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The Man From

U.N.C.L.E.

*need
action
of General
10*

THE GIUOCO PIANO AFFAIR

Prod. #7422

ISED FINAL

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METRO-GOLDWYN-MAYER
TELEVISION
Presentation

Produced by
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August 3, 1964

8-4-64

The Man From
U.N.C.L.E.

The Giuoco Piano Affair

Prod.#7422

Script dated: August 3, 1964

Name change:

FROM:

PEQUITO

TO:

BORIDQUA

PROLOGUE

FADE IN:
AN ATTRACTIVE GIRL

A1

is setting up the controls of the projection device
as Waverly comes in and sits down.

WAVERLY (to girl)
Have you programmed that research
material?
(she nods)
Good, Miss, uh...yes...hum...
(turns to audience)
Well, then... I'm Alexander Waverly.
Number One of Section One in the
United Network Command for Law and
Enforcement. You know...we do all
sorts of things all over the world...
combatting evil. Well, mostly
Mr. Solo and Mr. Kuryakin do the
things. I, uh, send them on their
way. Perhaps you recall that I
once sent them to Yugoslavia...

Now a series of stills appears on the screen from
the QUADRIPARTITE AFFAIR, mostly action stills
involving Solo, Illya, Marion, Gervaise, and
Bufferton. Through this:

WAVERLY
They encountered a quartet of
villains who had invented a fear
gas with which they intended to
conquer the world...or some such
thing. We dispatched two of them...
leaving the two more deadly members
of the group to be disposed of...
(picture of Gervaise)
Gervaise Ravel...
(picture of Bufferton)
...and Harold Bufferton. Well
tonight, we shall catch up to them.
Or perhaps...they shall catch up
to us. Shall we see...??

He leans back...

FADE OUT:

The Man From
U.N.C.L.E.

The Guioco Piano Affair

Prod. #7422

ACT ONE

FADE IN:

EXT. MOUNTAIN SCENERY (STOCK) - DAY

1

PANNING to show a lonely, on-top-of-the-world view
of a mountain crag in the High Andes of South America.

DISSOLVE TO:

EXT, SIMILAR COUNTRY - DAY

2

CAMERA is on SMITH, a rather young, hard-faced man.
He is climbing up the steep side of a rock, clinging
to its surface. He looks OFF at the SOUND of an
approaching helicopter.

3-16
OUT

EXT. A HELICOPTER (STOCK) - DAY

17

Flying among the mountains. It disappears round the
mountain.

BACK TO SMITH

18

He pulls himself under the cover of an overhanging
rock, takes out a small, battery-operated "sender"
and switches it on.

SMITH (into sender)

Hullo, are you still there? Yes,
of course you are. Well, so far,
so good. I'm climbing the peak
now, still a long way from the house.
If they really are who we think they
are, we're in business. There's a
helicopter flying around, but I don't
think there's any menace there...

Suddenly, the SOUND of the helicopter bursts out again.
Smith looks OFF in alarm.

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SMITH

Oh-oh, I spoke too soon, he's coming back. I can't see who's on-board...

18
CONT'D
(2)

INT. HELICOPTER CABIN (PROCESS)

19

Gervaise is at the controls, Bufferton looking down. He signals her: Closer. It swoops down. She points; he nods, reaches behind him, and pulls out a bazooka.

BACK TO SMITH

20

He knows he has been seen. He has his Uncle Special built up with scope and shoulder stock in one hand, the sender in the other, and has backed himself as much under cover as possible.

SMITH (into sender)

I'm in trouble, they've seen me,
the helicopter's coming at me...

He fires once, twice, three times at the oncoming helicopter.

BACK TO THE HELICOPTER (PROCESS)

21

As it swoops in on the rock, Bufferton fires the bazooka. The shell goes out with a WHOOOSH...

BACK TO SMITH

22

Everything around him blows up, and he falls.

23 OUT

INT. THE HELICOPTER CABIN (PROCESS) - DAY

24

It sweeps up and away.

BUFFERTON

Go back and pick up a few things?

GERVAISE

No.

BUFFERTON

Then we'd better head straight
for Piquito.

Gervaise looks back at the peak, her face tight with anger.

24
CONT'D
(2)

GERVAISE

A pity. That was a nice house. We could have waited there very happily.

Bufferton looks at her, puts a hand on her knee.

BUFFERTON

There'll be other houses.

GERVAISE (looking back)

And there'll be others like him....
always one step behind us.

DISSOLVE TO:

INT. UNCLE HEADQUARTERS - COMMAND ROOM - DAY

25

CAMERA is on the screen, on which there is a photograph of a yacht called "HAGEREL". This is the old "BIELLA," which we know from the Quadripartite Affair. When the CAMERA PULLS BACK, we see Solo and Waverly watching the screen. We also ESTABLISH here a tape recorder, recording Smith's comments before he died.

SMITH (voice over)

...Yes, this is the old "BIELLA" all right, now called the "HAGEREL", a nice name, and it's a marvel what a can of paint and a good carpenter can do...

Waverly advances the tape at high speed while:

WAVERLY (to Solo)

This is where he first got on their trail.

Waverly stops the tape, switches it to "play," and Smith's voice takes up the narrative. An aerial SHOT of Gervaise's house appears on the screen.

SMITH (voice over)

...it's eleven miles from a small, but fabulous resort known as Piquito, one of the many places we investigated within a thirty-mile radius of the yacht. Piquito itself is as far from the rest of the world as you could want, and the house is even harder to get to, quite inaccessible. The cover story of the new occupants seems pretty solid, but I suppose we are cooperating with the local police, and they're being very useful indeed...

25
CONT'D
(2)

WAVERLY

Let's jump to the end of the tape.

He advances the tape on speed again, while:

WAVERLY

He was a good man, but he was too sure of himself. Reminds me of you in some ways.

Waverly stops the tape, plays the end piece. (This is a REPEAT of his previous words.)

SMITH (voice over)

I'm in trouble, they've seen me, the helicopter's coming at me....

We HEAR his SHOTS and the tape goes dead. Waverly switches it off.

WAVERLY

Well, there it is. They found his remains at the bottom of the gorge. And the house is deserted, they didn't even pick up their clothes.

Solo gets up, presses a button by the screen, and a photograph of the "HAGEREL" snaps into place. He stares at it morosely.

SOLO

How far could they get in the yacht?
Before his report was followed up?

WAVERLY

Precisely the point. In open water,
they'd have been found.

25
CONT'D
(3)

Solo crosses to a wall-map of the Chile-Peru coast-
line, taps it with a pencil.

SOLO

There must be a thousand coves, in-
lets, harbors along that stretch of
coast.

WAVERLY

And that yacht has gone to ground
in one of them.

SOLO (lightly)

Now how will we tempt them to come
out?

WAVERLY

I'm not looking for a problem, Mr.
Solo. I'm looking for a solution.

SOLO (thinking)

They know me. If I were to turn up
in the area, they'd try to kill me...
Would that help anything?

WAVERLY

Only Mr. Kuryakin - who is next in
line for promotion. Do we have any-
thing that they may want? Something
we could let them take home... just
to show you where home is, of course.

SOLO (snaps fingers)

As a matter a fact... we have some-
thing along these lines. Something
they'd recognize, and undoubtedly
try to pick up so that they could use
it as bait to trap me.

WAVERLY

What is this object?

SOLO

Not a "what." It's a "who," Mr.
Waverly. And it will take all of Mr.
Kuryakin's persuasive powers to get
her for us.

FLASH PAN TO:

INT. MARION'S APARTMENT - NIGHT

26

MARION RAVEN is sitting on the floor, poring over some records. BG, a small, melancholy-type beatnik party is going on; MUSIC is from a record player; a couple of girls with long sweaters, long hair, dark glasses, are lounging about; some matching young men types are with them. The door bell RINGS. Marion goes to answer it. Illya is there. She stares at him, delighted.

ILLYA (a beat)

Well, can I come in, or can't I?

MARION

Illya!!!

ILLYA

A picture of perfect domesticity.
Again, may I come in?

Suddenly she grabs his hand and yanks him into the room, shuts the door, drags him over to the divan, plonks him down, sits beside him, makes a hopeless gesture.

MARION

After all this time...what am I
going to say to you?

ILLYA

Try hullo.

MARION

Hullo.

ILLYA

I brought you a present.

He rips the paper off the parcel. It is a bronze nameplate, screwed to enough timber to make it float, and the timber is charred at the edges; it is the nameplate from the "BIELLA". She stares at it, and then a slow smile comes over her face.

MARION

The "BIELLA". But...it's burned,
what happened?

ILLYA

Gervaise Ravel, who masterminded an attempt to conquer half Europe... and Harold Bufferton, who financed it. They disappeared in their yacht, the "BIELLA". We searched, we found some wreckage in the Caribbean. This is part of it.

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Marion stares at him for a moment, then turns away.

26
CONT'D
(2)

MARION

So they're dead. I've had nightmares about those two. For a long time...every night I was afraid they'd...pop up out of the darkness...and...

ILLYA

There's been a guard on you ever since.

A slightly tipsy Friend comes up.

FRIEND

Marion -- where's the gin?

MARION (mind not on

it)

In the milk bottle.

(a beat -- Friend

staggers off)

It's hard to believe they're dead.

ILLYA

They're not.

She swings round to stare at him in shock.

ILLYA

They faked a shipwreck for us. They're both very much alive, waiting for us to give up so they can start again. Only we've no intention of giving up.

MARION (a frown)

But why do you...

Suddenly, she knows why he is there, her mouth drops open in absolute astonishment.

MARION

Now wait a minute! You didn't come here...?? You don't -- you couldn't be trying to get me involved with them again!!!

ILLYA

Well, not really. We just had a passing thought.

Marion is close to explosion, and Illya is calm and casual.

*Don't
get
him*

MARION

Well, let that thought pass,
buster, let it pass. If you
think...if you really think that
after the things I had to...the
things that nearly....I nearly
got killed!

26
CONT'D
(3)

ILLYA

They were exciting days.

MARION

Exciting!...Well, I'll be...

ILLYA

Yes, I rather thought you would be.

Marion sits down beside him again. She has lost
her astonishment and is more intrigued now, genu-
inely searching for enlightenment. The Friend
staggers back...disgusted.

FRIEND

There was milk in the milk bottle.

MARION (abstractedly)

The one on the bar.
(he staggers away)

MARION (to Illya)

I mean...what did you expect me to
do? I've put all that...well,
behind me. I mean I've settled
down again, a good job, I've for-
gotten all about those two people.

ILLYA

But you just said you hadn't.
Nightmares, you said.

MARION

You don't have to remind me of what
I said!

She picks up the nameplate, looks at it almost
nostalgically, then realizes that she may be weak-
ening and throws it down again with a touch of
exasperation. She turns to Illya with a sincerity
that is almost comic.

MARION

Illya, look, you must realize
that...Your work needs a...a
special kind of operative...
someone who knows how to...

She throws up her arms hopelessly. Illya looks at her moodily.

26
CONT'D
(4)

ILLYA

Well, not really, not in this case.
We wanted someone who was really
not quite so efficient.

MARION

Oh?

ILLYA

Yes. You see, we want her to get
caught. Bait, sort of.

Marion stares blankly at him, and then the enormity of the suggestion gets home to her. She begins to splutter. The MUSIC is bright and cheerful.

MARION

You...you really expect to...to
dangle me in front of their noses...
hoping they'll snap me up...? Well,
of all the...

ILLYA (an exciting
idea)

Oh, not bait for them. For us.
It's rather complicated, really.
The idea was that they'd capture
you, you see, and then dangle you
under our noses, a pretty scheme,
really, with overtones that I can
only describe as Macchiavellian.

Marion has lost all power of speech. She is staring at him in absolute horror.

ILLYA

Solo dreamed it up. You remember
Napoleon Solo?

MARION

Do I remember...!

She gets up, strides to the door, flings it open,
looks at him.

MARION

Out, Mr. Kuryakin. Out, out, out!

The Friend walks out the open door, carrying an
empty milk bottle.

FRIEND

All right -- you don't have to
yell.

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ILLYA (a sigh)
I told them you wouldn't go for it.
I told them.

26
CONT'D
(5)

He gets up, moves towards her as though leaving.
As he reaches the door, she shuts it.

MARION
Oh? You did, did you? And how did
you know I wouldn't go for it?

ILLYA
I was right, wasn't I?

MARION
That's quite immaterial.

ILLYA
As you said, you need a special
kind of talent to fight a woman
like Gervaise Ravel. Without it...
it wouldn't be a fair match.

MARION
Why are men always so impressed when
they learn that a cat has claws?

ILLYA
She's a very impressive woman.

MARION
In two words -- balderdash.

FLASH PAN TO:

NT. COMMAND ROOM - DAY

27

AMERA is on Marion's face, now nicely made up, her
hair done; she looks her delightful best, and she
is listening attentively as Solo talks. At a suit-
able moment in his opening comments, TILT UP to
show the screen, on which there is a photograph of
the resort hotel at Piquito.

SOLO (voice over)
...just a small town and a resort
hotel in the High Andes, very
elegant, very expensive, and quite
possibly very dangerous too. The
local people are Indians, and there's
one thing we can be sure of; many of
them will be working for Bufferton.
He's enormously wealthy, remember,
one of the richest men in the world.

CAMERA PULLS BACK to disclose the scene: Solo is lecturing Marion, Illya is lounging comfortably close by.

27
CONT'D
(2)

SOLO

I want to be sure you go into this with your eyes open, we don't want to pressure you into anything you'll be sorry for...

Marion throws Illya a glance that means: Wait till I get my hands on you...He smiles faintly.

SOLO

Your safety will be our first and constant concern, I want you to be sure of that. But it's a tricky and extremely delicate business. And there's one more thing, I'd like you to submit to a minor... very minor surgical operation.

MARION (surprised)

But...what sort of operation?

SOLO

I don't want to tell you. It will be very minor, won't even leave a lasting scar, and it will add enormously to the safety precautions we must make for you.

Marion, ill at ease, looks to Illya. He smiles.

ILLYA

You'll have to trust us, won't you?
As much as we trust you.

MARION

All right. Whatever you say.

SOLO

Good. If you'll come with me over to the doctor, we'll have him carve you up.

MARION

I do like a man with a sense of humor.

She gets up, Solo takes her to the door. As they move:

SOLO

We leave the day after tomorrow for Piquito. They'll be making preparations for the local Fiesta. Illya goes ahead of us, tonight, to get a little groundwork done.

Marion turns back to Illya.

27
CONT'D
(3)

MARION

But we'll see you there, won't we?

ILLYA

Well -- I'll see you there.

FLASH PAN TO:

EXT. PIQUITO STREET - DAY

28

CAMERA IS ON A GROTESQUE MASK AND PULLS BACK as the mask turns away and moves off - as the wearer chases a woman down the street in play. The street shows signs of preparation for fiesta. Vendors are setting up carts from which to sell masks, streamers, and general "fun" things. The people on the street are dressed for a Chilean small village feeling. Some of them are already wearing masks, or carrying them. Near the entrance to the hotel an old fashioned camera is set up on a tripod and the photographer stands beside it, prepared to take photographs for a price.

FULL SHOT - ESTABLISHING

29

The Hotel as a Taxi is driven into shot...luggage on the rooftop luggage rack. Solo and Marion step out as the Driver unloads the luggage. Solo pays the cab driver and turns towards the hotel.

CLOSER ANGLE

30

The Photographer has been lining up his camera and as Solo turns towards the hotel he is standing close to Marion. The Photographer clicks the camera, having taken a picture of the two of them. Solo hesitates, then leads Marion towards the hotel. As they pass the Photographer, he tips his hat and offers a card, graciously smiling all the way. Solo smiles in return and takes the card, continuing to lead Marion into the hotel. As soon as they are gone, the Photographer loses his smile. A man in a distinctive mask (Illya) walks past, accidentally bumping into the Photographer. He shrugs apologetically and keeps going.

EXT. AN ALLEY - DAY

31

At the side of the hotel. The masked man reaches the alley and abruptly turns into it.

EXT. THE PASSAGEWAY - DAY

32

Quite deserted except for a long straggler lurching along. Illya appears, watches this man go, then climbs quickly up on a projection that will lead to the hotel roof. CAMERA TILTS UP to follow him.

EXT. THE HOTEL ROOF - DAY

33

Illya climbs over the edge and along the roof.

INT. HOTEL ROOM (ONE) - DAY

34

as a bellboy shows Solo and Marion in, takes his tip, and exits. Marion begins to unpack, Solo locks the door and crosses to the window. The drapes are closed.

EXT. THE HOTEL ROOF - DAY

35

where we left Illya. He drops lightly down into a balcony, which is outside the window of Marion's room. Through the window, we see Solo open the drapes, throw open the window, close the drapes again. Illya moves towards the window.

FADE IN:

INT. THE HOTEL ROOM - DAY

36

Solo is crossing back to Marion, who is unpacking her bag. She looks up, gasps.

CLOSE SHOT - ILLYA

36X1

in a mask, framed in the window.

FADE OUT:

ACT TWO

FADE IN:
MED. SHOT - ILLYA

37

standing at the window, inside. He takes off the mask.

ILLYA
Welcome to Piquito.

GROUP SHOT

38

Marion sighs her relief. Solo is casually checking over the room.

MARION
Do you have to scare the wits out of everyone?

ILLYA (to Solo)
I've been over the room already. Nothing. Nothing in the other room either.

Solo nods. Illya takes a folded map from his pocket, goes to the table, spreads it out, Solo joins him. Marion feels a bit left out.

SOLO
They took our photograph out there.

ILLYA
I saw.

MARION (to Illya, sarcastically)
And thank you, yes. We did have a good trip. Yes, the seats were comfortable, yes, the food was very good.

ILLYA
I'm so glad.
(to Solo)
I found a likely silversmith for you. Alfonso Figueroa, a small stall over by the cafe, you can't miss it.

Handwritten notes:
H5
Rebe
to
Surp
on
M. 10-10

SOLO

Good.

(to Marion)

Well, take a look.

38

CONT'D

(2)

He gestures at the map. Marion sighs, joins them. They stand around the table like conspirators, looking down on the map.

LOW ANGLE - THREE SHOT

39

SHOOTING UP into their faces, as they lean over the table. Illya puts a finger on the O.S. map.

ILLYA

This is where I'm hiding out, a cave in the side of the mountain. As long as you're somewhere in town, we'll have a good cross-reference. I'll move over there the moment they capture her.

SOLO

As soon as they pick her up, I'll disappear. Let's not make it too easy for them.

Marion is looking from one to the other.

ILLYA (indicating)

This is the only road out of town, along here, straight up into the mountains.

SOLO

But, of course, they might hide her somewhere in town.

ILLYA

I doubt it. If they had to make a quick getaway with her...

SOLO

Uh-huh.

MARION (bitingly)

Has it occurred to you that they might not take her away at all? That they might just knock her off and merely pretend they're still holding her?

SOLO (calmly)
Yes, we thought of that, but we
discarded the idea.

39
CONT'D
(2)

ILLYA
Not likely, you know. They'll
know they just might have to show
her. Prove she's still alive.

MARION
Well, I'm sure she'll be delighted
to hear that...

SOLO
I'm the target, Marion. You're
merely everybody's bait.

NEW ANGLE - THREE SHOT

40

SOLO (to Illya)
All right, you'd better get back.
We'll be down there soon.

Illya nods, exits through the window.

SOLO
I'll give you a half hour to
freshen up. Then we'll go take a
walk and look over the preparations
for the fiesta tomorrow.

MARION
May we purchase a few of those
lovely masks?

SOLO
But of course not. We want to
make sure they recognize you.
Can't have them kidnapping the
wrong girl, can we?

He picks up his bag, goes to the door, smiles at her,
exits. Marion sighs.

DISSOLVE TO:

EXT. THE STREET - NIGHT - CLOSE TWO SHOT - SOLO
AND MARION

41

Solo and Marion are strolling down the street. A
few pre-revelers rush by, tossing confetti at them.

42 OUT

EXT. ALFONSO'S STALL - NIGHT

42X1

A small open stall full of bric-a-brac, jewelry, etc. It is identified by a painted sign with the name: ALFONSO FIGUEROA. As Solo and Marion stop here, a chauffeured car is driven by, an Indian sitting beside the chauffeur. The passengers can't be seen. The passengers are Gervaise and Bufferton, as yet unidentified. CAMERA PANS them to:

EXT. THE CAFE (SIDEWALK) - NIGHT

43

The car stops. Gervaise leans forward to talk to the chauffeur.

GERVAISE

At the silversmith's stall, both of them. Now.

The chauffeur quietly opens his door and steps out. He walks back.

EXT. A DARK CORNER - NIGHT

44

A secluded angle of the passageway by the hotel which we have seen. The chauffeur moves in among some garbage cans, takes out a revolver, waits, looking OFF.

EXT. ALFONSO'S STALL - NIGHT - LONG SHOT -
CHAUFFEUR'S POV

45

We can see Solo and Marion, with Alfonso.

46 OUT

CLOSER ON THE STALL

46X1

This is a small "hole-in-the-corner" store, crowded with jewelry, objects d'art, native crafts, etc. Alfonso is showing them a tray of pendants. He is a small, nervous shrew of a man, trying hard to please. Solo is holding up one of the pendants, looking at it.

SOLO

Something like this, but a locket.
For a lock of hair.

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ALFONSO

Ah, si senor, I understand...

46X1
CONT'D
(2)

He picks up a rococo pendant, shows how its center opens at the touch of a tiny button.

ALFONSO

Once, many years ago, for a small amount of poison. Today, for a lock of a lady's hair. Sixteenth Century, senor, from Spain...

EXT. THE DARK CORNER - NIGHT

47

The chauffeur is waiting, watching. He checks his revolver. It has a silencer.

EXT. ALFONSO'S STALL - LONG SHOT - CHAUFFEUR'S POV - NIGHT 48

We see Solo concluding the deal. Alfonso bows deeply, and Solo and Marion move onto the street.

CLOSER

49

In the angle of the wall. Solo and Marion are close together. He flips open the pendant, takes a tiny disk from his pocket - about the size of a dime - and shows it to her (ESTABLISH).

SOLO

A sub-miniature transmitter, activated by changes in atmospheric pressure, sends out a constant signal. So we'll always know exactly where you are.

MARION

So small?

SOLO

We make them even smaller.

He slips it into the container part of the pendant (ESTABLISH) - and snaps it shut, then slips it over her neck.

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MARION

But isn't that rather an obvious
hiding place?

49
CONT'D
(2)

SOLO (gravely)

Take my word for it, the obvious is
sometimes the most devious.

EXT. THE DARK CORNER - NIGHT

50

The chauffeur aims his revolver. Suddenly, someone
above him whistles. He spins around, bringing his
gun up and FIRES once. There is a silenced return
shot and the chauffeur throws up his hands and falls
across the garbage cans. One of them rolls NOISILY
across the cobbled stones of the passageway. CAMERA
TILTS UP to find Illya, standing on an elevation, a
gun held loosely at his side. If we're close enough
to see it, the gun has a silencer.

EXT. THE STREET - NIGHT

Solo and Marion are walking.

52 OUT

MED. SHOT - GERVAISE IN CAR

53

watching the crowd. B.g., Solo and Marion move past
her, not recognizing her. Gervaise looks off in the
opposite direction, makes a motion with her hand.

MED. SHOT - BUFFERTON

54

He wears a mask as he hurries towards the car.

BACK TO GERVAISE

55

as Bufferton reaches her. Solo and Marion are no
longer in sight.

BUFFERTON

Where did they go?

GERVAISE

They just walked past. What happened
to the chauffeur?

Bufferton shakes his head.

GERVAISE

Something went wrong there. We'd better take the girl. Get the Indians.

Bufferton nods and moves out.

55
CONT'D
(2)

EXT. THE STREET NEAR ALLEY - NIGHT

56

The Photographer stands near the alley, his camera set up. As Solo and Marion come abreast of him he smiles at them.

PHOTOGRAPHER

Beautiful photograph, Mr... Mrs.
Only fifty cents - American.

SOLO (to Marion)

I'd like to have a picture of you, dear. Let the man take one. I have to run up to the hotel. Got a call to make. Be back in a minute.

MARION

But I... can't you stay in the picture.

SOLO

We'll take another one together, love. Cheese.

He waves and quickly moves away. The Photographer moves towards Marion, smiling, posing her at the mouth of the alley.

PHOTOGRAPHER

If the Senora will stand here please....

He hurries back to duck under his camera hood. Marion looks around nervously.

PHOTOGRAPHER

If you would step back just a little.

(she does, deeper into alley)

Just so. Now - big smile, please.

Shank

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MED. SHOT - MARION

56X1

as she nervously smiles. Suddenly two Indians appear before her blocking off the camera. She gasps in fear. The Indians are blocking her escape from the mouth of the alley.

BACK TO SCENE

56X2

The Photographer ignores the Indians as he pretends to proceed with the picture. Marion turns and runs down the alley. The Indians move after her. The Photographer takes the picture.

PHOTOGRAPHER (to
no one)
Ah - a lovely photograph! Would you
like it tinted?

EXT. THE ALLEY - NIGHT

57

Marion runs down it, looking for Solo. At the end of it, two or three Indians are moving in towards her. She stops, runs to one side.

EXT. THE PASSAGE - NIGHT

58

Marion runs down it, among the garbage cans. She pulls up sharp and SCREAMS at:

MED. SHOT - HIGH ANGLE - THE CHAUFFEUR

59

Marion's POV. He lies on the ground, dead, his eyes staring.

BACK TO SCENE

60

Marion turns and runs. CAMERA WHIP PANS as she collides with one of the Indians. He picks her up, struggling and kicking, and carries her bodily off, surrounded by his compatriots.

EXT. A DARK CORNER - NIGHT

61

(A DIFFERENT ONE) There is only darkness here, but the light of a street lamp cuts across the doorway at an angle. A shadow moves forward, and we see that it is Solo. He watches the retreating Indians for a moment, and then pulls back into the shadows.

INT. BUFFERTON'S CAR - NIGHT

62

Gervaise is sitting there, Bufferton hurries in, sits beside her, takes off his mask.

BUFFERTON
I found the chauffeur. Our late
chauffeur.

GERVAISE
And Solo?

BUFFERTON
One minute he was there, the
next...he was gone. But we've
got the girl.

GERVAISE
Then we'll soon get Mr. Solo.
Take her up towards Virena.

BUFFERTON
She's already on her way there.

Gervaise rises.

GERVAISE
Good. Then let's go.

He signals the Indian and the car is driven away.

FLASH DISSOLVE TO:

63-63X1
OUT

INT. SOLO'S HOTEL ROOM - DAY

63X2

CAMERA is on Solo, pouring some wine into two glasses. PULL BACK to DISCLOSE the scene and to discover LIEUTENANT MANUERA, a police officer. Manuera is smooth, tough, competent.

SOLO

I'll need as many good men as
you can let me have.

63X2
CONT'D
(2)

MANUERA

Whatever you need, Senor. My orders
are - the fullest possible cooperation.

SOLO

Good. All we have to do now...is
wait. Drink?

MANUERA

You are most kind, Senor.

As he takes the drink Solo is offering, CAMERA
FEATURES him.

MANUERA

My superiors never told me
precisely what crime Senor
Bufferton was wanted for.

SOLO

For a very good reason. They
weren't told either. A common
enough crime. He's put his money
to the wrong use. He financed
an ambitious woman's dream that
could have become a nightmare.

MANUERA

Madam Ravel?

SOLO

Yes. We took their weapons away
from them, destroyed their Head-
quarters, wiped out their army.

He looks steadily at Manuera.

SOLO

All that was left was the intelli-
gence and the hard cash, and that's
enough to start them off again.

MANUERA (piously)

Sometimes, Senor Solo, I am grateful
that I am a poor man. When I can
see the evil that money can buy...

SOLO

Don't worry, this time we've got
them. With your help.

MANUERA (hesitantly)
If I could know a little more of
your intentions, Senor...

63X2
CONT'D
(3)

SOLO
No...I don't think so. Bufferton
is a very wealthy man. Half the
town's liable to be in his pocket,
so if what I'm doing leaks out...
I'd like to be quite sure that
it's not...one of your men to
blame.

MANUERA (a beat)
You are a very tactful man, Mr. Solo.

SOLO
Your health, Lieutenant Manuera.

He raises his glass. As they drink,

DISSOLVE TO:

EXT. OPEN COUNTRY - DAY - (STOCK)

64

CAMERA PANS a typical mountain scene - one which
gives the impression of great height. (We want
to make something of the rarefied atmosphere.)

EXT. WIDE SPOT IN ROAD - DAY

65

a similar SHOT. A group of the Indians we have seen
is moving towards CAMERA, plodding UP HILL. With
them, Marion is riding a donkey. As they come in
CLOSER, CAMERA PANS them past, and when Marion is
close enough, we see her gasping in the rarefied
air. We also see her clutch at the pendant around
her neck as though assuring herself of its presence.
As they continue on, we see a wide spot in the road.

EXT. WIDE SPOT - DAY

66

At its edge, Gervaise and Bufferton (in normal
clothes now) are waiting. Bufferton is looking
DOWN through binoculars. Bufferton's car is
visible somewhere, and in b.g. some Indians are about.

GERVAISE
And no one is following them?

BUFFERTON

No. On the road he could have followed us, but that's just a goat track down there. Too bad, in a way. If Solo were anywhere around it would save us a deal of haggling.

66
CONT'D
(2)

He hands the glasses to Gervaise, who looks DOWN on Marion's party.

EXT. OPEN COUNTRY - DAY

67

MASKED for binoculars. One of the Indians is belaboring Marion's donkey, forcing it over a rough piece of ground, heading UP.

DISSOLVE TO:

INT. SOLO'S ROOM - DAY

68

CAMERA is on a map which is laid out on a desk. On it, clearly identifiable, are a compass, a protractor, a ruler, and a small box that looks like a transistor radio with its antenna extended (a direction finder). A beep-beep SOUND is coming from the finder, and as CAMERA PULLS BACK to disclose the scene, the SOUND FADES and returns as Solo turns the antenna slightly, pointing it in the correct direction. He jots down a number on his pad - 276 degrees - then speaks into a small walkie-talkie of advanced design.

SOLO

Two-seventy-six degrees, they're turning south a little, and still climbing.

69 OUT

EXT. A CAVE - DAY

69X1

CAMERA IS ON similar equipment to Solo's - a map spread out on the floor. PULL BACK to disclose the scene: Illya is using the equipment, and has a similar walkie-talkie. Somewhere in evidence is a sleeping bag and some camp kit, to make the point that this is Illya's hideout.

SOLO (voice over

mike)

Give me your reading.

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ILLYA
Eighty-seven degrees, still
climbing.

69X1
CONT'D
(2)

BACK TO SOLO

70

He draws a ruled line on his map, pinpoints a map-reference. We see now that there are other, similar lines drawn on the map where he has been checking their progress.

SOLO
Map reference E17, G42, check?

ILLYA (voice over; mike)
Got it.

EXT. WIDE SPOT - DAY

71

Marion's party have reached the wide spot, and Marion is getting off the donkey. For a moment, she stares at Gervaise, who stares back, unmoved by Marion's intense hatred. Gervaise smiles slowly. She reaches out and snatches the pendant from Marion's neck.

GERVAISE
That looks like the one Figueroa
informed us that he sold them.

She hands it to Bufferton, who opens it and takes out the tiny transmitter. With a gesture of admiration, he holds it out for Gervaise to see.

BUFFERTON
Admirably made. A transmitter,
activated by changes in atmospheric
pressure.

Gervaise does not even look at it; she is still smiling coldly at Marion. Bufferton puts the transmitter on a flat rock, smashes it with another.

GERVAISE
It's one of the weaknesses of the
immature, isn't it? An astonishing
capacity for recklessness.

MARION
What...what do you mean?

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GERVAISE

You were the tethered goat, eh? To attract the tigers.

(kicks transmitter)

...to lead the hunters to the tigers. But the trap failed, you see. The tigers scented the trap. And now they will take the goat to their den...and devour it there in safety.

71
CONT'D
(2)

Bufferton tosses the pendant to the driver of the donkey - a tough, big, very powerful looking man. He catches it, grins his thanks.

BUFFERTON

A present for your wife. Maybe she can make better use of it.

GERVAISE

All right, take her up to the mountain.

INT. SOLO'S ROOM - DAY

72

as we left it. But the finder has stopped beeping. Solo puts a ring on the map round the name "Virena," speaks into his walkie-talkie.

SOLO

They've found the transmitter.

73 OUT

EXT. THE CAVE - DAY

73X1

Illya also rings the name "Virena" on his map, speaks into his walkie-talkie.

ILLYA (emotionless)

Didn't take them very long, did it?

EXT. WIDE SPOT - DAY

74

Marion is staring in horror at the broken transmitter
- her only hope of survival gone.

BUFFERTON

It was a little rash, you know, to
put so much trust in the efficiency
of your new friends.

GERVAISE

If they'd played fair, they would
have told you. You're one of
their expendables.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

EXT. THE CAFE - DAY

75

CAMERA is on Solo, sitting alone at a table, smoking, waiting, drinking a glass of wine.

BUFFERTON (voice
over)
Surprised to see you out in the
open like this. Isn't that rather
rash, old man?

Solo stubs out his cigarette, does not turn round.

SOLO
Sit down, Mr. Bufferton.

PULL BACK to show that Bufferton is standing behind him. He sits.

SOLO
I wanted to make sure you'd find me.

BUFFERTON
You must be very fond of that girl.

SOLO
Just one big, happy family.

BUFFERTON
Gervaise Ravel thinks she's...
expendable. You don't take that
view?

SOLO
Quite the contrary.

BUFFERTON
Then why don't we go over to the
yacht and see if we can make her
change her mind?

Solo looks at him, then snaps his fingers at a passing waiter, who looks at Bufferton enquiringly.

BUFFERTON (to waiter)
Whiskey.

The waiter nods, hurries off.

BUFFERTON

You'd better come along, old man.
If you don't, Gervaise is liable to
kill her, you know. One of the
things I like about Gervaise. No
inhibitions.

75
CONT'D
(2)

SOLO

I must say, I would like to know
where that yacht is.

BUFFERTON (a beat)

You know, your self-assurance
borders on the arrogant.

SOLO

I used to worry a lot about that...
until I discovered that the only ones
it offended, were people like you.

The waiter passes quickly and puts Bufferton's drink
on the table.

BUFFERTON

I'm not really the villain you
think I am. I suppose by your
standards that honor should go to
Gervaise. She likes power, and
she has the strength to make use of
it. And I have the money to buy it
for her.

SOLO

You didn't do so well the last time.

BUFFERTON

No? We were on the very brink, dear
boy. One more step, and we'd have
been on the way...

He laughs shortly.

SOLO

Ah, that last step. That's always
the tricky one, isn't it?

BUFFERTON (a sigh)

We set out to conquer half the world,
and we nearly made it. Next time,
perhaps. Shall we go?

SOLO (small smile)

Sorry...unless you'd prefer to give
up right now.

BUFFERTON

That arrogance again?

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They rise, and CAMERA PANS them to a waiting car, two of Bufferton's Indians at the wheel. The Indian opens the rear door and Solo gets inside.

75
CONT'D
(3)

INT. THE CAR - DAY

76

Bufferton produces a weird fiesta mask, with no eyeholes, and leans in to hand it to Solo.

BUFFERTON

Just to keep in the spirit of things.

Solo starts to put it on, looks at it, shrugs, puts it on.

BUFFERTON

No eyeholes, you see?

SOLO

No eyeholes, I don't see.

Bufferton reaches under Solo's jacket and removes his gun.

EXT. THE STREET - DAY

77

Bufferton straightens up, closes the door and waves at the Indians. The car is started and passes THROUGH SHOT, moving away from Bufferton.

DISSOLVE TO:

78 OUT

INT. THE YACHT - DAY

79

To complement the fiesta in town, a masked ball is in progress here too, but the scene is one of far greater luxury. There is plenty of champagne in evidence, and the guests are dancing to a lively combo on deck. The CAMERA explores the scene. A passing girl, swaying on her feet, shrieks with laughter and points OFF. WHIP PAN to find Solo, his face still covered with the eyeless mask. He is being led by a ship's OFFICER, who grips his arms and guides him.

INT. UPPER DECK SALON - MED. SHOT - DAY

79X1

The Officer leads Solo through the people and over to the staircase. He places Solo's hand on the bannister and starts him down...then stays above; watching as Solo gropes his way to the bottom where two armed crewmen are waiting.

WIPE TO:

INT. GERVAISE SUITE - FULL SHOT - DAY

79X2

GERVAISE

The end of the hunt. You've kept me running a long time, Mr. Solo.

SOLO

It's good for the figure. May I?
(indicating his mask)

GERVAISE

Of course.

There is almost a strange affection between these two, and it shows in their manner, as they sit and share their cocktails.

GERVAISE

How did you find us?

SOLO

Persistence.

GERVAISE

Was it worth it?

SOLO

You do yourself an injustice to even question that.

She acknowledges the compliment with a slight inclination of the head.

SOLO
And now, no doubt you have a
proposition for me.

79X2
CONT'D
(2)

GERVAISE
I hope you won't find it too...one-
sided. I am going to assume that
you will do anything to save Marion
Raven's life, and I'm prepared to
give her back to you.

SOLO
If you're offering a gift, that's
quite generous of you. If, on the
other hand, you're selling something--
uh--what price?

GERVAISE
I want to know precisely just what
your organization knows about my
movements, how they are searching.
In other words, when and where I can
find some sort of...escape.

SOLO
And if I tell you what you want
to know?

GERVAISE
Marion Raven will be released.

SOLO
How could you be sure I'd be
telling you the truth?

GERVAISE
Have you ever heard of Thiopental?

SOLO
A very efficient truth-drug.

GERVAISE
If you submit to an injection of
Thiopental, Marion Raven will be
released twenty-four hours later.

SOLO
Me too?

GERVAISE
No, Mr. Solo, I'm afraid not.

SOLO
You're very frank.

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GERVAISE (a shrug)
If I had less regard for your
intelligence, I would lie and say
we'll release you too. But you
would know better...

79X2
CONT'D
(3)

SOLO
I don't believe you'll release
her either.

GERVAISE (picking up
the hesitation)
But there's a doubt, isn't there?
And for a man like you...As long
as there's the smallest doubt in
your mind, you have to make the
ultimate sacrifice - for the most
insignificant cause.

SOLO (curiously)
You are very sure that I'll do
what you want.

GERVAISE
Your respect for what is right is
your weakness.

SOLO
Do you play Chess, Madam Ravel?

GERVAISE (surprised)
Not now, if you don't mind...

Solo takes a cigarette lighter from his pocket. He
flips up the lid revealing two small, round protru-
sions with openings like tiny gun barrels. He holds
his hand cupped around the base, casually, the
openings directed towards Gervaise.

SOLO
This fires two bullets.

GERVAISE (smiles)
One should be sufficient.

SOLO
The Giuoco Piano gambit --
Bishop to Bishop Four, tempting
the Queen to move out rashly to
Knight Three. The Queen has
moved out, hasn't she?

GERVAISE
Your own Queen is threatened, and
I don't think you'll take the risk.
I call your bluff.

SOLO

But it's not a bluff. My White Knight has gone to rescue my Queen.

79X2
CONT'D
(4)

Gervaise, now knowing that Solo is not alone, hesitates. At last:

GERVAISE

You don't have a White Knight.

SOLO

Perhaps the presumption of infallibility is your weakness, Gervaise.

GERVAISE

We destroyed your transmitting device, as you must know, and yet you still think you know where she is.

SOLO (a shrug)

Bufferton calls it arrogance.

GERVAISE

Really, a pendant round her neck!

SOLO

Yes, that was a little artless, wasn't it?

GERVAISE

And yet...you're not an artless man. Tell me why I shouldn't simply have you killed. Here, and now.

(a gesture at the door)

My friends are all around us, you know.

SOLO

For a very simple reason. There's an energetic and cooperative police officer...Lieutenant Manuera. His men have followed me here. If I don't soon join them...

He shrugs. Gervaise is silent for a moment. She reaches for her mask, picks it up, looks at it critically.

GERVAISE

Harold Bufferton said my choice of a Death's Head for the ball was morbid. Do you think he was right?

79X2
CONT'D
(5)

She slips it over her head, covering it completely. It will muffle her voice a trifle.

GERVAISE

Let's go upstairs and see if there have been any signs of your Lieutenant Manuera. If not, you may be forced to use that little gun.

He continues to palm the gun as he follows her out the door.

WIPE TO:

INT. UPPER DECK SALON - FULL SHOT - DAY

79X3

as the masked figure of Gervaise climbs the steps and enters, followed by Solo. The wild party is still in progress. As she moves towards the open deck door, a beautiful, laughing girl jostles Solo, looks up at him, then abruptly throws her arms around him and kisses him.

MED. CLOSE - SOLO AND GIRL

79X4

as they kiss. He gently, but firmly forces her to release her hold and pushes her off.

BACK TO SCENE

80

Gervaise is apparently exactly where she was. This is a young woman who wears an identical costume and mask, has an identical figure and articulation. Even the motion she is making is precisely the same - her hands lightly touching her mask; and there is an identical ring on her finger. Solo has pulled away from the girl, who grabs someone else and sweeps away, laughing. The whole incident has been as brief as possible - or briefer.

SOLO (to Gervaise)

You always did give the wildest parties.

Solo moves to "Gervaise's" side.

80
CONT'D
(2)

SOLO

I can signal for Manuera's men,
we can wait till he comes aboard,
or...if you would rather, leave
discreetly?

She doesn't respond. Suddenly he looks at her,
aware of the slight difference in her. He reaches
out, lifts off her mask to disclose a strikingly
attractive, but very different face, as the CAMERA
GOES IN FAST for a CLOSE SHOT - a solemn, half-
frightened Madonna face with wary eyes that stare
at him a little sadly.

BACK TO SCENE

81

Solo, the small gun ready, looks quickly around for
Gervaise. He moves out to the deck.

82 OUT

EXT. THE DECK - MED. SHOT - SOLO

83

Looking out, frustrated, he is aware of movements
beside him. He slowly raises his hands. PULL
BACK to SHOW a couple of crew members standing
behind him, stolid, unsmiling, menacing. With them,
directly behind Solo, is the ship's officer we saw
bringing Solo aboard. He is smiling at the back
of Solo's head.

OFFICER

That's a good fellow.

He raises his arm and brings a blackjack down
smartly on Solo's skull. Solo collapses to the
floor.

FADE OUT

END ACT THREE

ACT FOUR

FADE IN:

EXT. OPEN COUNTRY - DAY

84

CAMERA EXPLORES a very different type of territory from that which we have seen before on the mountain. Here, there is very little forest, and the ground is rugged, rocky, strewn with huge boulders that make the area look like the other side of the moon. We will use the rocks and boulders for a game of hide-and-go-seek... CAMERA comes to REST on a beat-up old shack - a miner's cabin. Close by, there is a lake, big, enough for a helicopter to land on. Three or four stolid Indians are squatting near the hut, armed with rifles, which are slung on their backs. We are high in the Andes.

INT. THE CABIN - DAY

85

Here, there is a crude wooden cot, a rough table and chair - the barest necessities of life. CAMERA is on Marion as she lies on the cot, staring up at the bare boards of the roof. One wrist is handcuffed to the cot. PULL BACK to find Bufferton drinking from a large pocket-flask. A machine-pistol is close by.

BUFFERTON

Not enough brandy in the world to
make this place seem like home.
Bit of a come-down, old girl, isn't
it?

MARION

What... what are you going to do
with me?

BUFFERTON (a shrug)

You must know the answer to that.
A pity. You'd have made some man
very happy.

MARION

You don't look like a man who'd...
who'd commit a murder quite so...
so callously.

BUFFERTON

(sardonically)

I'm not, really, you know. Basically, I'm a very nice fellow. But there've been two great tragedies in my life. Tragedy one, I found the biggest emerald mine in the world, worth so many millions I've never bothered to count them. Tragedy two, I fell in love with Gervaise Ravel. The first calamity made me impossibly rich, and the second reduced me to an extension of a beautiful woman's will. That means that anything she wants... I want too.

85
CONT'D
(2)

MARION (bitterly)

And I suppose you think she's in love with you too! That woman's not capable of love!

BUFFERTON (a shrug)

No, I have no illusions on that score. At my age, with my kind of money, I learned a long time ago that you buy... everything.

MARION (unbelieving)

And you're satisfied... with that?

BUFFERTON

For a very good reason. Perhaps she really does love me, how can I be sure? I'll tell you how; if she weeps on my grave when I die, I'll be sure. Rather late, then, old girl, what?

MARION (steadily)

And if you let me go... helped me to escape...?

BUFFERTON

If I did that, all the doubts would be gone and I'd be sure, sure of her enmity. And that, my dear young lady...

He breaks off at the SOUND of a helicopter approaching. Bufferton reaches for the machine-pistol and heads for the door.

EXT. THE CABIN - DAY

86

as Bufferton comes out, he looks UP.

EXT. OPEN SKY - A HELICOPTER

87

coming in for a landing. If we can see them, Gervaise and a DOCTOR are on board.

BACK TO BUFFERTON

88

Carrying his gun, he runs over to the helicopter, CAMERA PANNING with him to see it land. Gervaise, at the controls, cuts the motor and gets out. The Doctor follows her, as they splash through the shallow water to the shore.

GERVAISE

Have you had any trouble up here?

BUFFERTON

No, why should we?

He makes a motion at the Doctor, meaning: Who's he?

GERVAISE

The Doctor from Piquito. They know exactly where that girl is, and there's only one way to account for that.

BUFFERTON

How can they know...we found their transmitter?

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GERVAISE
Rather obvious wasn't it? But I
noticed a recent scar on her arm.
(to Doctor)
In the cabin. Hurry.

88
CONT'D
(2)

The Doctor nods, hurries to the cabin, they follow.

INT. THE CABIN - DAY

89

Marion tries to sit up as they enter, struggling with the handcuff. Bufferton leans down and unlocks it as the Doctor takes a hypodermic needle and a case of implements out of his bag. Gervaise rips the top of Marion's dress to expose the scar on her upper arm.

GERVAISE
I should have thought of this.

Marion looks at the Doctor in alarm. He is a gentle man.

DOCTOR (Spanish accent)
Do not be afraid, Senorita. A small moment only. And no pain.

GERVAISE
Hurry, get on with it.

CAMERA PANS Bufferton to the doorway, he stands looking OUT.

EXT. THE CABIN - DAY

90

Bufferton is at the doorway, his gun loosely held, looking around. He calls back to Gervaise.

BUFFERTON
What about Solo?

GERVAISE (o.s.)
No need to worry about Mr. Solo any more.

EXT. THE YACHT - DAY

91

CAMERA EXPLORES an almost deserted deck. There are streamers on the floor, discarded masks, the pathetic debris of a party that's over... A bottle rolls across the deck with the gentle motion of the yacht. CAMERA COMES TO REST on Solo, recovering, lying on the floor, with his hands to his head, groaning. He rolls over onto his knees, looks UP. TILT UP to find Manuera, sitting nonchalantly in a deck-chair and looking at him. He is toying idly with his revolver.

TWO SHOT - SOLO AND MANUERA

92

Solo staggers to his feet, grips the rail for support, looks at Manuera, shakes the dizziness away from his head. He looks around the empty deck, then at his watch, and grimaces.

SOLO

You'd better tell me what happened.

(Manuera shrugs)

Are the rest of your men on board?

MANUERA

No, sir. Just the two of us. The last of the guests left a little ago.

Solo stares, looks at the revolver now leveled at him, and understands.

SOLO

So that's the way it is.

(pause)

I was told you were the most responsible man on the Force, that's why you got the job.

MANUERA

Oh, but I am, indeed I am. And not the least of my responsibilities is a large family, Mr. Solo. For a little extra money... For a lot of extra money...

SOLO

I see.

MANUERA

In twenty years of loyal police service, if you only knew how many bribes I've refused. But always, I knew that one day...

(pause)

I am no longer a poor policeman, sir. I am a very rich civilian.

SOLO (harsh)

Then you'd better shoot me now, Manuera. My head clears, you're not going to have the chance.

MANUERA

Oh no, I draw the line at murder, I told them so. They just want me to make sure you stay here for a while.

Solo stares at him for a moment.

SOLO

You are a fool, Manuera. They'll have to leave the country now. You think they'll leave you behind, alive?

MANUERA (a shrug)

By tomorrow, I will have left the country too.

SOLO

They're certainly not going to let me get away either. Nor would they dare to leave this ship intact. It might contain clues for any future pursuer.

Manuera is distinctly worried, but he tries to convince himself.

MANUERA

That's just a wild guess...

SOLO

There's uncertainty all around us, isn't there? We've got to get off this yacht, fast...

As he makes a move, Manuera leaps to his feet, his gun aimed.

MANUERA

Stay where you are...

SOLO

Manuera, the yacht will blow up,
it's the only thing that makes
sense! You - me - this ship...
all their liabilities go up in
one boom! If the guests have
all gone, how long do you think
we have?

92

CONT'D

(3)

MANUERA

I don't believe you...

Solo can see that he maybe does.

SOLO

...and there's probably no time
to argue.

Suddenly he dives at Manuera, knocks aside the gun
with his left, and lands a right hook on Manuera's
jaw. Manuera goes down. Solo grabs the gun, puts
it in his pocket, drags Manuera to the side. He
lifts Manuera bodily and throws him into the water,
then dives in after him.

DISSOLVE TO:

93 OUT

EXT. SHORE LINE - DAY

94

close to the shore. Solo reaches shallow water,
staggers to the shore with Manuera, CAMERA PANNING
them, drops him on the wet sand, and shakes him
violently.

SOLO

Come on, come on, I didn't hit
you as hard as all that...You
should see me when I'm really
trying...

MANUERA

I suppose...I should be...
should be grateful...for that...

SOLO

That's right. Also for my
saving your life.

MANUERA (sarcasm)

For truly, sure, Gracios -
gracios. May I turn into a goat
for failing to recognize that I
owe my life to you....

He breaks off ducking at the SOUND of a tremendous
explosion.

EXT. THE YACHT P.O.V. (STOCK) - DAY

94X1

It blows up with a tremendous EXPLOSION.

BACK TO SCENE

95

Solo and Manuera recover. Manuera looks towards yacht, aghast. He turns slowly back to Solo, his face pale, and offers a limp hand.

MANUERA

If you don't mind, Senor Solo...
would you care to shake a cloven
hoof...?

As Solo smiles and reaches...

FLASH PAN TO:

INT. THE CABIN - DAY

96

CAMERA is on the Doctor and Marion as he bandages her arm. He is gasping for breath.

DOCTOR

How you can breathe up here...
there is no...oxygen in the air...

PULL BACK to disclose Gervaise looking at the tiny transistor.

GERVAISE

Harold?

Bufferton comes into SHOT from the doorway. She shows him the transistor. He takes it from her, looks at it, smashes it.

GERVAISE

Under her skin.

BUFFERTON

Well...! I thought that was a
technique they reserved for animals.
Migrations and all that.

(he laughs shortly, to Marion)
I said you were rash to trust your
new friends. You see, they made a
monkey out of you.

GERVAISE

We take her with us in the heli-
copter. We still need her to trap
a White Knight.

BUFFERTON

A what?

GERVAISE

Solo wasn't alone.

(to Doctor: curtly)

There's only room for three, I'm
afraid you'll have to find your
own way down.

96

CONT'D

(2)

DOCTOR

But...Senora...A man cannot walk
so far...

BUFFERTON

Oh, do shut up!

He goes to the door, looks out, cocks his machine-
pistol, nods to Gervaise: "All clear". Gervaise
takes Marion's arm (the injured one; she gasps)
and forces her out.

EXT. THE CABIN - DAY

97

as they come out. Gervaise, pushing Marion along,
is ahead, and Bufferton, his machine-pistol ready,
follows a beat or two behind. CAMERA PANS SLOWLY
as they move towards the helicopter, which is a
few hundred feet away in the B.G. Marion is
gasping, staggering, and seems about to faint.

CLOSER

98

Marion, staggering, falls to the ground in an
apparent faint. Gervaise impatiently tries to
yank her to her feet, turns to look back.

GERVAISE

Harold...

(MEANING: Give me a
hand)

Now, Marion suddenly revives from her apparent faint.
She doubles up her fist and - perhaps for the first
time in her life - swings a haymaker up from the
ground. It lands accurately right where it was in-
tended, on Gervaise's chin. Gervaise staggers back,
a look of surprise, coupled with a great deal of
indignation, on her face; this is probably the first
time for her, too...

MARION

I'll bet that's a new experience
for you!

Gervaise grabs at her, but Marion breaks away, runs fast directly AWAY from CAMERA. We see Bufferton break into a run to take after her.

98
CONT'D
(2)

ILLYA (voice over:

UP)

To me, Marion, to me!

CAMERA WHIP PANS to find Illya, standing on a high rock, out in the open, scornful, a tall, animal figure, in LONG SHOT, very much at ease. He holds an Uncle Special loosely in his hand, not aiming.

ILLYA (loud and

clear and calm)

To me, Marion!

GROUP SHOT

99

We see Marion change direction sharply and head for the rock where Illya is standing. Bufferton, behind her, gasping with the effort, too, raises his machine-pistol and FIRES a burst at Illya. Illya raises his Special and FIRES a single shot at Bufferton. Bufferton falls to the ground. Gervaise, who has been running towards Marion, SCREAMS, abruptly stops, changes direction, and runs to Bufferton. We see Marion reach Illya. He leaps down from the rock, takes her hand, and runs with her among the boulders. They have gone into EXTREME LONG SHOT before they disappear OUT OF SHOT.

TWO SHOT - GERVAISE AND BUFFERTON

100

Now we know the answer to Bufferton's doubt as to whether Gervaise really loves him. Sobbing, completely out of control, she lifts his head and pulls it tight to her. He is dead. HOLD. Some Indians move in and stand around her, looking down stolidly. She looks up at them with an expression of terrible determination.

GERVAISE

Get them.

The Indians run off at an easy lope, in the direction Illya and Marion have taken.

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EXT. OPEN COUNTRY - DAY

101

Illya is dragging Marion, who is gasping, in and out among the rocks, CAMERA following them.

ANOTHER PART OF THE COUNTRY

102

The Indians, their rifles off their backs now, are moving easily among the rocks.

ANOTHER PART OF THE COUNTRY

103

Illya is now almost dragging Marion along. She collapses, and he drops down beside her, looks OUT through some boulders.

HIGH ANGLE SHOT - OBJECTIVE

104

Illya's POV, of the Indians who are moving easily among the rocks, in LONG SHOT. They are far below, but moving UP.

BACK TO SCENE

105

MARION (gasping)
We've got to...move...down...
there's no...no air...

ILLYA
I know. The Indians are used to
it...Come on.

They move OFF, DOWN.

ANOTHER PART OF THE COUNTRY

106

The Indians are not sure now. One of them points, another argues, they move off UP.

BACK TO SCENE

Illya and Marion are running DOWN, across a patch of open country. CAMERA FOLLOWS them to the edge of a deep gorge, about fifteen feet across. They stand looking DOWN into it. 107

OBJECTIVE - HIGH ANGLE - THE GORGE - DAY (STOCK) 108

their POV. At the bottom of the gorge, a thousand feet down, water is swirling over rocks.

BACK TO SCENE 109

Illya looks back, towards their pursuers. Marion stares at the gorge in alarm. He looks at her.

ILLYA

I can make it. Can you?

MARION

I...I think so.

ILLYA

I'll go first.

He begins to move back, to take a running jump at it. Marion stops him.

MARION

No...! If you leave me here,
I'll never make it. You may
have to push me.

ILLYA (a smile)

All right. A good long run.

She moves back, CAMERA PANNING, grimaces, charges for the gorge.

LOW ANGLE SHOT - THE GORGE - DAY 110

SHOOTING UP at her as she goes over (DOUBLE).
She lands on the edge, begins to fall.

MED. SHOT - MARION

111

SHOOTING at ground level from the side on which she has landed. She is clutching at some roots at the edge of the gorge, slipping, the roots coming free and not holding her. TILT UP to discover Illya, on the other side, racing towards us. He leaps, lands close beside Marion, falls and grabs her, all in one movement. He struggles with her wrists, pulls her to safety.

ILLYA

I wish you'd be more careful, you had me worried for a moment.

They scramble to their feet.

MARION

Where to now?

ILLYA

Just keep running. That won't hold the Indians for long.

Behind them, a RIFLE SHOT SOUNDS, and a bullet kicks up the dirt at their feet.

ILLYA

Come on!

They race OFF, reach the shelter of some boulders. Now, Marion, unable to go any further, collapses, and falls to the ground. Illya drops down beside her, looks back through the boulders.

ILLYA

A couple of minutes, that's all you've got.

MARION (gasping)

I need...a day...a week...all my life...

ILLYA

Well, in that case we'll have to hold them off, won't we?

He takes out his Special, aims it carefully, fires.

He fires again. Marion rolls over, gets to her feet, leans against a rock. They are in a fairly enclosed space between the boulders, sheltered on all sides. CAMERA FEATURES Marion. Illya, b.g., is reloading the empty chambers. There is a signal on his pocket radio.

111
CONT'D
(2)

ANOTHER ANGLE

111X1

Illya takes out his radio and turns it on.

ILLYA

Napoleon...where are you?

SOLO'S VOICE

Over to your right...I'll flash you.

They look over to the right. In the distance something flashes twice.

112-113
OUT

EXT. ROCKS - SOLO - DAY

114

Solo lies among the rocks, his radio set up before him...he is using the radio container to flash his signal. A rifle rests nearby.

ILLYA'S VOICE

I see you. They are after us, Napoleon.

SOLO

I've been hearing the gunfire. Keep dropping down...head back to Piquito.

ILLYA'S VOICE

They aren't very good shots, but there are quite a few of them.

SOLO
Let's see what we can do about
that on the way down.

114
CONT'D
(2)

INTERCUT SOLO AND ILLYA

114X1

ILLYA
Oh, by the way - Bufferton's dead.

SOLO
Well - that's life.

Each man puts his radio away and readies his gun,
Solo starts down hill.

INTERCUT THE CHASE - THROUGH DISSOLVES

114X2-
114X6

Illya and Marion, the Indians and Gervaise, and Solo.
Marion has a hard time even with Illya's help.
Occasionally the Indians fire at them. Illya returns
the fire, then they continue. Solo, flanking the
Indians, fires at them, driving them to cover, then
he retreats.

DISSOLVE TO:

115-120
OUT

EXT. THE VILLAGE - DAY

121

The CAMERA EXPLORES the seemingly deserted village,
comes to rest on Manuera. He is standing alone in
the village "square," smoking a cigarette, waiting.
He carries a machine-pistol. He looks off, throws
away his cigarette, grips his gun, moves closer to
one of the huts. CAMERA PANS to find Illya and
Marion, stumbling along the track towards CAMERA,
moving quite slowly now. Illya still holds gun.

BACK TO SCENE - ANOTHER ANGLE

122

as Illya and Marion approach the edge of the cluster
of huts. Manuera points his gun at them.

MANUERA
Stand quite still, don't come any
closer.

They stop. Illya stares.

122
CONT'D
(2)

MANUERA

And drop your gun. Drop it!

Illya drops it, raises his hands; Marion moans slightly, and sinks to the ground, exhausted physically and emotionally. CAMERA TRACKS to find, at the side of the hut which is close to Manuera, that Solo is standing there, out of sight of everyone except Manuera. It CONTINUES to TRACK, past the hut, to find Gervaise, in MED. LONG SHOT, staggering down the track to the village. Behind her are the Indians, moving silently on sandaled feet, carrying their rifles.

CLOSER

123

We see the loss of her lover reflected on Gervaise's face, and she is close to exhaustion. This is no longer the elegant, ice-cold Gervaise we have known; she has been crying, her dress is soiled and torn, and she moves as if in a coma.

BACK TO SCENE

124

FEATURING Solo in the shadow of the hut in the f.g. A little beyond him is Manuera, his gun aimed at Illya and Marion. Solo is listening intently.

SOLO (low)

The Indians?

MANUERA (low)

Yes, Mr. Solo. The Indians and Madam Ravel, just coming in to the village.

SOLO

Good. Wait till they're in close. You'll make captain yet,

ANOTHER ANGLE

125

FEATURING GERVAISE as she comes into the "square." She is barely able to do more than stumble. She looks at Illya and Marion, then at Manuera.

GERVAISE

Manuera... kill them ... kill
them both.

125

CONT'D

(2)

Now she, too, sinks to the ground. Manuera moves a step or two back so that Solo, who now steps out into the open, is part of the view he embraces.

MANUERA

There you are, Mr. Solo. Your
friends - and your enemies - all
together. Now, if you'll join them.

Solo does not move, looks him straight in the face.
Manuera gestures with his gun.

MANUERA (firmly)

If you will join them, please.

SOLO (not moving)

Oh? Which of us is to play the
goat this time, Manuera?

MANUERA (a laugh)

You agreed to overlook my temporary
corruption, Mr. Solo, but I found
that my sudden wealth was too enjoy-
able to discard. I joined your
enemies again.

(a beat)

You should have realized that I was
not to be trusted,

SOLO (a beat)

Oh, but I did. Just that.

MANUERA

I beg your...

He breaks off. Uniformed soldiers are disclosing themselves one by one from whatever cover is available, rising like ghouls out of the ground. CAMERA PANS from one to another, comes to REST on their Colonel, who steps out from a hut. He goes to Manuera, who raises his hands, and slips handcuffs on him.

SOLO

You see - I didn't trust you.

MANUERA (weakly)

You were so wise...Ah well, the
poor are destined to get poorer...

Solo crosses to Gervaise. B.G. a police truck labors into SHOT.

SOLO

The end of the game, Gervaise.
The Queens, the Knights, and the
pawns have all made their moves.
Your King is lost,

125
CONT'D
(3)

She looks at him for a moment, and then gets to her feet and hurls herself at him, clawing at his face with her nails. He holds her wrists, and the Colonel runs to him, and puts handcuffs on them. She stares at them in horror.

SOLO

It's Check and Mate!

He turns and walks away.

FLASH DISSOLVE TO:

EXT. NEW YORK CITY - STOCK - NIGHT

125X1

(Establishing Shot)

FLASH PAN TO:

INT. MARION'S APARTMENT - NIGHT

126

The lights are on and the earlier party is still in progress. The door opens. Marion, Solo and Illya enter. They are dressed as we had left them in the previous scene. Marion is surprised (and disheveled). Solo and Illya follow her in.

CLOSER ANGLE - THE TRIO

127

as they look around.

SOLO

A welcome home party?

ILLYA

If so - it started four days
ago -- before she left.

MARION

Oh, and look at me. I'm a mess.

ILLYA

I told you we should have stopped
and cleaned up before getting the
plane. But no! You would not even
return to the hotel.

SOLO (looking around)
They won't notice our condition.
They don't even know that you
left.

MARION (airily)
My friends - when they have a
good time - like to keep a party
going.

ILLYA
For four days?

SOLO (his eye on a girl)
Well - shall we join the festivities...?

He starts to step forward but Marion bars his way.

MARION
Oh, no, Mr. Napoleon Solo. Not
you. I'm not going to let you
meet any of my friends. You'll
drag them off somewhere and get them
half-killed.

SOLO (injured)
Who - me?

MARION
Oh, don't you go looking so
innocent. You're nothing but a
whirling mass of plots and schemes...

ILLYA (protesting
weakly)
Oh, but Marion, that is not fair,
I...

She interrupts Illya, throwing her arms around him
protectively.

MARION
And you get Illya involved, too.
The poor boy.
(Illya shakes his head
helplessly at Solo)
Now you just go away and leave
us alone.

Solo sighs deeply as he stands near the door. The
attractive girl he had noticed is walking by. He
gently catches her by the wrist, detaining her as
he shows her to Marion.

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127

CONT'D 11

(3)

SOLO
Can't I just have this one for
the road?

Marion pulls his hand off the girl and pushes her
away, into the room. She flings open the door and
points.

MARION
No...! Out...out...out! Go!

ANOTHER ANGLE

128

Her pointing finger is just inches away from the
nose over tipsy friend from the earlier scene. He
clutches the empty milk bottle to his chest.

FRIEND
Very well.
(pats bottle)
But I'm not going anywhere until
someone fills it up.

SOLO (examines him
critically)
I believe someone already has...

And as he starts out:

FREEZE FRAME:

THE END

EPILOGUE

AS BEFORE

129

There are static flashes on the projection machine now, as if something is terribly wrong. Waverly looks at screen, then with annoyance at the girl.

WAVERLY

Well, we survived that encounter with our enemies but it does look as if our own machine, here, is about to do us in.

(to girl)

Fix that...there's a good girl.

(she takes a hairpin from hair and goes to work)

While the young lady is making repairs, let's have a taste of what will be happening here next week.

FLASH PAN TO:

A SERIES OF TEASER SHOTS FROM THE NEXT EPISODE

130-134

CUT TO:

BACK TO SCENE

135

The girl is still working on the machine with her hairpin.

WAVERLY (to audience)

They do have a good deal of energy, don't they? Well, let's see if we can pick up anything fresh on our scanner...

As he swings around toward the screen, the static is cleared and a piece of a Tom and Jerry cartoon flashes on (SANS SOUND). Waverly studies it for a moment, then:

WAVERLY (to CAMERA)

This will have to be studied carefully. It has the diabolical feel of a Thrush plot.

He turns forward, leans his chin on his fist, and studies the picture. The girl tucks her hairpin back into her hair as she faces the audience and winks...