

“PERMANENT SHADOWING”

by

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This script is based on a fantastic idea and there's no relation to real persons or organizations in the United States.

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FADE IN:

Washington landscape is seen from aboard a plane.

FADE OUT:

FADE IN:

1 INT. LIVING ROOM - MORNING

There is a living room with small sculptures and a lot of pictures on the walls and in the corners. In the middle of the room there is an easel with an unfinished picture.

STEVE MURRAY (34), a smart and strong man in a white shirt and a dark suit, looks in the mirror and fixes a blue-black tie.

ANNA DOTSON (23), dressed as a painter, stands near him.

Anna looks at Steve rapturously.

ANNA

You look like a movie star!

STEVE

(anxiously)

I have a feeling it'll be a hard interview... a meeting with a deputy director of the FBI!

ANNA

You know, Steve, I have a present for you. I prepared it for your birthday but apparently you need it just now.

Anna goes to another room and returns with a long box.

STEVE

(interested)

What is it?

ANNA

Open it!

Steve opens the box in curiosity and takes out an ancient Samurai sword.

STEVE

(excited)

Oh my God! It is an ancient
Samurai sword. It is beautiful!

Steve pulls out the sword.

STEVE (cont'd)

(sincerely)

This sword seems to me as the most
dangerous of all the weapons.

Steve exercises a few professional moves with the sword.

Anna looks at Steve with a loving expression on her face.

STEVE (cont'd)

Where did you find this? It's very
expensive!

ANNA

I requested this sword from my
father. Do you like it?

STEVE

Of course! But... I cannot receive
gifts from your father.

ANNA

Take it easy... It is a pity that
you don't want father's help. He
can find a suitable working place
for you... He is a very influential
man.

STEVE

(coldly)

Sorry, but I prefer to solve my
problems myself.

ANNA

I know... You are a warrior!

Anna embraces Steve and puts her head on his shoulder.

ANNA

I still don't understand, why did
you leave the University?

STEVE

It was not interesting..

ANNA

I want you to take the sword. You must. It's MY gift!

Anna kisses Steve on his cheek.

STEVE

(uncertainly)

OK! Thank you. You are so kind!

Steve kisses Anna on her cheek.

STEVE (cont'd)

The truth is that I dreamt about such a sword... I am a Marshal Art trainer. Ten years! It will be my talisman!

ANNA

Great! Go to your interview. Good luck!

STEVE

After the meeting I'll ring you from my home.

ANNA

Call...

Steve kisses Anna on her lips, leaves the apartment and gets into his car.

2 INT. GROVES'S STUDY - DAY

Steve enters the study of the deputy director of the FBI.

General GROVES (50) sits at the table dressed in civilian clothing.

Near him is GREGORY WILSON (30).

There is a folder on the table.

General Groves stands up.

GROVES

I am glad to meet you, Dr. Murray. Allow me to introduce Gregory Wilson, my assistant.

They shake hands. Groves and Steve sit down.

Groves opens the folder.

Gregory pours a glass of milk for the general.

GREGORY (turning to Steve)
Would you like something to drink?
Coffee, tea or something stronger?

STEVE
Thank you, some water please.

Gregory pours a glass of water for Steve.

GROVES
Let's get down to business. You
are asking for a position of a
science advisor. You have a PhD in
Sociology and a black belt in
Marshal Art...

STEVE
(exclaims)
How can you know that?

GROVES
(seriously)
Information is our specialty!
(pause) Therefore, my first
question is: "Why do you want to
work for the Narcotic Department
of the FBI?"

STEVE
A lot of people dream to work for
the FBI, but my aim is to test one
theory in practice.

Groves reads through the papers on his desk.

After a pause.

GROVES
I read the proposal that you sent
us, consulted experts and I think
that your suggestion is... a Utopia.
I want to say that I don't believe
in it at all.

STEVE

(coldly)

It's your right to think so, but the fact is that nowadays on the territory of any American State it is easy to buy drugs. Are you agreeing with such a situation?

Groves sways his head from side to side sadly then looks at Steve thoughtfully.

STEVE (cont'd)

Therefore, as a State institute appointed to protect the population, you do not fulfill your basic function.

Groves stares at Steve amazingly.

GROVES

You are a brave man. I never heard such a declaration in this building... but I agree with you. It seems to be the truth, unfortunately!

After a pause.

GROVES (cont'd)

The real problem is that we don't know what else we can do against the narcotic Mafia.

STEVE

You have many possibilities. The FBI is a very powerful organization.

GROVES

Thank you, but our aero-patrol border service and fleet of boat interceptors are inefficient. The courts are against us and there are no forthcoming witnesses...

General Groves reads something in the folder then slowly lifts his head from the papers and looks at Steve steadily.

GROVES (cont'd)

That is why you are here. Tell me more about your method.

STEVE

It is, in fact, quite simple! The new approach for undermining drug dealers is a visible permanent shadowing. We need to know absolutely everything about the dealer, not just his biography and criminal connections.

GROVES

(surprised)

What do you need all that for?

STEVE

After the permanent shadowing any person will lose his inner defence. Therefore, after the permanent shadowing, a suspect will hand over his supplier.

GROVES

(surprised)

Is it your main purpose? Are you sure about it?

STEVE

(positively)

Yes it is! It's clear that each distributor knows his supplier. Then it is possible, starting with any street drug dealer, to climb consistently, level by level, to the top of the Mafia's pyramid.

GREGORY

(excitedly)

I think that it is absolutely impossible. Nobody wants to die! They can kill anyone! All witnesses know it.

STEVE

(patiently)

Only thus, interested witnesses will appear and it will bring down the Mafia.

GROVES
(with doubt)
Really? That's what you think?

STEVE
(surely)
Yes, definitely! The resource for shadowing is always limited, therefore I suggest that the Narcotic Department reconstructs its work according to the principles of permanent shadowing..

GROVES
(soulfully)
Tell me the truth. Do you believe in it yourself?

STEVE
(seriously)
I personally believe that my idea is strong and needs its realization.

GROVES
That's good! I don't believe in your method but I believe in you, therefore I decide to undertake this project. I shall provide all you need: personnel and equipments from the FBI laboratories.

Gregory looks at general Groves with satisfaction.

GROVES (cont'd)
If you achieve any results, I promise you... a monument.

STEVE
(with an involuntary smile)
I will do it without any monument as well.

GROVES
(seriously)
Good. You are responsible for this absolutely secret project.

The general stands up, smiles and shakes hands with Steve.

GROVES (cont'd)

Gregory will help you to organize the proper conditions of your work and we will look forward for your success.

Steve and Gregory leave the study. They go together to an elevator.

GREGORY

I'll make an appointment for tomorrow morning at ten o'clock to meet all the division heads.

STEVE

Fine!

GREGORY

There will be about six people there. The meeting will take place in your new study. You have a secretary. If you like her, she'll remain with you. Do you need anything else?

STEVE

No, thank you.

Near the elevator Gregory smiles, shakes hands with Steve.

GREGORY

See you tomorrow.

STEVE

Good-bye. Thank you.

3 INT. STEVE'S HOME - EVENING

Steve takes out his Samurai sword and waves it in the air a few times. After that he dials a phone number.

STEVE

Hi, Anna. You won't believe it, but I'm working for the FBI now. It was a very hard conversation but they employed me!

ANNA

Dear Steve, I am very happy to hear that. Where are you?

STEVE

I am at home. Maybe you want to visit me right now? I have a good bottle of wine... we can celebrate with...

ANNA

Ah, Steve, I am very busy now. I must finish my picture. I am very happy for your success. See you later.

4 INT. STEVE'S STUDY - MORNING

Steve opens the door of his study with the Samurai sword in his hand.

The study contains a long table for ten people. On the wall hangs a portrait of the President of the USA.

His new secretary, Mrs. KAREN DARRELL (34), is already there.

KAREN

(formally)

Glad to meet you, Mr. Murray. My name is Karen Darrell. I am your secretary. This is your office, Mr. Murray. (smiles) Good luck!

STEVE

Thank you, Mrs. Darrell.

Steve surveys the study.

Then, climbing on a chair, he takes off a portrait hanging on the wall and puts the Samurai sword in its place.

His secretary looks at him dazed.

STEVE

(intently)

It's my talisman, Mrs. Darrell.

The secretary hiccups and, with no explanations, gets rid of the portrait.

Steve engages in studying the files of his employees.

Gregory comes in with a kind smile on his face and notices the Samurai sword at once. The smile instantly disappears from his face.

GREGORY

(nervously)

You know, Steve, this is the moment when I start to believe in the success of your project. It certainly seems an impossible task, but, on the other hand, if somebody told me about this (pointing at the Samurai sword hanging on the wall) I wouldn't believe it either.

STEVE

And I still can't understand why snipers are included in my team.

GREGORY

We are trying to foresee all the possibilities and guess each impossible situation. Somebody might want to kill our suspect.

STEVE

OK.

The secretary, Mrs. Karen Darrell, opens widely a massive door and asks the employees into the study.

Everyone looks dazed at the Samurai sword hanging on the wall.

The only woman there, Mrs. JANET KRAFT (35), a psychologist with a kind face, blends in with the men.

Everybody sits down.

Steve takes the chairman's place, with Gregory on his right and his secretary Karen on his left.

Gregory leans over to Steve.

GREGORY (turning to Steve)

(whispering)

Should I introduce you to the team?

STEVE (turning to Gregory)
(whispering)
Thank you, I'll do it myself.

STEVE
Good morning. My name is Steve Murray. I was appointed to lead this project. Permanent shadowing is my hypothesis. First, I want to hear your opinions, the way you see yourselves participating in this project and contributing to its success. I want to hear constructive suggestions only, and not reasons for failure. Let's start with Barry Crawford, Head of The External Surveillance Service. Attention please.

A self-assured man, BARRY CRAWFORD (45) stands up. He gathers his thoughts for a moment before speaking.

BARRY
I can't understand how it is possible to provide undetected permanent shadowing. Usually, although we do our best to stay concealed, a suspect notices or feels surveillance sometimes and at once changes his habitual behavior. I see a problem here.

STEVE
Such a problem does not exist in permanent shadowing. An object, I ask to use this term, will know that we are shadowing him. The main difference between permanent shadowing and the usual surveillance is that it is closer and deeper.

BARRY
(coldly)
Sorry, but your explanation is not so clear.

STEVE
The object is under surveillance permanently. Cameras and hearing devices will be installed in his

car, house and place of work.
There must be full control on
phone conversations and personal
meetings. We will be everywhere
and constantly. The object will
see and hear us always. He will
realize that despite all his
efforts he can't shake us off.
These are the key rules of the
game.

A small noise rises among the employees in the study.

ALAN (40), head of the Telephone Surveillance group, stands
up.

ALAN

(nervously)

Sorry, but what sense is there in
shadowing like that? We see him
and he sees us.

Alan sits down.

The employees are exchanging opinions. Nobody expected
anything like that.

BARRY

Well, if so, the object
temporarily ceases to be engaged
in narcotics and what do we
achieve then?

STEVE

Our task is to sustain permanent
shadowing of an object, to follow
his every step, to write down his
every word, to know all about his
contacts. That is all. Nothing
else is required.

ALAN

(nervously)

We shall observe a Mafiosi
drinking beer on the lawn and
communicating with his family. Is
this our purpose?

STEVE

We, at this stage, are not
interested in their criminal

business, their secrets. I hope
this is clear.

But Steve's explanation is not clear. The people around the
table start raising their voices with excitement.

Mrs. Janet Kraft, the psychologist, lifts her hand.

STEVE

Please, Mrs. Kraft.

JANET

I want to clarify the meaning of
permanent shadowing. I understood
it just now. The real purpose of
the project is... to intimidate the
object to such an extent, that he
will feel absolutely unprotected,
helpless. It is an attempt to
squeeze him out of society. Bottom
line, this will be very difficult,
painful and very bad for the
object.

STEVE

(smiles)

Why do we have to make their life
easy?

People sitting at the table start laughing.

JANET

(seriously)

It will be very difficult and very
painful. (pause) I don't want to
participate in it and I refuse to
act as the leading psychologist of
the project.

GREGORY

Mrs. Kraft, I order you to stop
immediately. Our project is
authorized by general Groves
personally. You can leave this
study on one condition only and
that is, if Steve Murray tells you
to get out! Don't forget that you
are working for the FBI.

Mrs. Janet Kraft sits still with a frozen expression,
staring at one point.

STEVE

I want to remind you, Mrs. Kraft, that our objects are not graduates from a Baptist school for girls. I understand your feelings but I do not share them. Drugs are evil and we will fight it in each possible way. Half an hour brake now.

All employees, besides Gregory, rise and leave the study.

GREGORY

(perplexed)

Tell me straight, Steve. Is she right? Is it the real purpose of permanent shadowing?

STEVE

Yes, she is right! And I want her to participate. She is a professional.

After the break the employees re-enter the study and the meeting continues.

BARRY

Bodyguards? They are always armed and at eye contact, and may mistakenly identify the surveillance as opponents and undertake active actions. What should we do in such a case?

GREGORY

We have a group of snipers. Anyone with a weapon must be immediately liquidated.

BARRY

And what about the law?

GREGORY

We shall use special rubber bullets with a very strong soporific causing temporary paralysis. After two hours the "victim" wakes up as if nothing has happened.

STEVE

The order, is signed by general Groves, it defines our project as a special operation.

Steve nods to Gregory, who waves a folder with "Top secret" stamped in bold letters on its cover.

ALAN

When the object detects the shadowing he will start "to twitch", try to disappear, escape. What then?

STEVE

I don't care what means you use, but an object is not allowed to leave the scene. That's all for today. Tomorrow morning we'll start our training! Thank you.

Everybody stands up and without a word leaves the study.

Steve dials a phone number.

STEVE

Anna, I want to see you. Are you free now? Let's have a walk. I know a very nice place.

ANNA (on phone)

Yes, I finished my picture. You can come.

STEVE

See you.

Steve exits his study.

His secretary sits at her table and prints something.

STEVE

Good-bye, Mrs. Darrell. Thank you for your help.

KAREN

(smiles)

You can call me Karen.

STEVE
(smiles)
Good-bye, Karen.

5 OUT. PARK - DAY

Steve and Anna walk slowly in a nice park. Steve embraces Anna.

STEVE
It was like a miracle... I couldn't expect such a sensational result. It is a very interesting job... and very responsible...

ANNA
(smiles)
They simply understood that you are a talented person. What position do you have there?

STEVE
Sorry, but I cannot say a word about my occupation.

ANNA
(surprised)
Me?

STEVE
To no one! It's the FBI! All is secret...

ANNA
(insulted)
If you don't trust me...

STEVE
I trust you but I can't... I am sorry.

They go silently for some time.

ANNA
Look! A squirrel!

A squirrel sits on a tree. Anna points to it with her hand. Steve looks in this direction.

STEVE
I apologize...

Steve kisses Anna.

ANNA

Well. Forget it... I understand...

6 INT. STEVE'S STUDY - DAY

Steve sits in front of his computer. On his table there's a stack of reports. He looks through the papers quickly and prints something. Karen enters.

KAREN

General Groves calls you for a talk.

Steve stops his work, stands up and goes out.

7 INT. GROVES'S STUDY - DAY

Steve enters the Groves's study. General Groves talks on the phone.

He points to a chair near the desk. Steve sits down.

General Groves finishes his phone conversation.

GROVES

How is going? Any problems? You can tell me everything without hesitation. I want to help. Is your team ready to start?

STEVE

Thank you. All people know their task already but I must be sure. I need a few more days to organize the "field test". After that I'll be able to say "Yes".

GROVES

Well. That's reasonable. I am glad with the way you are supervising this project.

8 OUT. THE STREET - DAY

Steve stands in the street near a car with a young agent.

STEVE

You must play the role of a persecuted suspect. Please do everything we discussed before. Now you are our "object". Is that clear?

The agent nods without words and starts driving.

The "field test" begins. The personnel of the permanent shadowing project notice the specified car and a car with obscure windows driving behind the "object".

From the beginning the "object" behaves calmly - quietly browsing the city, sometimes suddenly parking the car in the most improper places and making calls from street payphones.

Then he passes through a red light and crosses a bridge.

After that the "suspect" looks back. There is no car with obscure windows behind him.

He lifts his middle finger and smiles, but from a side street another car with obscure windows appears and goes behind him.

The car of the "suspect" drives into the territory of a private airport and the "suspect" quickly boards a light plane waiting for him there.

The car leaves on a take-off strip with high speed and blocks the plane road. The plane stops and the "suspect" loses in the "field test".

9 INT. STEVE'S STUDY - DAY

Steve, Janet and the Heads of departments are sitting in the office.

STEVE

(addressing all of them)
Excellent work! Thank you. We are ready now!

Gregory comes into the study.

GREGORY

I have come straight from general Groves. We have the first suspect!
(reads a file) Object N1,

suspected in distribution of narcotics, Barbara Lopez, nicknamed Barbie, 33 years old. She is the owner of a massage parlor, functioning as a brothel.

STEVE

Attention please. We are starting the operation "Permanent shadowing".

Steve marks the beginning of the operation on a calendar on the table.

STEVE (cont'd)

In this case we can't ask for God's help - because it will sound like... blasphemy, but we absolutely cannot make a deal with the Devil. Let's rely on our accurate calculations and willpower! Allow me to present object N1. Go on, Gregory.

Gregory reads the file.

GREGORY

Barbara Lopez is a professional prostitute.

BARBARA LOPEZ (33), a Spanish woman, brown and beautiful, can be seen on a monitor in Steve's study.

Barbara opens the door and enters her apartment.

10 INT. BARBARA'S APARTMENT - DAY

Barbara can be seen in real life.

Barbara goes to the kitchen, prepares some coffee and drinks it.

GREGORY (v.o.)

Four years ago she offered her pimp Mario to legalize the business. He was afraid of the police, but she organized it by herself. She had important clients who helped. She received a license for a massage parlor and Mario engaged in drugs. He hired a few

distributors but when he tried to
get more, he had broken the rules
and soon was found dead..

Suddenly Barbara feels uneasy and looks out the window
anxiously.

From a house opposite to hers a big camera flashes. Two men
stand near it and stare at Barbara.

Barbara draws the curtains on the windows hurriedly, takes
out a bottle of whisky and takes a big swallow strait from
the bottle.

She sits down in an armchair and smokes a cigarette. Her
hands are trembling.

Barbara looks at the phone cautiously, then rises decidedly
and goes to her neighbor MARY (63).

11 INT. MARY'S APARTMENT - DAY

BARBARA

Good day, dear Mary. May I use
your phone? Something is wrong
with mine.

MARY

Certainly, my dear, and I will
make some tea.

Mary leaves the room and Barbara quickly dials a number.

BARBARA

Hello, Bruce, it's Barbie
speaking. I am in trouble..

12 INT. STEVE'S STUDY - DAY

Steve, Janet, Gregory and the chiefs of departments are
sitting in the office.

A running line appears on the screen of the monitor N1,
under Barbara's picture talking on the phone:
"At the other side of the line is Bruce Smith, owner of a
pub".

13 INT. MARY'S APARTMENT - DAY

BACK TO SCENE

BARBARA

...I am under surveillance so don't call me. Can you take all that is left? Oh, Bruce, don't shout. Please. (pause) No, I am calling from my neighbor's...

14 INT. STEVE'S STUDY - DAY

BACK TO SCENE

Steve, Janet, Gregory and the chiefs of departments are sitting in the office.

STEVE

(seriously)

Good girl! Thank you, Barbara.

The employees smile.

15 INT. MARY'S APARTMENT - DAY

BACK TO SCENE

Mary returns with tea and Barbara shuts the phone.

MARY

You, my dear, have to get married.
You are so beautiful and young.

BARBARA

I will never betray the memory of my beloved husband. Thank you, dear Mary, for the tea. I must go.

16 INT. CAR - DAY

Barbara drives to work. Behind her someone drives a car with obscure windows.

17 INT. BARBARA'S MASSAGE PARLOR - DAY

PABLO (22), a strong muscular guy, meets Barbara with a wide smile.

PABLO

Good day, madam. I have some news for you. In the morning all the lights in the house went out, but I, at once, called the electricians, and they repaired it. They worked

for about two hours. It appears that we had bad wiring, so they made a general check up. Good guys, and... didn't touch the girls.

Barbara turns away from him.

BARBARA

Pablo, you are always talking nonsense.

Barbara gathers prostitutes together.

BARBARA

You have to answer to all requests on drugs by: "We don't have any and we never had".

GIRL

Clients won't like it.

BARBARA

There is nothing to be done. We have to stop dealing immediately... for a while... Is it clear? That's all, what are you looking at? Return to work.

The girls return to their rooms.

18 INT. STEVE'S STUDY - DAY

Steve, Janet, Gregory and the chiefs of departments are sitting in the office.

By means of the first monitor they see Barbara hiding the drug bags under the tiles in her office.

STEVE

She is very astute.

Gregory laughs.

Steve looks at the second monitor.

STEVE

So, we have the next object in the chain leading us to the Olympus of the Mafia. Allow us to present object N2, Barbara Lopez's supplier. Bruce Smith nicknamed

Barman, 28 years old, an owner of a pub. Janet, please, read what is written in his file.

Janet reads the file.

JANET

Bruce Smith is in the drug business for five years...

19 INT. CAR - DAY

BRUCE SMITH (28), a strong Afro-American man, is driving his car.

JANET (v. o.)

He was a professional boxer, but received a profound knock out in one of his fights. The doctors said that his life as a boxer was finished. He began to work as a barman in the pub of Pedro Ferreira. Then Pedro offered him to deal in drugs. A year later he had many independent distributors and three years later he fixed Pedro for eight years of prison, took over his business and began to develop it.

Bruce drives his car and suddenly sees through the mirror the car with the obscure windows following him.

20 OUT. PUB - DAY

Bruce gets out of his car and sees the car with the obscure windows parking nearby.

21 INT. PUB - DAY

Bruce enters the pub and notices two strong men silently sitting at a table in the empty bar.

He goes quickly into his office.

Bruce hits the wall with anger.

BRUCE

Barbie! Fucking bitch!

Bruce sits down, lifts the phone, does not dial however, and puts it back.

Suddenly the phone rings. Bruce looks at it, not knowing whether to answer it.

22 INT. STEVE'S STUDY - DAY

Steve, Janet and Gregory are sitting in the office.

Steve, looking at monitor N2 with the deliberating Bruce, seizes the phone and calls.

STEVE

Alan, can you define a phone number if the object does not answer the call?

ALAN (on phone)

I'm offended chief. All the entering calls with the names of the subscribers are defined. It does not matter whether the call was answered or not.

23 INT. BRUCE'S STUDY - DAY

BACK TO SCENE

At last Bruce answers the phone.

BRUCE

Hello!

CHARLIE (on phone)

Hi, Barman, it's Charlie. How are you? I almost finished...

BRUCE

Listen Charlie, do not call me here any more, I will contact you...

Bruce does not wait for the answer and hangs up sharply.

He walks around the office for a while and then decides to check up on the two men sitting in his pub.

The hall of the pub is empty. The tapster wipes some glasses, breathing on them and periodically looking through them to the light.

BRUCE

Where are those two that sat at
the table?

TAPSTER

Paid and left. Didn't finish their
drinks...

24 OUT. STREET - DAY

Bruce goes out to the street and circles the pub entrance.

The car, that followed him in the morning, is not there.

Bruce crosses the street to the pay phone, looks around and
dials a number.

BRUCE

Listen, Charlie, I suspect that
the cops are on my tail, so we'll
wait a little with the business.
I'll call when it's safe. (pause)
Charlie, you are a fucking idiot,
how could I know when, just wait
with it.

Bruce hangs the phone.

25 INT. GROVES'S STUDY - DAY

Steve and Gregory enter to the study of a general Groves.

GROVES

I congratulate you on your first
success... and it happened so
quickly. Now we have the second
suspend!

STEVE

(smiles)

In this case I was a little lucky!

GROVES

Despite this I start to believe
that you were right and your
method works. The chain is
unwound.

GREGORY (turning to Steve)

Can we let Barbie go now? What do
we need her for?

STEVE (turning to Gregory)
And what about interested
witnesses in court, have you
forgotten? We'll still need her,
but only in a couple of weeks.

26 INT. PUB - DAY

BACK TO SCENE

Bruce re-enters. The first customers are already at the pub. Suddenly he sees the two men are entering into the pub ones again.

27 INT. BARBARA'S APARTMENT - NIGHT

Barbara in a dressing gown with a senseless, depressive face goes in her apartment from wall to wall, sometimes approaches the window and looks at the black car in the street.

Her room is in disorder, her things are scattered on the floor.

She sits down on an armchair, switches a lamp on and off, lights a cigarette and extinguishes it at once.

She stands up with a resolute face, then draws the curtains on all the windows, throws some necessary things into a bag and silently leaves, without switching of the lamp.

She goes down by the stairs, smiles and leaves through the back door to the courtyard. The black car stands near.

BARBARA
(crying)

What do you want from me? Why are
you tormenting me? What do you
want me to do? Answer me! Please,
answer me.

She lowers her head and returns to the apartment.

Barbara lies down on her bed and begins to cry loudly.

28 INT. CAR - DAY

Bruce drives to the train station and the car with the obscure windows drives behind him.

Unexpectedly he leaves his car and runs into the building.

He runs out from another exit, takes a taxi quickly and looks back through the window. Nobody follows him.

He smiles, relaxes.

BRUCE (turning to driver)
Stop here, chief. I need to make a call.

Bruce enters a booth of a public phone.

BRUCE
Hi, John, I have a problem. Your guys follow me. (pause) How is it impossible? A black car has been following me all day long! (pause) Why don't you know? Tell me what do I pay you money for? (pause) Well, I'll call you tomorrow.

Bruce comes back into the car and the taxi continues to move.

A bit later he slowly looks back again. The black car is behind him.

29 INT. BARBARA'S APARTMENT - EVENING

Barbara is lying on her bed. Stubs are visible on the floor.

She rises and pulls out the drugs, makes "a path" and inhales it.

The bell at the door is ringing. She hides the drugs and opens the door.

MARY
My dear Barbara, I am bringing you chicken soup. Eat it. It'll be good for you.

BARBARA
Thanks, I am so grateful to you, my dear Mary, but I am not hungry.

Barbara tries to eat the soup but she can't.

MARY

How do you feel? Have pain?

BARBARA

(whispering)

They follow me. I see them everywhere. They are always beside me. I feel them even in my apartment, in my bed. Help me, please! I am afraid...

Mary looks at her with fear.

MARY

Have a rest, my dear. I must leave now.

30 INT. RESTAURANT - DAY

Bruce meets his friend ROY (30).

ROY

Hi, Barman. Glad to see you.
What's up?

Bruce looks around and then takes out the diminutive video camera.

BRUCE

Not well, Roy. Look what I have found in my room.

Roy shakes his head.

ROY

It is bad, Bruce. It is serious. I never saw such a camera, but I heard that such toys are produced at the CIA laboratories.

BRUCE

What? Are you sure?

ROY

Yes, I think so... This has to do with espionage, international terrorism or Arabian radicalism.

BRUCE

What are you talking about?

ROY

You have to think what you are
connected to, but don't involve
me. I am out...

Roy leaves at once, glancing to all sides - back, left and
right.

31 INT. STEVE'S STUDY - EVENING

Steve and Janet are watching the screen of the monitor N1.

STEVE

What is she doing?

32 INT. BARBARA'S APARTMENT - EVENING

Barbara draws all the curtains, switches on muted lights,
turns on music and, starts to move her body in a seductive
way, while looking at the camera.

She slowly removes her clothing one after another.

33 INT. STEVE'S STUDY - EVENING

BACK TO SCENE

On monitor N1 crawls the phrase: "Wonderful! The guys are
very happy!"

Steve seizes the phone.

STEVE

(roughly)

If I see it again I'll tear your
heads off!

The text on the monitor disappears instantly.

Steve looks at Janet.

STEVE

Do you understand what is
happening?

JANET

Certainly! It is a ritual dance.
She does not know what to do and
wants to entice the "Forces". She
is playing her last card - sex.

She wants to influence you with sex. It helped her always.

They keep watching the striptease.

JANET

It seems to me that after the striptease she will do it.

STEVE

Do what?

JANET

Suicide!

Steve seizes the phone.

STEVE

(sharply)

The bodyguards group, be ready in three minutes. Take object N1.

34 INT. BARBARA'S APARTMENT - EVENING

BACK TO SCENE

Barbara finishes the dance with no clothes on, still looking at the camera...

BARBARA

(crying)

Say something! Do something! I cannot stand it...

Tears start running down her face.

She takes a deep breath, lowers her head, goes into the bathroom, turns on the hot water, and gets a razor...

At that moment her arm is firmly grasped by a hand.

She looks back. In front of her she sees a group of armed men are dressing in black clothes and black camouflage masks.

BARBARA

(crying)

You are messengers of Hell! You are immortal soldiers of Satan! Help me somebody! You are taking

me to Hell! Oh my God, help me!
Help...

Barbara faints on to the hands of an agent from the
Bodyguards group.

35 INT. ROOM - NIGHT

Steve, Gregory and Janet observe the interrogation through
the big see-through glass from another room.

36 INT. CHAMBER - NIGHT

An INSPECTOR (45) sits at the table in front of Barbara.

INSPECTOR
Can you tell us whom you bought
the drugs from?

BARBARA
(fearfully)
I bought the drugs from my
supplier Bruce Smith.

INSPECTOR
Will you testify in court?

BARBARA
(obediently)
I'll do everything you ask.

37 INT. ROOM - NIGHT

BACK TO SCENE

STEVE
Object N1 fulfilled all
expectations completely and can
have some rest in jail.

JANET
She is in a very bad state. She
must be sent to a special
rehabilitation center specializing
in post stress experience.

STEVE
OK! Now we are left with object N2
only.

38 INT. STEVE'S STUDY - MORNING

Steve, Gregory and Janet supervise Bruce in monitor N2.

Steve is marking the date on the calendar.

STEVE

Object N2 is dormant. After two weeks of permanent shadowing he got accustomed to the new condition. There is no progress.

JANET

The object hasn't slept for ten days. Moreover, he simulates sleep, afraid to show us, that he is awake. He does not rise at night, doesn't turn, only lies on his side and coughs. He is suffering. He gives us a run for our money, but he will fail eventually.

STEVE

Really?

JANET

The object doesn't follow any known pattern of behavior. Earlier in his consciousness he connected the shadowing with drugs dealing, but after talking to the "expert" ROY, he couldn't think of any rational explanation for the shadowing and it drove him crazy. What does the CIA want from him? A few more days and he will cave in. Nobody can endure it for long.

GREGORY

In my opinion, you exaggerate. You can lie in bed and think about something pleasant. What is so terrible about it?

JANET

You try it, Gregory. Don't fall asleep but stay in bed, fake sleep all night long, not for an hour, and keep on doing it for two weeks.

Gregory only shrugs his shoulders.

JANET (turning to Gregory)
Lie on the sofa and try it.

Gregory throws a skeptical look at Steve and because he does not get any reaction from him, lies down on the sofa in the other room.

Three minutes later Gregory is fast asleep.

JANET (turning to Steve)
How can he behave so
irresponsibly? Is he making fun of
me?

Steve laughs.

39 BRUCE'S APARTMENT - MORNING

Bruce enters a room and someone leaves it hurriedly. He almost sees rushing shadows.

He sharply looks under the table placed near the window.

He goes into the bathroom, someone's reflection disappears from a mirror, and he manages to see only his own scared face.

Bruce is threatening with a fist to the mirror.

BRUCE
I will show you! I made a
decision. I shall file a complaint
to the police. Aren't you waiting
for me?

Bruce smiles with satisfaction.

40 INT. STEVE'S STUDY - DAY

Steve, Janet and Gregory are sitting in the office.

Steve shrugs his shoulders and looks questioningly at Janet.

STEVE
An interesting decision for a
Mafiosi: to seek protection at the
police. Very unusual!

JANET

Object N2 wants to find out the truth at any cost! It is necessary to talk to him very proficiently. The fact that he turned to the police points to a full mental demolition of his personality.

41 INT. POLICE STATION - DAY

BRUCE (turning to a secretary)

I would like to talk to an inspector on duty.

Secretary is attentively listening to someone on the phone.

SECRETARY (by phone)

Yes... of course... I understand...

SECRETARY (turning to Bruce)

Sit down please. You'll have to wait.

Bruce waits. Policemen and other people enter and leave.

SECRETARY

Bruce Smith to room N7, please.

Bruce goes along the corridor, knocks and enters a small study. A difficult to please inspector sits at the table, writing something rapidly.

42 INT. INSPECTOR'S STUDY - DAY

INSPECTOR

Don't pay any attention to me. Say what you want. What kind of a problem do you have?

BRUCE

(anxiously)

I am under surveillance.

Inspector is not interrupting his work.

INSPECTOR

What? Who is following you?

BRUCE

(fearfully)

The CIA!

INSPECTOR
(smiling)
Are you serious? Why?

BRUCE
I don't know. I think it is a
mistake.

INSPECTOR
Do you really think, that the CIA
will spend money and time not
knowing precisely whom to shadow?
There is terrorism, espionage or
Arabian radicalism. What are you
connected to?

BRUCE
I am not connected to anything.

INSPECTOR
I am sorry, but how can I help you
in this case? What do you want
from the police?

BRUCE
(surprising himself)
I am involved in drugs!

INSPECTOR
Can you prove it?

BRUCE
(surprised)
What is there to prove? I am a
drug dealer! I have distributors
working under me.

The inspector stops writing, looks with a smile at Bruce
and shakes his head.

INSPECTOR
Mr. (rummages through his papers)
Smith, have you ever seen real
drugs or only in the cinema? Why
are you incriminating yourself?
Are you hiding something really
serious?

BRUCE

(with indignation)

I have been engaged in drugs for five years. Do you understand me?

INSPECTOR

And where do you get the drugs from? Shops don't sell them.

BRUCE

(imitating)

Of course, they don't. I have a supplier. I buy the drugs directly from him.

INSPECTOR

What supplier? Does he have a name or is he a mythical person?

BRUCE

Why mythical? Of course he has a name. Do you want me to tell it to you?

INSPECTOR

I want nothing, but I am really not interested in what you have to say if you don't know the name of your supplier. Sorry, Mr. Smith.

BRUCE

I know his name. It's Fred Turner. Are you happy now?

But the name means nothing to the inspector. He shrugs his shoulders and at last puts away his papers.

INSPECTOR

It seems to me, Mr. Smith, that you hammered some nonsense into your head. Take a rest for a couple of days, sports and walking in a nice place will do you a lot of good. It is a friendly advice and now excuse me I am really very busy.

BRUCE

Why don't you believe me?

INSPECTOR

Why should I believe you if you don't have any real proof? Good day, Mr. Smith.

BRUCE

What? I can go? Don't you want to arrest me?

INSPECTOR

Of course I don't. You must understand Mr. Smith - this name you gave me of your "so called" supplier is no real proof. Here is my card.

43 INT. BRUCE'S APARTMENT - EVENING

Bruce pulls out the drugs, makes "a path" and inhales it. After that he begins to pace the bedroom.

Mocking faces start to appear on the walls of his apartment and laugh at him loudly.

Bruce pulls out the drugs, makes "a path" and inhales it.

After that he takes the inspector's card out of his pocket and calls him.

BRUCE

(in a shivering voice)

I can prove it. Now you won't turn me away. I have a real proof.

44 INT. PUB - EVENING

Bruce and the inspector meet at the pub. Bruce leads the inspector to the warehouse, opens the secret safe and pulls out money and a package with drugs.

BRUCE

Do you believe me now? You have to save me from the CIA. They not only shadow me, they have stolen my dreams. I can't sleep at all and I am afraid, they will put me on the electric chair.

Bruce begins to cry.

BRUCE (cont'd)
I'm not a spy. Help me... Please,
help me.

They take him into a police car.

45 INT. STEVE'S STUDY - DAY

Steve, Janet and Gregory are sitting in the office.

STEVE
This is a classic, a predictable
result of the method!

GREGORY
(respectfully)
You catch them like flies!

JANET
(gloomily)
More correctly, flatten them like
a bulldozer. Look at the result
after your processing. I, as a
psychologist, can tell you, that
they can't return to normal human
activity any more.

STEVE
You mean to drugs, don't you? So
what, let them sit in prison for a
while. By the way, Janet, I have
to return to an old subject. You
see our objects as your potential
patients and you pity them. Don't
argue! I see it on your face.

JANET
Criminals are people too. It's
improper to destroy them totally.

STEVE
Do you think so? Let's take, for
example, your fourteen-year old
daughter, Bonnie. Let's suppose
she'll meet Barbie or Barman in
the near future and they will give
her drugs, just to try, free-of-
charge of course. Then once again,
and again, and then she will start
asking you for money, will begin
to steal and sell drugs or her

body to earn the next doze. Do you want such a destiny for Bonnie?

JANET

(with indignation)

It is not fair, Steve. Why my daughter?

STEVE

Well, it may be your friend's daughter.

Steve stands up and switches on the video-system.

STEVE

Take a look at this, Janet.

ANNOUNCER

Fatal cases among youths from the use of drugs have recently become frequent. Two 16 years old schoolboys have died today in the hospital. The doctors could not save them. Today there was also a brutal murder of two pensioners, spouses. The police have arrested several young people, who have explained the crime by absence of money for the next doze of drugs. "The Drugs have become our national problem" - a responsible governmental official considers!

Steve switches off the video-system.

STEVE

Isn't it enough for you? You should perceive the drugs not as the abstract evil but as the real horror that can enter any house including your own. I hope you can see it more clearly now.

JANET

Yes, I can. Sorry, Steve.

STEVE

Understand, we are at war and in a war there are victims on both sides. If earlier we hunted small defenseless animals, now we are

proceeding to the group of larger predators. It means they can eat us as well.

GREGORY

But it's impossible - we are the FBI, a Federal organization.

STEVE

Object N3, Fred Turner, is dangerous, he is not afraid of authorities. Therefore, Janet, while it's quiet, let's send your family somewhere far away, under another name, of course. I advise you to do it immediately.

Janet turns pale. Gregory rises from his place.

GREGORY

Is it so dangerous? Can they really find us, at the FBI?

STEVE

Yes, it's possible. Besides, I need a new service: ambulances for fast transportation of corpses, their false, and ours, unfortunately, real. If they manage to photograph the bodyguards after their "liquidation", it will be the end of our operation. "Members of FBI kill on Washington streets"! General Groves won't be able to digest it.

JANET

Will they try to influence us from outside?

STEVE

Yes, therefore I ask you, Gregory, to prepare a complete list of people who know about our project, including general Groves, the Head of the FBI and all the others. Even the president of the United States may be on this list. Do you understand me?

GREGORY

Yes I do.

STEVE

Go over my secretary's file, all her charges and purchases for the last three years. I have to be sure that she is loyal. A couple of days of preparation and we'll begin to work on Fred Turner - object N3.

Janet and Gregory leave the study without a word.

46 INT. GROVES'S STUDY - DAY

Steve speaks with general Groves.

GROVES

First of all, my congratulations! I have information about your next, more exactly, third object already. It's a great success!

STEVE

(smiles)

I told you that my method will work, and it is really working.

GROVES

Thank you. I want to tell you that Fred Turner is a well-known man in a criminal world, serious gangster. So be careful.

47 INT. STEVE'S STUDY - DAY

Steve, Janet, Gregory and the chiefs of departments are sitting in his office.

STEVE

Let me inform you about our next object. Object N3, Fred Turner, 35 years old. He is suspected of distributing drugs, supplying them to Bruce Smith. He is the owner of the "Investment bank" and a security agency. (reads a file) Fred joined the drug business at the age of 17.

48 INT. LIMOUSINE - DAY

FRED TURNER (35) sits in his moneyed limousine with his bodyguard JOKER (28).

HARRY (50) drives the limousine on the street.

STEVE (v. o.)

His first boss had a simple system of doing business - you sold nine bags, the tenth was yours. Fred earned a lot of money and nothing scared him. During twenty years Fred Turner climbed the "Organization" like a ladder, regarding each level as a temporary necessity for a higher rise. His motto is: "The power of the words is determined by the number of guns their owner can show".

Suddenly Joker discovers the shadowing. He looks back a few times.

JOKER (turning to Fred)

Chief, please, lay down on the seat. We are being followed.

FRED

What? Who is following us?

JOKER

I don't know, but there is a car with obscure windows driving right behind us.

Fred turns and closely looks at the car, keeping a safe distance behind them.

FRED (turning to his driver)

Harry, turn here to the right and on the next crossroad to the right once again.

The car drives behind them, neither coming nearer nor leaving. Fred dials a number on the mobile phone.

FRED

Listen, Crab, there is a tail behind us. We need to check their

credibility. Take ten guys and meet us at the waste ground, behind the baker factory in half an hour. Take the bazooka - they are probably armed. Let one car wait for us at the waste ground and another one drive behind them. Everything is clear?

Fred mutters something and with a firm sight stares at the car.

FRED (turning to the driver)
Harry, circle the streets quietly then go to the waste ground behind the baker factory. I want us to get there in forty minutes precisely. We'll see who dares to tail us.

49 OUT. WASTE GROUND - DAY

When the limousine reaches the waste ground, the bodyguards waited for them already.

The jeep stands in the depth of the deserted waste ground surrounded by a green zone of bushes and young trees.

The limousine, makes a slow turn, and stops behind the jeep for protection. Immediately, five armed men get out of the jeep.

The car drives onto the waste ground and stops.

Behind it the second jeep of guards appears. Five men - the closing group - get out of it. Armed men surround the car from all directions.

But after that nothing happens, nobody gets out of the car. There is no action or movement.

FRED (turning to Joker)
Who are they? Everything looks unreal somehow. Go check it out.

Joker nods, takes the automatic gun and gets out of the limousine. The door closes.

The echo of the shots penetrates the silence.

Joker falls silently to the ground.

Fred sees his bodyguards falling one after the other hit by the crossfire.

FRED
(whispering)
Who are they? Who did I piss off?

Two ambulances arrive silently, without sirens.

People dressed in white, paying attention to nobody, quickly collect "the corpses" and the weapons and drive away.

Time goes by, but nobody gets out of the car. The expectation becomes unbearable.

HARRY
Maybe we should leave, chief?
Maybe we should try?

FRED
Who will let us leave after what
has just happened?

The driver waits a little, and then slowly starts to leave the waste ground.

The car remains attached to them, following twenty meters behind.

They leave the waste ground and again drive on the city streets.

FRED
What was it? Why didn't they kill
us? It is unbelievable. Where
should we go now?

HARRY
May be we should go home, chief?

FRED
Yes, drive home.

50 INT. FRED'S HOUSE - DAY

They drive through the powerful iron gates. Fred leaves the limousine and enters his three-stored house.

Taking a deep breath, he looks out the window. The car stands thirty meters from the gate.

FRED

(whispering)

What is it? A delusion? A delirium? Who are they?

His wife, SUZAN (27), a beautiful woman, appears.

SUZAN

Why have you returned so early? You won't believe it! Linda has just called me to say that she won't come to our evening party, if we invite Ellen. What shall I do now? I promised Peter to introduce them.

Suppressing his emotions, Fred squeezes out a smile.

FRED

I have some trouble, my dear. I would like to work now and ask you not to disturb me.

Fred sharply turns and goes into his study.

51 INT. FRED'S STUDY - DAY

The study contains a fireplace. On the wall hangs a portrait of Fred.

Fred presses a button on the intercom.

FRED

The car with the obscure windows stands near the gate. Tell me its license number. Only don't get close to the car.

Fred finds the phone number of the transport department of the police and dials.

FRED

One lunatic nearly killed me today. A black car, license number: "D23-WKS".

ATTENDANT (on phone)
A moment please, I shall check it.
(pause) You are mistaken, mister.
There is no such number on the
file. This car is not registered.

Fred approaches the window and looks at the car.

His lawyer BILL (55), a fat man, enters.

BILL
Hi, boss. I heard what happen to
your bodyguards. You have serious
problems, therefore your lawyer's
here.

FRED
Hi, old man. I really need your
help. I am nervous. Who are they?
They couldn't have descended from
the Moon? How can we get to them?
The car is stolen, the number
forged, it's clear, but who are
they? Can they be a visiting gang?

BILL
I think it's unlikely. What, there
is a gang in the city with such
forces and you knew nothing about
it? Impossible! Besides, they did
not kill you! They are not
gangsters, definitely not. They
are probably policemen.

FRED
But the police never acted in a
similar way. Never! Such shooting
without any warning, it's
impossible. Eleven corpses at
once! Can't be, never was. The
group of silent, operative
hospital attendants suddenly
appeared without warning. Has
anyone called them? Maybe, they
really are from outer space?

BILL
Let's reason quietly, without
emotions.

FRED

They were thoroughly prepared and arranged for the ambush, hiding snipers in the bushes. Everything was done competently, taking into account the lack of time for preparations. They must have known the place of our meeting beforehand. Which means, they must have been listening to my conversation with Crab? Miracles don't happen. And these two ambulances appeared a few minutes after the shooting, as though they stood on the corner and waited for a signal.

BILL

They are not gangsters and it's not the police. It is clear that it's a state organization, probably a secret group with a special training from the FBI!

Fred lifts the receiver of the intercom.

FRED

Send Roy to me.

Roy enters the study.

FRED

So, Roy, you'll go to our distributors and question them closely. Somebody spilled the beans. It is essential to find out who it was. Then return at once. Only make sure that nobody is following you. While you are there, warn them not to call me. Do you understand what you have to do?

Roy nods and goes out.

Fred approaches the window, looks at Roy passing through the gate.

BILL

I think that we need to prepare in any case. Let's bring your papers to order.

FRED

OK.

Fred approaches the table and opens one box after another, begins to take out different documents, accounts and bills.

He looks methodically through each paper and throws page after page into the fire.

Roy knocks and comes into the study.

ROY

Barman has gone mad! He invited a police agent into the pub, opened the safe and gave him the stock and money for the next purchase. Nobody forced him! He did it on his own free will. They started the shadowing three, maybe four weeks ago. A car was parked near the pub all the time...

FRED

I know this car very well. It is parked near the gate of my house now.

ROY

Barman lay low and behaved normally. Then he started to sink into depression. He kept silent all the time, even ceased to talk to his workers, and then disappeared for a few days. He appeared with the agent, they even came separately. Barman waited for him at the pub. When they took him out, he shouted some nonsense about the CIA and an electric chair.

FRED

You can go.

Roy leaves.

FRED

Barman is a hard nut to crack, a former boxer, strong-willed, a strong man. He ruled his area with an iron hand. How did they break him like that?

BILL

The FBI is a serious opponent. We have to inform the chief, while we still have the possibility.

Fred looks out the window. The car is in its place near the gate.

FRED

That means they started on me now. Well, what about dinner? Do you want to eat? I am very hungry. I haven't eaten since morning.

BILL

OK.

Fred calls the kitchen.

FRED

Dinner for two to my study.

BILL

We have to inform the chief, while we still have the possibility.

FRED

OK. I agree!

Soon, after a polite knock, a maid comes in quickly and begins to serve snacks and various dishes.

Fred lifts the phone but puts it back in place (he decides not to call while the maid stays in the study).

MAID

Is the phone not working again, Mr. Turner?

FRED

Why? What does "again" mean?

MAID

Only this morning they repaired the phones, they checked all the connections. Mrs. Suzan said that she couldn't live without a phone.

FRED (turning to maid)
Get out!

Fred seizes the receiver of the intercom.

FRED

Idiots! Strangers were in my house, and I find out about it from a servant! You have no brains at all! I'm working with cretins! All you know is how to shoot.

FRED (turning to Bill)

I'm a fool! I should have waited, look around, and then operate. It took one minute to destroy everything that was created in years. Idiot!

The intercom buzzes.

SUZAN (on phone)

Are you ready for the evening party?

FRED (turning to Bill)

I'll kill her one-day.

FRED (turning to Suzan)

Go without me!

Fred is looking about, at the walls of the study, at the big desk, at the fireplace.

FRED

The room is tabbed! It means that everything we say or do is heard and seen. There is only one conclusion to be made from today's visit of the telephone "technicians".

BILL

This is very serious. Now you won't be able to get rid of them.

Maybe, we should notify the attorney and describe the situation?

FRED

Are you crazy? Let's do our business without attorneys.

Fred dials the number.

FRED

Tell Roy that I need him.

Roy checks the study thoroughly.

Roy notices something suspicious. He pulls out a strong magnifier and looks at some places in the corner of a massive frame of Fred's portrait.

After that Roy nods and they go out.

52 OUT. FRED'S PARK - DAY

ROY

An unpleasant situation chief, you are under surveillance. There is a micro digital camera. A latest secret product apparently owned by the CIA. I saw a similar one only once in my life, recently, at the place of one of my acquaintances and...

FRED

(with amazement)

Where?

ROY

At Barman's!

FRED

(after a pause)

Well, clear my house of all these cameras and microphones.

ROY

(apologetically)

I can't guarantee a hundred-percent result. They place all the devices double and very artfully

disguise them. From my experience, some always remain undetected.

FRED

Then don't touch anything. If there is no guarantee that you can't be overheard, it is better to be sure that you can be overheard. It disciplines, won't allow you to spill the beans casually. You can go.

Roy goes away. Fred is walking with Bill in the park.

FRED

Let's find their weak spot.

BILL

First, they have families. So, it's imperative to find out the names of the men who are responsible for this project. Second, their resources are limited; they physically can't watch all your people. Let's contact all our people and instruct them to be on the move always. That'll keep them busy.

FRED

What an excellent idea, Bill! Let's arrange a telephone game, let all my people call somebody from payphones around the city all the time. And you are right! It is necessary to notify the chief. Urgently!

BILL

They have more than one weak spot. The operation is a secret one. To kill at once so many people openly, is legally impossible, therefore they must be afraid of publicity in the first place.

FRED

It means, that we must repeat the scene at the waste ground again, to arrange a shooting with corpses. So I shall lose ten

people more, but we shall arrange for the press to witness it. When everyone sees the shots in the newspapers and the reports from the scene of action on TV, it will put an end to their special operation.

BILL

But, without the chief's sanction, it is impossible. Can you think of a reliable way to notify the chief?

FRED

I know this way. A leaf from a tree is camouflaged in the wood!

53 INT. BEDROOM - NIGHT

Fred lies in bed in pajamas and thinks intensely. Suzan enters and begins to undress, simulating a striptease.

SUZAN

The evening party was wonderful!

FRED

Stop it immediately!

SUZAN

(playfully)

Why? Don't you like it?

Fred rises and closely examines the walls of the bedroom, the frames of the pictures.

SUZAN

What has happened to you? You are so nervous and tense today.

FRED

I have some problems.

SUZAN

(smiling)

I can make it better. You will forget all your problems.

Suzan approaches and embraces Fred.

FRED
(impatiently)
Stop it!

SUZAN
(surprised)
What happened?

FRED
I am going to sleep in the other
bedroom.

SUZAN
(offended)
Can you tell me what it's all
about?

FRED
(shouts)
No, I can't! I can't explain
anything. It is my problem and it
doesn't concern you.

SUZAN
(shouts)
I know! It's all because of her,
because of that prostitute of
yours. I hate her!

Fred approaches the door.

FRED
Don't undress in the light.

Fred leaves the bedroom.

54 INT. STEVE'S STUDY - MORNING

Steve, Janet and Gregory are sitting in the office.

The phone is ringing.

ALAN (on the phone)
(excited)
Chief, something unimaginable
happened at Fred's security
agency. Since the morning, all
employees started calling from
payphones around the town, saying
the same sentence: "Tell Mr.", a
name of subscriber, "not to call

Fred, he is in trouble". We detected about thirty phone numbers already. I don't know what to do next.

STEVE

Thanks, Alan, it is important information. Transfer the list to the Analyzing Department.

Steve hangs up the phone and without a pause lifts it again.

STEVE

Analyzing Department? Hallo, James. Alan will give you a list of names. Try to figure out its structure. Is it taken from a phone directory or from a club members' list, or from anywhere else? There has to be some common ground.

JANET

What happened? It is like some sort of a game.

STEVE

It is no game. He wants to achieve something.

GREGORY

Achieve what?

STEVE

I don't know, but I must understand.

Steve calls ones again.

STEVE

James, do you have any good news?

JAMES (on phone)

We found nothing in common between the names. We checked this list under all known directories, even up to school lists. There is nothing in common between the names, though... our operator, for

some reason, thinks that they are all rich.

STEVE

What is the name of your operator?

JAMES (on phone)

Mrs. Christina Gross.

STEVE

Thank Mrs. Gross for me and give her a raise. Is it clear? Check out the list with the personal accounts at the "Investment bank".

After a pause.

JAMES (on phone)

(surprised)

You are right! All subscribers are clients of the "Investment bank" and each one of them is a millionaire.

STEVE

I want a complete list of the millionaire clients of the bank.

Thanks, James, it's an excellent work. Send me the list.

The secretary comes with a printed list. Steve is reading names.

STEVE

Fifty-three millionaires were listed as clients of the "Investment bank". Our next object N4 is among them. Oh, how dumb! How can he be there? I can't believe my own eyes.

GREGORY

What happened?

STEVE

Nothing, but I found a close acquaintance on the list. Ted Dotson is father of my girlfriend. Well, the important thing is - we have solved this puzzle.

GREGORY

How can you be so sure?

STEVE

Gregory, let's pretend you are object N3, though I wish it to no one.

GREGORY

"Thank you".

STEVE

You have to deliver an important message to your chief. Any way is dangerous. Making a mistake is fatal for you. You recollect that the chief is a client at your bank. Even if the enemy intercepts the information, he can do nothing with it. There are a lot of very rich people on the list. Who should be suspected? You delivered the message and there are no suspects. Now, is it clear?

GREGORY

Then I don't see the reason for your good humor, Steve. He deceived us.

STEVE

Not exactly, we have the list with object N4 on it and it is not the end of the game. But object N4 is stronger and more dangerous than Fred, with all his gangsters. By the way, Janet where is your family? Gregory and I are bachelors, so, except paid insurance, we have nothing to lose.

JANET

What are you saying, Steve? It is unthinkable for Bonnie to leave in the middle of an academic year and my husband is very busy now. They won't even want to hear about it.

STEVE

Then it is necessary to appoint
bodyguards for them. It concerns
also the family of general Groves.

GREGORY

(gloomily)

General Groves's family is already
protected.

The phone is ringing in Steve's study.

ANNA (on phone)

Hi, darling. My parents invite you
to a family supper.

STEVE (turning to Anna)

I'll come with pleasure. Thank
them for me. I can't speak now
I'll call you later.

55 INT. ANNA'S PARENTS HOUSE - EVENING

Anna's father TED DOTSON (52) invites Steve into his study.

TED

Would you like a cigar?

STEVE

Thank you, I don't smoke.

TED

Sit down, please. One of my
friends told me, that the FBI is
working on an important project
and you are supervising it. I'm
very glad for you.

STEVE

Who told you that?

TED

(smiles)

Don't worry, my dear. My friend is
a very responsible person and
knows many State secrets.

STEVE

Can you tell me his name, please?
It is important... I want to know.

TED

Why? It is not right for me to tell you his name, but I can tell you that he is a member of the Department of Homeland Security therefore there can't be any doubt in his reliability. Let's join the women. They are waiting for us.

56 INT. FRED'S STUDY - DAY

Fred sits down on a divan.

FRED

Let's call it a holiday.

BILL

Really, chief, you can do with some rest.

Fred is looking at the car motionlessly parked at the gate, whenever he is passing near the window.

FRED

They are trying to manipulate me mentally. A mental attack: well, you won't break me that easy. I'm not Barman! You won't get me this simply. I hate you!

He strikes the wall with a fist forcibly, as if an imagined opponent.

Fred looks with hatred at his portrait in a massive golden frame.

He is pointing at it with his hand simulating a gun's shot.

57 INT. STEVE'S STUDY - DAY

Steve, Janet and Gregory see Fred on the monitor.

STEVE

(seriously)

He is dangerous!

58 INT. FRED'S STUDY - DAY

BACK TO SCENE

BILL

You have to calm down, behave naturally, as though nothing happened.

FRED

Yes Bill, you are right, as always. Thanks, you can leave now. I want to rest.

Fred switches on the TV, changes channels - films, advertising and sports, but after a short time switches the TV off.

He pulls out the drugs, makes "a path" and inhales it.

59 INT. FRED'S PARK - DAY

Roy shows Fred a document.

FBI, Top secret
Project: "Permanent shadowing"

Director - Steve Murray,
address: Washington, 60 Continental
street, number 23.
No relatives.

Second in command - Gregory Wilson,
address: Washington, 31 Wisconsin
Alley.
No relatives.

Second in command - Janet Kraft,
address: Washington, 11 Georgetown,
25^d street.
Husband - Bart Thomson Kraft,
daughter - Bonnie, 14 years old!

FRED

How did you get it?

ROY

Somebody has put it into our mailbox, addressed to you without a return address.

FRED

Take the girl!

60 INT. STEVE'S STUDY - DAY

Steve, Janet and Gregory are sitting in the office.

The phone is ringing.

AGENT (on phone)
Chief, we have a problem. They
killed two security guards and
kidnapped Mrs. Kraft's daughter,
directly from her school while she
was getting into a car. We didn't
spot them in time and they
disappeared.

Steve hangs up the phone and looks at Janet.

JANET
Is something wrong?

STEVE
They kidnapped Bonnie. Two
security guards are dead.

A spasm travels through Janet's face. Her eyes fill with
tears. She presses hands to her mouth.

JANET
(crying)
Why? Why my daughter? Bonnie, my
little girl!

STEVE
Janet, I promise you that all will
be OK. We shall return her. Do you
trust me? I never deceived you. He
is stupid and we are clever. We
shall crush him like a cockroach.

Steve's face gets rigid with concentration.

STEVE (cont'd)
We have to intimidate him.
Intimidate him so badly, that he
looses all orientation. He
understands only force, therefore
we should demonstrate to him such
force, such power that he can't
overcome it. We must drive him mad
through half an hour.

JANET

But it's impossible! He is a gangster and a rational man, without regular human emotions or weaknesses.

STEVE

Maybe it's impossible, but it's imperative and I shall do it. Listen, Gregory, quickly find me a pair of armored troop carriers, or even better, heavy tanks.

GREGORY

(surprised)

What kind of tanks?

STEVE

Fighting, big, on tracks, with guns! However, that is not enough. Helicopters will be best. Fighting "Apaches" will suit us wonderfully. Gregory, get them for me from wherever you want, even from under the ground, an air squadron of "Apache" helicopters half an hour.

GREGORY

Fighting helicopters are not connected with our department at all.

STEVE

I don't care.

Gregory, with an expression of utter bewilderment on his face at his chief's order, starts to speak on the phone on the other side of the study.

Steve rings up.

STEVE

Is this the Snipers group? Hi, Brad. On my signal you must hit the portrait of object N3 that hangs on the wall in his study.

Steve stands up resolutely, takes off the Samurai sword from the wall and with a long and deep sight stares at the edge.

He touches it with his hand.

STEVE

The Samurai, who had this sword many years ago, was accountable for nothing to no one, except his own honor. "You can kill and leave" - the main principle of the Bushido: "The moral code of the Samurais". A Samurai was not dependent on any authority.

GREGORY

What are you talking about?

STEVE

I know exactly what I'm talking about and what I'm going to do.

Then, with a concentrated, rigid look, Steve dials a number.

STEVE

It is Steve Murray speaking, director of the project "Permanent shadowing".

61 INT. FRED'S STUDY / STEVE'S STUDY - EVENING

Fred Turner smiles with relief.

His lawyer Bill listens in to the conversation on another line.

FRED (turning to Bill)

Now everything will proceed according to my terms. They understand only that language. I have the upper hand now. I shall dictate the conditions.

FRED (turning to Steve)

Are you sure that I (pause) want to talk with you?

STEVE

Sure! Otherwise I wouldn't have called.

FRED

OK! What can I do for you, Mr. Murray?

STEVE

I want you to return the girl, Bonnie, whom you have kidnapped.

FRED

And why have you actually decided that I have any relation to this business? I have not left my house, even your guys can confirm it, and so, I have a solid alibi. If you are so interested in this case I advise you to address it to my lawyer.

Fred winks at Bill.

STEVE

Stop wriggling, Fred, it doesn't suit you. Our conversation is direct and frank. The stakes are very high. I hope you understand that I'm not joking with you, so listen to my conditions.

FRED

But if you are so sure that I am involved, I should dictate the conditions. The kidnapper, as it seems to me, always dictates the conditions. Or have I missed something?

STEVE

Only I dictate the conditions here, so listen to what I have to offer you and make the decision.

FRED

That means you have a serious offer.

STEVE

I certainly do. The bargain I'm willing to offer you, will be difficult to refuse, moreover, I'm sure, that you'll accept it.

FRED

OK! I'm listening.

STEVE

The conditions of the bargain are: you return the girl home in one hour and I shall keep you alive.

FRED (turning to Bill)

It's impudence! Even blackmail has its limits.

STEVE

(quietly)

You still have time to make a decision.

FRED

(shouting)

Who do you think you're intimidating? I will cut your little girl into pieces, make... stakes out of her.

Janet tightly clamps her mouth with both her hands but some sounds of constrained wheezing, escape her.

Steve, while continuing the conversation, gesticulates to Gregory with a finger to bring her some water.

STEVE

(quietly)

So, I understand that you don't accept my offer. Be ready for an attack.

FRED

What attack? You are bluffing! Can you hear yourself?

STEVE

Certainly! At the beginning my people will destroy your protection, as we did on the waste ground, as you surely remember,

then I personally will enter your study and chop off your head with the Samurai sword that usually hangs on the wall of my study and now lies on the table in front of me.

FRED

Are you crazy? What do you mean by Samurai sword?

STEVE

I'm a warrior and I'll kill you this way. You don't deserve another death. I shall chop off your head, grab your hair and throw it out to the courtyard, onto the heap of fallen leaves, under the window of your study.

Fred opens his mouth for answer, but suddenly hears a loud noise coming from outside. He looks out the window.

Three "Apache", fighting helicopters, with switched-on projectors, flow in a triangle directly in front of his house. They flow very low and hang above his house, surrounding it. Onboard machine guns are directed at him.

Security guards rush into the courtyard into the view of the projectors and don't know what to do.

Suzan rushes into the study without knocking, but Fred shakes his hand and makes such a brutal look that she runs out without a word.

FRED (turning to Bill)

He is crazy! He is simply a psychopath, but nobody sees it there. To attack my house with fighting helicopters! Where did you see such a thing?

BILL (turning to Fred)

Tell him that you are an American citizen and on the territory of USA. He has no right to do such things.

FRED

You have no right to do this. I'm
an American citizen on the
territory of USA.

STEVE

You are on my territory. Here I
have absolute authority. By the
way, it concerns your lawyer too.
Hi, Bill.

The lawyer shivers, leaves the table and seizes his head
with his hands.

BILL (turning to Fred)

He'll kill us both. I'm afraid.

STEVE

I can do whatever I like with you,
Fred, and if you don't believe me,
I can demonstrate. Fire!

The glass in the window tinkles and a round hole appears in
it.

Fred looks at his portrait on the wall that's opposite the
window and sees a black hole on his painted forehead,
exactly between the eyebrows.

FRED (turning to Bill)

He is crazy! He'll chop my head
off, as if I were a hen.

Fred seizes his neck. He shivers with fear.

STEVE

So do you accept my offer?

FRED

Yes!

JANET

Thank God!

BILL

Thank God!

FRED (turning to Bill)

(shouting)

Get out. I don't need you any more.

A minute later the "Apaches" switch off the projectors and leave the place.

62 INT. STEVE'S STUDY - EVENING

Janet, with red eyes, stands up resolutely.

JANET

I go home. I must see my daughter.

STEVE (turning to Janet)

Of course! Kiss your Bonnie!

JANET (turning to Steve)

Thank you for my daughter. I am so thankful...

Janet starts to cry and leaves.

Steve slowly relaxes in the armchair, closing his eyes.

GREGORY

(nervously)

You were simply lucky that he believed your bluff! And what would you have done, if Fred had the inner power to say: "Go ahead and attack!" What would you have done then?

Steve puts his hand on the Samurai sword.

STEVE

(tired)

I was not bluffing. I would have chopped his head off. Otherwise he would not believe me.

GREGORY

(whispering)

Oh, my God!

63 INT. FRED'S PARK - MORNING

Fred pulls out the drugs and inhales it.

FRED

(whispering)

How I, Fred Turner, the city's authority of the criminal world, could let myself be broken,

badgered as a cowardly rabbit?
Shame! How can I explain it to the
chief?

Fred calls Roy. They walk in the park.

FRED

Listen attentively, Roy. It is
necessary to take three guys and
kill this person. (Fred pointed at
the first name on the document)
You must remember the address.
Take into account the bodyguards,
so operate cautiously. Do you
understand?

ROY

Yes, chief, it is not my first
time. It is clear, but...

FRED

Well, what? Speak out.

ROY

The guys are nervous. Some of them
were strongly affected by the
death of Crab and his group. Your
driver told them what took place
on the waste ground and after
yesterday's attack of the
"Apaches" nerves became totally
unscrewed. They are in a real
panic. They say that everybody
here will be shot down like birds.
In general, the guys are afraid.

Fred nervously walks back and forth.

FRED

The one thing I need! Tell
everybody, that I pay them for
doing their jobs, not for being
afraid. Soldiers should follow
orders. When I order to kill -
they should kill, if I order to
die - they should die! That is
all. Get out.

ROY

OK, chief.

64 INT. ANNA'S ROOM - EVENING

Steve and Anna lay in the bed. Suddenly Anna stands up, wears a short, goes to an easel and takes a tassel in her hand.

ANNA

I want to paint you naked. Your body inspires me.

STEVE

No, I agree to pose in underpants only.

Anna bursts out laughing.

ANNA

You are so bashful... warrior!

Steve stands up, wears underpants, sits down at the arm-chair and poses sitting as if meditating with closed eyes and his hands on his knees.

He furtively slightly opens his eyes and observes Anna working totally concentrated.

ANNA

I beg you to close your eyes and keep still.

65 INT. STEVE'S STUDY - MORNING

Gregory comes in the office.

GREGORY

Listen, Steve. The head of the bodyguards is complaining about you. You take off somewhere and don't allow his guys to accompany you.

STEVE

What? You think I should take bodyguards on dates with my girl?

GREGORY

But you have once told me, that it is dangerous to behave like that.

STEVE

Believe me, Gregory, if they want to kill me, they will do it, regardless of any protection.

GREGORY

All the same, it is a violation of your own instructions. This time we managed to intercept these gangsters of Fred, but who can guarantee, that next time all will also end successfully. Instructions need to be observed.

STEVE

Depends on life's philosophy, Gregory. Any rule always has exceptions.

66 OUT. FRED'S PARK - EVENING

FRED

(whispering)

They might have been killed or Roy betrayed me. It can't be stopped and the shadowing will continue forever. I'm doomed to sit in my house, as in a prison. I'm sentenced to life imprisonment! I must escape. Run while I still can.

Fred pulls out the drugs, makes "a path" and inhales it.

He looks out at the car with the obscure windows.

FRED

(whispering)

No, I shall never leave this place. I shall never escape from here!

Fred begins to cry.

67 INT. STEVE'S STUDY - DAY

Steve and Janet are sitting in the office.

Gregory comes in the study.

GREGORY

General Groves called about the meeting of the Department of Homeland Security. He asked me to accompany him. He says that it has to do with our project. They can demand an entire report and this will guarantee the closing of the project. We have to act according to the law, you understand, and as you know, we are not always as conscientious as we should be.

STEVE

"Guard the Constitutional rights!" is the basic slogan of the Mafia! I want to join you there as well.

GREGORY

You can't. It is on another level. General Groves takes me as his secretary only.

Steve shrugs his shoulders contemptuously and looks at Gregory thoughtfully.

STEVE

Our long awaited object N4 will be there or somewhere near. They became agitated, felt that object N3 is cracking and soon we will know the name of object N4. And then we, as the Champions in aerobatics, shall ascend from the dense layers of gangsters to a sphere of polite diplomats and high government officials. By the way, Gregory, try to get a list of participants in this meeting, maybe our object N4 will sit somewhere near you.

Gregory and Janet exchange looks.

JANET

Then, in your opinion, how will our project end?

STEVE

It should be finished, as an antique Greek tragedy, with the

death of all the participants in
this drama!

Steve bursts into laughter looking at Gregory's humorless
face.

68 INT. FRED'S HOUSE - EVENING

SUZAN

I can't live in this madhouse with
my husband finally gone mad.

FRED

Go to Hell!

He turns sharply away from the struck dumb Suzan and leaves
in order to walk in the park.

The house becomes absolutely silent. During nights Fred
wanders, as a sleepwalker, about the empty rooms and
corridors.

Every rustle and remote step he hears frightens him. In the
middle of the night he summons his bodyguards to check the
apartment.

69 INT. STEVE'S STUDY - EVENING

Steve, Janet and Gregory are sitting in the office.

GREGORY

General Groves is a real fighter!
He declared at the beginning of
the meeting that the information
about the existence of our project
had reached the Mafia and, if it
was discovered that it came from
the FBI, he would find the
traitor. Meanwhile the FBI report
was delayed. Besides, I got the
list of the participants of the
meeting, though it wasn't easy.

Steve's eyes instantly flash with curiosity. He snatches a
piece of paper and checks through it.

STEVE

Oh, what a lucky guy! Object N4
was born under a lucky star. There
are two possibilities. Two
investors of the "Investment bank"

are at one meeting. Incredible!
But two objects are better than
fifty-three. So the loop has
tightened.

GREGORY

Seriously Steve, tell us, how can
we watch object N4 if he is a
member of the Department of
Homeland Security? How do you plan
to do it?

STEVE

We'll do it in the same way as
before, just the same. He is an
ordinary object for us, as
everyone else.

Steve dials the number.

STEVE

Analyzing department? James, hi!
Can you analyze a source of huge
money? Try to check on the list of
millionaires of the "Investment
Bank" numbers 4 and 17. Dig in the
history of their wealth. (pause)
And in addition, check out number
49, Ted Dotson.

Steve hangs up the receiver.

GREGORY

Are you serious, Steve? Is the
father of your girlfriend
suspected?

STEVE

I don't know whether Ted Dotson is
connected to the Mafia, but I must
be sure, so I have to check
everybody.

Steve speaks loudly, imitating sport commentators.

STEVE (cont'd)

I'm congratulating our team with
the oncoming final!

They see on the monitor that Fred is sitting in his study
with a slack, senseless face.

JANET (turning to Steve)
Another couple of days and object N3 will be ready. He is already talking to himself - he wants to fight with you.

STEVE
For Fred, a fight now is a unique logical way to get out of a critical situation. Besides, a duel spells something noble, the spirit of knights.

GREGORY
Yes, a real knight, this Fred, he sent Roy with his gangsters to kill you. How very noble of him.

STEVE
By the way, Janet, I'm interested in your opinion. How is poor Fred in your eyes? Is he completely demoralized, unable to function like a human being, going crazy, completely a broken person? Do you have pity on him?

JANET
No. Not after what he did to my daughter, I don't pity him.

STEVE
A progress! You accused me once of not acting humanly enough. At last you understand the kind of people we are dealing with. That is all for today, thanks for your help.

70 INT. CAR - EVENING

Steve drives his car, when unexpectedly a young girl on a bicycle rides from a sideway directly under the wheels.

Brakes creak. The car stops a few centimeters from the girl. But whether from fear, or suddenness, she falls directly under the wheels.

Steve jumps out of the car to help her, but at this exact moment something pricking his neck. He falls into darkness.

71 INT. ROOM - EVENING

He regains consciousness in a small room. His hands are handcuffed behind his back. His legs are tied to a chair standing in the center of the room.

HERBERT WALSH (55) enters.

He is short, skinny, slightly bent, with sparse hair smoothed back from his forehead.

He sits down at the table and looks at Steve.

HERBERT

Thank you for responding to my invitation, Mr. Murray. I'm glad to meet you. Excuse me for the circumstances of your being brought here, but the business doesn't suffer any delay.

STEVE

(smiles)

Forget it.

HERBERT

My name is Herbert Walsh. I'm a deputy minister. This is my official post and beside this... I'm the next object of your permanent shadowing.

STEVE

(smiles)

You are mistaken Mr. Walsh. Your name doesn't fit.

HERBERT

I didn't say that I'm the object N4. My number is higher!

STEVE

(smiles)

Why are you so worried? We have not reached you yet.

HERBERT

The leader should reflect on his strategy attack, before the capital falls under siege. I wasn't going to wait while you

break object N3 and will proceed to N4. It is silly.

STEVE

But anyway it's impossible to stop this process.

Herbert Walsh becomes silent, looking at Steve with a long look of cold eyes. After a small pause he goes on.

HERBERT

If somebody told me, that your method of permanent shadowing would pave a straight road from a cranky prostitute to me, a USA government member, I would have derided him, laughed in his face... but you proved it.

STEVE

Any system can be destroyed if there is sufficient financing.

HERBERT

In the beginning I thought, that it is accidental, luck, like it sometimes happens in a casino, but you won and won, broke one bank after another, and it already threatens to ruin a whole gambling house.

STEVE

No, it is not luck. It is precise calculation.

HERBERT

Military strategy tells us that it is impossible to be on defence only, so it is time for a counterattack. I have heard a lot of advice to kill both Anna and you, but, for some reason, I am unwilling. Talent is always so rare! In general, I respect clever people, even opponents...

STEVE

Why Anna? What connection is there between Anna and the project?

HERBERT

There is no connection to the project, but a direct connection to you. You can offer your life in the passion of a struggle, but it will be difficult for you to offer Anna's life.

STEVE

I'm stupid for not having sent Anna away. What clever opponents are you talking about?

HERBERT

Where could you send her? Do you really think that we wouldn't find her? You don't respect us. By the way, in my opinion, it is uncomfortable for you to sit like that. If you promise me not to jump on me and continue to listen quietly to everything I'm going to say, I shall order to untie you. It is somehow uncomfortable to have a nice, quiet conversation, when one of the parties is tied up. Do I have your promise?

Steve nods.

STEVE

OK, I promise.

Mr. Walsh presses a button and a man enters the room.

HERBERT

Untie him. This will be a long conversation.

Steve rises, with an effort massaging his hands, moves the chair closer to the table and sits down opposite Mr. Walsh.

STEVE

Aren't you afraid that I'll kill you?

HERBERT

Why should I be afraid? You are a clever man. What will you achieve by it? May I call you Steve? I'm much older than you are.

STEVE

Certainly Herbert, let's make it simple.

Herbert Walsh raises an eyebrow but overcoming something inside of him, unexpectedly smiles at Steve with a naughty smile.

HERBERT

For a long time nobody has called me by my first name, I even missed it. It is probably two years since my wife died.

STEVE

I'm sorry.

HERBERT

Let's assume, Steve, that you have achieved your goal: put everybody, including me, in prison. What further? Do you want to work for the FBI or will you return to civilian activity?

There is something human, confidential in the behavior of Mr. Walsh.

STEVE

I think that, in my present situation, to make even short-term forecasts concerning my future life wouldn't be quite reasonable.

HERBERT

I do justice to your self-control, but I think that you don't know the answer. You haven't built long-term plans. Your style is to achieve quick, concrete success, to solve the unsolvable, to do the impossible and, of course, with a full personal independence. To live like that is tempting, but up to a certain age, further, a man should acquire certain obligations to his wife, children.

STEVE

You talk not as a Mafiosi but as a responsible citizen.

HERBERT

Your relationship with Anna, excuse me for intruding into your personal life, will apparently end in marriage. I have talked to Mr. Dotson, Anna's father and...

STEVE

Is he a member of the "Organization"?

HERBERT

Unfortunately I can't speak about it. So I talked with Anna's father. This family loves you and sees in you a bridegroom..

STEVE

I'll get married if I stay alive after the project.

HERBERT

It depends only on you, whether we are able to reach an agreement or not.

STEVE

We can't come to an agreement. Killing me is the only solution to solve all your problems. To tell you the truth, without me the project won't survive and you know it well.

HERBERT

(smiles)

It means that my "Organization" is stronger than yours!

Herbert raises his finger meaningful.

HERBERT (cont'd)

(seriously)

You punished this prostitute "Barbie", then "Barman". Do you believe their places will remain vacant forever? Will nobody

replace them? Will they be afraid,
knowing the way they finished?
Will nobody agree to sell drugs?
Can you see where I'm leading?

STEVE

But if you take bricks out of a
wall, the wall eventually
collapses. Don't you agree?

HERBERT

No. In the "Organization" you only
replace the personnel. Instead of
Barbie there will be Lilly,
instead of Barman there will be
someone else. So what have you
achieved? Do you want to devote
your life to the struggle against
Evil? It is difficult, ever
lasting and, mainly, unpromising
the suppression of the human
nature process. Your efforts would
be justified, if the drugs dealers
appeared in the vacant place, as
mushrooms after rain.

STEVE

Barbie, Barman and lately Fred,
are already in the past. The
"Organization" can be destroyed
only if we reach the top of the
pyramid.

HERBERT

I agree. Let's assume, that you
reached the top, arrested
everybody, including me. Then,
according to your prediction, it
is the end. The "Organization"
will be disassembled and for no
amount of money will it be
possible to buy drugs on the USA
territory. Is it really what you
think?

STEVE

It is the only way.

HERBERT

It sounds very naive. Somebody
else will take my place, I even

know who, and the functioning of the "Organization" won't change. Now tell me, is it your final goal? And is it what you are sacrificing your life for?

STEVE

Drug is Evil, I'm sure of it.

HERBERT

I see, but my assistants advised me to kill both Anna and you. They were right of course, but I thought that an outstanding person such as you would be capable of perceiving the new information, even if it contradicts his principles and norms. The truth has no morals and that's what saves it!

STEVE

According to your logic, there is no use in fighting against criminality at all.

HERBERT

What kind of criminality? Robbery, corruption, gangsters or street hooliganism and maybe counterfeits? You can add serial murderers and more than one hundred other kinds of sins. What do you mean? For the eradication of what kind of crimes are you ready to sacrifice both Anna and your lives? Why did you choose drugs? Do you agree that it was a casual choice?

STEVE

But if we don't fight against criminality, it will expand so much, that it will be impossible to conduct everyday live in society.

HERBERT

You stated in one of your article very correctly that there is a balance between criminality and

the police. The police catch and put in prison only the idiots who lost the feeling of measure. But what are you doing in the middle of it? Why are you in this dirty crime kitchen? You are a scientist! Well, and what is your final decision - Anna or Mafia?

STEVE

What can I say? You convinced me, Mr. Walsh. I have nothing else to do at the FBI.

HERBERT

Well, but why disrupt everything so suddenly? You have great analytical abilities and at the FBI there is a place for your talent. Would you like to function as Head of the Operational Technology Division? Sounds good, ah?

STEVE

Do you want to pay me off?

HERBERT

To tell you the truth, I, with pleasure, would have offered you a job in the "Organization", but I know that you'll refuse, and I don't make offers, which may be refused.

STEVE

I would certainly refuse.

HERBERT

Anyway I'm very glad that we found a common ground. The time for heroes is over. The modern world is a conflict of structures.

STEVE

Certainly I know the right way to get rid of the Mafia. If the government passes a law to legalize drugs, tomorrow the drug Mafia will be annihilated.

HERBERT

(smiled)

Shhhhhh... don't tell anyone... I believe that such a law will never be passed.

STEVE

And do you really think that money is the most important thing in the world?

HERBERT

Not only I. All our society thinks so. Success is always a success! Finishing our talk, I can tell you, that I'm pleased with the result. You appeared to me as a manageable person, with an open mind.

Mr. Walsh solemnly offers Steve his hand, smiling friendly.

STEVE

You know, Herbert, you are not a gangster! I understood it just now. You described your criminal ideology so realistically that I figured out finally that it is not true. You work for the CIA and collect money this way for your secret operations, bypassing the Congress, having no accountability, official talking and so on. You need free money, a lot of money, so you have organized this business of bringing the drugs to the United States and selling them through your network.

HERBERT

Are you crazy? What a stupid suggestion!

STEVE

You have bases around the world and the means of delivery as well. You can load sealed containers with drugs onto your aircraft in Colombia or Peru, for example, transfer it to a base in Europe

and from there into the United States. And no one will ever know what you bring and in what quantities.

Mr. Walsh sits rigidly looking astonished at Steve for some time.

HERBERT

I believe that you are a very smart man. You have, Steve, a valuable feature, you can build a full picture from a separate fragment. It is a rare quality, but please remember that you hold dangerous information. One careless word and you will have a lot of trouble, maybe an accident or just a random murder, so seriously think about it...

72 INT. STEVE'S APARTMENT - NIGHT

Steve takes a bottle of whisky, drinks a full glass, pours another one and drinks it as well.

He sits at his computer, opens the FBI information data base for inner use and prints password.

STEVE

(with drunk voice)

Who are you, Mr. Walsh?

Steve prints "Herbert Walsh" and finds a site with a picture and an article about Herbert Walsh, deputy director of the CIA.

Steve stares at the picture.

STEVE

(with drunk voice)

Why did you capture me if you demand nothing from me? You understand well that while I am alive the project will continue. It cannot be stopped! Absurd!

He drinks a full glass of whisky and holds his head between his hands.

STEVE
(with drunk voice)
I don't see the logic there and I
should.

73 INT. STEVE'S STUDY - MORNING

Steve and Gregory are sitting in the office.

Steve looks at the screen of the monitor and shrugs his
shoulders.

STEVE
Object N3 still is sleeping.

GREGORY
In the Department of Homeland
Security there is a latent
struggle and it is very possible,
that we will be asked to present
an entire report on the project.
General Groves is furious but he
can do nothing.

Janet enters the study and looks at the monitor. She cries
with surprise.

JANET
He is dead! Fred is dead! How have
you missed it?

STEVE
What do you mean, "he is dead"? He
is sleeping.

JANET
He is dead! There is no doubt
about it.

Steve shrugs his shoulders.

STEVE
How could it have happened?

Steve is looking continuously at the still body of Fred,
covered with a blanket up to his nose.

STEVE (turning to Gregory)
Contact the local police station,
tell them that Fred Turner is
dead, let them get a signed

warrant to search his estate from the judge and send our agent with the police to examine the place.

74 STEVE'S STUDY - MORNING

Steve, Gregory and Janet see in the monitor that policemen are entering the magnificent bedroom of object N3.

They cast away the blanket and check the pulse of the man lying on the bed. Fred Turner is dead.

The phone is ringing.

AGENT (on phone)
The doctor determined the time of death at two o'clock in the morning, presumably from a heart attack. It is unlikely to be the outcome of violence, however a post mortem is necessary in any case.

Janet and Gregory silently look at the motionlessly sitting Steve.

STEVE
The chain has broken! A dead witness is no witness at all!

JANET
We didn't want to tell you, but Barbara is dead too. She committed suicide - the stress was too great for her.

STEVE
In that case our project is finally finished. No result! As always, the least guilty were punished. Thank you, friends, for your help. You gave it all.

GREGORY
I must consult with general Groves.

Gregory with a disappointed pale face runs out from the study.

Janet, having sat silently for a while, is looking at Steve with a sad obscured sight, suddenly rises and bends over his head.

JANET

(whispers)

It has been delightful working with you, stronger... than sex! Thank you for my daughter, you have saved my life.

She kisses Steve on his cheek.

75 INT. GROVES'S STUDY - DAY

Steve enters the study.

GROVES

Sit down, please. The project "Permanent shadowing" has reached its end. You are not to blame. This project started to cause too much displeasure in the society. To tell you the truth, we even wanted to award you, but, unfortunately, according to our solicitors, that is impossible in the case of an uncompleted project. I'm sorry. I know how many efforts you put into your work, but this is the reality. Now I want to discuss your new job at the FBI.

STEVE

Thank you but I'm not sure that I want to continue working for the FBI.

GROVES

I understand your feelings. It is really a very hard situation, but I ask you not to make a quick decision.

STEVE

I'm sorry, but what can I do here after what has happened?

GROVES

It is not serious, Steve. You have an excellent recommendation after this project. I repeat once again - you are not to blame that this perfect project failed. I personally ask you to wait a little.

STEVE

OK. Thank you.

76 INT. BANQUET HALL - EVENING

There is a small banquet hall at the FBI. Steve's employees (the heads of the departments, his secretary Mrs. Karen Darrell, Gregory, Janet) are sitting in the hall.

General Groves goes on to the stage.

GROVES

Attention please. Today we are going to pay a tribute to the success of our employee. We have a signed appointment. Steve Murray is appointed the Head of the Operational Technology Division, the deputy Director of the FBI. It is a big success. Some of you might wonder how it happened that a new employee was promoted to such a high position in such a short time. The answer is - he deserved this promotion! I can't disclose all the details naturally, but trust me the quality of his decisions, his hard work and moral aspects of his activity are of the highest level. Congratulations Steve, I wish you lots of success at you new post. Good luck!

Everyone approaches Steve. They congratulate him and shake his hand. Steve rises and smiles a forced smile.

GREGORY

I told you that it will be OK, but to tell you the truth, I wouldn't have guessed promotion to such a high position. It is an excellent

victory of you and of our whole team.

JANET

I think so too. Congratulations.

STEVE

Without your help I would have achieved nothing. Thank you, my friends.

77 INT. STEVE'S NEW STUDY - MORNING

Steve, with a heavy sigh, examines the new office closely and begins to place his personal belongings, considering where to hang the Samurai sword.

He takes the sword in his hands.

STEVE

(looking at the sword)

I know you are thinking that I shouldn't have left the battlefield like that! You are right, but the decision was reached without me, the project was dead already. What could I do? You think I should do Hara-kiri now, do you?

Steve pulls out the sword.

STEVE (cont'd)

(yelling)

What do you want from me? I am not a Samurai and I am not... an idiot! I can't fight against the CIA, a State organization! Do you understand me? (pause) You are not my talisman now. I hate you!

Steve seizes the silvery sword with his hands, lifts it above his head and breaks it in two on his knee, throwing the pieces onto the floor.

Then he looks at Anna's picture.

STEVE

I love you, Anna, but what can I do? They bought me like a toy, but I'm no toy!

Steve withdraws the jacket and the tie, throws them on the floor and opens the window high on the wall.

STEVE

I have already tested the prompt vertical ascend, and what about the free fall?

He climbs out and stands on the windowsill of his new study.

He looks at the city from the tremendous height.

(The camera is shooting from outside. Steve in a white shirt stands on the windowsill. The camera returns into the study)

Steve jumps off the windowsill, approaches the phone and dials a number.

STEVE

Anna, I want to marry you. (pause)
Yes, it is necessary for me to know it immediately. Don't laugh, please. Tell me, do you want to be my wife? (pause) I thank you, Anna. I love you too.

Steve lifts his broken Samurai sword from the floor, looks at it with a long stare.

After that he presses a button on the intercom.

STEVE

Karen, please, connect me with the technical laboratory.

The phone rings.

STEVE

It's Steve Murray speaking. I have a problem. It is necessary to repair my Samurai sword, which I have unintentionally broken. Is it possible? (pause) Thank you very much. I'll send it to you.

Steve approaches the window and looks at Washington with a steady gaze.

After that Steve finds and dials a number.

STEVE

I am a Head Division of the FBI. I want to speak with a chief editor of the newspaper. (pause) Good day, Mr. Editor. My name is Steve Murray. I have shocking information for you...

FADE OUT:

FADE IN:

Washington landscape is seen from aboard a plane.

FADE OUT:

THE END