' FACE fills the screen and we hold for a BEAT,  
then:

30 ON ROLLIN

30

shooting past Phelps' motionless face.

ROLLIN

Jim. Can you hear me, Jim? ...  
I'm getting a specialist. You'll  
get the best of care...

We hear Phelps' voice -- though we can see that his  
mouth is not moving.

PHELPS  
(filtered)

Rollin!

31 OMIT

31

32 FAVORING PHELPS - DAY

32

Rollin has heard nothing. The only sound that comes  
from Phelps' mouth is a guttural unintelligible  
GURGLE.

PHELPS

Arggh... rgh... rgh...argghh...

CAMERA HOLDS ON PHELPS as we:

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

33 INT. PHELPS' ROOM - DAY

33

Rollin is watching Phelps, who is helpless on the bed. Rollin draws away from him and turns to Doc.

ROLLIN

I assume you're doing everything you can.

DOC

But, naturally, you better be prepared. He could have another stroke at any time, even if we keep him quiet. It could prove to be fatal.

Doc watches Rollin carefully, seeing the real misery in the man's face.

ROLLIN

(beat)

I understand.

DOC

I'll see about getting a specialist down here.

(beat)

You'll take care of all the expenses?

ROLLIN

Of course.

DOC

(nods)

Liz knows where to reach me if you need to.

He leaves and Rollin walks back to the bed to look at Phelps.

34 ON PHELPS' FACE

34

Phelps, still motionless -- we hear his thoughts.

PHELPS' THOUGHT

(filtered)

Rollin ... he's lying ... he did this to me...



34 CONTINUED: 34

PHELPS' VOICE

... argh ... rrgggh ...

Rollin smoothes Phelps' brow.

ROLLIN

Try to rest, Jim. Just try to rest.

35 OMIT 35

36 INT. BARN - DAY 36

The entire GROUP of trainees are sitting around watching and listening to the Instructor. He has an almost life-sized dummy mounted on a stand.

INSTRUCTOR

(to group)

The kill technique to be used in this problem, is similar to the kill technique Marty will use on the present target --

37 ANOTHER ANGLE 37

as Doc comes into the barn, looking for Williams, who is seen standing off to one side observing the Instructor. CAMERA FOLLOWS Doc as he crosses to him.

INSTRUCTOR

(continuing)

It is designed to appear as accidental drowning in the bath tub -- after a fall --

Williams leaves the group as the Instructor holds up a chart that shows the floor plan of the hotel. CAMERA FOLLOWS Williams as he moves to join Doc.

INSTRUCTOR'S VOICE

You can see by the floor plan of the hotel, that access is easy...

38 ANOTHER ANGEL 38

as Doc and Williams draw farther away from the group so we can barely HEAR the Instructor's voice.

(CONTINUED)

WILLIAMS

Any trouble?

DOC

No. He's convinced. In fact, he expects Phelps to die. You can see it in his eyes.

WILLIAMS

When will that be?

DOC

Two stages, I think. I'll give Phelps a stronger dose later today ... it will look like another attack. Tomorrow, the final one. Mr. Hand can't raise too much fuss if his friend dies right under his own eyes.

WILLIAMS

Will he stick around to see it?

DOC

Apparently they were close friends. He won't leave now.

(beat)

How're Marty and Jan doing?

WILLIAMS

They've checked into the hotel in Houston. The subject checks in tomorrow.

DOC

Good.

Doc and Williams head for the doors, passing the Instructor and the group again. The Instructor is still talking, and CAMERA HOLDS on him as he points to the dummy.

INSTRUCTOR

(pointing)

Marty will bruise this part of the forehead, the shoulder, the elbow, and the opposite knee... He'll also break the little finger as though the subject attempted to break his fall in the tub ... It must be done with great care in order to appear a legitimate accident.

38A INT. HOTEL ROOM, HOUSTON - DAY

38A

Marty is seated on a couch looking at a newspaper. Jan holds up her chambermaid uniform and brushes it out. CAMERA moves in VERY CLOSE to see the newspaper that Marty reads. On the front page is a picture of MOSNYEVOV and the legend under it reads: SOVIET DEFECTOR MAKES SPEECH.

MATCH CUT:

39 INT. PHELPS' ROOM - DAY

39

CLOSE ON PICTURE OF MOSNYEVOV in a different newspaper. CAMERA PULLS BACK to see that Rollin is reading the paper, and is seated near Phelps' bed. Rollin turns to Liz who is seated near the door ... also reading.

ROLLIN

Big doings in Houston.

LIZ

Oh?

ROLLIN

Mosnyevov ... the rocket expert.

LIZ

The one who defected?

ROLLIN

Yes. Big speech to our space people.

LIZ

I suppose we should be glad to get him ... still ... a man who turns his back on his own people...

40 ON PHELPS

40

motionless -- listening.

ROLLIN

Could be he just got fed up with his government's policy ... and feels he'll help his people more this way.

LIZ

... or he was bought off. I'll bet a lot of them are...

41 CLOSE ON PHELPS 41  
 thinking hard ... we hear his filtered thoughts.

PHELPS' THOUGHTS  
 (calling;  
 filtered)  
 Rollin ... Houston! Two people  
 were sent. They're killers ...  
 the whole town! Stop them.

42 ON ROLLIN 42  
 Rollin, lapsed into silence, simply reads. So does Liz.

43 ON PHELPS' FACE 43  
 His voice shows his frustration.

PHELPS' THOUGHTS  
 (filtered)  
 How do I get you to listen to me!  
 (beat)  
 Rollin ... I'm going to try and  
 control my breathing somehow.  
 Notice it ... notice it!

His breath starts to come in spurts ... as though he  
 is forcing it at intervals.

44 OMIT 44

45 ON ROLLIN 45  
 Reading ... noticing nothing.

46 PHELPS' FACE 46

PHELPS' THOUGHTS  
 (filtered)  
 Pay attention to me!

PHELPS  
 ... arrrg ... rrghr ... ah ...

47 OMIT 47

48

ANOTHER ANGLE

48

as Rollin looks at him, worried.

ROLLIN

Is he all right?

LIZ

(smiles  
reassuringly)

Those sounds are just reflex. Poor man probably doesn't even know he's doing it.

Rollin goes back to reading his newspaper.

49

ON PHELPS' FACE

49

still trying.

PHELPS' THOUGHTS

(filtered)

Watch me, or I'll never get through to you.

Rollin is still reading, but glances at Phelps. His brow knits and he turns to Liz.

ROLLIN

Hand me that box of tissues, will you?

LIZ

Is there something I can do?

ROLLIN

No bother...

She hands him the box and he takes a tissue and blots the moisture in the corner of Phelps' mouth. He takes another tissue and wipes the perspiration from Phelps' forehead. Phelps' eyes are blinking in a pattern: three short blinks ... three slow ... three short. Rollin finishes wiping Phelps' face and turns away to discard the tissues.

50

OMIT

50

51

OMIT

51

52

OMIT

52

53 ON PHELPS' FACE 53  
 as Phelps, still working the eyes:

PHELPS' THOUGHTS  
 (filtered)  
 Look at me, Rollin! Look at me!

54 ANGLE ON ROLLIN 54  
 as he drops the tissues into a wastebasket. Suddenly,  
 a look of startled awareness comes over his face and he  
 starts to turn back quickly ... but controls himself.  
 He glances at Liz.

55 ANGLE ON LIZ 55  
 reading, paying no attention.

56 ANGLE ON ROLLIN 56  
 who now turns and stares at Phelps.

57 ON PHELPS 57  
 The eyelids: Three short ... three long ... three  
 short...

58 ANOTHER ANGLE 58  
 as Rollin, looking deep into Phelps' eyes, nods his  
 head.

59 ON PHELPS' FACE 59  
 PHELPS' THOUGHTS  
 (filtered)  
 S.O.S., Rollin ... that's it ...  
 S.O.S.

60 WIDER ANGLE 60  
 as Rollin stretches his legs, then turns to Liz.

ROLLIN  
 I'd love a good cup of coffee.  
 Think you could make us some?

(CONTINUED)

60 CONTINUED:

60

LIZ

(uneasy)

There's some keeping hot, but  
 Doctor said I wasn't to leave  
 the patient.

ROLLIN

(sadly)

There's not too much to do but  
 watch him. I'll yell for you if  
 he begins to stir...

LIZ

Well ... all right. I'll be right  
 back.

Rollin smiles at her as she goes out of the room.

61 ANOTHER ANGLE

61

As soon as she is gone, Rollin spins back to Phelps,  
 his smile gone as he leans over him, quite close, and  
 speaks tersely but quietly.

ROLLIN

Jim. Was that an S.O.S.? Blink  
 twice if it was.

62 ON PHELPS

62

His eyes blink twice.

63 ON ROLLIN

63

horrified ... he urgently presses for more information.

ROLLIN

Blink once for yes ... twice for  
 no. Are you really sick?

64 PHELPS' FACE

64

as he forces the eyes to close once.

ROLLIN

Are you drugged?

Again Phelps forces the eyes to shut to signal yes.

(CONTINUED)

64 CONTINUED:

64

ROLLIN

Who did it? Doc?

One blink.

ROLLIN

Why? Robbery?

Two blinks.

ROLLIN

This could take a month. I have  
to get you out of here.

One blink.

ROLLINS

Hang tight ... I'll get the police.

Two blinks. Rollin stops and stares.

ROLLIN

Are the police in on it?

One blink.

ROLLIN

Well, surely somebody in this town  
can help.

Two blinks.

65 OMIT

65

66 INT. HALL OUTSIDE PHELPS' ROOM - DAY

66

as Liz comes along, a tray containing a coffee pot and  
two mugs is in her hands.

67 INT. PHELPS' ROOM - DAY

67

ROLLIN

(to Phelps)

All right, now. Just take it  
easy ... I'll --He stops short for the briefest of moments as Liz comes  
in, then continues.

(CONTINUED)



67 CONTINUED:

67

ROLLIN

... just have a cup of coffee. I'm not going away.

LIZ

(startled)

Is something wrong?

ROLLIN

(smiling)

No ... I'm just trying to calm him in case he can hear. I don't want him to think I'm leaving before his wife arrives.

68 ANOTHER ANGLE

68

as Liz puts the tray down on a table.

LIZ

Wife?

ROLLIN

You did notify his wife, didn't you?

LIZ

I don't know. Doctor didn't say anything...

ROLLIN

(upset)

But surely he would have ... Is Doc in his office?

Before she can answer, Rollin rushes from the room. CAMERA HOLDS on Liz for a moment as she turns to look at Phelps to see if there is any sign of returning control.

69 INT. DOC'S OFFICE - DAY

69

as Rollin rushes in. Doc is mixing a compound together and looks up surprised.

ROLLIN

(demanding)

You called Mrs. Phelps, didn't you?

(CONTINUED)

69 CONTINUED:

69

DOC

(upset)

I didn't know there was a Mrs.  
Phelps.

ROLLIN

(beside himself)

Well of course there is! Why  
haven't you called her?

DOC

I went through his things ...  
It didn't say to notify anyone...  
(alert)  
I told you that.

ROLLIN

(amazed)

You did?

DOC

Yes.

ROLLIN

(shakes head)

I'm more shaken than I thought.  
I never heard you ... and she  
still doesn't know. I get first  
prize for stupidity. Can I  
borrow your phone?

DOC

Help yourself.

ROLLIN

Thanks.

(beat)

How do you tell a woman her  
husband may die.

He reaches for the phone as Doc leaves the office, then  
picks it up.

70 CLOSER ON ROLLIN

70

as he holds the phone up. We hear the DIAL TONE ...  
then another CLICK over it. Rollin smiles, and dials  
the operator.

71 INT. GAS STATION OFFICE - DAY 71

Williams is seated at a small switchboard (that can be concealed easily and made to look like a display of oil cans) ... and has earphones on his head. He listens in.

72 INT. DOC'S OFFICE - DAY 72

as Rollin waits for the connection. We HEAR the RING TONE.

VOICE  
(filtered)  
Hello?

ROLLIN  
Mrs. Phelps, please.

73 INT. CINNAMON'S APARTMENT - DAY 73

A startled Cinnamon is holding the phone in her hand.

CINNAMON  
(long beat)  
Speaking.

74 INTERCUT THE FOLLOWING PHONE CONVERSATION BETWEEN DOC'S OFFICE AND CINNAMON'S APARTMENT 74

ROLLIN  
This is Rollin. I don't know how to tell you this ... but Jim is ill. Very ill.

CINNAMON  
(startled)  
What happened?

ROLLIN  
(playing it)  
He's had a stroke.

CINNAMON  
(horrified)  
What!

ROLLIN  
I think you'd better get here as soon as you can.

CINNAMON  
Of course!

(CONTINUED)

74 CONTINUED:

74

ROLLIN

I don't want to leave him, so you'd better rent a car at the airport...

(beat)

Wait a minute ... you'll be in no shape to drive. Better hire a car and a driver ... All right?

CINNAMON

(getting the message)

Yes. I'll do that.

ROLLIN

Good.

(beat)

Can you leave the baby all right?

CINNAMON

(unsure)

I'll make arrangements.

ROLLIN

Fine. Tell little Willy, Uncle Rollin will see him soon. Get a pencil and write down the directions...

CINNAMON

Rollin ... is Jim going to be all right?

ROLLIN

I don't know.

(beat)

You fly into...

75 INT. GAS STATION - DAY

75

Williams is still listening on the earphones. Doc is standing beside him.

DOC

Anything?

Williams shrugs a don't worry look.

WILLIAMS

It sounds all right. She's crying.

DOC

That's good.

76 INT. PHELPS' ROOM - DAY

76

Liz is checking Phelps again ... he's starting to come out of the drug a bit.

LIZ  
Lie still ... Doctor's coming.

PHELPS  
(painfully)  
N-no ... more...

LIZ  
(hard)  
Be quiet!

She spins around as the door behind her opens.

LIZ  
He's coming out of it.

Doc looks at his watch.

DOC  
(smiles)  
Right on time.

LIZ  
Where's his friend?

DOC  
Resting ... in my office. He's also waiting to hear from Chicago when they contact the specialist.

LIZ  
(grins)  
He's got a long wait.

DOC  
(to Phelps)  
How're you doing?

PHELPS  
(with effort)  
Wh-what is that stuff ... you're ... using?

DOC  
Interesting, isn't it?

Liz brings a tray of hypos to Doc ... who selects one and turns the weakened Phelps over on his side, facing CAMERA. Doc works behind him so we do not see the actual injection ... but it's about spine high.

(CONTINUED)

76 CONTINUED:

76

DOC

Ever hear of Curare? It's the  
stuff Brazilian natives dip their  
spears into to paralyze their prey.  
A weak solution keeps you from  
moving ...

He gives the injection and Phelps, helpless, winces.  
Doc turns him on his stomach.

DOC

(continuing)

The speech thing is a little  
tougher. Takes real care. Have  
to anesthetize the lower cranial  
nerves.

PHELPS

How long have you all been in  
this town?

Doc holds a long needled hypo in his hands.

DOC

A very long time for very special  
business.

PHELPS

Like killing Mosnyevov?

DOC

(smiles)

Among others ... Lie still now,  
I don't want to hurt you.

He brings the hypo close to the base of Phelps' brain.

77 ANGLE ON DOOR

77

as Williams comes in. He watches Doc with a smile of  
appreciation, then moves forward.

78 ANOTHER ANGLE

78

as Doc drops the hypo in the tray.

DOC

(to Liz)

Get the other one ready.

(CONTINUED)

78 CONTINUED:

78

He rolls Phelps over and lifts back an eyelid to inspect, then pats him on the shoulder. He turns to Williams.

DOC

He's out. You need me?

WILLIAMS

I thought I'd better check. In case you have company when they call from Los Angeles. Shall I give the final order?

DOC

Marty and Jan won't activate on it. They have to hear it from me ... Those were their final orders.

WILLIAMS

Well ... what do you want to do?

DOC

I think we can risk it. Put the call through to me anyway. No matter who's here, they won't know what I'm talking about.

He turns to Liz, his hand outstretched. She puts the other hypo into it. Doc rolls Phelps over again and brings the hypo close.

79 ON PHELPS' FACE

79

slipping into paralysis once more.

CUT TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

80 OMITTED 80

81 EXT. DOC'S PLACE - DAY 81

A limousine pulls through Main Street and stops at Doc's place. Barney, wearing the livery of a chauffeur, jumps out, comes around, and opens the door for Cinnamon, who gets out quickly, her face strained and worried, as she hurries into Doc's. Barney remains outside.

82 ANGLE ON GAS STATION 82

And Williams... taking it all in.

83 INT. PHELPS' ROOM - DAY 83

Liz is still seated in her chair, but talking to Rollin who stands over Phelps, looking down at him.

LIZ

I'm afraid your friend is much worse this morning, Mr. Hand. He had another stroke last night.

The door opens and Cinnamon comes in, Doc leading her. Rollin turns and sees her.

ROLLIN

Cinnamon...

She sweeps past Rollin and goes right to Phelps, breaking down and weeping as she holds his hand, kisses it, looks into his eyes.

CINNAMON

Darling... darling... it's going to be all right... I've been so worried... but I'm here now.

84 PHELPS' FACE 84

85 ANOTHER ANGLE 85

as Rollin takes her aside.

(CONTINUED)



85 CONTINUED:

85

ROLLIN

We've got a call in to Chicago  
for the best man there is...  
They've been trying to locate  
him for us...

CINNAMON

(to Doc)

He's going to be all right,  
isn't he?

DOC

(gently)

He had a bad night, Mrs. Phelps.  
We can only hope for the best.  
I suggest you try to remain  
calm... for his sake...

They seat her in the chair next to the bed.

CINNAMON

(trying)

Of course... I understand...

86 EXT. MAIN STREET - DAY

86

A large truck rolls through the street.

87 INT. TRUCK CAB - DAY

87

Willy at the wheel, looking ahead and checking his  
position. His hand is poised on a rod that sticks  
up from the floor.

88 EXT. MAIN STREET - DAY

88

The truck... opposite Doc's place.

89 INT. TRUCK CAB-- DAY

89

Willy shoves the rod straight down through the opening  
in the floor.

90 EXT. TRUCK - DAY

90

A LOUD, CLANGING, BANGING NOISE... A CRASH... coming  
from the transmission. Willy slams on the brakes and  
tools the limping car over to the side... right near  
Doc's place. He gets out and looks under the truck.

- 91 ANGLE ON GAS STATION 91  
 as Williams sees what is happening. He starts walking  
 toward the truck.
- 92 CLOSE ON WILLY 92  
 as he peers under his truck... looks over at Barney,  
 who leans against the limousine.
- 93 CLOSE ON BARNEY 93  
 who acknowledges with a look that they are all there  
 and set.
- 94 ON WILLY 94  
 as Williams looks up.

WILLIAMS

(friendly)

Well, now, I'd say you really  
 have yourself some trouble...

WILLY

(grins)

Yeah... Happened twice in the  
 last hundred miles.

WILLIAMS

There's a tow in the next town.  
 Want to phone them?

WILLY

Na... I don't have the kind of  
 cash they'll ask for. I can  
 fix it myself.

WILLIAMS

Want some help?

WILLY

You're a good man, mister, But  
 I can handle this myself.

Williams smiles and starts to go back to the gas  
 station.

WILLIAMS

You call if you need anything,  
 hear?

(CONTINUED)

- 94 CONTINUED: 94
- WILLY
- Thanks...
- Willy starts to crawl under the cab of the truck.
- 94A INT. PHELPS' ROOM - DAY 94A
- ON Rollin... who is looking out of the window, down onto the street.
- 94B ROLLIN'S POV 94B
- Willy getting under the truck.
- 94C BACK TO SCENE 94C
- He turns, glances at Cinnamon... then starts moving toward the door.
- ROLLIN
- I'll handle the details with the doctor... Don't worry about anything....
- He goes out the door.
- 95 ANGLE UNDER TRUCK 95
- Willy reaches up inside the chasis... takes a knife and cuts his sleeve on the forearm, and makes a superficial cut in the skin. Carefully putting everything back into their places under the truck, he takes a wrench, and hits the underside of the chasis... causing a sharp steel rod to flip down. The rod is also blood-stained. Willy lets out a howl of pain.
- WILLY
- Oooooowwww!!
- 96 ANOTHER ANGLE 96
- as Williams hears Willy, turns and starts running back.
- 97 ANGLE FAVORING WILLY 97
- holding his cut and bleeding arm... Barney has reached him too, by this time... and Williams runs up.

(CONTINUED)

BARNEY

Man, that's a bad cut!

WILLY

(groans)

I shoulda known better...

WILLIAMS

(looking)

You're gonna need stitches for that...

WILLY

(with effort)

Where's the nearest doctor?

WILLIAMS

(indicates)

In there. You're lucky. There isn't another one for fifty miles...

Willy starts to weave as though faint, and Barney catches him.

BARNEY

Here... lemme give you a hand...

He starts to walk Willy toward Doc's place. Williams starts to go as well, but Barney assures him...

BARNEY

It's okay... I can handle him.

Williams nods in agreement and watches the two of them go inside Doc's place.

98 INT. DOC'S OFFICE - DAY

98

Doc is sitting and listening to Rollin, who, though disturbed, is taking care of the painful details.

ROLLIN

The Phelps are quite well off, so don't spare any expense.

DOC

(shrugs)

I just hope we get the other doctor here in time...

(CONTINUED)

98

CONTINUED:

98

ROLLIN

(shakes head)

He does look bad, doesn't he?  
 Look... if... the worst happens  
 ... we want the very best  
 arrangements, you understand...

Barney and Willy come into the office, Willy bleeding  
 all over Doc's floor. Doc jumps to his feet.

DOC

Hey... what do we have here?

BARNEY

Bad cut, Doc. Real bad...

DOC

Let's have a look...

He seeks to inspect the wound, Willy holding it up  
 for him.

99

ON DOC

99

as he looks at the cut... then receives a terrible  
 blow on the back of his neck from Rollin. Doc falls  
 into Willy's arms.

100

WIDER ANGLE

100

as Willy lowers Doc to the floor. Willy starts to  
 tie Doc with strips of his own adhesive tape, as  
 Rollin and Barney quickly exit the room.

101

INT. PHELP'S ROOM - DAY

101

Cinnamon is still seated next to Phelps, smiling at  
 him, but not saying much. She glances at her watch,  
 pats Phelps' hand, and rises.

102

CLOSE ANGLE

102

As she opens her purse and removes a pad of gauze  
 bandage and a small can. She takes the top off the  
 can, pours the liquid onto the gauze bandage, then  
 recaps the can.

103 WIDER ANGLE

103

As Rollin and Barney come into the room. Liz looks up at them, sensing something is wrong, jumps up and opens her mouth to SCREAM... and Cinnamon claps the gauze bandage over it. Liz takes one deep choking breath... and collapses. Barney takes over the ether and lowers Liz to the floor.

CINNAMON

Where's Willy?

ROLLIN

Downstairs. He'll be right along.

Rollin strides to Phelps' bed and looks down at him.

ROLLIN

(continuing)

We've taken over the house. You okay?

104 ON PHELPS

104

his eyes blink once.

105 ON ROLLIN

105

as he concentrates, pad and pencil in his hand.

ROLLIN

We can't do the question and answer act... I don't know enough questions. How about Morse code?

106 PHELPS' FACE

106

He pushes on his eyelid to make it blink once to say yes... then starts dot-dashing...

107 ANOTHER ANGLE

107

Rollin is watching Phelps' eyes. Cinnamon and Barney watch too, as Willy comes in...

WILLY

All set downstairs...

(CONTINUED)

107 CONTINUED:

107

ROLLIN

M... A... N... Man... and...  
 W... O... Woman? Okay. In...  
 L... O... S... A... N... G...  
 E...

(Phelps rests  
 then continues)

L... E... S...  
 (slowly)  
 Kill... killers! Who?  
 M... O... S... N... Y... E...

108 INT. HOTEL ROOM - DAY

108

Marty, dressed as a bellhop, is seated in a chair in front of a TV set. He is watching Mosnyevov speak.

MOSNYEVOV

(with accent)

Outer space belongs to all  
 peoples... for peaceful exploration.  
 I wish to devote my energies to that  
 end... without recourse to political  
 direction.

108A ANOTHER ANGLE

108A

as the speech continues over:

JAN

Traitor!

She turns to Marty.

JAN

(continuing)

How can you listen to him without  
 getting angry?

MARTY

(smiles)

He doesn't bother me. A target  
 is a target.

STRAIGHT CUT TO:

109 INT. PHELPS' ROOM - DAY

109

The group sits around stunned... looking at the message  
 Phelps has given them.

(CONTINUED)

109 CONTINUED:

109

## ROLLIN

One: We have to prevent the murder in Los Angeles. Two: We have to get Jim and ourselves out of here in one piece.

(a beat)

Barney... see if you can get out of here and get some help... Willy you stay with Jim and Cinnamon come with me.

They exit the room leaving Willy with Phelps.

110  
thru  
116

OMITTED

110  
thru  
116

117 INT. DOC'S OFFICE

117

as Rollin and Cinnamon come into the room.

## ROLLIN

Look for the plaster of Paris.

They look through various cabinets, then Cinnamon pulls a box from the closet.

## CINNAMON

Here.

Cinnamon looks at Doc - then at Rollin - and nods. She gets a can of ether and some gauze - then moves to Doc. Rollin walks to the sink, CAMERA FOLLOWING... and starts to add water and plaster together in a container, mixing and stirring as he does.

STRAIGHT CUT TO:

118 OMITTED

118

119 EXT. DOC'S PLACE - DAY

119

Barney comes out, heads for the car, slips behind the wheel and hits the ignition. We HEAR the STARTER... but the engine doesn't catch.

120 ANGLE ON GAS STATION

120

Williams, watching... and smiling to himself with satisfaction. He starts walking toward Barney.



121 EXT. DOC'S PLACE - DAY

121

as Barney tries in vain to get his car started.  
Williams walks up to him and talks through the window.

WILLIAMS

Trouble?

BARNEY

Won't start.

WILLIAMS

I'll have a look.

(beat)

How's that truck driver?

BARNEY

Getting sewn up.

STRAIGHT CUT TO:

121A INT. DOC'S OFFICE

121A

Rollin carries the mixed plaster to where Doc is now lying on his back. He hands the container of plaster to Cinnamon, and takes the ether from Barney. Doc stares at Rollin with startled eyes. Rollin pours the ether into a gauze pad and holds it over Doc's nose. Doc's eyes flicker... then close. Rollin removes the ether, then takes the adhesive off Doc's mouth. Doc is out cold. Rollin now reaches for the plaster, which Cinnamon hands him.

ROLLIN

Cinnamon... take the rubber sheet  
off the examining table and put  
it into the sterilizer.

CINNAMON

Right --

Rollin inserts two rolled up pieces of paper in Doc's nostrils. He then starts to apply the plaster of paris to Doc's face. Rollin works on, Cinnamon lending a hand where she can.

STRAIGHT CUT TO:

121B INT. MOTEL ROOM - DAY

121B

Tight on the TV set as Mosnyevov finishes speaking.

(CONTINUED)

121B CONTINUED:

121B

There is applause as he winds up his speech, and a longer shot shows people congratulating him. Jan's hand appears and she shuts the switch off. CAMERA PULLS BACK to show that she is dressed as a chambermaid... Marty mutters at the tube.

MARTY

He won't be around much longer to bother anyone.

He points to the cart.

MARTY

(continuing)

The target had a meal... food for one... went to take a bath ... and had a terrible accident.

JAN

Well, he's about to leave that meeting room... I suggest we get the accident ready.

Marty pulls himself up out of his chair and heads for the phone, CAMERA FOLLOWING...

MARTY

I'll call for the order to activate.

STRAIGHT CUT TO:

121C INT. DOC'S OFFICE - DAY

121C

Rollin, putting the final touches of plaster on and waiting for it to set.

122 EXT. DOC'S PLACE - DAY

122

As Williams walks around and opens the hood, looking inside. Barney is out of the car and looking as well.

WILLIAMS

Could be a plugged fuel line.  
You in a hurry?

BARNEY

Just been dismissed. The lady's gonna stick around a while... looks like she's gonna lose her husband.

(CONTINUED)

122 CONTINUED:

122

WILLIAMS

Too bad. Seemed like a nice  
fella. Lemme get some tools,  
maybe I can clear that line for  
you...

He starts back to the gas station... Barney, chagrined,  
is trapped in town.

123 INT. DOC'S OFFICE - DAY

123

as Rollin slowly and carefully removes the plaster  
cast from Doc's face and inspects it.

ROLLIN

(pleased)

Beautiful. Better tape him again.

Cinnamon puts more adhesive over Doc's mouth as Rollin  
moves toward the sterilizer.

124 ANOTHER ANGLE

124

as Rollin puts the cast down, opens the sterilizer and  
removes the now soft, almost melted rubber sheeting...  
and carefully puts it inside the cast, pressing it in  
till it follows the contours of the inside of the cast  
... The phone rings, Cinnamon looks at her watch.

CINNAMON

It should be Los Angeles.

The phone continues to ring as they look at each other:

STRAIGHT CUT TO:

124A INT. HOTEL ROOM - DAY

124A

Marty impatiently waiting for Doc to answer the phone.

JAN

(upset)

Why doesn't he answer?

MARTY

Calm down...

(into phone)

Doc? Marty.

124B INT. DOC'S OFFICE - DAY

124B

Rollin is holding the phone.

ROLLIN  
 (Doc's voice)  
 Yellow. Yellow.

124C INTERCUT THE FOLLOWING CONVERSATION BETWEEN  
 HOTEL ROOM AND DOC'S OFFICE:

124C

MAETY  
 How long a hold?

ROLLIN  
 (Doc's voice)  
 I don't know -- we're waiting on  
 this end as well --

MARTY  
 (concerned)  
 What's wrong?

ROLLIN  
 (Doc's voice...  
 jocular)  
 Well now, young man, you just keep  
 the wife resting for a few days  
 and she'll be fine.

MARTY  
 Somebody there with you?

Rollin looks over at Doc and smiles.

ROLLIN  
 (Doc's voice...  
 jocular)  
 Precisely.

MARTY  
 Shall I get back to you? Or  
 will you contact me?

ROLLIN  
 (Doc's voice)  
 You stay right with your wife  
 if you have to...I'll look in  
 later...

MARTY  
 All right, Doc. We'll sit tight.

124D INT. DOC'S OFFICE - DAY

124D

as Rollin cradles the phone, relief showing on his face.

125 EXT. DOC'S PLACE - DAY

125

Williams is tinkering with the car... Barney now behind the wheel and trying once more to start it. Still no luck.

WILLIAMS

(shouts)

Still plugged.

He is looking toward Doc's place, really only fooling with the car. There is an anxious look coming over him, as Barney comes around.

BARNEY

What could it be?

WILLIAMS

Maybe the fuel pump.

He hands Barney the tools and begins to wipe his hands on a rag.

WILLIAMS

Why don't you take it apart and check it. I believe I'll go see how that truck driver fella is making out. He's been in there a long time.

BARNEY

(stalling)

I just drive 'em. I don't know how to fix 'em.

He offers the tools back to Williams. Williams rejects them.

WILLIAMS

(grinning)

Time you learned.

He turns toward the house. Barney turns quickly to the engine, shoves the tools in, and we HEAR the BLAST of his horn.

126 ANGLE ON WILLIAMS

126

as he spins around, staring at Barney.

127 ANGLE ON BARNEY 127  
Grinning foolishly and holding up the tools.

BARNEY  
I must have touched something.

128 ON WILLIAMS 128  
who doesn't know whether to believe him or not...  
and decides not to take a chance. He hurries to  
Doc's place.

129 ON BARNEY 129  
watching him go...

130 INT. DOC'S OFFICE - ANGLE ON DOOR - DAY 130  
as Williams bursts in... He stands there staring.

131 ANGLE ON DOC AND WILLY 131  
Doc is just finishing the bandage on Willy's arm,  
and looks up startled at Williams. Willy too, turns  
to look.

DOC  
(to Williams)  
Something I can do for you?

He watches Williams as we:

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

132 INT. DOC'S OFFICE - DAY

132

Doc is getting up and patting Willy on the shoulder.  
Williams is watching.

DOC  
(to Willy)  
Just take it easy with that arm  
...you'll be okay.

WILLY  
How much do I owe you, Doc?

DOC  
Fifteen dollars.

Willy looks a little pained.

WILLY  
I...uh...

DOC  
(smiles)  
Broke?

WILLY  
Uh huh. Could I mail it to you?

DOC  
Of course.

WILLY  
(grateful)  
Thanks.  
(beat)  
Guess I'll get out there and try  
to get the truck rolling.

DOC  
Maybe Williams can give you a  
hand...

Doc smiles, nodding to Williams.

133 ANOTHER ANGLE

133

Williams looks back at Doc.

(CONTINUED)

WILLIAMS

Be glad to. I'll be right out.

WILLY

Sure. 'Bye, Doc.

Willy leaves the office. When he's gone, Williams turns to Doc.

WILLIAMS

I was getting worried.

Doc is cleaning up his instruments.

DOC

About what?

WILLIAMS

He was in here an awful long time.

DOC

Between working on him, keeping him from fainting, and juggling the people upstairs, I've had my hands full.

WILLIAMS

(glances up)

How's it going up there?

Doc smiles broadly.

DOC

He's about to have his fatal stroke. I'll do my best to save him...but a doctor can do just so much. After it's over, I'll let his friend phone over to Bakersville for a hearse...and they'll all be on their way.

WILLIAMS

(relieved)

I'll be glad to see it.

DOC

Get rid of the truck driver, will you?

WILLIAMS

Sure. What about the Chauffeur?

(CONTINUED)



133 CONTINUED: (2)

133

DOC

Clear him for exit too. I don't  
want any of them hanging around.

Williams nods and leaves.

134 EXT. DOC'S PLACE - ANGLE UNDER TRUCK CAB - DAY

134

Willy and Barney working on the truck. They crawl  
out from under it, just as Williams comes out of  
Doc's place and walks over to them.

WILLY

(to Barney)

Thanks, friend.

BARNEY

All I did was hand you tools.

WILLY

More than enough...  
(sees Williams)  
...all fixed, I hope.

Willy climbs up into the cab, starts the engine. It  
hums without the clatter. He looks out of the window  
and waves to them.

WILLY

Betsy and me thank you both...

He pulls away from them, and out onto the highway.  
Barney turns to Williams.

BARNEY

Now how 'bout helping me get  
under way?

WILLIAMS

In a minute.

Williams walks to his office.

134A INT. WILLIAMS OFFICE - DAY

134A

He picks up a phone, presses an intercom buzzer, then  
speaks into it.

WILLIAMS

Truck coming through. Clear for  
exit.

134B EXT. SMALL HOUSE - DAY

134B

EDGE OF TOWN...a man is seated on the front porch...  
and puts the special phone down in a place where it  
won't be seen. He is "cleaning" a double-barreled  
shotgun...and watches Willy's TRUCK roll through.

134C GUARD'S POV

134C

Willy's truck leaving town.

135 INT. PHELPS' ROOM - DAY

135

Rollin is standing over Phelps, Cinnamon beside him.  
He turns to Cinnamon.

ROLLIN

All right, Mrs. Phelps, start  
weeping...your husband just died  
...get on the phone and call the  
mortuary...

Rollin moves quickly to the door.

136  
THRU  
139 OMITTED136  
THRU  
139

140 EXT. DOC'S PLACE - DAY

140

Barney has the car running smoothly now, and Williams  
is standing near him, nodding approvingly. Williams  
glances at Doc's place, and knits his brow.

141 ANGLE ON DOORWAY

141

Doc is in the doorway motioning for Barney to come.

142 ON WILLIAMS

142

As he turns to Barney.

WILLIAMS

Doc wants you for something.

Barney looks, then shuts off the engine and gets out,  
walking toward the door, Williams walking with him.

143 ANGLE ON DOOR

143

As they arrive.

ROLLIN

(to Barney)

That friend of Mr. Phelps just went to pieces. He can't do any driving...You better stick around to help.

BARNEY

Mr. Phelps die?

ROLLIN

Uh huh.

Barney steps past Doc into the house. Doc turns to Williams, shaking his head.

ROLLIN

(continuing)

Never saw anything like it.

He goes back inside as Williams turns and walks smiling toward the gas station.

144 INT. DOC'S OFFICE - DAY

144

Barney is waiting as Doc walks in. Cinnamon has just put the phone down.

ROLLIN

(Rollin's voice)

I'll have to stay here. You'll drive Cinnamon and Mr. Hand out of here.

BARNEY

Mr. Hand?

ROLLIN

I'm playing Doc...only right to let Doc play me...

145 EXT. GAS STATION - DAY

145

Williams watching...as a hearse drives up and parks in front of Doc's place. Two ATTENDANTS get out, walk to the rear, open the doors, and slide out a coffin on a rolling rack...then wheel it to the door.

146 ANGLE ON WILLIAMS 146

who barely suppresses a smile. He turns and walks inside the gas station office.

147 INT. OFFICE - DAY 147

as Williams walks in, picks up his phone, dials a number or two, waits, then speaks.

WILLIAMS

Clear the hearse going out...and  
a limousine after it.

He cradles the phone, then walks to the door again.

148 EXT. DOC'S PLACE - DAY 148

The Two Attendants are wheeling the coffin out again ...and slide it into the back of the hearse. They walk around, get into the cab, and start pulling out into the street. Doc can be seen standing in his doorway watching them.

149 EXT. GAS STATION OFFICE - DAY 149

To see Williams watching.

150 WILLIAMS' POV 150

To see Barney come out, supporting "Rollin"... Doc quickly gets on the other side of him and they help the man to the car. It is hard to see his face, he is so distraught and upset. Cinnamon walks before them, further blocking the view...and opens the doors of the limousine. They help "Rollin" in...then Cinnamon gets in and Barney walks to the driver's seat ...slips in...starts the car, and pulls out, following the hearse.

151 EXT. ROAD - DAY 151

The hearse, driving fast.

152 INT. HEARSE - DAY 152

Willy has the coffin open and is looking down at Phelps.

(CONTINUED)

152 CONTINUED:

152

WILLY

(smiling)  
Enough air?

(beat)  
The cops picked up the pair in  
Los Angeles...and they're waiting  
for our signal now...

153 OMITTED

153

154 EXT. DOC'S PLACE - DAY

154

as Doc walks out into the street. Williams has  
walked over to him.

WILLIAMS

(smiling)  
That's that. And well handled.

DOC

(scowling)  
It was terribly handled! We had  
too much improvising to do. I  
want to run this down right now...  
with everyone. Seminar at the  
church.

WILLIAMS

(puzzled)  
With everybody?

DOC

(adamant)  
Everybody. While it's still  
fresh in their minds.

WILLIAMS

(shrugs)  
Okay...I'll get everybody together.

He turns and walks for the gas station office, Doc  
watching him.

155 INT. CHURCH - DAY

155

The groups inside have stopped their work for the  
moment, and are watching others from the town wander  
in through the doors. There is a HUM of conversa-  
tion as they wonder what it's all about. Everyone  
we've seen so far is there, and then some. Rollin  
enters with Williams, Williams quieting everyone down.

(CONTINUED)

155 CONTINUED:

155

WILLIAMS

Attention.

They all quiet down, and Williams seats himself near the Deputy. Rollin addresses them all.

ROLLIN

What we've just had here was unusual. We worked our way through the problem, but the risk element was too high.

(beat)

I suggest we review the entire case step by step and see where we could have made improvements.

156 ANGLE ON WILLIAMS

156

as he listens...but looks around at the same time.

DOC'S VOICE

I'm beginning to think I made an error in judgment by not removing the first subject who came into town when he became aware of what we were doing.

Williams frowns as he looks around, then whispers to the Deputy.

WILLIAMS

You see Liz anyplace?

The Deputy looks.

DEPUTY

No.

157 ON ROLLIN

157

as he talks. He's watching all of them, but watching Williams closer than any.

ROLLIN

Even so...there should be a better way to handle the other people...

He stops and stares.

158 ANGLE ON WILLIAMS 158

who is just rising, and starting out.

159 ANGLE ON DOC 159

who sees him.

ROLLIN

I didn't dismiss you.

160 WIDER ANGLE 160

as Williams turns to him.

WILLIAMS

Liz isn't here.

ROLLIN

It's all right. I told her to  
get some rest. She's carried the  
brunt of this problem.

Williams stops. Frowns.

WILLIAMS

(remembering)

She didn't answer when I signalled  
the house.

ROLLIN

(puzzled)

She didn't?

WILLIAMS

No!

Rollin suddenly rushes forward toward Williams.

ROLLIN

(to group)

You will all remain here.

(to Williams)

Come with me!

Williams waits until Rollin has caught up with him,  
then the two head for the door together.

161 EXT. BARN - DAY 161

as Williams and Rollin come out.

(CONTINUED)

161 CONTINUED: 161

Rollin suddenly turns and slams a chop across Williams' throat. Williams grabs his throat, staring at Rollin with glazed eyes, and slips to his knees unconscious.

162 ANGLE ON ROLLIN 162

who stares inside the barn, then turns to look at the road leading to it. He smiles in relief.

163 ROLLIN'S POV 163

Police cars are pulling up and uniformed cops start piling out.

164 ANGLE ON ROLLIN 164

as the police rush past him and into the barn, their guns drawn. Doc starts to walk toward the road, pulling at the mask on his face.

165 ANGLE ON LIMOUSINE 165

which is parked near the police cars. The rear door swings open and we can see Phelps...weak, but coming around. He's in the back seat with Cinnamon. Barney and Willy are up front. Rollin...mask now off... walks up to them and looks inside the car.

ROLLIN

(beat)

What kept you?

He smiles and gets into the back seat of the car.

CUT TO BLACK.

THE END