

REVISED FINAL DRAFT

July 20, 1970

"MISSION: IMPOSSIBLE"

"THE INNOCENT"

#60035-108

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PRODUCER: BRUCE LANSBURY

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MISSION: IMPOSSIBLE

"The Innocent"

CAST

PHELPS

PARIS

DANA

BARNEY

WILLY

DOUG

JERRY

VAZAN

ORLOV

JUDY

SKOLPIN

DOCTOR

SECURITY GUARD

GATE GUARD

WAITER

TECHNICIAN

MISSION: IMPOSSIBLE

"The Innocent"

TEASER

FADE IN:

1 EXT. REFINERY - ESTABLISHING SHOT - DAY (DAY THROUGHOUT) 1

A large installation replete with the usual pipes, cracking facilities, storage tanks, etc. It is surrounded by a high wire fence on which there is a sign reading: "MILITARY INSTALLATION - KEEP OUT." On guard are uniformed SENTRIES.

2 INT. CHEMICAL STORAGE VAULT - FULL SHOT 2

The combination type lock is turned from the outside, and then the door is opened. BARNEY and WILLY, in uniform, enter the vault, and close the door behind them. Barney indicates the rear wall.

BARNEY

The computer's right behind that wall.

Willy nods. Barney and Willy lay out drilling equipment. Then they start to move the large drums of liquid that block their access to the rear wall. These drums are marked very clearly, "DEHOMINANT - A -- DANGER!" As the first of the drums is set down, the jarring loosens the spigot sufficiently so that drops of greenish liquid begin to fall from it. Barney, moving back and forth with the other drums, steps into the liquid, and immediately REACTS in pain. He knows at once what has happened.

BARNEY

(continuing)

Willy!

(Willy turns)

My leg... I can't move my leg!

3 INT. COMPUTER ROOM - TWO SHOT - VAZAN, SKOLPIN 3

DOCTOR VAZAN is a dark handsome man in his forties. GENERAL SKOLPIN is a Nordic type in his fifties.

VAZAN

Dehominant-A kills in four hours.

(MORE)

(CONTINUED)

VAZAN (cont'd)

Thanks to the computer and technicians your country provided, we've been able to perfect Dehominant-B which will be fatal in eight seconds.

SKOLPIN

It is your genius we are investing in, Dr. Vazan.

(flat, could be construed as a threat)

We know you will not disappoint us.

We begin a PULL BACK that will reveal us to be in the computer room, which is the nerve center of the installation, an impressive ultra-modern room. Along the front wall is the computer bank and console, with appropriate facilities for input and readout. The computer system has been set up to control a production process which is diagrammed along one of the side walls. There are about two dozen blocks indicated on the diagram, each labeled as containing different chemicals. Later, we will see these chemicals mixed consecutively (sometimes more than one at a time) to form a finished product at the end of the production line. This product is labeled in large letters, DEHOMINANT-B. A third wall is devoted to dials and meters monitoring parts of the production process. In addition to Vazan and Skolpin, there are in the room COLONEL ORLOV, a pair of TECHNICIANS (like Skolpin and Orlov, Nordic types). There is a readout from the computer which Vazan examines.

VAZAN

(to General)

We're ready.

(to Technician)

Commence production.

The Technician types the necessary instructions into the computer. Tapes begin to whirl. On the diagram the flow of chemicals from the first of the containers is indicated by a red line, which we will see move, like the column of a thermometer.

VAZAN

(continuing)

Our first ten thousand liter load will be delivered in four hours. Thereafter, production will continue at the rate of two thousand liters per hour.

(CONTINUED)

3 CONTINUED: (2)

3

SKOLPIN

Good.

4 INT. CORRIDOR - BARNEY, WILLY

4

Barney's shoe has been removed. Willy, holding him around the shoulders, helps him down the hall. Barney is in much pain, as the pair reach a checkpoint manned by a SECURITY GUARD.

SECURITY GUARD

What's wrong with him?

WILLY

Sprained an ankle. I'm taking him to his quarters.

SECURITY GUARD

(buys it)

Too bad... Let me see your passes for this part of the building.

WILLY

Of course.

Both Barney and Willy reach for their passes, and hand them to the Security Guard. Our ANGLE WIDENS to include a DOCTOR, in white lab coat, who appears down the hall.

DOCTOR

Let me see your foot, Corporal.

SECURITY GUARD

(as Doctor passes him)

Good morning, Doctor.

Willy and Barney exchange glances.

WILLY

Do not trouble yourself, Doctor. It's nothing serious.

But the Doctor is already staring closely into Barney's face.

DOCTOR

This man has been exposed to the Dehominant.

(CONTINUED)

4 CONTINUED: 4

The Guard reaches for his gun. Willy chops him into unconsciousness. The Doctor meanwhile presses the wall alarm. Bells start to RING. Willy chops the Doctor into unconsciousness.

5 INT. COMPUTER ROOM - FULL SHOT 5

The alarm bell is RINGING.

ORLOV

Security breach.

He hurries out of the room. Skolpin looks after him for a moment, concerned, and then up at the diagram.

6 INT. CORRIDOR - BARNEY AND WILLY 6

BARNEY

(to Willy)

Get out... Tell Jim.

Willy reaches a decision and nods grimly. He heads down the corridor and around the corner.

7 EXT. REFINERY - WILLY 7

Armed personnel are running toward the building as Willy emerges from it. He heads for one of the storage tanks and disappears behind it.

8 INT. VAULT - FULL SHOT 8

The vault door is open. The SECURITY GUARD is showing Orlov Willy and Barney's drilling equipment. Orlov exits.

9 INT. CORRIDOR 9

Orlov walks to Barney, who is barely conscious now. Other GUARDS stand by.

ORLOV

(to Barney)

You were after the computer,
were you not?

No answer.

(CONTINUED)

9 CONTINUED:

9

ORLOV

(continuing)

The chemical you were exposed
to is very cruel.

(beat)

You will tell us what we want
to know... or you will die a
very unpleasant death.

We MOVE IN on Barney.

CUT TO BLACK.

END OF TEASER

ACT ONE

FADE IN:

10 MIDDLE EASTERN CITY - ESTABLISHING SHOT - DAY, (STOCK) 10

11 INT. HOTEL ROOM - PARIS, WILLY, DANA, DOUG 11

There is an air of urgency. Willy is still in uniform, dirty and torn, with an open collar and no tie.

DANA

Doug, how long has Barney got?

DOUG

Three and a half hours at the most.

PARIS

There has to be a way to get him out.

The door opens and Phelps enters carrying a manila envelope.

PHELPS

I spoke to Washington. We're going ahead with the mission.

WILLY

What about Barney, Jim?

PHELPS

Barney knew the risks. We all know them. We'll get him out if we can, but the mission comes first. We've got to destroy the Dehominant.

PARIS

Jim, without Barney there's no one in this part of the world who's a match for that computer.

PHELPS

Yes there is... right here in this city.

From his portfolio, he takes a closely typed 4 x 7 card containing a picture of a personable twenty-six year old American.

(CONTINUED)

PHELPS

(continuing)

Personnel radioed this over...

(glances at
card)

Jerome Carlin... PhD age twenty-six, specializing in computer technology, systems analysis, Argo Corporation. Brilliant innovations... near genius... he's studied their language.

DANA

What's he doing here?

PHELPS

Sunning, loving, loafing.

DANA

A dropout...?

Phelps nods.

DANA

(continuing)

How do you know he'll help us?

PHELPS

We'll have to make sure he does.

PARIS

Jim... Do we have any right to involve an innocent?

PHELPS

Do we have any right not to? Vazan's government intends to use the Dehominant against their neighbors immediately. They're projecting at least fifty thousand casualties.

WILLY

How do we get him to the computer? We can't go through the vault again.

PHELPS

We can't do anything the same way again. In three hours they'll be manufacturing Dehominant B. I have a new plan...

(hands Dana card)

... and it starts with him.

(CONTINUED)

11 CONTINUED: (2)

11

We MOVE IN on the card until Jerry's picture fills the FRAME.

MATCH CUT TO:

12 INT. CAFE - CLOSE SHOT - JERRY AND JUDY

12

He's gone a little native, looking comfortably scruffy. Seated across the table from Jerry is JUDY MOORE, a wistful American girl. PULL BACK to see Dana enter in b.g. She stops, looking toward Jerry.

JERRY

We could see the shrine out at Mushurim. Or we could go to the park and listen to the birds.

JUDY

What kind of birds?

JERRY

That's a very Establishment question. Does it matter what kind of birds...? Of course there are a number of other things we could do.

JUDY

You could pay the rent...

JERRY

Rent? Rent?

JUDY

It was due two weeks ago.

JERRY

Forget it, baby. We're splitting tonight. There's a cave in Crete where nobody ever heard of rent.

A WAITER interrupts them.

WAITER

Miss Judy... telephone...

JUDY

(to Waiter)

From who?

The Waiter shrugs. Judy turns to Jerry.

(CONTINUED)

12 CONTINUED:

12

JUDY
 (continuing)
 Nobody knows we're here...

Jerry shrugs. Judy follows the Waiter into the back of the place. Jerry watches her go fondly. At the door, Dana appears. She crosses to Jerry's table.

DANA
 Hello, Jerry.

Not knowing her, Jerry is puzzled.

JERRY
 Am I supposed to know you, or something?

DANA
 I'm Alix Wilson. May I join you?

JERRY
 (studies her)
 I got a feeling I should say no.

DANA
 (sitting down)
 Thank you.

JERRY
 You sure come on strong, Miss Wilson. What's it all about?

Dana passes him the dossier card. He looks down at it.

DANA
 I haven't got much time. Read this.

He looks at her, then at the card.

13 ANGLE - FROM BALCONY

13

Paris, as a local, in dark glasses snaps a photo of Dana and Jerry with a concealed camera.

14 ANGLE - AT PHONE BOOTH

14

Judy is on the phone.

JUDY
 But I'm sure my passport is in order... who am I talking to anyway?

15 INT. HOTEL ROOM - PHELPS ON PHONE

15

PHELPS

Gerald Corrigan... of course, if you'd prefer to come down to the consulate... Just a moment...

(thinks of something)

... perhaps there's another Judy Moore... Please hold on...

He puts down the phone.

16 INT. CAFE - ANGLE AT PHONE - JUDY

16

She waits impatiently.

17 ANGLE AT TABLE - DANA, JERRY

17

Jerry lowers the card, and studies Dana.

JERRY

Hobbies? Grandmother's maiden name? This is a computer readout and there's only one computer I know of that's set up for garbage like this. That monster under the Pentagon. Okay, who do you work for, and what do you want?

DANA

You're direct.

JERRY

(tosses dossier card back)

Look, speak your piece and get out of my life.

DANA

Ever hear of Interoco Chemical?

JERRY

Yeah...

DANA

Their plant's been taken over by the Army for production of a new weapon. They call it a Dehominant. It's like the defoliants being used in Southeast Asia. Except the Dehominant kills men.

(CONTINUED)

JERRY

So do nerve gas, hydrogen bombs,
and bacteria. What's a little
Dehominant? Fair is fair.

DANA

They're planning to use it
against their neighbors as soon
as it's ready.

JERRY

And you'd like to use it against
them.

DANA

We intend to destroy it for good.
The formula's stored in their
computer. Our specialist was
caught. We want you to take his
place.

JERRY

Me? Go in their plant? Fool
with their computer? You've got
to be out of your tree.

DANA

We've got a man in there dying,
because he --

JERRY

(cutting in)

I don't care. He knew the kind
of game he was playing in.

DANA

All right. Jerry, we could pay
you very well.

JERRY

(contemptuously)

When all else fails... Look,
forget me. I am totally,
completely, irrevocably
uninvolved!

Dana hands him a card on which there is a handwritten
telephone number.

DANA

In case you change your mind.

JERRY

Don't wait up.

(CONTINUED)

17 CONTINUED: (2)

17

He doesn't even take the card. She throws it on the table and leaves. He looks after her, picks the card up idly, glances at it, crumples it, and throws it to the ground.

18 INT. INFIRMARY ROOM - BARNEY, VAZAN, ORLOV, SKOLPIN, DOCTOR, GUARD 18

Barney is in intense pain. The DOCTOR, an M.D., is in his middle thirties.

VAZAN

The pain you are feeling is a progressive deterioration of your central nervous system. In a relatively short time it will result in circulatory failure, respiratory failure and death.

(shows Barney vial)

But there is an antidote. We can ease your pain with this. We can even make you well with this.

ORLOV

All you have to do is tell us how you two got in in the first place.

BARNEY

We reported in when the Guards shifted.

ORLOV

Who are you working for?

BARNEY

There were just the two of us.

ORLOV

You're lying!

19 INT. HOTEL ROOM - PHELPS, DOUG, WILLY

19

Phelps and Doug are studying the chart of the interior of the refinery.

PHELPS

Computer room, Vazan's office, infirmary, autopsy room.

(MORE)

(CONTINUED)

19 CONTINUED:

19

PHELPS (cont'd)

The autopsy room's the best place for us to work from. It's sound proofed, and usually kept locked. Furthermore, they've no reason to use it any more except to feed their laboratory animals, and we know what time they do that. There's a problem outside at the Security checkpoint but we have access through the furnace room.

20 INT. COMPUTER ROOM - VAZAN, SKOLPIN, ORLOV

20

ORLOV

The prisoner is dying. He won't talk. We'll have to use a drug on him.

VAZAN

That will kill him outright. Have patience, Orlov, his agony will increase as death approaches. Then perhaps he will talk.

SKOLPIN

Gentlemen, I have been ordered to return to our Embassy. Obviously my country's part in this joint venture is most sensitive -- in view of the breach of security. Doctor... Captain Orlov here will make sure nothing interferes with your work.

ORLOV

I understand, General. I'll walk out to the car with you.

Orlov and Skolpin go out. Vazan looks up at the progress indicator.

TECHNICIAN

We are at 40% on Stage Two, Doctor.

VAZAN

Yes, Tivkin, I see.

(CONTINUED)

20 CONTINUED:

20

The phone RINGS and the Technician picks it up.

TECHNICIAN
 (into phone)
 Computer room.
 (beat; holds
 out phone)
 For you, Doctor Vazan...
 (impressed)
 The Operator said it was from
 Stockholm.

21 INT. HOTEL ROOM - PHELPS, DANA

21

Dana is on the phone.

DANA
 (as overseas
 operator)
 Dr. Vazan? One moment please for
 Dr. Sohlstrom.

She hands the phone to Phelps.

PHELPS
 Dr. Vazan? It's a pleasure to
 renew acquaintance after so long.
 Here in Stockholm four years ago,
 was it not?

22 INTERCUT - PHELPS AND VAZAN

22

VAZAN
 Yes. Dr. Sohlstrom. At the Peace
 Prize Awards.

PHELPS
 Yes, well perhaps we shall see
 each other soon again. Last fall
 I was appointed to the committee
 which will award the Chemistry
 Prize this year. We are very much
 interested in your work on
 pesticides.

VAZAN
 Dr. Sohlstrom, I am flattered.

PHELPS
 A Miss Pederson, on our research
 staff is on her way here from New
 Delhi.

(MORE)

(CONTINUED)

PHELPS (cont'd)

At the request of the other judges I contacted her this morning and asked if she could stop over this afternoon to collect from you the details of your latest work in pesticides.

VAZAN

This afternoon? I'm afraid that's impossible, Dr. Sohlstrom.

PHELPS

I'm not sure I understand. Are you saying that a man of your stature is unable to release this information?

VAZAN

Of course not! It's just today that --

PHELPS

(interrupting)

Doctor Vazan, may I be frank with you. No one is held in higher regard by the scientific community than you. We find it hard to believe the rumors...

VAZAN

What rumors?

PHELPS

That your new colleagues have forbidden you to release to the world the results of your brilliant research.

VAZAN

But that's nonsense! Dr. Sohlstrom, perhaps I could see her briefly this afternoon. What did you say her name was?

PHELPS

Pederson. Nora Pederson. And I hope we shall see you soon in Stockholm.

23 INT. COMPUTER ROOM - VAZAN, ORLOV

23

VAZAN
 (into phone)
 Likewise, Dr. Sohlstrom. Thank
 you.
 (hangs up,
 smiles, to
 Technician)
 Tirkin... The world is indeed
 insane.

24 INT. JERRY'S APARTMENT - ANGLE TO DOOR

24

There is a rucksack and bedroll in evidence as the door
 is kicked open from the hallway to admit Paris and Doug.
 Paris is dressed as a plainclothesman now.

JERRY
 What is this?

PARIS
 (showing I.D.)
 Police... Narcotics Division.

JERRY
 Hey, man, what is this? We're
 clean!

PARIS
 Be quiet. Stand over there,
 hands against the wall!

JERRY
 Do as they say, Judy. It's just
 a mistake.

Jerry and Judy comply. Paris shakes the rucksack as
 Doug checks Judy's purse, into which he palms several
 packets of white powder. Now he takes one out, opens
 it and tastes the contents.

DOUG
 (showing purse
 to Paris)
 High grade heroin.

JUDY
 It's not mine, I'm no hype!

JERRY
 I don't believe this!

(CONTINUED)

PARIS

You're under arrest, young lady.

(to Doug)

Take her downstairs.

JERRY

You pig. You framed her...

JUDY

(as Doug
jostles her
toward the
door)

Jerry... what's happening?

JERRY

(starts forward)

Let go of her!

Paris pulls a gun.

PARIS

Stay where you are!

Jerry stops short. He and Judy see the gun.

JUDY

Take it easy, Jerry. It'll be
all right... I love you...

JERRY

I love you, too. Don't worry.

Doug and Judy exit, leaving Paris with Jerry. Jerry
looks at the gun with aversion.

JERRY

(continuing)

Put the gun away. I don't like
guns.

PARIS

(puts gun away)

Too bad about your friend. She
could be sentenced to ten years
at hard labor.

JERRY

I'm going to the American
Consulate about this.

(CONTINUED)

PARIS

Come now, you know how ineffectual your consulate has been in drug cases... Our jails are full of young drug addicts like her.

JERRY

Listen, man. I've been with that girl for a year now. She's clean!

PARIS

Too bad. Actually, I'm not very interested in narcotics. Intelligence is more my line.

JERRY

You set Judy up, didn't you?

Paris doesn't answer. Instead, he shows him the photo he took of Dana and Jerry at the cafe.

PARIS

Did you agree to work with that woman?

JERRY

I told her to get lost.

PARIS

Not very patriotic, are you? Did she tell you what she wanted?

JERRY

I was supposed to wreck a computer at the Interoco Chemical Plant.

PARIS

Did she tell you how they planned to get into the plant?

JERRY

No.

PARIS

Did she tell you who their contacts are inside the plant?

JERRY

She didn't tell me anything. I didn't give her a chance. I'm strictly uninvolved.

(CONTINUED)

PARIS

That's too bad. You see there are many questions we must have the answers to. We want you to join her group.

JERRY

So that's it. That's why you took Judy.

PARIS

I'm sorry.

JERRY

I just bet you are. Well, you made a nice try, mister, but it won't work. I don't even know how to get in touch with that broad. She gave me a phone number but I threw it away.

Paris hands him the card he threw away. Jerry is trapped. He thinks about the situation for a moment.

JERRY

(continuing)

When I get inside... how can I get in touch with you?

PARIS

Leave that to us.

JERRY

Suppose I get killed or something ... What happens to Judy?

PARIS

You won't get killed, Mr. Carlin. We'll make sure of that. Now, listen to me very carefully because we haven't got much time...

We MOVE IN on a grim Paris watching him.

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

25 INT. HOTEL ROOM - ANGLE FEATURING DANA

25

Dana reacts to a KNOCK at the door, crosses to it and opens it, to reveal Jerry.

JERRY

I'm in.

DANA

What changed your mind?

JERRY

I need the bread.

DANA

Good enough. Sit down. There's not much time.

She gestures with her head, and now our ANGLE WIDENS so that for the first time we see a chair set up for haircutting. Dana picks up scissors and a razor. As Jerry sits, she starts to put a towel around him.

JERRY

What are you doing?

DANA

I'm going to cut your hair...

JERRY

Hey, wait a minute.

DANA

You're going to have to pass as one of their computer technicians.

JERRY

So... cut my hair...

26 EXT. OPEN COUNTRY NEAR REFINERY - CLOSE - PHELPS

26

PHELPS

She's late.

WIDEN SHOT to include DOUG. In b.g., Willy and Paris are loosening bolts on a pipe to provide access. Everyone has a gas mask. Doug looks down at his watch.

(CONTINUED)

26 CONTINUED:

26

DOUG

Less than two hours, Jim. Barney
won't live past four o'clock.

Phelps calls their attention to something.

27 OMITTED

27

&
28&
28

29 POV - LONG SHOT

29

Dana's convertible comes across country toward them.

30 BACK TO SCENE

30

At a look from Phelps, Paris and Doug put on gas masks,
so that they are unrecognizable.

31 ANOTHER ANGLE

31

Dana's convertible comes to a stop. Jerry is wearing
a technician's outfit. His hair and beard have been
trimmed. Phelps goes over to the car with a pair of
coveralls.

DANA

Jerry, this is Jim...

(indicating Jerry)

He had a sudden wave of patriotism.

JERRY

Yeah...

PHELPS

(to Dana)

Get him into these things quickly!

Phelps moves away toward the open pipe line. Dana and
Jerry are a moment behind. Jerry gets into coveralls,
as:

DANA

They know their business. Listen
to them, and I'll see you later.

JERRY

Maybe.

(CONTINUED)

31 CONTINUED:

31

DANA

Meaning what.

JERRY

Don't ask me to explain this,
but while we're in there, split.
I mean, really split! Get out
of the country.

They reach the others and Phelps hands Jerry a gas mask.

PHELPS

Fumes in the pipe. Let me help
you.

JERRY

(shaking him off)
I've been to the movies.

But Jerry proceeds to botch the putting on of the mask. Phelps straightens it out for him. Phelps and Willy put on their own masks. All of them climb into the pipe. Willy is fourth man. Phelps hands Dana a power driven wrench, then enters the pipe.

32 INT. PIPE

32

The pipe is large enough for the men to move in a crouched position. When all are in the pipe, Willy closes the hatch and locks it with a wrench.

33 EXT. OPEN COUNTRY NEAR REFINERY - DANA

33

She uses the wrench to secure the bolts holding the plate.

34 INT. PIPE

34

With the plate in place, Phelps takes Jerry's arm, and indicates that they are to proceed. The five men make their way toward the refinery.

35 INT. COMPUTER ROOM - VAZAN & TECHNICIAN

35

VAZAN

Tank 4 is overheating. Start
the sea water pumps.

36 INT. PIPE 36

The five are moving forward cautiously, when they HEAR a faint rumbling sound. They react to something behind them.

37 INT. COMPUTER ROOM - AS BEFORE 37

TECHNICIAN
Sea water pumping, sir.

38 INT. PIPE - PHELPS, ET AL 38

They HEAR the SOUND. Phelps and others look behind them. They start to move faster.

39 OMITTED 39

40 ANOTHER ANGLE 40

As a harsh rattling SOUND echoes down the pipe, the five are running from the SOUND.

41 NEW ANGLE - PHELPS, ET AL 41

42 INT. PIPE - PHELPS AND OTHERS 42

As they round a bend in the pipe and head toward a junction, with valves.

43 INT. PIPE - ANGLE TOWARD Y 43

The five rush toward the Y. The left-hand valve is shut, the right hand open. Willy slips through, then Doug, then Paris. Jerry falls, and Phelps goes to him.

44 INT. COMPUTER ROOM - TECHNICIAN & VAZAN 44

TECHNICIAN
(on phone)
Close the sea water conduit to tank 5.

45 INT. PIPE - ANGLE ON PHELPS & JERRY 45

as Phelps shoves him through from behind, then squeezes past the almost-shut valve.

46 FULL - Y JUNCTION (MINIATURE) 46

The left valve is closed; the right wide open. The ROAR of onrushing liquid reaches a crescendo as a wall of sea water rushes thru the right.

47 INT. PIPE 47

The valve is closed behind them as the five move forward. Ahead is a short vertical bend in the pipe, leading to a storage tank.

48 INT. INFIRMARY - CLOSE SHOT - BLOOD PRESSURE GAUGE 48

We are getting a reading hovering about the ninety mark. We PULL BACK and ADJUST to reveal that Vazan is examining the gauge, which the Doctor is holding. Standing by are Orlov and the Guard. Barney is in much pain.

VAZAN

(to Barney)

If you wait much longer, even the antidote won't help. Come, end your pain. Tell us who you are working with.

BARNEY

Only the man I was with.

Vazan looks at Orlov.

ORLOV

(shrugs)

If he so chooses, let him die.

49 INT. SUMP - FULL SHOT 49

The five men still wear their gas masks but are taking off the coveralls. Underneath Phelps, Paris and Jerry are wearing technicians' outfits. Doug and Willy are dressed as guards. Phelps motions Willy to the exit.

50 EXT. REFINERY 50

Willy emerges, signals to the others and moves off.

50A INT. SUMP 50A

Phelps and Jerry take off their masks and exit.

51 EXT. REFINERY - PHELPS & JERRY 51

They emerge from the sump and head off. A moment later Doug and Paris appear and move off.

51A ANOTHER AREA - PHELPS & JERRY 51A

as they walk toward the Furnace Room. A pair of Guards heads in their direction, without as yet having seen them. Phelps sees them, and:

PHELPS

Keep your mouth shut and do what I do.

They continue walking. They nod to the Guards as they pass by, two technicians about their business.

52 EXT. REFINERY - WILLY 52

He heads for the motor pool.

53 EXT. ADMINISTRATION BUILDING - PARIS, DOUG 53

In uniform, they enter the front of the building.

54 EXT. MOTOR POOL - WILLY 54

He shows the Guard a requisition.

WILLY

I've got a requisition for a light van.

55 EXT. TUNNEL - FULL SHOT 55

as Phelps, Jerry arrive. They disappear into tunnel.

55A EXT. FURNACE ROOM - DOOR - PHELPS & JERRY 55A

Phelps picks the lock of the door and they enter.

56 INT. FURNACE ROOM - FULL SHOT 56

It is small, with a brick furnace which is used for the disposal and deceased lab specimens. The furnace has a door large enough for a man to squeeze through. Phelps and Jerry move toward a door. Phelps goes through.

57 INT. AUTOPSY ROOM

57

As Phelps and Jerry enter. We are in a room full of caged animals of different species including chimps. There is also autopsy equipment and an autopsy table on which there is a sheet covered figure.

PHELPS

Specimens for their experiments
... autopsy equipment.

Jerry crosses to the autopsy table, lifts the sheet and recoils.

58 HIS POV

58

A dead chimp.

JERRY

It's for real.

PHELPS

(replacing sheet)

The Dehominant's real. The bullets and the guns outside are real.

JERRY

What am I getting up tight about?! This stuff's no worse than what we've got. Weapons are all the same. They're all meant to kill.

PHELPS

No arguments.

JERRY

Then why are you here?!

PHELPS

Maybe to keep one more weapon from coming into the world.

JERRY

Yeah, their weapon!

PHELPS

Jerry, I don't have to convince you of anything. We've got a deal...

(lays out chart)

Their computer. Better get familiar with it.

59 INT. RECORDS ROOM - FULL SHOT 59

This is a room containing row on row of files. A uniformed CLERK is on duty. In the b.g. is a vacuum system for sending and receiving information in capsules.

60 INT. CORRIDOR, ADMINISTRATION BUILDING - PARIS, DOUG 60

They come down the corridor. Paris turns into a service closet, leaving Doug on guard.

61 INT. SERVICE CLOSET - PARIS 61

The pipes feeding into the vacuum system run through here along the rear wall. Paris takes an explosive twine from his pocket, and burns a hole out of the vacuum pipe. He places a capsule designed for the system into the pipe. The capsule does not move. Paris replaces the piece of metal, and reseals the pipe. As he does so, we HEAR a soft WHOOSH, from inside the pipe. Paris is satisfied, and taps lightly on the door.

62 INT. CORRIDOR ADMINISTRATION BUILDING 62

Doug waits for a pair of GUARDS to turn a corner, then taps back. Paris joins him now, and the two start down the corridor.

63 INT. RECORDS ROOM - FULL SHOT 63

The capsule WHOOSHES into the receiving basket. The Clerk goes to it, picks it up, and opens it. He removes an envelope, on which is: "FROM - PERSONNEL; TO RECORDS". The Clerk opens the envelope, to reveal two I.D. cards, with pictures. The first identifies Phelps as "LEONID IVANOV", the second identifies Jerry as "JOSEF RESHIN". We MOVE IN on the picture of Jerry, until it fills the FRAME.

MATCH CUT TO:

64 INT. AUTOPSY ROOM - CLOSE SHOT - JERRY 64

He is staring down at the computer chart.

JERRY

It's like our 366/919, only a lot more sophisticated. What am I supposed to do with it?

(CONTINUED)

PHELPS

Destroy the dehominant while it's still being processed, and erase the formula.

JERRY

That's all, eh? Their computer language is KAZAN IV. How'd you know I knew KAZAN IV? They don't use it in America.

PHELPS

You once tried to get it accepted as an international language for process control.

JERRY

You know it all, don't you?

PHELPS

You wouldn't be here if you couldn't do the job.

JERRY

Well, let me tell you there's a couple of things you don't know! Like suppose you'll never get to that computer. Like suppose you're being watched right now.

PHELPS

What are you trying to say, Jerry?

JERRY

That maybe you ought to start figuring how to save --

He stops mid-sentence, staring off incredulously.

Standing there, having just come through the furnace room, are Paris and Doug.

JERRY

You... No!
(shouting it)
No! I've been had!

PHELPS

Jerry, shut up!

(CONTINUED)

65 CONTINUED:

65

JERRY

This is the lowest, rottenest --

He bolts for the door. Phelps grabs for him. Jerry is thrown against the alarm bell, which immediately begins to RING. Phelps and the others grab Jerry and muzzle him.

66 INT. CORRIDOR - FULL SHOT

66

Guards and Orlov race toward the autopsy room doors. The ALARM BELL is clanging. Orlov reaches the autopsy room door, as a Guard starts to unlock it.

CUT TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

67 INT. CORRIDOR - FULL SHOT - ANGLE TOWARD AUTOPSY ROOM 67

As Orlov and the Guards go into the room, we see that there are two sets of doors creating a sound trap between the autopsy room and the corridor.

68 INT. AUTOPSY ROOM - FULL SHOT 68

Orlov and the Guards enter and look around. All is quiet. Seeing nothing in the Autopsy Room, Orlov starts for the door leading to the furnace room. It is ajar and he enters.

69 INT. FURNACE - PHELPS, PARIS, DOUG, JERRY 69

Concealed, tense, Phelps' hand over Jerry's mouth.

70 INT. FURNACE ROOM 70

Orlov enters and sees the apparent source of the trouble -- a chimp, out of his cage, which is at this moment trying to get into the furnace.

ORLOV
(snapping to Guards)
Cage him.

Orlov exits. The Guards move forward and take the chimp out to the autopsy room.

70A INT. FURNACE - PHELPS, ET AL 70A

Breathing easier.

71 EXT. REFINERY GATE - FULL SHOT 71

Dana is at the gate, waiting for the Guard to clear her. She looks prim and severe, an officious type. She is wearing a midi-suit with boots. Her hair is in a bun and she wears wire-rimmed glasses. She should be teaching young girls how to play field hockey. The Guard is at the phone, dialing.

72 INT. COMPUTER ROOM - PHONE

72

The phone is RINGING. Orlov picks it up. Vazan is in b.g.

ORLOV

Orlov here... What?

72A EXT. GATE

72A

GUARD

Her name is Nora Pederson...
she's here to see Dr. Vazan.

72B INT. COMPUTER ROOM

72B

ORLOV

Hold her there.

(turns to Vazan)

Did you give permission for a
Miss Nora Pederson of the prize
committee to come here?

VAZAN

Yes.

ORLOV

You had no right. Today of all
days.

VAZAN

If I'd refused it would only have
given strength to certain ugly
rumors concerning me --

ORLOV

How tragic! How perfectly tragic!
Dr. Vazan, there is more at stake
here than your vanity!

VAZAN

What of my country's vanity!?
You have no right to dictate what
can and cannot be done here!

ORLOV

As Security Officer...

(indicates room)

...all this is my responsibility!
... Vazan, we are giving you the
means to kill your neighbors.
That does give us certain rights!

(CONTINUED)

72B CONTINUED:

72B

VAZAN

Nevertheless, I told Dr. Sohlstrom I would see her. If she is refused admittance now, it will be apparent who is responsible.

ORLOV

(after a beat;
into phone)

Escort her directly to Dr. Vazan's office.

Annoyed, he slams down the phone and strides out. Vazan follows.

73 EXT. FRONT OF COMPUTER BUILDING - FULL SHOT

73

Dana's convertible pulls to a stop. Beside her now is a Guard. As he moves around the car to open the door for her, she opens a compact and presses a tiny button.

74 INT. AUTOPSY ROOM - ANGLE ON RECEIVING DEVICE

74

It blinks. We PULL BACK and adjust. Doug and Paris are tying up Jerry.

PHELPS

Dana.

Paris and Doug nod and move away from Jerry, Paris to begin unpacking a mask, and Doug to lay out his medical instruments.

PHELPS

(continuing)

You can yell all you want, Jerry. The room is soundproof. But we'd all have a better chance of getting out of here if you'd cooperate.

JERRY

After what you did to me?!

PHELPS

What were you planning to do to us? You were quite prepared to spy on us! If necessary, you would have had us shot!

JERRY

I was trying to help Judy.

(CONTINUED)

74 CONTINUED:

74

PHELPS

Jerry, to get out of here, you need us as much as we need you.

JERRY

Don't give me that! I'd have a better chance trusting them!

We MOVE IN on him.

75 INT. CORRIDOR - FULL SHOT - DANA

75

She is escorted down the heavily patrolled corridor and into an office. We MOVE IN on the office door. It reads "DOCTOR M. VAZAN, DIRECTOR".

76 EXT. FRONT OF COMPUTER BUILDING - FULL SHOT

76

Willy pulls a light van to a stop next to Dana's convertible. A Guard at the entrance starts toward him. Willy waves him off.

WILLY

It's all right. I think I've got a soft tire.

As the Guard goes back, Willy goes around the truck to Dana's car and uses a key to open her trunk. From it he takes an accordion section of steel casing, and a small dolly. He carries it to the back of the truck and puts it in. Then he waves to the Guard and drives off.

77 INT. VAZAN'S OFFICE - CLOSE SHOT - DANA

77

DANA

First, I'd like to ask you some personal questions, Dr. Vazan...

As we PULL BACK and adjust, we reveal that Dana is seated across the desk from Vazan.

VAZAN

We are very busy here, Miss Peterson... but of course, I am glad to cooperate...

The door opens to admit Orlov. A look flitting across Dana's face indicates that she is displeased at seeing him. He crosses toward the desk.

(CONTINUED)

77 CONTINUED:

77

ORLOV
Miss Pederson, I presume...
(a little bow)
Leo Orlov at your service.

DANA
My pleasure, Colonel.

ORLOV
Please don't let me interfere.

DANA
Thank you, Colonel.
(to Vazan)
Doctor, the first records we have
on your pesticide research appear
in London in 1937...

77A EXT. TUNNEL

77A

as Willy unloads the accordion pieces and enters tunnel.

78 INT. AUTOPSY ROOM - PHELPS, PARIS, DOUG, JERRY

78

Paris is preparing to put on a Vazan mask.

JERRY
What are you doing?

PARIS
(indicating mask)
I'm going to become Dr. Vazan.

JERRY
You're putting me on.

Fascinated, he continues to watch. Willy enters. He starts to assemble the filing cabinet.

JERRY
(continuing)
I don't believe this! Why are
you guys doing this? I mean why?

PARIS
A lot of reasons, one of them
quite simple. We've got a friend
a couple of hundred feet down the
hall who'll be dead in twenty
minutes if we don't help him.

79 INT. VAZAN'S OFFICE - DANA, VAZAN, ORLOV

79

Dana is taking notes.

DANA

A brief statement, Doctor Vazan, as to why you decided on the particular line of research that led you to the pesticide, Z-18?

Vazan pauses a moment, then launches in.

VAZAN

It appeared to me that the molecular structure of --

ORLOV

(interrupting)

Please, Miss Pederson, you did say a brief interview.

DANA

I am quite aware of the time I am taking.

VAZAN

What the young lady is trying to say, Orlov, is that if you'd leave us alone, we'd get through that much faster.

ORLOV

Very well, as soon as you've finished, Doctor Vazan.

(a little bow
to Dana)

Miss Pederson.

Orlov goes out, and shuts the door behind him.

DANA

(to Vazan)

You were saying...

VAZAN

I was talking about molecular structure. As you know in Z-18 the carbon chain is --

DANA

(interrupting)

Excuse me, Doctor Vazan, but is this the correct formula for Z-18?

She moves around behind him, and shows him her notebook.

80 ANOTHER ANGLE 80

In the notebook is the very complicated organic formula for Z-18. As Vazan begins to study it, Dana raises her hand to the back of his head.

81 INSERT - DANA'S RING 81

A small needle pops up.

82 BACK TO SCENE 82

Dana injects Vazan in the back of the neck. He passes out. She opens her purse, takes out the compact, and presses a signal device.

83 INT. AUTOPSY ROOM - PHELPS, PARIS, DOUG, JERRY 83

Phelps is getting the signal on his receiver.

PHELPS
Dana's ready. Okay, Paris?

Paris turns from the mirror at which he has been working. He has now become "Vazan".

"VAZAN"
(Paris' voice)
Okay...

Paris crosses and climbs into Willy's filing cabinet. Jerry stares at him incredulously and Willy closes filing cabinet door and pushes it out through furnace room.

84 OMITTED 84

85 INT. AUTOPSY ROOM - PHELPS, DOUG, JERRY 85

Phelps and Jerry are cleaning up.

JERRY
He's not going to fool anyone.

DOUG
There's another bet you'd lose.

JERRY
You cats are crazy, all of you!
You're not going to get to first
base on that computer without me.

(CONTINUED)

85 CONTINUED: 85

A look passes between Phelps and Doug.

PHELPS
We're sure going to try.

85A EXT. COMPUTER BUILDING - WILLY 85A

as he pulls filing cabinet into building.

86 INT. CORRIDOR - FULL SHOT 86

Willy wheels the file cabinet up to the Security Guard, flashing his pass.

WILLY
Requisitioned by Doctor Vazan.

The Guard nods and Willy walks on and knocks on Doctor Vazan's office door. After a moment the door opens from the inside, and Willy enters.

87 INT. VAZAN'S OFFICE - DANA, "VAZAN", WILLY 87

Willy opens the file cabinet door and "Vazan" gets out. He takes Vazan's ring and watch and puts them on, then he helps Willy get Vazan into the file cabinet. Willy wheels the cabinet and Vazan out toward the door.

"Vazan" opens it for him and steps out into the hall with him.

88 INT. CORRIDOR - WILLY, "VAZAN", GUARD 88

The Guard watches curiously, having just seen Willy go into Vazan's office with the same file cabinet.

"VAZAN"
(pointing)
Down the hall, Corporal.
(to Guard)
This goes to the Autopsy Room.
Unlock it for him, will you,
please?

Willy and the Security Guard proceed down the corridor to the autopsy room.

ORLOV'S VOICE
Doctor...

Orlov appears, as:

(CONTINUED)

88 CONTINUED:

88

"VAZAN"

Ah, Colonel Orlov, we were just finishing.

Dana appears from the office.

DANA

(smiles)

You can have him back now, Colonel.

(to "Vazan")

Thank you very much, Doctor Vazan.

You'll be hearing from us again

shortly, I'm sure.

89 ANGLE - AT AUTOPSY ROOM DOOR

89

Orlov, "Vazan" and Dana are in distant b.g. The Security Guard unlocks the door, and Willy wheels in the file cabinet, leaving the door open behind him.

ORLOV

Guard...

89A INT. AUTOPSY ROOM - WILLY

89A

He freezes for a beat, then:

ORLOV'S VOICE

Have this lady escorted to the gate.

Willy is relieved. He leaves the room. The Guard locks the door. Phelps, Jerry and Doug appear from the furnace room.

89B NEW ANGLE

89B

Doug prepares a syringe as Phelps opens file to reveal Vazan, unconscious.

JERRY

That didn't last long.

DOUG

That's the real one.

90 INT. INFIRMARY - FULL SHOT

90

"Vazan" and Orlov enter from the corridor. Standing by Barney's gurney are the Doctor and the Guard.

(CONTINUED)

90 CONTINUED:

90

DOCTOR
He's going fast.

"VAZAN"
Let's have a look at him.

Barney is barely conscious, but he does have his eyes open. "Vazan" takes the blood pressure gauge from the doctor and gets a reading. He is grim-faced.

"VAZAN"
(continuing;
to Barney)
I can still save you. You hear
me? I can still save you if you
talk.

Barney gives no indication that he's going to change his mind about talking. "Vazan" examines his eyes, and as he does so, his hand goes quickly to Barney's ear.

91 INSERT

91

"Vazan's" hand deposits a tiny speaker unit in Barney's ear.

92 BACK TO SCENE

92

"VAZAN"
(to Orlov)
He's a splendid specimen, or he
would have never survived this
long.

"Vazan's" hand goes into his pocket and takes out a pencil flashlight. He examines Barney's eyes with it, as:

93 INSERT - FLASHLIGHT

93

He presses the button which activates the light.

94 INT. AUTOPSY ROOM - ANGLE FEATURING PHELPS

94

Doug and Jerry are standing by. Phelps' little signal device is lit, and he speaks into a tiny microphone.

(CONTINUED)

94 CONTINUED:

94

PHELPS

Barney, this is Jim. The Doctor Vazan who is examining you now is Paris. Paris! If you understand me, Barney, blink your eyes twice and he will know.

95 INT. INFIRMARY - ANGLE FEATURING BARNEY, "VAZAN" 95

"Vazan" looks at Barney anxiously. For a moment, there is no response and then Barney blinks his eyes twice. "Vazan's" hand goes to his pencil flashlight. He starts to examine the eyes again.

96 INSERT - FLASHLIGHT 96

Once again "Vazan" signals, pressing the signal device twice.

97 INT. AUTOPSY ROOM - PHELPS, DOUG, JERRY 97

Phelps and Doug react to the beep on the signal device. It means Barney understands.

PHELPS

Barney, listen to me. You are to confess that...

98 INT. INFIRMARY - FULL SHOT 98

Barney moans in pain.

BARNEY

Can you really help me?

"Vazan" and Orlov exchange glances.

"VAZAN"

Yes, we can...

BARNEY

Then I want to confess... There are two men I was working with...

ORLOV

Who?... Who are they?

BARNEY

The men on the computer, Vorek and Tirkin... and...

(CONTINUED)

ORLOV

Vorek and Tirkin...?

BARNEY

They fouled the alarm system on the north fence. They were going to mask what I was doing behind the vault wall.

ORLOV

(to "Vazan")

They're still on duty.

BARNEY

They're doing it themselves. They're wrecking production. They can do it without me. Now please...

ORLOV

But the progress indicator...

BARNEY

We found a way to get around it... please help me!

All of a sudden, Barney has a paroxysm, and then he lies perfectly still. "Vazan" examines him briefly.

"VAZAN"

He's dead.

"Vazan" pulls the sheet up over Barney's face and turns to the Guard.

"VAZAN"

(continuing)

Take him to the Autopsy Room.

"Vazan" and Orlov start for the door.

"VAZAN"

(continuing;
to doctor)

You won't be needed here any longer, Doctor.

The Doctor nods and goes out with "Vazan" and Orlov. The Guard wheels the gurney into the hall and toward the Autopsy Room.

99 INT. CORRIDOR - FULL SHOT 99

"Vazan" and Orlov hurry into the Computer Room while the guard wheels the gurney down the hall to the Autopsy Room.

100 ANGLE - AT AUTOPSY ROOM 100

A Guard unlocks the door and the Infirmary Guard wheels the gurney inside.

101 INT. AUTOPSY ROOM - FULL SHOT 101

No one is in sight, as the Guard leaves the gurney, turns around, and exits, closing the door behind him. As soon as the door is closed, Phelps, Doug and Jerry, still bound, emerge from the furnace room and cross quickly to the gurney. Doug removes the sheet covering Barney. Barney's eyes are closed, and he seems hardly to be breathing. Doug examines him quickly, taking pulse, listening to his heart, opening his closed eyes. Doug looks up at Jim, very worried.

DOUG

I don't think he's going to make it.

Phelps looks down at Barney, and we ZOOM IN on his unconscious face.

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

102 INT. AUTOPSY ROOM - PHELPS, BARNEY, DOUG, JERRY 102

Barney's chest is exposed. As Phelps watches tensely, Doug listens for Barney's heartbeat. After a moment, Doug picks up a hypodermic and injects it into Barney's arm.

DOUG

(beat)

We'll know in a minute.

Phelps looks down at Barney with deep concern.

103 INT. COMPUTER ROOM - ORLOV, "VAZAN", TECHNICIANS 103

Orlov questions the Technicians, who are flanked by a pair of Guards.

ORLOV

Who else on the base is involved
in this plot?

TECHNICIAN

There is no plot, Colonel. We
are innocent.

104 INT. AUTOPSY ROOM - PHELPS, BARNEY, DOUG, JERRY 104

Barney stirs. During the following, Barney does not see or react to Jerry, who is tied behind him. Barney opens his eyes.

BARNEY

Jim... Doug.

PHELPS

(great relief)

Barney... you're okay, Barney.

Barney looks at Doug.

DOUG

That's right, Barney. You're
going to make it.

BARNEY

What about the computer?

PHELPS

I'll handle it.

105 INT. COMPUTER ROOM - CLOSE SHOT - ORLOV

105

He is furious.

ORLOV

You'll talk... Just as your
accomplice talked. You'll beg
for the chance.

We PULL BACK and ADJUST to reveal that Orlov is talking to the two Technicians. A pair of Guards flanks them.

TECHNICIAN

Colonel -- the man lied!

ORLOV

We shall see who is lying.

"VAZAN"

(cutting in)

Excuse me, Captain. We're wasting
time. Let me have the programming
checked thus far...

ORLOV

(to Guards)

Lock them up.

Orlov thinks a moment, then nods to the Guards, who escort the two Technicians out of the Computer Room. Vazan picks up the telephone and dials an intercom number.

105A INT. AUTOPSY ROOM - PHELPS

105A

He picks up phone.

PHELPS

Autopsy room...

106 INT. COMPUTER ROOM - AS BEFORE

106

"VAZAN"

Have Technicians Ivanov and
Reshin report to the Computer
Room.

He hangs up, and looks up at the progress indicator.
He looks down at his watch.

107 INSERT - WATCH

107

It is 3:40.

108 INT. AUTOPSY ROOM - PHELPS, BARNEY, DOUG, JERRY

108

Phelps loads a tranquillizer gun. He glances at Jerry.

PHELPS

I'm asking you again. Will you help us?

JERRY

No.

PHELPS

Barney, run the steps for me, will you?

BARNEY

Jim, you don't have a chance.

Jerry reacts to all of the following.

PHELPS

I've got to try; we've come this far.

Barney tries to get up.

BARNEY

No way, Jim. You'll never be able to handle it...

PHELPS

(to Doug)

Can he make it?

DOUG

No.

BARNEY

I've got to try.

Phelps squeezes Barney's shoulder and starts for the door.

JERRY

Hold it!

PHELPS

(annoyed)

What do you want?

JERRY

He'll never get out of this room, let alone work a computer. He hasn't got a chance. Besides, he's black. He isn't going to make it with those guys in there. He'll get us all killed!

(CONTINUED)

PHELPS

He's got to try.
(to Doug)
Check the corridor.

JERRY

Wait a minute. Untie me. I'll handle the computer. I've lost my chance to be a hero with those guys... My only chance is with you.

Phelps hesitates.

JERRY

(continuing)
Come on, I don't want to die any more than you do.

Phelps unties him. He crosses to Barney.

JERRY

(continuing;
to Barney)
The name's Jerry Carlin, and I just may be able to do the job... what are the numbers on the start track?

Barney looks at Phelps, who nods.

BARNEY

Zero to 210.

JERRY

(to Phelps)
What do you want to do?

PHELPS

Destroy the Dehominant and erase the formula.

JERRY

(to Phelps)
Let's go.

They start for the furnace room door.

PHELPS

Jerry, your name is Josef Reshin ... You were born in Strasni...

And they are out. Barney and Doug look after them. Doug looks down at his watch.

109 INSERT - WATCH 109

It is 3:45.

110 INT. CORRIDOR - PHELPS, JERRY 110

They come down the corridor. The Security Guard is at his station. Phelps and Jerry show their passes.

PHELPS

We've been called to the Computer Room.

The Guard waves them on. Phelps and Jerry go to the Computer Room door. Phelps gives Jerry a reassuring look. Phelps opens the Computer Room door and the two men enter.

111 INT. COMPUTER ROOM - PHELPS, JERRY, "VAZAN", ORLOV 111

Phelps crosses toward "Vazan". Jerry is one step behind.

PHELPS

Technicians Ivanov and Reshin reporting, Doctor Vazan.

ORLOV

I don't know these men.

"VAZAN"

Your predecessor processed them.

Orlov picks up the phone.

ORLOV

Security, please... I want the dossiers on Technicians Ivanov and Reshin.

112 INT. RECORD ROOM - CLERK 112

He hangs up and goes to the file and starts to pull the appropriate cards.

113 EXT. TUNNEL - FULL SHOT 113

Willy is loading the filing cabinet with Vazan concealed in it into the van.

114 INT. COMPUTER ROOM - FULL SHOT

114

A Guard enters with two dossiers, hands them to Orlov, who examines them. He is satisfied with Phelps (Ivanov), but something about Jerry's intrigues him. The Guard remains, as:

ORLOV

Reshin... you were born in Strasni.

JERRY

Yes, Colonel... Strasni.

ORLOV

What a coincidence... So was I. What part of the city did you grow up in?

"VAZAN"

Captain, we are wasting time.

There is a beat, then Orlov nods and "Vazan" moves forward.

"VAZAN"

(continuing;
to Jerry, indicating diagram)

As you can see, we are at 309. But we have reason to believe the computer has been tampered with.

JERRY

First, I will have to stop production.

Orlov starts to protest.

PHELPS

Only briefly, Captain. We've got to check the supervisory tack.

"VAZAN"

Whatever you say, Reshin. Just do it, please!

Jerry crosses to the computer console. Phelps takes up a position at the measuring gauges. Jerry starts to type instructions into the console.

115 EXT. TUNNEL - FULL SHOT 115

Willy and Doug move Barney into the van.

116 INT. COMPUTER ROOM - PHELPS, JERRY, "VAZAN", ORLOV 116

Jerry gets a readout on the computer then turns to the others.

JERRY

Production has now stopped...

All look up at the diagram.

117 THEIR POV - THE DIAGRAM 117

It shows production stopped.

118 BACK TO SCENE 118

JERRY

(continuing)

We're waiting for the basic formula readout.

As they wait, Jerry is very conscious of Orlov's stares. Jerry plays with his collar. Phelps nods to him reassuringly. Then the computer supplies another readout. "Vazan" grabs it.

"VAZAN"

(looking at it)

There have been several significant deviations from my prescribed production procedures. Very subtle. But they are there, nevertheless, and very dangerous.

ORLOV

What do you mean, dangerous?

"VAZAN"

This is a highly volatile mixture.

ORLOV

What are you going to do?

PHELPS

(to "Vazan")

We could pump it out, Doctor.

(CONTINUED)

118 CONTINUED:

118

"VAZAN"

It's too risky. We must
neutralize it, first.

(he writes on
a piece of
paper and
hands it to
Jerry)

Neutralize the mixture.

Jerry nods, and crosses back to the console. He types new instructions into the computer. After a moment, the tapes begin to whirl again.

JERRY

The mixture is being neutralized...

119 LIMBO - CLEAR PLASTIC TANK

119

It is being watched over by a man in coveralls, with a clipboard. It contains a clear liquid. Suddenly the liquid clouds up and geysers of steam start to erupt from it. The man in coveralls rushes to a telephone.

120 INT. COMPUTER ROOM - FULL SHOT

120

The phone RINGS. "Vazan" picks it up.

"VAZAN"

(into phone
after a beat)

I appreciate your reporting that.

(hangs up, to
Orlov)

It is going well.

"Vazan" nods to Phelps and Jerry. Jerry, heartened, types further instructions into the computer.

121 LIMBO - ANOTHER TANK

121

A clear liquid suddenly turns cloudy. A Workman watching it moves to a telephone.

122 INT. COMPUTER ROOM - FULL SHOT

122

The phone RINGS. Once again "Vazan" picks it up.

(CONTINUED)

122 CONTINUED:

122

"VAZAN"

(into phone)

Thank you... we are aware of it.

"Vazan" hangs up. There is another readout from the computer. Jerry studies it closely. He looks at Phelps and "Vazan" and makes a decision. He types more instructions into the computer.

A moment later a loud alarm SOUNDS. The diagram begins to flash.

ORLOV

Something's wrong... get away from that computer.

But as he starts forward, Paris chops him to the ground. A Security Guard in the b.g. charges. Phelps draws and FIRES a tranquilizer gun. The Guard crumples.

JERRY

I hit a booby trap. Let's get out of here.

PHELPS

Is the formula memory erased?

JERRY

Yes, and the dehominant's ruined.

They cross quickly to the door and out into the hall.

123 INT. CORRIDOR - PHELPS, JERRY AND "VAZAN"

123

They start toward the entrance to the building. As they move toward the street other Guards rush toward the computer room. The alarm is SOUNDING.

"VAZAN"

Hurry. Something's happened to Captain Orlov.

Phelps, Jerry and "Vazan" continue on their way.

124 EXT. COMPUTER BUILDING - FULL SHOT

124

The van is waiting as Phelps, "Vazan", and Jerry come out. Willy stands by the open rear door. The three men get into it, Willy closes the door, and moves around to the front of the truck. The truck starts toward the gate.

125 EXT. MAIN GATE - FULL SHOT 125

The Guard is just getting off the phone as the truck appears. He starts frantically to close the gate, but the truck bears down on him and he has to jump out of the way. The truck plows on through and onto the open road.

126 INT. REAR OF VAN - PHELPS, PARIS, BARNEY, DOUG,
JERRY, VAZAN 126

Paris pulls off his "Vazan" mask. Jerry looks at the real Vazan.

JERRY

What are you going to do with him?

PHELPS

Put him somewhere he can't develop Dehominant C.

127 EXT. ROAD - TRUCK 127

It runs by.

128 EXT. ANOTHER ROAD - FULL SHOT 128

A bus is parked near the side of the road, with Dana and Judy waiting. The truck reaches it, and the group from the truck transfers to it. Jerry is the last one to the bus, and he is confronted by Judy. First they kiss and then she reacts to his clean shave and short hair.

JUDY

What have they done to you?

JERRY

You don't know the half of it.

He leads her into the bus, which starts away. FREEZE FRAME.

CUT TO BLACK.

THE END