

OPERATION AVALANCHE

JON MATTHEW JOHNSON

A THESIS SUBMITTED TO
THE FACULTY OF GRADUATE STUDIES
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF
MASTER OF FINE ARTS

GRADUATE PROGRAM IN FILM
YORK UNIVERSITY
TORONTO, ONTARIO

September 2015

© Jon Matthew Johnson, 2015

Abstract

Operation Avalanche is a fake documentary about the CIA team that faked the 1969 Apollo moon landing and the consequences of completing that mission on their personal lives.

Dedication

This Thesis is dedicated to Amnon Buchbinder, Phil Hoffman, and Brenda Longfellow, who each made the creation of this film possible. Unbeknownst to them, they gave me the idea (Brenda), the story (Amnon) and the process by which to shoot this crazy movie (Phil), and for that, I owe them any accolades this film receives.

But none of the money.

This is not a legal document.

Matt Johnson

August 17,

2015 Toronto,

Ontario

TABLE OF CONTENTS

Abstract.....	ii
Dedication.....	iii
Table of Contents.....	iv
Introduction.....	1
Reshoots.....	3
Conclusion.....	37
Filmography.....	38
Appendices.....	39
Appendix A: Operation Deep Red.....	39
Appendix B: Operation Zipper.....	43
Appendix C: Operation Avalanche.....	48
Appendix D: Outline.....	61

Introduction

I first started thinking about this film in Brenda's class after watching scenes from *Death of a President*. Brenda was exposing us to a lot of fake realism that was politically motivated and I thought it was the kind of thing I could use my fake doc style to do something new with.

I decided to make a trailer for a movie that would exercise these ideas. This was the proposal for that trailer:

Lately I've been fascinated with the culture and politics of the CIA, specifically during the 1960's. I've been trying to figure out how to explore that world with a hybrid film approach and I think the answer is through a fake trailer for a movie made BY the CIA about them faking the Moon Landing!

I want to create a film for what looks like a declassified CIA documentary about the young team of agents who get in over their heads at NASA and wind up in charge of the Apollo program. Because its a trailer I won't need to flesh out a full story/characters and can just stick to the salient moments that I can easily recreate with a small crew. The story will be vague, but something along the lines of "a small team led by a wildman find out that NASA can't make it to the moon by '69, so they decide to fake it on their own."

What I love about this is I'll be fusing the language of documentaries with the nonsense storytelling of Hollywood trailers. Butting heads of fake and real while COMBINING IT ALL with actual newsreel footage from the era. So cool.

There is so much news footage and photography from the period concerning the Apollo missions that I'll have my pick of source material to incorporate into the piece. I want to play with period music (fly me to the moon, space oddity, etc) and recording techniques(aging video to film, black and white) to twist and twist around the idea of what is real and what is created.

I will draw heavily on other "fake docs" for inspiration. *Man Bites Dog* and *The Assassination of an American President* are major influences here. I want this trailer to achieve the same trick that both these films do, namely, having audiences ask "is this real?"

Reshoots

I wish I had written a full script for this movie. The plot became so huge and unmanageable in the edit that we had to remove huge swathes of the original story in order to clarify the best pieces. The same thing happened when shooting *The Dirties*, and from that experience I learned that making a “Reshoot Bible” helps keep the story on track and gives a good representation of what you’re going to reshoot and why.

While we didn’t even use all of these reshoots, having everything organized into a single linear document made it possible to solve the massive plot problems I created. It also let us play cool tricks with match edits and transitions, as we knew exactly what shots we were coming in/out of.

What follows is a semi-detailed look at that document and how it was used to dictate these reshoots. The most important details were generally about the plot but I also included ideas about little jokes, quotes, props, locations, and basic ideas of motivation and character.

These crib sheets are very handy on set, because everything is isolated to one page you can quickly dip and scan around to see exactly what you need, rather than pouring over many pages trying to find a single sentence.

These pages are organized by page order, but were not necessarily shot in that order. The reason I organized them by story rather than date-of-reshoot was I wanted to be able to read through this document as a flowing whole. This way I could get a sense of the story at a glance and sometimes that would influence writing decisions on set, as well as help get the crew and cast oriented in an instant by just thumbing through a few pages.

More than anything, this process kept me able to focus on performance and action on set without needing to keep the details in my head, freeing me up to get creative.

Scene 1 - Matt and Owen watch Truth on Film

Location: CIA Editing Room

Plot

- Matt and Owen laugh about how good the opening credits of the movie are.
- Owen questions if this will be allowed. Matt says "Of course! This is our ticket out of here!"
- Owen "But you wrote us into every scene." **picks up the script and reads** "Welcome to Langley, Virginia. My name is Matt Johnson-" Matt: "Don't read that! I want to shoot it outside." Owen: "Outside? It's freezing"

Establish

- Owen's character trait of "I don't want trouble"
- They are best friends
- They're shooting a movie
- They want to move up onto field missions
- They are called Major Research
- Jared+Andy

Notes

- We will probably shoot the entire Truth on Film opening off the Steenbeck and make this one big shot
- This needs to set up Josh hating their movie and reversing Matt's expectations completely

Props

- Truth on Film intro printed to 16mm
- Matt's script
- Truth Serum
- Band-aids
- Bandana
- BBQ Sauce
- Garbage Bags (black)
- extension cord
- Matt's CIA-Issue Gun
- Owen's CIA-Issue Gun
- 16mm Film can
- 16mm Film camera (Bolex)
- CIA folders with top secrets
- The Dossier
- Jar of bullets
- Pizza boxes
- Garden hose
- Owen's "List of Promises"
- Dirty projector
- folded up tablecloth
- Kubrick posters (various)
- Measuring tape
- Lily-white gloves
- Magnetic audio tape

Scene 2 - Boles vs Truth on Film

Location: CIA Editing Room

Plot

- Boles tells them they have to change the project by the end of the day.
- Boles says they can't go to his briefing
- Matt argues and loses
- Boles leaves
- Jared laughs about secretly filming them.
- Matt gets the idea to "secretly film" something

Establish

- Matt hates it there
- They hate Boles
- They were recruited by the CIA?
- They want to get into that briefing.

Notes

- We could really show Owen's fear of breaking the rules here.
- If we put back the "bugging" section of this we could set it up much better with Matt taking the mic and running out of the room.

Props

- Truth on Film ending printed to 16mm
- Kubrick photos

Scene 3 - Make Zipper Plan

Location: CIA Room

Plot

- They listen to the Zipper presentation, taking notes
- Matt decides they can do this
- Owen doesn't think they have a chance. Is more worried about finishing Deep Red
- Matt says "don't worry about deep red. A few Photos of Kubrick on screen and boring VO..."

Establish

- Matt is going to get them outta there
- NASA is in Texas
- The CIAs current plan for Zipper

Notes

-

Props

- Nagra

Scene 4 - Arrive at Motel

Location: Houston Motel

Plot

- Plan who they will interview tomorrow.

Establish

- Owen's wife is coming later ("this is temporary")
- The general plan of attack for Zipper

Notes

- end with mj excited "we're going to catch a spy/ we're going to catch a spy..."

Props

- Tavel Bags
- TV (with Web on it?)
- Zipper Binder

Scene 5 -Watch Sharon Interview

Location: NASA Office

Plot

- Matt yells at Owen for not asking her the right questions
- Owen "I can't talk to tall women. I get nervous; it becomes ridiculous."
- "You're married you're supposed to be immune to that- oh wait look at this guy! Foghorn Leghorn."
- Owen "We're getting nowhere. This plan was retarded."
- Matt "Hey we just started..."
- Owen "If I don't put something in this report that looks like progress they're going to bring us home."
- Matt "hmmmm... Where's his office again?" CUT

Establish

- Owen/Sharon
- Matt loves seeing himself on film
- Webb is the big boss

Notes

- Why exactly are they shooting this? Do we get away with it because it's the Pull out to film trick? It's the second time we do it from footage of Sharon only now we're shooting with 2 cameras at the same time.

Props

- Sharon interview
- Webb interview

Scene 6 - Listening to Webb Tap

Location: NASA editing room

Plot

- Owen is typing up the report for CIA about the Webb tap
- Matt is listening, just happy as hell with himself
- Matt says “Who’s taking the first shift listening to this? Not it! I’m busy today.” Leaves.
- Owen “Where are you even going?”

Establish

- This is a victory for them, especially Matt
- They need to listen to this wire until they find something
- Owen’s wife arrives soon? (maybe don’t need that)

Notes

- Owen should be using the Zipper binder for codes in the report

Props

- Zipper Binder
- typewriter
- big tape recorder/NAGRA

Scene 7 - Matt asks out Sharon

Location: Outdoors at NASA/Rice University

Plot

- Matt asks Sharon on a date/for a tour/to just hang out
- she says yes
- Matt walks away looking really happy as Shangri La starts

Establish

- This is Matt's Shangri La
- Matt doesn't like Andy filming the birds

Notes

- the content of this scene will be determined by how the Shangri La montage ends up

Props

Scene 8 - Car Ride to the Desert

Location: Sunny open Road in Fairlane

Plot

- Owen asks why there's no budget in the binder
- Matt changes the subject with "America" on the radio.
- They sing together

Establish

-

Notes

- We should have the song actually playing in the car if we can.

Props

- Avalanche Binder

Scene 9 - Boles doesn't like the Test Shoot

Location: NASA editing room

Plot

- Boles tells Matt “this is garbage”
- Matt struggles to make excuses but Boles won't let him out. He wants real answers.
- Matt says he'll figure something out

Establish

- Owen isn't coming into work
- It's like they're right back at the CIA. It's hell for Matt.
- What's wrong with the test film “This isn't the moon. This place isn't the moon. Where are we going to shoot this?”

Notes

- this has to be one camera and filmed secretly. Maybe Boles leaves and the end and the camera dips out which gives us our nice transition move into the next shot

Props

- Moonwalk film

Scene 10 - Matt asks Owen to come on Geology Field Trip

Location: Owen's garage

Plot

- Matt shows Owen the big Map of where he wants to go
- Owen says he can't do it
- Matt thinks he knows what's up. He apologizes for lying.
- Owen doesn't really accept, and still says he won't go. Wants to stay close to Julie
- Matt complains about having to go with Boles

Establish

- Their relationship has changed
- Where matt plans to go and why. "To find our moon."
- Owen isn't going for Matt's jokes anymore
- Matt doesn't really get it
- Apollo 4 is about to launch (Maybe don't need this?)

Notes

•

Props

- Fencing stuff
- Big map of destinations

Scene 11 - Geology Field Trip

Location: various

Plot

- Matt and Boles scour America for a suitable Moon
- They don't get along
- They start getting along
- They become friends

Establish

- Mj and Boles are now friends

Notes

- this is all being taken through Jared's camera, so I don't think we'll need to show a BL or anything like that. We could look pretty cool if all the shots were just from the perspective of "what does this environment look like..."

Props

- 35mm stills camera
- tripod? Will we see this? Probably not

Scene 12 - Watch Apollo 4 Moon footage

Location: Movie Theatre

Plot

- None of the locations work for the Moon
- Owen pulls out the NASA film “watch this”
- This is their moon, but how do they get it?
- Owen “I think we should hire Stanley Kubrick. He’s making a movie in England right now about going to the moon using state of the art effects. NASA is helping him.”
- Boles says “no way, are you an idiot? He’s a civilian.”
- Owen and Boles fight about this
- Matt says he’ll go find out how Kubrick is doing it, under the cover of the NASA doc

Establish

- Owen and Boles have a beef

Notes

-

Props

- Kubrick 2001 magazine
- Apollo 4 film
- Geology field trip film

Scene 13 - CIA Presentation

Location: CIA Boardroom

Plot

- Boles explains how they're going to do it
- Matt takes over at some point
- Brackett says if they don't succeed Apollo 11 is getting blowed up

Establish

- These guys know exactly what they're doing
- Matt really wishes HE was the guy giving the presentation
- the people in the room are the top top CIA people
- They have PICKED THE ASTRONAUTS
- A timeline for finishing the film (le Russian threat of getting there first)

Notes

- This will intercut with all kinds of other footage, like the LEM being built, NASA mission control stuff
- This is filmed secretly through the window just like we did at the start of the film

Props

- Slides

Scene 14 - Matt Watching Brackett's Threat

Location: NASA Editing Room

Plot

- Matt re-watches Brackett say his plan for Apollo 11
- He packs up the film
- He writes "Brackett - 8/12/67" on the film can

Establish

- Matt is keeping a secret record of his bad boss

Notes

- We should settle on the actual date for this
- We might start the AUDIO of introducing the NASA astronauts over some of this.

Props

- Brackett Film
- Can that looks EXACTLY like the big one I bury

Scene 15 - Car Crash

Location: Outside Studio

Plot

- Matt chases after Zapruder
- they make a sharp left and Matt crashes.
- Camera smashes

Establish

- They were driving too fast

Notes

- This has to cut DIRECTLY from the swipe in previous shot, so it will look like it's all one take.

Scene 16 - This Location is Compromised

Location: Outside Studio

Plot

- Matt and Jared return, looking beat up. “They got away.”
- Owen “Who the hell was that?”
- Matt “It’s the mole. The people we were sent here to find. They found us. If they know what we’re doing here then it’s over, we’re dead!”
- Boles “Relax, we don’t know what they know. Until we do the studio is on lockdown. I’ll go back to Langley and see what Brackett can do for us.”
- Matt and Josh continue discussing this. Owen stays out of it, clearly thinking about something else.

Establish

•

Notes

- Boles could maybe ask Andy if he got a shot of their faces. Andy says “no it was happening too fast...I...I got scared...” Then the camera tilts down and Andy has peed his pants.

Props

-

Scene 17 - Owen Watches Footage

Location: NASA Editing Room

Plot

- Over plays Boles shooting Zapruder over and over
- He recognizes the shape of Zapruder
- He pulls out older cans of footage, stringing them up, watching them
- He isolates other moments of this guy walking around NASA
- He picks up the phone "Matt. We have a problem here."

Establish

- Andy is mad at himself for not getting a shot of their faces

Notes

- The "uh, Matt we have a problem here." is reminiscent of Apollo 13

Props

-

Scene 18 - Sharon, where's Owen?

Location: NASA

Plot

- Matt is looking for Owen, who is not where he said he would be
- See Sharon. Ask if she's seen him.
- "Why would I know where Owen is?" Said with some guilt.
- Matt pauses "Hey I'm sorry I screwed things up between us. I really like you, will you give me a second chance?"
- Sharon just looks at Matt. Cut before she answers.

Establish

-

Notes

- Maybe Matt asks about seeing 2001 here, but it might be better not to tease it and have it revealed on the Marquee later

Props

-

Scene 19 - Boles Missed on Purpose

Location: NASA Editing Room

Plot

- Owen shows Matt the blown up images of Zapruder. He's following them
- Matt is freaked. "ok give these to me."
- Owen "don't show Boles. I think he's involved in this."
- Matt "Whaaaaaaaaaaaaa???"
- Owen "He missed on purpose. The first time this guy shows up is right after Boles joins Avalanche."

Establish

- Owen is losing it OR Owen is right
- The "WHO IS RIGHT" tension of the 2nd half of the film

Notes

- Matt needs to give the big "How crazy would they have to be???" speech here. Saying things like **"So the CIA is just waiting outside the studio like goons, filming us whenever they can, and then when we spot them they bolt? It doesn't make sense Owen."**

Props

- Zapruder Photos (none that make him out clearly)

Scene 20 - Owen on the Trail

Location: NASA Editing Room

Plot

- Owen doesn't buy Boles' story and is looking at their old NASA interviews
- He finds Lhotsky

Establish

- Owen is losing it

Notes

- We should see Milt and Mike and some other guys in this footage

Props

- film prints of interviews
- Lhotsky interview

Scene 21 - Same Voice

Location: NASA Editing Room

Plot

- Owen shows Matt the Lhotsky interview “Oh, we interviewed this guys?”
- Owen plays the Webb tape “It’s the same guy.”
- Owen explains that if this was the mole, then the Russians would already know they can’t make it to the moon, and we’d be dead. This is proof to Owen that Josh/CIA is lying to them.
- Matt takes the photo of Zapruder and compares it, saying it’s the same guy.
- Matt says the voices don’t sound similar enough to know for sure.
- “Will you drop this. We have ten days to fake the moon landing.”

Establish

-

Notes

- Not sure about the timeline here, but it could help us to know exactly how long they have to finish the film. If something is established in the Boles Motel scene that plays into this it might help us, and Owen could say that was made up also. Owen thinks the Russians are getting nowhere with their space program and these are all lies coming at us from the CIA to make us finish this faster.
- This is where Matt can say “Owen have you ever heard of conspiracy theory before?” “Yes, I’M IN ONE, thank you.”
- We just cut out of “Ne Me Quitte Pas”

Props

- Lhotsky film
- Webb call
- Zapruder photos

Scene 22 - 2001 A Space Odyssey

Location: Movie Theatre Outside/Inside

Plot

- Matt and Sharon go to see 2001
- We see the Monolith and Dawn of Man shots on the big screen
- Matt is like “ah ha. ok. That’s pretty cool.”

Establish

- Matt and Sharon are back together

Notes

- Whole sequence will probably happen MOS, so we need a song in here.

Props

- Fairlane?
- Maquee saying “2001”

Scene 23 - We are Dead

Location: Inside Studio

Plot

- Owen is freaking out that Lhotsky is dead. Says they're next
- Matt tries calming him down, saying it's a coincidence
- Owen wants to confront Boles. Matts says no.
- Matt says "what are they going to kill Webb too?"

Establish

-

Notes

- This has to seem like a continuous day from Owen reading the newspaper. He should be sweating as though he just took off the suit and we should be looking over our shoulders at though Boles is in the same room.
- Maybe we hear Boles in the BG or see a piece of him though the long lens

Props

-

Scene 24 -Webb Retires

Location: NASA Hallway

Plot

- Matt marches to confront Sharon. He's mad.
- Sharon is standing with other staff, watching Webb's retirement.
- Matt "I need to talk to you." "Hold on. Jim Webb is retiring out of nowhere." "...what?" "Yeah, it's crazy. Why would he retire just when we're about to make it?"
- Matt gets weird. Peaces out without saying anything

Establish

-

Notes

- Miles Davis theme will still be playing over the head of this scene

Props

- Colour TV with Webb retirement

Scene 25 - I Quit

Location: NASA Editing Room

Plot

- Matt is editing together OUR MOVIE on the Steenbeck. (not sure which scene)
- Owen bursts in. "I'm done. I quit. I'm telling the press"
- Matt "You can't, we have to finish this. I promise I can protect you whatever happens." "What the hell are you talking about?? Protect me? The CIA is going to kill both of us, and anybody they think we talked to, that means MY wife. They'll probably get Sharon too."
- Matt "Either you help me finish this, or I'm telling your wife about Sharon."

Establish

-

Notes

- End on a CU of Owen's face. He hasn't answered Matt's question.
- Not sure if this is one or two cameras. Either way Jared/Andy should be involved in the scene somehow unless it's being filmed secretly, because it concerns everyone.
- Owen could have a "what the hell are you editing?" moment.
- Matt doesn't want to tell Owen about the Apollo 11 plan, or his secret plan with the film. I'm not sure why he doesn't just tell him the entire truth here, but it definitely makes for a better scene if he doesn't.

Scene 26 -Hide Moon Film

Location: Matt's Motel Room

Plot

- Matt returns to his room with the moon film. Puts it in a safe under his mattress.

Establish

- We need to know FOR SURE that this is the film he just shot. Maybe show him label it "Apollo 11"?

Notes

- The safe needs to fit into a hole cut into the mattress.
- This is the same room that Matt will later break the wall of
- We need a good establish of this room, showing how Matt has been living all this time alone. It should be a REAL dump, with garbage and food everywhere. It's been years.

Props

- Safe
- Moon film

Scene 27 - They Stole it

Location: Matt's Motel Room

Plot

- Matt drives back to his room. Door is broken open. Room is trashed.
- Matt looks under bed and sees the safe open and empty.
- Note left on the desk with a gun. "Sorry. They're coming for you. Run. -B"
- Hear a noise from outside. Matt looks. It's them! It's them!
- Zapruder and his boy stop their car and slowly walk towards the room. They have guns.
- Matt puts the gun in his pocket and breaks a hole in the back wall.
- They run out the hole, startling the guests inside. Matt points his gun at them and they run out the front door.

Establish

-

Notes

- We were talking about cutting to Jared's camera in his car from outside. Showing him honk the horn when the CIA guys get there.
- We need to make sure that the CIA guys are dressed exactly the same as in the chase.
- Important for Andy to NOT get a perfect shot of them approaching, because it will take away from the credibility of needing to get a shot of them during the car chase.

Props

- gun
- note

Scene 28 - Later Andy

Location: Side of the Road

Plot

- Matt opens the trunk and gives Andy the film from inside. They shake hands and go their separate ways.
- JUMP CUT to Matt sitting alone on the side of the road, crying. He had to act tough with Andy there; now that he's gone: TTC (Time To Cry)

Establish

-

Notes

- I picture this at night or dusk. Andy should be smoking but all business. No one should look too sad just yet while Andy is still there.
- When Matt is crying it needs to be LONG lens and very nasty.
- AMERICA is probably playing over this, so it can be MOS

Props

- New car
- Final film can

Scene 29 - Drive to Florida-da-da-da-da

Location: Fairlane

Plot

- Matt drives to Florida
- Matt stops the car once they've arrived
- Matt composes himself in the mirror. Combs hair. Gets ready.
- Matt **gets out his gun and loads it**

Establish

- MJ is going to do some bad stuff

Notes

- This was originally supposed to be Matt getting ready in a motel room, but I think we can actually do all of this on the Phoenix trip (except the gun stuff)
- This can still be intercut with News Footage of the launch preparation as we have it now.
- America plays over all of it. MOS

Props

- Gun/bullets
- comb

Scene 30 - Launch Sequence SHOT ONE

Location: Cape Kennedy Bleachers

Plot

- Matt just looks suspicious/hidden in a crowd on the bleachers.

Establish

- MJ is going to do some bad stuff

Notes

- This sequence is being broken into single shots because they are cutting with specific archival footage.

Props

-

Scene 30 - Launch Sequence SHOT TWO

Location: Same

Plot

- Matt searches the bleachers for someone
- He finally finds Sharon
- He says "Something bad happened. I think you might be in trouble because of me." "What are you talking about" "I can't tell you here, just come with me, please." "Now?!" "Sharon, Owen's dead."

Establish

- Matt is very paranoid. Keeps looking over his shoulder for Jared.

Notes

- This should be one shot

Props

-

Scene 30 - Launch Sequence SHOT THREE

Location: same

Plot

- Matt and Sharon walk away from the crowd towards Matt's car.

Establish

- Sharon keeps looking back at the Rocket. Matt doesn't.

Notes

- Man, Jared is sure getting a lot of footage at this launch huh? Shot reverse shots of us watching the rocket, intercutting with medium static shots of the vice president. It's just amazing! Why did we ever need Andy on the crew at all?!

Scene 31 - Ya Ded Ya Ded Ya Ded

Location: Sharon's Motel

Plot

- Matt and Sharon frantically drive up to her room on the found floor of the motel and run inside
- Boles is waiting with a gun
- Matt explains that he has a film of everything and if he dies Andy will leak it
- Boles shoots Sharon 3 times in the chest (silencer)
- Boles "Ok, help me clean this up"
- Matt is stunned as Boles drags Sharon's body away from the door.
- Matt shuts the door
- A gunshot goes off (not silenced)
- The door opens and Matt walks out. Boles is dead in the BG

Establish

•

Notes

- All shot from the car in the parking lot
- Should be dusk for this to really work

Props

- Gun
- Huge Red-Headed Woman

Conclusion

The most valuable lesson I learned from this film was about preparation. I thought I knew what this movie was before we started shooting, and that arrogance blinded me to the story problems that were plain as day on the page. I was too afraid to put in the work early (by writing a script or rehearsing the film) that I left a huge job for myself after principle photography was done. We had 30 registered shoot days on the schedule; by the time I was done with the reshoots I needed to fix the film, we had shot well over 90 days...

Fear of planning for me boils down to not being able to confront my own un-preparedness. I rely on my ability to convince people that I can do the impossible as a shield against providing the documents that SHOW I know what I'm doing. This inevitably puts me in the position of having to bs my way through most of production without having a clue how I'm going to put the story together in the edit. It really is as though my character in the film is making this movie, complete with the lies and betrayals which plagued us both.

To make these films (Dirties, Avalanche) work in the end requires thousands of hours in the editing room hooking together the only parts of production that actually worked and building the story from the ground up. It's during that process that I discover what the film really is and where I can stand on it. It sucks that I can't make these decisions before seeing the footage, but for some reason I find it impossible to write strong stories from anywhere but the edit room. I just don't have it in me, and with this process I have learned to embrace that brutal quality to the peril of my collaborators (Sorry Miller, sorry Curt).

Filmography

Death of a President. Dir. Gabriel Range. FilmFour, 2006. Newmarket Films, 2006. DVD.

Dr. Strangelove or How I learned to Stop Worrying and Love the Bomb. Dir. Stanley Kubrick. Hawk Films, 1964. Columbia Pictures, 1994. 16mm.

Escape from Tomorrow. Dir. Randy Moore. Mankurt Media, 2013. Filmbuff, 2013. DVD.

Man Bites Dog. Dir. Rémy Belvaux, André Bonzel, Benoît Poelvoorde. Les Artistes Anonymes, 1992. The Criterion Collection, 2008.

~~SECRET~~

ps EYES ONLY

EEA686
*****ZZ WTE10
DE WTE 4219

FROM WALT ROSTOW
TO THE PRESIDENT
CITE CAP82675

~~SECRET~~ EYES ONLY. PRESIDENT RICHARD M. NIXON

LITERALLY EYES ONLY FOR THE PRESIDENT
HEREWITH FULL ACCOUNT SAVILLE DAVIS - BUI DIEM CONVERSATION.



Received Washington CommCen
12:00 P.M. EDT Monday 4 Nov

Received LBJ Ranch CommCen
12:12 P.M. CDT Monday 4 Nov

APPENDIX A

OPERATION DEEP RED

~~TOP SECRET MORAY~~

ps

DECLASSIFIED
E.O. 12356, Sec. 3.4
BY 94-218
By ck, NARA, Date.

UNCLASSIFIED

AGENT J.M. Johnson
#386-00Y01

FULL NAME: JON MATTHEW JOHNSON
PREFERRED NAME: MATT
DOB: October 5 1940
NATIONALITY: AMERICAN
RACE: CAUCASIAN
HEIGHT: 5'11
EYES: BROWN
HAIR: BROWN/BLONDE
SPOUSE: NONE
EDUCATION: ENGLISH/LANGUAGES SPEC. HON YALE '61
LANGUAGES: GERMAN, RUSSIAN, SWISS GERMAN, FRENCH, ICELANDIC
ENROLLED: SUMMER '61
STATUS: ACTIVE - DEEP COVER [REDACTED]
DEPARTMENT: PSY-OPS, MAJOR RESEARCH, [REDACTED]



HISTORY: RECRUITED OUT OF PROJECT IVY AND PLACED IN LANGLEY FIELD PREP UNDER COL. BRACKETT('42) AND MJR. ALFREDSON('55). COMPLETED AGENT TRAINING SPRING '63 AND ASSIGNED TO B.OPS UNDER RICHARD ROSWEL('44). ACTIVE ON OPERATION MONGOOSE, JET STREAM, PROPELLER, WHITEWASH, DRYKNOT, CASIO, FULLMOON, ALL WITH EFFICIENCY. MOVED TO MAJOR RESEARCH AT HIS OWN REQUEST IN '66 TO BEGIN OPERATION DEEP RED, OPERATION ZIPPER (DEEP COVER), AND OPERATION AVALANCHE (DEEP COVER).

*FURTHER INFORMATION ON AVALANCHE UNDER REQUEST FILE #88IO204 (TOP SECRET)

MEDICAL: BROKEN LEFT ARM IN '69 CAR ACCIDENT. RESISTANT TO PSYCHOLOGICAL THERAPY/ANALYSIS. BACKGROUND IN PSYCHOLOGICAL PROGRAMS MAKES DIAGNOSIS UNQUANTIFIABLE.

OTHER: AMBITIOUS AND HARD-HEADED. WILLING-AND-ABLE TO IGNORE AND POSITIVELY RE-INTERPRET DIRECT ORDERS (SEE ZIPPER:8700002). EXCELLENT LEADERSHIP ABILITY. ADMITS TO NOT WANTING TO BE IN THE AGENCY, AND JOINED MAINLY UNDER PRESSURE OF HIS FATHER, GEN. STEP JOHNSON ('36. HEAD OF INTERNAL OPERATIONS). ENJOYS THE REPUTATION OF BEING A WILDMAN WHILE ALWAYS STAYING ONE STEP AHEAD OF COMMAND/TEAM. HAD CLOSE RELATIONSHIP WITH AGENT WILLIAMS ('61-'69) AND AGENT BOLES ('57-'69). RECOMMEND TO STAY UNDER INTERNAL OBSERVATION.

HOBBIES: SEEMINGLY NOTHING BESIDES WATCHING MOVIES

PREPARED BY COL. JAMES BRACKETT

AGENT O.A. WILLIAMS
#386-00YI6

FULL NAME: OWEN ASHLEY WILLIAMS
PREFERRED NAME: OWEN
DOB: MAY 18 1940
NATIONALITY: AMERICAN
RACE: CAUCASIAN
HEIGHT: 6'3
EYES: BROWN
HAIR: BROWN
SPOUSE: JULIE WILLIAMS (née MILLER)
EDUCATION: ENGLISH/HISTORY SPEC. HONS YALE
LANGUAGES: GERMAN, RUSSIAN, FRENCH
ENROLLED: FALL '62
STATUS: DECEASED - SUMMER 1969
DEPARTMENT: MAJOR RESEARCH



HISTORY: RECRUITED AT THE CLOSE OF PROJECT IVY('62) DUE TO EXCELLENT FIELD SCORES AND RECOMMENDATION FROM PREVIOUS APPLICANTS/ PLACED IN DEEP RESEARCH DIVISION AT LANGLEY UNDER COLE PETERSON ('44) AND SERVED ON EVERY BREAKOUT OPERATION IN HIS DIVISION FROM '62-'66/ AWARDED DISTINCTION IN RESEARCH FOR OPERATION DEAD SEA. SELECTED BY AGENT JOHNSON ('61) TO JOIN MAJOR RESEARCH IN '66. LEAD OPERATIVE ON OPERATION DEEP RED, ZIPPER, AND AVALANCHE (ALL REPORTING TO COL. BRACKETT).

MEDICAL: N/A SUICIDE BY STRANGULATION IN SUMMER '69 WHILE IN THE FIELD.

OTHER: MODEL AGENT AND FIELD OPERATIVE, HELD BACK FROM LEADERSHIP POSITION ONLY BY SELF-DOUBT AND AN UNWILLINGNESS TO TAKE CHARGE IN STRESSFUL ENVIRONMENTS. PUBLISHED POETRY UNDER THE PSEUDONYM "DEAN". HAD CLOSE RELATIONSHIP WITH AGENT JOHNSON ('61). WAS RECRUITED AT JOHNSON'S REQUEST FROM YALE. CIRCUMSTANCES OF HIS DEATH DO NOT WARRANT INVESTIGATION: PERSONAL LIFE/ FAMILY RELATIONS WERE PROBLEMATIC. SURVIVED BY WIFE AND SON, BRYAN.

PREPARED BY COL. BRACKETT

Objective: determine if the American film director STANLEY KUBRICK had illegal access to top secret United States Air force/Army information for the creation of the film DR. STRANGELOVE or HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB (1964).

Designation: internal - open access

Division: MAJOR RESEARCH, under B. OPS

Team: Agent J.M. Johnson - Lead investigator - REPORTING AGENT
 Agent O.A. Williams - Head researcher
 Agent A.D. Oppelt - Junior researcher
 Agent J.L. Raab - Junior researcher

Commanding Officer: COL. J. BRACKETT

Background: Senator EVERETT DIRKSON made public comments about the content of the film in his '64 senate speech and demanded a response from the Justice Department. State investigators had no course in which to proceed and as such rejected the request. Pressure from Everett and senator JOSEPH MCCARTHY on then-president JOHNSON to pursue the case based on its possible communist ties brought it to the attention of agency chief COL. J. BRACKETT in spring 1965. Brackett, not seeing it as a matter of urgency, designated the operation to the then-new MAJOR RESEARCH division, where it was completed successfully in winter 1967.

Result: Agent JOHNSON determined the best way to clearly illustrate the findings of Major Research was through a film. He and his division set about creating a 6 minute documentary explaining how Stanley Kubrick was able to recreate the bombing and war room scenes in STRANGELOVE using only simple models and public information found in magazines of the day. With Agents RAAB and OPPELT filming, Agent WILLIAMS and Johnson go into great detail about the absurdity of senator DIRKSON's claims, going as far as to re-create many of the scenes in the film using models of their own. Discarded footage from the final film illustrates that the agents spent much of their time with horseplay and playing practical jokes on one another, which could be attributed to the simplicity of their task. Oftentimes agent Johnson can be heard remarking in this footage about the "stupidity" of the mission. Nonetheless it is clear Major Research was taking the mission seriously based solely on the outstanding quality of their research and the resulting film, which is still shown to training agents to exemplify excellent work.

It is believed that during this mission Agent Johnson heard of the impending investigation into NASA, designated OPERATION ZIPPER. Somehow Johnson was able to obtain a copy of the top-secret mission briefing (in the form of an internal film memo) and began planning a 'pitch' for him and his team to lead the new operation. It should be noted that Johnson and agent Williams had been friends since college and were both interested in promoting themselves together within the agency (Major Research was in fact created from a proposal written by Johnson).

The presentation of DEEP RED was met with accolades from department head Brackett and his chiefs of staff. It was at that presentation that agent Johnson delivered his pitch to move onto the top secret ZIPPER. An impassioned speech combined with a demonstration of their 'disguise' convinced Brackett that Major Research should be allowed to operate in the field.

ps EYES ONLY ~~SECRET~~ SENSITIVE

Received Washington CommCen
12:00 P.M. EDT Monday 4 Nov

Received LBJ Ranch CommCen
12:12 P.M. CDT Monday 4 Nov

EEAG86
*****ZZ WTE10
DE WTE 4219

FROM WALT ROSTOW PRESIDENT RICHARD M. NIXON
TO THE PRESIDENT
CITE CAP82675

~~SECRET~~ EYES ONLY.

LITERALLY EYES ONLY FOR THE PRESIDENT
HEREWITH FULL ACCOUNT SAVILLE DAVIS - BUI DIEM CONVERSATION.



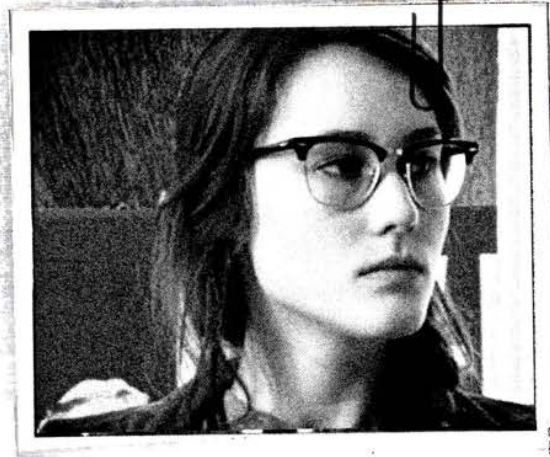
APPENDIX B
OPERATION ZIPPER

TOP SECRET SPOKE

E.O. 12356, Sec. 1.4
MEJ 92-21
By CS, NARA, Date

IRIS von BRAUN
CIVILIAN

FULL NAME: IRIS CAREEN von BRAUN
PREFERRED NAME: IRIS
DOB: JUNE 19 1948
NATIONALITY: AMERICAN
RACE: CAUCASIAN
HEIGHT: 6'1
EYES: BLUE
HAIR: RED
SPOUSE: NONE
EDUCATION: BACHELOR OF ARTS, RICE UNIVERSITY
LANGUAGES: GERMAN, ENGLISH
STATUS: UNKNOWN, DISAPPEARED SUMMER 1969 [REDACTED]



DAUGHTER OF WERNER von BRAUN (PAPERCLIP:3781209), A LAUDED ROCKET SCIENTIST AT NASA DURING THE GEMINI, MERCURY, AND APOLLO PROGRAMS. SHE WAS EMPLOYED AT THE REQUEST OF HER FATHER AS A SECRETARIAL INTERN, BUT HER ENTHUSIASM AND PERSONALITY LED TO HER PLACEMENT AS THE LIAISON TO THE MEDIA AT THE MANNED SPACECRAFT CENTRE. SHE HELD THIS POST PART TIME WHILE COMPLETING HER STUDIES AT RICE UNIVERSITY, WHERE SHE HELD AN 'A' AVERAGE. FROM SPRING 1966 TO SUMMER 1969 SHE ASSISTED AGENT JOHNSON, WILLIAMS, AND BOLES IN THE SUCCESSFUL COMPLETION OF MANY CIA DEEP-COVER OPERATIONS, AT FIRST WITHOUT REALIZING THEY WERE UNDERCOVER AND WORKING FOR THE CIA. SHE WAS MADE AWARE OF THE AGENCY AND THE TRUE NATURE OF 'MAJOR RESEARCH' DURING OPERATION AVALANCHE BY AGENT JOHNSON, WHO HAD DEVELOPED ROMANTIC FEELINGS FOR HER. THE PAIR HAD AN ON AGAIN, OFF AGAIN RELATIONSHIP DURING THEIR TIME AT NASA. [REDACTED]

FOR MORE INFORMATION SEE OPERATION: AVALANCHE (file:8810204:TOPSECRET)

Objective: determine if the secrecy of the National Aeronautics and Space Administration (NASA) has been compromised. Discover both who is leaking privileged information to the Soviets and the scope with which the agency has been penetrated.

Designation: field - DEEP COVER - TOP SECRET

Division: MAJOR RESEARCH, under B. OPS

Team: Agent J.M. Johnson - Lead investigator (director) - REPORTING AGENT
 Agent O.A. Williams - Head researcher (producer)
 Agent A.D. Oppelt - Junior researcher (cameraman)
 Agent J.L. Raab - Junior researcher (cameraman)
 Agent C.D. Lobb - Field trainee (lab technician)

Commanding Officer: COL. J. BRACKETT

Background: on April 4th, 1963, CIA operatives discovered a dossier of NASA employees in an abandoned KGB office in Barysh, Russia. This launched OPERATION SYPHON (file:730I452) and led to the conclusion that someone inside NASA was working in some capacity with KGB. American technology and research was being sighted in Soviet Space Program (SSP) briefings and news of NASA setbacks were being reported in the Soviet newspaper PRAVDA (sometimes weeks before they were made public in the United States). Many attempts were made to encourage NASA director JAMES WEBB to launch an internal investigation into the problems, but historical enmity between the civilian space program and the military created an impasse. No investigation took place.

On January 27th, 1967, the three Apollo I astronauts burned to death during a training exercise at CAPE CANAVERAL LAUNCH COMPLEX 34 (now KENNEDY SPACE CENTER); PRAVDA reported the incident within 2 hours, a full day before NASA made the information public. Interest in the OPERATION SYPHON findings were re-opened as a matter of national security and possible threat against Soviet progress in the Space Race. COL. J. BRACKETT championed the new initiative, designated OPERATION ZIPPER. It was believed by many that the fate of the cold war depended on the Space Race, and the first power to land a man on the moon would win the hearts and minds of the nonaligned nations. It should also be noted that at this time the SSP had dominated the US space effort by nearly all metrics and was strongly favoured to win the Space Race (file: 79II483:ATTACHED).

The initial CIA proposal was to set up a deep cover agent inside NASA, but the scientific expertise required to successfully 'blend in' at NASA proved beyond any current field operative. Agent JOHNSON from Major Research proposed an alternative penetration strategy: pose as a documentary film crew making the definitive Apollo movie. Question everyone, film everything, examine all levels of the internal NASA structure for the purported purpose of lionizing NASA and it's staff. Set up an office inside NASA, use CIA bugs and recording devices to monitor everyone and generate a list of potential moles for the agency to pursue and remove.

CIA Internal set up the operation within NASA through domestic channels and without the knowledge of any NASA staff. Johnson and his team moved from Langley to Houston on February 27th, 1967.

Further information on this mission can be found under OPERATION AVALANCHE (file:88IO204)

Result: Initial penetration was successful. Agent Johnson and his team were matched with a NASA media liaison, IRIS VON BRAUN (file:88IO227:ATTACHED). Braun established the ZIPPER team at MANNED SPACECRAFT CENTER (now LYNDON B. JOHNSON SPACE CENTER) in a semi-permanent basement office for the purpose of filming and editing their "Apollo Documentary". From this position agents established a network of recording devices and contacts that spread throughout the department. It should be noted that a fairly accurate record of these events was being inadvertently kept through the constant film documenting by Agents Raab and Oppelt. From these film records it is also clear that Agent Johnson had romantic, unrequited, designs on their liaison, Braun.

Conclusions drawn from combined phone records, filmed interviews, and recorded conversations led to the creation of the ZIPPER: POTENTIAL TARGET LIST V.I (file:88IO231:ATTACHED). This initial list was so expansive and ambiguous that it triggered a lack-of-confidence inspection of the ZIPPER crew by MJR. J.W. BOLES (see AVALANCHE for profile), acting on the authority of COL. BRACKETT. During this inspection it became clear that NASA Director JAMES WEBB was being mysteriously uncooperative with the film crew, refusing to be interviewed and restricting access to many of his top advisors. This led to the suspicion that Webb was, or was involved with, the potential mole. Clandestine entry to Webb's offices allowed the tapping of his phone and the discovery of dozens of heavily redacted documents. Investigation into all other potential targets ceased and Webb became the central focus of ZIPPER.

On MAY 12th, 1967 a phone call between Webb and Dr. GEORGE E. MUELLER, Administrator for Manned Space Flight, was intercepted by ZIPPER. It indicated that the Apollo program did not have the capacity to land a man on the moon and return him safely to Earth before 1975, and the target mission date of 1969 (as promised by President Kennedy) could never be met. Suspicion of Webb being the KGB mole lifted; it was now clear why he was being evasive.

The success of ZIPPER became critical after learning this information. The Soviet exploitation of the failure at NASA would lead to global consequences for the United States and its allies. Huge political capital was being placed on the Space Race, which the Russians were now positioned to win handily. The NASA mole could not be allowed to discover this secret.

It was at this time that Agent Johnson began a series of bizarre actions which led to the creation of OPERATION AVALANCHE. Johnson committed his fellow agents to secrecy about the 'Moon Problem', and said he would relay the information to Col. Brackett at CIA. This was a lie; no one at CIA was informed of the intercepted call. Johnson again lied to his team and said their mission directive had been changed by Brackett to discover a solution to the 'Moon Problem'. Johnson convinced agent Williams et al. that now, along with finding the mole, they were responsible for researching the possibility of faking the moon landing, using the film techniques they demonstrated on DEEP RED.

*It should be noted that during this time Agent Johnson became fanatical about documenting all aspects of their operation, having Raab and Oppelt shooting nearly everything the team did.

With the co-operation of media liaison Iris Von Braun, Johnson was able to acquire an Apollo Space Suit for ostensible use in their documentary. It's unclear if he procured specifically Braun's help because of his growing infatuation with her or because there was no other option available. Agent Williams was reluctant in shifting his research to filming a fake moon landing, and quickly gave Johnson the information he needed to shoot their first test before resuming his hunt for the mole. Film records show Williams often expressing reluctance with "fooling the American public".

The combination of Williams' research and Johnson's cursory knowledge of STANLEY KUBRICK'S techniques for shooting his then-current film, 2001: A SPACE ODESSY, allowed Johnson to set up his first lunar test shoot. In an unmarked desert outside of Houston, ██████████ ██████████ the ZIPPER team filmed agent Williams running across the dunes wearing a space suit in slow motion.

Williams was so upset with the new direction of the operation that he broke protocol and got in touch directly with Col. Brackett to debate the logic of their new mission. This contact revealed Johnson's mendacity and triggered an emergency dispatch of Brackett and Boles to the ZIPPER HQ in Houston.

Brackett and Boles confronted Johnson and the rest of the team with the truth: Johnson had made up their mission, seemingly to gratify his own ego. It is also revealed that the Webb/NASA secret was never passed along to Brackett or anyone at CIA. Johnson's excuse was that he felt they needed to provide a solution to the problem before they burdened the CIA, and he had found the solution. Johnson screened his 'Moon Problem' test for the room, citing it as the solution to winning the Space Race. He requested that their operation designation be changed to AVALANCHE.

TOP SECRET UMBRA

EEA686
*****ZZ WTE10
DE WTE 4219
FROM WALT ROSTOW
TO THE PRESIDENT
CITE CAP82675

ps

~~SECRET~~ EYES ONLY. PRESIDENT RICHARD M. NIXON
LITERALLY EYES ONLY FOR THE PRESIDENT
HEREWITH FULL ACCOUNT SAVILLE DAVIS - BUI DIEM CONVERSATION.



Received Washington CommCen
12:00 P.M. EDT Monday 4 Nov
Received LBJ Ranch CommCen
12:12 P.M. CDT Monday 4 Nov

EYES ONLY

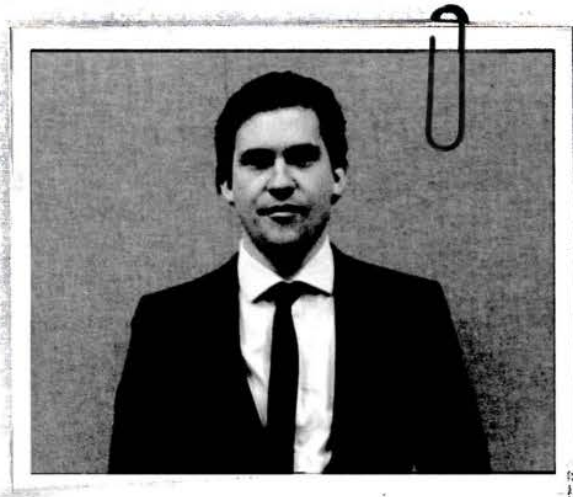
APPENDIX C
OPERATION AVALANCHE

TOP SECRET UMBRA

E.O. 13526, Sec. 3.4
Ex-99-2-1
By CS, NARA, Date

AGENT J.W. BOLES
#350-IIHI3

FULL NAME: JOSHUA WILLIAM BOLES
PREFERRED NAME: BOOZY
DOB: JANUARY 2 1935
NATIONALITY: AMERICAN
RACE: CAUCASIAN
HEIGHT: 5'10
EYES: BROWN
HAIR: BROWN
SPOUSE: NONE
EDUCATION: NONE (MILITARY)
LANGUAGES: POLISH, SOME KOREAN, FRENCH
ENROLLED: SPRING '56
STATUS: A.W.O.L. '69-PRESENT
DEPARTMENT: B. OPS



HISTORY: RECRUITED OUT OF MILITARY SERVICE (ARMY - 2ND BATTALION 5TH BRIGADE - KOREA) UNDER CPT. HORNER ('33). FIRST OF THE "LANGLEY 20" TO BE ASSIGNED TO A MAJOR OPERATIVE. WORKED FOR COL. ADAMS IN '57 AND HELPED LEAD INTERNAL OVERSIGHT ON MULTIPLE OPERATIONS FROM '57-'62. REASSIGNED DUE TO A FUED WITH ADAMS IN '62 TO COL. BRACKETT IN B. OPS. OVERSAW OPERATIONS MONGOOSE, PORKPIE, HAMLET, CLEAN CUT, JET STREAM, COMPUTER, PROPELLER, WHITEWASH, DRYKNOT, CASIO, FULLMOON, DEEP RED, ZIPPER, AND AVALANCHE. WAS PRIVATELY ASSIGNED TO FIELD OPERATIONS OF AVALANCHE IN '68 AT THE REQUEST OF COL. BRACKETT. DECLARED M.I.A. SUMMER '69 WHILE IN THE FIELD.

*FURTHER INFORMATION ON AVALANCHE UNDER REQUEST FILE 8810204 (TOP SECRET)

MEDICAL: BULLET WOUND IN LOWER BACK FROM COMBAT IN KOREA. SELF-MEDICATING PAIN WITH MARIJUANA SMOKING AND ALCOHOL ABUSE.

OTHER: DEVELOPED CLOSE RELATIONSHIP WITH AGENT JOHNSON ('61) DURING OPERATION AVALANCHE. BELIEVED TO HAVE BEEN COMPROMISED BY JOHNSON TO WITHHOLD INFORMATION REGARDING THE MISSION WHICH MAY HAVE LED TO HIS DESERTION.

PREPARED BY COL. BRACKETT

Objective: create from scratch all broadcast materials for the global transmission of the moon landing. Do not be detected.

Designation: field - DEEP COVER - TOP SECRET - YANKEE WHITE

Division: MAJOR RESEARCH, under B. OPS [REDACTED]

Team: Mjr. J.W. Boles - Supervisor (writer) - REPORTING AGENT
 Agent J.M. Johnson - Lead investigator (director)
 Agent O.A. Williams - Head researcher (producer)
 Agent A.D. Oppelt - Junior researcher (cameraman)
 Agent J.L. Raab - Junior researcher (cameraman)
 Agent C.D. Lobb - Field trainee (lab technician)

Commanding Officer: COL. J. BRACKETT, [REDACTED]

Background: after the events of OPERATION ZIPPER (file:8700002) COL. J. BRACKETT assigned MJR. BOLES to a supervising position above Agent JOHNSON within MAJOR RESEARCH. [REDACTED]

[REDACTED] Using the same cover and identities the group resumed research and testing towards the plan set out by Johnson, only now with full CIA support (NTK threshold not to extend from B OPS).

As far as NASA staff were concerned Apollo II was proceeding on schedule. [REDACTED]

[REDACTED] The problem of how to convince these insiders that the moon landing was actually taking place came from Johnson's initial research during ZIPPER. The only piece of the flight that NASA could not complete was landing the LEM on the moon's surface and then re-launching, so Mission Control could still send 3 astronauts into lunar orbit (as they had with Apollo 8), and simply keep them all in the Command Module. Prerecorded voices of the landing and excursion would then play over the AVALANCHE footage and the only people who wouldn't know the truth would be Highest Level NASA and CIA staff (as WEBB stated: only 6 men at NASA knew the truth when he was contacted re: the findings of OPERATION ZIPPER). [REDACTED]

[REDACTED] Cooperation and discretion from the contributing astronauts NEIL ARMSTRONG, BUZZ ALDRIN, and MICHAEL COLLINS would be easily obtained on an appeal to their patriotism, on the basis that this was necessary for victory in the Cold War. [REDACTED]

AVALANCHE had a timeframe of seven months to deliver a final film to CIA in time to move it through the necessary agencies to vet and distribute the footage. [REDACTED]

Result: Agent Johnson determined their first course of action was to visit American film director STANLEY KUBRICK on his set of 2001: A SPACE ODYSSEY at SHEPPERTON STUDIOS (SURREY, ENGLAND). In order to create the complex visual effects needed to fake the surface of the moon Johnson believed they'd need to steal or borrow Kubrick's large set pieces and 'front projection technique' (file:8840173:ATTACHED). [REDACTED] When posed with the possibility of simply including Mr. Kubrick in the program as a consulting agent, Johnson strongly discouraged the idea (whether for security or egotistical reasons remains unclear).

Johnson used their media liaison, IRIS Von BRAUN, to arrange a tour of Kubrick's set for the film. This was only possible because Kubrick had in his employ two NASA scientists as consultants, FRED ORDWAY and DAVID STUBBS, and Johnson proposed that they both be included in his team's documentary about Apollo. It should be noted that Braun did not need to accompany the team to England to facilitate the tour, but did so at Johnson's insistence. Agent WILLIAMS was not able to join Johnson, Boles, and Raab, due to his wife's impending delivery, and so was left to update the ZIPPER: POTENTIAL TARGET LIST along with Agent Oppelt. [REDACTED]

The Shepperton extraction was unsuccessful in procuring the technology directly from Kubrick. The director refused to let any of his set leave the studio, and upon further coaxing ordered the entire production to be destroyed after 2001 was wrapped. Johnson and Boles instead returned to Houston with 38 polaroid photographs and pages of technical drawings recounting Kubrick's system. From these documents they began reconstructing the 2001 sets in a make-shift studio ("STAGE WEST") located at [REDACTED] with both desert access and a proximity to the AVALANCHE HQ (formerly ZIPPER HQ).

While away, Agent Williams discovered multiple instances of an unknown film crew in the backgrounds of footage from their NASA documentary. Concern was raised that perhaps this was evidence of the team being surveilled by a Soviet presence within NASA, undoubtedly connected to the mole. These concerns were immediately transmitted to Col. Brackett by reporting Agent Boles. A revised version of the ZIPPER: POTENTIAL TARGET LIST was requested (file:8810231-b:ATTACHED). [REDACTED]

[REDACTED] Agent Johnson again engaged Iris Von Braun for assistance, asking her to identify photographs of the unknown film crew, covering his intention by saying he needed their information for his film. When Braun was unable to ID the crew as NASA staff agent Williams raised the concern that Braun could be/be-connected-to the mole (as reflected in Z:PTL v.2).

Construction at STAGE WEST escalated as Johnson and Boles hired multiple technical teams to build larger and bigger sets, along with a visually perfect re-creation of the GRUMMAN LUNAR ESCAPE MODULE ("LEM"). No two construction crews hired by AVALANCHE had knowledge of the other, and each believed they were building sets for an NBC broadcast of the Apollo landing for children. At this time two NASA scientists, Ernst Geissler and Harry Ruppe, were killed in a motor vehicle accident. [REDACTED]

[REDACTED] Agent Williams believed that the two men, who were both listed on the Z:PTL, were tactically taken out by order of Col. Brackett and others at CIA. Mjr. Boles reported privately to the agency at this time that Williams should be kept under close watch at all times.

Final filming commenced on [REDACTED] and was completed in 6 days. Johnson developed the film personally along with Agent Lobb, who then supervised the telecine to high-contrast video (which would be used for the eventual live broadcast). [REDACTED]

[redacted] Mjr. Boles delivered the final film elements to Col. Brackett for QA and dissemination on [redacted]. Cooperation between NASA and CIA up to this point had been rocky, and NASA refused to announce a launch date for Apollo II. NASA Director James Webb had a negative history with military interference and was still unconvinced by the necessity of AVALANCHE, but on October 7, 1968 Webb was forced to resign and a CIA officer was able to hold acting control of NASA until AVALANCHE could be completed. A launch date of July 16, 1969 was announced 2 days later.

Growing concern over the morality of the mission at this stage caused Agent Williams to attempt contact with Democratic Senator BOBBY KENNEDY to inform him of the mission. It is unknown what information Williams got to Kennedy, but on [redacted] the Senator called CIA Director RICHARD HELMS to inquire about AVALANCHE.

[redacted] Kennedy's murder by SIRHAN SIRHAN led to even further complaints and paranoia from Williams, who was convinced that the CIA was behind the incident.

[Large redacted section containing multiple lines of blacked-out text]

MISSION STATUS: SUCCESS

For further information see MAJOR RESEARCH: STAFF AND HISTORY (file:924I052:TOPSECRET)

JAN 30 1967 - FILE #7911483

Major Achievements of DESIGN BUREAU I, SCIENTIFIC-RESEARCH INSTITUTE #88, DEPT #3
aka SOVIET SPACE PROGRAM

PREPARED FOR COL. J. BRACKETT

- 1957: First intercontinental ballistic missile, the R-7 Semyorka
- 1957: First satellite, Sputnik I
- 1957: First animal in Earth orbit, the dog Laika on Sputnik 2
- 1959: First man-made object to escape Earth's gravity, Luna I
- 1959: First data communications, or telemetry, to and from outer space, Luna I.
- 1959: First man-made object to pass near the Moon, Luna I
- 1959: First probe to impact the Moon, Luna 2
- 1959: First images of the moon's far side, Luna 3
- 1960: First animals to safely return from Earth orbit, the dogs Belka and Strelka on Sputnik 5.
- 1961: First probe launched to Venus, Venera I
- 1961: First person in space and in Earth orbit, Yuri Gagarin on Vostok I, Vostok programme
- 1961: First person to spend over 24 hours in space Gherman Titov, Vostok 2
- 1962: First dual manned spaceflight, Vostok 3 and Vostok 4
- 1962: First probe launched to Mars, Mars I
- 1963: First woman in space, Valentina Tereshkova, Vostok 6
- 1964: First multi-person crew (3), Voskhod I
- 1965: First extra-vehicular activity (EVA), by Aleksei Leonov, Voskhod 2
- 1965: First probe to hit another planet of the Solar system (Venus), Venera 3
- 1966: First probe to make a soft landing on and transmit from the surface of the moon, Luna 9
- 1966: First probe in lunar orbit, Luna 10
- 1967: First unmanned rendezvous and docking, Cosmos 186/Cosmos 188.

APRIL 9, 1967 - FILE #8810231

ZIPPER: POTENTIAL TARGET LIST v.I

PREPARED BY Agent O.A. Williams

PREPARED FOR COL. J. BRACKETT

ENGINEERS

- I. Herb Amster
2. Ed Baker
3. Rudi Beichel
4. Roger Borovoy
5. Paul Cianci
6. Werner Dahm
7. Konrad Dannenberg
8. Kurt H. Debus
9. Ernst R. G. Eckert
10. Andreas Alexandrakis
- II. Krafft Arnold Ehrlicke
- I2. Arthur Frank
- I3. Stuart Frank
- I4. Ernst Geissler
- I5. Dieter Grau
- I6. Walter Häussermann
- I7. Karl Heimburg
- I8. Otto Hirschler
- I9. Helmut Hoelzer
20. Hans Hueter
21. Wilhelm Jungert
22. Joe Kaming
23. Don Kane
24. Georg ("George") Emil Knausenberger
25. Heinz-Hermann Koelle
26. Hermann H. Kurzweg
27. Bill Leitch
28. Merlin Lickhalter
29. Hans Maus
30. Fritz Mueller
31. Willy Mrazek
32. Erich W. Neubert
33. Jim Nevins
34. Bill Northfield
35. Hans R. Palaoro
36. Theodor A. Poppel
37. Eberhard Rees
38. Gerhard Reising
39. Georg Rickhey
40. Jack Rosenfeld
41. Werner Rosinski
42. Ludwig Roth

43. Arthur Rudolph
44. Harry Ruppe
45. Friedrich von Saurma
46. Arnie Schindler
47. August Schulze
48. Walter Schwidetzky
49. Nelo Sekler
50. Ernst Stuhlinger
51. Bernhard Tessmann
52. Adolf Thiel
53. Wernher von Braun
54. Albert Zeiler
55. Theodor Karl Otto Vowe
56. Georg von Tiesenhausen
57. Andy Viterbi
58. James Webb
59. Albin Wittmann
60. Helmut Zoike

CIVILIAN STAFF

61. Reid Gaskell
62. Waldo Currence
63. Dick Gaut
64. Ron Rothschild
65. Alfonzo Wittmer
66. Carter Stroop
67. Ralph Marney
68. Frankie Prokop
69. Edmond Coppedge
70. Ray Dugas
71. Frederic Mott
72. Antione Frost
73. Shannon Brotzman
74. Gary Palmatier
75. Reynaldo Desimone
76. Chester Barrientes
77. Sterling Merle
78. Rodolfo Buff
79. Rudolf Wherry
80. Loyd Dudgeon
81. Vernon Marti
82. Dominick Campanelli
83. Jeff Gabel
84. Titus Everette
85. Kerry Mcmath
86. Justin Sauls
87. Roscoe Riddick

88. Walter Barsky
89. Dennis Galiano
90. Damion Arispe
91. Josh Oconnell
92. Carlos Ruch
93. Kelly Gallo
94. Darnell Lemley
95. Gilbert Maron
96. Jeffrey Ludwig
97. Jaime Zager
98. Billy Rinaldo
99. Hiram Provencher
100. Clement Lavalley
101. Lyle Osmond
102. Edison Scholes
103. Stacey Goodrich
104. Hal Geraci
105. Willy Elkington
106. Lee Krishnan
107. Eddie Yerger
108. Carrol Ashburn
109. Pablo Steelman
110. Craig Tyndall
111. Issac Elgin
112. Kerry Stanback
113. Kirby Layton
114. Rolland Blanke
115. Milo Cribbs
116. William Gartland
117. Barrett Slaughter
118. Mac Bachelor
119. Adam Dalby
120. Damian Wertman
121. Antwan Neuendorf
122. Zachery Dunbar
123. Douglas Farrelly
124. Jon Rosa
125. Herman Blazier
126. Wilburn Chagolla
127. Anibal Bohling
128. Abdul Theriault
129. Jamar Bose
130. Frankie Nazzaro
131. Domenic Ely
132. Donn Sunderland
133. Raymond Sink
134. Shayne Melone
135. Rudolf Oday
136. Renaldo Crotty
137. Armando Truitt
138. Chung Crisci
139. Doug Merrit
140. Loyd Vandegrift
141. Sanford Cambell

MAY 21 1968 - FILE #8840173

FRONT PROJECTION: an explanation

PREPARED FOR COL. J. BRACKETT

In contrast to rear projection, in front projection the background image is projected onto both the performer and a highly reflective background screen, with the result being that the projected image is bounced off the screen and into the lens of a camera (see FIG. I.I). This is achieved by having a screen made of a retroreflective material such as Scotchlite, a product of the 3M company that is also used to make screens for movie theaters. Such material is made from millions of glass beads affixed to the surface of the cloth. These glass beads reflect light back only in the direction in which it came, far more efficiently than any common surface.

The actor (or subject) performs in front of the reflective screen with a movie camera pointing straight at him. Just in front of the camera is a two-way mirror angled at 45 degrees. At 90 degrees to the camera is a projector which projects an image of the background onto the mirror which reflects the image onto the performer and the highly reflective screen; the image is too faint to appear on the actor but shows up clearly on the screen. In this way, the actor becomes his own matte. The combined image is transmitted through the mirror and recorded by the camera.

Front projection was invented by Philip V. Palmquist, who while working at 3M Corporation received a patent on the technology and also won an Academy Award for the invention. It was first experimented with in 1949, shortly after the invention of Scotchlite, and had appeared in feature films by 1963, when the Japanese film *Matango* used it extensively.

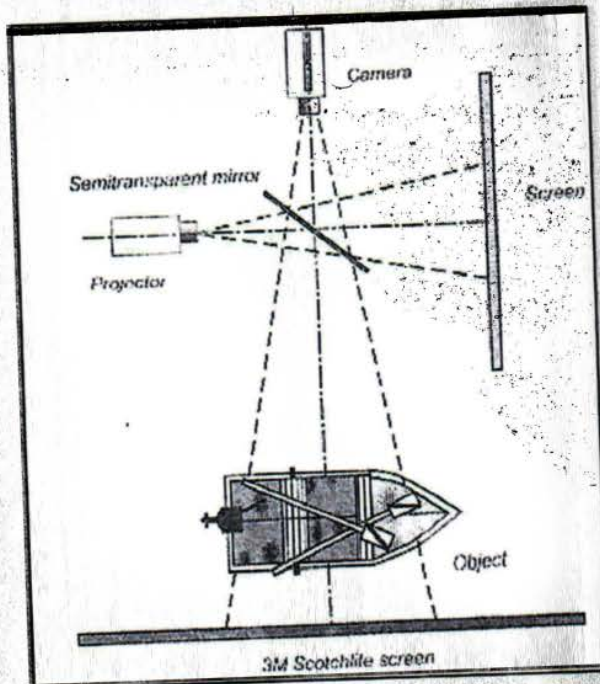


FIG. I.I

LW770

I42.Kasey Rinker
I43.Denver Nichol
I44.Darrin Bankston
I45.Ron Raso
I46.Coleman Baehr
I47.Samuel Lafleur
I48.Henry McGowan
I49.Geoffrey Hofmann
I50.Horace Heaps
I51.Raphael Streetman
I52.Edwin Eldred
I53.Truman Fredericks
I54.Jared Mcconkey
I55.Kristopher Sciacca
I56.Dalton Cadieux
I57.Tom Mancha
I58.Irvin Bibbins
I59.Reid Kinnaird
I60.Jeromy Knowles
I61.Tyron Dierks
I62.Noel Herring
I63.Mohammad Plumadore
I64.Emory Bock
I65.Cornelius Reasons
I66.Wilbert Frawley
I67.Delmer Pospisil
I68.Jimmie Wellborn
I69.Clifton Dabbs
I70.Judson Rockwell
I71.Mason Lehrman
I72.Dan Wilmer
I73.Jere Wikoff
I74.Darren Westgate
I75.Wilfredo Hodges
I76.Ariel Wenzel
I77.Riley Overbay
I78.Hong Renegar
I79.Gerald Richert
I80.Darryl Galbraith
I81.Tim Dell
I82.Jed Schooley
I83.Colin Clifton

FEBRUARY 18, 1968 - FILE #8810231-b

ZIPPER: POTENTIAL TARGET LIST v.2

PREPARED BY Agent O.A. Williams

PREPARED FOR COL. J. BRACKETT

ENGINEERS

- I. Arthur Frank
2. Stuart Frank
3. Ernst Geissler
4. Dieter Grau
5. Georg Rickhey
6. Harry Ruppe
7. Friedrich von Saurma
8. Bernhard Tessmann
9. Adolf Thiele
10. Albin Wittmann
11. Helmut Zoike

CIVILIAN STAFF

12. Domenic Ely
13. Donn Sunderland
14. Raymond Sink
15. Shayne Melone
16. Rudolf Oday
17. Doug Merrit
18. Loyd Vandegrift
19. Tom Mancha
20. Irvin Bibbins
21. Reid Kinnaird
22. Jeromy Knowles
23. Iris von Braun - HEAVY SUSPICION
24. Werner von Braun
25. Hong Renegar
26. Gerald Richert
27. Darryl Galbraith
28. Tim Dell

MARCH 22, 1968 - FILE #8810231-c

ZIPPER: POTENTIAL TARGET LIST v.3

PREPARED BY Agent O.A. Williams

ENGINEERS

- I. Arthur Frank - TRANSFERRED TO JPL. PASADENA
2. Stuart Frank - TRANSFERRED TO JPL, PASADENA
3. Ernst Geissler - DECEASED
4. Dieter Grau - DECEASED
5. Georg Rickhey
6. Harry Ruppe - DECEASED
7. Friedrich von Saurma
8. Bernhard Tessmann - DECEASED
9. Adolf Thiele
10. Albin Wittmann - DECEASED
11. Helmut Zoike

CIVILIAN STAFF

12. Domenic Ely
13. Donn Sunderland
14. Raymond Sink - DECEASED
15. Shayne Melone - FIRED
16. Rudolf Oday
17. Doug Merrit
18. Loyd Vandegrift
19. Tom Mancha
20. Irvin Bibbins
21. Reid Kinnaird
22. Jeromy Knowles - MISSING
23. Iris von Braun - HEAVY SUSPICION
24. Werner von Braun
25. Hong Renegar
26. Gerald Richert
27. Darryl Galbraith
28. Tim Dell

APPENDIX D

OPERATION: AVALANCHE
OUTLINE

by
MATT JOHNSON AND JOSH BOLES
(MAJOR RESEARCH)

ZAPRUDER FILMS
691 BLOOR ST. W.
TORONTO, ONTARIO
416 530-0008

Over black film leader we hear the voice of MATT JOHNSON (26), he's testing a microphone.

The picture burns on, it's grainy, black and white I6mm.

Matt stands in...

1 EXT. FIELD, CIA HEADQUARTERS - DAY 1

It's fall 1967 in Langley, Virginia. Autumn leaves cover the ground. In the distance is CIA headquarters.

Matt is attempting the introduction to OPERATION: DEEP RED. He speaks directly to camera. Matt is manic, funny, and clearly better suited to goofing around with a camera over leading the MAJOR RESEARCH division of the CIA.

Reader's Note: Information about missions was disseminated within the CIA via filmed memos. OPERATION: DEEP RED was the CIA's investigation of Stanley Kubrick and the methods he used to obtain the classified information ostensibly used in the production of DR. STRANGELOVE in 1964.

He introduces himself (Yale graduated, six years at the CIA, propaganda analyst) as the leader of the mission. He introduces his chief researcher, OWEN WILLIAMS (25), and the two CAMERA MEN filming him. He almost gets to the end and screws it up. He tries again. He screws it up again.

Finally he asks Owen to do it instead. Owen is the perfect straight-man to Matt's frenetic persona: logical, patriotic, and captious as hell. Owen agrees to take over the scene and strolls into frame. Matt tells him what to say and where to walk.

Owen attempts the intro. He's not half the performer that Matt is but he gives it his best. Halfway through the scene he FALLS INTO A TRAP that has been dug in the field and hidden under a layer of leaves.

Matt and the Crew burst into laughter. This was obviously a prank orchestrated by Matt. Owen sticks his head up from inside the pit, covered in dust. He can't help but laugh himself.

WE CUT TO:

2 INT. OFFICE, CIA HEADQUARTERS - DAY 2

The same moment we just saw is now being watched on a flatbed Steenbeck I6mm editing system by Matt, Owen and Crew. Everyone's having a chuckle at the footage.

(CONTINUED)

2 CONTINUED:

2

They're in a small office that is serving as the base of operations for Deep Red. Owen makes a point about wasting government resources. Matt counters that the government is wasting their time with this stupid mission. The only reason they're working so hard on the film and making it so great so their bosses will be impressed enough to promote them to some actual field work.

The conversation turns to OPERATION: ZIPPER. It's rumored to be the CIA's search for spies within NASA. Matt heard about it from their boss, COL. BRACKETT, who told him they're trying to figure out who to send on this mission but won't tell him anything else. Brackett doesn't think Matt and his MAJOR RESEARCH division could handle a field mission of that magnitude.

Matt wants to prove him wrong.

3 INT. EXECUTIVE FLOOR, ARCHIVES, CIA HEADQUARTERS - DAY

3

Pretending to still be filming OPERATION: DEEP RED, Matt strolls up to the ARCHIVE RECEPTIONIST's desk while talking to the camera in character. He leads the camera crew past the receptionist into the CIA film archive. As they pass she tells them no one is allowed to go in there, but Matt says they're mandated to do so for their operation, and they'll only be one minute. She's convinced, by charm if not logic.

Inside the archive Matt quickly runs to the aisle marked "Z" and grabs a film container marked "OPERATION: ZIPPER"

4 INT. OFFICE, CIA HEADQUARTERS - DAY

4

Owen feels guilty about stealing the memo. Matt tells him to relax.

He strings up the film and they watch:

5 ONSCREEN

5

A booming voice narrates a 1960s era documentary style film memo.

Over images of NASA, the Narrator describes how there are suspicions among CIA officials that there is a mole within the Space Agency. A Soviet spy.

There is an image of a Russian newspaper, PRAVDA. The headline is translated: AMERICAN ASTRONAUTS BURN ON LAUNCH PAD.

Then there is an image of the New York Times. The headline reads: 3 APOLLO ASTRONAUTS DIE IN FIRE.

(CONTINUED)

5 CONTINUED:

5

The camera zooms in on the dates of both newspapers as the Narrator explains that the Russian paper came out two days before the New York Times.

The Narrator explains that the CIA is looking into ways to plant an operative within NASA to find the mole. It details the historical context of the Cold War and the ultimate importance of the Space Race.

The film ends.

Matt tells Owen and Crew that he has the perfect way for them to get on Zipper.

6 INT. BOARDROOM, CIA HEADQUARTERS - DAY

6

A room filled with half a dozen Psychological Operations (PSYOP) CIA men, including Matt and Owen, watch the OPERATION: DEEP RED film. Projected on screen, we see Matt presenting his findings on how Stanley Kubrick was able to recreate the interior of a B-52 for his film Dr. Strangelove. It's a convincing piece of work, both stylish and funny.

The film's conclusion is that it would have been possible for Kubrick to construct the cockpit using legally obtained photographs and some imagination. Espionage was not involved.

The film ends. The lights come on. Silence.

Matt and Owen are seated across from their boss, COL BRACKETT (50), his assistant-in-training, JOSHUA BOLES (30), and various other PSY-OPs agents and analysts.

The tone in this room could not be more serious; stridently different than the mirth of the previous scenes. Matt and Owen's body language tells us that they're in the presence of the big Boss.

Brackett is an old school military man who clearly has seen some action. The kind of guy you expect to see smoking a cigar all hours of the day. He's stern and leathery and no one would dare speak before him.

Matt and Owen look at one another like "are we dead?"

Brackett breaks the quiet with a round of applause. He congratulates Matt on his excellent work and pats him on the back with a smile. The tension melts from the room. Brackett makes the point that they took a ridiculous mission and turned in great work.

Matt surprises everyone by changing the subject: He makes a pitch for his team to be put on OPERATION: ZIPPER.

(CONTINUED)

6 CONTINUED:

6

He reasons, "A basic undercover agent can't do this. They would stick out like a sore thumb! A mole who's working at NASA will know more about that agency than we ever could. We need to go in as idiots who know nothing. A doc crew. We could bug phones, film conversations, and build relationships."

Brackett angrily asks how they even knew the details of ZIPPER. Matt confesses they stole the film. It makes him and his team look resourceful and Brackett nods, impressed. But he isn't convinced enough to send them into the field. "There's no way that plan will work. People will know they're being watched by you." Matt says, "Oh yeah? You're on camera right now." He points INTO CAMERA which is hidden outside the room in a hallway and the whole room turns to look into the apparently hidden camera. Matt is on a roll and keeps pushing: "and I would also like to put in a request for new cameras. We'd like to shoot in Cinemascope, Sir."

CUT TO BLACK

The film comes back in GLORIOUS FULL COLOUR:

7 INT. CAR, ON THE ROAD TO HOUSTON - DAY

7

Matt, Owen, and Crew are rolling down the highway. The windows are down, the sky is blue, and the sun is glaring. They're laughing it up in the car. They did it! Matt's plan worked. The RADIO BLARES the pop hits of the day.

8 EXT. MANNED SPACECRAFT CENTER (NASA) - DAY

8

They arrive outside of NASA Headquarters in Houston and get out of the car. It's impressive.

9 INT. MANNED SPACECRAFT CENTER (NASA) - CONTINUOUS

9

A beautiful young woman who had been waiting by the entrance sees the camera and walks over to them. She introduces herself as IRIS VON BRAUN (20). She's beautiful and perfectly professional, but way ahead of her time in terms of style and gender politics. Long hair, casual dress.

She's been assigned as the media liaison for their documentary film. Matt is instantly in love.

Iris leads them inside and proceeds to give a tour of the building.

The place is in full swing, it's the height of the space race and we work our way through the busy offices and laboratories (all in one uninterrupted shot).

(CONTINUED)

9 CONTINUED:

9

Scientists and technicians buzzing around chalkboards covered in schematics and math. Construction workers build prototypes under the watch of lab assistants with clipboards. It's been a madhouse since JFK made his Rice University speech in '62, promising the world they'd land on the moon by 1969.

The tour ends in the basement where Iris leaves them in a room they can use as a makeshift office. It's dingy and crappy, but perfect for their purposes. There are smaller offices attached that they can also use.

Matt is psyched. We did it!

10 MONTAGE IN HOUSTON

10

-Matt and Owen setting up cameras, mics, wiretaps around NASA

-Decorating the main office with the stuff of a documentary film crew

-Decorating the smaller attached offices with the stuff of a CIA operation

-Setting up motel rooms nearby NASA. This is where the team will live until ZIPPER is completed.

-Shooting interviews with NASA staff

Reader's Note: These interviews will put many things into context. We'll get a clear picture of: Cold War attitudes, Space Race progress, anti-Communist feelings, and technical jargon used within NASA.

-Filming Astronaut training

-Matt spying on Iris

-Owen talking to his wife on the phone in motel room

-Playing pranks back and forth. General fun and games

-Matt dropping off film canisters for CURT LOEB, the lab assistant who processes the film

11 INT. OPERATION ZIPPER OFFICE, NASA - NIGHT

11

Owen sits at a desk building a list of potential moles. Matt sits at the Steenbeck watching footage of Iris. He's scheming on how to get in her pants.

Owen interrupts and begins questioning their mission. He doesn't like the idea of spying on Americans. The CIA has a legal mandate to never pry into the lives of US citizens and ZIPPER is clearly a departure from that sworn promise.

(CONTINUED)

11 CONTINUED: 11

Matt explains that it's for the greater good. They have to find the mole or America will lose the space race, the cost of which far outweighs the loss of American freedom. "The ends justify the means."

12 INT. PUBLIC RELATIONS OFFICE, NASA - DAY 12

Iris sits down to be interviewed by Matt and Crew. Owen isn't there. Matt helps her put on a wireless microphone (CIA special issue, very cool).

Matt interviews her about her job at NASA. She explains that she's still a student and she's working here during the summer. Her Dad, a rocketry engineer, got her the job.

The interview is done and Iris asks suggestively about Owen. Matt is a bit miffed. He explains that Owen is married.

Things get a bit awkward. Matt and Crew hastily pack up and leave.

13 INT. OPERATION ZIPPER OFFICE, NASA - DAY 13

Matt and Crew arrive back at the office where Owen is adding to his list of potential moles.

Andy, one of the cameramen, discovers that Iris' microphone is still on. She forgot to give it back.

Matt puts it on a speaker.

We can hear everything she says as she goes about her day at NASA. Matt listens intently.

She goes into her Father's office and interrupts him on the phone. We hear a brief exchange between her dad and some unknown person. Iris and her dad have a brief exchange about dinner plans for later that day. Iris exits his office.

We hear her entering a washroom. The Crew really gets excited about this. Owen rolls his eyes, telling them to turn it off.

As she enters a stall she discovers that she's still wearing the microphone. She switches it OFF.

The Crew is disappointed.

Owen picks up his phone. He talks to a NASA receptionist. He's requesting an interview with Jim Webb, the head of NASA.

The receptionist explains that Jim Webb is too busy to sit down for an interview, and that he will be busy for the foreseeable future.

(CONTINUED)

13

CONTINUED:

13

Owen hangs up the phone. He tells Matt and Crew that Webb is still avoiding them.

Matt agrees that it's suspicious. He says with determination that they will break into his office that night.

Owen doesn't like that idea. Bugging phones of low level employees is one thing, but the head of NASA is a different story.

They debate it until they are interrupted by a KNOCK at the door. They're spooked for a moment. Matt hesitantly yells, "Come in."

The door opens and Iris enters. She apologizes for interrupting. The atmosphere in the room changes.

She hands Matt the wireless microphone. Matt thanks her. She comments on the cool office and leaves.

14

INT. HALLWAY, NASA - NIGHT

14

Matt, Owen, and Crew sneak up to Jim Webb's office door. Matt kneels down and picks the lock.

After a few minutes of work, the door swings open.

15

INT. JIM WEBB'S OFFICE, NASA - CONTINUOUS

15

They slip into the office and close the door behind them. Owen immediately voices his concerns: this is wrong, and illegal.

Matt tells him to stop complaining and bug the phone. Owen unhappily sits down at Webb's desk and starts working on the phone.

Matt goes around the office looking through drawers. He picks the lock on a filing cabinet.

Owen finishes bugging the phone. He says that they should leave.

Matt opens the filing cabinet to find a treasure trove of Classified NASA documents. He starts leafing through them excitedly, taking photos with a small spy camera.

Owen gets angry at this. He demands to leave immediately. Matt finally closes the filing cabinet.

They exit the office.

16 INT. OPERATION ZIPPER OFFICE, NASA - DAY 16

Matt sits at the Steenbeck, watching footage of Iris, pining for her.

Owen walks over with microfilm in his hand. He shows Matt the documents from Webb's office. They're mysterious: all marked URGENT and TOP SECRET with nearly all pertinent information redacted in thick black ink. If Webb was leaking secrets, this is how he would be covering his tracks...

Owen notices what Matt has been watching on the Steenbeck. He tells Matt that he should be focused on the mission rather than ogling some college girl all the time.

Matt accuses him of being jealous that Matt is still a bachelor and can chase all the college girls he wants.

Owen quickly gets fed up with the teasing and goes into one of the smaller offices. Matt watches him as he picks up the phone and shuts the door.

Matt turns back to the footage of Iris.

17 INT. OPERATION ZIPPER OFFICE, NASA - LATER 17

The phone rings, Matt answers. It's Brackett. From the looks of it, Matt's getting an earful.

Matt tries to defend himself but he's no match for Brackett. Finally the call ends and Matt hangs up. He yells out for Owen.

Owen emerges from the smaller office.

Matt tells him that Brackett just called saying Owen had called him complaining about bugging Jim Webb's phone. Matt is furious about Owen undermining his authority.

He says that Brackett laid into him, saying he's having doubts as to whether the team is capable of carrying out the mission, and whether Owen has the guile for this type of work.

Now Brackett is sending Mjr. Boles down to check up on them. Owen had better have their Potential Target List finished to show him...

18 EXT. MANNED SPACECRAFT CENTER (NASA) - DAY 18

Matt and Owen are waiting outside nervously. Matt is still pissed at Owen.

(CONTINUED)

- 18 CONTINUED: 9. 18
Boozy walks in toward them from the parking lot. They try to be friendly, but Boles is all business.
- 19 INT. OPERATION ZIPPER OFFICE, NASA - DAY 19
Matt shows Boles some of the surveillance they've conducted so far. He tries to put a positive spin on the fact that so far they haven't found anything.
Boles is not impressed. He sees right through Matt's smoke screen. He tells them to keep working, but if there are any more screw ups, Brackett will pull the plug. It's the exact opposite of the enthusiastic congratulations they received after finishing DEEP RED.
- 20 INT. OPERATION ZIPPER OFFICE, NASA - LATER 20
Boles is gone. Morale is at an all time low. Matt breaks the tension between him and Owen by doing a hilarious imitation of Boles.
The surveillance light goes on: activity on Webb's phone. Owen puts on the headphones and listens.
Suddenly Owen starts frantically gesturing to Matt. Owen turns up the volume on the live phone call they are listening to.
It's Jim Webb talking to an Unknown Man. Matt is unsure of why Owen was so excited and Owen decodes it for him.
Webb is confiding in him that NASA is not technically capable of making it to the moon by the end of the decade. "There's no way we'll make it by '69. It'll be '75 at the earliest." The call ends.
Matt and Owen are in shock. They discuss the ramifications of this information getting out. What if the mole knows this?
Matt says he'll call Brackett back and tell him about this new bombshell.
- 21 INT. OPERATION ZIPPER OFFICE, NASA - NIGHT 21
Matt sits alone, listening to the recording of Webb's phone call over and over again. He picks up the phone, hangs it up. Picks it up. Hangs it up.

22

INT. OPERATION ZIPPER OFFICE, NASA - DAY

22

Matt is talking into the camera. "Film me, film me, film me, film me! From now on, Andy, whenever I'm talking, you shoot."

Owen enters, looks Matt up and down and says, "Are you wearing the same clothes as yesterday? Did you sleep here?" Matt says "Yes!"

Matt wheels in a large antiquated radio. He plugs it in and fiddles around with the dial. Owen looks confused.

Matt lands on the desired frequency. Four high pitched notes play in a loop, surrounded by static. Matt asks what they are listening to. The guys are unimpressed; it's easy to identify the sound of Sputnik.

Matt decodes it by asking the guys a series of simple questions.

"What's Sputnik?"

"It's a Russian satellite orbiting the earth."

"And why can we hear it?"

"Because the Russians want us to know that they made it to space before we did."

This goes on and on with Matt really getting on Owen's nerves.

Matt calls Sputnik nothing more than a hoax. That the Russians merely sent out a radio signal and that by doing so, they terrified every housewife in America. "They got us thinking the Russians are in our houses."

Matt asks them if they've ever seen Sputnik, they agree that they haven't, that it's too small to see with the naked eye. They don't get where he's going with this train of thought.

Matt turns the radio around and holds up the chord. It's not even plugged in. Inside, he had hidden a small beeping machine which he pulls out and shows to them.

Owen denies this, saying Sputnik is real. Matt agrees, "Maybe so, but we've never seen it, we believe it because of the beeps. Nobody knows what Sputnik does, but we're all horrified by it."

The guys still aren't picking up Matt's wavelength.

"This is what we've gotta do. Put a little beeping box on the Moon."

Owen is dumbfounded and incredulous. "Why are you telling this? What the hell does this have to do with anything?"

(CONTINUED)

11.
22 CONTINUED: 22
"I told Brackett about NASA. He wants us to fake the moon landing."

23 INT. OPERATION ZIPPER OFFICE, NASA - NIGHT 23
The energy of their new mission fills the air. Matt is trying to plan a test shoot of the fake moon landing. He sketches ideas manically onto a chalkboard while reading from a dozen books scattered around the room.
Owen is on the phone with his wife, Julie. He's making plans for them to move into a rental house. It's clear from the tone that Julie is not happy about it.
Matt mocks Owen to the camera. Owen doesn't like it. Finally the call ends.
Matt hatches a plan to get Iris to unwittingly help with the test shoot. They'll get her to provide spacesuits and accessories for the "Documentary".
Owen says he can't tomorrow, he has to meet his wife at the airport and move into the rental house. Matt is not impressed.

24 INT. STORAGE ROOM, NASA - DAY 24
Matt pushes a dolly around while Iris leads the way. He excitedly throws spacesuits and accessories onto the dolly. Like a kid in a candy store.
Matt flirts with Iris. She's starting to fall for his charms.
He tells her he has an idea.

25 INT. MATT'S CAR - DAY 25
Matt is driving with Iris in the passenger seat. He's directing her as she applies fake blood to her head.
The car pulls up to Owen's rental house.

26 EXT. OWEN'S RENTAL HOUSE - CONTINUOUS 26
Matt and Iris get out of the car. Iris' fake head wound looks great. Matt picks up Iris and she plays dead. Matt runs up to Owen's front door carrying her.
He screams frantically for help. Owen and his pregnant wife Julie (28) answer the door. They see Iris and freak out. Julie starts screaming.

(CONTINUED)

- 12.
- 26 CONTINUED: 26
- Matt frantically tries to explain that he ran her down with his car, but can't even get through it before he and Iris burst out laughing.
- Owen is pissed.
- 27 INT. OPERATION ZIPPER OFFICE, NASA - NIGHT 27
- Matt is watching old NASA film reels on the Steenbeck, trying to figure out how to shoot a fake moon landing.
- 28 INT. OPERATION ZIPPER OFFICE, NASA - DAY 28
- Matt's testing out the spacesuits and accessories. He's having the time of his life. Owen's pouring over photos and charts of data, looking for clues on the mole.
- Owen and Matt have an argument about what their priorities are here. Owen insists that they focus on the mole, but Matt counters that the fake moon landing is their top priority.
- Owen comes right out and says that he thinks Matt is lying, and that the CIA never gave them the order to focus on faking the moon landing.
- Matt picks up the phone and dials. Owen asks who he's calling. Matt says, "Brackett."
- The phone picks up. Matt goes on and on about the tests they are doing for the moon landing.
- Finally he hangs up. Owen is convinced for now.
- 29 EXT. DESERT WASTELAND - DAY 29
- In the hot Texas desert, Matt and Owen shoot the first slow motion space suit test. They're trying to figure out if there's any way they can do this thing.
- Owen, wearing the space suit, prances across the sad dunes. Matt directs him. Owen complains endlessly. This is the most absurd thing Matt has coerced him into yet.
- 30 INT. OPERATION ZIPPER OFFICE, NASA - NIGHT 30
- Matt cuts together a gag reel of "The Girls of NASA". It's a music video using all the footage they have of hot women working in the building, with a specific focus on Iris von Braun. It's a way for Matt to pass the time as he waits for their moon test footage to come back from the lab. He's having a great time.

(CONTINUED)

30

CONTINUED:

30

Owen sits in the background listening to phone calls with headphones on while making notes.

He comes across a tape of a phone call with Matt's voice on it. It's Matt's supposed conversation with Brackett from previously.

Owen listens as Matt goes on and on while on the other end is the sound of a DIAL TONE. He was faking it!

Owen takes off the headphones and storms past Matt into a smaller office. He picks up the phone and slams the door. Matt shrugs, having no idea what got Owen so angry.

31

INT. OPERATION ZIPPER OFFICE, NASA - DAY

31

The next morning Owen enters to find Matt setting up a projector. He's been here all night. He has turned the office into a makeshift theatre. He gets everyone to sit down, kills the lights, and starts the film.

ONSCREEN we see a MONTAGE of the various women who work at NASA. Matt has combed their documentary footage for the sexiest shots of every boob and every butt. A title card reads: THE GIRLS OF NASA.

All the guys love it, except Owen, who's not amused.

The MONTAGE climaxes in a series of highly sexualized shots of Iris. This really gets the guys going.

So much so that no one hears a KNOCK at the door.

Matt is adding his own crude commentary to the film. Owen shakes his head.

Suddenly the door opens and casts light across the room. Matt scrambles to pause the film.

In the doorway stands Iris, Col. Brackett, and Mjr. Boles. Iris starts to explain that these "PBS Executives" are here to visit the documentary crew when she sees her own sexualized image up on screen for the entertainment of these creepy older guys.

She's shocked. "Oh my God."

Matt tries to explain, but she turns and leaves before he can. He's immediately ashamed. And now he has bigger fish to fry with Brackett and Boles.

They storm in, all business.

"Alright Johnson, what's this about a fake fuckin' moon landing?"

(CONTINUED)

31

CONTINUED:

31

Matt has to come clean to everyone about his deception. The CIA didn't know about the fake moon landing. They didn't even know about the intercepted Jim Webb phone call. He never called them as he promised he would.

Matt explains everything and tries to make the case that what they are doing is necessary. He only kept it a secret in case they failed and didn't want to tarnish their reputation until he knew it would work. He begs for a chance to finish it.

Brackett laughs at the ridiculousness of it. "You're done."

In a last ditch effort, Matt begs him just to watch some of the footage they've been working on. Matt hits the lights and rolls the film.

ONSCREEN we see the desert test footage. It looks amazing. With the slow motion effects and all the NASA gear, it looks pretty believable as a foreign planet. Once Matt realizes the room is hooked in he starts to narrate the particulars of the scene, explaining what they'll change and how the footage will effect people. It's a marketing pitch. An ad campaign.

The film ends. Silence.

Brackett: "Who else knows about this?"

Matt: "Just us. And the mole doesn't know we can't make it to the moon." (If they did know, it would be front page news in Russia already). Matt points out this means the space race is really on.

Brackett and Boles leave without a word and go into a smaller office.

When they're out the door Owen lunges at Matt and wrestles him to the floor. "You son of a bitch!" They scrap long enough for Matt to get punched in the nose. The crew separates them (while continuing to shoot).

The door opens and Owen and Matt try to compose themselves. Brackett and Boles re-enter. Matt's nose is dripping blood. Brackett gets up real close to his face.

He takes a moment. He looks to Boles who nods in the affirmative "Alright. We'll get behind this, but Agent Boles will stay down here and join the team as the reporting agent."

32

EXT. JIM WEBB'S BACKYARD - DAY

32

It's July 4th, 1968. All of NASA seems to be in Jim Webb's beautiful backyard for a celebratory barbeque. They shoot off fireworks during the day!

(CONTINUED)

32 CONTINUED:

32

Matt and Boles are chatting by the pool. They're talking about movies and really having a good time. Matt's discovering that they have a lot in common and Boles is actually pretty easy going.

Boles reveals that he's worked on CIA propaganda operations before and that he was impressed with the work Matt did on DEEP RED. Josh seems to know all the right things to say to an egotistical maniac like Matt.

Owen comes over wearing a straw hat and zinc all over his nose. He tries to be civil but Matt lays into him for his betrayal to Brackett and acts quite smug about being right all along.

Owen can't take Matt's shit and heads over to the bar.

Matt spies Iris arriving at the party. His feelings of shame come rushing back. To avoid her, he jumps in the pool with his microphone on. STATIC

33 EXT. JIM WEBB'S BACKYARD - NIGHT

33

The party has really loosened up. People are drunk and dancing, falling in the pool. Matt and Boles are chatting up a couple of nerdy/cute NASA girls.

Matt, noting Boles' love of drinking, bestows the nickname Boozy upon him. Everyone laughs it up, Boozy included.

In the background the camera catches Owen and Iris, drunk, sneaking off together.

34 INT. OPERATION AVALANCHE OFFICE, NASA - NIGHT

34

Matt, alone, watches the moon test footage on the Steenbeck. He comments aloud that he has no idea how to fake the moon backgrounds, and how ridiculous the test footage actually looks. He's amazed Brackett went for this plan and is feeling like he'll never be able to deliver on this.

Frustrated, he kicks back and starts flipping through a film industry magazine. He happens upon an article about the making of 2001: A Space Odyssey.

In it are pictures of the special effects methods used by Kubrick. Matt has a eureka moment.

35 INT. OPERATION AVALANCHE OFFICE, NASA - DAY 35

The next day Owen shows up late, and extremely hungover. He quietly approaches Matt and apologizes for selling him out to Brackett. Matt accepts his apology and apologizes for being so smug.

Owen takes a seat and Matt unveils OPERATION: AVALANCHE to him, Boozy, and Crew. Matt is super enthused and gives a rousing pitch. He has it all planned: they'll build the sets on a soundstage in town and film using NASA resources.

But the first step is to go to England to the set of 2001: A Space Odyssey to steal Kubrick's special effects techniques.

36 INT. HALLWAY, NASA - DAY 36

Matt finds Iris in the hall.

Matt asks if she will do a huge favour and go with them to England as a liaison to Kubrick's 2001 set. She's still sore about the Girls of NASA film and so Matt really has to butter her up.

He says that he wants to interview Kubrick's NASA consultants for his documentary.

Finally she agrees.

37 INT. OPERATION AVALANCHE OFFICE, NASA - DAY 37

Matt bursts in the door, pumped that Iris is coming to England. Owen is surprised and concerned that she's coming. He thinks it's crazy to let her in on anything: for all they know, she herself could be the mole.

Matt tells him he's acting crazy and paranoid, and the trip will help loosen him up.

Owen says that he won't be able to go because he doesn't want to be out of the country in case Julie goes into labour.

Just Matt, Iris, and Boozy will go.

38 INT. AIRPLANE - DAY 38

Matt, Iris, and Boozy fly to England with one cameraman (Jared).

- 39 MONTAGE OF LONDON 39
- Matt, Iris, and Boozy go sight-seeing at different tourist destinations
- Boozy gives Matt tips on wooing Iris
- Matt and Iris get flirty at a pub
- They wander drunkenly through the London streets
- Goofing off in the hotel room late at night. Matt does a Jacques Brel imitation after seeing him on TV.
- The next morning Boozy knocks on Matt's hotel room door. After a few minutes, Matt and Iris emerge with mischievous grins.
- 40 INT. 200I SET, LONDON - DAY 40
- MONTAGE of Matt visiting the set, taking photos of everything, particularly the front-projection technology.
- 41 INT. BRITISH PHONE BOOTH - DAY 41
- Matt is on the phone talking to Owen who is frantic. He thinks they're being watched. He's found what looks like another camera crew filming the Operation: Avalanche crew in the documentary footage.
- Matt asks if Andy is filming him at this moment. Owen incredulously says, "No, are you stupid?"
- Matt orders him to get Andy to film him and then call him back.
- Matt hangs up the phone.
- Matt waits in the phone booth for a minute.
- Finally, the phone RINGS. Matt picks up.
- 42 INT. OPERATION AVALANCHE OFFICE, NASA - CONTINUOUS 42
- Owen sits at the Steenbeck, phone in hand.
- We watch as Owen scrolls through footage, looking for more instances of them being watched. Again and again, we see the unknown camera crew appearing in the background of their NASA footage. He's unravelling a mystery with Matt on the phone but neither of them know what it means. The Avalanche team is under surveillance.

43 INT. OPERATION AVALANCHE OFFICE, NASA - DAY 43

Matt and Boozy return frantically to the office. Boozy demands to see the footage of the other camera crew.

Owen is one step ahead: he's blown up images of the supposed spies in the footage and posted the pictures on the wall of the office.

Owen is more paranoid than anyone. Conspiracy theories abound. Who are they? Russians? Cubans?

Boozy calls Brackett who tells them, "I need names. Get me names!"

Owen turns over his revised Potential Target List to Boozy.

44 INT. SOUNDSTAGE - DAY 44

The team arrives on their new movie set, code-named "STAGE WEST".

MONTAGE: Setting up the Soundstage

-Laying out the Kubrick photos and plans

-Hiring special effects master JOEY SHANKS to help with their "Moon landing sci-fi film"

-Iris calling Matt in the office and Matt ignoring the calls

-Building sets

-Putting up front-projection screens

-Shooting moon backdrops

45 INT. OPERATION AVALANCHE OFFICE, NASA - DAY 45

Matt is cutting footage on the Steenbeck. There's a knock at the door. He says "Come in".

It's Iris. She's awkward and asks to speak in private. She and Matt step outside. We can still hear the sound from Matt's microphone.

Iris is confronting Matt about ignoring her lately. He apologizes, explaining that he's been busy with work. She doesn't really buy it.

(CONTINUED)

- 19.
- 45 CONTINUED: 45
- She asks if they can hang out this weekend. He says he can't. She's frustrated. He says maybe next week. She tells him to forget about it and storms off.
- 46 INT. SOUNDSTAGE - DAY 46
- The crew is working on a full scale replica of the LEM, the lunar lander. Matt is really pumped up about it.
- Owen comes charging in with the day's paper. He shows it to Matt and Boozy. The headline: TWO NASA SCIENTISTS DIE IN SINGLE CAR ACCIDENT.
- Matt tries to brush it off as a coincidence. Owen insists that there's more to it, that the CIA was involved in the deaths. Both their names were on the Target List he gave to Boozy...
- Boozy tells him he'll look into it.
- 47 INT. CAFETERIA, NASA - DAY 47
- Matt finds Iris sitting alone, eating lunch. He apologizes for not being around and says he really needs her help with the documentary.
- He gives her a folder with stills of people from the documentary footage, including the other "spy" film crew. He asks Iris for names and information on all of them, for the credits of the documentary.
- Really, Matt's intention is to figure out who the unidentified film crew is without making it obvious to Iris.
- Iris begrudgingly agrees. She makes it clear that she's doing it for NASA and the Apollo documentary, not for Matt.
- 48 INT. OPERATION AVALANCHE OFFICE, NASA - DAY 48
- The team sits around writing the famous "one small step..." dialogue. Matt and Josh are obsessed with it. Owen is distant. Finally he pipes up with objections to the whole plan. The deeper they go, the more wrong it all feels. Owen has a fundamental moral issue with fooling the American people and doesn't think the ends justify the means in this case.
- Matt won't hear it. He makes a compelling argument for Avalanche as an end to the Cold War. They are interrupted by the sound of FOOTSTEPS outside the door. They run to see who it is, but whoever it was is gone.

49 INT. IRIS' OFFICE, NASA - DAY 49

Matt finds Iris. She's found most of the names he requested, but was unable to identify the mysterious people from the stills. "They don't work here..."

50 INT. OPERATION AVALANCHE OFFICE, NASA - DAY 50

Matt puts up pictures of the two mystery men. "These are them. These are the moles. And they know we're up to something because they're following us."

Matt shows Owen and Boozy further footage of them from other shots. They're everywhere!

Owen is skeptical. He doesn't believe that Iris couldn't identify them. He suggests that maybe Iris is the mole and that the other camera crew is working for her.

Matt and Boozy both laugh hysterically at this accusation. Owen is pissed.

Boozy goes into the next room to make a phone call.

Owen whispers to Matt, "When did this start happening, us being followed?"

Matt: "In July. At the start of Avalanche." Owen gestures accusingly towards Boozy in the other room. "Right when he showed up... Be careful who you trust."

Boozy sees Owen pointing at him. He hangs up the phone and comes out, demanding to know what Owen thinks is going on.

They get into an argument that escalates into a shoving match.

The phone rings. Owen's wife is going into labour. He takes off for the hospital.

51 INT. SOUNDSTAGE - DAY 51

Matt and Boozy listen to an audio recording of Aldrin, Armstrong, and Collins from a test launch simulator.

They're deciding which clips to keep, which to lose. They plan to use real audio for most of the broadcast and only fake what's absolutely necessary.

The question of why these astronauts are going to cooperate comes up. Boozy explains that they're soldiers who know not to question orders. They're patriots, they'll do whatever the CIA tells them to do in the interest of the American ideal. Just leave it to Brackett, he'll get everyone in line. NASA included.

- 54 CONTINUED: 22. 54
- Boozy tackles the Man and they have a fist fight on the floor of the diner. A Good Samaritan intervenes and starts punching Boozy.
- Boozy knocks out the Good Samaritan, but the Man is given a chance to escape. Matt drives to the side of the diner, but the Man has taken off down the alley.
- Boozy stumbles out the side door. The Man is gone.
- Boozy gets back in the car. "Goddamnit. I almost had him."
- Matt lights up a cigarette.
- They drive off.
- 55 INT. OPERATION AVALANCHE OFFICE, NASA - NIGHT 55
- Matt and Owen are alone. Owen starts telling Matt his theory that Boozy let the Man from the other camera crew go. He thinks that Boozy was responsible for the other NASA scientist deaths. Maybe the crew following them is the CIA, just making sure they don't mess around and Boozy is running the whole show.
- Matt doesn't want to believe it, but is forced to consider the possibility.
- 56 INT. SOUNDSTAGE - DAY 56
- The team is filming the first front-projection test. Owen climbs off the LEM in a spacesuit. Matt is attempting to direct, but Owen isn't cooperating with him.
- Owen starts accusing Boozy of letting the Man from the other camera crew get away. Boozy doesn't take this lightly. He says that Owen is a paranoid schizophrenic, as well as being a liar.
- Boozy reveals that Iris told him that she drunkenly slept with Owen the night of the 4th of July BBQ.
- Matt is stunned. He lunges at Owen and they fall to the floor in a fist fight, Owen still in the Spacesuit.
- Boozy has to break them up. Owen gets up and storms off.
- 57 INT. OPERATION AVALANCHE OFFICE, NASA - NIGHT 57
- Matt sits alone, working his way through a bottle of Scotch and playing his favourite records.
- He picks up the CIA file on Boozy. He peruses it suspiciously.

58 INT. SOUNDSTAGE - DAY 58

The final shoot. Boozy, in a spacesuit, crosses the lunar surface and plants the American flag. It looks good.

The tone on set is very somber after all of the in-fighting. Everyone is trying to be strictly professional.

Owen is depressed. He thinks they've gone too far. He remarks openly, "We shouldn't have done this."

59 INT. OPERATION AVALANCHE OFFICE, NASA - NIGHT 59

Matt sits at the Steenbeck editing the moon landing footage.

We see the classic images that are the hallmarks of the Apollo missions.

60 EXT. MANNED SPACECRAFT CENTER - DAY 60

A throng of reporters is at the entrance, waiting for comment from Jim Webb who resigned earlier in the day. Matt pushes his way through and goes inside.

61 INT. OPERATION AVALANCHE OFFICE, NASA - DAY 61

Matt finds Owen inside. Owen holds up a newspaper. The headline announces a date for the moon launch. "You see what they're doing? They forced Webb out. Probably because he wouldn't cooperate. You think this is still a coincidence?"

Owen's frazzled. He tells Matt he's gotta come clean about all this. He's going to take it up the line to Bobby Kennedy.

Matt tries to talk some sense into him, but Owen won't have it. Owen storms out the door just as Boozy enters.

Boozy asks what's up with Owen. Matt says he's losing it. Boozy says, "That's gonna be a problem..."

Matt hands him the canisters of film that contain the final cut of the moon landing.

Boozy thanks him and says he's headed back to Langley to deliver these to Brackett.

62 INT. OPERATION AVALANCHE OFFICE, NASA - NIGHT 62

Matt sits alone, watching the news. Bobby Kennedy has been assassinated.

Matt picks up the phone and calls Owen. Owen admits that he told Bobby about Operation: Avalanche. He's freaking out. He thinks it was a Manchurian Candidate scenario.

Matt tells him to hang tight. He's going to call Brackett. He hangs up.

Matt dials Brackett but gets no answer. He dials another number. No answer.

In frustration, he smashes the receiver on the desk. Inside there's a wire... Just like the kind they had planted at the start of the film. Holy shit. Matt rips open another phone: another wire. He starts tearing up their office. Mics are everywhere; they were bugged.

63 EXT. MANNED SPACECRAFT CENTER (NASA) - DAY 63

It's morning. Matt is rolling the Steenbeck out of the building and into the parking lot.

Across the lot he sees a convertible pull up to the building. In it is Iris with some Guy. She leans over and kisses the Guy on the lips, giving Matt a "I got a new BF" look as he passes.

She gets out of the car and walks into the building. The convertible drives off.

Matt keeps pushing the Steenbeck.

64 INT. MOTEL ROOM - NIGHT 64

Matt sits at the Steenbeck. He watches old footage of the good times, the pranks, the friendships.

It's a pretty sad scene.

He strings up another reel. It's the footage of Iris being interviewed from very early on.

Matt watches, clearly still having strong feelings for her. The film clip ends, but the audio keeps going.

Matt listens to the sounds of Iris wandering through NASA. He hears her enter her Father's office, just as we did before.

(CONTINUED)

64 CONTINUED:

64

Her Father is on the phone. Matt pays attention to what he's saying for the first time.

He's giving out coded information on the moon mission.

Matt's jaw drops. Iris' father is the mole! They had the proof the entire time!

He picks up the phone and frantically dials Owen. There's no answer...

He races out of the motel room.

65 EXT. OWEN'S RENTAL HOUSE - NIGHT

65

Matt shows up at house. The lights are off.

He rings the doorbell. No answer.

He's about to leave when he notices that the garage door is slightly ajar.

He walks over and opens it.

He's shocked to see Owen, hanging from a noose. He goes inside and shuts the door behind him.

Owen is clearly dead. There's an empty bottle of Peach Schnapps and a crudely written suicide note.

Matt remarks that it doesn't sound like Owen.

He leaves the note and exits.

He gets back in the car and drives off.

66 EXT. IRIS' HOUSE - NIGHT

66

Matt pulls the car up and parks on the street. He gets out and sneaks up to the house.

He looks in Iris' bedroom window. The bathroom door opens and Iris enters the bedroom, dressed in a bathrobe.

Matt KNOCKS on the window, startling her.

She comes over and opens the window.

Matt asks if her father is home. She says that he flew to Alaska today on business.

(CONTINUED)

66

CONTINUED:

66

Matt swallows hard and begins his speech. He explains that he's a CIA agent and that her father is spying on NASA for the Soviet Union.

Iris can't believe it. Matt insists that he's telling her the truth. He says that she needs to flee, immediately. The CIA is cleaning house.

Her father will be killed and so will she if she doesn't escape. He tells her to meet him outside the SEARS Department Store at the time of the moon landing broadcast. He'll be able to help her then.

She's overwhelmed. Matt apologizes. He gives her one last kiss and leaves.

67

INT. MOTEL ROOM - NIGHT

67

Matt returns to his motel room. He's numb from the emotional roller coaster he's been on.

He flops down on the bed.

He looks over at the Steenbeck. There's a note resting on it.

He picks up the note. He reads it.

The note opens by apologizing for the murder of Owen. He tried to stop Brackett from ordering it but there was no stopping it. They're going ahead with the fake moon landing and all ties to it must be eliminated.

At the end, it implies that the CIA doesn't know about the OTHER film Matt's been making (the film we're watching), and that this is Matt's trump card.

It's signed, "Your friend, Boozy"

Matt burns the note.

He begins gathering the film canisters that are stashed around the motel room.

68

EXT. MOTEL PARKING LOT - NIGHT

68

Matt carries a stack of film reels out to his car.

He puts them in the trunk and shuts it.

At the edge of the parking lot he sees the black van. It lights up and starts driving toward him.

He and the camera man jump into the car.

69 INT. MATT'S CAR - CONTINUOUS 69

Matt peels out of the parking lot. The van is in hot pursuit.

Matt races down the city streets.

The van is right on his tail. It bumps his car, trying to force him off the road.

Matt's car bounces off other cars on the street.

He swerves down side streets, driving like a maniac.

He weaves in and out of traffic until finally the van loses control and crashes into a building.

Matt races off into the night.

70 EXT. STREET, LANGLEY, VIRGINIA - DAY 70

It's dusk.

Matt parks beside a phone booth. He gets out of the car and into the phone booth.

He looks like a guy who's been on a non-stop road trip for a couple days.

He dials. It's Brackett. Matt tells him to meet him in the lobby of the Drake hotel in one hour.

71 INT. DRAKE HOTEL LOBBY - NIGHT 71

Matt walks in. He sees Brackett waiting for him by the bar.

He approaches him.

"How does my movie look?"

"It's good, kid. You did great."

"I want a promotion..."

Brackett laughs at the ludicrous statement.

Matt threatens Brackett with releasing his secret project, the OPERATION AVALANCHE documentary, unless the CIA stops trying to kill him.

Brackett doesn't believe him. Matt points at the cameras filming them right at that moment. Brackett laughs.

(CONTINUED)

71

CONTINUED:

71

"No one will believe you..."

"Oh yeah? The last movie I made is about to convince the world we went to the moon."

Brackett, thinks on it. He becomes serious. He gives a signal to some agents in the corner of the room, and shakes Matt's hand. It's a deal.

As he leaves Matt turns to say "The girl doesn't know anything..." Brackett nods.

Matt exits the hotel.

72

EXT. STREET - CONTINUOUS

72

He walks down the street alone. He comes to a group of people huddled outside of a Sears department store. On I5 tube TVs the moon landing is being broadcast. He looks around. Iris is nowhere to be seen.

Matt joins the crowd and watches...

Armstrong jumps off the LEM. We watch it reflected in Matt's eyes.

"That's one small step..."

END.