

THE PRIVATE ENIGMA

Written by

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EXT. NIGHT - FOREST CLEARING (GERMANY)

Shots of a rocket missile ready for launch, standing on its launching pad in a 45 degrees angle. We see details of the rocket and of the launching pad. We HEAR distant voices in German. The opening titles are on that background. At the end of the opening titles the mark "V2" is seen on one of the rocket's fins.

SUBTITLE: Peenemunde, North Germany, 18 March 1944

Small groups of people in white robes are scattered laround the forest clearing. Sounds of excitement are UP as the ROARING of the launched rocket is heard and seen climb on.

INT. NIGHT - CONTROL ROOM

Monitors, scopes and screens everywhere. Rows of people in white robes sit in front of a billion buttons monitoring posts pushing which ever button comes along. The camera focuses on one of them, WOLFGANG, stressfully pouncing from post to post as he watching and comparing monitors and pushing buttons.

WOLFGANG

(almost mumbles)

It stopped reacting, scheisse
(shit).

He jiggles the buttons wildly. Standing behind him are some S.S. Generals. Wolfgang sneaks a peek at them. It is obvious that they make him nervous.

S.S. GENERAL #1

What kind of gyroscopes do you have installed in the rocket Wolfgang?

WOLFGANG

It is not a question of gyroscopes. There is a state of the art Wasserfall remote control device put in that rocket. This is a test launch.

S.S. GENERAL #1

You better find a solution to the problem quickly. If something were to happen, conclusions might be drawn in Berlin.

Wolfgang keeps with the buttons, doesn't answer.

EXT. NIGHT - SKY

The rocket flies through the clouds.

EXT./INT. NIGHT - FARM (SWEDEN)

A neglected farm in the middle of nowhere. An old farmer is sitting and milking a cow in a rickety old barn. Next to him spreading dim light, stands an oil lamp. Suddenly, we HEAR a DEAFENING WHISTLE. Covering his ears, panic-stricken, the farmer falls back from the stool. A rocket is passing over the farm, falls near by and catches fire (not exploding). The trembling farmer comes out from behind a hay stack.

EXT. DAY - OPEN FIELD

A group of men fuss around the wreckage of the missile. A white robed man hunched on the ground, SHOUTS something. Two men approach him. One dressed as civilian, the other as Swedish military. He shows them a bent, sooty wreck as a German inscription and the mark "V2" next to it are clear.

INT. DAY - WAR ROOM (GERMANY)

C.U. Telephone ringing. In the corner of the room a man dressed as a General picks up and listens. In the center of the room around a big table loaded with maps stand some 10 Generals, in army, navy, S.S. and military uniforms. In the middle stands HITLER. In a dim corner of the room stand Colonel RUDOLF VON BECK dressed as Abwehr, the German military intelligence. He is in his mid thirties confident and quiet. He has an "Aryan" appearance. Tall, athletic, blonde.

HITLER

Gentlemen, our assessment is that the allies' invasion to Europe will take place in the beginning of the summer. Now, the only question is where it is going to happen. We must be prepared for that invasion.

VON RUNDSTEDT

(As he points with a stick on the maps)

Mine Fuhrer, the western front under my command is completing its fortifying as we speak...

The General who answered the phone, hangs up and approaches Hitler. He whispers something in his ear. Hitler freezes. He Turns to the General with a thunderstruck face.

(CONTINUED)

HITLER

(Begins quietly and gradually turns into a shriek)

This is treason. This is treason. Sabotage. The traitor, I'll show him. I'll show him. V2. My V2. My vengeance weapon (as he pounds with his fists on the table). With this rocket I was going to stop the invasion. (He starts walking around the table waving his fist) I was about to turn the beaches of France into a death trap for Churchill and his Jewish gang. I was going to fire hundreds of missiles on their heads. I could have destroyed London. But now? (His voice softens and shivers) Now my most valuable and most secret weapon, my dooms day weapon, is in the hands of the Swedes...and tomorrow it's going to be in Churchill's hands (he finishes in a shriek). Who did this (turns to one of the Generals standing beside him)? Who is the traitor that fired this missile to Sweden? I want him here, now. I want him court marshaled, I'm going to hang him right here, right now, this minute!!!

HIMMLER

(Peacefully)

The man is General DORNBERGER mine Fuhrer. We shall bring him here in no time. If I was to assume command over Peenemunde in an earlier stage, I'm sure that this sort of thing wouldn't have happened.

HITLER

(As he walks around like a tiger in a cage)

Dornberger, Dornberger. Get him here.

ROMMEL

(Whispering to Von Ronstadt)

This is the end of Walter.

Hitler walks out of the room.

INT. DAY - HUGE ELEGANT OFFICE (SWEDEN)

Two men are in the office. One is the SWEDISH FOREIGN MINISTER, standing behind a heavy wooden desk and yelling at the man sitting across the table. It's RIBBENTROP, the German ambassador to Sweden.

SWEDISH FOREIGN MINISTER

The Swedish government and I as it's foreign minister are strongly condemning the brutal and aggressive violation of our state's neutrality. We demand immediate clarifications and apologies from the Reich's government...Who the hell do you think you are? We will not be your experiment field ambassador Ribbentrop. We always have been and will remain neutral.

INT. NIGHT - LOUNGE (GERMANY)

Lounge, guest room. The room is pretty dim. Hitler is sunk in an armchair, patting a German shepherd lying down at his feet. The German officers that we saw earlier are seated on couches and sofas scattered in the room.

HITLER

Ribbentrop called me again. The Swedes want us to apologize. They want the Fuhrer of the Reich to apologize before them, before those traitorous cowards that didn't even dare to take part in the war. Stockholm is infested with British spies and they want me to apologize.

KEITEL

But mine fuhrer, if we apologize, we might get our missile back.

HITLER

Nonsense, it doesn't mean a thing. It's good that the Swedes understand what it might cost them a provocation in the Reich. Let them shake a little bit. Next time our missiles could fall in the middle of Stockholm, on the king's palace itself. Yes. This is what our ambassador should tell them.

The officers look at each other.

(CONTINUED)

JODL

And what about Dornberger? He is supposed to arrive here tomorrow.

HITLER

I don't need him. Send him back.

Hitler closes his eyes and relaxes. In the corner of the room far off from Hitler, sits Admiral Canaris. Standing beside him is his assistant Colonel Rudolf Von Beck. Von Beck leans toward Canaris.

VON BECK

(Whispers)

This man is a insane.

Canaris turns his head slowly to Von Beck and looks at him for a few long seconds. Von Beck starts moving uncomfortably and his whole body is expressing remorse for what he just said.

CANARIS

(Whispers)

Yes. This man is a insane.

INT. NIGHT - HUGE HANGAR (ENGLAND)

A few people's feet climb up an iron spiral staircase. The feet arrive to the top of the stairs. The camera cranes up and we see the people's backs. They walk a few steps and arrive to a banister from which they have a panoramic view on the hangar. Down in the hangar 20 men, some in white robes some in uniform, fuss around a broken sooty missile. Among the viewing people are WINSTON CHURCHILL dressed in a tuxedo suite, Field Marshall MONTGOMERY and General DWIGHT D. EISENHOWER.

CHURCHILL

(As he leans forward)

So this is the V2?

EISENHOWER

Does the V stand for something?

ONE OF THE ADVISORS

We're not sure but one of our German sources tells us that V is the first letter of Vergeltung. Revenge in German.

CHURCHILL

Yes. That would be a terrible revenge if we'll let those missiles across the channel.

(MORE)

(CONTINUED)

CHURCHILL (cont'd)

We need to find where exactly will those diabolic devices be posted and blow them away with everything we've got. And we should do all in our power to execute the invasion to Europe before mister Hitler will be able to make more of these missiles.

He turns over to the generals standing next to him.

CHURCHILL (cont'd)

At any cost.

A YOUNG MAJOR clears his throat quietly behind his back. Churchill turns around.

YOUNG MAJOR

The head of the military intelligence is requesting to see you sir. He says it's urgent.

Churchill nods his head and draws a long cigar out of his coat pocket.

CHURCHILL

Gentlemen. General Eisenhower, field marshal Montgomery.

Downstairs by the rocket stands General BRIAN BODLEY. A very slim man, tall, chin sticks out boldly, wears a very thin mustache, black hair, has an ascetic look. When Churchill arrives, he hands him a telegram. Churchill reads the paper and the look on his face changes.

CHURCHILL (cont'd)

This is very bad. It could turn the invasion into the most horrid downfall of the war.

BODLEY

I think there's an answer to that sir. Do you remember the plan I brought before you last December?

Churchill gazes at Bodley with an extinguished look.

CHURCHILL

And you have the man for it?

BODLEY

I think so.

Churchill turns his look over to the rocket and stares at it extensively.

(CONTINUED)

CHURCHILL
Diabolical instrument.

Churchill turns his head back to Bodley staring at him extensively. Without saying a thing he turns backwards and walks away. Bodley approaches one of the offices in the hangar, picks up the phone, waits a second.

BODLEY
I think we have green light.

INT. NIGHT - OFFICE BUILDING CORRIDORS

General MacALISTER walks out of a door with the sign "Special Operations Administration" on it. He walks heavily in a long corridor. A fat guy, big, limping, pipe smoker. At some point General Bodley comes out of one of the offices and joins him.

INT. NIGHT - COMMUNICATION HALL

They enter a huge communications hall filled with dozens of rows of radio transmission posts as men wearing headsets sit in front of them. Soldiers and officers fuss around among the tables holding lots of papers. MacAlister and Bodley walk through the hall.

MacALISTER
What convinced the old man?

BODLEY
I think it was that missile rocket incident.

MacALISTER
Did he give you authorization in writing?

Bodley looks at MacAlister amused.

MacALISTER (cont'd)
So if we fail...

Beat.

BODLEY
Let's just say that we better not.

EXT. NIGHT - MILITARY BUILDING

A few stories high building that looks like a military fort. Three barb wire fences surround it, watch towers posted in every corner, light beams turn each and every way, soldiers with dogs patrol around the fences. MacAlister and Bodley go out of the building and into an awaiting car.

EXT. NIGHT - DESOLATED ROAD

Car going fast in pouring rain.

INT. NIGHT - CAR

The two men sit in the rear seat of the car.

MacALISTER

Half a ton of gold from the Gestapo's cellars? My god what kind of a thief is he?

BODLEY

He used to work for the Germans in Paris in an organization called Otto along with a bunch of outlaws. Otto is a French organization that the German Gestapo operates to collect the Jewish loot in France and transfer it to Germany. They recruit all sorts of small fry crooks to do their work for them. One day BELVOIR decides to work for himself. He manages to steal half a ton of gold from the main warehouse in Paris and smuggles it into England. Beat. We managed to catch him completely by accident. Mere luck. It was one of those things when a confused worker at the docks checked the wrong box sort of a thing, you know.

MacALISTER

Talented fellow.

BODLEY

Talent is something he doesn't lack. He is what you might call an international adventurer, the charming outlaw that you read about in the papers. The kind women lose their mind from and over.

(CONTINUED)

MacALISTER

Mmmm interesting. I see that you know your man.

BODLEY

I've been analyzing his file since they've arrested him. Six months. He's the best thief in Europe. Just the man I'm looking for.

EXT. NIGHT - DESOLATED ROAD

The car flies on the road in the pouring rain.

EXT. NIGHT - JAIL HOUSE

Pouring rain. The car arrives to the prison's gate. The gate opens and the car proceeds in.

INT. NIGHT - JAIL HOUSE

Bodley & MacAlister walk in a long corridor. A small mouse faced man, meticulously dressed, approaches them.

MURDOCH

I'm warden AUSTIN MURDOCH. I've been expecting you. Please follow me.

The three men walk through a maze of corridors and passages. Finally, they enter a small windowless room with a rectangular table and a few chairs.

MURDOCH (cont'd)

The prisoner will be here shortly.

BODLEY

We will speak to him alone.

The humiliated warden exits. Bodley takes a very thick document file out of a leather brief case. The prisoner walks in. FRANCIS DE BELVOIR is his name and he is known as LE BARON. He is in prison wear. The prisoner is shaved, tanned and his hair is cut and combed carefully. He is in his mid thirties, tall, broad shouldered and handsome. He glares at the two men in front of him and smiles as he sits down.

DE BELVOIR

What a pleasure, distinguished guests from the decent world. I'm honored.

(CONTINUED)

BODLEY
Save it Belvoir.

DE BELVOIR
(With a slight French
accent)
D E - Belvoir for you.

BODLEY
I said Belvoir and I know what I'm
saying. You are noble like I'm the
queen of England, and if your
friends like to call you BARON,
well, we all have to live with our
mistakes.

Bodley leafs though the thick file in front of him.

BODLEY (cont'd)
(As if by the way)
Your trial should be next month.
You are charged with smuggling gold
from France into England, desertion
from the British army and illegal
entry here.

De Belvoir looks around him amused.

DE BELVOIR
Here where?

Bodley ignores the remark.

BODLEY
I would say that all this is enough
to put you away to the end of the
next decade.

DE BELVOIR
(Turns serious)
Who are you and what do you want?

Bodley leans toward him.

BODLEY
Not only I can get you out of this
mess and drop the charges against
you, but I'm willing to pay you two
hundred thousand pounds.

Belvoir looks at him.

BODLEY (cont'd)
I want you to infiltrate France and
carry out a little job for me.

(CONTINUED)

Belvoir keeps looking at him like he said nothing.

BODLEY (cont'd)
I'll pay you fifty thousand pounds
now and the rest when you return.

Belvoir looks at him lengthily.

DE BELVOIR
Who the hell are you?

BODLEY
My name is Bodley, that's all you
need to know.

DE BELVOIR
That's enough. I know who you are
General Bodley.

BODLEY
I've made you an offer.

De Belvoir starts swinging back in his chair. Beat.

DE BELVOIR
What is this job?

Bodley and MacAlister look at each other.

MacALISTER
We'll tell you after you've agreed
to do it.

Belvoir gets up, walks to the door and knocks on it.

MacALISTER (cont'd)
Are you crazy man? Do you want to
rot here in this prison for the
rest of your life?

De Belvoir smiles.

DE BELVOIR
As you can see I'm being well taken
care of. I've got a lot of good
friends here.

MacALISTER
Listen...

DE BELVOIR
No. You listen, you wouldn't have
come all the way from London down
to this hellhole if you had the
people for this job.

(MORE)

(CONTINUED)

DE BELVOIR (cont'd)

I want to know first what is it you want me to do, I want to know details, I want to know where the hell I'm going and I want to know how much of a risk am I taking here. You need ME...

Bodley looks at him indifferently.

INT. NIGHT - PUB

Bodley and MacAlister sit in a corner of the bar drinking whiskey.

MacALISTER

Is he French? He speaks very good English.

BODLEY

Yes, his father was French that called himself Le Baron De Belvoir. He was a very sophisticated thief that specialized in robbing museums and millionaires' estates. His modus operandi was slipping into the house some of his people as workers to gather up all the necessary information for breaking in. (Sarcastically) He married some millionaire's daughter that discovered him while penetration...

MacALISTER

I suppose that Belvoir junior had good schooling.

BODLEY

Yes, he operates the same as his father. Sends in sorts of agents into the place he wants to work on. Francis inherited the real profession and the false title of his father.

MacALISTER

You said something about defection what's that all about?

BODLEY

Yes, strange. He was recruited to the French army that lent him to the British commando.

(MORE)

(CONTINUED)

BODLEY (cont'd)

After putting his life on the line in a few highly sophisticated operations behind German lines, he disappears for a few months and surfaces in Paris working for this Otto organization...The thing with the Gestapo's gold was more amazing than all those commando operations put together. A record breaker. The Germans still don't know what hit them. Luckily the Scotland Yard got him before he could put his hands on the gold.

MacALISTER

And they put him in Dartmoor?

BODLEY

Yes. What amazes me in all this is that in all his years of activity he never carried a gun, never killed anyone and never got caught. Well, until now. They put him in the maximum-security facility they had. Getting away from there is a walk in the park for this man if you ask me.

EXT. NIGHT - STREET

SUBTITLE: 19-20 March

Car goes slowly in a dark mist covered street. The car pulls over by a building with the sign "Marks and Spencer" above the entrance. From the back doors of the car out come TWO MEN followed by Belvoir. They enter the building.

INT. NIGHT - OFFICE

De Belvoir and his escorts enter a very big office furnished heavily. Bodley and MacAlister in uniform lean over a long table covered with maps, plans and drawings. On one of the walls a white blackboard is hanged and a YOUNG OFFICER writes and draws on it diligently as he looks at a piece of paper he has in his hand.

BELVOIR

(Sarcastically)

Well what do you know. The courageous British army has conquered Marks and Spencer.

(CONTINUED)

BODLEY

Yes, Marks and Spencer lent us the building for the duration of the war.

BELVOIR

(Smiles)

Last time I was here there were only bras and knickers.

MacALISTER

(Aggressively)

Well today there's different merchandise here.

Beat.

BODLEY

Let's talk business shall we?

Belvoir takes a seat.

BODLEY (cont'd)

In a few months the allies will land in France and open a new front. That's no secret. We are preparing and so do the Germans. The success of the invasion depends on our intelligence capabilities. We need to know the enemy's plans, how well prepared are they etc. Lately, issued Hitler a new secret weapon, V2 missiles. Beat. I can tell you that it's vital for the sake of the invasion that we discover where does he keep those missiles and that we destroy them. We have a large array of intelligence sources and undergrounds on enemy territory, but it's not enough. We need to break the German communication code and to decipher their radio transmissions.

Bodley stops his flow of speech and looks at Belvoir. Belvoir is focused. His hands crossed.

BODLEY (cont'd)

The communications between Hitler's high command and the senior field headquarters is through encoded radio transmissions.

(MORE)

(CONTINUED)

BODLEY (cont'd)

The transmissions are highly classified and so is their method of encrypting and decrypting. The radio transmissions are encrypted by a special electrical machine. Beat. They call it Enigma.

BELVOIR

Enigma? The Greek word for mystery.

BODLEY

Yes mystery. Mystery for us all. For as long as five years the best code scientists have tried to decipher the Enigma code. We failed all along the line. I won't be exaggerating if I'll say that the Enigma is the best kept secret in Germany today.

Bodley turns over to the young officer and knods at him. The young officer points at the board with a long thin stick. On the board a sketch is drawn of some kind of an old typing machine. It's got keyboard like in any typing machine but underneath it there is a great number of round sockets which plugs are stuck inside them connected by wires. From the top part of the machine three gagged disks stick out.

YOUNG OFFICER

We have here a schematic sketch of the Enigma. It's based on different sources and we assume that it's reasonably accurate. As you can see, it looks like a typewriter. And it does by its size.

BELVOIR

How does it work?

YOUNG OFFICER

Well, Inside the machine there's a mechanism that scrambles the message by attaching each and every letter on the keyboard to a different letter actually typed. The operator types in the message ordinarily, but the message itself comes out...

BELVOIR

As a meaningless pile of letters.

(CONTINUED)

YOUNG OFFICER

And so it is transmitted. Beat.
What the receiver needs to do is to
feed the scrambled message to a
sister-machine, and the original
message appears back again.

BELVOIR

Simple enough.

MacALISTER

Simple? It takes us three months of
mathematical calculations to find
all the possible combinations of
this machine in order to understand
ONE single transmission. Beat. The
German army randomly changes the
code of letters every other day and
every army command, land, navy, air
force uses a different set of
encoding! The simple encrypting
system of this machine is simply
unbreakable.

Beat.

BODLEY

(As he turns his look to
Belvoir)

Unless...

Beat.

BELVOIR

Unless what?

BODLEY

Unless someone volunteers to get
out to France and steal an Enigma
machine.

Belvoir freezes. Beat. He takes out a long thin cigarette
from his jacket pocket. He gets up and starts pacing around,
as he smells the cigarette, looks at it, runs it between his
fingers. Finally he lights it on with an expensive looking
lighter lying on the table and sits down again.

BELVOIR

It's a very risky job.

BODLEY

suicidal.

(CONTINUED)

BELVOIR

Give me one good reason why should
I risk my life like that?

BODLEY

Well, Your freedom for one thing.
You don't want to spend the next
ten years in jail and you know it.
If you accept my offer you go out a
free man with the gold and the
defection indictment abolished on
the spot. Who knows (he grins)
maybe you'll even win a medal for
this. The second reason is money.
We both know how much you love
money Belvoir. Two hundred thousand
pounds is a considerable sum, and
you won't have to rob a bank for a
change.

BELVOIR

(Smiles)

And there's a third reason?

BODLEY

Yes. Third reason, the adventure
Belvoir. The thrill, the
excitement, the challenge.

Belvoir doesn't react. Bodley leans forward towards Belvoir.

BODLEY (cont'd)

The Gestapo and the German police
have turned every stone looking for
you. They want your head so bad
they could taste it. Look me in the
eye and tell me you wouldn't want
to stick it to them once more.
Beat. You remember the Paterlaly
affair in 1939? When you broke into
the chief of police's apartment for
three nights in a row? We both know
that you didn't do it for the money
and jewelry. Those you took in the
first night. You did it for the
risk, the challenge, the adventure,
in the spirit of the Baron legend.
Beat. I'm offering the Baron for
the first time a real peril in
which you'll have to gamble with
your life. And you are going to
love it (with sarcasm) Le Baron
Francis De Belvoir.

An almost invisible smile appears on Belvoir's face.

(CONTINUED)

BELVOIR

How many Enigma machines are there in France?

BODLEY

Twenty seven, all synchronized to receive transmissions from Hitler's high command headquarters. We've managed to put our hands on a top-secret report specifying the names and locations of the units that are issued with an Enigma machine.

BELVOIR

Let me see.

MacAlister looks at Bodley. Bodley hesitates. Finally he takes out from his briefcase a piece of paper and hands it to Belvoir who examines the it.

BELVOIR (cont'd)

And you want me to get one of these?

BODLEY

No, to get is not enough. Once the Germans find out that one of their machines is gone, they would stop using the Enigma. No, we want you to steal the Enigma and blow up the building or the facility where it is held so that the Krauts won't notice that something was taken from them.

MacALISTER

We will cover the operation as an attack of the French resistance. You'll have a French freedom fighters unit under your command for this operation.

Belvoir looks at the generals. Beat.

BELVOIR

Three conditions. It's going to cost you four hundred thousand pounds not two.

BODLEY

Three hundred and not a penny more.

BELVOIR

I want half now cash and half when I get back.

(CONTINUED)

BODLEY

You'll get a hundred thousand now
and the rest when you get back with
the Enigma.

Belvoir nods his head.

BELVOIR

Agreed. However, I want a week's
vacation. No surveillance, no tails
and no games.

Bodley tries to object and to say something but Belvoir
raises his hand in a decisive motion, silencing him.

BELVOIR (cont'd)

Sorry general, this is non-
negotiable. You better send someone
for the money.

BODLEY

I can't let you go man, it's
insane. How would I know you
wouldn't disappear with the money?
You are a part of a top-secret
operation...What do you need a
vacation for, for pit sake?

BELVOIR

(sarcastically, As he puts
on his coat)

I always take my annual vacation
around this time of year general.

EXT. NIGHT - STREET

Belvoir goes out of the building. In his hand he holds a
swollen little leather bag. Just before he gets into the car
he turns around to Bodley.

BELVOIR

why me general? You have your own
people that you train for these
sorts of things.

BODLEY

You had a lifetime of training
Belvoir. A man that stole from the
gestapo can steal anything.

Belvoir gets into the car and the car drives off.

INT. DAY - CANARIS'S OFFICE (GERMANY)

The office is big and styled according to the time. Colonel Rudolf Von Beck, dressed in German uniform stands in front of Admiral Canaris that hands him a thin blue paper crowned with two red diagonal stripes.

CANARIS

This came tonight from London.

VON BECK

(Reads out loud)

"In a secret rendezvous at the special operations headquarters in Baker Street, drawings and plans of the Enigma were checked. During the meeting the locations of 27 Enigma machines in France were discussed. Four men took place in the occasion, amongst was the head of the special operations administration. End."

Von Beck looks at Canaris. Canaris, a small man with balding white hair, wears a frameless eyeglass, Has an aristocratic appearance. He sits down in an armchair.

VON BECK (cont'd)

The head of special operations is responsible for all resistance activities in France.

CANARIS

The meaning of this telegram is that they want to get a hold of the Enigma. And I want you to protect it Rudolf.

EXT. DAY - STREETS (ENGLAND)

Belvoir walks in the street dressed in a noticeable scarf, coat and hat. TWO MEN in long trench coats follow him. He gets into a taxicab. The followers signal two parked cars to follow the cab. The two undercover police cars start following the cab. They all go through a few blocks. At some point the cab pulls over. A MAN DRESSED LIKE BELVOIR comes out and the cab pulls away. One of the surveilling cars stops and TWO MEN come out of it. The other car continues to follow the cab. The man dressed like Belvoir goes into a coffee shop. The two men are after him. He sits down, takes his hat off and pulls out a cigarette smiling at them.

CUT TO:

INT. DAY - CAB

Belvoir's in the drivers' seat driving the cab.

EXT. DAY - STREETS

The other surveillance car follows Belvoir's cab. Belvoir's cab pulls over by a subway station. Belvoir comes out dressed the SAME as before and starts walking the street. TWO MEN come out of the surveillance car and follow Belvoir. At some point Belvoir turns into a dead end alley. The only window in the alley opens up on the third floor of one of the buildings and a small pulley crane is hanged out from it. A cable is thrown down to Belvoir. He grabs a hold of the cable and the crane pulls him up into the open window. Belvoir gets in and the window closes just as the two followers enter the alley. They stop in wonder.

CUT TO:

INT. DAY - RESTAURANT KITCHEN

Belvoir is brought a new set of clothes and a small swollen black leather bag by the KITCHEN WORKERS. He changes hat, scarf and coat and takes the bag. The workers wish him luck warmly. Belvoir goes out the back door.

EXT. DAY - STREETS

The remaining two MEN in the surveillance car notice him on the rear view mirror as he crosses the street. They come out of the car and start following him by foot. Belvoir enters a subway station. They're after him.

INT. DAY - SUBWAY STATION

A train is slowing down to a halt as Belvoir reaches the dock. The train stops so a coach filled with MEN DRESSED EXACTLY LIKE BELVOIR and have similar bags is stopped right in front of him. The doors open and all the Belvoirs' look alike come pouring out changing his hat and taking his scarf and coat with them on their way. They scatter all over the station. The surveillants look around overwhelmed. Finally they spot Belvoir on the train as the doors close, smiling at them. The train takes off. They get upset.

CUT TO:

EXT. DAY - STREET

Belvoir surfaces out of a subway train station and walks the street. At some point he enters a small alley and into a small shabby store. An old faded sign over the door says "KAKOYANIS PRINTING HOUSE".

INT. DAY - OLD PRINTING HOUSE

The owner's name is DIMITRI KAKOYANIS. A fat balding man in a wrinkled pants and a filthy apron that used to be blue. The place is a mess. He sits behind one of the tables, setting up lead letters in a wooden frame. An old turntable plays GREEK TUNES in the background. Belvoir walks in and Kakoyanis lifts up his head and looks at Belvoir suspiciously.

KAKOYANIS

(Growls)

What do you want?

BELVOIR

A friend sent me. Alexander. He said to tell you that Maria has come back.

Kakoyanis pauses for a second and then locks the front door. He walks to the corner of the room and goes through a curtain. Belvoir follows him.

INT. DAY - ROOM

The room is dark. Kakoyanis turns on two powerful focused lights. This room is much bigger than the last. It's a forger's room and equipped accordingly. Next to the wall stands a wooden chair with a height mechanism and the wall is covered with a clean white sheet. Two big cameras on thin tripods are aimed at the wall.

KAKOYANIS

What do you need?

BELVOIR

I need a few sets of papers and certificates. Most of them French. I will have to appear differently in every mug shot. I have with me everything I need...

He takes out from the leather bag all sorts of false beards, mustaches and spectacles.

(CONTINUED)

BELVOIR (cont'd)

So we can do everything here. Then you will fill out all the details in the different documents according to my instructions except for the names. I will fill them out myself. In some of the papers you will leave empty pages and you will give me the right pens and ink so I could fill them out according to my needs later. I want all the papers today even if it takes you all night. I will stay here with you and you will not be allowed to leave the place until you are done.

Kakoyanis looks at Belvoir stunned.

KAKOYANIS

It's impossible, I got other jobs, customers could come in...

He quiets down as a big bundle of money bills is thrown on the table by Belvoir.

BELVOIR

This, I believe, can make-up for the inconvenience.

Belvoir starts to take out bundles of money from every pocket available in his cloths and puts them on the table.

BELVOIR (cont'd)

I will pay you a thousand pounds for each set of papers. I will give you another thousand for each set in half torn bills for keeping your mouth shut. The other half you will get in a few weeks.

He throws down on the table a few bundles of half torn money notes. Kakoyanis looks at Belvoir with desirous eyes.

MONTAGE

Kakoyanis photographs Belvoir (we don't see Belvoirs' face).

Kakoyanis perseveres on his precise, meticulous, painstaking work. He puts a watchmakers' lens on his eye, writes, glues, cuts, etc.

Belvoir looks at the negatives in front of the light before burning them. Belvoir watches Kakoyanis closely.

(CONTINUED)

Kakoyanis hands Belvoir the papers he's finished making and Belvoir adds writing on them.

Belvoir bags every set of cloths, make-up, props and papers into a different bag and packs it up.

INT. NIGHT - COFFEE SHOP IN A TRAIN STATION

Belvoir sits drinking coffee with a big bundle lying on the floor next to him. In front of him appears a man about 65 years old, dressed in a dark blue sports jacket with bolted silver buttons, white shirt and a dandified scarf. He looks very sharp. In his jacket fly pinned a golden British Airways pin. His name is MORTIMER.

BELVOIR

You vintage with time Mortimer. The white hair on your temples gives you a distinguished look I must say. One might mistake you for an honest man.

Mortimer laughs.

MORTIMER

You look not too bad yourself Baron.

BELVOIR

(As he puts the bundle on the table)

This bag must reach Lisbon tomorrow. Are you on the flight?

MORTIMER

No but I can arrange to be on it if it's important.

BELVOIR

It's important.

Belvoir takes out of his inside pocket an envelope. On it there's a phone number.

BELVOIR (cont'd)

When you land call this number. The man that answers you speaks fluent English. Tell him you have something from me. He'll come to meet you right away.

(MORE)

(CONTINUED)

BELVOIR (cont'd)

Tell him to transfer the packages to France to the addresses written on each package wrapping paper, with the first train that goes through Spain. All packages must reach their destinations within five days at the most.

Belvoir takes out an envelope and hands it to Mortimer.

BELVOIR (cont'd)

And this is my humble contribution for your favorite diet. Champagne and Caviar if I'm not mistaken?

EXT. DAY - PARK (GERMANY)

Von Beck exits a military Horch car. SCHNEIDER, Von Beck's chauffeur, a short, fat, simple and vivid man, closes the door behind him. In front of the Horch a gray Mercedes is parked as its CHAUFFEUR cleans the front window. Von Beck walks deep into the park. Admiral Canaris in civilian cloths, strolls contemplatively with a big Dane dog. TWO OFFICERS walk behind him. One holds a briefcase, the other is armed. Von Beck joins Admiral Canaris. Canaris takes out from his inside pocket blue paper crossed with red lines.

VON BECK

Another message from London?

Canaris hands him the paper.

VON BECK (cont'd)

(Out loud quietly)

"A secret agent of the special operations administration will be landing in the night of the 27th of March presumably in connection to the Enigma operation". That means tonight.

He returns the paper to Canaris.

CANARIS

I think you will have to go to Paris Rudolf, we must stop this gentleman no matter what.

VON BECK

Yes sir. But the army uses the Enigma machines why can't the army guard them? Why us? The German intelligence?

(CONTINUED)

CANARIS

The army indeed guards those machines but somehow I don't think that's going to be enough. The British are not stupid and they probably took it under consideration. Also...

Canaris stops and turn to Von Beck. Beat.

CANARIS (cont'd)

There's another reason. I called you here so I could talk to you without Himmler listening through the microphones he planted in my office.

He starts walking again.

CANARIS (cont'd)

You remember what you said in our last visit to Hitler's headquarters? You said: "This man is insane"

Von Beck nods.

VON BECK

That man holds Germany's fate in his hands.

Canaris stops and turns to Von Beck.

CANARIS

(With shaken voice)

Not for long Rudolf. Know that there is a group of officers that think like you and me. Officers who want to stop this manic war.

Von Beck is speechless but fast enough snaps out of his shock.

CANARIS (cont'd)

Can we trust on you Rudolf?

VON BECK

Yes sir. I'm with you. All the way.

CANARIS

Good.

They return to their stroll. Canaris takes out a piece of paper from one of his guards caring his brief case and hands it to Von Beck.

(CONTINUED)

CANARIS (cont'd)

There are 27 Enigma machines in
military use listed in France.
Beat. In fact there are 28.

Von Beck looks surprised.

CANARIS (cont'd)

I've decided to establish a direct,
silent communication system for our
plans. Beat. Our Enigma is in our
unofficial headquarters in Paris.
Not in hotel Lutetia where all our
offices, but on the second floor of
the Otto organization building in
Boulogne square. You will operate
from that building, the Otto
building. From there you will watch
the Enigma...all 28 of them.

EXT. NIGHT - RUNWAY (ENGLAND)

A Haliphax type bomber lifts off.

INT. NIGHT - INSIDE THE BOMBER

SUBTITLE: Night of the 27-28 March

It's pretty dim. Belvoir dressed in black, wrapped in a crude
wool blanket, leans crested against the plains' sidewall. His
gaze is focused and frozen. Suddenly a red light flashes out
of an unclear place. One of the PILOTS, appears from the
cockpit's direction and opens up the metal cover of the
bombing opening. He taps lightly on Belvoirs' shoulder.

PILOT

(Shouting)

That's it. You jump now. Good luck.
How is it you French guys say?
Merde.

The red light changes to green. Belvoir jumps into the dark
abyss.

EXT. NIGHT - OPEN FIELD (FRANCE)

It's almost midnight by GASTON AYMARD's watch. He looks at it
as he lies on the ground in the dark wearing peasant cloths,
ski hat and sucks nervously on a quenched pipe. He is a big
guy but quick on his feet. Lying at some distance away from
him are another THREE MEN scattered in the field.

(CONTINUED)

The growling engines of an airplane are heard and Gaston's friends light up flashlights installed inside long tin cans. A bird's eye look shows that the flashlights create a triangle shape. A single parachute is seen on a full moon background. Belvoir lands on the ground. Aymard and his friends pounce at Belvoir. The three men help Belvoir take off his parachute and disappear in the dark taking it with them. Aymard and Belvoir walk into the woods and squat down. Aymard opens up the bag that he had with him and takes out some papers.

AYMARD

(Whispers)

These are your papers. This is your train ticket to Paris. It's a round ticket half used. You are visiting your sick godmother Lillean Charpentier in Libourne. She will confirm your story. And here (he goes through his pockets and takes out an elongated wallet) are two thousand franks. This ought to be enough until you hook up with our people in Paris. They will recognize you by this scarf. Your name is Jean-Marie Langeais.

He takes out a red scarf and gives it to Belvoir. Aymard gets up.

AYMARD (cont'd)

In this bag there are some cloths. Leave your cloths here I will get rid of them for you. (He points to a certain direction) Start walking to this direction until you see the first houses of Saint Emilion. There's a...

Belvoir looks at him, doesn't understand.

BELVOIR

Wait wait What is this? What's going on? You mean that I'm supposed to find my way on my own?

Aymard shrugs.

AYMARD

Yes. I don't have any choice. I can't send my people with you. It's too risky.

(CONTINUED)

BELVOIR

What? Are you kidding me? My whole mission could fail because of that.

Aymard squats again next to Belvoir that gets dressed in the mean time.

AYMARD

Look I can't take any chances. I think I have a mole in my organization. Beat. In the last three weeks every single operation I tried to carry out failed. The whole network is collapsing. My people are being arrested one after another. I reported about this to London but they insisted that I meet you here today anyway. Beat. I'm sorry but you are on your own.

Belvoir looks at him. Takes his things and disappears in a flash in the dark among the trees.

INT. NIGHT - BEDROOM

Gaston Aymard and his wife HELEN are in bed asleep. Suddenly a brake squeal is heard. Aymard and his Wife jump up from bed in panic. Aymard grabs some cloths and a weapon lying on a chair next to his bed and runs out of the room. His Wife naked, astonishingly beautiful, looks at him petrified and shocked. Aymard runs into the kitchen and lopes to the back door of the house.

EXT. NIGHT - AYMARD'S FARM

Aymard goes out of the door. Ten car lights turn on to his face. Blinded he stops and shades his eyes.

INT. NIGHT - TORTURE BASEMENT

Aymard is pushed under a shower of kicks and beatings into a dark torture basement. In the corner of the room stands a bathtub filled with water and two thick wires hanging out of it. In the center stands a table with a series of sharp shiny steel instruments on it. Some GESTAPO MEN drag out a torn up body. It's possible to understand that he's one of the men who met Belvoir the night he landed. Two men enter the room. One is a big man, totally BALD, including eyebrows and eye lashes. He looks spine chilling and gives the sensation that he's the devil himself. The other is HERVE ROYAN, another guy that met Belvoir upon landing. Aymard looks at Herve Royan.

(CONTINUED)

AYMARD
(Sarcastically)
Herve Royan. My faithful second-in-command.

Royan speaks in a sarcastic telling-off tone.

ROYAN
You know its all your fault don't you Gaston? You see, if only you would have said to your second-in-command, retired actually, all about the agent that landed from London, we wouldn't have touched your organization. Not yet anyway. You gave us good information unknowingly. This time you kept your secrets all to yourself and we need those secrets more then we need your group of terrorists. Beat. Now you talk to me.

Aymard doesn't talk. Royan's voice becomes threatening.

ROYAN (cont'd)
I repeat. Who is the man from London, why is he here, what name does he use, who are his contacts?

He gets his face close upto a few millimeters from Aymard's face.

ROYAN (cont'd)
Don't make us kill our friends just because you are stupid.

Aymard spits in Royan's face. At this instant everybody in the room jumps on Aymard. Like they were expecting a signal to start a race. FIVE MEN. They beat Aymard like there's no tomorrow. They give it everything they've got. They beat him for a good long while. All this time the bald man stands aside doesn't move. Finally the beating stops. Aymard is a bleeding lump of meat. The bald guy approaches and leans down at him.

BALD GUY
Your friends tell me that you are a man with great courage monsieur Aymard and that it would be difficult for me to make you talk. Well for me that's good news. Beat. I would like to fill you in as they say. First, I will put your head into the water (he looks at the bathtub) until you almost drown.

(MORE)

(CONTINUED)

BALD GUY (cont'd)

Then I will caress your wet head with some electricity after which I will pull away your fingernails and maybe break those bones you still got left. Finally I'll use a personal favorite tool of mine. A blowtorch. Now, do me a favor and don't die before I finish all that. I still have one more surprise for you.

He smiles as he clenches Aymard's clothes.

DISSOLVE TO:

SAME

Aymard lies on the floor. It's very hard to recognize him.

BALD GUY

Now, after you've been a good boy staying with me all along the way and didn't talk, it's time for my special surprise I told you about monsieur Aymard.

He signals one of the guards. A second later hysterical screams are heard as Aymard's wife is pushed into the room. One of the guards is holding her by her hair and she is totally hysterical.

BALD GUY (cont'd)

Your wife is my surprise monsieur Aymard. I think that we know each other well enough by now for you to believe me when I say that I'm not going to spare her. Right?

C.U. Aymard.

EXT. DAY - AUSTERLITZ TRAIN STATION

A train is slowing down to a halt. Just before the train stops enter from every possible direction dozens of MEN. All in some variation of black leather coats. They mount the train.

MONTAGE

The men go around searching and asking PASSENGERS if they saw a young man, dark hair, gray eyes, in a blue wool suit, top black coat and a red scarf. He answers to the name of Jean-Marie Langeais.

EXT. DAY - ORLEANS TRAIN STATION

SUBTITLE: 28 March 1944

The station is crowded. Belvoir gets off the train dressed differently than as described previously (no red scarf etc.).

EXT. DAY - RURAL STREET/FARM HOUSE

Belvoir enters a farmhouse yard. He knocks on the door. The door opens by a short, chubby, very lively and warm-hearted WOMAN in her fifties, welcomes him with a twittering voice.

WOMAN

Ah monsieur Le Baron. How good to see you again. You look extraordinary. Come in come in. Philippe is not home he went to the neighboring villages.

BELVOIR

Still black marketing is he?

WOMAN

Just your basic products you know. Flower, meat, butter...you know how it is nowadays. Beat. Your package has arrived yesterday from Lisbon but first let me get you a r e a l cop of coffee.

INT. DAY - FARM HOUSE, BATHROOM

Belvoir enters the bathroom takes out of the package a mustache, a beard and a hair dye. He looks in the mirror and starts making himself up.

EXT. NIGHT - TRAIN STATION

A big clock on the station wall shows 8:30. The station is packed with people. Belvoir gets off the train. He's got blond hair, short beard and thick mustache. He is dressed with shabby peasant cloths. He turns to the exit. Suddenly, a German officer on his way out stumbles him accidentally.

(CONTINUED)

Belvoir sees only the back of the soldier who rushes out to a military Panhard car. It is Rudolf Von Beck.

EXT. NIGHT - STREETS OF PARIS

The military Panhard travels in the streets of Paris. Von Beck looks out the window enchanted. The coffee shops are crowded and the theater signs are on. Von Beck smiles as he sees the big wooden boxes covered with canvas with seats on them, towed by bicycles used as taxicabs. The car passes well-known Paris sights. Huge swastika flags are waving on the Arc de Triomphe and on the porches of the historical monuments of Paris. He quenches his eyes.

EXT. NIGHT - HOTEL

The car enters the front yard of a tall white hotel building.

INT. NIGHT - HOTEL LOBBY

Von Beck and his DRIVER (not Schneider) enter the hotel's lavished lobby.

INT. NIGHT - HOTEL SUITE

Von Beck and his driver enter Von Beck's suite. It is very luxurious. The driver puts down Von Beck's suitcases.

DRIVER

Do you need anything else herr oberst?

Von Beck is on his way to the porch.

VON BECK

No. You can go.

The driver clicks his heels and exits. Von Beck goes out to the porch, lights up a cigarette and leans on the banister. The suite is over looking beautiful Parisian landscape. Suddenly a knock on the door is heard.

VON BECK (cont'd)

Come in.

A baby faced young officer in his twenties, breathing heavily, holding a briefcase enters. BRANDNER is his name. He clicks his heels and salutes the official Nazi salute.

(CONTINUED)

BRANDNER

Captain Brandner, Abwehr branch in Paris, at your command, herr oberst.

Von Beck ignores the solute and sinks into one of the armchairs in the room, keeps smoking his cigarette.

BRANDNER (cont'd)

Sir, I've been assigned to be your assistant in Paris. I've cleared a few offices in the Otto organization building and recruited staff. Beat. We are ready for the operation (He says vigorously).

Von Beck takes another drag off his cigarette and checks out Brandner. Brandner's taut attention loosens down. He opens up his briefcase and takes out a piece of paper.

BRANDNER (cont'd)

This is a report from the Gestapo and S.D. We got it tonight.

Von Beck reads and blurts out a contempt cry.

VON BECK

Those idiots, those imbeciles, stupid incompetents. Ambushing Austerlitz station! What the hell were they thinking? They don't know whom they are dealing with? The British are not stupid. They won't send here some amateur. Those maniacs from the Gestapo and S.D. should have waited until this agent would meet his contact people and then follow him. Quietly. Not storm in like a herd of bulls. This man will not sit around and wait for them to get him.

Von Beck paces around angrily.

VON BECK (cont'd)

(In one breath)

I want a staff meeting tomorrow first thing in the morning. I want people from the Abwehr, people from the Paris police, people from the Paris military high command, I want an emergency headquarters meetings every day and a general updates twice a day. Beat.

(MORE)

(CONTINUED)

VON BECK (cont'd)
We've got to synchronize all this
bunch of amateurs.

Brandner writes down things. Von Beck takes off his shirt and goes into the bathroom.

BRANDNER
Do you want me also to invite the
Gestapo, the S.S. and S.D.?

VON BECK
(As he slams the bathroom
door hard so his answer
is hardly heard)
Yes.

INT. DAY - TORTURE BASEMENT

SUBTITLE: 29 March - 4 April

Herve Royan and some other PEOPLE enter the room. One of the people holds a plate with hot soup. Herve Royan takes the plate and approaches Gaston Aymard that lies on the floor, dying slowly. He feeds him a spoon or two.

ROYAN
(Whispers in a telling-off
tone)
You know Gaston, your friend wasn't
on the train at Austerlitz.

It takes Aymard a few long seconds to get what Royan had just told him. He tries to pick his head up.

AYMARD
I've told you the truth. You've got
to believe me.

ROYAN
And indeed I do. But I think you
haven't told me the whole truth
though. And it could have grave
results for your beautiful young
wife.

Aymard looks at him helpless.

ROYAN (cont'd)
We both know the way the resistance
works. I know there's an
alternative meeting place in case
there's a problem with the
rendezvous in Austerlitz.

(CONTINUED)

Aymard shakes his head desperately and helplessly.

AYMARD

No, no, there's noth...

ROYAN

Come now, I don't have all day for you. If you don't tell me right now where does this man is suppose to meet his contact people I'll kill Helen myself, personally.

AYMARD

In a week...Cafe des Minettes... Pigalle square...four thirty afternoon. The man will carry the newspaper "Everywhere". Password, "Voltaire".

ROYAN

Well done Gaston.

Royan starts getting up and Aymard grabs his sleeve.

AYMARD

I...I don't want to live anymore.

ROYAN

It will be ok Gaston.

Royan gets up looks at Aymard then looks at one of the GUARDS. The guard nods in understanding.

EXT. DAY - STREET

A packed coffee shop with a glass window. The sign above says "Cafe des Minettes".

INT. DAY - COFFEE SHOP

SIX GESTAPO MEN in civilian clothes sit in the shop. Two by the entrance, two by the back door, one by the toilet entrance and one sits by the bar chatting with a hooker.

EXT. DAY - STREET

Outside the cafe across the street, TWO MEN walk slowly strolling like keeping a distance from each other, closing distance to the cafe. One with a beret hat by the name of SANTINI and the other holds a neatly folded newspaper which says "EVERYWHERE" on the cover. Santini checks out the surroundings.

(CONTINUED)

A black haired HOOKER walks around casually near the coffee shop. Santini slips quietly into a building entrance, and lights up a cigarette. His friend sees the cigarette lit and crosses the street to the cafe. He enters calmly to the coffee shop.

INT. DAY - COFFEE SHOP

The man sits down by a table close to the entrance, orders some coffee and lights up a cigarette. The Gestapo agent sitting by the bar flips a couple of coins on the bar and walks out.

EXT. DAY - STREET

He walks away slowly from the coffee shop. Across the street FOUR MEN sitting in a civilian black car see him walk. One of the men sitting in the back seat, KURT LIMMER, fat man, sloppy dressed, has a stupid expression on his face, taps on the shoulder of the AGENT sitting next to the driver.

KURT LIMMER

You are going to the cafe, you sit there for as long as that guy with the paper sits there. If the other guy doesn't show up you arrest this guy with the paper. Got it?

The man sitting by the driver nods his head, checks his gun, puts it in his pants' belt and gets out of the car. He walks into the cafe.

INT. DAY - COFFEE SHOP

The man with the newspaper sitting in the coffee shop looks at his watch nervously somewhat. He opens the paper, reads a few lines, folds it twice and looks at his watch. At exactly five o'clock he puts some coins on the table and gets up to go. Suddenly he hears a voice behind him.

GESTAPO AGENT

Voltaire?

The man with the paper turns around fast. In front of him he sees a man holding an open badge.

AGENT

German police. You are under arrest.

The man with the newspaper looks at the back door. Two agents block it.

(CONTINUED)

He looks at the front door two other agents block that too. He takes a gigantic leap, goes up a few tables and jumps through the coffee shop's front window. He lands on the sidewalk covered with glass shards. He tries to get up. Two or three shots are heard. The young man falls down. Simultaneously three cars arrive from three different directions. Kurt Limmer bends down over the dying man.

KURT LIMMER

Ambulance quick. He's alive. He must talk.

From the dark building entrance across the street, Santini, the man with the beret hat looks at all the happening. He walks away. He goes fast across a few streets and enters a small restaurant with a sign "La Provence" over it. The hooker we saw earlier near "Cafe des Minettes" follows him. She gets closer to the restaurant's front window as the beret man goes in. She sees the man climbing and disappears up a staircase inside the restaurant. She then walks away.

INT. NIGHT - WHOREHOUSE

The hooker goes up a shaky staircase to a red lit corridor. She goes past two or three half naked hookers and reaches a door. She knocks a sequence of four, beat, four knocks. A voice on the other side of the door is heard.

BELVOIR

Come in MADO.

She opens the door and we see Belvoir putting on his shirt.

INT. NIGHT - BAR

The place is packed. The waitresses fuss around the place. Some of the customers try to reach under their skirts. A big red-cheeked man in a white apron roars directions and yapping with the costumers. His name is EMILE.

EMILE

DENISE turn on those lights!
THERESE a bottle of Sancerre!
ANTOINETTE two cognacs for table
three.

Antoinette plows her way toward her boss ignoring his instructions. She reaches him trying to overcome the noise.

ANTOINETTE

Patron, you have a phone call. In the back, second booth. The man says it's urgent as hell.

(CONTINUED)

EMILE
(Upset)
Couldn't you say I'm busy?

Antoinette shrugs. The boss starts going to the back as he wipes his hands with a cloth he holds.

EMILE (cont'd)
Oh Merde.

INT. NIGHT - BACK OF THE RESTAURANT

Emile opens one of the phone booths and bumps into disguised Belvoir that looks at him with a smile and a short quenched cigar stuck in the corner of his mouth.

EMILE
What the h...

BELVOIR
You probably won't know the face
but I believe you'll recognize the
voice.

EMILE
Baron, I'll be damned.

INT. NIGHT - SMALL OFFICE

Belvoir and Emile are in the office. Emile pours drinks.

EMILE
You must be out of your mind. When
did you arrive in Paris?

Belvoir ignores the question.

BELVOIR
Emile you know the restaurants in
the neighborhood right? Do you know
"La Provence" in Lepic Street?

EMILE
Sure. It belongs to ROGER SANTINI.
Why?

BELVOIR
I need to know if he is resistance.

Emile gives one glass to Belvoir and crumples his forehead.

(CONTINUED)

EMILE

Difficult question. I don't know.
Let me see. PIERROT ROSSI, he would
probably know. You'll find him in
"ROYAL CAPUCINES".

BELVOIR

I talked to him, he's not sure
either.

EMILE

Oh! I know. LARUCHE. He would have
to know. He's the headwaiter in
"Mediterranee". You know him? Wait
I'll give him call.

BELVOIR

Don't say too much.

The bar owner picks up the phone, dials a few numbers, waits
a second, says a few words in French and hangs up smiling.

EMILE

He is up to his neck in resistance.

BELVOIR

Thanks Emile.

EMILE

Hey, come on now, don't forget I
started my career with your father
in the Riviera. (As he toasts his
glass) To good times. Baron, do me
a favor, take care of yourself will
you?

INT. NIGHT - TORTURE DUNGEON

Kurt Limmer and his agent walk fast in a long and gloomy
corridor. BRENER, a hort, slim, wrapped in a blood covered
rubber apron man comes towards them.

LIMMER

Well?

BRENER

"La Provance", Montmartre quarter,
Lepic street.

LIMMER

What's with the terrorist?

(CONTINUED)

BRENER
(Shrugs)
Unfortunate working accident.

Limmer and his agent turn back and start walking fast as
Limmer looks at his watch.

LIMMER
(To his agent)
In one hour we raid that
restaurant. Tell the S.D. too and
nothing to Von Beck. Got it?

EXT. NIGHT - STREET

It's pouring rain. Belvoir shades his face with a newspaper,
runs in the street. He reaches "La Provence" restaurant and
goes in.

INT. NIGHT - RESTAURANT

The restaurant is almost empty. Santini sits in one of the
corners. Belvoir approaches him.

BELVOIR
Are you Santini?

Santini nods his head hesitantly. Belvoir shows him the
newspaper he was holding with the name "EVERYWHERE" in front.

BELVOIR (cont'd)
The name "Voltaire" means anything
to you?

Santini looks at him suspiciously.

SANTINI
I don't know what you are talking
about.

BELVOIR
You know damn well.

Without waiting for an answer Belvoir runs up a spiral
staircase. He reaches a dark corridor on the second floor.
Voices come out from behind one of the shut doors. Belvoir
opens it up wide. Around a long table sit FOUR MEN and a
WOMAN. They all turn silent as Belvoir walks in. Santini
appears behind Belvoir sticking a gun to his ribs.

(CONTINUED)

SANTINI

He showed me the newspaper and gave me the password. He knew you meet here.

One of the men gets up.

MAN

(To Santini)

Go see if he is alone.

He takes the gun from Santini and points it to Belvoir. Santini exits.

MAN (cont'd)

I'm listening.

BELVOIR

I landed here from London a week ago. I didn't show up for the first meeting in Austerlitz station. I didn't like the set up there or in "Cafe des Minettes". It felt too messy. As it turned out I was right... Anyway, one of my people was there and followed your man here. I waited for it to get dark and came.

A whisper goes through the table.

MAN

How do I know you are not an undercover German agent? If you are telling the truth then you leave a trail of death all along the way. Aymard, was arrested the night he met you. Our network in the south west of France was wiped out, Austerlitz station was crawling with S.S. and Gestapo and today you probably know what happened in "Cafe des Minettes". They took the man that waited for you there and you can guess what they did to him. If you are who you say you are then you are a very dangerous man.

The woman leans forward casting heavy shadow on her face.

WOMAN

And there's another thing. The man that came from London has got black hair and...

(CONTINUED)

BELVOIR

Should have worn a black coat and a red scarf. That's right...

Belvoir takes off his beard and mustache, dips his fingers in a glass filled with cognac standing on the table and rubs hard one of his side burns. The blond color disappears and the black hair is revealed.

MAN

You can do better than that. You still could be a Gestapo agent that got all that information from our man.

Belvoir leans with both of his hands on the table.

BELVOIR

You need more proof? Fine. I'll tell you something that only the head of the special operations administration in London knows. My name. I'm Le Baron Francis De Belvoir.

The silence remains. They all keep staring at Belvoir indifferently.

BELVOIR (cont'd)

(Angrily)

You keep contact with London don't you? So call them up and verify that with them.

Belvoir starts walking toward the door. No one is trying to stop him.

BELVOIR (cont'd)

I'll come back in twenty-four hours.

Belvoir slams the door as he goes out. He starts going down the stairs when all of the sudden squealing brakes are heard followed by doors slamming, running steps, heavy door knocking and shouting in French and German. Belvoir freezes for a second then bends down, takes off his shoes and leaps back up. He goes up the second and third floor and reaches the top floor. Belvoir turns like a lion in a cage in this small corridor with a few doors, looking for an escape route. Meanwhile the shouting sounds are getting closer and gunshots are added. Belvoir opens up a few doors but the rooms are dark. Finally he looks up and sees a very small skylight. He pulls up a chair from one of the rooms, climbs up and tries to open the small window. He can barely reach the window and the latch is rusty and stuck.

(CONTINUED)

The noises are getting closer and a few machine guns are added as well. Amongst all the noise a German shout is heard.

SHOUT

The roof, check the roof.

In a desperate move Belvoir punches the widows' glass. The glass breaks, the pieces fall down on his head. He grabs the jagged ledge and pushes the window with everything he's got. The window squeaks open finally. Belvoir grabs hold on the windowsills and pulls himself up.

EXT. NIGHT - ROOF

It's raining heavily. Belvoir comes out onto the tile roof. He is without shoes. He climbs up on the steep slant, slides and stumbles on the wet tiles. He reaches the top of the roof and tries to go over to the other side. Suddenly he trips and starts sliding. At the last second his coat gets caught on a rusty old drainpipe. Hanging down in mid air he grabs the drainpipe with his right arm. He looks down at the street dozens of feet below. He starts moving his, now bloody, hands along the drainpipe slowly progressing toward the corner of the roof. He grunts with pain. Reaching the end of the building, he sees a porch of a near by building some 8 feet below. He lets go of the drainpipe and lands there. He runs to the corner of the building. Away and below him is the flat rooftop of the next building. He climbs the banister of the porch as shouts of the chasers are heard followed by a machine gun shots. The bullets whistle all around him and hit the wall above his head. In an attempt to jump he suddenly twists with pain and grabs his thigh. He looks and sees blood. Barely moving he manages to jump to the next rooftop and disappears in the darkness as the chasers get close.

INT. NIGHT - MADO'S APARTMENT

We see an apartment door from the inside. A knock on the door is heard. Mado enters the frame and opens the door. Belvoir collapses in.

EXT. NIGHT - STREET

SUBTITLE: Night 4-5 April

Hotchkiss car stops in front of hotel Meurice in Concorde square. The building is decorated with huge Nazi flags. Kurt Limmer gets out of the car. He passes the Wehrmacht sentries and into the building.

INT. NIGHT - HOTEL

A young officer leads Limmer to a big fancy office. A tall, slim, graying general by the name of HORST WULFF gets up from behind a desk. He coldly looks at Limmer.

WULFF

I've called you here so you could explain your foul actions today.

LIMMER

Foul actions?

A voice is heard behind Limmer suddenly.

VON BECK

Criminal to be exact.

Limmer turns around surprised. He sees Von Beck leaning on his fists on a long conference table.

LIMMER

Criminal? You call defending the Reich against terrorists, criminal?

Limmer approaches Von Beck slowly waiving his finger at his face.

LIMMER (cont'd)

Let me give you a little advice, don't call the Gestapo's work criminal.

VON BECK

I said criminal and I meant it. An enemy agent wants to put his hands on the most kept secret in Germany and instead of helping us catch him you go slaughtering people all over Paris. This is sabotage and that's exactly what I wrote in my report.

Limmer loses his aggressiveness.

LIMMER

Report? What report?

Wulff picks up a few papers from his desk.

WULFF

Report for the head of the Abwehr with copies for the high command and for Himmler, your direct superior.

(MORE)

(CONTINUED)

WULFF (cont'd)

And if it's any interest to you I authorized and put my initials on every single page of this report.

LIMMER

(Caving fast)

Wait, you don't have any authority over me...I'm not under your command...My instructions were...

VON BECK

Your instructions were to cooperate in this operation. Instead, your over inflated ego cut off the only link that could lead us to the British agent.

LIMMER

Wait wait let's not lose our heads here. Look, don't send any report yet, let's try working together.

The phone rings twice on wulffs' desk. He picks up, listens and hands it to Limmer.

LIMMER (cont'd)

Limmer.

Limmer listens for a long moment and a smile spreads on his sweaty face. Finally he slams down the phone.

LIMMER (cont'd)

You can send your stupid report. While you are sitting on your asses I get results. One of the terrorists we apprehended today just gave us the name of the British agent. It's a French outlaw that we know very well. He calls himself Francis De Belvoir.

Limmer goes to the door and stops by Von Beck.

LIMMER (cont'd)

One day we'll settle our score Herr Oberst.

Von Beck doesn't mind him. He picks up the phone and dials.

VON BECK

Brandner? Call all the French administration bureaus. I want you to get me everything they have on a man by the name of Francis De Belvoir.

EXT/INT. NIGHT - STREETS

Von Beck's car goes through the streets of Paris.

MONTAGE

Short quick shots of frantic Von Beck looking out from the car searching like crazy for someone that eludes him. All shots are shot by hand-held camera. Lots of swishes, lots of pedestrians close-up reactions looking right at camera.

INT. NIGHT - VON BECK'S OFFICE

The office is dark. Von Beck turns on a reading lamp. He puts down a cognac glass, unbuttons his uniform and throws on the table a very thick file. The file drops with a big bang sound on the desk. On the file it says in big red letters - "FRANCIS DE BELVOIR" ALIAS "LE BARON".

MONTAGE

Von Beck fascinated by what he reads.

V.O. VON BECK

Only little information is available...Fled Paris to the Far East...Was seen in Saigon, Macao and Hong Kong...Fled to Bangkok and Rangoon under the cover of a Buddhist priests convoy...

CUT TO:

FAST MONTAGE

INT. NIGHT - RESTAURANT

German soldiers break into a room. A few criminal looking MEN shrouded with cigar smoke sit around a table piled up with loads of cash. The German soldiers search the place violently. They don't care about the money.

V.O. VON BECK

Was chased by Shinto hermits from Mandalay to India after stealing 2 million dollars worth of their ritual artifacts...1932 Escaped to Beirut...

CUT TO:

INT. NIGHT - WHORE HOUSE

German soldiers break into a whorehouse. They search the place violently. They open doors and interrupt whores and clients in bed.

V.O. VON BECK
Infiltrated Ethiopia, Congo,
Algeria, Tangier...1935, Operated a
small fleet of smuggling ships...

CUT TO:

INT. NIGHT - NIGHTCLUB

German soldiers break into a sleazy nightclub. The customers and the strippers in the joint scream and run in panic. The German soldiers search the place violently. Von Beck enters the place.

V.O. VON BECK
A true legened in the french
underworld...Wanted in as many as
twenty countries...Slippery as an
eel.

A SOLDIER approaches him.

SOLDIER
Nothing.

C.U. Von Beck.

INT. NIGHT - MADO'S BROTHEL BEDROOM (DIFFERENT THEN THE ONE THE GERMANS JUST RAIDED)

Belvoir and Mado sleep. Perpetual knocks on the door are heard. Quiet but persistent. Belvoir awakes at once but twists with pain. Mado wakes up right after him. He signals for quiet with his finger. Belvoir walks to the door, listens for a few seconds and signals Mado.

MADO
Who is it?

LAGACHE
Mado? Le Baron, is he here? It's me
LAGACHE.

Belvoir opens up the door just a crack. He sees Lagache and opens the door just wide enough for him to enter. Lagache short, face of a frightened mouse, totally bald.

(CONTINUED)

LAGACHE (cont'd)

You are really in Paris ah? (As he sees Belvoir's hand in bandage) You hurt?

BELVOIR

What are you doing here?

LAGACHE

Le Baron, you have to get out of here. The Gestapo and the Abwehr are looking after you all over town. They are raiding all your usual places. Me and some other guys are just one step ahead of them.

BELVOIR

Where can I go?

LAGACHE

LOUISON's. They just left the place fifteen minutes ago and I don't think they'll be back today.

Belvoir stands by the door looks at Mado. Reverse shot - Mado looks at Belvoir.

CUT TO:

SAME

The door from the inside where Belvoir just stood (He is not there anymore). Hard knocking are heard followed by an aggressive voice.

VOICE

Open up. Gestapo.

INT. NIGHT - NIGHTCLUB

SUBTITLE: 20-25 April

Black. A spotlight is turned-on on a drag queen. He starts singing in French. The lights are turned on and a flamboyant, provocative drag show starts. It's a very fancy nightclub. The place is packed with German soldiers and elegant civilians. In a dark corner stands Belvoir. A waiter passes by him. Belvoir pulls him close and whispers to him.

BELVOIR

Call Louizon.

(CONTINUED)

The waiter calls Louizon. Louizon arrives as one of the drags preforming, dressed in a feather costume. He smiles at Belvoir as he pushes him into a dark corridor.

LOUIZON

Are you crazy? If someone sees you I can kiss my feathers goodbye... not to mention my ass...Beat. It's almost eleven, you slept all day.

BELVOIR

Did you manage to contact BRUNO?

LOUIZON

Yes he is waiting for you in my office.

Louizon pushes Belvoir gently through a white door in the end of the corridor while smiling.

LOUIZON (cont'd)

Have fun dear.

Belvoir enters a dim lit room. The room is very homosexual oriented. In the middle of the room stands a big man. He is in his early forties, tall, wide shouldered, wide muscular arms. He looks like the guy you can count on with your life. He's a combination of toughness and kindness. We see only a silhouette of him.

BRUNO

I don't work with people that have been in jail.

BELVOIR

Well I had enough saving **YOUR** ass from the gallows, I wanted to give you a chance to save mine for a change.

The two men warmly hug. Bruno pats on Belvoir's shoulders with both his hands.

BRUNO

You just say your thanks it's the British and not the Germans who caught you. Forget the gold, it was worth it just for the moves we made there. No mess. Clean job. Just the way you like it. They still don't get how we did it...By the way how did you get out of jail?

Belvoir sits down on the armchair and Bruno sits on the makeup stool.

(CONTINUED)

BELVOIR

I need to fill you in on some things. I am doing a job for the British intelligence.

BRUNO

Oh my god, are you turning legit on me? (Laughing) How much money?

BELVOIR

Not too bad, but I need a place to lay low for a while. I need to get away from all the usual places.

BRUNO

I see that your leg is not too good either. Beat. You'll have it by the morning. What else?

BELVOIR

I need you to contact one of the underground networks here. All my contacts are burned out. I need to use a network. I need someone to be in touch with London for me. Beat. And another thing. Beat. I need you to get everything you can on a Colonel Rudolf Von Beck from the Abwehr. Did you hear about him?

BRUNO

No.

BELVOIR

But you still work for the Otto organization right?

BRUNO

Yes.

BELVOIR

And the Abwehr still sits in the second floor there don't they? Spread the word around that I'm willing to pay good money for every piece of information on that man.

BRUNO

I hear that the Gestapo knows you're here.

BELVOIR

The Gestapo can go screw. They are a bunch of stupid murderers. They'll never get me.

(MORE)

(CONTINUED)

BELVOIR (cont'd)

But this Von Beck, he's Abwehr. He could be dangerous.

Bruno gets up.

BRUNO

OK can I go now? This room is starting to get to me.

INT. DAY - CONFERENCE ROOM

About 15 officers are seated around a long conference table. The uniform they wear are German high command, French police, German Abwehr, French militia, German S.S. and German S.D. Von Beck is seated at the head of the table.

GERMAN HIGH COMMAND REP.

He's vanished off the face of this earth and that's a fact. In the last thirty-six hours he wasn't in any of his usual hiding places and his friends don't know where he might be.

VON BECK

(To French police rep.)

How about the French police? Do you have anything?

The representative nods his head negatively.

FRENCH POLICE REP.

At first we suspected that he is with Mado Bonnier, a prostitute in Pigalle quarter, but we didn't find any proof that she even met him.

GESTAPO REP.

The Gestapo have interrogated her also that night but only for the same results.

Von Beck leans forward in anger.

VON BECK

Interrogated? You call this interrogation? The poor girl was this close (shows with his fingers) to visit her ancestors out of this so-called interrogation. Lucky for her I needed to question her too. Half an hour later and there wouldn't have been anybody of anything, to be exact, to question.

(CONTINUED)

The Gestapo man acts like he didn't hear the remark.

GESTAPO REP.

(Frigidly)

We know that up until yesterday Belvoir had blond beard, mustache, side burns. One of our informants claims that he saw a man with similar appearance in a pub in Capucines Boulevard.

VON BECK

Which pub?

GESTAPO REP.

I really can't remember the name.

He sends a provocative look at Von Beck.

FRENCH POLICE REP.

Anyway I can assure you that he won't be using the same disguise again or walk into the same place again.

VON BECK

I know the chances of finding him are as slim...as leaving the Gestapo interrogation rooms alive. But let's check all Belvoir's usual places again just to make sure.

The officers nod their heads in agreement. Von Beck signals Brandner. Brandner starts handing papers to the officers.

VON BECK (cont'd)

This is a list of the twenty-seven army units that use the Enigma here in France.

GERMAN S.S. REP.

Excuse me gentlemen but if he is looking to infiltrate one of these units then why not just relocate all those 27 Enigma machines?

GERMAN HIGH COMMAND REP.

Can't. If we move them we'll have to redeploy all the German forces in France. We need them right where they are for strategic deployment reasons. But we've doubled the security on all those machines.

(CONTINUED)

S.D. REP.

And how are we supposed to guess
the target out of all these?

VON BECK

Gentlemen, if I've studied
Belvoir's file as I should, and I
think I've done just that. Beat. It
seems to me that the Baron De
Belvoir himself would reveal his
target to us.

EXT. DAY - FIELD (OPEN AREA)

SUBTITLE: Two weeks later

A Citroen car goes down from the main road to a dirt road. It arrives to a small hidden house on a riverbank. Bruno comes out of the car. He knocks on the door. There's no answer. He knocks again. No answer. He leans forward and puts his ear to the door and listens. Everything's quiet. Suddenly a crack of a dry branch is heard. Bruno throws himself on the ground, rolls over and comes back up crouched on one knee holding a big Mauser gun pointed at the sound direction. Belvoir, healthy and looking good, comes out of the bush smiling a big smile. He stops and lights up a long thin cheroot.

BELVOIR

My dear Bruno it was superb. Your
reflexes are as good as I've
remembered.

Bruno gets up putting the gun back in his belt and cleans up the dirt from his clothes.

BRUNO

(Slightly annoyed)
Thank you darling. What's with
these games? Come on.

BELVOIR

Can't be too careful these days.

Bruno growls and opens the trunk.

BRUNO

You want to be careful? Take this.

Bruno takes out a gun from the trunk and hands it to Belvoir. Belvoir takes out baskets from the trunk.

(CONTINUED)

BELVOIR

(As he looks at the gun)
You know the mess this thing can
make.

Bruno grunts, puts the gun back, takes a few baskets himself
out of the trunk and enters the house following Belvoir.

INT. DAY - COUNTRY HOUSE

The house interior inspires a warm and safe atmosphere like
it's disconnected from the horrors of the war. Bruno and
Belvoir walk in and start piling the groceries on the table.
Belvoir takes one of the wine bottles and tries to open it.

BRUNO

First, the bad news. I've contacted
the Gaullist underground network.
They are in close contact with
London. The other network the
communists takes their orders from
Moscow.

Belvoir opens up the bottle and smells the cork. It seems like
it rests his mind. He pours the wine into two glasses. Bruno
empties his in one gulp. Belvoir takes a little sip. Bruno
wipes his mouth gently with his sleeve.

BRUNO (cont'd)

The Golisits sent a message about
you. The answer from London was...

Bruno takes a deep breath.

BELVOIR

The answer was?

BRUNO

That the operation is canceled.

Belvoir freezes.

BELVOIR

W h a t ! ?

BRUNO

That's it. You have to stop all
your activities and get ready to
leave France. According to the
instructions, you have to report to
some address in Paris...

He pulls out a wrinkled piece of paper and hands it to
Belvoir.

(CONTINUED)

BRUNO (cont'd)

And the network will handle your transfer. They say the head of the special operations administration himself signed the message.

BELVOIR

(As he throws his glass
into the lit fireplace)

MacAlister. Beat. Sons of bitches. They want me back ha? To hell with them. I'm not going to die for them. I'm in too deep in this shit now anyway.

BRUNO

What? What the hell are you talking about?

BELVOIR

Bruno, in the couple of weeks that I'm away here I've been doing some thinking. I've come to the conclusion that there's a mole inside the special operations administration, and not just a small timer. I'm sure that the Germans knew everything about my mission long before I even got here. Think about it, everywhere I went the Gerics were there, everybody I met or came in touch with got arrested or killed. What else do you need? Take this guy Von Beck for example. He's Abwehr. Not Gestapo, not French police, he's German intelligence. Why does the German intelligence so interested in me?

Belvoir drinks wine straight from the bottle.

BELVOIR (cont'd)

It all adds up to one very clear picture Bruno. A German agent high up in London. And I for one have no intention of playing along with their stupid games. (As he waves the piece of paper at Bruno) If I show up at this address there's no way I'm getting to London alive Bruno.

(CONTINUED)

BRUNO

(Moans)

So what are you going to do?

BELVOIR

Get to London alright. By myself.
And not with empty hands. I'll keep
my end of the deal first.

BRUNO

That means that you're on your own.
You'll have no help from anybody.

BELVOIR

You're wrong my dear Bruno. I know
someone that would help me. Someone
that would do the best job in the
world for money, for a lot of
money, and have all the right
qualifications for it. Beat. I'll
pay you a hundred and fifty
thousand pounds.

Bruno whistles quietly.

BRUNO

For that kind of money I'll sell my
own mother.

BELVOIR

Trust me, you'll need to do much
worse. Beat. OK we've wasted enough
time, let's get to work.

Belvoir moves away some of the groceries on the table and
puts down some papers. He takes one of the papers and hands
to Bruno.

BELVOIR (cont'd)

These are all the Enigma machines
issued for the German army in
France

Bruno looks at the list.

BRUNO

I see that most of them are outside
of Paris in military
installations...fortified.

BELVOIR

(Giggles)

Sorry, they didn't know that they
should gift wrap it for you.

(CONTINUED)

Belvoir unfolds a large plan and lays it on the table. Bruno glances at the plan as he bites on an apple.

BELVOIR (cont'd)
This is the Enigma. This is how it looks. Now the imp...

BRUNO
(As if by the way)
Hey, I saw one just like that.

BELVOIR
(In dismissal)
Really? You don't say? Trust me you didn't saw anything like that. That's the most kept secret in...

BRUNO
(Aggressively)
Hey listen, if I tell you that I saw it then I saw it.

Belvoir freezes. Beat.

BELVOIR
Where?

BRUNO
Where I work, in the Otto organization building. On the second floor in the Abwehr offices.

BELVOIR
(Distrustful)
What?

BRUNO
Yeah two months ago I had to get a confirmation for a shipment to Germany, so I went up to the shipments offices on the second floor next to the Abwehr offices. The guards for some reason weren't there. So I just took a pick and I saw a guy sitting there and click this machine. At first I thought it was a regular typing machine but then I noticed that it wasn't your ordinary machine. It was exactly this.

Bruno points decisively to the Enigma sketch.

(CONTINUED)

BELVOIR

(Mumbles)

Well I'll be damned. There's another Enigma machine. Unregistered. Beat. The Abwehr has plans of its own?

BRUNO

Registered or not, as long as it's there.

Belvoir lights up a long thin cigar.

BRUNO (cont'd)

(Smiles)

Ok for the good news. I got lots of information about this guy Von Beck. Colonel in the Abwehr...

CUT TO
FLASHBACK:

EXT. DAY - STREET

Von Beck goes out of a fancy building accompanied by a beautiful woman. At a distance sits Bruno in a car and takes their pictures.

V.O. BRUNO

...highly decorated. History of many covert operations in the German army. About your age.

V.O. BELVOIR

Who is the woman?

V.O. BRUNO

Some secretary in the Otto building where he works. One night stand.

INT. DAY - CONFERENCE ROOM

German generals headed by Von Beck are finishing a conference. An old CLEANING LADY enters as they pack their things and exit the room.

V.O. BRUNO

At least once a week he holds morning meetings. In those meetings they discuss two things. One is the secure of a certain machine, probably the Enigma, the other is you.

(CONTINUED)

The cleaning lady empties a garbage can, takes out a wrinkled torn pieces of paper and tries to read what's on them.

V.O. BRUNO (cont'd)

The old cleaning lady doesn't read but she knows enough to recognize your name. These meetings include the following...

BACK TO PRESENT
TIME:

INT. DAY - COUNTRY HOUSE

Bruno takes out a note and starts reading.

BRUNO

Abwehr, French Police, French militia, Gesta...

Belvoir grabs the note from Bruno, lights up a match, looks at it and sets it on fire.

BELVOIR

(As he crumbles it into an ashtray)

What's the matter? You'd like a guided tour around the Gestapo's cellars?

BRUNO

OK OK would you like to hear the rest or you decided to have an argument?

BELVOIR

Go on.

CUT TO
FLASHBACK:

INT. DAY - VON BECK'S OFFICE

Von Beck talks on the phone. We don't hear his voice.

CUT TO:

INT. DAY - SWITCHBOARD ROOM

ONE OF THE WOMEN OPERATORS hooks up a cable to the console and listens.

(CONTINUED)

V.O. BRUNO

It looks like he's got your whole file memorized by heart. The operator girl says he once said to Berlin that he knows the way you work better than you.

EXT\INT. NIGHT - STREET

Von Beck's chauffeur Schneider drives the horch car with Von Beck in a tuxedo in the rear seat.

V.O. BRUNO

A real Francophile. Speaks good French, admires French culture and French food.

EXT. NIGHT - OUTSIDE AN OPERA HOUSE

The car stops by an opera house. Von Beck exits and goes into the building. Schneider drives off.

V.O. BRUNO

Addicted with all his heart and soul to classical music. Twice a week goes to the opera.

EXT. NIGHT - STREET

Schneider stops the car and joyfully goes into a brothel.

CUT TO:

INT. NIGHT - BROTHEL

Schneider meets a FAT WHORE and goes after her into a room. It is obvious that he knows her well.

V.O. BRUNO

Schneider talks about him like he's god all mighty himself. He says he's the smartest colonel in the German army.

INT. NIGHT - OPERA HOUSE

Von Beck sits relaxed, his eyes closed, listens to the opera.

BACK TO PRESENT
TIME:

INT. DAY - COUNTRY HOUSE

BELVOIR

(Smiles)

And that's the man they sent after me? Very flattering I must say.

BRUNO

Likes his women beautiful and got no problem getting them. Likes French women especially.

BELVOIR

(Smiles)

Well, that is good news.

Belvoir claps and rubs his hands.

BELVOIR (cont'd)

OK let's eat.

DISSOLVE TO:

INT. NIGHT - COUNTRY HOUSE

Belvoirs' plate. The plate is full, untouched. The camera moves to Bruno's plate it's almost empty. Bruno eats vigorously and Belvoir is contemplative. Bruno looks at Belvoirs' plate.

BRUNO

You gonna eat that?

Belvoir nods and Bruno takes his plate and starts eating.

BELVOIR

OK first off I want you to arrange a job for me in the Otto building.

BRUNO

Aaaaaah? What? Are you crazy? That's the Abwehr headquarters. Everybody there's got nothing better to do except looking for you.

BELVOIR

Can you get a job for me there or not?

BRUNO

(Exhales)

There's no problem getting a job there.

(MORE)

(CONTINUED)

BRUNO (cont'd)

They are always happy to recruit some more French to rob their own country for Germany.

BELVOIR

(Surprised)

Are you getting patriotic on me all of the sudden?

Bruno smiles and opens his mouth to say something but changes his mind.

BELVOIR (cont'd)

I also want you to make contact with the communists.

BRUNO

The commies? What do you want with them?

BELVOIR

I don't have any choice. I can't work with the Gaullists or with anybody that gets his orders from London but the reds will help me I promise you. Beat. The third thing I need you to do is to get me a girl. A nice girl. One that would do exactly what I tell her.

BRUNO

(Smiles a big smile)

There's no problem there. I'm gonna get you the best hooker in Paris.

BELVOIR

(Quietly)

No no no. Not a girl like that. I need a good girl, a clean girl, from a good family with a good background. A girl with brains in her head. Not the kind that WE know Bruno.

BRUNO

And you want this girl to obey your every command?

Belvoir nods.

BRUNO (cont'd)

(Concerned)

Hmmm that complicates things.

(CONTINUED)

BELVOIR

But you are going to find us one
don't you? (Sarcastically) Hey
don't do it for the money do it for
France.

Belvoir laughs from his own joke. Bruno makes a "what is that
suppose to mean?" face.

EXT. DAY - RESIDENT BUILDINGS

SUBTITLE: 21-22 APRIL

Full shot of a resident building area near a riverbank on
some sort of a dock or a marina. The Notre Dame church is on
the other side of the river. It's pouring rain.

INT. DAY - BRUNO'S APARTMENT

MONTAGE

KITCHEN

C.U. Hands grinding coffee in a simple coffee grinder. Hands
put four table spoons of ground coffee in a pot. Bruno's
silhouette puts the pot on the gas. The dock/marina is seen
through the big windows behind his silhouette.

BATHROOM

C.U. Hands sharpening a razor blade over a leather stripe.
Bruno shaves in front of a mirror.

BEDROOM

Bruno puts up a suit and tie.

LIVING ROOM

Bruno stands in front of the window watching Notre-Dame
church, twists his face as he drinks hot coffee.

EXT. DAY - STREETS

Bruno stops a gas taxicab. A war created vehicle. The car is fueled by wood burning in boilers welded to their trunks or roofs.

EXT. DAY - STREET

The taxicab pulls over by the sidewalk. Bruno pays the driver and goes out. He walks into a colorful vibrant market. At a certain point he turns into a side alley and reaches a small door and knocks on it. A small slim man dressed as a copy clerk opens the door. Bruno says a few words and the little man, after thinking, shakes his head for "no".

EXT. DAY - BASTILLE SQUARE

It's raining. A taxicab pulls over by the square. Bruno comes out and walks down a street filled with coffee shops and enters one of them. The coffee shop is crowded. He goes to the YOUNG BARTENDER and says a few words. The bartender goes behind a curtain and comes back accompanied by an OLDER MAN dressed as a copy clerk. Bruno says a few words and the man, after thinking, shakes his head for "no".

DISSOLVE TO:

INT. DAY - POOL JOINT

C.U. Pool ball. The ball is hit by another ball and goes out of the frame. Now a face is seen at C.U. It's DEDE LE RITAL. A little, thin, milky white Italian forger with cropped hair almost to the skin.

LE RITAL

Beautiful girl? What do you mean?

Dede Le Rital straightens up from hitting the ball and half circles the table. Now Bruno is seen standing by the table. Le Rital bends down again and points his pole at the white ball.

BRUNO

What don't you understand? Do you or don't you remember some beautiful girl that you forged papers for? Not just beautiful but stunning beautiful? Come on Rital I don't have all day. Yes or no?

(CONTINUED)

Le Rital shuts one eye, licks his lips and shoots one of the balls. The ball travels a few inches and stops in Bruno's palm.

LE RITAL

My dear Bruno, what can I say, how
can I remember with all the work
I've got here and with all the
people com...

Bruno grabs him by his stained and unfashionable tie and pulls Rital close to him. Le Rital chocks. His face turns red and he's having trouble breathing. Bruno lets go a little. He pulls out a bunch of money notes and throws it on the table.

BRUNO

Listen to me you little weasel,
before the war only scumbags used
to come to you for papers, and all
of them regret the moment they met
you. Now you are cashing in on all
the Jews, commies and anti Nazis
that want to get the hell out of
the country. They don't care about
the shit for name you got for
yourself, but I know you Rital. Now
you can choose. Either this (he
points to the money) or me breaking
every bone in your miserable body
and go myself to look at the files
you got stashed at your sisters'
place.

A spark of surprise lights up in the Italians' eyes. Bruno lets him go. Le Rital straightens his shirt and tie. A smile appears in the corner his mouth and he starts nodding his head.

LE RITAL

I remember now. She came to me
about a year ago. A real knockout.
Something you don't see every day.

Le Rital sweeps the money off the table.

EXT. DAY (AFTERNOON) - STREET

A young woman walks in a busy street. We see her from afar. She walks with bowed down head looking at the ground. She takes small hastily steps. Arriving to the end of the block she turns into a small quieter street. She is dressed plainly. Her hair-do is modest and she wears big ugly sunglasses. Her name is MICHELLE LEMAIRE.

(CONTINUED)

Belvoir and Bruno sit in Bruno's Citroen and observe oblivion Michelle as she walks towards them, crosses the street and enters one of the buildings' entrances. Belvoir and Bruno go out of the car, cross the street and follow the woman into the building.

INT. DAY (AFTERNOON) - BUILDING

Belvoir and Bruno arrive to a door and knock on it. A distinguished but plain looking woman in her 60's opens the door. Her name is LOUISE LEMAIRE.

BRUNO
Madam Lemaire? We are looking for
your niece.

Louise Lemaire's expression changes to fear.

LOUISE
(Stuttering)
She...she's not here I don't know
when she'll be back.

She closes the door but Bruno's foot stops it short. Michelle comes out of her room. Although ungroomed we can see her beauty. It's a rare combination of innocence and exotica. Belvoir looks at her speechless. Their look cross for a beat.

BRUNO
Michelle Lemaire?

Michelle looks at the two men with horror.

BELVOIR
Don't be afraid, we are not
Gestapo.

CUT TO:

INT. DAY (AFTERNOON) - MICHELLE LEMAIRE'S ROOM

Belvoir and Bruno enter the room. The room is very small and ascetic. One single bed, small closet, small makeup table, an old cracked mirror and a pile of books in leather covering on the night table next to the bed. Belvoir sits himself on the bed and takes one of the books.

BELVOIR
A rare and valuable issue of
Francois Villon's poems.
Impressive.

Michelle looks at him.

(CONTINUED)

BELVOIR (cont'd)
(Tries to sound cold)
Look we know who you are. You're papers say Michelle Lemaire but that isn't your real name. Your real name is Michelle Levine. You're Jewish. Old Louise there is no more your aunt then mine.

Michelle doesn't react.

BELVOIR (cont'd)
We have a little job we'd like you to carry out for us. Beat. Otherwise we'll turn you and your adoptive aunt there in to the Gestapo.

Michelle looks at him petrified.

BELVOIR (cont'd)
I'm sorry but that's the way it has to be.

MICHELLE
Who are you?

BRUNO
(Very aggressively)
It doesn't matter who the hell we are. You do what we tell you or you'll find yourself in one of those concentration camps. (As he puts his face up close to hers) You got that miss Levine?

Belvoir writes down a note and hands it to Michelle.

BELVOIR
Go to this beauty parlor the day after tomorrow. The woman who owns the place will be expecting you. She'll take care of you for what we'll need you to do for us. We'll meet you there and give you further instructions.

BRUNO
Don't try to run away. We're smarter then the Nazis. We found you once, we'll find you again.

(CONTINUED)

Belvoir and Bruno exit. Michelle looks at Louise speechless. Suddenly in a frenzy attack Louise grabs a suitcase and starts piling up Michelle's cloths in it. Michelle doesn't move.

LOUISE

Come on you have to get away from here.

MICHELLE

Where would I go? No. Not this time. I'm tired of running. They can do with me whatever they want, I'm not going to run anymore.

She looks at Louise.

LOUISE

(Pleading, quietly)

Please Michelle, I've already lost my son to the Nazis I don't want to lose you too.

She starts crying covering her face with her hands. Michelle sits slowly down on the bed expressing desperation.

EXT/INT. DAY - CAR/STREET

SUBTITLE: Two days later

Bruno's Citroen goes through the streets of Paris. At some point in a small street they notice a car following them. They look like they expected it.

BRUNO

Here they come.

Suddenly two cars block Bruno's path. Bruno brakes the car. Out come some ARMED MEN. At gun point exit Belvoir & Bruno their car, blind folded and into one of the armed men's cars as one of the men gets into Bruno's Citroen and all the cars drive off.

DISSOLVE TO:

EXT. DAY - OLD INDUSTRIAL AREA

The cars come to a stop next to an old half-ruined building. Everybody comes out of the cars and enter the building.

INT. DAY - OLD BUILDING

They all go a few floors down and through a maze of industrial constructed halls until they reach a dim lit room furnished modestly. Belvoir and Bruno are left alone. A second later about 15 FREEDOM FIGHTERS enter the room. All cold and hostile. The last 5 to come in are 4 men and a woman. They introduce themselves by private names only. The woman is YVETTE. Tall, thin, hunched has an abstinent look. Second is MAURICE. Short firm, red-faced man about 45. Next are two young men in their early thirties. HENRI, Tall, muscular with deep and calm voice and RAYMOND, a slim well-dressed fellow. Has a creepy look of a killer or a psychopath. Last is a skeleton thin man in his fifties. He seems sick. His skin is translucent, wax toned. He is dressed warmer than the rest and wears frameless glasses. Obviously he is the authority. He takes a long look at Belvoir as he shakes his hand.

JACQUES

My name is JACQUES.

CUT TO:

EXT. DAY (AFTERNOON) - TRAIN STATION

Michelle goes out of a train and walks hastily toward the exit.

EXT. DAY (AFTERNOON) - STREET/SQUARE

Michelle walks out of the underground train station. Church Bells sound four chimes. She hurries across the square and arrives to a beauty parlor by the name of "Chez Angelique".

INT. DAY (AFTERNOON) - BEAUTY PARLOR

Michelle Lemaire enters the parlor. ANGELIQUE, a blond, average built, well-groomed woman in her fifties welcomes her with a smile.

ANGELIQUE

Madam?

MICHELLE

Lemaire, Michelle Lemaire.

ANGELIQUE

Ah yes, Mademoiselle Lemaire.
Follow me please.

(CONTINUED)

Michelle follows her through a tastefully styled parlor to a side room.

INT. DAY - BEAUTY PARLOR SIDE ROOM

They both enter the room. The room looks like a combination of a V.I.P hairdressers' shop and a dress shop.

ANGELIQUE

(Kindly)

The Baron gave us exact instructions of what he wants.
(Smiling) You'll be having a slight change in appearance.

Four women well-groomed dressed in the parlor's uniform enter the room. Angelique sits Michelle down on the chair.

ANGELIQUE (cont'd)

(Kindly)

We'll take very good care of you.
Beat. Ladies let's get to work.

They all "storm" at Michelle.

INT. DAY - RESISTANCE ROOM

Lots of vodka bottles and glasses are scattered all over the room. Everybody is talking at once, arguing, drinking. Eventually Belvoir's voice singles out.

BELVOIR

Look, all our networks are burned out. You are the only organization in France today that has the capability to take on an operation big enough to tip the scales of this war.

MAURICE

But eventually you'll take the machine to the west. Why should we help you?

BELVOIR

You'll help me because you need, no, you beg the west to open up a second front against the Nazis. It is your interest as much as mine. With this device the front that will be opened would be much more effective.

(CONTINUED)

Everybody quiets down. The camera focuses on Yvette who turns to Jacques.

JACQUES (TO BELVOIR)
Leave us now. We need to consider
your request.

Belvoir looks at Bruno.

CUT TO:

INT. DAY (AFTERNOON) - BEAUTY PARLOR

MONTAGE

Michelle Lemaire goes through a series of beauty and grooming treatments. Hair, nails, eyes, skin, cloths etc. We can't see Michelle's face or full body.

CUT TO:

INT. NIGHT - RESISTANCE PLACE

The freedom fighters argue passionately about Belvoir's proposal. At some point Jacques opens his mouth to talk and everybody quiets down.

JACQUES
(In Russian)
We can't afford not to participate
in this operation. We have to.
Politically. I've talked to Moscow.
They are looking for better
political negotiation positions
with the west over Europe.
Communism needs the political
points. Beat. This machine might
give them just that.

ONE OF THE FIGHTERS
(In Russian)
But we are at war.

Beat. Jacques looks at him.

JACQUES
(In Russian and a harsh
face)
War IS politics.

CUT TO:

EXT. NIGHT - STREET

Bruno's Citroen arrives and stops by Angelique's beauty parlor. Belvoir and Bruno get out of the car and into the parlor. Angelique welcomes them with a smile and a kiss.

ANGELIQUE

My dear Baron it's so good to see
you mon cher. Come, there's someone
I want you to meet.

She leads them into a room that looks like a V.I.P waiting room.

ANGELIQUE (cont'd)

Allow me to introduce Mademoiselle
Michelle Lemaire.

Michelle enters the room. Belvoir freezes mesmerized. Michelle is the most beautiful thing anybody has ever seen. Belvoir can't take his eyes off of Michelle. Finally...

BELVOIR

Angelique, congratulations. You are
a true artist.

Angelique blows a kiss in Belvoir's direction smiles and exits.

BELVOIR (cont'd)

(To Michelle)

Please have a seat.

They all sit down.

BELVOIR (cont'd)

Now, I'm sorry to have to do this
to you but here's what I need you
to do.

CUT TO:

SAME

L.S. Belvoir talks to Michelle. We can't hear him. Michelle lets out a short cry/scream and covers her face with her hands.

INT. NIGHT - OPERA HOUSE

SUBTITLE: 4-15 May

(CONTINUED)

Big beautiful glamorous Louie the 14th opera hall. The hall is packed. The lights go out and the curtain goes up. Colonel Rudolf Von Beck sits in a viewing box along with some more officers and their spouses. He sits back, closes his eyes and the orchestra starts playing Bizet's "Carmen". Suddenly whispering voices come from the next box. He turns angrily towards the voices and freezes stunned. Michelle and Louise Lemaire, are sitting in their seats. Michelle is unbelievably beautiful. Von Beck stares at her. She returns an apologizing look.

EXT. NIGHT - OTTO BUILDING'S COURTYARD

A German Schmeisser gun's barrel is pointed at Belvoir's chest. Belvoir looks at the barrel somewhat amused. A young German officer observes Belvoir's papers comparing his face with the picture in his I.D. Belvoir, decorated with a tangled mustache, a head piece that's lowering his forehead and wears metal framed glasses. All those give him a certain dumb look.

GUARD

Name?

BELVOIR

(As Etienne Duclos)

ETIENNE DUCLOS.

GUARD

Etienne Duclos. Jawohl. You new here?

Belvoir nods for "yes". The guard lets him through the gate to the Otto building's courtyard. The yard is very wide and filled with army vehicles. Lots of people loading and downloading military trucks. Sculptures, paintings, antique furniture, china, cases and swollen sacks. The place looks like an army fort. Powerful projectors, high fences etc. The building itself is six stories high, very wide, bulky, ugly and has a typical bureaucratic look. Belvoir stands and looks at the goings on. Bruno goes out of the building and approaches Belvoir.

BELVOIR

I see that nothing changed. The Otto organization is prospering as usual, keeps looting and robbing the Jews, the rich and the arts.

BRUNO

You don't know the half of it. More than five hundred people work for the Otto organization. Two thirds of them are French.

(MORE)

(CONTINUED)

BRUNO (cont'd)
(Whispers as they start walking
towards the entrance) Let's go. We
don't have much time.

INT. NIGHT - BUILDING

The entrance and the lobby are very crowded, they move ahead.

O.S. BELVOIR
There's no one here?

Bruno looks at his watch.

O.S. BRUNO
It's nine. They finished working an
hour ago. From eight o'clock they
work only at the ground floor and
in the basement, where the postal
section is. From there they ship
out all their looting to Germany.

They sneak up the stairs.

O.S. BELVOIR
What about the Abwehr?

O.S. BRUNO
Usually they're not here at this
time, except for the radio room.
They work around the clock there.
That's where they keep your
precious gadget.

O.S. BELVOIR
Or what seem to you as my gadget.

O.S. BRUNO
This is what we came here to check
didn't we? What the hell do you
want?

They arrive to the first floor. It's desolate. They sneak
along the Corridor and onto the second floor.

O.S. BRUNO (cont'd)
There are two entrances. One from
the hall and the other from Von
Beck's office. We're getting in
through the second entrance. It's
not heavily guarded and the
operators won't be able to see us.
They'll be sitting with their backs
to us.

(CONTINUED)

They arrive to the second floor sneaking along its corridors.

O.S. BRUNO (cont'd)

The guard outside Von Beck's office buys his liqueur at Leon's. I gave Leon some sleeping drugs to put in his bottle. He should be sound asleep by now.

The guard sitting by Von Beck's office door is asleep. They are about to approach the office door when a German SOLDIER appears from the other end of the corridor. He sees the sleeping guard and wakes him up screaming and shouting in German. The guard jumps to attention, apologizes and tries to hide the small liqueur bottle he holds. The German soldier walks away passing where Bruno and Belvoir stood just a second ago. They're not there. After he passes a near by door, it opens up and Bruno and Belvoir come sneaking out. They try approaching the office door again and find the guard sound asleep. Suddenly the guard moves. They freeze. The guard changes posture but doesn't wake up. Bruno takes out two keys.

BRUNO

Duplicates of the cleaning lady's.

Bruno opens the door and they go in. Bruno hurries to another door in the office. Belvoir stops at the middle of the room. A shadow of smile passes on his face as he looks at Von Beck's empty chair. Bruno opens the second door. Just behind it there's a third door. Belvoir joins Bruno and puts his ear to the third door listening. Distinct ticking sounds and metal rattling are heard. Belvoir takes a deep breath and ever so slowly turns the knob. He cracks open the door. Bright light comes in and the sounds go up. A cabinet of some sorts, partially blocks Belvoir's sight. He opens the door a bit more. Three German soldiers sit with their backs to him in front of various radio transmitters. They wear headsets and are busy writing or operating the devices. To their left tick away some teleprompters. A fourth soldier enters Belvoir's sight and blocks it completely.

BELVOIR

(Whispers to himself)

Come on.

Belvoir signals Bruno and Bruno goes down on his fours and holds the door. Belvoir climbs up his friends' back and lifts himself above the cabinet. Now he can look to the right. And then he sees it. By a far offish table sit a bald, relatively old soldier, leaning on an Enigma machine and lightly and endlessly types on it.

(CONTINUED)

BELVOIR (cont'd)
(Whispers to himself)
My god. The twenty-eighth Enigma.

INT. NIGHT - OPERA HALL

Restless Von Beck looks over his shoulder looking for Michelle Lemaire. The orchestra finishes with a finale. The crowd applauds. The curtain goes down. Von Beck jumps out of his chair and exits his cabin. He goes and stands by the stairs. People pass him by greeting him. He reacts out of mere politeness. Finally Michelle Lemaire and Louise come out of their cabin. Michelle looks like an angel.

MICHELLE LEMAIRE
(Whispers gently as she
passes by him)
Excuse me.

Von Beck clears the way politely. For a split second there their eyes meet.

EXT. AFTERNOON - STREETS

Von Beck's horch car swifts through Paris' famous sights. Arc de Triomphe, Champs Elysees, Concorde bridge and across the Seine River. It stops by an old house next to the bridge. Von Beck comes out of the driver's seat. TWO GERMAN SOLDIERS greet him.

SOLIDER #1
(As the other solider
takes the car away)
Oberst Von Beck?

VON BECK
Yes, General HEINRICH VON
SHTULPNAGEL called for me.

SOLIDER #1
Please follow me I'll take you to
the general.

Solider #1 and Von Beck go into the building. A sign above the entrance says: "La Duchesse".

INT. AFTERNOON - RESTAURANT

Prestigious and classy restaurant. They go through a side door and up a staircase which at the end waits an OFFICER with the rank of Captain. Von Beck deters from his looks.

(CONTINUED)

The right side of his face is soft and smooth and the left side is heavily burned and deformed with a black frightening scar. A watery blue eye that in some way hadn't been damaged is glowing vitally. Von Beck notices a small citation and the oak leaves on the iron cross of the officer.

VON BECK
Rommel's desert mice.

BURNED OFFICER
Jawohl Oberst.

The officer leads Von Beck in a long corridor which at the end he opens a door and declares.

BURNED OFFICER (cont'd)
Oberst Von Beck.

Von Beck enters the room. It looks like a lovers room. General Von Shtulpnagel sits behind a big heavy desk. Behind him a big window wall through which the Seine river is seen. The general is just finishing his dinner. He picks up his head from the plate to Von Beck. Von Beck clicks his heels and opens his mouth as he realizes that they are not alone. Next to him sits on a couch field marshal Erwin Rommel and right next to him stands with a huge balloon glass filled with cognac and a big smile, admiral Wilhelm Canaris (his commandant).

CANARIS
Hello Rudy my dear. How good to see you. You know field marshal Erwin Rommel of course. We were discussing some private matters the three of us.

Von Beck shakes Rommel's hand as Canaris pours some cognac to a big balloon glass and hands it to Von Beck.

SHTULPNAGEL
Very good. Now that your young friend is here, we shall leave you to your business.

Rommel looks at his watch.

ROMMEL
Yes indeed. I still have to get tonight to the Atlantic seashore.

CANARIS
Everything is settled then?

(CONTINUED)

Shtulpnagel nods his head affirmatively and walks out behind Rommel. Canaris walks to the window and gives a long look at the Seine river.

CANARIS (cont'd)

It was a very important meeting Rudy. It opens Germany a real chance but also a real threat. Do you understand me?

VON BECK

Yes sir.

Canaris nods.

CANARIS

It's possible that very soon we'll need to use our private Enigma...and this is exactly what I wanted to discuss with you. (Demandfully) What's the matter Rudy? You've been here over a month and no results.

VON BECK

We know that the agent is in Paris. We know his name and expect him to make a move soon. We are ready for him.

CANARIS

I've received a strange message from London yesterday saying Belvoir's mission has been called off.

Canaris turns around.

CANARIS (cont'd)

What do you say about that?

VON BECK

Well sir, I believe that he is determined to carry out his mission. I believe he keeps preparing even as we speak.

CANARIS

How can you be so sure?

VON BECK

I'm being followed the last few days.

(MORE)

(CONTINUED)

VON BECK (cont'd)

Different people make contact supposedly by accident with secretaries and phone operators in the Otto building and question them about me. Right now for instance, a fat Parisian whore is questioning my chauffeur about my habits and actions. I'm sure she reports to Belvoir. Have no doubt sir, he intends to act.

CANARIS

And since you've studied the way he operates, can you tell also HOW he will operate?

VON BECK

Yes sir I can.

Canaris exhales and suddenly his voice becomes tired and old.

CANARIS

Be careful Rudy. In this mind game we are dealing with, you can never know who will out wit whom.

INT. NIGHT - OPERA HOUSE

Von Beck comes into his cabin, alone this time. Anxiously he looks to the cabin next to him. Nobody's there. He sits in his armchair looking at his watch somewhat nervously. The opera "Madam Butterfly" starts. The lights go out. Suddenly a noise behind him. He turns around. Michelle Lemaire sits in her chair. She is alone too. They look at each other and nod for hello.

DISSOLVE TO:

SAME

The opera ends. The curtain goes down and Von Beck goes out of his cabin as he peeks at Michelle Lemaire's cabin. Her cabin is empty. Von Beck runs outside. The corridor is crowded. He looks for Michelle Lemaire frantically. He can't find her. He plows his way hurrying to the exit. And there he spots her. Suddenly he stops as if not sure of himself. He takes a few steps back. He turns again and looks for her and again stops. Finally he turns determinedly and runs to her. It's pouring rain. Michelle Lemaire is standing at the entrance. Von Beck approaches her. They are seen in a L.S. and we hear the rain. Von Beck bows politely and starts talking to her. He kisses her hand. He hand-gestures widely to the right.

(CONTINUED)

Michelle nods her head hesitantly for agreement and puts her arm in his. Schneider waits for them with an umbrella. They walk a few steps and reach the car, enter and the car takes off.

INT. NIGHT - STREET/MICHELLE'S APARTMENT

Von Beck's car arrives to Michelle's house. Belvoir stands in Michelle's apartment looking down to the street as Michelle comes out of the car, crosses the street and gets into the building. She enters her apartment and turns on the light.

MICHELLE

Louise.

Suddenly she discovers Belvoir. She glares at him with a proud look in her eyes. Beat.

MICHELLE (cont'd)

(Quietly)

You know that this time tomorrow I would probably be in his bed. Beat. I hope I've satisfied your little perverted fantasy. Beat. Jewish girl and a Nazi doing it. And he doesn't have to rape her this time.

BELVOIR

(Meanly)

Well, I think it's better than the alternative.

She goes to her room angrily followed by Belvoir.

MICHELLE

Why did you come anyway? To check up on your Jewish puppet? See if it has done its duty?

Beat. She collapses on her bed.

MICHELLE (cont'd)

(As her voice breaks down)

I'm not afraid of you, you know.

She looks so fragile and helpless. Belvoir breaks down.

BELVOIR

Look, I'm sorry, but I couldn't use a simple whore for this job. Von Beck could go only for your kind of beauty and class.

(CONTINUED)

MICHELLE

(Quietly and aggressively)
I wish I WERE a whore. A whore can choose who she wants to go to bed with. Me? I have to go to bed with one of those people who murdered my family...a Nazi. I have to seduce him, to stimulate him, to let him get inside me...oh god I want to die.

She covers her face with her hands and cries. Belvoir looks at her helplessly.

BELVOIR

Look, what I've asked you to do...

MICHELLE

Asked? You forced me, you raped me. Is this how the resistance works? You are no better than the Nazis!

BELVOIR

I'm not from the resistance...

Beat.

MICHELLE

You are not?

BELVOIR

No. Look I know I didn't have the right to ask this. I'm sorry. If you want out of this whole mess...

MICHELLE

But you do fight the Nazis right?

BELVOIR

Yes. Yes I do.

Michelle calms down a bit.

MICHELLE

They came to take us from our home. Beat. But just before taking us they decided to have a little fun. One of the soldiers ripped my cloths off as the others stood there and cheered him up. Then they...did it. In turns. In front of my whole family. Beat. My father tried to stop them, so they killed them. They killed them all. Right in front of my eyes.

(MORE)

(CONTINUED)

MICHELLE (cont'd)

My parents, my brother and my
little sister. She was only ten
years old.

Belvoir looks at her Egony helpless. Louise comes in, sits
with Michelle hugging and comforting her. Belvoir lowers his
eyes and leaves.

DISSOLVE TO:

EXT. DAY - STREETS

Bruno's car goes through the streets. He and Belvoir are in
it.

BRUNO

So we don't have the girl?! Beat.
Maybe you should call the whole
thing off. Beat. I mean Von Beck is
going to figure out now that he was
set up.

BELVOIR

He knows already. Beat. After we
hide the girl, contact the Gaullist
underground. Tell them to arrange
my return to London.

The Citroen arrives at Michelle's house and stops.

BELVOIR (cont'd)

(As his eyes search)

Where are they? They should have
been down here waiting.

They look at each other. Beat. They storm out of the car.

INT. DAY - MICHELLE LEMAIRE'S BUILDING

They run up the stairs to Michelle's apartment. They burst
in.

INT. DAY - MICHELE'S APARTMENT

BELVOIR

Michelle.

No answer. They search the house frantically calling for her.
Nobody's home. Suddenly in come Louise and Michelle with a
bucket full of cloths piled up inside. Belvoir and Bruno
unwind.

(CONTINUED)

MICHELLE

(Cheerfully)

Oh hi there monsieur Le Baron De
Belvoir and his loyal friend Bruno
Morel.

BELVOIR

(To himself) Laundry. (To Michelle)
Come on we don't have much time,
Von Beck is suppose to pick you up
in a couple of hours. We need to
get you out of here.

Michelle and Louise look at each other.

MICHELLE

I can't, I have a date in a couple
of hours.

Belvoir freezes. Michelle looks at him with confident and
soft eyes.

MICHELLE (cont'd)

I owe it. Beat. To my family. Beat.
And to Louises' son.

She looks again at Louise. Louise smiles a little smile as a
tear drops down her cheek.

DISSOLVE TO:

INT. NIGHT - CLASSY RESTAURANT

Michelle and Von Beck sit and drink champagne. Michelle in an
evening dress, Von Beck in military dress uniform. They laugh
and seem very happy.

DISSOLVE TO:

SAME

Michelle and Von Beck dance in the restaurant.

CUT TO:

INT. NIGHT - VON BECK'S APARTMENT

Von Beck and Michelle stand on a porch over looking urban
landscape drinking champagne. Von Beck takes Michelle's glass
from her hand and puts it aside.

(CONTINUED)

He puts his arms around her waste and gently pulls her to him. She doesn't resist. They kiss.

CUT TO:

INT. NIGHT - BEDROOM

Von Beck makes love to Michelle. She is not cooperating at first but gradually gives herself willingly.

DISSOLVE TO:

SAME

Michelle turns over in her sleep. Von Beck awake looks at her. He gets up and quietly goes to the living room and starts going through her purse, examining her papers. He picks up the phone and dials. He talks (we can't hear). Expressionless he listens for a bit and hangs up.

INT. DAY - CONFERENCE ROOM

Von Beck sits down at the head of the table. All the rest of the officers are seated already. He smiles a forced artificial smile.

VON BECK

(In a false victorious tone)

Well gentlemen, I told you we would hear from the Baron yet. He's done exactly what I've expected him to do and made contact. A young lady I'm seeing. That's exactly what I thought the Baron would do. It's a typical move for him to insert agents to his opponent's bedroom. But now that we are on to him, we'll set some new rules for the game. My plan is ready to its details.

EXT. DAY - CHAMPS-ELYSEES

SUBTITLE: 25-28 May 1944

C.U. Nazi soldier stands with frozen face. Suddenly he swings up a scepter in the air and a band starts playing a march theme. A long line of about 250 Nazi soldiers following a soldier on a horse start marching along the Champs-Elysees. They march in a perfect goose walk.

(CONTINUED)

On the sidewalk some people stand scattered here and there. Belvoir, wearing glasses and a thin mustache, stands leaning against a tree looking at the marchers. Behind him he hears a low voice.

BRUNO

You remember RENEE, my little dancer at "Folies Bergere" that I was seeing? She had a brother, FRANCOIS, an eighteen-year-old kid. The resistance killed some Nazi near Notre Dame so they decided to revenge by twenty for one. They caught him on the street this morning and shot him like a dog. Eighteen-year-old kid.

Belvoir looks at him.

BELVOIR

Let's go.

Bruno spits on the floor and follows Belvoir.

EXT. DAY - STREET

C.U. antique styled dresser in a window shop. Belvoir and Bruno look at it. The display window is filled with antique furniture.

BELVOIR

The man knows his oldies.

BRUNO

The oldest thing here is the cash register.

INT. DAY - FURNITURE SHOP

They enter the shop. A short delightful middle-aged woman named YVONNE with a chirpy voice and a distinguished hair-do welcomes them.

YVONNE

Gentleman, how can I help you? Are you interested in something special? We've just got a lovely set for the living room and...

(CONTINUED)

BRUNO

You can stop the act dear. Save it for the poor sods that think that there's one thing real in here. We are looking for EUGENE.

The overwhelmed woman tries in an instinctive motion to fix her hair in a futile attempt to regain her lost dignity.

YVONNE

Eugene? I don't know...I mean, whom shall I say is asking...

Belvoir and Bruno enter deep inside the store. They go through a door and enter a big workshop. A thin, spring-like man in his sixties, his head decked with a white rebellious mane, is crouched on his knees fudging a coat of brown-red paint on a round tea table. He starts talking without taking his eye off of his work.

EUGENE

Hey Bruno don't be so hard on Yvonne. The poor girl is doing the best she can. I'll be right with you. I'll just finish this eighteenth century spectacular piece.

He gets up on his feet and takes two steps back to look at his masterpiece.

EUGENE (cont'd)

Pretty isn't it?

BELVOIR

(Disguised)

It's better than if the original artist, Andre-Charles Boulle, I believe, had done it himself.

Eugene turns to Belvoir, doesn't recognize him at first. A smile starts crawling up his lips as he recognizes the speaker.

EUGENE

You look just as real as my furniture. Lucky for me I know you since before you were born.

Eugene hugs Belvoir.

BELVOIR

My father knew how to pick his associates. Come let me show you some plans.

Belvoir Bruno and Eugene stand by a big table. Belvoir opens up a big paper plan and puts it down so it covers the camera on its way. Black.

INVISIBLE CUT
TO:

INT. NIGHT - VON BECK'S APARTMENT

Black. A telephone ring wakes up Von Beck. He turns on the night lamp, looks at his wristwatch lying next to the phone and picks up.

VON BECK

Hello.

Listens.

VON BECK (cont'd)

Yes...yes..yes I'll be right there.

Michelle Lemaire wakes up next to him.

MICHELLE

What time is it?

VON BECK

Six thirty.

MICHELLE

So early?

VON BECK

Yes I'm sorry. I have to go over to the office for a few minutes. I'll come back soon and we'll have breakfast together ok?

He kisses her on the neck. She smiles and cuddles under the blanket. Von Beck leaves the house. The minute the door slams Michelle jumps naked out of bed and runs to the living room. On the table lies a black leather briefcase. She opens it up and quickly goes through the papers and files inside. On one of the files it says, "87th PANZER DIVISION - ENIGMA SECURITY". She opens the file. With nervous and frightened motions she takes out a small camera and starts filming the content.

(CONTINUED)

She catches fragments of sentences: "THE DIVISION WILL BE LAUNCHED AT THE 2ND OF JUNE", "TRANSFERRING COMMUNICATION EQUIPMENT AND ARMY ACCOUNTING PERSONNEL", "NIGHT TRAIN FROM NANCY", "STOPS: REIMS, LAON, SAINT-QUENTIN, AMIENS", "SECURED ENIGMA WOULD BE ON THE FIFTH TRAILER". Suddenly she hears a noise. She freezes. Listens. Nothing happens. She goes back to her work, finishes, puts everything back in its place and locks the bag. She stands catches her breath for a second.

CUT TO:

INT. DAY - KITCHEN

C.U. Beaten eggs poured into a pan. Michelle stands and makes an omelet. Von Beck enters the house.

VON BECK
My Carmen, I'm back.

He goes directly to his bag. He sees a hair thread that he attached to the lock, unattached.

MICHELLE
(Calling from the kitchen)
I'm here. Breakfast is ready.

CUT TO:

EXT. DAY - STREET

Michelle hurries down a street. She arrives to Angelique's beauty parlor and enters.

INT. DAY - BEAUTY PARLOR

Angelique welcomes her as she enters and leads her through the parlor. They arrive to a curtain which Angelique draws to reveal a narrow door. She unlocks it and gives the key to Michelle.

ANGELIQUE
(Smiling)
Across the yard.

Michelle goes out to an inner yard. She crosses the yard to a shaky door which she goes through. She goes down a few floors through a maze of dark long narrow corridors and staircases. Finally she reaches a small door. She enters a huge room filled with couches and deep armchairs. The room is quite dark. From one of the corners out comes Belvoir.

(CONTINUED)

BELVOIR
Are you all right?

Michelle nods affirmatively.

BELVOIR (cont'd)
No one followed you or saw you
coming in?

Michelle nods negatively. The atmosphere is a little tense.
The closeness that they had last time is gone. Michelle takes
out the camera from her bag and gives it to Belvoir.

MICHELLE
The film is inside. I think I've
got what you need. The
machine...the Enigma, it's going to
be transferred to the south of
France in a special train on the
night of the first of June.

BELVOIR
(Embarrassed)
First of June? Good, good, very
good...Perfect.

Silence.

BELVOIR (cont'd)
In a few minutes you'll go back the
same way you came. Fix your hair in
the parlor and go back to Von
Beck's apartment. On the second,
remember, the second of June, as
soon as he leaves the apartment you
get the hell out of there. Come
straight here to Angelique. She'll
take care of you.

Belvoir pauses, takes a long look at Michelle.

BELVOIR (cont'd)
That will end your part. You will
never see Von Beck again.

MICHELLE
What about Louise?

BELVOIR
You'll see Louise again after the
war. For both your sakes, it's
better that she doesn't know where
you are.

(CONTINUED)

Michelle listens with expressionless face. Belvoir approaches her.

BELVOIR (cont'd)
I'm sorry. I know it must be hard.
You are a courageous woman.

Beat.

MICHELLE
Hold me please.

Belvoir hugs her and caresses her face. They kiss with passion and tender. They make love softly.

DISSOLVE TO:

SAME

Michelle's head lies on Belvoir's chest. His hand caresses her hair. Creamy silk sheet covers Michelle revealingly. She lets out a heavy moan.

MICHELLE
You know, Von Beck is a good man.
He is not like all those Nazi
animals.

Belvoir looks at her.

MICHELLE (cont'd)
He is good to me Francis. He loves
me. Beat. Yesterday night I found
myself actually waiting for him to
come home. I'm really scared from
this feeling. I don't want to love
him.

He looks in her eyes.

BELVOIR
I want you to know that no matter
what happens, no matter where
you'll be, I'll come and get you
when it's all over.

EXT. DAY - COUNTRY HOUSE

SUBTITLE: 31 May

(CONTINUED)

Jacques, Maurice, Raymon and Henri, the men in charge of the communist underground arrive to Belvoir's country house followed by 15 other men. They are all armed. Jacques approaches Belvoir.

JACQUES

Henri is going to be in charge of the operation. I will be observing...YOU mostly.

CUT TO:

INT. DAY - COUNTRY HOUSE

The fighters are seated in the living room. In front of them on a blackboard the Enigma and a train are sketched and a map hung next to them. Henri stands in front of the troops.

HENRI

Comrades, today we start preparing one of the most important operations in this war. Apparently there's a device all the kids in the neighborhood want to play with.

The fighters chuckle. He takes a marker pen and turns around to the board in order to draw on the map.

CONTINUOUS CUT
TO:

INT. DAY - CONFERENCE ROOM

C.U. Hand holds up a marker pen and draws a path on a map. The hand belongs to a GERMAN OFFICER. He stands in front of a group of German officers seated around a long conference table. Next to the map a sketch of a ten coaches train.

GERMAN OFFICER

This is the path that the train will take going from Nancy to Boulogne through the North of France carrying the 87th administrative division.

The German officer passes papers among the presents.

GERMAN OFFICER (cont'd)

These papers show the orders for the 87th administrative division to change its location along with the Enigma machine they have assigned to them.

(CONTINUED)

VON BECK

We know that the British agent got hold of these papers. Beat. These papers are a fake. Beat. The only thing that is true in these documents is that a special train will be going from Nancie tomorrow at twenty two hundred hours and will go to Boulogne on the specified course. The Enigma won't be on it. I expect that the British agent will be assisted by a group of French terrorists. That's exactly what we are preparing for. So instead of the Enigma, the train will be carrying five hundred highly trained S.S. troops. Standartenfuhrer MANNHEIM here will lead the operation.

Mannheim dressed in black S.S. uniform is an athletic man with a harsh look. He steps up to the board taking a long wooden stick on his way. He points to the train sketch.

MANNHEIM

As you can see, there will be ten coaches to the train. The four middle coaches where the Enigma is supposed to be, will be empty. The terrorists will concentrate their attack on those coaches so there's not much point in any unnecessary sacrifices on our part.

CUT TO:

INT. DAY - COUNTRY HOUSE

Henri continues his briefing.

HENRI

We will be three hundred fighters then. Now we need to establish our point of ambush. Maurice.

Maurice steps up to the map.

MAURICE

OK we have three potential places of attack. Places where the train will be cut away from reenforcement bases and the terrain allows us to operate.

(MORE)

(CONTINUED)

MAURICE (cont'd)

(As he points on the map) The Marne Valley between Bar-Le-Duc and Vitry, the northern planes a few kilometers before Laon...

CUT TO:

INT. DAY - CONFERENCE ROOM

MANNHEIM

...And...Nesle, a ten kilometers wooded area.

VON BECK

Gentlemen in any case, we cannot allow anyone to leave the place alive. (Hatefully) I want to crush them so there won't be any trace of them left. Beat. Especially I want one man's head. The British agents'. Belvoir.

INT. DAY - COUNTRY HOUSE

HENRI

Comrades, I say again. There mustn't be anybody left alive. We cannot allow anybody to live to tell that the Enigma was taken.

EXT. DAY - COUNTRY HOUSE

The fighters take their leave from Belvoir, get into their cars and drive off.

INT. DAY - CAR

Jacques, Henri, Maurice and Raymond are in the car.

JACQUES

(In Russian)

After the operation, we get rid of Belvoir and everybody he's been in contact with. The Kremlin wants the machine. They want it disappeared until the west come begging for help.

Maurice looks at him.

(CONTINUED)

JACQUES (cont'd)
(In Russian)
We get our orders from Moscow not
London.

EXT. DAY - OLD INDUSTRIAL AREA

The area is some kind of an old factory workers' suburb, ruined and deserted. A junk barge is floating in a moldy water canal near by. Bruno's Citroen stops by a filthy building. Disguised Belvoir goes out of the car and steps inside.

INT. DAY - BUILDING

He goes up to the second floor and knocks on one of the doors. No answer. He knocks again harder. No answer.

BELVOIR
Open up JULOT it's Le Baron.

A crack opens and a suspicious red eye appears.

JULOT
You are not the Baron. Who the hell
are you?

Belvoir pushes the door and Julot, a short low-shouldered man with a full black beard, is pushed inside.

BELVOIR
Sure I'm the Baron. You know my
voice.

Julot inspects Belvoir up close as he caresses his own beard.

BELVOIR (cont'd)
I don't like your beard Julot. A
beard is a thing people remember
Julot. If this beard is real...

He pulls Julot's beard.

BELVOIR (cont'd)
And I see that it is, I suggest you
shave it off or consider a career
change. Julot.

JULOT
I grew it inside.

Belvoir starts walking around the room inspecting its content.

(CONTINUED)

BELVOIR

Yes Bruno told me that you've been inside again. How many times have I told you that explosives are out of style?

He kicks an old pair of shoes, slippers and filthy socks.

BELVOIR (cont'd)

Explosives make a lot of noise. They make a lot of mess. Julot. It's unclean. If safe cracking is your favorite hobby you should find yourself a different technique.

Belvoir makes a disgusted face as he smells a half empty bottle of cheap wine he picked up from a corner table.

BELVOIR (cont'd)

But if you do deal with explosives might as well get something out of it. I have a job for you.

JULOT

Job?

He takes out bill notes and gives to Julot.

BELVOIR

Yes but do me a favor, go shave, buy some new clothes and for god's sake buy some decent wine.

EXT. DAY - OTTO BUILDING

Disguised Belvoir shows his pass to the guard at the gate and joins a group of workers that carry boxes and cases to the cellar. As he carries a heavy crate he bumps a German officer rushing across the entrance hall on his way out. It is Von Beck.

BELVOIR

Entschuldigen sie mich bitte
(Excuse me please).

Von Beck looks at Belvoir like he knows him from somewhere but doesn't stop. Belvoir looks at him going out for a minute then turns around and carries on with his work.

EXT. NIGHT - TRAIN

SUBTITLE: Night of 2 June

(CONTINUED)

C.U. On a fluorescent light wristwatch. It's 11:15 at night. A German soldier, EGON WEPLER, puts off a half smoked cigarette in a flat and a little bent tin can. He closes the can and puts it into his inside pocket. He signals a bunch of soldiers sitting on the coal cart to do the same. He turns over to two totally coal black shovelers, shuffling coal into the furnace.

WEPLER

(Shouts, trying to get
over the noise)

Keep it on sixty got it? Not one
kilometer more, understand?

The engine driver nods affirmatively as he looks at his watches. Wepler pats on the shoulder of STARK standing next to him. Stark nods affirmatively. Wepler puts on wind goggles and climbs up to the engine cart's roof. He chokes, coughs and wobbles as black smoke coming out of the engine's chimney welcomes him. He ducks on the engine's roof. Stark hands him a machine-gun. Wepler takes the gun and positions it on its bipeds. He takes now the ammunition crate from Stark and places it next to the machine-gun. He loads the gun with the bullet-chain. He then takes out four hand grenades from his belt, placing them carefully between the butt of the gun and the ammunition box.

EXT. NIGHT - FOREST

Henri passes among his men crouched. He arrives to Maurice and Raymon. He ducks beside them and starts checking his weapon.

MAURICE

We've done a last weapons check.
These Thompsons came just three
months ago. Great instruments.

HENRI

Everyone knows what they're
supposed to do?

MAURICE

Yes. Two assault teams charge the
first and the last carts, then a
unit of a hundred and sixty men
punch the train full of holes. I
charge with my team the four middle
carts. The Enigma should be there.

INT. NIGHT - HEADQUARTERS

The room is filled with radio receivers. Soldiers sit with headsets on their ears and tick away Morse code transmissions. A German SOLDIER draws a big ellipse on plastic covered map hanged on the wall. Colonel Mannheim stands in the middle of the room and looks at the map. Next to him stands his ASSISTANT.

ASSISTANT

Our headquarters is at an equal distance from the three risk points. The ellipse surrounds the kilometer segment in which we are operating right now. This is the next point. The train is passing it right now.

EXT. NIGHT - TRAIN

The train flies on its track with a single headlight lit on its head. Wepler takes out the bullet chain from the machine-gun puts it back in the ammunition box closes it and hands it to Stark. He folds the machine-gun and hands it too to Stark that puts it back into the engine cart. Wepler climbs down to the engine cart. He sits down in some corner, takes out the tin can he used before, opens it, takes out the cigarette he started smoking before, lights it up and takes a drag.

EXT. NIGHT - FOREST

Henri, Maurice and Raymon lie on the ground, tensed, their weapons in their hands.

HENRI

Once you secure the machine you get out of there. The whole thing shouldn't take more then five to seven minutes. Those pen pushing officers in the train won't know what hit them.

INT. NIGHT - TRAIN

One of the train's carts. The cart is filled with German soldiers napping. One of the soldiers looks at his fluorescent glowing watch. It's 02:20 at night. An officer passes through the carts and wakes everybody up. They wake up pretty fast, check theirs weapons and position themselves, crouched by the windows. Wepler is on the engine cart's roof placing the machine-gun and loading it. He places four hand grenades between the ammunition box and the gun's butt.

INT. NIGHT - HEADQUARTERS

A German soldier draws an ellipse on a map hanged on the wall. Colonel Mannheim drinks coffee and smokes a cigarette. One of the signal operators hands Mannheim's assistant a note.

ASSISTANT

(To Mannheim)

They are passing the second danger point now.

EXT. NIGHT - TRAIN

The train flies in the dark. The soldiers are ready by the windows. Everybody is up and alert. Wepler lies down on the train's roof watching carefully around him. Nothing happens. A few seconds go by. Stark's head peeks out from the engine cart. He signals Wepler to come back in.

CROSS CUT SEQUENCE (MUSIC)

Cross cut sequence: The train, the freedom fighters, Von Beck. The train flying in the night, underground fighters lying, waiting in their ambush, a soldier putting his cigarette out, another soldier cocks up his rifle etc. Von Beck lying in bed next to Michelle, smoking a cigarette, looking at the ceiling, taking long looks at sound asleep Michelle, caressing her lovingly.

INT. NIGHT - HEADQUARTERS

A German soldier draws an ellipse on a map hanged on the wall. Mannheim stands in the middle of the room.

MANNHEIM

OK let's go see the show.

Mannheim leaves the room followed by a few other officers.

EXT. NIGHT - TRAIN

Wepler loading the gun with the bullet chain and closes the lid. The second he closes the lid a tremendous explosion shudders the engine cart. The engine cart explodes. The train keeps on going by inertia power a few hundred yards more while squeaking, howling and whistling. At a certain point the engine cart separates from the rest of the train, goes off the tracks and keeps exploding. After a while the train stops. Wepler's body lands out of nowhere with a dim bang on the ground. On one side is the train and on the other side is the forest. Quiet. Silence. Nothing happens.

(CONTINUED)

Suddenly, like by a signal, the machine guns from all directions start firing. All hell breaks loose. Everybody is shooting at everybody from all directions and with all firearms. The shooting come from both sides of the train and vice versa. A shower of bullets is poured at the carts, smashing the glass windows. The bullets whistle in the train aisles like a swarm of nervous bees, smashing everything in their path. A few underground fighters advance forward and in a suicide act, throw hand grenades and Molotov cocktails into the train's windows. The grenades explode and German soldiers come flying out through the train windows. One of the Molotov cocktails ignites one of the S.S. soldiers and turns him into a human torch and with death tortures and horror screaming he collapses and dies. The first German soldiers that come out of the train ignite as Molotov cocktails are thrown at them to the train doors. The first few minutes the underground has the advantage. The Germans suffer heavy loses. Dozens of German soldiers are killed, burned or exploded and it seems like the fight is about to be determined. All of the sudden the muzzle of the first German heavy machine-gun appears and the second one after that and the third and the fourth. Within seconds all the carts are filled with heavy machine-guns spitting hell fire toward the underground fighters and hell starts again. In one of the carts a call passes to all the other carts.

CALL

Smoke grenades.

Within seconds dozens of smoke grenades are thrown through the windows. Soon enough a thick cloud of smoke swallows the train. From the smoke out come the S.S. German soldiers, duck and open a counter attack. The distance between the freedom fighters and the Germans is closing. The battle turns into a face-to-face fight. From exchanging automatic fire and grenades to fighting with the rifles' butts, daggers and bare hands. In all that commotion leads Henri his unit with resolve. He arrives to one of the middle carts. The cart is shrouded in smoke and dark.

HENRI

Raymon.

Raymon jumps on the first step and shouts.

RAYMON

Follow me.

He is swallowed inside the cart with a bunch of fighters following him. Maurice crouches at the footsteps of the cart's entrance surrounded by a group of fighters. He takes out of his bag a bomb attached to a clock. Suddenly Raymon appears at the cart's entrance and a horrified expression on his face.

(CONTINUED)

RAYMON (cont'd)

Henri!!

Henri just finishes killing a Nazi soldier. He turns around to Raymon.

RAYMON (cont'd)

The cart is empty! The cart is empty! There's nothing in it!

HENRI

What????

Raymon nods his head in shock. Suddenly an S.S. SOLDIER breaks into the center of the group and shoots a long burst at Raymon that was an open target. Raymon grabs his stomach and collapses among his friends. Maurice jumps instinctively on the German and they both roll on the ground. Maurice gets up after a second or two wiping off his dagger. Another French communist fighter comes out of the cart and roars.

FIGHTER

Henri! There's no machine here.

HENRI

(Mumbles)

Maybe it's in another cart.

A few FIGHTERS come running from different directions and report to Henri that there's nothing in other carts as well.

ONE OF THE FIGHTERS

And the carts are empty of German soldiers too.

HENRI

It's a set up.

Suddenly Maurice grabs Henri by the arm, his gaze stuck somewhere on the horizon.

MAURICE

(Horrorified)

Henri. Look. Behind us.

Out of the forest in the light of the flames burning all over, appears a row of German soldiers in steel helmets and battle uniform. They look like angels from hell. Marching like a well-oiled machine. They open fire on the freedom fighters lying with their backs to them and shooting at the train. Some fighters jump and run toward the train others helplessly try to turn around and turn their rifles.

(CONTINUED)

HENRI
(Whispers)
Paratroopers.

He looks around and assesses the situation quickly. At that moment something explodes a few feet away from him.

MAURICE
Mortars! They are bombarding us
with damn mortars.

HENRI
ROGER, FRANCOIS, FREDO. Run to our
men tell them to disengage now and
follow us. We'll try to go to the
other side of the train and make a
run for it to the woods. Go go!!

Henri's people run among the fighters shouting his orders.

Henri (cont'd)
(To Maurice)
Let's go.

They crouch down and crawl under the train carts to the other side of the tracks as their people squeeze after them. As the first one to reach, Maurice comes out at the other side of the train. He looks straight ahead to the woods and freezes.

MAURICE
Oh my god.

Henri crouches next to him and goes into a shock. Dead ahead they see a front line of German paratroopers closing distance and coming right at them.

HENRI
We are completely surrounded.

He turns over to his fighters.

Henri (cont'd)
We have one chance left. Head-on
attack. Nobody breaks down on me
now and nobody stops shooting.

He charges forward and roars.

Henri (cont'd)
Aaaaaaaaahhhhhhhh.

SLOW MOTION

(CONTINUED)

Roaring and shouting the French communist freedom fighters charge on at the German soldiers as they fire their weapons all over the place. It's a lost battle. They are out numbered by the Germans. Real mess. Everybody is killed except Henri.

FADE OUT

FADE IN

INT. NIGHT - VON BECK'S BEDROOM

C.U. On a clock standing on a night dresser. It's 3:54. The phone rings. Von Beck jumps and picks up. The line is distorted.

VON BECK

Von Beck. Hello hello.

VOICE ON THE OTHER SIDE

I'm calling from colonel Mannheim's headquarters. The terrorists group are totally eliminated near Laon. The operation is a full success.

VON BECK

What about Belvoir? Did you find Belvoir?

The line gets distorted again and the answer can't be understood. Von Beck jumps out of bed and gets dressed quickly with his back to the bed. At a certain point he suddenly turns around. Michelle sits there in a state of shock. Trembling. Her eyes express horror.

VON BECK (cont'd)

(His voice trembles)

I'm sorry. It's war. Two men are waiting for you outside. They have a warrant for your arrest.

He continues to dress up as trying to shake off the sadness and sorrow he is in. He finishes dressing and walks towards the room's exit. He stops and turns around to Michelle.

VON BECK (cont'd)

I loved you Michelle.

He exits.

EXT. NIGHT - STREET

Von Beck gets into his car. Schneider his driver wakes up in the driver's seat.

(CONTINUED)

VON BECK

To Laon!

INT. NIGHT - POLICE STATION

SUBTITLE: Dawn 2 June

A clock on the wall shows 4:03. TWO POLICEMEN in uniform pass by the DESK SERGEANT exchange some words of greeting and they leave the station. The desk sergeant goes back to his business. The phone rings.

DESK SARGENT

Hello?

O.S. BRUNO

This is the voice of freedom. We would like to inform you about some explosive charges planted in the Otto building at 23 Boulogne Square.

EXT. NIGHT - STREET (PAY PHONE)

Bruno stands in a phone booth.

BRUNO

The first charge will go off at fifteen minutes after four and the rest in ten minutes intervals. Vive la France.

He hangs up the phone, gets into his car and drives off.

EXT. NIGHT - STREETS

The streets are empty. Bruno goes down the Champs Elysees. Three police cars speeding up the opposite direction with deafening sirens. Bruno looks at his watch. It's 4:13.

EXT. NIGHT - OTTO BUILDING

Police cars, army cars and the puldgandermaria fill out the place on each and every direction. Soldiers and guards run out and away from the building with panic screams. Some in under clothes. It's a real chaos around the building. Suddenly a horrendous explosion from one of the offices in the first floor shakes the building. Everybody is screaming. Noise and racket comes from all over the place. A voice is heard from somewhere.

(CONTINUED)

VOICE
Where's the police sapper?

INT. NIGHT - BEDROOM

The phone rings and rings and rings...A man with blond reddish hair, a dandified beard and a thin mustache by the name of JEAN RIGAUD, sits with his WIFE, both strapped and gagged on their bed. Finally someone picks up the phone. The camera tilts up and Belvoir is revealed disguised as Jean Rigaud.

BELVOIR
Hello?

VOICE ON OTHER SIDE OF PHONE
Jean Rigaud? We have bomb reports in the Otto building. 23 Baulogne Square. Now now go go. The explosions have started already.

BELVOIR
I'm on my way.

Belvoir dressed with Jean Rigaud's overall, puts his beret on and leaves.

EXT. NIGHT - STREET

Belvoir goes out of the building and walks to a police pickup truck parking by the sidewalk. Bruno's Citroen arrives at this instant and pulls over ahead of the truck. Bruno gets out of his car takes off his coat under which he wears a police overall. He pulls out of the car a beret hat and puts it on as he and Belvoir hop into the front seat of the police pick-up and pull away with howling sirens.

EXT. NIGHT - OTTO BUILDING

The pickup truck pulls over at the entrance to the Otto building. The place is filled with German and French soldiers. Glass breakage scattered all over the area and a thick black smoke rises out of one of the windows on the first floor. Belvoir and Bruno get off the truck, open its rear door and drag out an armored container. It's very heavy. They both barely pick it up and start moving toward the building. Suddenly a voice is heard behind them. It's the voice of a tall POLICE CAPTAIN that's approaching them quickly.

(CONTINUED)
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CAPTAIN

Hey you two. Just a minute. Hold on.

Bruno and Belvoir freeze on their spot for a few long seconds, looking at each other.

BELVOIR

We need to get in we are the sappers.

The captain taps with his finger on his wristwatch.

CAPTAIN

Wait, another explosion is expected in about a minute. Go in after it goes off, you'll have ten minutes until the next one.

As soon as he finishes his sentence a tremendous explosion shakes the building. It's much stronger than the previous explosion. Most of the windows on the first floor explode all at once and land shattered on the ground. Smoke rises out of the building. Belvoir looks at Bruno amused.

CAPTAIN (cont'd)

Go now. Good luck.

Bruno and Belvoir go running in, barely carrying the steel case. They arrive to the empty entrance hall and put the box down.

BELVOIR

Let's go we have less than ten minutes. Where did you put the rest of the charges?

BRUNO

There are four more on the first floor and another two on the second floor.

They open the steel case and take out a few more charges.

EXT. NIGHT - STREETS

Von Beck's car goes through the streets of Paris.

INT. NIGHT - CAR

C.U. Von Beck sits pensive and sad. He snaps out of his brooding and pulls himself together.

(CONTINUED)

VON BECK

Schneider stop at the cafe over here I want to call the office see if they've identified Belvoir's body yet.

EXT. NIGHT - STREET

The car pulls over by a coffee shop. Von Beck gets out and enters the cafe.

INT. NIGHT - COFFEE SHOP

Von Beck enters the coffee shop and moves toward the bar. A few German soldiers jump to attention as they notice him. He picks up the phone and dials a number. He orders some coffee and a croissant. He waits a few long seconds and hangs up the phone. Somewhat agitated he tries again. Again he waits. Meantime the food arrives. He hangs up again and blurts out a quiet curse. He dials again. This time he gets an answer. He takes a bite off the croissant

VON BECK

Yes, is this the Abwehr chief headquarters? Yes, this is Von Beck. Why nobody answers from my office in the Otto building?

He listens a few seconds stunned. He slams the phone and runs out.

INT. NIGHT - COMMUNICATION ROOM, OTTO BUILDING

Bruno and Belvoir are in the communication room. The teleprompters keep ticking away. They take out of the steel container a few small bomb charges with clocks on them. Bruno turns on the clocks and puts the charges in all four corners of the room as Belvoir takes out of the steel container a smaller wooden box and puts it next to the steel container. Now, he gets up and pauses in front of the precious Enigma. Bruno joins him and contented they both look at it for a second or two. Then carefully they take the Enigma and put it in the, now empty, steel container. Belvoir then puts underneath the table where the Enigma just stood a bit-larger-than-the-rest bomb charge. He smiles at Bruno.

EXT. NIGHT - STREETS

Von Beck's horch car flies through empty streets squeaking and squealing in every turn.

INT. NIGHT - OTTO BUILDING

Bruno and Belvoir put some more charges in a few offices and hurry down the stairs to the entrance. The steel container awaits them there. It is very heavy. Belvoir and Bruno groan under the heavy load. They drag the case out.

EXT. NIGHT - OTTO BUILDING

Bruno and Belvoir go out of the building and get to the pickup truck. The tall captain approaches them.

CAPTAIN

Well? Any luck?

BELVOIR

(Nods for "no")

There's nothing I can do there.
There are explosives all over the
place.

He turns his back to the captain and continues dragging the steel case. Von Beck's horch stops right next to the captain with squeaking brakes. Von Beck gets out all pumped up.

VON BECK

(To the tall captain)

What happened here?

At this instant another blast quakes the building.

VON BECK (cont'd)

Did anyone enter or leave the
building after the explosions
started?

CAPTAIN

Just the police sappers sir.

VON BECK

(Almost screaming)

Where are they?

The French captain looks at him in wonder and points his finger to Belvoir's police truck. Von Beck runs to the truck. Bruno and Belvoir try to pick the steel case up and load it up to the truck.

VON BECK (cont'd)

Hey, don't move you two. What's in
the container?

BRUNO

It's an armored container sir.

(CONTINUED)

VON BECK
Put it down.

Belvoir and Bruno put the case down.

VON BECK (cont'd)
Open it up!

BRUNO
You don't want to do that sir.
There's an active explosive charge
in there.

VON BECK
(Screaming)
Open it up!

Belvoir and Bruno look at each other.

VON BECK (cont'd)
(To Belvoir)
Come on let's go open it up now!

Belvoir bends down and releases the cover buttons.

VON BECK (cont'd)
What's inside I want to see.

Belvoir's forehead covers with sweat. He looks at Von Beck and opens the case widely. Inside lie a bunch of dynamite fingers attached to a ticking clock (no Enigma). Von Beck pushes Belvoir aside, gets closer to the case and looks carefully inside. He hesitates for a second and lets out a relieve grumble finally.

VON BECK (cont'd)
OK all right. You can go.

Bruno and Belvoir put the steel box on the truck, close the rear doors, climb to the front seats and drive off. Von Beck stands there helpless in front of the building and takes a last look at the distancing pickup truck in a certain uneasiness. At this instant a series of four or five explosions shake the building. Black smoke rises up and a shower of glass falls down.

VON BECK (cont'd)
My god. The communications room.

He runs into the building as warning shouts accompanying him.

INT. NIGHT - OTTO BUILDING

Von Beck runs up the stairs to the second floor. In one of the offices he passes by another explosion occurs. He keeps running indifferent to the danger. He bursts into the communications room. The room is totally ruined. Radios and teleprompters smashed into pieces scattered all over the floor amongst the parts of furniture, burned papers and breakage of plaster. In the middle of the room he sees the ruins of the Enigma machine. Pieces of sooty wood, bent metal cylinders, springs, smashed keyboard buttons. He steps inside slowly, picks up a sooty wire from the Enigma wreckage. Quietly he keeps sitting down crouched, looking at the destruction unbelievably.

EXT. FIRST LIGHT - STREETS

The police pickup truck arrives to a roadblock.

BRUNO

Move those damn barriers aside
we've got a live one here.

Three cops start moving the barriers away. A fourth COP short and chubby walks up to the truck.

COP

Hey wait that's Jean's truck. Good
morning Jean, how are you?

Belvoir waves his hand hesitantly.

BELVOIR

(Quietly to himself)
Come on come on.

The chubby cop arrives to the truck and pulls his hand out for shaking.

COP

How do you do Jean? How's the Mrs.?

Belvoir tries desperately do avoid the cop's look. He mumbles some words and scratches his left face side. Suddenly the cop calls out.

COP (cont'd)

Hey you're not Jean! Who are you?

Belvoir puts the gas pedal to the floor and the truck leaps forward, smashing the last wood barrier still standing. In the background the cop's shouts are still heard.

(CONTINUED)

COP (cont'd)
Hey this is not Jean Rigaud, this
is not Jean Rigaud stop him.

The sappers truck flies on the road. Bruno looks in the right wing rear view mirror. Income three dots that grow rapidly. These are three bikers policemen. Feldgerdarmen. Black Nazi steel helmets on their heads, wind goggles on their eyes, Schmeiser rifles hanging across their chests and they wear black leather suits.

BRUNO
Merde.

Belvoir turns on the siren while Bruno pulls out a heavy Mauser gun. He loads a clip into the gun. Now the gun looks like a mini sub-machine-gun.

BRUNO (cont'd)
What's that you said about you
never need a gun? A professional
has got to be clean and all that
bull. Well what do you suggest we
do with of all these lowlifes?

Belvoir's face gloomy, concentrated. His eyes run between the rear view mirrors and the road. He drives the truck into a maze of small streets trying to loose his pursuers. He goes through a small market place scattering the stands all over the place and chase away the bystanders.

BRUNO (cont'd)
You have to get to Moutmartre
Boulevard. There's the Panorama
passageway there. On the other side
of the passageway, on Saint Mark
street I had a backup car prepared.
A brown Panhard.

Belvoir makes a turn on one of the streets and finds himself in front of a steep and long staircase. With no other alternative he goes down the stairs with the truck. The bikers are after him. On another turn Belvoir heavily grazes a parked car and bumps into a car coming in front of him. On a different part of the chase he goes through an intersection causing the cars coming on both his sides, to crash into each other. In short, he leaves a trail of chaos and destruction all through his rout. At a certain point two more bikers tag along. Bruno looks in the rear view mirror and cocks his gun.

BRUNO (cont'd)
Two more feldgerdarmen.

One of the bikers speeds and catches up with Belvoir. He sands his hand to his belt and pulls out a hand grenade.

(CONTINUED)

BRUNO (cont'd)

The son of a bitch wants to throw a grenade.

He pulls his upper torso out of the window, aims the Mauser to the biker, stables the gun with both hands and shoots twice. The biker with the grenade turns over on the road, the grenade goes off as another biker passes by and they both explode. Belvoir reaches Concorde Square. Two black Citroens lurking on the way, join the pursuit, trying to block the truck's way.

BRUNO (cont'd)

Gestapo.

Belvoir maneuvers the car skillfully, causes the Gestapo car to go up the pavement and ditches the improvised ambush. He goes again into a net of small streets. Going like crazy he reaches Montmartre Boulevard.

BRUNO (cont'd)

Pull over at the passageway.

Belvoir breaks the steering wheel hard and squeezes the right side of the truck in between the two entrance walls of the passageway, smashing the truck against the wall and parks the truck so it blocks the entire entrance to the passageway. Bruno and Belvoir leap out of the truck and start running into the passageway. Their footsteps and respiration echo throughout the desolate passageway. Suddenly different sounds are heard. Four MEN in civil clothes, waving trench coats, enter the passageway and chase Belvoir and Bruno. The four men shout and shoot. Two of them are getting closer and their shots are growing more accurate. The bullets whistle close to Belvoir. Bruno becomes heavier in his running.

BRUNO (cont'd)

Come on, let's stop them.

He ducks on the floor, rolls to the right and stables back up crouching on his knee with the gun in his hand. He aims and shoots twice. The man closer to him grabs his crouch and stumbles down dead. At this instant the other guy shoots three shots. Bruno shivers and turns to Belvoir. His face expresses endless wonder and amazement. Belvoir leaps towards Bruno ignoring the flying bullets around. He kneels beside him. He sees the bullet holes in his chest. His fingers touch the blood coming out of Bruno's chest.

BRUNO (cont'd)

That's as far as I go with you Baron.

Bruno sinks down. First on his elbows then on his back. Belvoir beside him holds his head.

(CONTINUED)

A bullet that hits and bounces off the floor next to him, snaps him out of his shock. In a sudden move he grabs Bruno's gun, aims it with a steady hand and shoots the German down. He looks at Bruno.

BELVOIR
Goodbye my friend.

He throws the gun and runs away. He comes out running on the other side of the passageway to the brown Panhard car parking to the side of the road. He enters the car, starts the engine and drives off disappearing in the streets' maze. Bruno Moral lies on the ground, his life pours away. Feldgerdarmen and Gestapo agents stand around him, not touching him. Von Beck clears his way among the crowded and crouches next to Bruno.

VON BECK
Who are you? What happened to the Baron? What did you do in the Otto building?

He shakes him as he speaks. Bruno opens his eyes slowly.

VON BECK (cont'd)
Who are you? The Baron, where is the Baron?

Bruno whispers in a very faint voice.

BRUNO
I'm Sargent Bruno Morel, first regiment, foreign legion.

His voice faints down and his lips hardly move. Von Beck puts his ear close to Bruno's lisp.

VON BECK
Say it. Come on Speak! What are you trying to say?

Bruno with his last breathe.

BRUNO
Vive la France.

Bruno dies.

EXT. DAY - STREET

SUBTITLE: 3-2 June 1944

A roadblock in the middle of the city. Policemen stop cars and check papers. Drivers and pedestrians. The mess is all around. Traffic jams, cars honking etc.

CUT TO:

Roadblock on a main road. Policemen stop cars, scrutinize them and check papers. Drivers and pedestrians. Mess all around. Traffic jams, cars honking, drivers shouting and cursing.

CUT TO:

Another roadblock on a main road. Policemen stop cars, checks papers. Mess all around. Traffic jams, cars honking, drivers shouting, cursing etc.

CUT TO:

INT. DAY - TRAIN STATION

French policemen check papers of passengers. They don't let anybody through. On one of the docks a POLICEMAN checks the papers of Belvoir disguised as a soldier in German uniform. He wears the iron cross. The policeman reads from the I.D. card with blunt contempt.

POLICEMAN

The French volunteer legion to the German army ah?

The policeman spits on the floor hatefully.

BELVOIR

(Half smiling)

Be careful, it can kill you, you know.

Belvoir walks away and boards the train.

INT. DAY - OTTO BUILDING

Von Beck enters the building. Brandner welcomes him at the entrance hall.

BRANDNER

Oh sir I've been trying to reach you since six this morning. The phones won't stop ringing and you have a pile of telegrams on your desk.

(CONTINUED)

VON BECK

I went through the roadblocks and checked the security arrangements. I wanted to make sure they are really doing everything they possibly can to get the Baron.

BRANDNER

And are they?

VON BECK

They're trying...but they won't get him.

Von Beck lights up a smoke.

VON BECK (cont'd)

He was here as a police sapper with Bruno Morel. He stood in front of my eyes for Christ sake and I didn't recognize him.

Von Beck laughs bitterly.

BRANDNER

What do you think he was doing here sir?

VON BECK

That's the whole thing, I can't figure it out. He didn't come for the Enigma obviously, He blew it up.

BRANDNER

Maybe just to plant the bombs...

VON BECK

Bombs, bombs. The man is pursued and hunted down by the French police, the German police, the Abwehr, the Gestapo you name it. You think he would risk coming here into the lions' den just to put a few bombs around? No. It doesn't sound like Belvoir.

BRANDNER

It's too bad Morel didn't talk before he died.

VON BECK

Morel wouldn't have talked even if he was alive.

(CONTINUED)

They go up the stairs to the second floor. Workers clean up the mess, damage and breakage that the explosives caused to the building. Plasters fix the damage in the walls.

VON BECK (cont'd)

They work pretty fast.

BRANDNER

They don't have to work too hard sir. The total damage is not too heavy.

Von Beck stops.

VON BECK

What do you mean not too heavy? The police counted eighteen explosions here. Did you see the radio room? It's totally destroyed.

BRANDNER

Yes it's true sir but the only heavy serious damage is there, in the radio room. In all the rest of the offices the damage is only superficial. All the bombs were small. The Otto organization is back to routine, working by the original schedule. The regular shipments will begin in half an hour.

VON BECK

(Reflective)

You say that the damage was minimal?

Von Beck walks to the radio room. The room is completely ruined. The workers are not working there.

BRANDNER

Yes sir. It seems like the explosives weren't meant to cause any real damage but mainly to get everybody out of the building and allow Belvoir and Morel to stay alone in the building for ten minutes.

VON BECK

(Somewhat to himself)

And in those ten minutes they blew up the radio room? Why? What for?

(CONTINUED)

He stands and the breakage of the Enigma to his feet. He crouches down and picks up some metal disks and small wheels from the floor.

VON BECK (cont'd)

And why blowing up the Enigma? It makes no sense.

Von Beck goes into his office, followed by Brandner. The office is not damaged. Von Beck sits behind his desk and goes through some papers lying on his desk. He reads some of them and smiles a bitter smile. He reads out loud to Brandner.

VON BECK (cont'd)

An official telegram from the S.S.: "Please accept our best wishes upon exposing the terrorist organization and preventing the enemy plot to apprehend the Enigma". The S.D.: "Congratulations on a job well done. On revealing and destroying the enemy". The Gestapo: "A huge blow has landed upon the terrorists. Elimination of an organization with a vast criminal record and foiling the plan to take over of the Enigma. For this accept our blessings". And it goes on and on.

Von Beck picks up all the telegrams from the table for illustration. Beat.

VON BECK (cont'd)

OK Brandner that will be all.

Brandner clicks his heels and leaves the room. Von Beck goes through the telegrams and stops on one of them. It says: "Rudy, my deepest congratulations for a bright victory in the mind game". It's signed: "Canaris". He puts the paper down in desperation. He lights up a cigarette and stares at the space in front of him. He gets up and walks slowly to the radio room. He widely opens the room's doors and walks in to the center of the room looking around. He's eyes stop at the scattered pieces of the Enigma. The music becomes dramatic. His expression changes somewhat. Beat. Suddenly in a decisive motion he goes down on his hands and knees and starts burrowing through the wreckage and the pieces of the instruments amok obsessed. He's looking for something. His hands turn black from the soot and his fingers get injured from the sharp breakage.

CUT TO
FLASHBACK:

(CONTINUED)

MONTAGE

Shots of Eugene (the furniture forger) building a fake Enigma, Julot building bombs, Bruno and Belvoir planting the bombs in the Otto building, they take out the fake Enigma from the wooden box they brought along, replace it with the real one and put one bomb exactly underneath the table. They look at each other amused.

BACK TO PRESENT
TIME:

INT. DAY - RADIO ROOM, OTTO BUILDING

Von Beck collects some pieces of metal, some jagged disks and some torn wires with his hands. He looks around and finds a little plastic bag. He puts everything in the bag and runs out.

EXT. DAY - OUTSIDE THE OTTO BUILDING

Von Beck storms out of the building gets into the military horch car and leaps forward.

INT. DAY - LABORATORY

Von Beck empties the bag on a white table. Next to him stands a middle-aged MAN in a white robe wearing glasses with a fine thin golden frame.

VON BECK

I need to know if this is a fake or if it's the real machine. Put everybody you have on it. I need this now.

LAB MAN

This might take some time.

VON BECK

I'll wait here. I'll be in the building.

The lab guy nods affirmatively. Von Beck goes out of the lab to the corridor. He walks along the corridor. A faint and dim sound of typewriters is heard. Officers that pass him by, congratulate him on his successful mission. He smiles a forced smile. He reaches a GUARD standing in the middle of the corridor. Von Beck shows him his identification card and the guard lets him pass. He passes by locked iron doors with small windows built in them. He stops by one of the doors pausing for a long while.

(CONTINUED)

Hesitantly he approaches the small window in the door and looks through. He sees Michelle sits up straight on a bed, looking directly at him. He instinctively flinches back. He calls one of the guards. The guard approaches and searches through his keys. Von Beck returns to the little window. He sees Michelle Lemaire sit expressionless, motionless in some strange tranquility and confidence. He takes a long look at her. The guard wants to open the door but Von Beck stops him.

VON BECK (cont'd)

No no there's no need.

SLOW MOTION

Von Beck walks in the corridor. Officers pass him by, congratulate him with a bright face. The sound is slowed down too.

INT. DAY - LABORATORY

Von Beck stands next to the lab man that sits down and looks through a microscope.

LAB MAN

Just as you suspected colonel. It's a duplicate. A good one, same kind of wood, with keys that were taken from an ordinary typewriter machine and the wires and wheels designed exactly like in the real Enigma. A good duplication but superficial all together. It couldn't go through any serious inspection. If the machine wouldn't have been destroyed you could definitely see it's a fake.

Von Beck listens quietly and calmly. Suddenly he grabs one of the bottles standing on the table and throws it on the wall in a burst of outrage. Everybody is stunned. He exits.

INT. DAY - VON BECK'S OFFICE

Von Beck enters his office followed by Brandner who is accompanied by a sloppy dressed soldier with a thin and greasy hair.

BRANDNER

Sir, this is lieutenant KRESKI from Otto organization personnel. He knew Bruno Morel. Bruno Morel used to work here.

(CONTINUED)

Kreski is a repulsive creature. His manners are overdone and gravely. He clicks his heels and bows a deep exaggerated bow. Smiling a licked up smile, he takes out a picture from a file case that he holds and hands it to Von Beck. The picture is a mug shot of Bruno. Von Beck takes the photo.

KRESKI

Bruno Morel worked here since nineteen forty-one. And it might interest the colonel to know that about a month ago on the fourth of May one of his friends got accepted to work here on his recommendation. A man by the name of Duclos. Etienne Duclos.

VON BECK

Who is he? Show him to me.

KRESKI

He didn't show up today.

Brandner and Von Beck look at each other.

VON BECK

Do you have a picture of this Duclos?

KRESKI

Yes sir.

Kreski pulls out a picture of Duclos and hands it to Von Beck. He snaps the picture and examines it. The picture shows Belvoir decorated with a black mustache and thick glasses. Von Beck sinks into his chair.

DISSOLVE TO:

INT. NIGHT - VON BECK'S OFFICE

It's dark. Quiet all around. Von Beck sits a little drunk in his chair. Next to him a half empty bottle of scotch and he smokes a cigarette. Next to the bottle lies a picture of Belvoir in disguise. Von Beck looks at the picture. He takes it in his hand.

VON BECK

You found out about the twenty eighth Enigma didn't you? Now I can't say I caught you and I can't say I didn't catch you, you thief you burglar you crook you. You cleaned up the house didn't you?

(MORE)

(CONTINUED)

VON BECK (cont'd)

Nobody was supposed to know that Enigma existed. It's like conning the con. Beat. How do you rob a robber? You couldn't have taken it with you when you left the building, I saw you leaving. What have you done with it? What have you done with it? How did you get it out?

He sits staring at the ceiling. At a certain point he gets up and walks to his desk. On the desk there's still the telegrams and letters pile congratulating him for his success. He giggles bitterly and page flips the letters. Suddenly he stops. Pauses for a second and starts gathering all the letters on his desk vigorously.

VON BECK (cont'd)

Letters, letters, letters, letters, letters, letters.

He starts flipping the letters in the air and then he starts looking for something. He looks and looks until he finds a little phone book. He opens it and looks for a certain number. He finds what he's looking for. He then dials the number with shaking hands.

EXT. NIGHT - HUGE HANGAR NEXT TO A TRAIN STATION

A train station crowded with workers unloading boxes down a parked freight train. The place is shrouded with mist. On the boxes it says "OTTO ORGANIZATION - FOR DISTRIBUTION". The workers carry the boxes into a huge merchandise hangar. The hangar is filled with similar wooden boxes. The pier is quickly emptying as the work is done. Here and there some boxes are left on the dock. Two armed soldiers walk around on the pier, guarding. The dock is dark now. Out of the darkness out come three men. TWO PORTERS and a gentleman dressed very elegantly with black suit, Spanish cape and a broad fringe hat. He walks up to ONE OF THE SOLDIERS and in a very heavy accents says.

BELVOIR

(As the Spanish guy)

I'm the Spanish consul. I'm here to receive a shipment sent to us from Paris by the Otto organization for his Excellency the Generalissimo Franko.

The soldier examines the papers and turns his flashlight on a bunch of boxes standing on the dock. The light beam goes from one box to another. Finally stops on a box not too big sitting on a larger box.

(CONTINUED)

SOLDIER

There's your box. Just sign here
please.

Belvoir scrabbles his signature on one of the papers. The two porters crouch down and lift up the box. Suddenly a voice is heard.

VON BECK

Not so fast.

Everybody turn around towards the voice. They see a silhouette of a man leaning against a stone pillar. The man disconnects himself from the pillar and approaches Belvoir. He enters a light zone and we see Von Beck holding a sub machine gun.

VON BECK (cont'd)

I'm oberst Von Beck of the Abwehr.

He lifts up his weapon and aims it to the soldier and the porters.

VON BECK (cont'd)

Please excuse me, I would like to
speak to the Spanish gentleman
alone.

The porters put down the box and leave the place along with the soldiers. A train honk is heard in the distance. Von Beck and Belvoir stand in front of each other at a certain distance with the box in between them.

VON BECK (cont'd)

Baron.

BELVOIR

Brilliant mind work colonel.
Congratulations.

Von Beck bows his head slightly.

VON BECK

Yes it took me some time to figure
out that the only way to take the
machine out of France is let us do
the work for you. In the ten
minutes you where in the Otto
building you packed the machine in
a shipment box and took it down to
the warehouse, put it with the rest
of the merchandise and the shipment
went out today.

Belvoir looks at him with an expressionless face.

(CONTINUED)

VON BECK (cont'd)
I assume you have a flight ticket
for a plane leaving today to Madrid
and the box is registered on the
diplomatic cargo. Beat. Just like
you did with the Gestapo's gold.

He smiles.

VON BECK (cont'd)
Serves them right. They have too
much anyway.

He gets serious suddenly.

VON BECK (cont'd)
It might interest you to know that
we've got the girl.

Belvoir's expression changes somewhat but he remains frozen.

VON BECK (cont'd)
End of the line Baron.

BELVOIR
If you intend to do something you
better do it. Don't waste our time.

Von Beck cocks his weapon and comes closer to Belvoir. Belvoir takes off his hat and looks straight into Von Beck's eyes with a cold and proud look. They stand up close in front of each other with only the box in between them. Belvoir doesn't budge. Von Beck looks into his eyes strengthening his grip on the weapon. He tries hard to squeeze the trigger. Again he strengthens his grip. Long seconds pass. Then in a sudden move he diverts the gun's barrel down. Keeps looking at Belvoir's eyes, he pulls the trigger and discharges a very long burst that seems endless. The slugs mash the box and the Enigma inside it. Their eyes stay frozen on one another. Pieces of wood, metal and wires jump up to their face level and fly all over the place. Their gaze doesn't budge one from the eyes of the other. The clip goes empty. Smoke comes out of the box. The Enigma is busted and shattered.

VON BECK
The girl won't be turned in to the
Gestapo.

Von Beck pulls away in a sharp movement. He turns around and walks away disappearing into the darkness. Belvoir remains standing for a few more seconds.

DISSOLVE TO:

INT. NIGHT - BODLEY'S OFFICE (ENGLAND)

SUBTITLE: 5-6 June

Bodley sit in his office writing. Suddenly the door opens by General MacAlister.

MacALISTER

Bodley.

Bodley lifts his eyes up as Belvoir enters the office. Bodley jumps out of his chair.

BODLEY

Good god. What are you doing here?
Beat. We lost contact with you. We thought you were dead.

Beat. MacAlister exits. Bodley snaps out of his shock.

BODLEY (cont'd)

Ammm please have a seat. Can I offer you a drink perhaps?

He pours drinks. Belvoir remains standing.

BODLEY (cont'd)

How did you get here?

BELVOIR

I failed my mission.

Bodley stops.

BELVOIR (cont'd)

You have a mole in your organization. My mission failed before I even got to France. The Germans knew every move I've made.

Silence. Bodley looks at Belvoir.

BODLEY

Yes, you are right. There was someone here that tried to turn you into the Germans.

BELVOIR

(Outbursts)

I knew it!! I knew it!! It had to be someone high up in the organization. He was sending reports on a regular bases to the Germans.

(CONTINUED)

BODLEY

(Quietly)

Yes, he was. We know who he is.

BELVOIR

Who is he? Show him to me. I want to see him. Now!

BODLEY

Calm down. He is here in the building. Follow me, I'll take you to him.

Bodley walks out of the office followed by overwhelmed Belvoir through a maze of corridors. Officers pass them by. They reach a door. Bodley stops, grabs the doorknob and turns to Belvoir.

BODLEY (cont'd)

Calm down. He's in there.

Belvoir is anxious. Bodley opens the door and walks in. The room is small. It's got two armchairs and a carpet. Another door is fixed in the opposite wall. Belvoir storms in, sweeps the room with his eyes, turns his head every which way, looking, searching. The room is empty. Baffled he looks at Bodley. Bodley just stands there returns a calm and steady look.

BODLEY (cont'd)

(Quietly)

I'm the traitor. I'm the one who reported you to the Germans.

Belvoir is stunned.

BELVOIR

You?! You?!

BODLEY

(Softly)

Come, I think I owe you some explanation.

Bodley crosses the room and opens the other door.

INT. NIGHT - COMMUNICATION HALL (THE ONE WE SAW AT THE BEGINNING)

They enter a huge hall filled with many dozens of radio transmission men wearing headsets bent down on sophisticated radio transmitters. They meticulously write down the incoming transmissions. Soldiers and officers run around among the tables holding bundles of papers.

(CONTINUED)

In an elevated glass booth sit a few men in front of a dike of telephones. Bodley leads Belvoir slowly along the hall. Belvoir looks around him in shock. When they reach more or less the center of the hall Bodley stops and points to the center of the hall.

BODLEY

Look.

Belvoir turns his eyes after Bodley's finger and freezes. Behind a separate table sits a YOUNG OFFICER with his back to Belvoir, headsets on his head and he bends down on a machine that looks like typewriter but it's not exactly a typewriter. It's the Enigma. The officer types indifferently on the machine as a long and narrow paper comes out on the other end of the machine. Astounded Belvoir plows his way through the people and to the Enigma. He stops and stares at it lengthily as he mumbles.

BELVOIR

The Enigma machine...

He runs his fingers on the Enigma caressing it lightly. His fingers pass on the machine until they get to the name embedded on it "Enigma". The young officer looks indifferently at Belvoir and continues his perpetual typing. Bodley touches Belvoir's shoulder snapping him out of his amazement.

BODLEY

Come. Let's have a talk.

EXT. NIGHT - ROOFTOP

Bodley and Belvoir go out to the building's rooftop. The roof on its every caps and turrets structures is all a forest of antennas of all kinds and shapes. Woven thin wire nets, rounded and concave plates that turn in each and every direction, metal poles etc.

BODLEY

You see in front of you now the biggest tapping center in the western hemisphere. There's almost no transmission that could not be intercepted here. With these devices we can receive the faintest whisper that any transmitter lets out in the continent. Beat. The sole purpose of this whole system is to feed that little machine that is the most kept secret in England today. The Enigma. Which will win us the war eventually.

(CONTINUED)

Belvoir still speechless tries to recover.

BELVOIR

How long do you have it?

BODLEY

About five years, since nineteen thirty-nine. Can I offer you some tea?

EXT. NIGHT - PORCH

Bodley and Belvoir stand on a porch looking to the dark night. Bodley takes a sip and puts the cup on the stone banister.

BODLEY

The Enigma was stolen from the Germans by a group of Polish agents. They concocted a beautiful plan, which they carried out professionally. They staged an accident of a German truck near Danzig in which the Wermacht, the german army's Enigma supposedly got ruined. That was at the beginning of the war and the Germans just started using the Enigma. That's why they didn't suspect that there was anything wrong or that the Enigma got stolen at all. It's been five years that we're deciphering the most secret transmissions of the German high command. With the help of the Enigma we've cracked Gering's orders to the German Air Force and we've won the battle over Britain. The British Air Force was prepared for Goring's planes. The same way we've decoded Rommels' communications and we won in the western desert.

Belvoir outbursts.

BELVOIR

Then why the hell...

Bodley raises his hand.

BODLEY

As I said this is the most kept secret in this war. But we had to share that secret with our allies.

(MORE)

(CONTINUED)

BODLEY (cont'd)

The Americans. A certain American general completely ignored the rules of field security that we've established for the Enigma. He launched a series of attacks on a number of weak points on the German front in Italy and the Germans started suspecting that we know their secrets. One of the precautions they took was to stop using the Enigma machine. That way our main source of information got shut down.

BELVOIR

When did this happen?

BODLEY

Three months ago. As the time for the allies' invasion to Europe came closer, our need for information increased. When Hitler started experimenting with the V2 missiles, the British government decided to act. We had to convince the Germans at any cost that we don't have the Enigma.

Bodley looks at Belvoir.

BODLEY (cont'd)

At any cost.

Belvoir lights up a long cigarette.

BELVOIR

And that's when you decided to send someone to France to steal the Enigma.

BODLEY

And that someone had to fail. Your mission and your failure were the best proof that we don't have the Enigma. As far as the Germans concern their secret wasn't revealed and they can continue using the Enigma. You've just seen it. The machine works again. It's been a couple of days since we've started receiving once again their Enigma transmissions.

(CONTINUED)

BELVOIR

And that's why you sent ME and not anyone of your people.

BODLEY

(Regretfully)

We needed someone expendable. I meant to give you an after death medal and a surviving relatives pension to your family.

BELVOIR

When you messaged me to abort the operation, did you mean to turn me in to the Gestapo?

BODLEY

Yes. We expected you to break down in the interrogation and reveal the reason we sent you. As I said, your sacrificing was necessary.

BELVOIR

(Aggravated)

But you sacrificed a few networks of underground fighters.

Beat.

BODLEY

In the course of what we call the Battle over Britain, using the Enigma, we've managed to intercept the order sent by Goring to the German air force to bomb and ruin Coventry. We had five hours, sufficient time to evacuate the city. We were confronted with a horrifying dilemma. To evacuate Coventry and save hundreds of people and by doing so reveal the enemy that we had the Enigma, or to sacrifice all those hundreds of civilians and win the war.

BELVOIR

(Mordantly)

And you chose the second option of course.

BODLEY

The prime minister accepted my recommendation and chose the second option.

(CONTINUED)

BELVOIR

Jesus! What kind of a monster are you? Peoples' lives don't mean anything to you? You just sacrifice lives for your spying games?

Bodley turns his back to Belvoir.

BODLEY

Five hundred and fifty four people were killed in the German bombing on Coventry. My wife was among them. My only daughter was severely injured. She is paralyzed in half her body and confined to a wheelchair for the rest of her life.

Long silence.

BODLEY (cont'd)

You'll get the rest of the money of course. As we see it your mission is a total success.

BELVOIR

Well it was almost a total failure.

Bodley surprised.

DISSOLVE TO:

EXT. DAWN - BUILDING'S YARD

Bodley and Belvoir walk out of the building. A car waits for Belvoir.

BODLEY

I must say it's amazing what happened to you back there. You are a brave man. You really do deserve some kind of a medal.

BELVOIR

By the way how did you report the Germans about me?

BODLEY

Ah that was easy. We caught their network in London years ago and we've been feeding them disinformation ever since.

(CONTINUED)

BELVOIR

I'd like to have the rest of the money today.

BODLEY

Oh? What's the urgency?

BELVOIR

I'm going back there.

BODLEY

France? What for?

Belvoir looks at him and enters the car. Bodley closes the door after him and bends down to the window.

BODLEY (cont'd)

It's the girl isn't it? Don't worry I won't try to turn you in this time. You'll have your money today but I doubt if you could get to France that easily.

BELVOIR

Don't worry general Bodley I'll get there.

Bodley looks at him.

BODLEY

I believe you will...Good luck Baron.

Belvoir smiles a little smile at Bodley. The car drives off.

DISSOLVE TO:

EXT. DAY - STREET (FRANCE)

Subtitles on next scene:

On the 6th of June 1944 the allies landed on the seashores of Normandy and the end of the war started.

The plot against Hitler as known was not successful and Admiral Canaris was executed by hanging along with the rest of the conspirators with a piano string, thus prolonging the dying quivering of those who wanted to go against the mad tyrant.

General MacAlister that was decorated with the "Knight of the British Empire" died of a heart attack a short while after the war.

(CONTINUED)

General Bodley discharged from the army at the end of the war and served as the head of the "British intelligence service" until 1955. He resigned his duty the day Churchill retired the prime ministry.

Bodley spent his last years with his disabled daughter. He never set his foot again in Coventry until the day he died.

After the confrontation with Belvoir and the separation from Michelle, colonel Rudolf Von Beck was occupied in minor duties and sunk in a strange apathy. After the war he was taken prisoner.

SCENE

Street crowded with people. In the middle of the street a long line of Nazi war prisoners march. On both its sides the crowd cheers, throws tomatoes and spits on the procession. A message glued to a half wrecked building wall says: "Each and every one of us must kill his own German!". A man leaning on his crouches stands and looks at the message. It's Henri, the communist underground leader that was destroyed in the train battle. He starts walking straight into the prisoners' convoy. The prisoners are sluggish, apathy, walking slowly. Henri walks amongst them in the opposite direction. At a certain point he stops. Pulls out a gun, cocks it and lifts it up to his shoulders' level. He looks for a victim. He moves the gun from prisoner to prisoner. Passing from one to another until he stops on one of them. It is Rudolf Von Beck. He stabilizes his gun, aims and shoots his head. Von Beck falls and dies with his eyes open.

EXT. DAY - CEMETERY

Subtitles on next scene:

In an amazing operation that remains a mystery, escaped Michelle Lemaire from her prison cell in "Lutetia" hotel on the 29th of June 1944. To this day nobody knows the whereabouts of her and the Baron Francis de Belvoir.

Nobody - except old Louise Lemaire.

SCENE

A large cemetery. An old woman walks slowly holding flowers in her hand along a line of gravestones. It's Louise Lemaire, the adoptive mother of Michelle Lemaire. She stops next to one of the graves and puts the flowers on the grave. The camera tilts up and the writing on the grave is seen: "Bruno Morel 1901-1944"

(CONTINUED)

SUBTITLE: But old Louise will never tell her secret...

FADE OUT

THE END

Rooney Jones