

FIRST DRAFT

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MISSION: IMPOSSIBLE

"ULTIMATUM"

Story by

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and

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Teleplay by

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EXEC. PRODUCER: BRUCE GELLER

PRODUCER: BARRY CRANE

MISSION: IMPOSSIBLE

"Ultimatum"

CAST

PHELPS

BARNEY

WILLY

CASEY

JEROME COOPER

ADELE COOPER

FIRST POLICEMAN

DELIVERY BOY

JOEL MORGAN

FREDERICK ROGERS

POLICE SERGEANT

PATROLMAN LEONARD

AGENT

GIRL OPERATIVE

CARL

POLICE CAPTAIN

MISSION: IMPOSSIBLE

"Ultimatum"

ACT ONE

FADE IN:

1 EXT. A LARGE OFFICE BUILDING - NIGHT 1

An imposing building, obviously located in a metropolitan area, a large city. The area is quiet now in the wee hours, almost deserted but for the occasional flash of an automobile headlamp.

A Cadillac sedan drives into the SHOT, passes the building main entrance, turns the corner into the side entrance, stops.

2 INT. CADILLAC - NIGHT 2

showing the lone occupant, a man of thirty-five, not unattractive, dressed quite conservatively (Brooks suit, button-down shirt, etc.), JEROME COOPER. He is very calm, resembles a college professor, and well he should for that is what he is: professor of nuclear physics -- labeled by his peers as an absolute genius.

From the seat beside him, Cooper picks up an attache case, slides out the side door.

3 THROUGH THE SIDE WINDOW OF THE CADILLAC 3

as Cooper, carrying the attache case, enters the building side entrance. He opens the door with a key, disappears inside.

4 INT. BUILDING - VARIOUS CORRIDORS, STAIRWELLS - NIGHT 4

as Cooper enters, proceeds along the corridor. He knows exactly where he is, and where he's going.

Along one corridor, into another, then down a stairway, and into the:

5 INT. BASEMENT - NIGHT 5

a maze of pipes and heating/cooling machinery. Cooper walks straight to a certain ventilator shaft, opens an access door, with CAMERA CLOSING IN to show a large, bulky object lying inside the shaft.

(CONTINUED)

5 CONTINUED:

5

About six feet long, two feet wide, various wires and instruments and gauges are vaguely noted on the object.

Cooper adjusts and manipulates various instruments and dials, then opens his attache case and removes a timing mechanism -- a small, clock-like unit with wires and batteries.

Very carefully, almost ritualistically, he sets the device, connects it to the large object -- hesitates a grim beat, then activates the unit. He closes the access door, gathers up his attache case and leaves.

He stops just once before leaving the room to gaze at the ventilator shaft. On his face is an expression of determination -- and dedication.

6 EXT. STREET - NIGHT

6

as Cooper emerges, walks to the car.

7 INT. CADILLAC - NIGHT

7

as Cooper gets in, drives off. He continues along a moment until he reaches an intersection. There, through the windshield, he sees a telephone booth. Clearly, he is familiar with this place, has headed directly for it.

8 EXT. AT THE PHONE BOOTH

8

as the Cadillac pulls up. Cooper gets out of the car, goes to the phone booth. He deposits a coin, dials "0" -- and speaks to the operator. (Out of our hearing for the moment.)

9 INT. PHONE BOOTH

9

as Cooper is connected with his party:

COOPER
(into phone)
Frederick, send the letter...
(listens, nods)
You know what to do.
(listens)
Yes, after tomorrow, things will
be quite different in this
country.

He hangs up. He stands gripping the receiver a full beat, an evangelistic light in his face.

10 TAPE - TBA

10

with a photograph of Cooper, and a list of names.

TAPE VOICE

Good morning, Mr. Phelps. Dr. Jerome M. Cooper, brilliant nuclear physicist and radical political figure has informed the President of the United States that a fifty megaton hydrogen bomb is located in an unnamed American city and will be detonated in thirty-six hours unless the following demands are met. First, eight Congressmen and three senators, and three members of the cabinet, whose names are listed here...

Phelps glances at the list, is impressed.

TAPE VOICE

... are to resign their seats, to be replaced by men of Cooper's choosing. Second, certain United States foreign policy must be immediately and irrevocably reversed. Jim, we are convinced that untold millions of lives are in jeopardy. Your job, should you accept, is to locate and disarm the bomb. This tape will self-destruct in five seconds. Good luck, Jim.

11 INT. PHELPS APARTMENT - DAY

11

On an easel is a map of the United States. Every city of more than 500,000 population is encircled. (This is to emphasize the infinite number of possibilities.)

PHELPS

... when Cooper has documented proof that his demands are met, he'll telephone an accomplice who will disarm the bomb --

WILLY

Jim, how do we know it's an accomplice? Why couldn't Cooper just have a remote control device?

PHELPS

A remote control device could be neutralized simply by arresting Cooper.

(CONTINUED)

CASEY

But the accomplice could have a remote?

PHELPS

Right, Casey, but Cooper has to communicate with him. Cooper knows he'll be under constant surveillance, so he certainly won't attempt to make contact in person. It'll be a phone call.

BARNEY

Our job is to see that Cooper makes that call.

PHELPS

(indicates map)

Unless he does, one of these cities will be wiped out. Now, when the call is made, we'll trace it. We'll know exactly where the accomplice is, and who. He'll lead us directly to the bomb...

(to Willy)

Are the cassettes ready?

Willy displays several cassettes.

WILLY

For Cooper's car radio...
(other cassettes)
For the closed-circuit TV.

Willy puts them down, now displays a small, round, flat device.

WILLY

When Cooper is one hundred yards from the gasoline station...

(shows a remote unit, presses a button).

His radiator will spring a leak...

Phelps flips over the map, reveals under it a large scale map of the service station area.

PHELPS

(indicating on map)

Delaney's Roadside Rest and Service Station...

(MORE)

(CONTINUED)

PHELPS (cont'd)
 (another location
 twenty miles away)
 The Cottage Inn.

CASEY
 Jim, how can we be sure Cooper
 will take the road Delaney's is
 on?

PHELPS
 It's the only direct route from
 his home to The Cottage Inn,
 Casey; he'll want to get there
 as fast as he can...
 (to Barney)
 Is Cooper familiar with Delaney's?

BARNEY
 Delaney has never seen Cooper.
 He'll cooperate.

PHELPS
 What about the police?

BARNEY
 (indicates on
 map)
 All roads will be blocked. Nobody
 will get in or out after Cooper
 arrives.

PHELPS
 The helicopter?

BARNEY
 Ready to pick you up on signal.

PHELPS
 And Cooper's wife?

BARNEY
 Under constant surveillance.

PHELPS
 (glances at
 his watch)
 We've got thirty-two hours and
 twelve minutes.

WILLY
 Jim, if Cooper lives in Washington,
 I think we can pretty well rule
 that area out for the bomb.

(CONTINUED)

11 CONTINUED: (3)

11

PHELPS

Not at all, Willy. Cooper is a fanatic -- and so is his wife. In fact, she's probably the driving force behind him. If the ultimatum isn't met, they're quite capable of seeing themselves blown up -- along with a million others.

12 EXT. COOPER'S HOME - ESTABLISHING - DAY

12

A fine suburban residence in the \$100,000 plus class. Two cars in the driveway -- Mrs. Cooper's expensive station wagon, and Cooper's Cadillac.

On the street in front of the house -- is a truck marked 'Kramer TV Cable Company' -- and a man running wire from the street outlet, into the Cooper's driveway.

13 BARNEY

13

As he nears the Cadillac, he very quickly and deftly slaps the small round device we saw previously in the apartment onto the Cadillac's radiator grille.

Now he begins reeling in the wire and returning to the truck.

14 INT. IMF COMMUNICATIONS ROOM

14

with Casey at the switchboard, just now making a call. She wears a jacket and shirt (denim-styled), the clothes slightly dishevelled as though she's worn them on an arduous trip. Beside her is Phelps; he's wearing a leather jacket, battered felt hat, odd slacks -- the garb of a working man. And Barney here, wearing coveralls, the name 'Tom' stitched over the pocket. Phelps is listening with a spare earphone, and now as the call is answered, he nods at Casey.

CASEY

(into phone)

Dr. Cooper... ? Can you hold for Mr. John Elliot, the President's special administrative assistant...

15 INT. COOPER'S HOME

15

with Cooper on the telephone -- and a view of the living room window showing, outside, the cable truck driving off.

Nearby, watching her husband, is ADELE COOPER; an attractive woman in her early thirties -- but with a certain hardness, a toughness.

She's watching tensely as Cooper speaks on the phone.

COOPER

I'll discuss those things only
with the President, Mr. Elliot...

(listens, hard)

I see...

(listens, makes
a decision)

Very well, Mr. Elliot. If the
President insists you and I meet
first, I'll go along this once...

16 INT. IMF COMMUNICATIONS ROOM

16

with Phelps on the phone (speaking to Cooper):

PHELPS

(into phone)

The Cottage Inn on Route 95,
Doctor. In an hour...

17 INT. COOPER'S HOME

17

Cooper finishing the call.

COOPER

(into phone)

I'll be there.

He hangs up and turns to his wife.

COOPER

Certain details must be
negotiated first.

ADELE

What details?

COOPER

For one thing, he doesn't like
my selection of FBI Director.
Look, we have to be reasonable.

(CONTINUED)

17 CONTINUED:

17

ADELE

It could be a trick.

COOPER

If I don't call you in exactly
one hour, from the Cottage Inn,
you'll know something's wrong.

They study each other a moment.

ADELE

If that happens, Jerry, the
bomb will go off.

COOPER

(a beat)

Yes.

He faces her another moment, then turns and leaves.

18 EXT. COOPER'S HOME - DAY

18

as Cooper gets into the Cadillac, drives off.

19 SHOT OF ADELE COOPER AT THE WINDOW

19

watching, that same dubious expression clouding her
face.

20 EXT. THE CADILLAC

20

driving along the road.

21 INT. CADILLAC - DAY

21

with Cooper driving intently. He's listening to the
radio, some light classical music.

22 EXT. THE CADILLAC - CLOSE SHOT OF THE RADIATOR GRILLE
AND THE DEVICE

22

placed there previously by Barney.

23 INT. CADILLAC

23

Cooper listening to the radio, with CAMERA CLOSING IN
on the radio a moment to show the cassette being
activated. For another moment the MUSIC continues,
then:

(CONTINUED)

23 CONTINUED:

23

ANNOUNCER'S VOICE

We interrupt this program for
a news bulletin...

Cooper leans forward; he thinks the bulletin might be
about him.

ANNOUNCER'S VOICE

Just moments ago, two security
guards at the Collins Steel
Corporation Alexandria Plant
were killed in a daring robbery
attempt. A man identified as
Michael 'Mad Mike' Ryan, and an
unidentified woman companion
made off with approximately
twenty-seven hundred dollars
from the cashier's office. The
pair's objective was the weekly
half-million dollar payroll which,
this morning, arrived thirty
minutes later than scheduled.
Police are certain the two will
be apprehended momentarily. This
is WLGO, with all the news all
the time.

Collins has listened to all this with indifference, now
leans back and CAMERA CLOSSES AGAIN for a moment on the
radio to show the cassette being deactivated, and the
MUSIC resumes.

24 EXT. ROADSIDE GAS STATION AND CAFE - ESTABLISHING - 24
DAY

"Delaney's Roadside Rest and Service Station". A
typical, remote-area gasoline station-cafe. Two
pumps, a garage, the little cafe. Outside, arranging
the display tires is Willy.

25 CLOSER ON WILLY 25

as, from the cafe, the phone RINGS.

26 INT. CAFE - DAY 26

A small, six-stooler, three or four booths. A juke
box, and television (on, playing a game show or
variety program). Behind the counter is the short-
order area, and then, behind that -- accessible via
a sliding panel, is the kitchen itself. Willy answers
the phone:

(CONTINUED)

26 CONTINUED: 26

WILLY
(into phone)
Delaney's...

27 INT. BARNEY'S TRUCK 27

which is traveling along. Barney is on the phone, and peering into his side mirror for:

28 MIRROR SHOT - THE CADILLAC COMING UP BEHIND THE TRUCK 28

and pulling out to overtake it. Barney watches as the Cadillac, Cooper gripping the wheel, passes.

BARNEY
(into phone)
He'll be there in twenty seconds.

And with this, Barney reaches for the remote control unit, presses a button.

29 EXT. THE CADILLAC 29

speeding past the truck, leaving it far behind, and CAMERA MOVING DOWN for a CLOSE SHOT of the radiator grille, and the device attached to it. (Now just activated by Barney's remote unit). The device penetrates the radiator grille. The Cadillac continues on a moment.

30 INT. CADILLAC 30

as Cooper drives along, listening to the radio (MUSIC) and CAMERA CLOSING on the radio as the cassette is again activated.

ANNOUNCER'S VOICE
(as MUSIC fades)
... from the WLGO newsroom, latest on the 'Bonnie and Clyde' robbery killing. Mad Mike Ryan and his female accomplice have apparently evaded a police roadblock. One highway patrolman was seriously wounded as Ryan deliberately smashed into the patrolman's car on Interstate Highway 95. It is now reported --

(CONTINUED)

30 CONTINUED:

30

Cooper doesn't hear the rest. Ahead, through the windshield, his radiator has suddenly EXPLODED with steam, almost blinding him -- and the HISS of leaking steam drowns out all other sound. Cooper immediately swerves to the side of the road.

31 THROUGH THE WINDSHIELD - THE SERVICE STATION

31

Just ahead, almost like a welcome mirage. Cooper pulls onto the road again, the steam still boiling away, and drives to the station.

32 AT THE STATION

32

as Cooper pulls in. Willy greets him.

WILLY
(indicating
radiator)

Lot of anti-freeze gone up in
smoke.

COOPER
(getting out of
car)

Can you fix it?

WILLY
Sure.

COOPER
How long will it take?

WILLY
Shut off the engine.

As Cooper reaches back to switch off the motor, Willy examines the damage. He opens the hood, peers in, opens the radiator cap to release more pressure. Cooper waits and watches nervously -- finally Willy is finished.

WILLY
You got a hole as big as your
fist in that radiator.

COOPER
(trying to main-
tain his patience)
How long will it take to fix?

WILLY
I'll have to send it out...
(MORE)

(CONTINUED)

32 CONTINUED:

32

WILLY (cont'd)
 (as Cooper doesn't
 understand)
 To the radiator shop...

COOPER
 I've got a meeting in thirty
 minutes --

WILLY
 How far do you have to drive?

COOPER
 The Cottage Inn.

WILLY
 I can patch it for you -- but
 I won't be responsible if you
 drive more than an hour with it.

COOPER
 (exasperated)
 Will it take long?

WILLY
 Five minutes.

Cooper nods, turns and walks into the cafe.

33 INT. CAFE - DAY

33

as Cooper enters, looks around -- spies the pay phone
 on the wall. No one else is in the cafe.

34 ACROSS WILLY TO THE CAFE

34

showing Willy unobtrusively watching Cooper inside
 the cafe as he works on the radiator.

Cooper can be seen picking up the phone, now searching
 in his pockets for a coin.

Willy whips out a transceiver, speaks into it:

WILLY
 (into transceiver)
 He's about to make a call.

35 INT. COMMUNICATIONS ROOM

35

with a GIRL OPERATIVE at the switchboard, and Barney nearby. Willy's transmission is coming over a loud-speaker.

BARNEY
(into a mike)
We're ready, Willy.

And he indicates a mass of recording equipment.

36 INT. CAFE - DAY

36

as Cooper drops the coin into the slot, places his finger on the dial -- and dials one numeral. And then changes his mind and hangs up. The coin returns.

He pockets the coin and steps outside again. He goes over to Willy who's working the radiator.

COOPER
It's more than five minutes.

Willy glances coldly at Cooper. Cooper suddenly realizes this is not the time to offend the mechanic. He takes a bill from his pocket, shoves it at Willy.

COOPER
I'm really in a hurry.

Willy looks at the bill, then at Cooper -- then, almost antiseptically, he pushes Cooper's hand away.

WILLY
When I'm through, I'll give you
the bill.

Now Cooper realizes he's insulted Willy, and knows he'd better leave him alone if he wants the car repaired. He stands a moment in sheer frustration -- then returns to the cafe.

37 ON WILLY

37

as he whips out the transceiver again.

WILLY
(into trans-
ceiver)
He's in the cafe again...

38 INT. COMMUNICATIONS ROOM

38

as Willy's transmission is received. Barney punches a button on the switchboard marked TV!

39 INT. CAFE - DAY

39

featuring, first, the television set -- and CAMERA CLOSE on the rear of the set as a cassette (or tape) is activated.

Now on the TV screen, directly in Cooper's line of vision the program (game show or variety program) is suddenly replaced by the legend: 'News Bulletin!' And then an Announcer's voice over the legend (the announcer not seen at the moment, only his voice heard).

ANNOUNCER'S VOICE

(over the TV)

A WURK-Channel 6 news bulletin:
The woman participating in the Collins Steel robbery-killing has been identified as Madeline Royce, a state penitentiary escapee, and long-time girl friend of Mad Mike Ryan. Ryan and Miss Royce are now believed heading south in a 1967 Coronado sedan. From Washington, this just in: the Director of the FBI, two Senators and one Congressman have been summoned to an emergency meeting with the President. The Congressmen are unidentified, but it is believed they all head important committees. Now back to our scheduled program --

And the regular program resumes. Cooper is standing almost trance-like watching the set. Obviously, the first phase of his plan is being effected. He turns to look out the window and see how Willy is doing.

40 ON COOPER

40

as he peers o.s. and is not exactly sure what he's seeing.

41 WHAT COOPER SEES FROM THE WINDOW

41

Willy, standing at the car, frozen. He seems almost frightened.

Cooper turns from the window, starts for the door to see what it's all about.

(CONTINUED)

41 CONTINUED:

41

Cooper opens the door, and there is Willy.

COOPER

Is the car ready?

Willy says nothing, merely moistens his lips nervously. And then Willy seems to be pushed into the room -- and there, behind him, is Phelps. A .38 is in Phelps' hands, he prods Willy's ribs. And directly behind Phelps is Casey.

PHELPS

Everybody keeps calm and quiet,
nobody gets hurt.

Casey closes the cafe door. She glances at the clock. It reads 4:55.

CASEY

When's Richie supposed to pick
us up?

PHELPS

Between five and six.

CASEY

(wryly)
We're early.

PHELPS

Yeah, we weren't detained as
long as we thought...

(waves gun at
Cooper)

Who're you?

WILLY

That's his car.

PHELPS

I asked him.

Cooper has been staring at Phelps and Casey as though it's a nightmare come alive. He simply cannot reconcile what he sees with his sense of reality.

Phelps jams the gun muzzle deep into Cooper's throat.

PHELPS

Don't be bashful...

CASEY

(flatly)
Leave him alone.

(CONTINUED)

41 CONTINUED: (2)

41

PHELPS
 (lowers gun,
 indicates
 booth)

Sit over there, both of you.

Willy sits down, and after a beat Cooper joins him.

WILLY
 What are you going to do with
 us?

PHELPS
 We're not gonna do anything
 with you...
 (hard, a warning)
 Unless you make us do something.

WILLY
 What do you want?

CASEY
 (cool, friendly)
 Tom -- that's your name, isn't
 it? Tom, all we want is a
 little cooperation --

Willy suddenly 'realizes' who his visitors are.

WILLY
 (a little
 'awed')
 You're the ones that robbed
 the steel company... I heard
 it on TV... !

CASEY
 (pleased)
 On TV... ?! Hey, what they say?

COOPER
 They said you killed some guards.

Casey peers at Cooper an instant, then whirls angrily
 on Phelps.

CASEY
 'Killed'? How many?

She doesn't take her eyes off Phelps.

(CONTINUED)

COOPER

Two guards, I think -- and a highway patrolman.

CASEY

(to Phelps, hard)

You had to kill them? You just couldn't resist, could you?

PHELPS

(defiant)

They got in the way --

CASEY

(almost harsh,
shrill)

Two of them killed, and for what?!

(pulls stack of
bills from her
bag, slaps them
on counter)

Two thousand, seven hundred dollars!

(mimics Phelps)

'A half million, baby. A half million big ones.'

(her own voice)

And now they're after us like hound dogs after a rabbit -- for twenty seven hundred bucks!

PHELPS

How was I supposed to know the payroll would be late?!

Casey looks at him, says nothing, shakes her head disdainfully, and walks behind the counter.

CASEY

(to Willy)

This coffee fresh... ?

WILLY

This morning...

(starts up)

I'll make a fresh pot...

PHELPS

(waving the
gun)

Sit down!...

(MORE)

(CONTINUED)

41 CONTINUED: (4)

41

PHELPS (cont'd)

(to Casey)

You make a fresh pot. If it's
not too much trouble, that
is...

He makes a mock bow. And with this, Phelps opens the
cafe door and steps out.

42 EXT. CAFE - DAY

42

as Phelps comes out and looks up and down the road,
CAMERA ANGLING UP and AWAY to show, at one end of the
road (and unseen from the gas station):

43 POLICE ROAD BLOCK

43

with the police just now sending away a car that has
approached the road.

44 EXT. CAFE

44

as Phelps glances in the opposite direction, once
again CAMERA ANGLING UP and AWAY for:

45 POLICE ROAD BLOCK ON THE OTHER SIDE

45

so that the gas station is effectively sealed off.
Phelps walks back into the cafe.

46 INT. CAFE - DAY

46

as Phelps returns. He glances at the clock, CAMERA
ZOOMING UP to it. It reads 5:05.

47 SHOT OF ANOTHER CLOCK

47

This one smaller, far more stylish. It is on the
mantle of Cooper's fireplace mantle in his home, and
now PULL BACK and adjust for:

48 INT. COOPER'S LIVING ROOM - DAY

48

with Adele Cooper grimly surveying the clock. Something clearly is troubling her. She looks at the phone as though to make a call, but does not touch it -- and this obviously requires considerable self-restraint. Again she looks at the clock and then her watch -- She glances out her living room window at:

49 SURVEILLANCE CAR

49

parked a discreet distance away, but nevertheless evident.

50 ON ADELE

50

as she considers all this, and now again studies the clock -- and her watch. And then she does dial a number.

51 INT. IMF COMMUNICATIONS ROOM

51

with the Girl Operative manning the console. The dial CLICKS are loud on the speaker (from Adele's phone). Barney turns to an FBI Agent beside him.

BARNEY

(indicating
recording
machine)

This receives the dial impulses
and instantaneously transposes
them to digits...

(reading from
sheet)

3-9-3-0-9-1-1...

And then there is the SOUND of the number ringing.
And then:

THE LADY'S VOICE

(over speaker)

... tone, the time is five-oh-
seven and twenty seconds exactly.

And then the BEEP. There is the SOUND of Adele's phone hanging up. Barney and the FBI Agent look at each other chagrined.

52 INT. COOPER'S LIVING ROOM - DAY 52

as Adele hangs up the phone. She is desperate. Once again she glances out the window. She wants to get out, that's very clear. But she can't, and she knows she can't make a telephone call.

Then she sees something o.s. out the window that answers all her problems.

53 WHAT ADELE SEES - GROCERY DELIVERY BOY 53

just coming to the house in his truck, backing up in the driveway. He gets out; he's about seventeen. He selects the proper box of groceries, starts into the house. He's wearing a floppy hat, jeans, a bush jacket.

54 THE DELIVERY BOY AS SEEN FROM THE SURVEILLANCE CAR 54

Two plainclothes POLICEMEN watching the boy enter the rear of the Cooper house. The 1st Policeman consults a log.

FIRST POLICEMAN

She ordered those early this morning.

He jots an entry on the log, but he and his partner are satisfied nothing is unusual or suspicious about the delivery boy.

55 INT. COOPER KITCHEN - DAY 55

as the Boy enters with the groceries. Adele is waiting for him.

BOY

Hi... sorry we're running so late.

He puts them on the counter, presents her the bill to sign.

ADELE

(studying bill)

I hope they included the veal this time.

BOY

(turns to check the box)

I put it up myself, Mrs. Cooper...

(CONTINUED)

55 CONTINUED:

55

His back is to her, and she has grabbed the handle of an electric blender on the counter -- and brings it down on his head. Wordlessly, he crumples. Adele drags his unconscious form through the kitchen, into another room.

56 COOPER HOUSE AS SEEN FROM THE SURVEILLANCE CAR

56

by the Plainclothes Policemen. The grocery delivery truck in the driveway. Now, as the Policemen watch, the delivery boy emerges from the house, gets into the truck, drives off.

The Policemen watch it leave, and the First Policeman notes this entry in his log.

57 EXT. STREET - WITH THE TRUCK

57

as it proceeds along, turns a corner.

58 INT. GROCERY TRUCK

58

showing the Delivery Boy at the wheel. It is Adele Cooper.

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

59 INT. COMMUNICATIONS ROOM

59

as the Agent and Barney monitor conversation from the cafe.

PHELPS VOICE

(over speaker)

... call this coffee...?! Like yesterday's dishwasher!

CASEY'S VOICE

(over speaker)

Listen to him! After what you just pulled -- risking our necks for a lousy twenty-seven hundred dollars, don't talk to me about coffee!

As this goes on, Barney has pressed the 'tv' button again.

60 INT. CAFE - DAY

60

With, first, a CLOSE SHOT of the CASSETTE (OR TAPE) in the TV being activated, and then -- as before -- the program fades on the tv screen, replaced by the 'News Bulletin' overlay.

ANNOUNCER'S VOICE

(on tv)

From the WURK news desk: authoritative sources have informed this station that four more prominent Congressional leaders have been summoned to an emergency meeting with the President. Channel 6 will keep you up to date on this, and other late-breaking news stories.

The regular program resumes.

Cooper has listened fascinated. It means his demands are being met. But he's unable to follow through: he's a prisoner in the cafe.

Phelps is seated at the counter with the dishwasher coffee -- Casey is drinking her coffee with relish, as though telling him he's a failure in everything, even coffee judgement. Willy sits glumly in the booth.

(CONTINUED)

60 CONTINUED:

60

Cooper gets up and walks to Phelps, who picks up his gun and levels it on Cooper warningly.

COOPER

I've got to make a phone call.

Phelps peers at him as though the man is mad -- indeed, it is a mad request. Phelps looks at Casey, and now they cannot help laughing.

PHELPS

(to Casey)

He wants to make a phone call.

CASEY

Who do you think he wants to call?

PHELPS

(trying to 'guess')

The FBI...?

COOPER

Look, you fool: I'll give you anything you want.

PHELPS

Hear that, Lynne? He'll give us anything we want.

Casey, playing along with the 'gag'.

CASEY

He must be rich. Hey, mister, are you rich?

COOPER

You must listen to me --

PHELPS

What's your name?

COOPER

Cooper. Doctor Jerome Cooper.

CASEY

('impressed')

"Doctor...?!" How about that, Mike? A doctor.

PHELPS

That's why he's in such a hurry. He has to operate. Right, doc?

(CONTINUED)

60 CONTINUED: (2)

60

COOPER

I'm not a medical doctor. Please,
if you'll only listen --

PHELPS

Not a medical doctor? What other
kind of doctor is there?

Cooper peers at him a beat; then, in utter desperation,
he steps to the phone, drops a coin in the box. Phelps
is quickly there, pulls the phone from Cooper -- and
shoves Cooper roughly into a booth.

PHELPS

(continuing;
hard, cruel)

Try that again, doc, you won't
ever use a phone. Ever.

61 ON COOPER 61

his whole world is rapidly collapsing.

62 EXT. CITY STREET - DAY 62

busy, traffic and pedestrians. Now the grocery truck
drives INTO THE SHOT.

63 INT. TRUCK 63

with Adele Cooper at the wheel. She's peering out,
looking for:

64 A TELEPHONE BOOTH 64

The truck pulls up alongside. Adele gets out, goes into
the booth.

65 INT. PHONE BOOTH 65

as Adele quickly dials a number.

66 INT. MORGAN'S ROOM - DAY 66

a seedy boarding house room. Lying on the bed, cigarette
in mouth, listening to rock music from a radio, is JOEL
MORGAN. About 25, long-haired, rather sinister. The
phone rings.

(CONTINUED)

66 CONTINUED:

66

MORGAN
(into phone)

Yeah...

(NOTE: INTERCUT PHONE CONVERSATION ADELE/MORGAN as required.)

ADELE

Jerry was supposed to call me from The Cottage Inn. He's almost a half hour late. See if you can find him.

MORGAN

What do you want me to do if I find him?

ADELE

Call me at this number...
(reads phone booth number)
536-7110.

She hangs up, dials another number.

67 INT. ROGERS' OFFICE - DAY

67

It is a bank executive's office -- just the desk, and windows are sufficient. On the desk is a name plate: 'Frederick Rogers, Loan Officer.' **FEDERICK ROGERS** is an urbane, handsome man of about 50. The phone has just rung.

(NOTE: INTERCUT PHONE CONVERSATION ADELE/ROGERS as required.)

ROGERS
(into phone)

Rogers...

ADELE

Frederick, this is Adele...
(quickly)

I'm in a phone booth; the police don't even know I'm out of the house. Have you heard from Jerry?

ROGERS

Not yet...
(glances at his watch)
There's plenty of time left.

(CONTINUED)

67 CONTINUED:

67

ADELE

You couldn't have missed the call?
You've been there all the time?

ROGERS

Adele, if I leave this office, it
will be for only one reason:
I received word from Jerry to
disarm the bomb.

68 ON ADELE

68

as she hangs up; she is deeply troubled.

69 EXT. POLICE ROAD BLOCK - DAY

69

as seen by Morgan, through his windshield, as he
approaches. He's driving a low-priced sedan; he stops
as a State Highway Patrol is just about to enter the
road. Morgan can overhear the officers. A police
SERGEANT is talking to PATROLMAN LEONARD; the Sergeant
is outside the car, Leonard behind the wheel.

SERGEANT

We just got word, Frank: you're on.

And the Sergeant waves the Patrol car through. Leonard
smiles at the Sergeant, guns the patrol car, and turns
on his siren. In a moment the car is out of sight, and
the siren only a fading whine in the distance. Now the
Sergeant approaches Morgan.

SERGEANT

Sorry, you'll have to find an
alternate route.

MORGAN

(pleasantly)
What's the trouble?

SERGEANT

Couple of payroll bandits are
holed up in a gas station down
the road.

MORGAN

That where the highway patrol
car went? He's sure making a
lot of noise.

SERGEANT

(with a grin)
We like to give everybody an
even change...

And he gestures Morgan to turn around and drive off.

70 ON MORGAN

70

as he sits motionless just an instant, peering down the highway at the dust rising from the patrol car -- and listening to the howl of the siren in the distance.

71 INT. CAFE - DAY

71

as the siren is just barely audible. Phelps hears it first, reacts. He reaches up and switches off the television to hear better. Now the siren is louder and all in the room hear it. All react. Casey is very nervous. Phelps steps outside, peers up the road. Casey steps up beside him.

72 WHAT THEY SEE - THE HIGHWAY PATROL CAR

72

siren screaming, bearing down on the station. Phelps steps back into the cafe.

PHELPS

He's coming here...!

He looks around, waves his gun at Cooper.

PHELPS

(continuing)

You, doc, into the kitchen...!

(to Willy)

Be smart, fella. We'll hear every word you say.

And Phelps and Casey go into the kitchen. The patrol car is just pulling into the station, stopping, the patrolmen getting out. He peers curiously at Cooper's Cadillac, now starts into the cafe.

73 INT. KITCHEN

73

a typical short-order place; greasy spoon. Small gas range, sink, cutting board, utensils, etc.

Phelps and Casey -- and Cooper can see clearly into the cafe through the sliding partition. Just once before the patrolman, Leonard, enters, Willy glances at the partition. He can see the gun in Phelps' hand pointed directly at him.

74 WILLY AND LEONARD IN THE CAFE - AS SEEN FROM THE KITCHEN

74

by Phelps and Casey -- and they make certain Cooper can hear.

(CONTINUED)

Leonard is carrying an envelope.

LEONARD

(to Willy)

Hello, Tom...

(peers at Willy)

Hey, what's the matter with you...?

WILLY

(nervously)

Nothing... nothing at all.

LEONARD

You're pale as a ghost...

(opens envelope,

removes a photo)

We're looking for this man.

It is a photo of Cooper.

LEONARD

(continuing)

Dr. Jerome M. Cooper. Big shot scientist. They been trying to find him everywhere.

WILLY

I haven't seen him.

LEONARD

I'll leave the picture. He shows up here, you call us fast.

WILLY

I'll do that, Frank.

Leonard starts leaving, then steps back, indicates the Cadillac.

LEONARD

Whose car is that?

WILLY

(a beat, then thinks of a story)

Fella drove it in a week ago. Wants me to sell it for him.

LEONARD

(studying car)

Nice...

(grins)

Too rich for my pocketbook. See you, Tom.

(CONTINUED)

74 CONTINUED: (2) 74

And he leaves. A moment later the patrol car drives off, SIREN SCREAMING again.

75 THE DEPARTING PATROL CAR AS SEEN THROUGH BINOCULARS 75

as it races off, the binoculars now moving to the station, and the cafe.

76 EXT. THE CAFE - BINOCULAR SHOT 76

but very clear, showing Phelps and Casey, Cooper ahead of them prodded with Phelps' gun, coming out of the kitchen.

Phelps faces Cooper, says something, and now the binoculars drop out of the SHOT, and the cafe is distant and not at all clear, and CAMERA SWINGS AROUND on:

77 MORGAN 77

as he is watching from a hilltop. He puts the binoculars down, hurries away, into the brush. A moment later, there is the SOUND of his engine, and the car driving off.

78 INT. CAFE - DAY 78

with Phelps now addressing Willy.

PHELPS

Nice work, Tom...
(picks up the
photo, compares
it with Cooper)
Big shot scientist, huh?

CASEY

Why do they want you, doc?

COOPER

The President wants to see me.
That's why I want to make a phone
call: to let him know I'm safe.

Casey breaks out in amused laughter.

CASEY

He's not a doctor -- he's a
comedian!

(CONTINUED)

COOPER

I told you: let me make the call,
you can name your price.

CASEY

Five hundred grand, doc. How's
that...?

(to Phelps,
needingly)

That's a nice round figure, isn't
it, Mike? Five hundred thousand?

COOPER

You'll have it.

PHELPS

That's what you'll ask the President,
right? Hey, President, Mike Ryan
and his girl want a half million.
Send it over right away, please,
Mr. President.

COOPER

(desperate)

It's a call in code! All I say is
'It's all right.' Just those two
words: 'It's all right.'

CASEY

(dryly)

And then they'll bring the money
here.

COOPER

I can get it for you!

Phelps and Casey look at each other. They're 'per-
plexed,' but Casey picks up the photo, studies it a
moment.

CASEY

(to Phelps)

Maybe he's telling the truth.

PHELPS

(with irony)

Sure.

CASEY

What've we got to lose? We can
hear whatever he says.

(CONTINUED)

78 CONTINUED: (2)

78

PHELPS
 (a beat)
 Five hundred grand, doc?

COOPER
 Yes.

PHELPS
 Go ahead...
 (tosses him
 a coin)
 On me...

And Phelps brings the gun up to Cooper's temple, presses it into the skin.

79 INT. - ADELE IN THE PHONE BOOTH

79

The same booth she made the previous call from. She's on the phone again now.

ADELE
 (into phone)
 ... yes, Joel, of course it's a
 trick. They've got him, and they'll
 get him to make that call...
 (listens)
 Go back there, Joel. Go back there
 and see that he doesn't talk.

80 INT. IMF COMMUNICATIONS ROOM

80

with Barney and the others listening tensely:

PHELPS' VOICE
 (over speaker)
 Just the two words, doc -- don't
 lose your memory.

Barney nods to the Girl Operative to man the digital impulse receiver. At the same time he's on the phone:

BARNEY
 (into phone)
 We're getting the number now...

There's the sound of the coin dropping into the box, and the numbers being dialed.

81 CLOSE ON THE IMPULSE RECEIVER

81

as it records the dial impulses.

BARNEY
(reading them off)
Two-seven-six-nine-one-four-three.

The Agent is on another phone. He calls to Barney.

AGENT
They'll have the location in a
second.

From the speaker is the SOUND of the phone ringing.
It rings just once. It's picked up.

ROGER'S VOICE
(over speaker)
Yes?

82 INT. CAFE

82

as Cooper speaks into the phone, the gun at his temple.

COOPER
(into phone)
It's all right.

And Phelps snatches the phone from him, listens.

PHELPS
(puzzled)
They hung up.

83 INT. COMMUNICATIONS ROOM

83

as the Agent listens for the location.

AGENT
It's a private line in
the Cheshire Bank
Building. A Vice
President named Frederick
Rogers...!

GIRL OPERATIVE
(into phone)
The Cheshire Bank
Building. Frederick
Rogers.

BARNEY
(snatches Girl's
phone, talks
into it)
... but be sure he's not interfered
with! He's disarming the bomb!
(starts out)
Let's go...!

84 EXT. CHESHIRE BANK BUILDING - MAIN ENTRANCE - DAY 84

A large bank, on a busy street corner. Now, at the entrance, Rogers appears. He is very deliberate, calm; he carries an attache case. He starts down the stairs with the ease of a man going to lunch.

85 SHOT - ROGERS SEEN LOOKING DOWN BARREL OF A GUN 85

The gun held by gloved fingers, Rogers square in the sights.

There is a GUNSHOT, and the barrel recoils -- and Rogers falls. There is another GUNSHOT, and this finishes Rogers, and the CAMERA SWINGS AROUND ON:

86 ADELE 86

just lowering the gun. She's in the truck -- no one has seen her, and in the confusion -- people reacting, women SCREAMING, etc. - to the murdered man, Adele calmly puts the truck in gear and drives off.

87 ON ROGERS 87

lying, dead, the attache case sprung open beside him. Inside are the various electrical units that would have disarmed the bomb.

CUT TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

88 EXT. OUTSIDE THE CHESHIRE BANK - DAY

88

with a police ambulance just driving off (containing Rogers' body), and the area cordoned off with chalk marks outlining the location of the victim's body, etc.

A very grim Barney stands with the FBI Agent watching all this. Another agent, CARL, comes over to them.

CARL

We've run scintillators and
scanners over twelve blocks...
(shakes head)
Nothing.

BARNEY

No sign of any radioactivity
indicating the presence of a
bomb?

CARL

No, sir. We're calling in more
men with more equipment -- but
it could take hours.

BARNEY

We don't have hours --
(glances at watch)
We have fifty-three minutes.

CARL

At least we know it's somewhere
in the Washington area.

BARNEY

(grim)
So does whoever killed Rogers.

POLICE CAPTAIN'S VOICE (o.s.)

(calling)
Mr. Collier...!

89 ANGLE ON A POLICE CAR

89

and a POLICE CAPTAIN beckoning Barney with the telephone from the car, indicating there's a call for him. Barney goes over and answers the call.

90 INT. COMMUNICATIONS ROOM

90

WITH the Girl Operative conversing with Barney; and on the board a flashing light under 'helicopter'.

GIRL OPERATIVE

(into phone)

Barney, Jim just signalled for the helicopter.

91 BARNEY

91

hearing this, glancing at his watch again.

BARNEY

(into phone)

He thinks the bomb is disarmed. We've got to get word to him...

(a beat, then decides)

Call him, Jean. Call him and tell him...!

92 INT. COMMUNICATIONS ROOM

92

as the Girl flips off the flashing 'helicopter' light.

GIRL

(into phone)

Right, Barney...

Dials a number.

93 INT. CAFE - DAY

93

with Phelps in the doorway, gazing at the sky. Cooper sits at the counter anxiously, Casey beside him. Willy is in a nearby booth.

PHELPS

(concerned genuinely, steps back inside)

Richie should have been here by now.

CASEY

Maybe he had a flat tire --

At that moment the PHONE RINGS. All gaze, startled, at it.

(CONTINUED)

PHELPS

(to Willy, gesturing with the gun)

Just hello and goodbye...

The phone RINGS once more. Willy picks it up, AD-LIBS 'Delaney's' into it. Phelps grabs the handset away, listens. (All this, of course, is for Cooper's benefit.) Now he hands the phone back to Willy, saying:

PHELPS

Tell him you're closed for the day.

WILLY

(into phone)

Sorry, we're closed for the day.

And Phelps SLAMS down the cradle disconnecting the call. Cooper, watching, has no reason to think this was not simply a routine call to the station.

PHELPS

Delaney, you just might live to be an old man. Now come outside and show me the Doc's car...

(to Casey, as an explanation)

We can't wait forever for Richie. Doc might have to drive us in his car to collect that money.

And now Casey realizes something is wrong.

as Phelps and Willy step out and walk to the car. At the car, pretending to examine it, Phelps gives Willy the news:

PHELPS

(tersely)

Somebody killed the accomplice. Now the only person who can disarm the bomb is Cooper himself.

WILLY

But he thinks it's already done.

PHELPS

Then we have to let him know different. Contact Barney on the transceiver.

(MORE)

(CONTINUED)

94 CONTINUED:

94

PHELPS (cont'd)

Tell him to put a flash over
all television channels about
the killing.

95 THIS SHOT OF PHELPS AND WILLY AS SEEN THROUGH
BINOCULARS

95

from the same hilltop as before -- and, as before, it
is Joel Morgan with the glasses.

He can see Willy speaking into the transceiver -- and
as he moves the glasses to:

96 THE CAFE AS SEEN THROUGH THE BINOCULARS

96

and Cooper very visible inside. Now the CAMERA SWINGS
AROUND on:

97 MORGAN

97

who has put the glasses down, and opened a small suit-
case beside him. Inside the case is a high-powered
rifle with a telescopic sight. He starts assembling
the weapon.

98 INT. CAFE - DAY

98

with Phelps and Willy returning.

PHELPS

No chance with the car --

COOPER

But there's no hurry now, either.

CASEY

(reacts)

No hurry?! Maybe not for you,
Doc. But we're in an awful
hurry.

COOPER

I'll handle everything. You'll
have your money, and I'll see
that you're safely out of the
country.

Casey, listening skeptically to all this, suddenly
flashes her pistol, holds it at Cooper's throat!

(CONTINUED)

CASEY

How, Doc? How can you do all this?

COOPER

You heard that highway patrolman...
(picks up the photo)
I'm an important man; probably the most important in this country.

PHELPS

Probably the craziest, too...
(to Willy)
Turn on that TV; maybe there's something about us.

COOPER

Ryan, just call a taxi. Within an hour, you'll have a half million dollars and be on a plane.

Willy has turned on the TV while they're talking. The screen flickers, comes to life with the regular program, and CAMERA CLOSES on Willy a moment as he disconnects the cassettes. (Just will yank the wires out.) He is careful that Cooper does not notice.

CASEY

I think he is crazy, Mike. I think we should get rid of him.

PHELPS

A half million dollars?

CASEY

Yeah, just like the other half-million...
(again mimes Phelps)
"... baby, it's that white, sandy beach at Rio, and all the dough you can spend. Knocking off that payroll is like stealing from a blind man..." Some blind man!

as the program goes off and a 'news bulletin' (this time, it is genuine, not from the cassettes) legend comes on:

(CONTINUED)

ANNOUNCER'S VOICE

(over TV)

This just in: Frederick Rogers, prominent bank executive, was shot to death on the steps of his office building this afternoon. Police have no clues as to the killer, or motive. Stay tuned to this station for further details.

The program resumes.

Cooper is peering at the screen in horror.

COOPER

(thinking aloud)

Shot to death...?! Then he didn't disarm it...

Cooper is frantic; he grabs Phelps' arms:

COOPER

(continuing)

Ryan, we've got to get out of here immediately...! It's still armed!

Phelps pushes Cooper away from him.

PHELPS

What's still armed? What are you talking about?

100 INT. COMMUNICATIONS ROOM

100

with Barney and the others listening intently.

COOPER'S VOICE

(on loudspeaker)

A bomb is planted in a building in Washington. If it's not disarmed in the next twenty-five minutes, the whole city will be vaporized...!

BARNEY

(into phone)

Get the chopper ready.
(rushes out)

101 INT. CAFE - DAY

101

as Cooper continues:

(CONTINUED)

101 CONTINUED:

101

COOPER

That's why they're looking for me. They've agreed to my demands if I disarm the bomb.

Phelps seizes this opportunity to learn Cooper's entire scheme:

PHELPS

How do you know they're not lying? Just to get you to turn off the bomb?

COOPER

When it's disarmed, a secondary timing device is automatically activated. Unless that secondary unit is disengaged, the bomb will be detonated seven days later.

PHELPS

So it's really never disarmed?

COOPER

Not if I don't want it to be.

CASEY

Mike, five hundred thousand is small change! It can be millions! A million a week, even! Every week! And if they don't pay us, we let the bomb blow!

102 INT. COMMUNICATIONS ROOM

102

with the Girl Operative at the board.

PHELPS' VOICE

(from speaker)

Like an annuity, huh?

BARNEY'S VOICE

(over speaker)

Jean, I'm on my way...!

COOPER'S VOICE

(from speaker)

If I don't reach that bomb, there'll be nothing for anybody! There'll be nothing, period!

103 EXT. HELICOPTER PAD - DAY

103

with the chopper's rotors turning. Barney at the controls. He shoves the stick forward, and is off.

104 EXT. CAFE - AS SEEN THROUGH A TELESCOPIC SIGHT - DAY 104

with the cafe entrance neatly squared in the sight's cross hairs.

105 ON MORGAN 105

who is gripping the rifle, peering through the scope. He is on his belly, very patiently waiting for someone to appear in the doorway.

106 EXT. THE CAFE THROUGH THE TELESCOPIC SIGHT 106

and as Phelps appears in the doorway. Phelps stands gazing at the sky. In the scope's cross hairs, Phelps head is perfectly centered.

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

107 EXT. THE SHOT OF PHELPS CENTERED IN THE TELESCOPIC SIGHT 107

as he's standing in the doorway. Then, behind him, Cooper appears. The scope swings slightly to the left to center on Cooper.

108 REVERSE - PHELPS AND COOPER IN THE CAFE 108

Cooper talking to Phelps.

COOPER

No more time, Ryan --

Cooper never completes the words. Phelps has just spotted a glint of sunlight in the distant hills -- the shine of light from metal.

PHELPS

Get down... !

And he hurls Cooper to the ground just as a slug comes crashing in, chewing up the door.

109 THROUGH THE SCOPE 109

showing Phelps and Cooper on their bellies, crawling back into the safety of the cafe. Morgan squeezes off another shot; it shatters the cafe window.

110 INT. CAFE 110

as the window shatters with the slug.

COOPER

It's the police... ! They're after you!

Phelps of course knows it is not the police, knows that Cooper is the target. Phelps very cautiously goes to the door, shoves it open. Immediately, another slug chews up the wood door. He looks at Willy, who looks back at him. They're pinned down.

111 EXT. HELICOPTER IN THE AIR - DAY 111

Barney at the controls, heading for the gas station.

112 EXT. SHOT OF THE CAFE - LONG SHOT - MORGAN'S POV 112

from the hilltop, looking down the barrel of the rifle. He's waiting very patiently, has all the time in the world.

113 INT. CAFE - DAY 113

featuring Willy, whose eyes suddenly grow wide with fear and shock -- and who is about to go "berserk".

WILLY

No... ! I won't stay here like
a trapped rat...

And he makes a "break"... dashing through the kitchen. Phelps goes right after him:

PHELPS

Delaney...

Phelps has levelled his gun, FIRES. The shot barely 'misses' Willy, who now crashes head-first through the kitchen window. Phelps goes over and FIRES out the window -- he hits Willy, who stumbles, falls. Phelps FIRES again.

114 EXT. REAR OF CAFE 114

as Willy moves once, then falls still, 'dead'. Phelps stands there with smoking gun, and Cooper beside him watching all wide-eyed. Phelps shoves Cooper roughly back into the cafe.

115 ON WILLY 115

as one eye opens, and he makes sure Cooper is inside. Now quickly, he removes a pistol, cocks it -- and at the same time takes out the transceiver, talks into it:

WILLY

(into transceiver)

Barney...

116 INT. HELICOPTER - DAY 116

as Barney receives Willy's transmission.

BARNEY

(into mike)

Go ahead, Willy.

117 EXT. REAR OF CAFE 117

Willy talking into the transceiver:

WILLY
(into transceiver)
Don't come in yet; somebody's
taking pot shots at us.

118 BARNEY (IN THE HELICOPTER) 118

BARNEY
(into Mike)
Willy, there's only fifteen minutes
left... !

119 WILLY - REAR OF THE CAFE 119

WILLY
(into transceiver)
We're pinned down... I'm going
up to take him out... !

And Willy shuts off the transceiver, slips it back into his pocket and very carefully starts making his way around the rear, into the brush. He obviously intends to flank the sniper.

120 INT. CAFE 120

with Phelps, realizing Willy will need help, at the door flattening himself against the wall, trying to make as vague a target of himself as possible. He FIRES a shot at the hilltop; he wants to draw the sniper's fire. He does -- two SHOTS in quick succession, again chopping the wood door, just narrowly missing Phelps.

But he's accomplished his purpose. He glances out the side window at:

121 WILLY 121

Just now diving across the last stretch of open ground, into the concealment of the brush beyond the station. Now he can make his way to the hilltop unobserved by Morgan.

Phelps steps back into the cafe to see a strange sight: Cooper is slumped back into a booth, laughing.

PHELPS
Let us in on the joke, doc.

(CONTINUED)

121 CONTINUED :

121

COOPER

(another brief
burst of laughing)It just struck me: in less than
fifteen minutes, none of this will
matter -- you, me, the girl...

(laughs again)

And your money -- it'll all go
up in a puff of smoke... !

PHELPS

I'm going out there and get that
sniper...

(to Casey)

Keep the doc here --

And Phelps wheels, stands at the doorway one instant --
and then dashes out.

122 PHELPS RUNNING ACROSS THE SERVICE STATION AS SEEN FROM THE HILLTOP 122

by Morgan, who levels his rifle, and FIRES three fast
rounds. But Phelps makes across the road.

123 WITH PHELPS 123

as he starts making his way through the brush toward
the hilltop. It is a fairly steep, rough terrained
hill. But Phelps doggedly climbs.

124 MORGAN'S POV 124

peering down. He can't see Phelps now in the thick
brush. But he knows he's there.

125 WITH WILLY 125

moving fast on the opposite side, pulling himself up
grasping branches and protruding ledge. He stops
for breath, takes out his transceiver.

WILLY

(into transceiver)

Barney...

126 EXT. HELICOPTER - DAY 126

Barney orbiting a distance away from the station. (If
possible, an aerial shot of the area, showing the police
road block, and the general layout.)

(CONTINUED)

126 CONTINUED:

126

BARNEY
 (into mike)
 Go ahead, Willy.

127 WILLY

127

WILLY
 (into transceiver)
 How much time?

BARNEY'S VOICE
 (in transceiver)
 Nine minutes.

WILLY
 Two minutes. Then come in.

128 BARNEY

128

hearing this, realizing he might have to attempt a landing under fire.

BARNEY
 Right.

129 WITH PHELPS

129

continuing carefully up the hill. Now about fifty feet away, he can see Morgan. Morgan occupies a most strategic position: his view is unobstructed for almost 360 degrees. Phelps will have to crawl through the brush to surprise him. Phelps glances at his watch, is very grim; time is certainly running out.

He starts toward him, on his stomach now -- and then his sleeve catches on a bush, tears the gun from his fingers. The gun clatters down on the rocks. Instantly Morgan is aware of him -- and then Phelps is gazing straight into the muzzle of the rifle.

130 MORGAN LOOKING DOWN AT PHELPS

130

and the rifle levelled at Phelps, point blank. Morgan looks at him and starts laughing quietly, chuckling actually. He enjoys the moment, wants to prolong it. Now he's set to pull the trigger. Phelps is helpless.

WILLY'S VOICE (o.s.)
 (calling softly)
 Hey...

(CONTINUED)

130 CONTINUED:

130

Morgan wheels around, bringing the rifle with him. But Willy FIRES before Morgan can take aim. Morgan's finger pulls the trigger, but his FIRE is too late; he's already dead.

Willy and Phelps walk over and look at the dead Morgan. They don't know who he is, of course, or who sent him. But it's not important at the moment. For Willy has seen something in the distance. And heard it.

A welcome SOUND. The chop-chop-chop-chop of rotor blades. Both turn to look.

131 EXT. THE HELICOPTER - LONG SHOT

131

as seen by Phelps and Willy. The chopper is heading straight for the station.

PHELPS
(starts leaving)
See you in town...

And Phelps dashes down the hill toward the station.

132 EXT. THE CAFE - DAY

132

as the SOUND of the chopper is loud, and Casey comes to the door, Cooper with her.

CASEY
It's Richie... !

133 THE HELICOPTER

133

coming closer now, and maneuvering about for a landing area.

134 CASEY

134

peering into the distance (looking for Phelps), and then spotting him, her whole face relaxing.

135 PHELPS

135

running down from the hill.

136 AT THE LANDING SITE

136

Barney dropping the chopper into a clear area, the rotor noise very loud, and the blades swirling up geysers of dirt and debris. Barney has opened the door, is helping Casey and Cooper aboard, and now Phelps arrives, clambers on. Immediately Barney closes the door, takes off.

137 INT. HELICOPTER

137

as Barney lifts it off. Phelps is slouched against the bulkhead catching his breath. He looks at Casey, nods.

BARNEY

Where do we go?

COOPER

Into Washington; I'll direct you...

(to Phelps)

Who was shooting at us?

PHELPS

A cop.

138 INT. COMMUNICATIONS ROOM

138

a beehive of activity, with the clock prominent, the second hands ticking toward destruction. There is a large plotting board (if possible and practicable), and beeper light tracking the helicopter.

GIRL OPERATIVE

(into phone, watching plotting board)

... they're headed for the center of the city!...

FBI AGENT

(into phone)

... keep all aircraft away. If Cooper sees anything suspicious, he'll know he's been tricked... !

139 INT. HELICOPTER

139

with a SHOT of the city below. And Cooper pointing to a large building below.

COOPER

There... you can land on the roof!

Barney points the chopper toward the building.

140 INT. COMMUNICATIONS ROOM

140

as the chopper's destination becomes evident.

GIRL OPERATIVE
(into phone)
... it's the National
Science Institute... !

FBI AGENT
(into phone)
... too late to evacuate
the building. Just pray
they make it in time!

And everyone looks up at the clock. There are three minutes remaining.

141 EXT. ROOF OF BUILDING - DAY

141

and the helicopter settling.

142 INT. HELICOPTER

142

as Barney sets it down. Instantly Phelps and Cooper scramble out. Cooper stops an instant, faces Phelps.

COOPER
Stay here... !

PHELPS
No chance, doc. We're in this
together... !

Cooper stands stubbornly one instant, faces Phelps. He realizes Phelps isn't about to leave him. He turns and rushes for the skylight door, Phelps with him.

143 INT. BASEMENT OF BUILDING

143

as the elevator doors open, and Phelps and Cooper emerge.

144 VARIOUS CORRIDORS

144

just as in the Teaser. Cooper leads the way toward the basement room. He starts opening the door -- a GUNSHOT rings out. Instantly Phelps is down, pulls Cooper down with him. They crawl to safety behind a large (air conditioning) machine as another GUNSHOT whangs off the metal.

PHELPS
You hurt?

COOPER
No.

145 ACROSS PHELPS TO THE CORRIDOR 145

as he notices a shadow (of the assailant) moving across as the assailant maneuvers for position. Phelps squeezes off a single shot -- hits the assailant, whose rifle clatters to the floor. Phelps wastes no time, but pulls Cooper to his feet and shoves him into the basement room.

146 INT. BASEMENT ROOM 146

with Cooper moving quickly to the ventilator shaft, opening the access door. And there is the bomb, and its timing mechanism. Cooper goes to work disarming it. He works feverishly, his face soaked with perspiration. Phelps glances at his watch; very little time, less than a minute remaining.

147 IN THE CORRIDOR 147

as Barney and Casey appear. They move to the prone body of the gunman. A thin, slender figure, lying face down, gasping in pain.

Barney turns the figure over. Both he and Casey react in surprise, but CAMERA DOES NOT REVEAL THE FIGURE'S IDENTITY.

148 THE BASEMENT ROOM 148

with Cooper now working with only seconds to go:

COOPER

How much time?

PHELPS

Twenty seconds.

Cooper has it almost disengaged -- but not quite.

149 CLOSE ON PHELPS WATCH 149

as the second hands tick away.

150 REACTIONS - COOPER AND PHELPS 150

both now soaked with sweat. One slip, the whole world explodes. A million innocent people die.

PHELPS

Five seconds -- four -- three
-- two -- one --

(CONTINUED)

150 CONTINUED:

150

COOPER

Got it!

And his hand falls back with the mechanism safely out. He half collapses, struggles to catch his breath.

COOPER

(quietly elated)

Ryan, we've just conquered the world...

But these last words trail off as Cooper stops in mid-sentence, his mouth dropping open in disbelief, his eyes wide with shock and surprise. He is looking at:

151 ADELE COOPER

151

wounded, propped up by Barney and Casey. And all surrounded by police and other law enforcement people.

ADELE

(laughing through her pain)

... Yes, Jerry, you conquered the world, all right...

She waves her hand at the group. Phelps looks at Cooper, then walks off. He walks past the police, joined by Barney and Casey. They walk off, obviously free.

152 AS COOPER SEES THEM

152

Phelps, Barney and Casey -- and then Willy. And the four walk down the corridor, past the police, smaller and smaller figures in the distance. CAMERA HOLDS on them, and FREEZE FRAME.

CUT TO BLACK.

THE END