

FINAL DRAFT

August 2, 1968

"MISSION: IMPOSSIBLE"

"THE EXCHANGE"

Prod. #60033-60

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MISSION: IMPOSSIBLE

"The Exchange"

(#60033-60)

CAST

JIM PHELPS
CINNAMON
ROLLIN
BARNEY
WILLY

COL. JOSEF STROM
RUDOLF KURTZ
CAPT. ANDERS
DR. EMIL GORIN
MAJOR MECKLEN
GUARD

*

*

MISSION: IMPOSSIBLE

"The Exchange"

FADE IN:

1 EXT. PETROFF BUILDING - ESTABLISHING SHOT - DAY 1 *

The Petroff Building is an official-looking edifice imposing in both size and architecture. Its military and official nature is established for the audience by the presence of a pair of armed SENTRIES. A staff car drives up and stops. A Sentry moves to the side of the car.

2 CLOSER ANGLE - AT THE CAR 2 *

ROLLIN is behind the wheel, with PHELPS in the seat next to him. Both wear the uniforms of officers in the local army. Phelps hands the Sentry a set of orders. The Sentry peruses it, returns it, steps backward, and salutes. Phelps acknowledges the salute with a nod. Rollin and Phelps cross toward the courtyard of the building. It is bitter cold. The Sentry blows on his hands to keep warm.

3 ANGLE - IN THE COURTYARD 3 *

Rollin and Phelps stop alongside the courtyard fountain. perhaps fifty yards from their parked car.

4 CLOSER ANGLE - PHELPS, ROLLIN 4

Phelps looks down at his watch.

PHELPS

She's got three minutes.

Rollin nods.

5 INT. PETROFF BUILDING CORRIDOR - CLOSE ON PURSE - DAY 5

The contents spread out on a desk. CAMERA PULLS BACK to show CINNAMON facing a GUARD. Cinnamon is wearing the local uniform of a female major. Her sparing make-up and severe hair style are attractive enough, but they give her a look of hard efficiency. The Guard puts everything back in the purse and hands it to Cinnamon. He turns a sign-in book toward her.

(CONTINUED)

5 CONTINUED:

5 *

GUARD

If you will please sign, Major.

After she signs, the Guard takes her pass and stamps it. As she is picking up her stamped pass, CAPTAIN ANDERS approaches the table from the corridor ahead. He eyes Cinnamon.

ANDERS

I read your report, Major Gagri.
Excellent.

CINNAMON

Thank you, Captain Anders. You're
very kind.

She steps around the table, continues down the corridor, and turns a corner. Anders looks after her, then turns to another OFFICER.

ANDERS

Good officer. Transferred in
here only yesterday, and she
performs as if she's been here
all her life.

6 ANGLE - IN DESERTED PETROFF BUILDING CORRIDOR -
CINNAMON

6

She pauses at the office door on which is stencilled the words, "Top-Secret-Authorized Personnel Only!" Cinnamon glances over her shoulder to make sure that she is not being observed. She tries the doorknob and as expected, finds it locked. She takes a hair clip from the back of her head. She unhinges the clip revealing a door key, which she uses to unlock the door. She enters the office, and closes the door behind her.

7 INT. PETROFF BUILDING OFFICE - CINNAMON - DAY

7

On one wall of the well-appointed office is a large, walk-in safe. Cinnamon locks the corridor door, and then crosses to windows where we ESTABLISH a skyline. It should contain some distinctive feature, such as a set of public buildings reminiscent of the old Reichstag, or the Kremlin. Cinnamon, paying no attention to the skyline, looks down.

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8 EXT. COURTYARD - DOWN SHOT - CINNAMON'S POV - DAY 8 *

Phelps and Rollin stand together casually talking.
Pigeons are in b.g.

8A BACK TO CINNAMON 8A

as she inspects the masking frame and sill of the window
and discovers a series of electric eye beam fittings on
opposite sides of the window frame.

8B OMITTED 8B

8C NEW ANGLE 8C

She carefully reaches over the top electric eye cross-
beam, unhooks the latch and pushes the window slightly
open.

8D INTERCUT - PHELPS IN COURTYARD 8D *

looking up casually as if at a bird.

8E PHELPS' POV - OFFICE WINDOW 8E

Slightly open.

8F BACK TO PHELPS 8F *

He turns toward Rollin.

PHELPS

She got the window open without
setting off the alarm.

8G BACK TO CINNAMON 8G

Carefully, easing her hand under the top electric eye
beam, she reaches outside of the window.

8H INSERT - CINNAMON'S HAND 8H

reaching below the window ledge and drawing in a small
suction-attached-bundle of tools, which had been con-
cealed in a decorative fixture.

- 8I BACK TO CINNAMON 8I
She brings the kit of tools inside.
- 8J INTERCUT - PHELPS AND ROLLIN 8J *
watching, nod to each other - she's on schedule.
- 9 INT. PETROFF BUILDING OFFICE - CINNAMON - DAY 9
Satisfied, Cinnamon crosses to the safe and carefully examines the baseboard on the wall adjoining it. Locating the alarm system wire, she takes an electrical loop connection, a wire cutter and clamp from the kit of tools.
- 9A INSERT - WIRE 9A
She attaches the recirculating loop to the alarm wire, then she cuts and clamps off the wire.
- 10 ANOTHER ANGLE - CINNAMON 10
She moves to the safe and begins opening it.
- 11 INTERCUT - PHELPS, ROLLIN 11
Phelps looks down at his watch. A SENTRY walks by and salutes him. He returns the salute.
- 12 BACK TO CINNAMON 12
She completes the last of the turns on the combination dial. She swings the safe door open, revealing a variety of papers and folders. Locating the particular folder she wants, she carries it to the table top. From the bundle, she takes a mini-camera, and starts to photograph each of three pages of code numbers and locales.
- 12A INSERT - CODE PAGE 12A
There are two columns -- one of code numbers, one of locales. The column of numbers is headed: "Operatiffs". The column of locales is headed: "Stazions". Various of the corresponding code numbers and locales have been red inked out.

13
and OMITTED
14

13 *
and
14 *

14A ANGLE BIRD

14A*

circling outside the window.

- 15 OMITTED 15 *
- 15A ANGLE - CINNAMON 15A *
- Completing the photography, she starts back toward the open safe with the folder.
- 16 ANGLE ON BIRD 16 *
- landing on the window ledge.
- 16A INTERCUT - PHELPS AND ROLLIN 16A *
- reacting to the danger of the bird.
- 16B BACK TO CINNAMON 16B *
- closing the safe.
- 16C ON BIRD 16C *
- flying through the open window and into the room.
- 16D INSERT - ELECTRIC EYE CONNECTIONS 16D
- lighting up, as the beam is broken.
- 16E REACTION - CINNAMON 16E *
- whirling toward window.
- 16F REACTIONS - PHELPS AND ROLLIN 16F *
- staring up.
- 17 OMITTED 17
- 18 INT. PETROFF BUILDING CORRIDOR - ANGLE AT CHECKPOINT - 18
DAY
- A BUZZER SOUNDS, and a red light flashes on a warning board. The Sentry reacts.
- 19 ANOTHER ANGLE - STROM 19
- He is some distance past the checkpoint, but he turns and starts back toward it. Other armed GUARDS trot by him.

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20 EXT. PETROFF BUILDING - ANGLE AT GATE - DAY 20

An alarm bell RINGS. One of the Sentries picks up the telephone.

21 ANGLE - IN COURTYARD - PHELPS, ROLLIN 21 *

They both react to the RINGING bell, and start to move rapidly toward the wall of the building just below the window.

22 INT. PETROFF BUILDING OFFICE - CINNAMON - DAY 22

She is aware of the distant RINGING at the same instant that someone attempts to open the door. She rushes to the window.

23 EXT. PETROFF BUILDING - PHELPS, ROLLIN 23 *

Phelps looks up toward the upper story window, while Rollin moves OUT OF FRAME.

24 THEIR POV - CINNAMON 24

Cinnamon leans out of the window, and drops the mini-camera, which hurtles downward.

25 BACK TO PHELPS 25 *

Phelps catches the camera. An armed Sentry approaches Phelps -- but is suddenly knocked out from behind by Rollin.

26 HIS POV - CINNAMON 26

Cinnamon is pulled away from the window.

27 BACK TO PHELPS AND ROLLIN 27 *

They move quickly back through the arch toward their parked car.

27A ANGLE TO INCLUDE SENTRY 27A*

moving as if to challenge them.

PHELPS
(commandingly)
Corporal! The courtyard! Hurry!

(CONTINUED)

27A CONTINUED:

27A

The Sentry snaps to and rushes toward the courtyard o.s.
Rollin and Phelps continue on toward the car.

28 INT. PETROFF BUILDING OFFICE - FULL SHOT - DAY

28

Anders turns from the window, through which he has
evidently watched the getaway of the staff car. We
PAN WITH HIM until Cinnamon is included in FRAME.
She is backed up against a wall, held by two Guards,
while a third levels a revolver at her. Cinnamon is
frightened, but she returns Anders stare.

JUMP CUT TO:

28A INT. EUROPEAN HOTEL SUITE - DAY

28A

The room is darkened, drapes drawn, empty as Phelps,
Rollin, Barney and Willy enter, miserable. No one
puts on the lights that range around the room - exchange
looks, there is a long silence.

PHELPS

(finally,
low intense)

The chance was always there.
She knew it.

ROLLIN

We all knew it, Jim, still...

PHELPS

(fiercely)

Don't bother to say it!...
Sorry... We'll get her out, I
promise you. We'll get her out...

BARNEY

(after a moment)

We'll leave you alone, Jim.

Jim nods. The three file out. Willy looks at Phelps,
starts to say something, thinks better of it, leaves,
closing the door behind him.

Phelps wanders the room, mind working fiercely, sits at
a desk, a thought strikes him. He draws a pencil and
piece of paper to him, begins to make notes.

JUMP CUT TO:

28B INT. OFFICE AND CORRIDOR - DAY

28B

Anders is in the corridor looking at a piece of paper with only a line or two of writing on it. He pays no attention to the office through the open door of which we see the shadow of Cinnamon being stripped and searched by a bulky Matron. Anders looks down the corridor as COLONEL STROM approaches him -- looks into the office, displays no interest and turns back to Anders for his report.

ANDERS

No dossier on her, Colonel. Nothing at all. She must work for an apparatus we know nothing of. And judging from the techniques employed, one of the best... An interesting challenge, Colonel Strom.

Strom does not react, merely turns to look into the office again.

28C EXTREME CLOSEUP - COLONEL STROM'S COLD EYES

28C

CUT TO:

29 INT. EUROPEAN HOTEL SUITE - CLOSE SHOT - WILLY -
NIGHT

29

As he releases the compressed air valve on a completely deflated odd-shaped rubber balloon and puts a pair of steel-rimmed glasses on it.

WILLY

Rudolf Kurtz -- all five feet six inches of him.

PHELPS

Until his capture last year, their top foreign agent now in the maximum security section of Thorengia Prison.

(CONTINUED)

29 CONTINUED:

29 *

ROLLIN

But not for long.

PHELPS

(nods)

We can't break Cinnamon out.
The only way to save her life
is to exchange her -- for the
one man in the world they want
most. Let's see the chair,
Barney.

Barney crosses to a mounting on which there is a pair
of wheels which an extremely observant person might
recognize as belonging on a wheelchair. Barney picks
up a tiny switch box with a little red button on its
top.

29 CONTINUED:

29 *

He presses the button and the wheels start to spin. Barney points to the center of the wheel, which is a trifle more solid looking than one might expect.

BARNEY

(continuing)

The motor's in there.

(to Phelps)

I'll have it mounted by morning.

Phelps turns to Rollin. His manner and tone seem out-of-context with what has preceded and what follows -- as does Rollin's.

PHELPS

It's been very rainy this spring.

ROLLIN

But it will clear before Easter.

PHELPS

Good...

(to all of them)

Now, even though Kurtz is being held on our side of the Zone, once we've snatched him the local authorities will hunt us with everything they've got. They'll be just as dangerous as our enemies.

BARNEY

They ought to thank us for braking him.

PHELPS

Maybe they will -- after we've done it. But let's get this straight so there's no mistake later. Kurtz has information vital to their national security. Unless and until we get that information, there'll be no exchange.

BARNEY

In other words, we have to get Kurtz and break him, before Strom breaks Cinnamon.

PHELPS

Right.

(CONTINUED)

29 CONTINUED: (2)

29 *

ROLLIN

Cinnamon's... well... can they
break her?

PHELPS

(nods)

Sooner or later. You, me, anyone...
she may not be the Cinnamon we
know when they've finished. But
they'll break her. And then they'll
kill her.

There's a moment of grim silence.

JUMP CUT TO:

30 INT. PETROFF BUILDING CORRIDOR - FULL SHOT - DAY 30

Cinnamon, pale, tired, sleepless, is being escorted TO-
WARD CAMERA by two burly Guards, led by CAPTAIN ANDERS,
in his thirties, and Strom's Aide. Cinnamon stumbles,
and one of the Guards has to keep her from falling.

ANDERS

Stay on your feet!

They reach the door in the f.g. of our shot.

31 ANOTHER ANGLE - AT THE DOOR 31

On it, are the words: Chief of Intelligence. Anders
opens the door and Cinnamon is ushered in.

32 INT. STROM'S OFFICE - CLOSE SHOT - STROM - DAY 32

Strom looks up.

STROM

Ah... and how are we this
morning?

33 REVERSE ANGLE - TAKING IN THE WHOLE OFFICE 33

The two Guards are flanking Cinnamon. Anders is a few
steps ahead and to the left of her. The office is well
furnished, as befits a man of Strom's rank.

(CONTINUED)

33 CONTINUED:

33

There is a heavily built chair with wooden arms just a few feet in front of the desk. Cinnamon is continuing at the moment to use the accent.

CINNAMON

We were not allowed to sleep again... otherwise we are well.

(CONTINUED)

33 CONTINUED:

33

STROM
(to the others)

Leave us.

Anders nods, and he and the Guards go out. Strom's tone to Cinnamon is almost kindly.

STROM
(continuing)

You could rest, you know. Just tell me who you are, and who you represent.

CINNAMON

What good is it? You don't believe me.

STROM
(shakes head)

I hate to see you throw your life away like this.

(indicates chair)

Please sit down.

Cinnamon, exhausted, is grateful, and she sits down.

34 INT. ADJOINING ROOM - MED. SHOT - DAY

34 *

Included in the shot is the thirty-seven year old DOCTOR EMIL GORIN, and an elaborate electronic instrument panel for a machine concerned with measuring the physiological responses to emotion. Included are graphs and scopes for heartbeat, respiration, brain wave activity, etc. Doctor Gorin, in civilian clothes, and wearing horn-rimmed glasses, is of both ordinary and competent appearance. We CUT INTO the scene at the precise instant that Cinnamon sits down in the chair in Strom's office. A red light begins to flash on the control panel. Gorin, pleased, turns. As he does so, our ANGLE WIDENS to include Anders, who is watching. Strom's voice comes through a filter mike.

STROM (o.s.)

Comfortable?

CINNAMON (o.s.)

Under the circumstances.

JUMP CUT TO:

35 INT. WAREHOUSE - CLOSE ON BARNEY - DAY 35

adjusting the electronic components of a transistorized high frequency tape recorder and sound system. On each side of the tape recorder is an amplifier pick-up, other components are fitted into available spaces.

35A ANGLE TO INCLUDE ROLLIN, PHELPS AND WILLY 35A *

watching. They form a semi-circle about Barney -- who now fits a top on the box. Suction cups are attached to the bottom of the box.

BARNEY

That should do it. It'll pick up everything on the route. I can adjust the sound levels later for perspective.

He gestures to Willy, who takes one end of the "box". As they lift it we see it is an advertisement box -- on each side of the small box is an ad for clothing, beer, loans, or other. ANGLE WIDENS as Willy helps Barney lift the box, and we see now that in the warehouse is a local taxi-cab.

PHELPS

The trip should take twenty-six minutes.

BARNEY

That's enough tape for thirty-two

35B NEW ANGLE 35B

as Barney and Willy place the advertisement box on top of the taxi, and snugly seat the suction cup holders.

36 ANOTHER ANGLE - PHELPS, BARNEY, ROLLIN, WILLY 36

Phelps gestures to Barney. Barney nods and moves around to the driver's seat. Phelps gets into the rear seat.

37 ANGLE INTO CAB - BARNEY, PHELPS 37

Barney throws a switch under the dashboard.

BARNEY

Rolling.

Now he puts on the car engine.

38 FULL SHOT 38
 Barney starts the car forward and it heads past Rollin and Willy for the open warehouse door.

39 and 40 OMITTED 39 and 40

40A INSERT - TAPE RECORDER 40A
 unspooling.

40B BACK TO TAXI 40B
 driving out of warehouse.

41 EXT. WAREHOUSE - FULL SHOT - DAY 41
 The taxi turns right.

42 INT. WAREHOUSE - FULL SHOT - ROLLIN, WILLY - DAY 42
 They watch the taxi disappear. Rollin checks his watch, and nods to Willy. We PAN them to an impressive limousine. Rollin gets into the back seat, and Willy the front. Willy starts the engine, and the car goes through the warehouse door.

43 EXT. WAREHOUSE - FULL SHOT - DAY 43
 The limousine comes out, and turns left.

CUT TO:

44 INT. STROM'S OFFICE - CLOSE SHOT - STROM - DAY 44
 He is behind his desk.

STROM

Suppose I were to offer you
 your freedom, what would you
 do?

PULL BACK and ADJUST to include Cinnamon, who is still seated in the special chair.

CINNAMON

I would accept it... of course.

45 INT. ADJOINING OFFICE - ANGLE AT THE PANEL - ANDERS, 45
GORIN - DAY

STROM (o.s.)
Very well. It is yours. For
the truth.

There is an obvious change in the scope activity.

CINNAMON
(beat)
What do you want to know?

46 INT. STROM'S OFFICE, CINNAMON - DAY 46

STROM
Let's begin with your real name.

CINNAMON
Louisa Leeb.

STROM
Nationality?

CINNAMON
Austrian.

STROM
You were working for the Austrian
government, then?

CINNAMON
I was working for no government.

STROM
For whom then?

CINNAMON
For an apparatus based in Geneva.
We sold to the highest bidder.

STROM
And who was to get the plans
you photographed?

CINNAMON
I don't know. I was an employee.
Nothing more.

STROM
The men in the car to whom you
threw the plans -- who were
they?

CINNAMON
I don't know.

(CONTINUED)

46

CONTINUED:

46

STROM

You know very little, Fraulein
Leeb.

CINNAMON

I was told very little.

STROM

(beat)

You worked solely for money?

CINNAMON

Yes.

STROM

That isn't true!... But, for
a moment, let us both pretend
that we believe it is true. We
could outbid -- substantially
outbid your former employers.

46A INTERCUT - GORIN

46A

monitoring Cinnamon's responses. Her oscilloscope
pulse line remains steady.

GORIN

(slight annoy-
ance)

No, no! A reward stimulus
is the one thing she won't
respond to.

STROM'S VOICE

I could arrange to have... say
fifty thousand dollars deposited
in a numbered account for you
in Zurich -- or any place else
that you might choose.

46B BACK TO SCENE

46B

STROM

Security... and freedom --
if you tell me everything.

Cinnamon seems to ponder sincerely on the offer. Then:

CINNAMON

Paris.

STROM

What...?!

(CONTINUED)

46B CONTINUED:

46B

CINNAMON

I think I'd prefer Paris to Zurich.

Strom gives a slight shrug, almost a gesture of touche. He paces a moment, then looks back at her -- a seemingly genuine concern evident in his expression.

STROM

Fraulein... in a case like this. I can order your execution at once...

(studies her)

Aren't you afraid to die, Fraulein?

CINNAMON

Everyone's afraid.

47 INT. ADJOINING ROOM - ANGLE AT PANEL - GORIN, ANDERS -47
DAY

They are watching the activity on the scopes and graphs.

GORIN

Fascinating.

STROM (o.s.)

Yet, you seem quite prepared for death.

GORIN

She is...

48 INT. STROM'S OFFICE - STROM, CINNAMON - DAY

48 *

STROM

But have you considered any of the alternatives to death?

CINNAMON

Torture?

STROM

Yes... or disfigurement. You're a beautiful woman, Fraulein Leeb -- ?

CINNAMON

... Thank you.

48A INTERCUT GRAPHS

48A *

48B BACK TO SCENE

48B *

STROM

Then there's solitary imprisonment
-- complete, absolute, eternal
isolation -- forty, fifty, sixty
years -- in a windowless cubicle
little larger than a coffin...

49 ANGLE - FEATURING CINNAMON 49

We MOVE IN on her, and for the first time we see a suggestion of fear.

50 INT. ADJOINING ROOM - ANGLE AT PANEL - GORIN, ANDERS - 50 DAY

They watch the graph lines, which are now reacting sharply.

CUT TO:

51 EXT. CHECKPOINT HELGESTRASSE - LONG SHOT - DAY 51 *

This particular checkpoint consists of a pair of sentry shacks about forty yards apart. The nearer one is for the West Zone Guards, the farther one for the East Zone. Beyond the East Zone shack is an archway. The taxi pauses at the near shack.

51A CLOSER ANGLE - TAXI AT WEST SHACK 51A*

WEST GUARD

Your pass.

Phelps hands it to him. The guard checks it, then hands it back. CAMERA PANS with the taxi as it is waved through. It then stops at the farther shack.

52 CLOSER ANGLE - TAXI AT EAST ZONE SHACK 52 *

Two GUARDS approach the vehicle. One stops at Barney's window, while the Second moves around it, examining it.

EAST GUARD

Your permit!

Phelps hands the First Guard an official looking document.

PHELPS

I'm to see Colonel Strom.

Barney and Phelps wait tensely as the Guard inspects the document. Finally he hands it back, and waves the vehicle forward.

EAST GUARD

You may proceed.

Barney starts the taxi off.

53 ANOTHER ANGLE - THE ARCH

53

The taxi goes under it.

54 CLOSE SHOT - THE ADVERTISEMENT BOX ON ROOF

54

HOLD a beat.

55 OMITTED

55

56 INT. STROM'S OFFICE - ANGLE TOWARD WINDOW - DAY

56

For a beat, Gorin is silhouetted against the window with the bright sunlight behind him.

(CONTINUED)

56 CONTINUED:

56 *

As he moves away from the window, Strom, behind his desk, and Anders, near the door, are included in the shot.

GORIN

Yes, a definite pattern of...

STROM

... but, what exactly is she afraid of, Doctor?

GORIN

Isolation... confinement... loss of identity -- I can't be sure yet. But whichever, it is much stronger than her fear of death itself. I say, find this particular terror. Build it. Amplify it.

STROM

How?

GORIN

With drugs... then offer her a way out.

STROM

She will refuse again.

GORIN

Not if the proposition is properly presented.

STROM

And what do you call proper presentation?

GORIN

I don't know yet. One must be careful, Colonel. And yet, one must not be afraid to improvise.

STROM

All right. But start immediately.

GORIN

As you wish...

(beat)

We are all aware, of course, that the "therapy" may kill her, or turn her into a vegetable.

(CONTINUED)

56 CONTINUED: (2)

56

We begin to MOVE IN on Strom.

STROM

Do anything you have to, Gorin.
Anything!

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

57 EXT. PETROFF BUILDING - FULL SHOT - DAY 57

The taxi, with Barney driving, and Phelps at the wheel, stops at the gate. Phelps hands his papers to the Sentry, who peruses them, returns them, steps back and waves the taxi on through. Barney takes the cab into the courtyard.

58 ANOTHER ANGLE 58

Barney heads the car toward the building wall, and then brings it to a fast stop.

59 CLOSER ANGLE - AT THE TAXI 59

Phelps gets out of the cab. He is using a soft Germanic accent.

PHELPS

Wait for me!

He moves off toward the main entrance.

JUMP CUT TO:

60 INT. STROM'S OFFICE - CLOSE SHOT - CALLING CARD - DAY 60

Strom is holding it. It identifies "Gerhardt Kliegmann" as an "Attorney at Law." HOLD a BEAT, then PULL BACK and ADJUST to reveal Strom behind his desk and Phelps standing in front of the desk facing him.

STROM

You are from Vienna, Herr Kliegmann...?

PHELPS

Originally, yes.

STROM

And now...?

PHELPS

Geneva.

Phelps takes out a pack of cigarettes. He offers one to Strom, who quickly, curtly shakes his head.

60A INSERT - PACK OF CIGARETTES IN PHELPS' HAND 60A

showing that it conceals a miniature camera with which Phelps is snapping pictures.

60B BACK TO SCENE 60B

Phelps takes a cigarette out, but continues to hold it unlighted. He puts the pack, though, back in his pocket. But now he takes out a lighter.

60C INSERT - LIGHTER 60C

It, too, conceals a miniature camera.

60D BACK TO SCENE 60D*

Phelps continues idly fiddling with the lighter as he talks.

STROM

Now, Herr Kliegmann, I'm a busy man. What do you want?

PHELPS

To negotiate the release of Louisa Leeb.

Strom glances at the calling card again.

STROM

You are an attorney. Whom do you represent?

PHELPS

A group of Swiss businessmen. I was given to understand that Fraulein Leeb had some difficulties with the currency, and you were holding -

STROM

(interrupting,
with a laugh)

Herr Kliegmann... you look intelligent. Don't I?

(beat, then
lashing out)

Who is she?! Who is she working with?!

PHELPS

I am authorized to offer one million dollars.

(CONTINUED)

60D CONTINUED:

60D*

STROM

You haven't answered my question!

PHELPS

I don't know. These Swiss --

STROM

Herr Kliegmann!

PHELPS

Two million!

STROM

She is not for sale -- at any price!

PHELPS

(beat)

Would you exchange her, then --
for Rudolf Kurtz?

This brings Strom up short. He glances at Anders, before replying, very calmly:

STROM

What possible interest could I have in Rudolf Kurtz, a poor innocent tourist, illegally imprisoned --

PHELPS

(interrupting)

Colonel... We've established each other's intelligence. Rudolf Kurtz is an agent. Louisa Leeb is an agent... one for one.

(hard)

Colonel, you need Rudolf Kurtz. You need him to save your job, and maybe your life!

STROM

How could you get him?

PHELPS

My problem.

STROM

When would this exchange take place?

PHELPS

Tomorrow at dawn.

STROM

Where?

(CONTINUED)

60D CONTINUED: (2)

60D

PHELPS
We'll decide that later, Colonel.

STROM
(paces, thinks)
Very well. Agreed.

PHELPS
(stands)
You've made a good bargain,
Colonel.

Phelps seems to notice the window now for the first time.

PHELPS
(continuing)
Fine view...

He crosses to the window and looks out.

61 REVERSE ANGLE - CLOSE SHOT - PHELPS 61

We are on the button of his suit jacket. A mini-camera lens is visible just behind. It CLICKS almost inaudibly.

62 BACK TO SCENE 62

Phelps turns quickly from the window.

PHELPS
Good day, Colonel.
He strides to the door and goes out.

63 CLOSE SHOT - STROM 63

STROM
Kurtz for the girl...

DIALOGUE SEGUE
CUT TO:

64 INT. CUBICLE - CLOSE SHOT - STROM 64

He is staring down, grimly.

STROM
Why?!

65 ANOTHER ANGLE

65 *

Cinnamon in unconscious, lying face up, on the bare floor. The cubicle itself is about six feet square, and constructed of featureless ceramic coated steel. The walls are white. There are no windows. At the bottom of one wall is a ventilator grill. As we watch, Doctor Gorin completes a hypodermic injection o.s.

JUMP CUT TO:

66 EXT. LARGE EUROPEAN PRISON - DAY (STOCK)

66

HOLD to ESTABLISH.

67
and
68 OMITTED67
and
6869 INT. CELL BLOCK - CLOSE PAN SHOT - WHEEL OF WHEEL-
CHAIR - DAY

69

It is turning. PULL BACK and ADJUST to include Rollin, maneuvering the chair down the walkway. Walking beside Rollin is MAJOR MECKLEN. Mecklen's physical makeup, like his uniform, should contrast sharply with Strom's, although he is just as efficient an officer. A Turnkey follows closely behind.

MECKLEN

Your excellency, urge Kurtz to cooperate and we will return him to your government.

ROLLIN

(angrily)

Cooperate? How, Major Mecklen? I ask you how, when the man is innocent?!

MECKLEN

As you wish -- but he'll be here for the rest of his life otherwise.

They stop in front of a maximum security cell at the end of the short corridor. The door of the cell is thick steel with only a slide-panel-covered peephole. Mecklen slides back the peep-hole panel and looks in to the cell.

70 MECKLEN'S POV - KURTZ IN CELL

70

RUDOLF KURTZ is a wizened little man of 50-odd who wears steel-rimmed glasses.

(CONTINUED)

70 CONTINUED:

70

He sits under a window in the far corner of the cell.
(NOTE: The range of view from the peep-hole covers only the rear half of the cell.)

MECKLEN'S VOICE

Kurtz... your country's new
Consul general is here.

71 BACK TO SCENE

71

Mecklen shuts the peep-hole panel and gestures for the Turnkey to open the cell. After the door opens, Mecklen gestures Rollin inside.

MECKLEN

Ten minutes.

The door closes behind Rollin, and Mecklen starts back down the corridor. The Turnkey stands aside.

72 INT. KURTZ CELL - ROLLIN AND KURTZ

72 *

A beat, then:

ROLLIN

How are you, Rudolf?

KURTZ

Lonely... for home... for my
family.

ROLLIN

Yes, I'm sure you are -- especially
this time of year.

KURTZ

(beat)

It has been very rainy this spring.

ROLLIN

But it will clear before Easter.

A little smile of recognition flits across Kurtz' face. He points to the ventilator in the wall, near the ceiling, and at the same time puts his finger over his mouth in a gesture of warning. Rollin nods. During the following dialogue, the FOLLOWING ACTION takes place: Rollin flicks a switch on the side of the wheel chair, and the entire front opens to reveal a completely empty space under the seat.

(CONTINUED)

72 CONTINUED:

72

ROLLIN
Are they treating you well?

KURTZ
Questions -- so many questions.

Kurtz kneels and looks into the space.

73 ANGLE - INTO THE SPACE

73

It extends clear back to where the motor is supposed to be. On the floor is the little uninflated dummy.

ROLLIN (o.s.)
Your wife would like to see you
very much.

74 BACK TO SCENE

74

Kurtz looks up at Rollin. Rollin gestures down toward the dummy. He has to repeat the gesture a number of times before Kurtz understands. Then Kurtz hands him the dummy. Rollin inflates it.

KURTZ
She is a brave woman.

ROLLIN
She will be rewarded.

KURTZ
Have you seen my wife?

Rollin takes a set of steel-rimmed glasses, identical to those worn by Kurtz, out of his pocket, and puts them on the dummy, and then gestures for Kurtz to place the dummy on the cot. Kurtz does so, in a good position, in the shadows.

ROLLIN
Several times... I can assure you
of this, Rudolf -- the state will
see to her well-being for as long
as necessary.

Rollin now gestures for Kurtz to climb into the space underneath the wheel chair seat.

KURTZ
(doing so)
I shouldn't be here at all.
I am innocent.

(CONTINUED)

74 CONTINUED:

74

ROLLIN

Don't worry, Rudolf. One day,
you will be free.

Rollin swings the door shut, and Kurtz is completely within the wheel chair. Rollin now swings the wheel chair around, toward the bars, and calls:

ROLLIN

(continuing)

Guard!

75 INT. CELL CORRIDOR - TURNKEY

75

The Turnkey moves to the door, slides open the peep-hole panel and looks into the cell.

76 THE TURNKEY'S POV - THROUGH PEEP-HOLE

76

Rollin is seated on the wheel chair, and the dummy looks exactly like Kurtz.

ROLLIN

I am ready to leave.

77 BACK TO SCENE

77

The Turnkey unlocks the cell. Rollin turns to the dummy.

ROLLIN

(continuing)

I'll see you again, soon.

Rollin maneuvers the chair (under power) through the door. The Turnkey closes and locks it. Rollin starts the chair up the walkway, with the Turnkey following.

78 CLOSE SHOT - ON ARM REST OF CHAIR

78

Rollin's finger is pressing the power button.

79 ANGLE - THE WHEEL OF THE WHEEL CHAIR

79

As it turns, powered by the motor at its hub.

79A ANGLE - KURTZ

79A

Inside the chair.

CUT TO:

79B INT. CUBICLE - CINNAMON

79B *

There are beads of perspiration on her face. She is clearly under some sort of special stress -- but she is still managing to fight off panic and keep basic control of herself. She has taken her shoe off, and is working quickly but silently and covertly at prying loose a half-moon shaped metal heel cap by catching a purchase on a door screw with the heel cap. (Her action would be roughly like opening a bottle top and a stationary bottle opener.) Finally the heel cap pries loose.

79C INSERT - HEEL CAP

79C

in Cinnamon's hand.

79D BACK TO SCENE

79D

Cinnamon now moves to the ventilator shaft cover. With the heel cap she starts laboriously unscrewing the cover.

79E INTERCUT - GORIN, ANDERS, STROM

79E *

in adjoining control-monitoring room.

GORIN

It is not isolation -- she knows how to fight that. And her sense of identity is much too strong to break -- without sufficient time...

(points to graph)

But she is afraid -- almost to the point of panic. A terror of confinement! Claustrophobia -- that is the key to breaking her.

STROM

She has to be broken tonight -- before dawn.

GORIN

We shall see.

He signals to Anders, who turns (or pulls) a lever.

79F BACK TO CINNAMON

79F

She is working at one of the last screws holding the ventilator shaft covering, as we HEAR a GRINDING NOISE from above.

79G REACTION - CINNAMON 79G

looking up -- her expression now one of absolute terror.

79H HER POV - CEILING 79H

beginning slowly to descend toward her.

79I BACK ON CINNAMON 79I

On the verge of panic now, she draws back as if to remove herself from what is actually happening. Her hands clenched, she rises, presses her back to the wall, edges away.

79J ANGLE ON CEILING 79J

Lower now.

79K ON CINNAMON 79K

Panicking now -- she drops to the floor. She closes her eyes, presses her temples... and manages to regain momentary control of herself. She crawls back to the ventilator shaft -- her only hope now. She begins working on the last screw.

79L CLOSER ANGLE 79L

as she is turning the last screw, the heel cap slips from her fingers. She GASPS... frantically begins running her hand along the floor to retrieve it... desperately tries to pick it up. But everything now is distorted for her, everything moves with nightmarish slowness. Finally, she grasps the heel cap... forces her hand to move to the last screw... finally she inserts the cap -- and finally, as the ceiling is now almost above her crouching figure, she manages to undo the screw and remove the ventilator shaft cover. She peers into the shaft.

79M HER POV - THRU SHAFT 79M

to a corridor seeming to run past the other side of the cell... a spill of light and freedom from somewhere beyond her line of vision.

79N BACK TO CINNAMON 79N

With an expression of utter relief she moves to thrust her way through the shaft opening to freedom.

79-0 INT. SECOND CUBICLE - CINNAMON

79-0

As she crawls through into the seeming corridor beyond the shaft opening, suddenly walls drop into place on each side of her. She SCREAMS, hammers at the walls... then forces herself to turn back to the shaft opening.

79P HER POV - SHAFT OPENING

79P

A plate drops across it, suddenly and completely sealing her off in this airless coffin-sized second cubicle.

79Q BACK ON CINNAMON

79Q

CAMERA MOVES IN TIGHT on her as she opens her mouth and screams SOUNDLESSLY... then collapses into unconsciousness.

80
thru OMITTED
87

80
thru
87

CUT TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

88 INT. CUBICLE - CINNAMON - DAY 88*

lying on her cot -- everything in the cell as it was at first: the ceiling in its normal position at its normal height, the ventilator shaft covering back in position. Cinnamon's eyes are open -- but her gaze is completely blank. INTO FRAME comes a shadow... then a hand bearing a stethoscope.

88A CINNAMON'S SUBJECTIVE DISTORTION POV 88A

Strom and Gorin bending over the cot... looking down at her... Gorin's stethoscope coming down toward her almost as the ceiling had earlier.

88B ANGLE ON STROM AND GORIN 88B

as Gorin listens for an instant through the stethoscope. He takes the stethoscope off, raises her eyelid, FLASHES an ophthalmic probe LIGHT into her eyes.

88C CINNAMON'S SUBJECTIVE DISTORTION POV - LIGHT PROBE 88C

directly in front of her eye.

STROM'S VOICE
(distortion effect)
Is she all right?!

88D GORIN'S POV - THRU PROBE LIGHT 88D

into the watery, veined, seemingly infinite recesses of Cinnamon's eye.

GORIN'S VOICE
Yes. Just shock. I can bring
her out of it with adrenalin.

88E ANGLE ON STROM AND GORIN 88E

STROM
How long?

(CONTINUED)

88E CONTINUED:

88E

GORIN

I don't know. But we can be certain of one thing now -- she will crack.

89 OMITTED

89

CUT TO:

90 INT. WAREHOUSE - CLOSE SHOT - PHELPS - DAY

90

From behind a curtain, he is looking out through the little window at the side of the door.

PHELPS

Here they come.

91 FULL SHOT

91

We see that Phelps is on one side of the large half-door and Barney on the other. Both men pull their doors open. Then we PAN WITH THEM as they trot toward an area of concealment, behind crates, at the far end of the warehouse. As they do so, they pass a parked PICK-UP TRUCK.

92 ANOTHER ANGLE - TOWARD THE DOOR

92

A limousine, chauffeured by Willy drives into the warehouse and comes to a stop. Willy and Rollin get out, and close the warehouse doors and then move back to the limousine. Willy lifts the wheel chair out of the vehicle and places it on the ground. Rollin unlatches it, to reveal Kurtz, and Willy pulls him out and on to his feet. Kurtz tries to get his bearings.

KURTZ

Where are we?

ROLLIN

Near the border.

Kurtz looks around the warehouse suspiciously, then crosses to the little window and looks out. He returns to Rollin and Willy. Willy is removing the chauffeur's coat and cap.

KURTZ

How do we get across?

Rollin gestures for Kurtz to follow, and we PAN the three men to the pick-up truck.

93 ANGLE - AT THE PICK-UP TRUCK 93

The rear section of the pick-up has very brightly colored red sides. On it are several large crates. Next to it, ready to be loaded is another crate, with one panel leaning against it, ready to be nailed.

ROLLIN
(indicating crate)

In there.

Kurtz nods and crawls into the crate. Willy eases the panel over it, into place, and begins to nail it down.

94 ANGLE - KURTZ INSIDE CRATE 94

Kurtz, seated in a cramped position in the dark interior. We ESTABLISH that he cannot see out. There is a RAP on the crate top.

ROLLIN'S VOICE
Are you all right, Rudolf?

KURTZ
Yes.

95 ANGLE - WILLY, ROLLIN, AND THE CRATE 95

They complete the nailing. Willy uses a hand dolly to get the crate on the mechanical lift gate at the rear of the truck, while Rollin goes around to the truck cab. Rollin throws the switch and the lift gate raises Willy and the crate. The crate remains on the dolly. When the lift has reached its proper height, even with the bed of the truck, Willy wheels it into position, removes the dolly, and returns to the lift. The lift lowers and Willy gets off with the dolly. He starts to slam the gate shut.

96 ANGLE - IN CRATE, WITH KURTZ 96

We HEAR the truck gate slammed shut.

97 OMITTED 97

98 ANGLE - AT TRUCK 98

Rollin has gotten out of the cab. Willy walks up to him. Rollin is looking up and ahead, and Willy does likewise.

99 THEIR POV - BARNEY 99
 He is standing by an arrangement of hi-fi equipment, including a tape recorder. He nods toward Willy.

100 & 101 OMITTED 100 & 101

102 FULL SHOT - AT THE TRUCK 102
 Willy gets into the truck and starts it forward in the direction of Barney and Phelps. We PAN with it.

103 ANGLE - AT ROAD SIMULATOR 103
 This is identical to those used in motion picture studios, and is raised slightly above the floor. Willy pilots the truck onto it, and brings it to a sharply braked halt.

104 ANGLE - IN CRATE 104
 It rocks with the impact of the screeching halt, and Kurtz is thrown completely off balance.

105 ANGLE - WILLY 105
 He hops from the truck, to the controls for the road simulator.

106, 107, 108 OMITTED 106, 107, 108

109 ANGLE - BARNEY 109
 He starts the tape player. The first sound we HEAR is that of the warehouse door opening. NOTE: APPROPRIATE TRAFFIC NOISES ARE PROVIDED BY THE TAPE THROUGHOUT.

110 ANGLE - IN CRATE 110
 Kurtz listening. The slight bounce of the box mimics that which would be produced if the truck were in motion.

CUT TO:

111
thru OMITTED
116

111
thru
116

117 INT. CUBICLE - CINNAMON

117*

Cinnamon moves around the walls, pushing at them,
MOANING, WHIMPERING. The sweat is pouring off her.
Suddenly she cries out:

CINNAMON

... Help me!

118 INT. ADJOINING ROOM - CLOSE SHOT - LOUDSPEAKER IN
CONTROL PANEL

118*

CINNAMON (o.s.)

Why don't you help me.

PULL BACK and ADJUST to reveal Strom, Gorin and Anders,
at the control panel. Gorin is studying his scope.

GORIN

(to Strom)

Go ahead. I believe she will
hear only the voice she wants
to hear.

Strom flicks the "on" switch on a microphone, and
speaks into it.

STROM

How can I help you? I don't
know you.

119 INT. CUBICLE - CINNAMON

119*

The VOICE, FILTERED, seems to sound like Phelps.

FILTERED VOICE (PHELPS)

I don't know who you are.

CINNAMON

But you must know me... you've
come to help me.

FILTERED VOICE (PHELPS) (o.s.)

Who are you?

CINNAMON

I'm... I can't.

120 INT. ADJOINING ROOM - ANGLE AT CONTROL PANEL

120*

We PAN TO Strom, at the mike.

CINNAMON'S VOICE

The drill -- I can't... you know
I can't.

STROM

(reassuring)

Of course. But you should know
who I am.

121 INT. CUBICLE - CLOSE SHOT - CINNAMON

121*

CINNAMON

I do know... You're... you're
Jim.

STROM

Yes, Jim. Jim who?

CINNAMON

Jim --

STROM

My last name? You know my last
name.

Nothing from Cinnamon.

122 INT. ADJOINING ROOM - ANGLE AT CONTROL PANEL - STROM
GORIN, ANDERS

122*

Strom looks at Gorin.

CUT TO:

123 INT. WAREHOUSE - FULL

123

Willy brings the road simulator to a stop.

124 ANGLE - IN CRATE

124

Karta is jolted.

125 OMITTED

125

126 FULL SHOT - IN WAREHOUSE

126

Phelps and Willy have approached the rear of the truck. Phelps uses a definite Germanic accent. In b.g., we continue to HEAR traffic noises, horns blowing, etc. They climb aboard.

PHELPS

What are you bringing in today?

WILLY

Copper tubing...

127 ANGLE - IN CRATE

127

Kurtz, holding his breath.

PHELPS

(after a beat)

Very well... Move out.

Willy picks up the manifest sheet. He and Phelps walk to rear gate of the truck. Phelps climbs down, but Willy stays aboard.

128 ANGLE - IN CRATE

128

Kurtz, relaxing now.

129

& OMITTED

130

129

&

130

CUT TO:

131 INT. CUBICLE - FULL SHOT - CINNAMON

131

Cinnamon is in the same position in which we last saw her. Her voice is weaker now, more plaintive.

CINNAMON

I can't stand it in here! I
can't stand it! Jim?... Jim?!

FILTERED VOICE

Yes.

CINNAMON

Jim, why aren't you helping me?
Why aren't you getting me out
of here?

132 INT. ADJOINING ROOM - ANGLE AT CONTROL PANEL -
STROM, GORIN, ANDERS

132*

Strom talks into the loudspeaker.

STROM

Because I don't believe you are
who you claim to be.

133 INT. CUBICLE - CINNAMON

133

CINNAMON

I am, Jim... I am. Save me...
please save me!

FILTERED VOICE (PHELPS)

If you are, then tell me who we
work for.

Cinnamon struggles with this one. Something deep
within her unconscious tells her not to answer.

CINNAMON

Jim... I... Jim, I can't!

FILTERED VOICE (PHELPS)

Who do we work for?
(beat; then a shout)
Tell me!

134 CLOSE SHOT - CINNAMON

134

CINNAMON

(a matching shout)
I can't, Jim! You know the rule.
(the beginnings
of hysteria)
I can't...

135 INT. ADJOINING ROOM - ANGLE AT CONTROL PANEL

135 *

Over the loudspeaker, we continue to HEAR Cinnamon's
shouts, and then, uncontrollable SOBBING.

GORIN

(to Strom)

No more now! She's on the edge...
when she calms down, she'll talk...

CUT TO:

136 INT. WAREHOUSE - FULL SHOT - ROLLIN AND WILLY - DAY

136

HOLD to ESTABLISH their posts. Rollin is now operating
the road simulator. He gradually slows it to a full
stop. Willy, on the back of the truck, gets a strong
grip on the crate. He TAPS softly on the crate.

137 ANGLE - IN CRATE

137

Kurtz responding.

(CONTINUED)

137 CONTINUED:

137 *

WILLY'S VOICE
Checkpoint Zebra. Be absolutely
still.

ROLLIN'S VOICE
(loudly)
Present your permits.

137A BACK TO FULL SCENE

137A

Rollin crosses to the back of the truck. He points at
the crate.

ROLLIN
You have no permit stamp on that
crate! You can't bring it through.

137B INTERCUT - KURTZ

137B

tensing.

WILLY'S VOICE
The permit must be on the bottom
side.

137C BACK TO SCENE

137C

ROLLIN
Then turn it over!

Willy starts to tip the box over -- but pretends that
it is almost too heavy for him.

137D INTERCUT - KURTZ

137D

frightened.

ROLLIN'S VOICE
What is wrong?! The manifest
says copper tubing. But copper
tubing is not that heavy. Maybe
you have something else in there.

137E BACK TO SCENE

137E

WILLY
No. Nothing else.

(CONTINUED)

137E CONTINUED:

137E

He wrenches the box and finally manages to turn it over.

WILLY
(continuing)

You see! Here! Here is the permit stamp.

ROLLIN

All right. Pass.

137F INTERCUT - KURTZ

137F

giving a tiny sigh of relief... as once again the truck seems to him to be moving on.

137G ANGLE ON BARNEY

137G

adjusting the tape recorder sound level. Now it is duplicating the SOUNDS heard earlier on Phelps approach to the Petroff Building.

137H ANGLE ON SIMULATOR

137H

turning... tilting... then slowing again.

137I ANGLE ON TAPE RECORDER

137I

as it issues the SOUND of a gate being opened.

137J ANGLE ON SIMULATOR

137J

moving again... slowly... then stopping.

137K ANGLE ON WILLY

137K

lowering the crate from the truck onto a wheeled dolly. CAMERA MOVES with him as he wheels it around several crates, up a ramp, and finally onto a platform.

137L ANGLE TO INCLUDE FORK LIFT AND PLATFORM MOCK-UP

137L *

Barney drives the fork lift under the crate and starts lifting it.

137M
and OMITTED
137N

137M *
and
137N

137-0 INT. CRATE - KURTZ

137-0*

feeling the crate rising, as if he were in an elevator.

137P ANGLE ON WILLY

137P

as he finishes changing into a uniform, then moves quickly around a flat and o.s.

137Q ANGLE ON PLATFORM

137Q *

We see that the platform is set about twelve feet off the ground. Barney edges the crate over the platform. Willy comes into scene with the dolly, and shifts the crate from the fork lift onto the dolly.

137R ANOTHER ANGLE

137R *

as Willy wheels the crate through a door.

138
thru
144

OMITTED

138
thru
144

145 INT. STROM'S OFFICE - WILLY

145 *

He wheels the crate in, sets it down from the dolly, then quickly breaks it open. Kurtz stiffly crawls out. Then we PULL BACK and ADJUST to reveal that Phelps, in a uniform identical to Strom's is waiting beside his desk. The furnishings of the office are identical to Strom's except that Phelps' desk is placed in such a way that it is impossible to go around it to the window. The view out the window is identical to the one from Strom's office.

PHELPS

(to Willy)

You're sure no one saw you bringing him in?

WILLY

No, sir. No one.

PHELPS

Welcome, Rudolf. I'm Colonel Geist...

(smiles)

I hope the journey wasn't too uncomfortable...

(CONTINUED)

145 CONTINUED:

145

KURTZ

(smiles)

Very uncomfortable... but the most enjoyable journey of my life.

PHELPS

(to Willy)

That's all.

Willy nods, and goes out.

146 INT. AREA OUTSIDE STROM SET - PAN SHOT - WITH WILLY - 146
DAY

This is set up exactly as it is in the studio... a bit of corridor, through which Willy is PANNED, and then to the backing, properly illuminated. Willy comes up beside Barney and Rollin, who stand outside the line of sight from the window offices.

147 INT. STROM'S OFFICE - PHELPS, KURTZ

147

Phelps pours a couple of glasses of vodka, hands one to Kurtz, and raises his in a toast.

PHELPS

To your new freedom.

They drink to it.

KURTZ

I missed that.

(looks out window)

It's so good to be home.

(CONTINUED)

147 CONTINUED:

147

PHELPS

Now, I know you want to rejoin
your family as soon as possible...

(indicates tape
recorder)

... so let us get started on your
report.

KURTZ

My report?

PHELPS

(smiles)

We've been waiting patiently.
But time has run out. We must
have the details of the apparatus
you organized.

148 CLOSE SHOT - KURTZ

148

KURTZ

But, Colonel -- I have no intention
of giving that to anyone, but
Colonel Strom.

149 CLOSE SHOT - PHELPS

149

Reacting.

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

150 INT. STROM'S OFFICE - CLOSE SHOT - A TAPE RECORDER - 150
DAY

The tape recorder is not in use. HOLD a beat, then PULL BACK and ADJUST to include Phelps and Kurtz. Phelps plays it very coolly. He crosses to a cabinet, from which he takes a newspaper.

PHELPS

Colonel Strom was arrested last week...

(handing news-
paper to
Kurtz)

... He has since committed suicide. He was working with West Zone Intelligence.

151 ANGLE - OVER KURTZ' SHOULDER 151

There is a large photograph of Strom, and a headline, which reads, "ARRESTED AS TRAITOR".

CUT TO:

152 INT. CUBICLE - CINNAMON 152

Her head has fallen to one side. Her eyes are closed.

153 INT. ADJOINING ROOM - ANGLE AT CONTROL PANEL 153

Gorin is studying the scopes and graphs.

GORIN

She's unconscious again... the strain was too much.

We MOVE IN on the pulsing scopes and graph lines.

CUT TO:

154 INT. STROM'S OFFICE - FEATURING KURTZ

154

Kurtz, obviously very much affected, completes his reading.

KURTZ

Strom...he couldn't...he just
couldn't...

155 INT. AREA AROUND STROM SET - ANGLE - FEATURING
BARNEY

155

He presses a button, from which wires lead into a
small switch box.

156 INT. STROM'S OFFICE - PHELPS, KURTZ - DAY

156

The intercom BUZZER SOUNDS and Phelps picks up the
phone.

PHELPS

(into phone)

Yes, of course.

He hangs up, then crosses to the door and opens it.
Rollin in the wheel chair wheels himself in. Kurtz
looks at him.

PHELPS

(with a smile)

I believe you two are acquainted.

ROLLIN

(smile)

One might say so...How does it
feel to be home, Rudolf?

KURTZ

(holding newspaper)

I...don't know...there seem to
have been some changes...

ROLLIN

All for the better...Colonel
Geist is in charge now. That's
why you're here. Colonel Strom
showed no interest at all
in rescuing you...

(smile)

But then it was he who betrayed
you in the first place.

(CONTINUED)

KURTZ
(can't accept it)
Strom... betrayed me?

PHELPS
You can read the file at your
leisure...
(indicating
recorder)
... meanwhile, it's imperative
that you brief us thoroughly on
the apparat. We believe it's
already in desperate danger.

Kurtz makes no move toward the recorder.

PHELPS
(continuing)
Rudolf... your reluctance amazes
me... there was some question
whether you were implicated in
Strom's treachery.
(very deliberately)
The matter is still under review.

Kurtz studies Rollin and Phelps who are now watching
him in a manner that is patently hostile. Finally,
he puts down the newspaper.

KURTZ
The shock... you understand...

He crosses to the tape recorder, picks up the mike
and is about to press the button to start it. But he
is still bothered.

KURTZ
(continuing)
Colonel, I would like to see the
file.

Phelps throws an annoyed glance at Rollin, then crosses
to the file cabinet, and removes a thick folder. He
hands this to Kurtz, who looks down at the cover.

157 INSERT - THE FOLDER

157

As Kurtz holds it. On the manila cover: PROCEEDINGS
AGAINST COLONEL JOSEF STROM.

158 BACK TO SCENE

158

Kurtz opens to the first page, a closely typed document.

KURTZ

I just can't believe it!

PHELPS

(exploding)

Kurtz, what is this?! I will stand for no more delays! Either give us the information we want, or you'll end up where Colonel Strom is!

159 CLOSE SHOT - KURTZ

159

He studies Phelps.

160 PAN SHOT - HIS POV

160

We go from Phelps to Rollin, and then finally to the window with its view of the city, where we HOLD a BEAT.

161 BACK TO SCENE

161

Kurtz comes to a decision. He picks up the tape recorder mike, and presses the starter button.

KURTZ

(into mike)

Report of Rudolf Kurtz on...

As he continues we MOVE IN CLOSE on the tape machine until the turning discs FILL THE SCREEN.

KURTZ

(continuing)

... activities in the West Zone, Spring and Summer of...

JUMP CUT TO:

162 INT. STROM'S OFFICE - CLOSE SHOT - TAPE RECORDER

162

The tape is now almost all on the takeup reel. During the following, we PULL BACK and ADJUST, to reveal Phelps and Rollin watching, as Strom completes the dictation.

(CONTINUED)

162 CONTINUED:

162

STROM

... it was after setting up this
final cell that I was arrested.

He lowers the microphone, and turns to Phelps.

STROM

(continuing)

There -- you have all of it.

Phelps nods, crosses to the tape machine, and removes
the tape.

PHELPS

A very good report, Kurtz. Thank
you.

(to Rollin)

Transcribe it.

He tosses the tape to Rollin, who stands, catches it,
and pockets it. Kurtz is mystified, disoriented. Willy
enters and puts a gun on him. Phelps is already
removing the uniform.

WILLY

Just relax.

KURTZ

What is this?

A movement outside the window catches Kurtz' attention
and he turns toward it.

163 ANGLE - THROUGH WINDOW

163

The drop is rolled up partway, then Barney comes into
view and finishes the job, revealing the warehouse
wall behind.

164 ANGLE - IN OFFICE

164

Kurtz is furious. He turns on Phelps.

KURTZ

You tricked me!

PHELPS

Cheer up. If all goes well,
you'll be home in a couple of
hours...

(CONTINUED)

164 CONTINUED:

164*

KURTZ

Home?

ROLLIN

We're exchanging you for a friend of ours.

KURTZ

You can't... when they find out I've been debriefed, they'll kill me!

PHELPS

We'd be fools to tell them, Kurtz -- I assume you wont.

MOVE IN on Kurtz, pondering his future.

165 INT. CUBICLE - CLOSE SHOT - CINNAMON

165

She is lying on the floor, unconscious. Gorin is bending over her, concerned, taking her pulse. Strom is watching him.

GORIN

She's in a traumatic condition.

Anders comes up to Strom.

ANDERS

"Herr Kliegmann:... is in your office.

STROM

(to Gorin; indicating Cinnamon)

What's the prognosis?

GORIN

If we wait until tomorrow morning...

STROM

We can't wait.

GORIN

We could try another type of drug. But it would probably kill her.

STROM

Do it, Gorin.

(CONTINUED)

165 CONTINUED:

165

GORIN

(nods)

... I'll prepare an injection.

Strom and Anders move off, OUT OF FRAME. Gorin kneels beside Cinnamon, takes a stethoscope from his pocket and listens to her heartbeat. He shakes his head, worried.

166 INT. STROM'S OFFICE - CLOSE SHOT - STROM - NIGHT

166

STROM

Not before tomorrow, noon, at the earliest.

167 ANOTHER ANGLE - INCLUDING PHELPS AND ANDERS

167

Phelps, standing in front of the desk, is still using the German accent.

PHELPS

Dawn, or there will be no exchange!

STROM

(beat)

How do I know you have him?

Phelps takes a picture out of his breast pocket and passes it over. Strom looks down at it.

168 INSERT - THE PHOTOGRAPH

168

The background is a blank wall. In the picture is Kurtz, in handcuffs, with Willy holding a gun on him.

169 BACK TO SCENE

169

PHELPS

Let this chance slip, Colonel -- and I guarantee -- your superiors will know about it.

STROM

(beat)

Where?

PHELPS

We'll have to avoid the usual checkpoints, naturally.

(MORE)

(CONTINUED)

169 CONTINUED:

169 *

PHELPS (cont'd)

I suggest the Helig Strasse
Crossing.

STROM

(considers it)

... Bring him through the wire
in one hour.

PHELPS

No, Colonel, we meet half way.

STROM

Very well, then... half way.

PHELPS

You and the girl... Kurtz and me.

STROM

One hour, Herr...

(smile)

... Kliegmann...

Phelps doesn't like the smile, or the way his "name" was spoken. However, there's nothing he can do about it. He turns and goes out of the office. Strom picks up the telephone.

STROM

(continuing)

Dr. Gorin, please...

(beat)

Have you given her the injection?

(beat)

Good. She is not to have it!

I'll be down in a few minutes.

He hangs up.

ANDERS

You made the right decision,
Colonel. Rudolf Kurtz is worth
ten of her.

STROM

You have no idea of what my
decision was, Anders...

He moves to a city wall map and studies it.

(CONTINUED)

169 CONTINUED: (2)

169*

We MOVE IN on the map as Strom finds the Helig Strasse Crossing with his finger. We HOLD as the words FILL THE SCREEN.

170 EXT. HELIG STRASSE CROSSING - WEST END - DAWN

170*

ESTABLISH the setting and a fence of closely placed strands of barbed wire and a cross-bar gate. Hung on the gate is a sign in four languages, the English of which is, WARNING: WEST ZONE DEMARCATION LINE. Beyond the fence are heavy rolls of barbed wire on each side. At the far end of the bridge is another gate. A cold mist hangs to the ground.

171 ANOTHER ANGLE

171*

A sedan comes down the approach road and pulls to a fast stop in front of the fence. Willy, Rollin and Barney get out, and remain by the sedan. Phelps and Kurtz cross to the gate.

171A ANGLE AT THE WEST GATE

171A*

Phelps faces West Guard.

WEST GUARD

Your pass.

Phelps hands a pass to the Guard, who then raises the gate.

172 ANGLE - PHELPS AND KURTZ

172*

moving into neutral area.

KURTZ

It's cold...

Phelps nods ahead.

173 THEIR POV - LONG SHOT

173

Approaching headlights at the other end of the crossing.

174 EAST END OF CROSSING - FULL SHOT

174*

A seven passenger limousine pulls to a stop, Two Guards get out and move to the fence of the principals, Anders is out first. He reaches in for Cinnamon, who is wearing the same outfit she had on in the cubicle. She is quiet, and gives no sign she knows what is going on. Strom, wearing an overcoat, is the last one out.

175 WEST END OF HELIG STRASSE CROSSING - ANGLE - FEATURING 175*
KURTZ, PHELPS

PHELPS

Remember Kurtz. Keep quiet and
you're a hero. Talk, and he'll
kill you.

Kurtz has already weighed this whole situation. He is
grim-faced, and gives no indication of his decision.
Phelps prods him, and they start forward. As they
reach the fence, Barney comes up to them, with a coat.

BARNEY

(handing it
to Phelps)

She'll need this.

PHELPS

Thanks.

Phelps and Kurtz move through the fence and into the
street beyond.

176 EAST END OF HELIG STRASSE CROSSING - CINNAMON, STROM 176

At a prod from Strom, Cinnamon starts forward. She
and Strom go through the cut wire of the fence, and
into the street. We PAN with them, as they pick a
path through the rolls of barbed wire.

177 WEST END OF HELIG STRASSE CROSSING - FULL SHOT 177

Willy, Barney, and Rollin watch as Phelps and Kurtz
continue forward. Then suddenly two police cars
race up and SCREECH to a halt. Armed POLICE jump
out, followed by Major Mecklen. Willy, Barney and
Rollin are covered. Mecklen moves to the fence and
calls:

MECKLEN

Halt!

Other police aim their guns out toward Phelps and Kurtz.

178 ANGLE - PHELPS, KURTZ 178

as they stop.

179 BACK TO WEST END OF HELIG STRASSE CROSSING 179

Rollin hands Mecklen a folder.

(CONTINUED)

179 CONTINUED:

179*

ROLLIN

We've debriefed Kurtz -- there's
half the information you want.

Mecklen opens the folder, reads it.

MECKLEN

Where's the rest?

ROLLIN

You get the other half when we
get that girl out there.

Mecklen still hesitates.

ROLLIN

(continuing)

You had Kurtz for a year and
got nothing from him!

There's a beat, and then Mecklen motions for the police
aiming over the fence to lower their weapons.

180 ANGLE - PHELPS, KURTZ 180

Phelps prods Kurtz and they start forward again.

181 ANGLE - STROM, CINNAMON 181

They, too, have been at a halt. Strom pushes Cinnamon
forward.

182 ANGLE - AT MIDDLE OF CROSSING 182

The two pairs meet. They all evaluate one another.

183 ANGLE - AT EAST END 183

watching.

184 ANGLE - AT WEST END 184

watching.

185 CLOSE SHOT - PHELPS 185

He smiles at Cinnamon.

187 CONTINUED:

187

KURTZ

(beat)

Very well, Colonel.

Phelps and Strom look at one another. Both nod. Kurtz and Cinnamon step forward, and in a moment, they have changed places.

188 TWO SHOT - PHELPS AND CINNAMON

188

She stares at him uncertainly.

PHELPS

Fraulein Leeb?

Cinnamon seems to regain some control at this cue.

CINNAMON

... Yes...

PHELPS

It's almost over now. You're going to be all right.

Phelps helps Cinnamon into the coat. Cinnamon, with Phelps' arm over her shoulder, starts back toward the West Zone. Strom and Kurtz start for the East Zone.

189 ANGLE - PHELPS, CINNAMON

189

As they walk. Phelps is expecting something from behind. Cinnamon is not.

190 ANGLE - STROM, KURTZ

190

Suddenly Strom pushes Kurtz out of the way, and produces from beneath his coat, a machine pistol. With it, he fires a score of rounds at Cinnamon and Phelps.

191 ANGLE - PHELPS, CINNAMON

191

Phelps goes down and so does Cinnamon. They don't move.

192 ANGLE - STROM, KURTZ

192

STROM

(to Kurtz)

Whoever they were, it doesn't matter now.

They continue toward their car at a run.

193 EAST END OF HELIG STRASSE CROSSING - FULL SHOT 193

Strom, Kurtz, followed by Anders and the Guards get into the limousine and it speeds away.

194 ANGLE - PHELPS, CINNAMON 194*

Phelps gets up, then helps Cinnamon to her feet.

CINNAMON

I thought this coat was a little heavy.

PHELPS

So is mine. I figure they stopped at least six slugs... How do you feel?

CINNAMON

... Free...

He takes her under the arm and around the shoulder. We HOLD as they move through the barbed wire, toward the fence, where the others wait.

CUT TO BLACK.

END OF EPISODE