

## The Cougar Affair

By Robert Sacchi

LOGLINE: It is set in 1967. The CIA receives a letter from an East German who claims she wants to defect. She claims she could take microfilm that has vital information about Communist Block intelligence operations in the Middle East. The CIA sends one of its agents to assess the situation and act accordingly.

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FADE IN:

EXT. OUTSIDE THE EAST GERMAN EMBASSY - DAY

SUPER: "Beirut March 1967"

INT. INSIDE A LARGE OFFICE IN THE EAST GERMAN EMBASSY IN  
BEIRUT, LEBANON, MARCH 1967 - DAY

It is a large office. It has an East German Flag to the right of a large oak desk and a picture of First Secretary of the Central Committee, Walter Ulbricht, on the wall behind the desk. The office walls contain many plaques and other memorabilia of someone who has a distinguished career.

WERNER THOM, 60 years old, 5' 10" tall with a medium build and in good physical shape. He sits behind his large oak desk.

A man and a woman are sitting in front of him.

The man is MAX MENCKHOFF, 55 years old, average height and a thin build, who wears wire frame eyeglasses. The woman is ELKE BLUME. She is 28 years old, 5' 7" tall with a beautiful face and figure. She wears her reddish blond hair up.

Max Menckhoff hands a folder marked "Betrieb-Cougar" and has security caveats typed on it.

Werner Thom takes the folder and opens it.

MAX MENCKHOFF

You were correct in pointing out  
Major Blume would not be the  
optimal choice for the woman on  
this mission. We have chosen a  
woman who would make a credible  
defector.

Werner Thom reads from the folder.

WERNER THOM

"HELGA KROLL"?

(Pause)

I know this woman. She is not an agent. She is an office worker.

MAX MENCKHOFF

That is what makes her the perfect woman for the mission. There is no chance of her being recognized as an agent by her past actions.

(Pause)

Our psychological experts have crafted a letter that makes her appear as a woman the American Central Intelligence Agency would believe to be a defector. She also works at the embassy and is in a position where her access will be credible.

Werner Thom turns over a page in the folder and scans down the page. He gives a thoughtful nod.

ELKE BLUME

It is credible because she has such access.

MAX MENCKHOFF

I estimate our chances of mission success are as near 100% as any mission ever attempted in recent times. Even if the remote possibility of failure occurs there is no loss on our part. The success, which is near certain, would give us a great intelligence

advantage in the Middle East at this critical time.

ELKE BLUME

Success would also give our Soviet Union counterparts greater respect for our capabilities.

WERNER THOM

What are the woman's chances of survival?

Max appears to run number in his head.

MAX MENCKHOFF

I estimate 33%.

Werner Thom appears unhappy.

MAX MENCKHOFF (CONT'D)

If she survives that would be a bonus since there would be a better than even possibility they would want to continue to use her as an agent.

(Pause)

Is her chance of survival relevant to your decision to approve the mission?

Werner hesitates before answering.

WERNER THOM

No, it has no relevance except how I will approach her about the mission.

MAX MENCKHOFF

Major Blume should approach her about the mission. After careful study of the woman's dossier I have concluded Major Blume would be the best to motivate her for the mission.

Werner nods his head in acceptance of Max's analysis. Werner turns some pages in the folder. He takes a pen from its holder and writes on a page. He closes the folder and hands it to Max.

WERNER THOM

Operation Cougar is approved.  
Proceed.

INT. INSIDE A WINDOWLESS CONFERENCE ROOM - DAY

The conference room has a long table and is surrounded by armchairs. There is an American flag in the room and there is a picture of President Lyndon B. Johnson and a picture of CIA Director Richard M. Helms on the wall. There is a wall clock showing the local time and another clock showing Zulu time.

MR. MCGUIRE, about 60 with a medium height and build, and MR. MACDONALD, about 60 with a medium height and build, sit at the end of the table in the seats farthest from the door. They are wearing dark suits. FRANK EISEN, 32 years old 6' 2" tall with handsome features and a medium muscular build, walks into the room. He is also wearing a dark suit.

Mr. McGuire points to the chair on his left.

MR. MCGUIRE

Sit here Frank.

Frank walks to the seat Mr. McGuire pointed out and sits.

MR. MCGUIRE (CONT'D)

An East German woman, who works at the East German Embassy in Beirut, sent us a letter claiming she wants to defect.

(Beat)

She claims she has access to microfilm that has the complete files of Communist Block operations in the Middle East. This includes, agents, double agents, safe houses, suspected western agents, and their operatives, and more.

FRANK

How much of this has been verified?

MR. MCGUIRE

We know the East Germans have been switching from paper to microfilm. That's about all.

FRANK

How much do we know about the girl?

MR. MCGUIRE

Very little, we are sending you there to make contact with her, assess the situation and act accordingly.

Mr. MacDonald passes a piece of paper to Frank.

MR. MACDONALD

Here is the letter she sent to us.

Frank reads the letter.

FRANK

Elvis Presley, Rock Hudson, The Statue of Liberty, it looks like a 16 year old wrote this.

MR. MCGUIRE

The woman is 42.

(Pause)

We know little else about her. Right now we are making general inquiries about all the personnel in the East German Embassies and consulates in the Middle East.

(Pause)

We don't want to do anything to bring suspicion on her.

MR. MACDONALD

Our psychological staff has run a profile based on her age and the letter. The fact we know little about her means she doesn't occupy a position of importance.

FRANK

What does the profile say about her?

MR. MACDONALD

She is a woman who spent her life concentrated on her career. Since her career has gone nowhere she decided she would take what would be her only chance for adventure and romance.

Mr. McGuire hands Frank a briefcase.

MR. MCGUIRE

Your plane tickets and some other useful things are in here.

FRANK

Do these useful things include cash?

MR. MCGUIRE

Yes, and lots of it.

(Beat)

If our psychological profile is correct she would want to be entertained.

FRANK

Entertained?

MR. MCGUIRE

Yes, entertained.

(Pause)

She is not doing this for the money or because she found a great love of democracy.

FRANK

So the psychological profile says.

MR. MCGUIRE

Yes, if she behaves different from the profile take that into consideration.

FRANK



Of course, and if she seems authentic I proceed with getting this microfilm?

MR. MCGUIRE

Yes, with the situation the way it is in the Middle East the sooner the better.

INT. AN OFFICE BAY IN THE EAST GERMAN EMBASSY IN BEIRUT - DAY

There are three rows of desks. The desks are gray and each has a typewriter and an in/out basket. There is a woman at each desk.

HELGA KROLL (42), 5' 2" with short reddish blond hair and a few gray hairs, she has a homely face. She has on an unflattering gray dress and blouse and oxford shoes. She works at one of the middle desks. Every other woman in the bay is 30 years old or younger.

SUPERVISOR (30), average height, medium build, with unremarkable features quickly walks to Helga's desk.

SUPERVISOR

You are to report to Mr. Thom immediately.

HELGA

Yes, my sir.

She stands and walks out of the bay.

INT. INSIDE AN OFFICE IN THE EAST GERMAN EMBASSY IN BEIRUT - DAY

Besides the obligatory pictures of East German leaders and the East German flag there are numerous pictures and

plaques indicating Elke Blume's achievements. Elke Blume sits at her desk, positions a folder in front of her, and waits. There is a single knock at the door.

ELKE BLUME

Enter!

Helga opens the door and enters. She walks towards the desk and stops 2 paces in front of the desk.

HELGA

I am Helga Kroll. Mr. Thom  
ordered me to report to you Major  
Blume.

Elke Blume speaks in a curt tone.

ELKE BLUME

He told you to follow my orders,  
yes?

HELGA

Yes, Major Blume.

ELKE BLUME

Sit.

Helga sits in the chair in front of Elke.

Elke opens the folder on the desk in front of her. She looks at the papers in the folder. She speaks in a firm businesslike tone.

ELKE

You have an excellent work record.  
You pay great attention to detail  
and carry out your duties without  
complaint.

HELGA

Thank you Major Blume.

Elke turns over a piece of paper in the folder. She glances at the paper.

ELKE BLUME

According to your medical records  
you are a virgin. How do you  
account for this?

Helga's face shows anger then immediately reverts to her normal stoic expression.

HELGA

(Meekly)

I did not know proper behavior had  
to be accounted for.

ELKE BLUME

I suppose you are right. At this  
stage it matters little since you  
have already been chosen for this  
mission.

HELGA

Mission Major Blume?

ELKE BLUME

Yes, it is an extremely important  
mission that could give us a great  
advantage over our capitalist  
enemies. You should feel honored  
to have been chosen for this  
sensitive mission.

HELGA

Yes, I am just confused Major  
Blume. I understand I should feel

honored but I know nothing about a mission.

Elke takes a piece of paper from the folder and hands it to Helga.

ELKE BLUME

Read this.

Helga takes the paper and reads it.

ELKE BLUME (CONT'D)

This letter was sent to the American CIA. The plan is to make them think you want to defect with sensitive data.

HELGA

The microfilm mentioned in the letter?

ELKE BLUME

Yes.

HELGA

Major Blume, I did not write this.

ELKE BLUME

Yes, your writing and signature were forged. For operational security we did not want you to know about the operation until after it was underway.

HELGA

I understand Major Blume.

ELKE BLUME

What do you think of the letter?

HELGA

(She speaks in a quiet tone.)

It is as if an 18 year old wrote  
this.

Elke stands and Helga stands.

ELKE BLUME

Remain seated.

Helga sits.

Elke walks to Helga.

ELKE BLUME (CONT'D)

You are a woman who dedicated her  
life to her career. Your career  
has not progressed. You have no  
credible chance of finding love.  
Your proper behavior as you call  
it could be interpreted as trouble  
with interpersonal relationships.

(Pause)

Our psychological staff crafted  
the letter so it appears you are  
unhappy with your situation and  
are making a desperate attempt to  
compensate for your plight by  
succumbing to the temptations of  
Western decadence.

Helga is visibly uneasy and fights to keep her composure.

HELGA

What am I to do Major Blume?

ELKE BLUME

Go about your normal routine.

(Pause)

If our plan is working, a CIA agent, or some other Western agent, will contact you. You will agree to whatever this agent asks. If such an agent contacts you then on your next scheduled work day you will first report to me.

Elke's voice changes from firm to gentle.

ELKE BLUME (CONT'D)

Helga, if you are contacted do not be afraid to make it a pleasant experience.

(Pause)

Come with me.

Helga stands and she follows Elke out of the office.

INT. INSIDE A LARGE OFFICE IN THE EAST GERMAN EMBASSY IN BEIRUT, LEBANON, MARCH 1967 - DAY

Werner and Max watch. Elke is with Helga behind Werner's desk. The picture of Walter Ulbricht is on hinges. Elke swings Walter Ulbricht's picture as if opening a cabinet. There is a small safe behind the picture.

ELKE

The combination is 7-10-49. Can you remember this?

HELGA

Republic Day, of course I can remember this.

ELKE

Open the safe.

Helga works the combination dial and easily opens the safe.

ELKE (CONT'D)

Good.

Elke removes what looks like a film case from the case.  
She opens the case and takes out the microfilm.

ELKE (CONT'D)

Take a good look at this.

(Pause)

A foreign agent may ask you to  
describe this microfilm. Pay  
close attention to the dimensions.

Elke puts the microfilm in its case and hands it to Werner.

Elke turns to Helga.

ELKE (CONT'D)

Come with us.

INT. A SMALL ROOM WITH A MICROFILM READER - DAY

Elke shows Helga a page of the microfilm as Werner and Max  
look on.

ELKE

Pay close attention to the  
appearance and formatting.

HELGA

Yes, Miss. Major.

INT. AN OFFICE BAY IN THE EAST GERMAN EMBASSY IN BEIRUT - DAY

Helga steps into the bay. She looks troubled as she returns to her desk.

CO-WORKER, a woman in her mid-20s, with an average appearance, is in the desk next to Helga.

CO-WORKER

Helga, are you alright?

HELGA

Yes, I'm alright. Thank you.

Two women in the back of the bay look at each other.

INT. HELGA'S APARTMENT - DAY

Helga steps inside her apartment. The apartment is clean but the furnishings are old. The apartment lacks any decorations. The apartment has a square wooden table and 4 wooden chairs. They all show signs of age.

She puts her handbag on a table. She walks to a window and draws open the curtain. She opens the window and looks out the window with a forlorn look.

The window view is of Beirut with the Mediterranean Sea in the distance.

Helga looks down turns and walks to the kitchen area.

INT. A NIGHT CLUB IN BEIRUT - NIGHT

Frank walks into a dimly lit nightclub. The club is not crowded but most of the seats have customers in them. A belly dancer performs. Frank takes a few moments to watch



the belly dancer then scans the nightclub. Frank sees a beaded curtain.

BEHIND THE BEADED CURTAIN:

Frank steps through a beaded curtain. LONNIE BAKER, 35, an average size man with a thin frame sits alone at the only table in the small room. He has a nerdy face and wears plain glasses.

LONNIE

What is your business here?

FRANK

I am Frank Eisen and I was told you have some business for me.

LONNIE

Then sit down and let's get down to business.

Frank sits at the table.

FRANK

To whom am I speaking?

LONNIE

I am Lonnie Baker.

FRANK

Pleased to meet you Lonnie.

Lonnie slides a briefcase on the floor so it's close to Frank's leg.

Frank glances at the briefcase.

Lonnie taps a folder on the table.

LONNIE

Most of what you need is in the  
briefcase.

(Beat)

There are a couple of things in  
this folder I want to go over with  
you.

Lonnie slides the folder to Frank.

LONNIE (CONT'D)

There are a couple of pictures of  
the woman.

Frank opens the folder, takes a look at a picture of Helga  
and winces.

Lonnie gives a sly grin.

LONNIE (CONT'D)

You didn't expect a dish did you?

FRANK

I was expecting marginally  
attractive at least.

LONNIE

(Snickers)

The address is on the back.

(Beat)

There is also a rundown of her  
normal activities. She's a  
homebody.

(Pause)

Whatever you do don't try to  
contact her at her apartment.

They don't seem to keep tabs on her but no sense taking a chance.

FRANK

I'm not a 12 year-old. I know what I'm doing.

LONNIE

I just wanted to give a reminder. It should be an easy case so I don't want you to get overconfident and sloppy.

FRANK

I'm never sloppy and only consider a case easy after it is done.

LONNIE

Ok, then that's all for now.

FRANK

I will get in touch with you in the next day or two.

Frank puts the folder in the briefcase then walks out with the briefcase.

EXT. A MARKET PLACE - DAY

It is a sunny day at an open market place. Helga is food shopping. Frank shadows her.

Frank approaches Helga from behind. He gets very close to her and whispers.

FRANK

Helga Kroll.

Helga snaps her head towards Frank.

HELGA

(She answers cautiously.)

Yes?

FRANK

I am here about the letter you wrote.

Helga stops walking and puts on a nervous smile.

FRANK

Keep walking.

Helga resumes walking.

HELGA

What is your name?

FRANK

My name is Frank. Go back to your apartment. Then come back here in two hours.

HELGA

Come back to this exact spot?

FRANK

Yes, this exact spot.

HELGA

I understand. I will be here.

Frank and Helga walk in opposite directions.

Helga's face quivers. She takes a deep breath then turns and walks in the direction of her apartment.

INT. HELGA'S APARTMENT - DAY

Helga steps inside her apartment. She is quivering. She sits in the nearest chair and puts her head in her quivering hands.

EXT. A BEIRUT STREET, NOT THE MARKETPLACE - DAY

Helga walks down the street. Frank walks down the street in the opposite direction.

Helga looks surprised when she recognizes Frank.

Frank speaks when he is close to Helga and never breaks stride.

FRANK

Turn left at the corner and go  
around the block, understand?

HELGA

Yes, I understand.

Frank walks past Helga and keeps looking straight ahead. Helga turns her head to follow Frank but snaps it forward.

FRANK

Good, turn left at the corner and  
go around the block.

EXT. ANOTHER BEIRUT STREET - DAY

Helga walks down the street. Frank spots Helga. He scans the area then walks quickly to a parked Citroen DS. He opens the passenger door.

Frank makes eye contact with Helga.

FRANK

Get in.

Helga steps into the car.

Frank closes the passenger door then casually but quickly walks to the driver's door and gets in.

The Citroen DS drives away.

INT. INSIDE THE CITROEN - MOVING - DAY

Frank drives through the streets of Beirut with Helga in the passenger seat.

Frank has a friendly smile and a charming voice.

FRANK

My name is Frank.

Helga forces a big smile.

HELGA

Yes, you told me before. I am happy to meet you Frank.

FRANK

When do you have to go into work?

HELGA

Monday morning.

FRANK

Good, do you have any appointments or are expecting to see anyone before then?

HELGA

(Pause)

No.

FRANK

Are you sure?

HELGA

(Pause)

Yes, I am sure. I have no appointments.

FRANK

Very good!

Frank smiles as he hands her a passport.

FRANK (CONT'D)

Here is something for you.

Helga takes the passport and looks confused. She opens the passport.

It is a Federal Republic of Germany passport with her photo and the name Maria Ritter.

HELGA

A *Bundesrepublik* passport, Maria Ritter, why?

FRANK

You'll need the passport for our trip to Paris.

HELGA

Paris? When?

FRANK

The plane leaves in about 2 hours.

Helga looks troubled.

Frank gives her a reassuring smile.

FRANK

Paris is especially beautiful in  
April.

There is a pause.

HELGA

(She speaks in an unsure  
voice.)

I remember a song, "April in  
Paris."

Frank has a good singing voice.

FRANK

(Sings)

I never knew the charm of spring,  
I never met it face to face,  
I never knew my heart could sing,  
I never missed a warm embrace.

Till April in Paris, chestnuts in  
blossom,

Holiday tables under trees,  
April in Paris, this is a feeling,  
That no one can ever reprise.

I never knew the charm of spring,  
I never met it face to face,  
I never knew my heart could sing,



I never missed a warm embrace.

Till April in Paris,

Whom can I run to?

What have you done to my heart?

Helga gives a broad smile.

HELGA

You have a very good singing voice.

FRANK

Thank you.

EXT. THE BEIRUT AIRPORT - DAY

The Citroen pulls into a parking spot at the Beirut Airport. Frank quickly steps out of the car and walks over to the passenger side and opens the door. He extends his hand and helps Helga climb out of the car. He holds onto her hand longer than necessary. He hands her a pair of dark sunglasses.

Frank looks at Helga and smiles.

FRANK

Put these on.

Helga puts on the sunglasses as Frank opens the rear door. He opens a hat box and takes out a large hat.

Frank gives an approving smile and hands the hat to Helga.

FRANK (CONT'D)

Put this on. You never know who might be watching things at the airport.

Helga puts on the hat.

Frank continues talking as he takes two luggage cases out of the car.

FRANK

(He speaks in a happy  
tone.)

I had to guess about the sizes.  
There is no need to worry though.  
We will buy you the right sizes in  
Paris. These old things are just  
so we won't cause suspicion.

HELGA

I understand.

Helga gives a big smile.

Frank holds up one of the luggage cases.

FRANK

This one is yours.

Helga grabs for the luggage case.

Frank smiles at her.

FRANK (CONT'D)

No, I have them.

Frank closes the doors and locks the car. They walk  
towards the terminal.

EXT. A TWA BOEING 707 IN FLIGHT - DAY

Helga is looking out the window. She looks excited.

EXT. AN AERIAL VIEW OF PARIS - DAY

The Eiffel Tower is in the center of the view.

EXT. THE AIRPORT TERMINAL IN PARIS - DAY

Frank and Helga step out of the terminal building. Frank carries the luggage. Helga isn't wearing sunglasses and she has the hat in her hand. The airport's sign above the doorway is clearly visible.

FRANK

I give you Paris!

HELGA

I can't believe I'm in Paris!

EXT. PARIS - DAY

There are street level scenes of the Paris tourist attractions. These include the Place de la Concorde, Jardin du Luxembourg, Sacre-Coeur, Notre Dame de Paris, Arc de Triomphe, and the Eiffel Tower

INT. INSIDE A CAR - MOVING - DAY

Frank drives through the streets of Paris and Helga is in the passenger seat.

FRANK

This microfilm, can you describe  
it?

HELGA

It is microfilm. It is like a  
roll of film.

FRANK

What are its dimensions?

HELGA

It is about this long.

Helga shows how long with her thumb and index finger.

Frank glances at her fingers and nods.

HELGA (CONT'D)

It is about this thick.

Helga moves her thumb and index finger closer together.

Frank glances at her fingers.

FRANK

I see. So it's about the size of  
a roll of film?

HELGA

Yes, that's right.

FRANK

I see.

INT. AN UPSCALE CLOTHING STORE - DAY

Frank sits in a chair.

Helga steps out of a changing room. She has on an expensive evening dress. She smiles as she twirls around in front of Frank.

Frank smiles and nods his approval.

INT. AN UPSCALE SHOE STORE - INT

There are a few shoe boxes around Helga.

A sales representative puts a stylish pair of shoes on her feet.

Helga walks around in the shoes and looks at how the shoes look on her in a mirror.

She glances at a smiling Frank.

INT. AN UPSCALE RESTAURANT - NIGHT

Frank and Helga sit at a table by a two seat table by the window. Helga is wearing some clothing she bought in Paris.

There is a view of the Eiffel Tower.

A waiter pours champagne into Helga's glass.

Helga is giving a big smile. Frank is giving a reserved smile.

In a nearby table there is a couple. The man has two cameras on him. He seems to snap a picture of the woman. He is really snapping a picture of Helga.

INT. A DISCOTHEQUE - NIGHT

Frank dances with Helga. Frank is an expert dancer. Helga doesn't seem to have ever danced in her life.

Some of the patrons give them disbelieving looks.

There is a foursome at a table. A couple at the table step onto the dance floor.

INT. INSIDE A PARIS HOTEL LOBBY - NIGHT

A porter with a luggage rack with two luggage bags and four shopping bags of merchandise leads Frank and Helga into the lobby.

Helga gives the lobby an admiring scan.

The lobby is large and has elegant furnishings. The lobby also has a large double spiral stairway at the far end of it.

They walk to the front desk.

INT. A PARIS HOTEL ROOM - NIGHT

It is a luxurious hotel room with a king size bed. The BELL HOP opens the door and turns on the light. The Bell Hop takes in the luggage rack. Frank and Helga follow him into the room. Helga looks over the room in amazement. The Bell Hop unloads the luggage rack.

Frank tips the Bell Hop.

BELL HOP

Thank you, sir.

The Bell Hop steps out of the room and closes the door behind him.

Frank embraces Helga and gives her a long kiss.

Helga accepts Frank's embrace and kiss then pushes against him.

Frank lets go of Helga and backs away.

HELGA

No, I can't do this. I will get you what I promised. This isn't right.

FRANK

What do you mean?

HELGA

I will get you the microfilm. I  
will sleep in the lobby tonight.

Frank gives a kind smile.

FRANK

No, I will find another place to  
sleep. You take this room. Don't  
hesitate to call room service if  
you want something to eat or drink.  
I will call on you in the morning,  
but not too early.

Frank opens the door.

HELGA

Thank you Frank, you are a  
gentleman.

FRANK

Good night and thank you.

Frank steps out and quietly closes the door behind him.

Helga stares at the door for a moment. She scans the room.  
She slowly steps out onto the balcony. She has a forlorn  
expression as she looks out at the Paris skyline, which  
includes the Eiffel Tower. She looks at the street below.  
She stretches out her hands.

INT. THE HOTEL LOBBY - NIGHT

Frank is sitting in the Lobby.

A THIN MAN, 28, with glasses, and an AVERAGE MAN, 26, rush  
into the lobby.

Thin Man scans the room and takes a photograph out of his pocket. He scans the room again.

He nods to the Average Man and they walk over to Frank.

Thin Man hands the photograph to Frank.

THIN MAN

We were told to give you this.

Frank takes the photograph. He looks at the photograph and smiles.

It is a photograph of Frank.

FRANK

May I see the one you are supposed  
to keep?

THIN MAN

Yes of course.

Thin Man takes out another photograph and shows it to Frank.

It is a photograph of Helga.

FRANK

Very good, I will be in room 349.  
If she comes into the lobby one of  
you is to notify me. The other  
one is to follow her.

THIN MAN

Yes.

AVERAGE MAN

Yes, one follows the other goes to  
room 349 to notify you.

FRANK



I'm expecting you will have a boring night just make sure you stay awake. Do you have any questions?

AVERAGE MAN

We were told not to ask any.

FRANK

Good and good night.

THIN MAN

Good night.

AVERAGE MAN

Good night.

Frank walks towards the elevator. The men watch him for a few seconds then look at each other. They walk to a pair of armchairs.

INT. AN OFFICE IN THE EAST GERMAN EMBASSY IN BEIRUT - DAY

Elke sits at the desk.

There is a single knock at the door.

ELKE

Enter!

Helga enters the office and walks to two paces in front of Elke's desk.

HELGA

The Americans made contact with me.

ELKE

Sit and tell me what transpired.

HELGA

An American agent, he called himself Frank, contacted me when I was in the market place near my apartment. This happened 3 days ago. He took me to Paris.

Elke smiles and puts on a happy voice.

ELKE

Paris.

HELGA

Yes, Paris, he had a false passport for me. He identified himself at Paris customs as Frank Jones.

ELKE

The last name is probably false.

Elke stands. Helga stands.

ELKE

Remain seated and continue.

Elke walks to Helga's side of the desk.

HELGA

He asked me about the dimensions of the microfilm and how the documents were formatted.

ELKE

How did you enjoy Paris?

HELGA

He showed me the Eiffel Tower, the Arc de Triomphe, the Notre Dame

Cathedral, some palaces. He took me shopping and took me to some restaurants.

Elke leans against her desk and makes eye contact with Helga.

Elke gives a broad, questioning smile. She waits a few moments.

ELKE

It seems you had a good time in Paris.

(Pause)

I'm glad. You went shopping, what did you buy?

HELGA

Clothing, he took me to clothing stores.

ELKE

Where are the clothes now?

HELGA

He told me the clothes would be waiting for me when I get to America.

ELKE

This makes sense. Let me tell you what to expect.

(Beat)

They would have taken pictures of you in Paris. They may use these pictures to try to blackmail you.

They would certainly do that if  
you hesitate on your defection.

(Pause)

I am telling you this because I  
want you to know we are aware you  
are acting under our orders and we  
expect you to be cooperative with  
the Americans.

(Pause)

You are doing well.

(Beat)

I am glad he took you to Paris.

INT. A NIGHT CLUB IN BEIRUT - NIGHT

Frank sits in a dimly lit nightclub.

He sits in a secluded section behind a beaded curtain. A  
belly dancer is performing in the main section.

Lonnie Baker steps through the beaded curtain. He has a  
briefcase in his hand. He sits next to Frank.

Lonnie takes an envelope out of the briefcase and slides  
the envelope to Frank.

Frank opens the envelope.

The envelope has a stack of 8"x10" glossy pictures. The  
top picture is of Helga at the airport terminal in Paris.  
The picture shows the sign indicating she is in Paris.

Frank thumbs through a couple of the pictures. One picture  
is of Helga in a restaurant with the lights of the Eiffel  
Tower in the background. He puts the envelope with the  
pictures in his briefcase.

FRANK

I'll keep these in case more  
persuasion is necessary.

LONNIE

(Jokingly)

How was Paris?

FRANK

She got cold feet.

LONNIE

(Chuckles)

You're kidding.

FRANK

No, I haven't had an experience  
like that since I was 18.

Lonnie points to Frank's briefcase.

LONNIE

It seems she will need that  
persuasion.

FRANK

She said she would give us what we  
came for.

LONNIE

Well I hope she doesn't rediscover  
her party loyalty.

FRANK

No, she seemed conflicted by some  
personal scruples unrelated to  
what we want her to do.

LONNIE

Well, just keep our pictures in mind.

FRANK

I know what I have to do.

LONNIE

Good.

Frank takes a piece of paper out of his jacket pocket and hands it to Lonnie.

Lonnie takes the paper and sticks it in his jacket pocket. He takes out a pen and paper and writes down an address. He shows Frank the address.

LONNIE (CONT'D)

Remember this and destroy it before you leave here.

FRANK

When?

LONNIE

See you tomorrow morning at 9 o'clock.

FRANK

Why so early?

LONNIE

Alright then, I'll be there for 10.

Lonnie stands and walks through the beaded curtain and continues walking and steps out the front door.

Frank gives the paper a long look then puts it in an ash tray, strikes a match and burns the paper. He crumples the

ashes. Stands and walks through the beaded curtain. He watches the belly dancer for a few moments then walks out of the nightclub.

INT. A SAFE HOUSE - DAY

It is a room that has the curtain drawn. It has a coffee table and some chairs. The furniture is inexpensive and mismatched. Frank and Lonnie sit facing each other with the coffee table between them.

LONNIE

The dimensions and appearance for the microfilm check out. The information contained in the microfilm and format seems feasible. The plan is to substitute the microfilm with one of ours.

FRANK

That's right.

LONNIE

It will have information we know, information we know they know, and the rest we just make up. This will give it an authentic appearance should anyone give it a look. With luck they will never know they have a phony.

FRANK

I would like to have 2 phonies.

LONNIE

Sure. We can do that.

FRANK

I will need a pair of shoes in size 5. They should be purchased locally. They should be stylish.

LONNIE

Size 5, local purchase, stylish, got it.

FRANK

It might be best to get one of the girls at the embassy to purchase them. Don't tell them the real reason for the purchase.

LONNIE

Frank, give us some credit.

FRANK

One of the heels should be hollowed out so it can fit the microfilm.

LONNIE

Isn't that a little cliché?

FRANK

Yes, it is, and that's why I want to do it this way. This woman wants romance and adventure. This will make her feel like Mata Hari.

LONNIE

I know just the woman to pick them out.



FRANK

I'll also need a way out for us.  
She might be spotted at the  
airport. Israel would involve  
more people and more questions.

LONNIE

Rather than take her out it would  
seem better to leave her in. They  
are going to regularly update  
their microfilm. She could be our  
direct line into their apparatus.

FRANK

She is doing this to get out.

LONNIE

The pictures will persuade her to  
stay in and work for us.

FRANK

It's too risky. She's not doing  
this for our cause. She is living  
out some romantic fantasy. She's  
not a professional. Sooner or  
later she would get caught.

(Beat)

They would likely turn her and  
they would be supplying us with  
disinformation for who knows how  
long before we catch on.

LONNIE

You have a point. Meet me here  
this time the day after tomorrow.

FRANK

Make it tomorrow at 10 PM.

LONNIE

At night, that's good thinking.

FRANK

Thank you. Do you want to leave  
first?

LONNIE

I may as well.

Lonnie stands and walks out the door.

Frank glances at his watch then lights up a cigarette.

INT. INSIDE A SAFE HOUSE - NIGHT

Lonnie is sitting by the coffee table. There is a shoe box and a briefcase on the table. There's a knock at the door. Lonnie walks to the door and looks through the peep hole. He opens the door and Frank steps in. Frank walks to the coffee table. Lonnie closes and locks the door and then walks to the coffee table. They sit opposite each other at the coffee table.

Lonnie hands Frank the shoe box.

Frank opens the shoe box and takes out one of the shoes. He nods approval.

LONNIE

The right heel is hollowed out,  
just lift the padding.

Frank lifts the padding on the inside of the right shoe and nods approval.

Lonnie opens his briefcase and hands 2 strips of microfilm to Frank.

Frank takes the microfilm strips. He puts one in the heel of the shoe and puts the other in his jacket pocket.

FRANK

Good job.

LONNIE

We've worked out an escape route.  
As you said the airport and to  
Israel are too risky.

FRANK

Obviously, once she goes missing  
they will check those places and  
someone might remember her.

LONNIE

That's especially true since you  
are so mismatched.

Frank nods agreement.

LONNIE

So the plan is to travel north to  
Sidon. Take the ferry to Cyprus  
then fly to Athens.

FRANK

It sounds good.

Lonnie looks straight into Frank's eyes.

LONNIE

You know we only need the  
microfilm.

(Pause)

Taking her out makes the operation more risky than it needs to be.

(Beat)

If you kill her dead women, like dead men, tell no tales.

FRANK

(Pause)

Murder incurs its own risk.

LONNIE

You could make it look like an accident or a suicide.

(Beat)

Even with a murder they wouldn't have any reason to believe her position had anything to do with it.

(Beat)

There is street crime in Beirut just like anywhere else.

FRANK

I'll keep than in mind.

(Beat)

Assume I'm going with this plan. I'll let you know if I change it.

LONNIE

If you are squeamish about doing it there are people I can get who will take care of her.

FRANK

(Forcefully)

I said I'll keep what you  
suggested in mind.

LONNIE

Okay, there is no reason to get  
mad.

(Beat)

This could be a big intelligence  
coup for us. I just want to make  
sure everything goes right.

FRANK

(Subdued)

I know the importance of the  
mission and I will keep what you  
suggested, and all other options,  
in mind.

LONNIE

Just keep in mind the sea hides  
many secrets.

Frank gives an angry look.

INT. INSIDE A CAFÉ - DAY

The café has a few patrons. The patrons are all locals.  
The café is clean but has few decorations. It is a place  
for patrons to eat not to enjoy the decor.

Frank sits at a booth in the back. He had positioned  
himself so he can see the front entrance.

Helga walks into the café.

Frank waves his arm.

Helga sees him and walks to Frank's booth.

Frank gives a charming smile.

FRANK

I'm happy to meet you again.

HELGA

I am happy to meet you again also.

Frank picks up a gift wrapped box and places it on the table.

FRANK

I got you a gift.

Helga gives a giddy smile.

HELGA

Thank you. This is so kind of you.

FRANK

Open it up, take a look.

Helga excitedly takes off the ribbon and wrapping paper. She opens the box and sees it contains a stylish pair of shoes.

HELGA

Wonderful! They are beautiful.

FRANK

I'm glad you like them.

Frank takes the right shoe and flips open the inside padding. He shows her the hollowed out heel and the microfilm with the disinformation.

HELGA

(Whispers)

I switch that one with the real one?

FRANK

That's correct. You're off the weekend?

HELGA

Yes.

FRANK

(Whispers)

Wear these in tomorrow and for the rest of the week. You'll make the switch on Friday. This way no one is likely make a connection with the shoes. I will meet you on the beach after work on Friday.

HELGA

Will I see you before Friday?

Frank gives a charming smile.

FRANK

Of course, we will meet every evening before then.

(Beat)

We will meet tomorrow night. I'll drive you around the city and drive past the beach where we will meet.

HELGA

Will you drop by the apartment?

FRANK

(Whispers)

No, too risky.

(Beat)

When you're ready just leave your apartment and go as you would if you were coming to this place.

HELGA

(Whispers)

You will intercept me along the way.

FRANK

Yes, my dear. For now the only question is what would you like to order?

INT. INSIDE A LARGE OFFICE IN THE EAST GERMAN EMBASSY IN BEIRUT, LEBANON - DAY

Elke Blume smokes a cigarette as she sits in a chair in a corner of the room.

Helga enters the office.

ELKE

You will ignore my presence.

(Beat)

Pay close attention and remember everything you do and everything in this room.

(Beat)



Frank or some other American agent  
may question you about it.

(Beat)

Understand?

HELGA

I understand.

ELKE

Now proceed with the exchange.

Helga walks over to a picture on the wall. She moves the picture, which is on a set of hinges, revealing a wall safe. She dials the safe's combination. She opens the safe. There is a small case. She takes out the case and removes a strip of microfilm from it. She takes off her right shoe. She removes the disinformation microfilm strip from her shoe and replaces it with the microfilm strip from the case. She puts the disinformation microfilm strip in the case. She puts the case inside the safe. She closes the safe and covers it with the picture. She puts her shoe on and walks out of the office.

INT. A SMALL ROOM IN THE EAST GERMAN EMBASSY IN BEIRUT,  
LEBANON - DAY

The room has a pair of moveable partitions.

Two large men stand next to one partition and two robust women stand next to the other partition. They all have security uniforms and stern looks on their faces.

Werner leads Max and Elke into the room.

ELKE

Is this really necessary?

WERNER

Yes, the first step in lax  
security is putting someone above  
suspicion.

Max steps behind the partition where the two large men stand  
and Elke steps behind the partition where the two large  
women stand.

Max hands his shoes to LARGE MAN ONE. Large Man One looks  
at Werner. Werner gives a nod and the large man pulls the  
heels of the shoes.

MAX

Had you told me I would have worn  
older shoes.

EXT. ON A STREET BY A BEACH - DUSK

A bus stops at a bus stop. The door opens.

Helga steps off the bus. She has her handbag slung over  
her shoulder.

She walks to the edge where the sidewalk meets the sand.

Helga nervously looks at the beach. She takes a deep  
breath. She takes off her shoes and holds them in one hand.  
She appears calm and has a slight smile on her face. She  
steps onto the sand then walks towards the water.

EXT. ON A BEACH - DUSK

Helga walks along a deserted beach. The Mediterranean is  
on her left. She has her shoes in her right hand and her  
handbag slung over her left shoulder. She pays close  
attention to her shoes as she walks.

EXT. AT THE CAR - DUSK

Frank stands next to the Citroen DS. He watches Helga from a distance. He gives the surrounding area a quick scan.

EXT. ON A BEACH - DUSK

He walks to Helga at a quick pace. When he reaches Helga he gives her a hug and a kiss.

FRANK

Did you make the switch?

HELGA

Yes, the microfilm is in my heel.

Helga presents her shoes to him.

FRANK

It is better you hold on to it.

Frank takes Helga's arm and he walks her towards his car.

EXT. AT THE CAR - DUSK

Frank and Helga reach the car.

Helga moves to brush the sand from her feet.

Frank takes her shoes and her handbag and opens the car's passenger door.

Helga brushes the sand from her feet. When she is finished Frank hands Helga back her shoes. She puts on her shoes.

Frank helps her inside the car and gives Helga her handbag. He walks over to the driver's side, opens the door and gets in. Frank gets behind the wheel.

INT. INSIDE THE CAR - MOVING - DUSK

The car drives along a road by the beach.

Helga looks out the window as the sun sets over the Mediterranean.

HELGA

(Sadness in her voice)

The sun setting over the  
Mediterranean looks so beautiful.

Frank takes a glance at the setting sun.

FRANK

Yes, it is beautiful and romantic.

Helga gives a smile.

EXT. NEAR THE FERRY - NIGHT

Frank and Helga get out of the car and walk towards the ferry.

Lonnie stands under a lamplight.

Frank gives a slight nod of recognition and takes out a cigarette and lights it as he walks past Lonnie.

Lonnie nods at two men across the street and walks away from the ferry.

EXT. ON THE FERRY - NIGHT

Frank and Helga step onto the ferry.

There are enough people for them to blend in with the crowd but the crowd is not so large they would feel suffocated.

Frank points out some empty chairs.

FRANK

Accommodations aren't the best but  
well it is adequate for our needs.

Helga smiles and takes a seat.

HELGA

The accommodations are good.

She looks out at the star filled night sky and the crescent  
moon over the Mediterranean.

HELGA (CONT'D)

The moon over the sea looks  
beautiful.

FRANK

Yes, it is beautiful.

EXT. ON THE FERRY - DAWN

The sun rises over the Mediterranean.

The sun shines on Helga's face as she sleeps.

Helga wakes and looks at the rising sun.

FRANK

Good morning.

Helga gives a big smile.

HELGA

Good morning.

FRANK

We should be docking soon.

INT. A CLOTHING STORE IN CYPRUS - DAY

There are audible sounds from the outside typical of a busy marketplace.

Helga picks out some clothes.

Frank pays the proprietor for the clothes.

They walk towards the exit.

HELGA

I've done more clothing shopping  
in the past 2 weeks than I have  
done in the past 2 years.

FRANK

Does that mean you don't like  
shopping?

HELGA

I like shopping now.

They smile at each other.

INT. A HOTEL ROOM IN NICOSIA, CYPRUS - DAY

The Hotel room has a good view of Nicosia. The room has a bed, armchair, and other hotel furniture.

Frank and Helga enter the Hotel room. The room has a sliding door to a small balcony.

Helga walks to the sliding door, opens it and steps onto the balcony. She looks out at the city. She holds her hands together.

Frank walks next to Helga. This startles her. Helga forces herself to regain her composure.

HELGA

It's a beautiful view.

FRANK

Yes, it is.

(Pause)

Under the circumstances we need to stay together tonight. I will of course take the arm chair.

HELGA

Thank you. I appreciate you being a gentleman.

EXT. ON THE HOTEL ROOF - NIGHT

Elke is on the roof with an AGENT, a tall muscular man, dressed as a cat burglar.

ELKE

We don't care about the woman but we need the man alive.

AGENT

I don't understand. Why do I have to keep him alive?

ELKE

You are not required to understand. You are required to obey.

AGENT

Yes, Miss. Major.

The Agent ties one end of a rope to a pipe and throws the other end of the rope off the roof.

Elke walks to the exit door and exits the roof.

The Agent tugs on a rope to make sure it is securely tied. He steps over the wall and climbs down the rope.

INT. A HOTEL ROOM IN NICOSIA, CYPRUS - NIGHT

Frank sits in an armchair and Helga is in the bathroom. Frank's jacket is off and his pistol is in its holster on the night stand.

The balcony door slides open and the Agent rushes inside with his handgun drawn. He speaks with a German accent.

AGENT

Hands on your head!

Frank puts his hands on his head.

AGENT

Where is the microfilm?

FRANK

Don't shoot. You want money? It is in my jacket pocket.

AGENT

The microfilm, where is it?

FRANK

I don't know what you are talking about.

AGENT

Don't act stupid. You are an American agent and you have some microfilm that belongs to us. Where is it?

FRANK



If I tell you you'll shoot me.

AGENT

I can shoot you now and search the room.

(Beat)

I will find it.

(Beat)

I have no interest in killing you if you cooperate.

FRANK

It's by the nightstand.

The agent takes a quick glance at the nightstand and sees the gun in its holster.

AGENT

Where is it, really?

FRANK

Really, it's by the nightstand.

AGENT

Stay in your seat.

The Agent walks towards the night stand. He keeps his gun aimed at Frank.

Helga opens the bathroom door and steps out. She has on a nightgown.

The Agent turns to the bathroom door.

Frank rushes the Agent. He forces the Agent to drop the gun. The Agent kicks the gun away and wrestles with Frank.

Helga stays with her back against the wall. The gun slides close to her but she stays against the wall with a confused and frightened look on her face. As the men struggle she slides to the floor.

The Agent is stronger and has the upper hand in the scuffle. Frank slams his heel down the Agent's shin. This breaks the Agents hold and Frank uses a combination of karate chops to the Agents neck. Frank grabs hold of the Agent's head and snaps the Agent's neck. Frank lets the Agent's body fall to the floor. He looks at Helga.

Helga is sitting on the floor whimpering. Frank rushes to Helga and shakes her.

FRANK

Snap out of it.

Helga looks at the Agent's body.

HELGA

Is he dead?

FRANK

Yes. Look at me!

Helga turns her head and looks at Frank.

FRANK

Get dressed, quickly. We have to  
get out of here. Understand?

Helga gives a quivering nod 'yes'. Frank lets go of Helga. Helga slowly stands then rushes into the bathroom.

INT. INSIDE A LARGE SEDAN - NIGHT

Max and Elke sit in the parked sedan. Max is behind the wheel. Elke holds opera glasses in her hand.

MAX

Americans are so predictable.  
They've been using this hotel  
since the war.

ELKE

Isn't everyone predictable to you?

MAX

(Snickers)

Yes, my talent is to know how  
people will act. The Americans  
just make it too easy.

ELKE

Herr Thom was quite predictable.

MAX

Yes, he was.

She sees movement out of the back door of the hotel. She  
checks with her opera glasses. Frank and Helga rush from  
the hotel to a car.

ELKE

It's Helga and the American.

MAX

It would appear our agent has  
failed.

Elke watches through her opera glasses as Frank and Helga  
drive away.

ELKE

Yes, aren't you going to follow  
them?

MAX

There is too much of a risk the American would realize he is being followed.

(Pause)

He will go to the airport. Then he will fly to Athens.

ELKE

I think you are putting too much faith in your ability to guess what the Americans will do.

MAX

It has gotten us this far. You have to learn to trust me my dear.

ELKE

I don't see our agent.

MAX

That means he is either dead or incapacitated.

ELKE

Should we find out which?

MAX

No, it is irrelevant.

Max turns the ignition switch. The sedan's engine turns over. Max drives out of the parking space.

INT. INSIDE A CAR - MOVING - NIGHT

Frank drives as Helga sits in the passenger seat.

Frank appears agitated. Helga has a stoic look.

FRANK

(Low voice)

How did they know about the  
microfilm?

(Loud voice)

Did anyone from the embassy follow  
you?

HELGA

I didn't see anyone following me.

FRANK

That's not what I asked.

HELGA

I can only say I didn't notice  
anyone following me. If someone  
was following me that I didn't see  
I can't say.

FRANK

Could anyone have seen you take  
the microfilm?

HELGA

If they did I would have been  
arrested on the spot.

FRANK

(Subdued tone)

You have a point.

(Speaking to himself)

Even if they followed you from the embassy they weren't following us to Sidon much less to Cyprus.

(Beat)

I certainly would have noticed someone following us on the ferry.

(Pause)

How could they have known about it so quickly?

HELGA

Your people, other people in the CIA, know your plan, not true?

FRANK

(Sternly)

He spoke with a German accent.

HELGA

How can you tell a Federal Republic German accent from a Democratic Republic German accent?

Frank swerves the car to the side of the road. He looks at Helga. Helga looks back at Frank. Frank looks straight ahead.

FRANK

(Whispers)

Lonnie.

HELGA

Excuse me please?

FRANK

Nothing, I'm sorry I raised my  
voice to you.

(Pause)

Let's get you to safety. I will  
sort this out later.

Frank resumes driving.

Helga quivers. She holds her hands tightly together to  
control the quivering.

INT. INSIDE A HOTEL ROOM IN ATHENS - DAY

The hotel room has 2 beds with a nightstand in between them.  
The telephone is on the nightstand. There is a wooden desk  
with a wooden chair, an armchair, and a small dresser.

The hotel has a view of the Acropolis. Helga is in the  
hotel room. Frank is in the bathroom.

There is the sound of a running shower.

Helga steps out onto the balcony.

EXT. ON THE HOTEL ROOM BALCONY - DAY

Helga looks over her view of Athens. She holds out her  
left hand as if she is reaching for the Acropolis.

She puts her arm down and steps into the hotel room.

INT. A HOTEL ROOM IN ATHENS - DAY

Frank is in the bathroom.

Helga sits still on the wooden chair.

The phone rings.

Helga walks to the phone and picks it up.

HELGA

Hello.

ELKE (VO)

Helga, if this is you just say  
'repeat please'.

HELGA

Repeat please.

ELKE (VO)

If you can unlock the door say  
'speak louder please'.

HELGA

Speak louder please.

ELKE (VO)

You are to unlock the door. Keep  
the American's focus away from the  
door. If this is clear to you say,  
'Sorry you have the wrong number'  
and hang up the phone.

HELGA

Sorry you have the wrong number.

Helga hangs up the phone. She takes a quick glance at the  
bathroom door. She walks quickly to the door and unlocks  
it. She walks to the opposite side of the room. She  
nervously waits.

INT. A HOTEL STAIRCASE - DAY



Elke is alone on the staircase. She has a purse slung over her shoulder. She checks the inside of her purse. She keeps a hand in the purse. She walks up the staircase.

INT. INSIDE A HOTEL ROOM IN ATHENS - DAY

Frank steps out of the bathroom

FRANK

The phone rang?

HELGA

Yes, it was a bad connection but  
it was a wrong number.

Helga glances and points at the balcony.

HELGA (CONT'D)

The phone interrupted my enjoying  
the view of Athens.

Frank glances at the balcony.

FRANK

Yes, it is a nice view.

HELGA

(She speaks in a happy  
voice.)

Paris, Nicosia, now Athens.

FRANK

We fly out tomorrow morning. Then  
the view will be of London.

HELGA

America?

FRANK

Yes, in a couple of days.

The door flies open and Elke steps in. She has a gun in her hand that's pointed at Frank.

ELKE

Hands up!

Frank raises his hands to the level of his head.

ELKE (CONT'D)

Where is the microfilm?

Helga takes off her right shoe.

HELGA

It's here.

Helga takes the microfilm from the shoe and limps to Elke. She hands Elke the microfilm.

ELKE

(To Frank)

The bidding starts at 1 million dollars. I will contact your people.

Helga has a confused look.

ELKE (CONT'D)

Chivalry test!

Elke shoots Helga and quickly turns her gun back to Frank.

ELKE (CONT'D)

One million dollars opening bid.

Helga groans as she drops to the floor.

Elke rushes out the door.

Frank takes a step towards the door then looks at Helga. Helga is writhing on the floor. Frank grabs a pillow case and the phone and rushes to Helga. He puts pressure on the wound as he dials on the phone.

HELGA

(Weakly)

I'm not a traitor. I knew nothing of this. I'm not a traitor. I'm not a traitor.

INT. A SEDAN OUTSIDE THE HOTEL - DAY

The sedan's motor is running.

Max watches from behind the wheel of the car as Elke runs from the hotel. Elke opens the door and jumps inside the car. Max hits the accelerator and speed away from the hotel. He keeps an eye on the hotel entrance through the rear view mirror.

MAX

Did you get it?

ELKE

Of course I got it.

Elke holds up the microfilm.

MAX

Good girl. The American didn't follow you?

ELKE

No, he didn't follow. You were right about the Americans, they are soft.

MAX

Is he able to let them know the bidding price?

ELKE

Yes, as you predicted he apparently stayed behind to tend to a wounded woman rather than pursue me.

MAX

Yes, a good agent would have killed that cow as soon as he got hold of the microfilm.

INT. A HOSPITAL ROOM - DAY

Helga is in bed. She is weak but out of danger. Frank and Mr. McGuire are at her bedside.

The room has venetian blinds. There is a small table with a small flower arrangement on it.

FRANK

Are you sure you don't want to defect?

HELGA

Yes, I am not a traitor.

FRANK

They are never going to believe that.

HELGA

I am not going to defect.

(Pause)

If you were in my position would  
you betray your country?

Frank appears to ponder her question.

FRANK

You're a very brave woman.

There are indistinct shouts from outside the room.

Mr. McGuire sadly walks to the door and opens it. He waves  
his hand.

Werner walks inside with a feigned angry look on his face.  
He has on a dark suit and driving gloves.

His demeanor changes to cordial.

WERNER

Herr McGuire, Herr Eisen is it?

FRANK

Yes, I am Frank Eisen, Werner Thom.

MR. MCGUIRE

Pleased to meet you Herr Thom.

WERNER

(Chuckles)

I'm sure. Now I will have to ask  
you to leave.

Mr. McGuire nods and waves for Frank to leave with him.  
Frank has a sad look. He walks with Mr. McGuire to the  
door. As they are about to leave Werner speaks.

WERNER

Would either of you care to defect?

Frank and Mr. McGuire stop then Mr. McGuire opens the door.

WERNER (CONT'D)

If either of you change your mind  
you know how to contact me.

The door closes and Werner turns his attention to Helga.

WERNER

Miss. Kroll how are you feeling?

HELGA

I am well Mr. Thom.

Werner takes a handkerchief from his pocket. He glances behind the head of the bed.

There is an electronic bug taped behind the head of the bed.

Werner wraps the handkerchief around the bug.

HELGA

The Americans were very kind.  
They brought me flowers.

Werner walks to the flower arrangement.

He gives it a close look.

He sees there is an electronic bug in the flower arrangement.

He takes a riding glove off one hand.

WERNER

Yes, these are very nice flowers.  
They brighten the room.

Werner puts the riding glove over the bug.

Werner walks over to the window.

He inspects the window area. He sees an electronic bug at the end of the blind cord.

WERNER

Speaking of brightening the room  
you could use more sunlight.

Werner takes the other riding glove and uses it to muffle the bug. He ties the curtain cord to secure the glove.

Werner walks to Helga's bedside.

WERNER

Now tell me what happened.

HELGA

When Frank, the American agent, went to use the bath I went on the balcony. I held out my left hand to signal any of our agents that I was momentarily alone. A short time later Miss. Blume called. She instructed me to unlock the door and to keep the American's attention away from the door. When he came out of the bath I talked about the view from the balcony. A short time later Miss. Blume came in. She ordered 'hands up' then asked for the microfilm. I gave her the microfilm, which was in my shoe. She took the film and said, "The bidding starts at 1 million dollars. I will contact your people." I had no reason to suspect Miss. Blume before that. I was just doing as I was ordered.

WERNER

Yes, I understand. Continue.

HELGA

She said "Chivalry test!" then she shot me and ran out of the room.

(Beat)

Frank tended to my wound and called for help.

WERNER

What did you tell them about the plan?

HELGA

I told them nothing.

(Pause)

After I was shot I said I was not a traitor. I was wrong to say that wasn't I?

WERNER

It's understandable given the circumstances.

Werner steps away from the bed.

HELGA

What does "Chivalry test" mean?

WERNER

Chivalry would be tending to a wounded woman rather than going after the microfilm.

HELGA



Well Frank showed much chivalry.

(Pause)

I don't think he would have had  
that been the actual microfilm.

WERNER

You are a very perceptive woman.

(Pause)

The Americans will give a generous  
bid to keep their charade going.

(Beat)

We will have to give an even more  
generous bid to let them think we  
have been fooled.

HELGA

Miss. Blume will get rewarded for  
her treason.

WERNER

Don't concern yourself with such  
things. Just get yourself well.

INT. A GARAGE OUTSIDE NAPLES, ITALY - DAY:

It is a dilapidated wooden garage with a dirt floor. There  
is a motor scooter inside the garage.

The garage door opens. Max dives a sedan into the garage.  
A smiling Elke steps inside the garage. Max turns off the  
car engine and steps out of the car.

ELKE

They are going to pay us five million American dollars. You picked the right thing to steal.

MAX

I picked the perfect thing to steal. I also picked the perfect time.

ELKE

You planned it all so well.

MAX

Yes, everything except where should we go to spend the money.

(Pause)

I'm thinking of Brazil. That is where the American gangsters plan to go in their movies.

Elke laughs and smiles as she slips her hand inside her purse. She takes out a handgun and shoots Max.

Max gives a surprised look.

ELKE

Why do you look so surprised?

(Beat)

That is what you were planning for me, not true?

MAX

No, I would never have done this to you.

Max sinks to his knees.

ELKE

You weren't?

(Beat)

It appears the smarter the man  
the bigger the fool.

Max reaches inside his jacket.

Elke rushes to him and strips a gun from Max as he draws it out. She throws his gun across the garage and steps back.

Max falls to the ground.

ELKE (CONT'D)

You are a pathetic fool.

Elke waits a few moments then checks his neck for a pulse.

She walks to her scooter.

EXT. A GARAGE OUTSIDE NAPLES, ITALY - DAY

Elke walks her scooter outside the garage. She closes the garage door. She mounts her scooter then drives down the country road.

EXT. A PLAZA IN ROME - DAY

Werner sits at an outdoor café and sips a glass of wine. There are a few vehicles parked in the plaza. The plaza is active but not crowded. There is a young couple next to a motor scooter in the plaza.

Elke drives into the plaza on a motor scooter. She stops in front of the café where Werner is sitting. Elke gets off her motor scooter and walks to Werner's table. She sits in a chair at the table.

WERNER

Can I order you something?

ELKE

I'll take schnapps.

Werner makes a hand gesture.

WERNER

Cameriere!

The WAITER rushes to the table.

WERNER

Grappe per favore.

WAITER

Si, Grappe.

The Waiter nods and smartly walks away.

ELKE

That isn't your usual.

WERNER

When in Rome, you will need to  
adapt to, where are you going?

ELKE

Someplace where you won't find me  
so do not bother looking.

WERNER

You know we are going to try.

ELKE

I suppose, governments seem to  
like wasting money and effort.

Werner scans the plaza.

WERNER

Speaking of looking I don't see Max here. It isn't like him to trust someone alone with 5 million dollars.

ELKE

(She snickers.)

Let me save you some trouble. You can find his body in a garage about 20 kilometers outside of Naples.

WERNER

You were waiting for a chance to tell me that weren't you?

ELKE

Yes, I really did want to tell you that. Max got old and became sentimental. A few years ago I would have been the one in the garage.

The waiter brings the glass of schnapps to the table. He sets the glass in front of Elke.

WERNER

Grazie.

Werner hands the waiter some money. The waiter takes the money nods and leaves.

ELKE

Perhaps you should consider retiring.

WERNER

I imagine there are those higher  
up who are making that  
consideration for me now.

ELKE

Where is the money?

Werner glances at a parked panel van.

WERNER

It is in the van.

ELKE

Let's see the money.

Werner puts a set of keys on the table.

WERNER

You can take the van. It's old  
but it handles well.

Elke reaches for the keys. Werner stamps  
his hand on the keys.

WERNER

Where is the microfilm?

ELKE

I didn't get in this position by  
being a fool.

(Pause)

I don't have the microfilm with me.  
I am going to leave with the van.  
When I am convinced I am not being  
followed then I will contact you  
and tell you where it is.

(Pause)

Is that acceptable or should I  
settle for the American 4 million  
dollar offer?

Werner nods and slides the keys towards  
Elke.

WERNER

You are a very shrewd girl.

ELKE

You made a wise choice.

Elke takes the keys and walks away from  
the table.

Werner raises his glass.

The young couple mounts their motor scooter. The man is  
driving and the woman is riding behind him.

Elke walks towards the panel van.

The man drives the motor scooter slowly in Elke's direction.  
He stops and the woman in the rear takes out a handgun and  
quickly shoots Elke 5 times.

The scooter speeds out of the plaza.

Elke collapses.

The people in the plaza scream and yell. Some duck and  
others run.

Werner walks quickly to Elke. He takes off her left shoe.  
He pulls off the shoe's heel and gives it a quick look. He  
takes off the right shoe and pulls off its heel. He looks  
at the shoe's heel.

There is nothing in the heel of the shoe. Werner gives a  
nod.

A car drives up to Werner. He rushes into the car. The car speeds away. There is the sound of an emergency vehicle siren.

INT. AN ARCHIVE ROOM IN A GOVERNMENT BUILDING IN BERLIN  
1992 - DAY

SUPER: BERLIN 1992

It is a large room with a few long tables and some microfilm stations.

Frank Eisen sits in front of a microfilm reader. He scrolls through a reel.

Helga Kroll walks into the room. She is well dressed and her hair is about 3" long, well kept, and dyed blond. She walks towards Frank.

HELGA

Frank?

Frank turns his head in Helga's direction.

FRANK

Helga?

HELGA

Yes, I saw your name on the visitor's register.

FRANK

You're looking well.

HELGA

You're still the charmer and you're still handsome Frank.

FRANK



You work here?

HELGA

Yes, they like that I can fill in some of the gaps from the old days.

(Pause)

Are you still working with The Company?

FRANK

I retired a few years ago. I am doing some research for my memoirs. I wanted to see things from the other side of the mirror.

HELGA

What are you researching?

FRANK

I'm researching the mission that brought us together.

HELGA

Yes, Operation Cougar.

FRANK

So that's what it was named.

HELGA

I thought you could have figured everything about the operation from my rambling in the hotel.

FRANK

We benefitted from getting the microfilm. You didn't give her the real microfilm?

HELGA

Yes, I figured that out while I was recovering in the hospital. If it was the real microfilm you wouldn't have been so chivalrous.

FRANK

I never thought about that.

(Pause)

Herr Thom probably came to the same conclusion.

HELGA

He did.

FRANK

That explains why we didn't benefit as much as we expected we would.

HELGA

Anything else I can help you with?

FRANK

No, I think that answers all the important questions.

HELGA

What have you been doing these past 25 years?

FRANK

Married and divorced and you?

HELGA

I married Herr Werner Thom about a year after the mission.

(Pause)

He passed away in 1987.

FRANK

You have my belated condolences.

HELGA

Thank you.

(Pause)

They had me conduct training classes to warn the women who worked for us about men like you.

Frank chuckles.

HELGA

There were many giggles from the women who attended my classes.

FRANK

Could I take you to lunch?

HELGA

Of course you may.

Frank stands and they walk outside the room.

FADE OUT:

THE END: