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The Man From

U.N.C.L.E.

THE SUMMIT-5 AFFAIR

Prod. 8483

Executive Producer:
Norman Felton

Producer:
Anthony Spinner

Written by:

Robert E. Thompson

July 17, 1967

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

The Summit-5 Affair

Prod.#8483

Script dated: July 17, 1967

Name change:

FROM:

TO:

ARTHUR NEWMAN

HEINZ NEWMAN

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

The Summit-5 Affair

Prod. #8483

TEASER

FADE IN:

EXT. BERLIN - DAY - PAN SHOT (STOCK)

1

to establish

CUT TO:

EXT. U.N.C.L.E. HEADQUARTERS - BERLIN

1X1

to establish -- with the aid of a legend

INT. U.N.C.L.E. BERLIN CORRIDOR - DAY - SOLO,
NEWMAN, STROTHERS

2

as they STEP OUT OF AN ELEVATOR and INTO SCENE, then start down the empty ECHOING corridor toward a door at the dead end. ARTHUR NEWMAN is an U.N.C.L.E. communications specialist of perhaps thirty. His face projects both intelligence and intensity. He wears horn-rim glasses and the technician's traditional white jacket. GERALD STROTHERS is Chief of Station, U.N.C.L.E.-Berlin. He wears a vested, Ivy League suit and looks very much the upper level civil servant. He is controlled, deliberate, precise, cold, unfailingly efficient, a little prim -- and not very likeable. Solo's glance intently scans the empty corridor.

SOLO

No guards...?

STROTHERS

Electronic surveillance. To minimize the human factor, you understand. I think you'll find that our security system here is absolutely airtight.

SOLO

That's what I'm expected to find.

Strothers stops, glances at his watch, gestures ahead to the door.

STROTHERS

Mr. Newman will show you through communications. If you have any further questions, I'll be in my office.

He gives a curt nod, turns and starts back toward the elevator, while Solo and Newman continue on toward the door.

2
CONT'D
(2)

ANGLE TO INCLUDE DOOR

3

on which is lettered: "BETA CQ". It is a sliding steel door with no handle or other obvious means of opening it. Newman steps toward the door, and a thin beam of light immediately plays down on him from the ceiling.

NEWMAN

Arthur Newman. Beta clearance
one-three-nine.

A BEAT, as a FAINT SERIES OF CLICKS, like tumblers falling into place, is HEARD....then the door slides open, REVEALING a windowless room full of computerized communications circuitry. Newman points to an oscillograph-like piece of equipment just inside the room.

NEWMAN

That audio capacitor transcribes my voice-print. That's the only way the door can be opened from the outside.

INT. CQ ROOM - SOLO, NEWMAN

4

There is a LOW, STEADY HUM in the room issuing from the banks of transistorized equipment. After they ENTER, Newman pulls a lever on the audio capacitor, and the steel door snaps shut. He turns then, and gestures to a line of coupled circuits, each with a pulsing LIGHT. The intensity of each light undulates, but not in rhythmic unison.

NEWMAN

All U.N.C.L.E.-Berlin transmissions are--

REACTION - NEWMAN

5

a sharp, puzzled frown crosses his face.

HIS POV - TRANSISTOR LIGHT

6

NOT undulating in intensity, but emitting a steady, unchanging light.

SOLO'S VOICE
Something wrong...?

6
CONT'D
(2)

BACK ON SCENE

6X1

Newman stares oddly (suspiciously...fearfully...uncertainly) at Solo, then turns quickly and starts edging toward the door. As Solo starts to cross toward him at the door, Newman suddenly shoves him back, then flips the lever on the audio capacitor... and the steel door immediately slides open. He all but darts through the door, obviously rushing to slip out before Solo can recover. The instant he has passed through, the steel door starts to slide shut again. And, exactly at that instant, the electronic hum in the room abruptly stops.

ANGLE ON SOLO

7

responding to sudden, absolute SILENCE, even as he is rushing now at the closing door...reaching it only a split-second before it shuts -- but managing in that fractional instant to wedge an arm between the door and the wall. His face immediately reflects pain from the pressure of the door on his arm, even as he is levering his body in order to peer through narrow gap still between the door and the wall.

SOLO'S POV - NEWMAN

8

running down the corridor toward where Strothers waits at the just-arriving elevator.

SOLO'S VOICE
Newman...!!
(then)
Strothers -- stop him!!

But already Newman is thrusting aside the seemingly befuddled Strothers and darting into the elevator. As the elevator doors close:

BACK TO SOLO

9

The pressure of the door is too great; Solo must choose between having his arm crushed or withdrawing it. He selects the latter. Trapped in the CQ Room, as the door shuts completely, he moves to the audio

capacitor as Newman did, attempts to flip the lever. But it won't give. Now he takes his gun from under his jacket, grasps it by the barrel, and using it like a hammer, he smashes the butt into the oscillograph view panel on the audio capacitor -- shattering it EXPLOSIVELY. With the smashing of the audio capacitor, the lever gives way...and the steel door automatically starts sliding open. As Solo now barrels his way through the opening door and into the corridor.

9
CONT'D
(2)

CUT TO:

INT. CORRIDOR - ON STROTHERS

10

vainly punching at the elevator button. We HEAR Solo's RACING FOOTSTEPS before he COMES INTO SCENE.

SOLO

Is there another way up?

STROTHERS (nods

off)

Emergency stairs.

As, together, they start running o.s. in the direction which Strothers has indicated:

CUT TO:

INT. BELDON'S ANTE-OFFICE - NEWMAN AND HELGA

11

HELGA DENIKEN, private secretary to Harry Beldon, U.N.C.L.E. — Northeast, is perhaps 28. She seems both repressed and determinedly plain -- no makeup, thick lensed-glasses, her hair pulled back and knotted into a bun. At the moment, she is trying desperately to fend off Newman, who is determined to break past her and enter Beldon's office -- on the door of which is a name plate lettered:

HARRY BELDON

U.N.C.L.E.-NORTHEAST

HELGA

I've told you!! Mr. Beldon is in Helsinki. No one can go in his office.

He bowls her aside...and shoves his way past and through the door into Beldon's office o.s. In the process, he has knocked Helga's thick-lensed glasses

off, and they have fallen to the floor, shattered. She seems completely blind without them. In desperation, she grabs her purse, turns it over and dumps the contents out on her desk- including two more pairs of spectacles --

11
CONT'D
(2)

HELGA (over action
above)
Wait!! ... You can't --

But the door to the office slams and locks even as she finally manages to get another pair of glasses on.

CUT TO:

INT. BELDON'S OFFICE - NEWMAN

12

(The office is tastefully luxurious. Except for the fact that it is done with a sophisticated, epicurean elan, it could be a fantasy pad out of "Playboy". Roman bath and sauna, ebony sculptures, a first edition library, a gourmet nook, and of course a bar.) Newman has crossed to a concealed communications panel, opens it, turns on the set.

NEWMAN (into
transmitter)
Priority Northeast! E-Red channel.
Repeat, E-Red channel.

CUT TO:

INT. WAVERLY'S OFFICE - WAVERLY, LISA

13

looking toward a lighted world map projection. Four small lights, each a different color, blink on-and-off on the map. Lisa is pointing toward map.

LISA
For the Summit-5 meeting I've
arranged staggered departure
times for each of the four
regional U.N.C.L.E. chiefs.
(points light)
First, U.N.C.L.E.-Southwest...
then --

Summit

She abruptly breaks off, REACTING SHARPLY to an OSCILLATING RING and a blinking light on the communications panel.

LISA
Priority E-Red, sir.

WAVERLY

Open the channel, Miss Rogers.
Code One, scramble.
(then into intercom)
Waverly.

13
CONT'D
(2)

NEWMAN'S VOICE

Arthur Newman, Beta Clearance
one-three-nine, UNCLE-Berlin.

CUT TO:

INT. BELDON'S OFFICE - NEWMAN

14

Still at transmitter....though darting a glance
over his shoulder at the SOUND of BANGING at the
office door.

WAVERLY'S VOICE

Why are you using Priority Northeast
instead of your prescribed channels?

NEWMAN

I couldn't use those, sir. Security
breach.

SOLO'S VOICE

Newman...! Open up...!

STROTHERS' VOICE

Newman!... This is Strothers!!

CUT TO:

INT. BELDON'S ANTE-OFFICE - SOLO, STROTHERS, HELGA

15

Solo and Strothers are banging at the door. Helga
is just behind them. Solo and Strothers exchange
a quick glance, then start smashing their shoulders
against the door in unison.

CUT TO:

INT. WAVERLY'S OFFICE - ANGLE FEATURING WAVERLY

16

at communications panel.

WAVERLY

Where is the security leak? Specify:
Channel. Wave definition. Duration.

He waits for the reply, expecting it immediately. But there is no reply -- nothing but the faint crackle of static. Waverly shoots a questioning look at Lisa, who is monitoring the transmission.

16
CONT'D
(2)

LISA
No discontinuity. The channel is still open and operative.

A SHARP, STRANGLED GASP issues from the communications set.

WAVERLY (urgently)
Newman!!....Answer if you're receiving. Newman!!

SOLO'S VOICE (over set)
He can't answer, sir.....

CUT TO:

INT. BELDON'S OFFICE - SOLO

17

in f.g. at communications set poised over Newman's oddly contorted body; in near b.g. are Strothers and Helga.

SOLO (into set)
He's dead.

FADE OUT

END OF TEASER

ACT ONE

FADE IN:

INT. U.N.C.L.E. NEW YORK CORRIDOR - "COMPUTER ALLEY" 18
- DAY - TECHNICIANS, WAVERLY

As CAMERA PANS-Waverly down the length of the WHIRRING, blinking bank of computers, each with a TECHNICIAN monitoring it, we sense a mood of controlled urgency. Waverly stops as he comes to Lisa, who is intently working the controls of a computer marked: "U.N.C.L.E.-BERLIN". She turns a last dial. The lights on the computer blink OFF. She turns to face Waverly.

LISA

All U.N.C.L.E.-Berlin transmission circuits are now shut down, sir.

WAVERLY (nods, then --)

Are the arrangements for Mr. Kuryakin's departure ready?

LISA

Yes, sir.

WAVERLY

Then have him in my office -- within thirty seconds.

As he starts to stride o.s.:

ZIP PAN TO:

INT. WAVERLY'S OFFICE - DAY - ANGLE FEATURING ILLYA 19
facing Waverly and Lisa.

ILLYA

Yes, sir, I think I understand. Newman must have been killed by a double-agent working inside U.N.C.L.E.-Berlin. I assume you've already initiated the normal surveillance procedures.

WAVERLY

No, I haven't. This isn't a normal case...and there won't be time for normal procedures.

He directs Illya's attention to Lisa, who stands beside the lighted map projection with its four points of light representing regional control chiefs.

19
CONT'D
(2)

LISA (to Illya)

Summit-5 -- which, as you know, is Mr. Waverly's meeting each year with the four top regional chiefs of U.N.C.L.E. -- has already been scheduled.

(points lights)

The final alert to each of the four regional chiefs must go out no later than forty-eight hours from now.

ILLYA (thinking)

I see... And if there is a security leak at U.N.C.L.E.-Berlin.....?

LISA

...then THRUSH might learn the exact time and place of the meeting...they could destroy the whole U.N.C.L.E. control apparatus with one blow.

ILLYA

Couldn't the meeting be postponed?

LISA (shakes her head)

Not that easily. The U.N.C.L.E. blue code has been broken. The key number for the new code can only be revealed at Summit-5. If the code change is not effected very soon, all our operations could be imperilled.

WAVERLY (to Illya)

Which is why, Mr. Kuryakin, you will leave for Berlin immediately.

(a beat)

The leak must be stopped -- at any cost. In the next forty-eight hours, the fate of U.N.C.L.E. could rest solely with you.

As Illya nods gravely -

ZIP PAN TO:

EXT. ROOFTOP HELIPORT - DAY - ILLYA AND LISA

20

as they cross toward a waiting helicopter, the rotors of which are already starting to turn. They stop next to the copter, so that the propwash from the revving up rotors whips down on them and they are forced to SHOUT in order to hear each other.

LISA

You'll arrive at Tempelhof at 1725 hours. Strothers and Napoleon will meet you. Now, remember, all U.N.C.L.E.-Berlin channels will still be on shut-down. Only one signal will be cleared through -- yours! During the mission, you and Napoleon will report only to Harry Beldon, U.N.C.L.E.-Northeast. He's already been signalled to return to Berlin from his Helsinki office. He should be at U.N.C.L.E.-Berlin within an hour after you get there.
(slightly softer)
You'll have to expect Mr. Beldon to be somewhat.....

ILLYA (smiles)

I know what to expect from Mr. Beldon -- I trained under Harry.

LISA

Oh....?

ILLYA

You mean there's something you don't know?

LISA

Personal histories aren't in my department.

ILLYA

We'll have to do something about that -- say over some Chateaubriand and Cognac.

LISA

We can take that up if --
(quickly softens)
...when you come back.

CAMERA HOLDS on Lisa, as she watches Illya climb into the copter. Then she steps back while the copter prepares to take off.

ZIP PAN TO:

EXT. BERLIN - DAY (STOCK)

21

to establish.

CUT TO:

22 OUT

INT. BELDON'S OFFICE - DAY - SOLO, ILLYA, STROTHERS,
HELGA

23

Solo and Illya are in f.g. by the communicator set.
Strothers and Helga are in medium b.g. Illya seems
to ponder...then:

ILLYA (to Solo)

But you didn't actually see
Newman killed?

SOLO

No.... It must have happened just
before we broke into the office.

STROTHERS

Unless --

He breaks off, looks hard, suspiciously at Solo.

SOLO

You sound like you have a point
to make, Strothers.

STROTHERS (stiffly)

Not for the moment.

ILLYA

Could there have been somebody else
in here besides Newman?

STROTHERS

Impossible. We searched every
square inch of the office.

ILLYA

The window...?

Helga gestures to the steel barred-and-shuttered
window.

HELGA

It's always kept barred and
shuttered whenever Mr. Beldon
isn't here. And it can only be
opened from the inside. Like this.

She undoes a double bolt and slides open the steel shutters. She starts to turn away, then her glance catches on something outside.

23
CONT'D
(2)

HELGA

Mr. Beldon is arriving just now.

Solo and Illya look out the window.

THEIR POV - HARRY BELDON

24

He has just stepped out of an official-looking limousine, which is flanked fore and aft by a motorcycle escort. HARRY BELDON is a huge, jovial, fleshy bear of a man who is dressed in a luxurious fur coat and an astrakhan hat. He is -- in every sense of the word -- an outsized individual. He is Rabelaisian, flamboyant, almost a latter-day Falstaff...a man who scorns paperwork and any taint of organization. By turns moody and raucous, he is a man who likes well-turned legs, underdone roasts, and very old brandy...a man who -- in his particular case -- makes all vice seem virtue.

As the DRIVER of the limousine holds the door open, TWO stunningly beautiful GIRLS, one a jet-set blonde, the other a raven-haired aristocrat, lean out toward Harry.

SOLO'S VOICE

That's U.N.C.L.E.-Northeast...!?

BACK TO SCENE

25

ILLYA (smiles)

Harry Beldon -- everything a cautious, unobtrusive, successful secret agent shouldn't be...except for one thing.

(a beat)

He's successful.

CUT TO:

EXT. U.N.C.L.E.-BERLIN - ON HARRY AND GIRLS AT LIMOUSINE

26

HARRY (to blonde)

A bientôt, ma chérie.

(continued)

HARRY (continued)
 (to brunette)
 Arrivederci, Contessa. You will
 remember me to your husband, eh?

26
 CONT'D
 (2)

He chucks the Contessa under the chin, turns and starts toward the U.N.C.L.E.-Berlin entrance. As the Driver steps INTO SCENE to close the limousine door:

ZIP PAN TO:

INT. BELDON'S OFFICE - DAY - CLOSE ON X-RAY

27

showing a man's skull with one pinpoint circled in red. Prominent lettering above the x-ray reads: ARTHUR NEWMAN, DATA-THREE.

STROTHER'S VOICE
 Aleoretic embolism.

CAMERA PULLS BACK to show Beldon, now wearing a robe for some curious reason, inspecting the x-ray, as Strothers points to it. Solo and Illya stand to one side. Helga Deniken is in MED. B.G. taking notes.

ILLYA
 Only one device could cause that.

SOLO
 An U.N.C.L.E. Xeron Actuator.

STROTHERS
 Exactly.

WIDER ANGLE FEATURING BELDON

28

as he starts across the room to the elaborate bar. We see again that Beldon's office is luxurious in every respect...and in particular we NOTE on the other side of an open sliding door, a private Roman bath and sauna. Beldon pushes a button and a mirrored panel slides open revealing a well-stocked liquor cabinet above the bar.

BELDON
You were here to check security,
Mr. Solo.

28
CONT'D
(2)

SOLO
I did check.

BELDON
You found no evidence of infil-
tration?

SOLO
None.

BELDON
So, therefore, it could have been
no one from the outside.

STROTHERS
Exactly.

BELDON
I believe you said that before. You
really must be careful about repeat-
ing yourself, Strothers -- it could
become a habit.
(takes a bottle from the
cabinet)
Levantine brandy. It's really quite
excellent. I have it shipped to each
of my offices from a small Coptic
monastery in Damascus. Won't you
join me, gentlemen?...No?...Miss
Deniken? Ah, but I forgot -- you
don't drink, do you.

HELGA
No, sir.

Beldon peers at her.

BELDON (almost accusingly)
You look different.

HELGA (startled)
What?... Oh...my glasses. I'm wear-
ing another pair. You see, the reg-
ular ones broke when--

BELDON
Ah, yes.
(to the boys, indicating
Helga)
She has more pairs of eyeglasses than
U.N.C.L.E. has agents. Needs 'em, too.
Blind as a bat without 'em.
(smiles at Helga)
Good secretary, though.

HELGA (blushing)
Thank you, sir.

28
CONT'D
(3)

BELDON (drinks, then,
to all)
Let us review the picture. Obviously,
with Summit-5 so near at hand, THRUSH
expects another contact from the spy
within our midst. Correct?

ILLYA
Correct.

BELDON
And with the security breach sealed
off, the double agent will have to
make it a direct one.

ILLYA
That would mean the double agent
would have to take a chance of blow-
ing his cover.

BELDON
THRUSH wants just one thing -- to
stop or destroy Summit-5. For that,
they'll be willing to pay any price.
(to Illya)
Would you turn on the sauna for me,
Illya? The second knob to the right.
It takes time to steam up properly.

As he is crossing toward the now-steaming-up sauna:

BELDON
I think we've settled everything we
need to for the moment. We know how
Newman was killed...why he was killed
...and we almost know who killed him.

He stops at the sliding door to the sauna, taking a
long beat to enjoy their reactions.

BELDON
Newman could only have been murdered
by a member of U.N.C.L.E. using an
U.N.C.L.E. device...someone who was
in immediate proximity to him.

HELGA (blushing)
Thank you, sir.

28
CONT'D
(3)

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to all)
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U.N.C.L.E. device...someone who was
in immediate proximity to him.

As CAMERA PANS off Beldon and ACROSS Solo, Strothers
and Helga.

28
CONT'D

BELDON'S VOICE

Which means that the double agent
who killed Newman can only be one
of three people -- Miss Deniken...
Mr. Strothers... or Mr. Solo.

CLOSE ON BELDON

29

framed against the swirls of steam in the sauna be-
hind him.

BELDON

And in a very short time, we should
know exactly which one.

He smiles jovially...then turns and starts into the
sauna.

ZIP PAN TO:

INT. U.N.C.L.E.-BERLIN CORRIDOR - DAY - ON SOLO
AND ILLYA

30

carefully checking the dead-end corridor. Illya
taps at the wall, then shakes his head.

ILLYA

Solid.

SOLO

Well, that makes Beldon's theory
solid too. If there's no other way
through to Beldon's office, then it
has to have been one of the three of
us who killed Newman.

ILLYA

Three?!

SOLO (quick smile)

I'm glad you asked that question.
(then)

That leaves it narrowed down to either
Helga or Strothers.

ILLYA

Or both...I think we'd better split
forces, Napoleon. I'll watch Stroth-
ers. You keep an eye on Helga.

As CAMERA PANS off Beldon and ACROSS Solo, Strothers and Helga.

28
CONT'D

BELDON'S VOICE

Which means that the double agent who killed Newman can only be one of three people -- Miss Deniken... Mr. Strothers... or Mr. Solo.

CLOSE ON BELDON

29

framed against the swirls of steam in the sauna behind him.

BELDON

And in a very short time, we should know exactly which one.

He smiles jovially...then turns and starts into the sauna.

ZIP PAN TO:

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(then)

That leaves it narrowed down to either Helga or Strothers.

ILLYA

Or both...I think we'd better split forces, Napoleon. I'll watch Strothers. You keep an eye on Helga.

SOLO (ironic)
An exciting prospect.

30
CONT'D
(2)

As they both turn and start to move off:

CUT TO:

EXT. SIDE STREET - DAY - CLOSE ON STREET LAMP

31

On Solo, who is standing in shadows and looking intently o.s. The street is deserted.

SOLO'S POV - APARTMENT BUILDING

32

Quite ordinary. CAMERA MOVES IN on one of the windows, where we NOTE a woman (Helga) has pulled back a drape and is staring out.

CLOSER ANGLE ON HELGA AT WINDOW

33

peering out... Innocently enough. No sign of movement behind her or in the street.

BACK TO SOLO

34

He has taken out a lighter and is raising it, as if to light a cigarette. But, as CAMERA MOVES IN TIGHTER, we see that the "lighter" is actually a two-way communicator.

ILLYA'S VOICE (from
"lighter")
Any change, Napoleon?

SOLO
Nothing. She's looked out her window a couple of times, but that's all. What about Strothers?

ILLYA (filter, from
"lighter")
He hasn't moved. Still working in his office.

SOLO (ironic)
An exciting prospect.

30
CONT'D
(2)

As they both turn and start to move off:

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*

ILLYA (filter, from
"lighter")
He hasn't moved. Still working in his office.

*

* Chgs

*
*
Solo continues to look o.s. at Helga's apartment building.

34
CONT'D
(2)

SOLO (into "lighter")

Well, unless one of them makes a move in the next ten minutes,

Beldon's theory is -- Hold it!

35-37 OUT

SOLO'S POV - LIMOUSINE

38

as it pulls up in front of Helga's apartment house. The CHAUFFEUR emerges, looks up toward Helga's window. We note that he wears sunglasses.

ON HELGA - AT WINDOW

38X1

She makes an almost imperceptible sign to the Chauffeur below, then vanishes from the window.

BACK TO LIMOUSINE

39

as the Chauffeur opens the rear door. An ominously Wraith-like man hurriedly gets out of the limousine and starts quickly, furtively, into the apartment building.

BACK TO SOLO

40

SOLO (into "lighter")

Illya, you'd better get with Beldon
...and with Strothers. It looks
like Helga's about to clear him.

He snaps off the "lighter", and starts to move cautiously around the corner of the building and toward the limousine, where the Chauffeur in liveried jacket and cap and sunglasses waits at near parade ground attention.

ZIP PAN TO:

EXT. HELGA'S APARTMENT HOUSE - DAY - ANGLE PAST

41

The "Chauffeur" who stands stiffly at attention beside the rear door of the limousine...toward the entrance of the apartment house, where Wraith-like and Helga come into SCENE and start hurriedly toward the waiting limousine. Helga is wearing the same hat and coat and the same thick spectacles as when we saw her last.

REVERSE ANGLE AT LIMOUSINE

42

At the approach of Helga and Wraith-like, the "Chauffeur" CLICKS his HEELS together, bows slightly (so that it's difficult to see his face) and smartly opens the rear door for them. Helga and Wraith-like quickly enter the back seat of the limousine. The "Chauffeur" shuts the door after them, gives another little CLICK of his HEELS, then quickly moves around the limousine to the driver's seat at the front.

INT. LIMOUSINE - ON "CHAUFFEUR"

43

as he slides behind the steering wheel of the limousine. We SEE now for the first time that the "Chauffeur" is, in actuality, Solo. Except for close examination, which he has been careful to avoid, the liveried jacket and cap and sunglasses effectively disguise him. The dividing window between the rear seat and front seat of the limousine is rolled up. It is made of heavy plate glass and completely soundproofs the rear from the front. The only means of verbal contact between the rear and the front is by old-fashioned speaking tube. Unobtrusively, Solo sets his lighter-communicator next to the driver's outlet for the speaking tube.

ANGLE ON WRAITH-LIKE

44

as he picks up the speaking tube in the rear seat.

WRAITH-LIKE (into tube)
You may start now, Hans.

ANGLE ON SOLO

45

responding to Wraith-like's command and STARTING the ENGINE.

WRAITH-LIKE'S VOICE (over tube)
We will drive north on Lindenstrasse.

As Solo gives a curt nod and starts driving ahead in the limousine.

45
CONT'D
(2)

INTERCUT - BELDON'S OFFICE - CLOSE ON BERLIN MAP

46

The map, showing the main streets of the city and its suburbs, is spread out on a table. Resting on the map is Illya's communicator.

WRAITH-LIKE'S VOICE (from
communicator)
Stay on Lindenstrasse till I tell
you where to turn.

CAMERA PULLS BACK to SHOW that Beldon, Illya, and Strothers are clustered about the map. Beldon TAPS at a line on the map.

BELDON
Here's Lindenstrasse. They're
headed toward Zone Two.

STROTHERS
We know definitely that there's a
THRUSH ring operating out of Zone
Two. That's where she'll try to
pass the information.

ILLYA (with a
series of taps)
But she could cross here -- at
Brandenburg...or here at Krommstadt
Station...or here -- anywhere along
the Oder-Spree River.

BELDON
Then we'll leap-frog ahead of them...
and be in position to cut them off.

ZIP PAN TO:

EXT. BERLIN STREET - DAY - MOVING SHOT - LIMOUSINE

47

driving at a steady pace along the lightly-traveled street.

INT. LIMOUSINE - ON SOLO (PROCESS)

48

A beat...then he shifts his gaze to the rear view mirror.

SOLO'S POV - HELGA AND WRAITH-LIKE IN REAR VIEW
MIRROR

49

to SHOW them talking to each other. However, their lips are moving as if in pantomime, since no slightest sound penetrates the thick window that divides the front seat from the rear.

BACK TO SOLO

50

A beat...his eyes flicker again to check in the rear view mirror...then slowly and surreptitiously his hand slips down and enfolds the lighter-communicator. Cautiously again, he brings his hand back up to the wheel. Then, still keeping his eyes straight ahead on the road, he whispers softly.

SOLO

Illya?

ILLYA'S VOICE (over
lightly)
In contact, Napoleon.

SOLO

We're on Marienstrasse now. We just passed Eigen Platz.

INTERCUT - ILLYA IN CAR

51

with Illya in the car are Beldon and Strothers.

ILLYA (into
communicator)

We have your position, Napoleon. We've moved ahead of you to the Frederick-Wilhelm Bridge. We have road blocks set up at Brandenburg and Krommstadt.

BACK TO SOLO

52

SOLO (into lighter)
Confirmed.

He looks toward the rear view mirror.

SOLO'S POV - HELGA AND WRAITH-LIKE IN MIRROR

53

as Wraith-like picks up the speaking tube.

WRAITH-LIKE'S VOICE (over
tube)
Turn at the next corner, then keep
straight ahead till you come to a
ferry dock at the river.

53
CONT'D
(2)

BACK TO SOLO

54

SOLO (into lighter)
Illya?

INTERCUT - ILLYA IN CAR

55

He is already putting the car into gear.

ILLYA (into
communicator)
Got it, Napoleon. They're probably
planning to use an abandoned ferry
to cross the Oder-Spree. We'll
cross the bridge and be in position
on the other side.

Illya starts the car off.

EXT. BRIDGE - CAR

56

starting to race across the river on the bridge.

CUT TO:

EXT. STREET - LIMOUSINE

57

moving toward a small, single-car ferry dock at the
end of the street which abuts the river. The lim-
ousine slows to a stop as it approaches the loading
ramp entrance to the ferry dock.

ANOTHER ANGLE ON FERRY DOCK

58

to SHOW a sign which reads in both German and
English: "FERRY CLOSED ENTRANCE FORBIDDEN".

INT. LIMOUSINE - ANGLE FEATURING WRAITH-LIKE

59

as he leans forward and pushes a button which operates the dividing window between the front and rear seats. The window slides down. Solo tenses...ready to move if he has to -- but for the moment, careful to keep his face turned aside.

WRAITH-LIKE (to Solo)

Flick your headlights off and on.
Twice.

ANGLE PAST SOLO

60

so that, as he operates the light switch on the dashboard, we SEE the headlights of the limousine go off and on twice as ordered by Wraith-like.

POV - LIGHT ACROSS RIVER

61

A mirror, flashing twice in answering signal.

WRAITH-LIKE'S VOICE

Good -- everything is on schedule.

CUT TO:

EXT. OTHER SIDE OF RIVER - CLOSE ON THE MIRROR

62

and the arm of the man who has been using it. Suddenly, dull THUD...then a MUTED GASP...
CAMERA PULLS BACK to SHOW that the SCENE is:

EXT. FERRY BOAT - ILLYA

63

He has obviously just judo-chopped into unconsciousness the THRUSH AGENT who had returned Wraith-like's headlight signal. He dumps the Agent's limp, unconscious form over the side of the ferry and onto the dock....A beat...then Beldon and Strothers come into SCENE on the small ferry with Illya. As the ferry starts out into the river:

CUT TO:

INT. LIMOUSINE - ANGLE FEATURING WRAITH-LIKE

64

looking out toward the approaching ferry boat. Now he allows himself just the flicker of a smile... before jamming an automatic pistol at the back of Solo's head.

WRAITH-LIKE (pleasantly)
May I please have a light, "Hans"?

Jamming the barrel of the pistol deeper into the back of Solo's neck, Wraith-like leans across and takes the lighter-communicator from Solo's clenched hand....Then he flings the lighter out an open window of the limousine.

ANGLE FEATURING SOLO

65

Wraith-like's gun still jammed at his head. There is nothing -- for the moment -- that he can do.

WRAITH-LIKE
Thank you, Mr. Solo. Oh yes...We're quite aware of who you are. We've used you as -- how would you say, a Judas-goat -- to lure your three friends into this ambush.

SOLO
You may find you're the ones in the ambush. In a situation like this, I'm expendable. If they have to kill me to stop you and Helga....they will.

WRAITH-LIKE
They won't be given that opportunity, Mr. Solo. If you'll look -- very carefully -- to your left, you'll see that we've prepared a reception for them.

Carefully, as ordered, Solo turns his head to look o.s.

SOLO'S POV - THRUSH SUBMACHINE GUNNERS

66

Three of them set up behind the ferry dock with submachine guns poised and ready to blast away.

BACK TO SCENE

67

WRAITH-LIKE

Everything has been precisely...and
 successfully arranged -- your death
 ...the destruction of U.N.C.L.E.-
 Northeast apparatus...and then that
 of Summit-5. All exactly on schedule.
 (gestures o.s.)
 As you see.

POV - FERRY

68

coming into view now as it approaches the ferry dock.

BACK TO SCENE

69

Wraith-like flicks a glance towards the submachine
 gunners.

WRAITH-LIKE

Be ready to open fire when you
 hear my shot.

(to Solo)

You now have exactly...five seconds
 to live, Mr. Solo.

(then)

Four, three....

ANGLE ON SOLO

70

As Wraith-like's counting continues over, Solo
 inches one hand along the steeringwheel until
 his fingers are near the gear shift lever.

WRAITH-LIKE'S VOICE

two...one...

Solo stretches one finger out against the lever...
 then suddenly flicks the lever into gear -- and at
 the same instant...

ANGLE ON GAS PEDAL (INSERT)

70X1

....jams his foot down on the gas pedal.

EXT. FERRY DOCK - ON LIMOUSINE

71

suddenly lurching forward and down the ramp toward the ferry dock.

INT. LIMOUSINE

72

Even as Solo is throwing himself against the door of the car, Wraith-like FIRES. The shot grazes past Solo's head and smashes thru the windshield of the car.

INTERCUT - THRUSH SUBMACHINE GUNNERS

73

opening FIRE.

INTERCUT - BELDON, STROTHERS, ILLYA

74

reacting to the ambush -- and starting to return FIRE.

ANGLE ON SOLO

75

hurtling free of the limousine...hitting the ground... his gun out now as he rolls quickly to cover -- and starts firing at the submachine gunners.

INTERCUT - THRUSH SUBMACHINE GUNNERS

76

caught in a CROSSFIRE -- one dropped...the other two breaking cover and fleeing o.s.

ANGLE ON LIMOUSINE

77

racing driverless now toward the barrier to the ferry dock. We note a number of barrels in the limousine's path -- barrels marked, in German, gasoline.

CLOSE - ON WRAITH-LIKE

78

frantically trying to get at the steeringwheel of the lurching limousine....while from behind him, Helga SCREAMS. Wraith-like looks up, stares ahead through the shattered windshield -- his face suddenly twisting into a contortion of terror.

HIS POV - BARRIER AT END OF FERRY DOCK

79

looming up as the limousine hurtles toward the barrels....

FULL SHOT ON LIMOUSINE

80

plowing into the barrels....bursting into flames....

CLOSER ON LIMOUSINE

81

as it is consumed by fire.....

FADE OUT.

END ACT ONE

ACT TWO

FADE IN:
EXT. FERRY DOCK - DAY

82

Firemen, policemen, spectators. The blaze that destroyed the limousine is out now, and a couple of firemen have removed the first of the bodies from the burned-out vehicle. Illya, Solo, Beldon and Strothers are staring beneath a canvas shroud at Wraith-like's (out of frame) corpse. CAMERA MOVES IN CLOSER on them.

BELDON

Charred too badly for identification.
(to Solo)
Helga didn't use a name when she spoke to him?

SOLO

Not that I heard. But he was very clear and definite about the company he worked for -- THRUSH.

STROTHERS (drops shroud)

Not any longer... Or Miss Deniken either.

(grudgingly)

Apparently you're to be congratulated, Mr. Solo.

ILLYA

Apparently...!? He spotted Helga as the double agent...stopped her ...and saved Summit-5.

SOLO

I'm not so sure, Illya. There was something wrong about this whole setup. And that's just what it was -- a setup! They had the ambush ready. And they knew you were heading into it. How?! Not from Helga.

BELDON

Are you suggesting there may still be a THRUSH agent inside U.N.C.L.E.-Berlin?

SOLO

Unless somebody has another explanation. All I know is there's still a piece out of place...some missing key....

Over this, a Fireman steps up to the quartet,
shakes his head grimly, gestures toward --

82
CONT'D
(2)

ANOTHER ANGLE

83

Another shroud, beneath which is the just-removed
body of Helga. Beldon and the others step to it,
and Beldon stares down at Helga's body o.s. Then:

BELDON

Poor Helga!... Not that she was
ever beautiful. Still... Drop
the shroud, Illya.

As the shroud is lowered BELOW FRAME, CAMERA PULLS
BACK to show Strothers, Solo and Beldon watching
Illya lower the shroud over Helga's body.

ANGLE ON ILLYA

84

as he spreads the canvas over Helga's body. One
hand, the fist clenched, still juts out from under
the canvas. Illya starts to stretch the canvas to
cover the hand...then stops. He puzzles for an
instant...then starts prying open the fingers of
the clenched fist.

CLOSER ON ILLYA'S HANDS

85

as he spreads open the already stiffening fingers
of the dead Helga's clenched fist to reveal...a
small key.

ILLYA

Maybe this is that key you were
looking for, Napoleon.

CAMERA MOVES in TIGHTER to HOLD on the key. Then:

ZIP PAN TO:

CLOSE ANGLE ON FLASHLIGHT BEAM

86

playing across rows of steel boxes. CAMERA PULLS BACK to SHOW scene is:

INT. BANK VAULT - NIGHT

87

Illya is searching the rows of numbered safe deposit boxes with the flashlight. Strothers, Solo and Beldon watch. A single RED LIGHT plays on the scene from overhead.

ILLYA

Here it is! 1-3-7-0.

He uses the key to open the steel box door...then takes out the safe deposit box. He carries the box over to the others and sets it on a table under the overhead light.

NEW ANGLE

88

Illya spots the flashlight beam on the box, as Strothers opens it. Strothers, accountant-like, starts inventorying the papers and effects inside.

STROTHERS

Birth certificate, Helga Deniken...
Passport, Helga Deniken...Bracelet,
platinum setting, diamond...Certi-
fied trust draft, Bank of England,
fifty thousand pounds..Photocopy of
U.N.C.L.E. code file number --
(breaks off)

ANGLE FEATURING STROTHERS

89

He REACTS sharply...looks up from the paper to stare piercingly at Solo...then -- with just the touch of a self-satisfied smirk -- hands the paper he has reacted to over to Beldon. CAMERA PANS with the passage of the paper to FEATURE Beldon, as he quickly scans the paper...then looks closely at Solo. He takes a deliberate beat, then:

BELDON (to Solo)

Code, security, time and date for
Summit-5 -- all in this file. Your
file, Mr. Solo.

SOLO
That's impossible!!

Beldon hands the papers over to Solo. Solo scans them...then grudgingly nods.

SOLO
They're mine.

BELDON
Can you explain how they got here?

SOLO
Either Helga stole them...Or somebody else did, and planted them here.

ILLYA
Or course they're a plant! If Napoleon were working with THRUSH you don't think he'd warn us!!

STROTHERS
That's exactly what I think. That was merely part of his plan -- making sure his tracks were covered before the three of us were killed.

BELDON (thoughtfully)
That's still merely an assumption, Mr. Strothers.

STROTHERS (indignantly)
An assumption based on evidence and logic. What more does Mr. Waverly need - except a full confession?!

BELDON (quietly)
But Mr. Solo hasn't confessed.

STROTHERS (icy)
He will...After questioning.

BELDON
An interrogation...? I can't sanction that.

STROTHERS
You wouldn't need to know about it.. "officially".

ILLYA
Well, I know about it - and I'm going to stop it. Right now.

ANGLE FAVORING SOLO

He has been studying Strothers, seeming to gauge him.

SOLO

Not just yet, Illya.

(to Strothers)

Exactly what sort of "interrogation" do you have in mind, Strothers -- torture?

STROTHERS

Oh nothing so crude and...inefficient as torture. It's been proven that psychological methods are more certain...and faster.

BELDON

Even psychological methods are not a usual U.N.C.L.E. practice, Mr. Strothers.

STROTHERS

This is not a usual case. We have less than thirty hours left till the deadline on Summit-5. The double agent must be exposed! The survival of U.N.C.L.E. itself is at stake! As Chief of Station, Berlin, I insist on the right to interrogate Solo by special methods. I insist!!

SOLO

So do I....

ILLYA (puzzles at

Solo)

Why? You don't have to submit to an interrogation. I know you're innocent.

SOLO

So do I...and that's why I insist.
(turns to Strothers)

I can stand up to any interrogation you can throw at me, and come out of it clear.

*

And when it's over, there's going to be just one suspect left who could be the double agent. You!

CAMERA MOVES in TIGHT...then:

ZIP PAN TO:

* Chgs

ANGLE FAVORING SOLO

90

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*

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CAMERA MOVES in TIGHT...then:

ZIP PAN TO:

* Chgs

* INT. CELL - NIGHT

91-92

Solo is asleep on a cot which now slowly starts to revolve. A single overhead light comes on. The cot slowly begins to rise toward the light. Solo's eyes open but he seems powerless to move as a HUMMING SOUND surrounds him, gradually building in intensity. As his face comes within inches of the light, Solo screams -- but no sound is heard, and we -

MATCH CUT TO:

INT. INTERROGATION ROOM - TIGHT ON SOLO - NIGHT

93

It is a narrow, angularly distorted room. The walls and ceiling of the room are covered by prismatic, mirror-reflected lights -- all of which are aimed with a mind-warping glare at Solo. From an amplifier in the ceiling, distorted, cacaphonic, piercing, high-frequency SOUNDS blare down at him. He cannot escape the lights and the sound no matter which way he turns. In front of him is a table, on which are spread out the steel safe deposit box and its incriminating papers and Helga's both charred and waterlogged purse. Only after a long moment do we become aware that Strothers is in the room with the weak, haggard, tormented Solo. The lights and the SOUNDS suddenly STOP, and:

STROTHERS

All right, Mr. Solo. We'll go over it again. There was no security leak before your arrival at U.N.C.L.E.- Berlin -- do you admit that?

SOLO

No.

STROTHERS

* It's an established fact. You can't deny it.

SOLO

...Isn't a fact...Only fact is that no security leak discovered 'fore I came here.

STROTHERS

Coincidence...? And the fact that you were with Newman when the security leak was discovered -- is that coincidence too? And the fact that he attempted to lock you in CQ communications room?

* Chgs

SOLO
...Standard priority security
procedure.

93
CONT'D
(2)

STROTHERS
Was it?... Or was it panic? Panic
was the word you used before, Mr.
Solo.

SOLO (genuinely)
Did I?

STROTHERS (reading
from transcript)
"...and then Newman seemed to panic."
Your word, Mr. Solo -- panic.
(hammering)
Why, Mr. Solo? Why did he panic?
Wasn't it because he realized you
were sending out a signal? Because
he realized you were a double agent?
Because he was afraid you were going
to kill him?

SOLO
No!...No!....

STROTHERS (unctuously)
* Tired, Mr. Solo? How about some
cool water. Would you like that,
Mr. Solo?... And something to eat?...
Somewhere quiet and dark -- where
you could rest...sleep? You can
have all that, Mr. Solo, if you'll
confess. All you have to do is
confess - give me the names of your
THRUSH contacts.

SOLO
No! No THRUSH contacts...no...THRUSH...

STROTHERS
* Name them!

He turns a high intensity lamp so that it strikes
blindingly into Solo's face.

SOLO
No....

STROTHERS
Name them!!

ANGLE ON SOLO

94

as he tries vainly to ward off the thrust of light.

SOLO
No.....

STROTHERS
Confess!

CUT TO:

INT. VIEW ROOM - ILLYA AND BELDON

95

They are standing in front of what appears to be a clear window, but what we realize immediately must be the other side of a two-way mirror - for on the other side of the two-way mirror, we see the interrogation room and Strothers and Solo. The VOICES of Strothers and Solo are PIPED in through an amplifier.

STROTHERS
Confess!

* SOLO
No.....Not if.....

REVERSE ANGLE ON ILLYA AND BELDON

96

Illya's face is livid -- his features taut with barely contained fury and tension.

* Chgs

STROTHERS' VOICE

96
CONT'D
(2)

* We have barely ten hours left...but before that ten hours is up, Mr. Solo, I'm going to break you. I'm going to wring a confession out of you.

Illya, with a savage gesture, turns off the SOUND, starts toward the door.

ILLYA

I'm going to get Napoleon out of there -- now!

Beldon moves to block and gently restrain Illya.

BELDON

No, Illya! Summit-5 is more important.

ILLYA

Harry, you don't believe Strothers?! You can't think Solo's working for THRUSH!!

BELDON

No, I don't think that, Illya. Just the opposite -- Strothers is our man. Call it a hunch!...Intuition!...Or just something that keeps clicking up here.

(taps temple)

It has to be Strothers -- but proving it will be something else again. The only chance we have is to give him enough rope and wait for him to hang himself. And, for the moment, I'm afraid that Mr. Solo must serve as that length of rope.

As Illya nods and starts to turn back to the two-way mirror, turns up the SOUND:

CUT TO:

INT. INTERROGATION ROOM - STROTHERS AND SOLO

97

Strothers stands now facing Solo across the table. He gestures to the effects and papers laid out on the top of the table.

* Chgs

STROTHERS
These are your security file
reports on Summit-5?

97
CONT'D
(2)

SOLO
Yes....

Strothers now takes up Helga's purse, and empties the contents on the table top. They consist of: a microfilm camera, some money, assorted odds and ends.

STROTHERS
And these are the total effects found in Miss Deniken's purse, in her pockets, and on her person -- you accept that as a fact?
(when Solo nods)

Good...then let's examine them one by one.

(picks up micro-camera)
This is your micro-camera -- you don't deny that?

SOLO
Mine...mine....

STROTHERS
And this is your Summit-5 code book?

SOLO
Yes --

STROTHERS
Then in effect you can't deny any of the evidence on this table.

SOLO
All too pat....too pat....somebody framed me...not Helga, she's dead.... that leaves....you, Strothers.... You're guilty one, Strothers... you....

Suddenly Solo grabs the corner of the table...upsetting it, and spilling the effects from the top of it, as he hurls it aside -- in order to lunge violently at the curiously calm Strothers.

ANGLE ON SOLO

98

as, just before he can reach Strothers, he suddenly stiffens, drops to his knees. He looks up, glassy-eyed, bewildered.

INTERCUT - ILLYA AND BELDON

99

Illya seems all but ready to smash his way through the two-way mirror...but Beldon puts a reassuring hand on his shoulder.

BELDON

That's merely an electronic barrier.
I'm sure he's not hurt.

ILLYA

There's a limit to what he can stand!

BELDON (mild amusement)

Perhaps I have more faith in Mr. Solo than you do, Illya.

BACK TO SCENE

100

Strothers looks down at Solo with unflustered coldness.

STROTHERS

Now that you fully understand your situation, Mr. Solo, perhaps you'll be good enough to pick up the effects you've spilled from the table...then we'll start again -- from the beginning.

CLOSE ANGLE ON SOLO

101

He glares up at Strothers...then shrugs and begins picking up the effects and papers spilled across the floor. Suddenly:

REACTION - SOLO

102

He tenses sharply, as he stares down at Helga's effects, then he quickly covers his reaction, and starts to rise.

NEW ANGLE - THRU TWO-WAY MIRROR PAST ILLYA AND BELDON

103

Solo seems suddenly drained of all courage...almost craven...as though he had reached the limits of his endurance.

SOLO
No more, Strothers.... Let me
rest.... Please...please....

103
CONT'D
(2)

STROTHERS
After you confess.

SOLO
Just for a little bit. Please!
I can't stand anymore!

STROTHERS
...After you confess!

INTERCUT - ILLYA AND BELDON

104

Both seeming puzzled by Solo's apparent cave-in.

SOLO'S VOICE
If I confess, you'll let me go
back to my cell?... You'll let
me see Illya? You'll stop...
all this?

STROTHER'S VOICE
You have my word.

BACK TO SOLO

105

SOLO
Then I confess. I'm the THRUSH
agent....

FADE OUT

END ACT TWO

ACT THREE

FADE IN:

INT. U.N.C.L.E.-BERLIN CORRIDOR - NIGHT - ILLYA AND GUARD 106

walking down the corridor toward a steel door at the dead end. The GUARD holds a key in one hand.

CLOSE ON GUARD AT DOOR 107

putting the key into the lock...turning it...opening the door...to REVEAL:

SOLO

108

inside a cell, sitting, huddled on the floor against one wall. A BEAT...then Illya crosses into the cell.

ON GUARD

109

closing the cell door behind Illya...locking it again...turning and walking back down the corridor.

CUT TO:

INT. SOLO'S CELL - SOLO AND ILLYA 110

A long moment of strained silence between them, then:

SOLO

I'm sorry you had to find out.

ILLYA

Look, I don't know why you told Strothers that -- but whatever the reason was, you can tell me the truth!

SOLO

The truth is what I told Strothers -- I'm a double-agent. I've been working for THRUSH for the last three years.

* ILLYA
I don't believe it...

110
CONT'D
(2)

Solo crosses to one of the amplifiers and points
Illya's attention to a section of it.

DETAIL SHOT - TRANSMITTER

111

A small "bug" which is picking up everything said
in the cell.

* SOLO'S VOICE
You'd better believe it.

BACK TO SCENE

112

Illya nods, indicating he understands the situation
now -- that is, Solo is "confessing" not to him,
but to the transmitter.

SOLO
You could help me get out of this,
Illya.

ILLYA
No.

Solo gestures toward the door of the cell, and pan-
tomimes turning a key. Illya nods...and hands him
an U.N.C.L.E. device, a tiny master lock pick. Solo
immediately turns to the cell door and starts work-
ing on the lock with the U.N.C.L.E. lock pick.

SOLO
You've got to help me. You owe me
that. Remember I saved your life a
couple of times.

* Changes

ILLYA
I don't owe you anything anymore!

There is a SLIGHT CLICK as the lock pick turns in the lock. Solo now has the door unlocked. Very carefully, he turns the handle on the door...and the door comes slightly ajar -- but does not open it. Now he turns back to Illya and pantomimes a fistfight. Illya nods that he has gotten the message...and the two of them move toward the amplifier to play out their pretended fight for the benefit of the microphone "bug" transmitter. They give it all the SOUND EFFECTS of a violent sudden attack by Solo on Illya -- in which Solo surprises Illya, overcomes him, beats him to the ground -- and then escapes from the room.

Through the above action:

SOLO
Give me your gun!

ILLYA
No!

SOLO
If I have to kill you, I will,
Illya.

ILLYA
You can't get away! Don't try it,
Napoleon!

Solo finishes off the pretended fight-and-escape by SLAMMING THE DOOR. He then sets the door ajar again and flattens himself against the wall in a position where, when the door is open, he will be hidden. Meantime, Illya busies himself by yanking open his tie, pulling his jacket askew, and generally giving himself the look of having been attacked and beaten.

A long beat...then hurried FOOTSTEPS...then the door to the cell is flung open and Strothers rushes INTO SCENE. Behind Strothers in the corridor b.g. are the two U.N.C.L.E. guards.

ANGLE FEATURING STROTHERS

113

seeing only Illya, now with his jacket in disarray and just staggering woozily to his feet, Strothers assumes the obvious: Solo has escaped. He immediately calls over his shoulder to the two guards.

STROTHERS

* He's gotten out! Find him!

113
CONT'D
(2)

The two guards immediately run o.s.

ANGLE TO INCLUDE SOLO

114

as he now shoves the door aside and STEPS INTO SCENE and before the startled Strothers can completely turn around, Solo judo-chops him into unconsciousness with a single blow.

ILLYA

* Where to?

SOLO

Helga's apartment. Strothers made one mistake in his plan -- no girl as hopelessly near-sighted as Helga would run off anywhere without an extra pair of glasses.

(a beat)

There were no glasses in her purse.

ILLYA

Which means she wasn't running -- she was kidnapped.

SOLO

She may have tried to leave some clue behind her in the apartment. If she did, that's our one chance now of nailing Strothers before the Summit-5 deadline...Let's go!

As they start out of the cell:

ZIP PAN TO:

* Chgs

EXT. HELGA'S APARTMENT HOUSE - DAY (EARLY MORNING) 115

Solo and Illya enter.

116-118 OUT

INT. HELGA'S APARTMENT BUILDING - DAY - SOLO AND ILLYA 119

moving toward the door to Helga's apartment. They stop in front of the door...listen intently -- nothing. No sound or movement from inside. Cautiously, Solo tries the door knob. The door is unlocked. A BEAT of surprise...then: Illya grips his gun, while Solo tenses, then flings open the door.

INT. HELGA'S APARTMENT - CORPSES 120

two of them -- and very dead...one sprawled across a couch...the other slumped against a wall. As, puzzled, Solo and Illya move into the apartment to look more closely at the two corpses:

BELDON'S VOICE

You mustn't concern yourselves
overly with them -- they were not
UNCLE agents but THRUSH infiltra-
tors.... Friends of Helga.

ANGLE TO INCLUDE BELDON 121

who is sitting quietly in a chair, his cane in one hand -- and a gun in the other.

BELDON

Quite fortunately for you, Mr. Solo,
the transmitter from your cell was
also wired into my office. I arrived
here a few minutes ago -- and made a
most interesting discovery. I
suspect you'd like to share it with
me.

He smiles, rises, raises his elaborate rococo walk-
ing stick and with the tip of it, pushes open a
bathroom door...REVEALING Helga! She still is
wearing thick glasses -- but that's the only resem-
blance to the former Helga. Her streaked blonde
hair is shaken loose of the former constraint of
its bunish wig. She is wearing earrings, high
heels, and is dressed in a baby-doll under a

negligee. Nor is she any longer the shy, repressed, incipient old maid. As the boys regard her with astonishment.

121
CONT'D
(2)

BELDON (to boys)
It would appear that Helga had a very good double, wouldn't you say?
(to Helga, pointing with cane to raincoat)
I think you'd better put this on my dear...and then come along with us.

HELGA (spitting it)
You'll have to drag me!

BELDON
If necessary.
(to Solo)
Perhaps you'd better help her on with the raincoat, Mr. Solo.

As Solo takes the raincoat and starts toward Helga with it, she suddenly lashes out at him and then tries to break loose. She manages to get to the front door before he and Illya stop her. While Beldon looks on with wry amusement, Helga struggles to break free of Solo and Illya -- kicking, biting, scratching, flailing away. But finally they have draped the raincoat about her and each of them has clamped one of her arms. As they start out with Beldon following them:

ZIP PAN TO:

INT. BELDON'S OFFICE - DAY - ANGLE FEATURING STROTHERS

122

who is now on the other end of an interrogation. Distraught and indignant, he faces Beldon, Solo and Illya -- and behind them, the still-raincoat-clad Helga.

STROTHERS
It's a lie, all of it! An absolute fabrication!

*

* Chgs

ILLYA
You're the one who believes in
confessions Strothers. Well, we've
got one for you.

122
CONT'D
(2)

SOLO (pleasantly)
Go on, Helga!

HELGA
Not so fast! What do I get in
return?

BELDON (to Helga)
My dear, there is exactly...
thirty-four minutes left before the
deadline for Illya's signal to Mr.
Waverly. There simply isn't going
to be time to bargain with you.
Perhaps later--?

ANGLE FEATURING HELGA

123

as she seems to crack.

HELGA
All right! All right! I'll tell
you.
(beat)
I didn't want to work for THRUSH...
but I couldn't help myself. I was
in love with him...with Gerald.
He made me do it.

STROTHERS
She's lying!!

SOLO (to Helga)
You knew Strothers was a double
agent for THRUSH?

HELGA
Yes.

ILLYA
And you helped Strothers pass
information?

HELGA
Yes.

SOLO

And set up that fake ambush at
the river?

123
CONT'D
(2)

HELGA

Yes -- all of it! But he was the
one who killed Newman -- not me.

The shocked incredulous Strothers thrusts himself
forward toward Helga. His tone is one of bewilder-
ment, rather than outrage.

STROTHERS

Why are you saying all of this? Why
are you making up all of these lies?

HELGA

There's no use pretending now --
they've caught us Gerald.

STROTHERS

(now in rage)

Why are you calling me Gerald?! Stop
calling me that!

As he lunges violently toward her, Solo and Illya
intervene.

BELDON

Well, I think we've heard enough.
I'll call a guard to take Miss
Deniken away.

ILLYA

No! She'll have to be here to
repeat her confession, if Mr.
Waverly wants confirmation.

BELDON

All right...but I don't think we'll
have any further need of Mr. Strothers.
(opens door, calls out)
Guard!

An U.N.C.L.E. guard ENTER SCENE. Beldon points him
to Strothers.

BELDON

See that he's locked in one of the
maximum security cells.

ANGLE FEATURING STROTHERS

124

as the guard takes hold of him and starts to drag him out of the room, he struggles desperately but futilely.

STROTHERS (to Beldon)

Mr. Beldon...please...you have to believe me -- she lied! She lied to cover up for him -- for Solo! He's the double agent. He's tricked you...he's tricked all of you. Don't you see --

But he is now silenced as the guard propels him out of the room and slams the door shut after him.

ANGLE FEATURING BELDON

125

He takes a beat...then turns to Illya with a certain sardonic amusement.

BELDON

Well, Illya, it's up to you now. You're the only one who knows the all-clear signal for Summit-5 -- and you're the only one who can send it. There is now...just four minutes till deadline. You have that much time, if you need it, to choose between Mr. Solo and Mr. Strothers. Summit-5 is vital...nevertheless, if you have any doubts about Mr. Solo -- any slightest doubts....

ILLYA (grins)

Napoleon has his faults, Harry... but he's not THRUSH.

ANGLE FEATURING ILLYA

126

as he crosses to the communicator in Beldon's office and turns it on.

CUT TO:

INT. WAVERLY'S OFFICE - CLOSE ON POCKETWATCH

127

in Waverly's hand. A beat...then the gold cover of the watch snaps shut -- breaking the heavy silence.

WAVERLY'S VOICE

* You'd better prepare to initiate the cancellation --

He is interrupted by a CALL SIGNAL from the communication panel. He quickly moves over to stand by Lisa as she turns to the control panel.

LISA

* He's coming through, sir!

WAVERLY

Open the channel, Miss Rogers.

Lisa flicks a switch on the panel.

LISA (into set)

Initiate contact procedure: Apple.
Repeat, apple.

ILLYA'S VOICE

Reply: Green.

LISA

Confirm and repeat.

INTERCUT -> ILLYA

128

ILLYA (into set)

Green.

WAVERLY'S VOICE

Very good, Mr. Kuryakin. We are now removing scramble overlay. You can now report in clear. Has the security leak been sealed off?

ILLYA
 Completely, sir. The THRUSH agent
 was Strothers. He's been locked up
 by order of U.N.C.L.E.-Northeast.

128
 CONT'D
 (2)

INTERCUT - WAVERLY AND LISA

129

WAVERLY (into set)
 Strothers...? You're quite sure,
 Mr. Kuryakin?

ILLYA'S VOICE
 Absolutely. Strothers contact to
 THRUSH was Miss Deniken. She's here,
 and we can have her repeat her con-
 fession to you for confirmation.

INTERCUT - BELDON'S OFFICE

130

WAVERLY'S VOICE
 That won't be necessary -- and there
 isn't time for it. Summit-5
 instructions for U.N.C.L.E.-Northeast
 now follow:

INTERCUT - WAVERLY AND LISA

131

Waverly nods to the girl, and she takes over
 at the set to give instructions.

LISA
 Departure: Grid Point Four. Time:
 0-900. Confirm.

BELDON'S VOICE
 Confirmed.

INTERCUT - BELDON

132

checking a grid map as he follows Lisa's instruc-
 tions.

LISA'S VOICE
 Vector: Yellow-by-orange.

BELDON
 Vector: Yellow-by-orange. Confirmed.

LISA'S VOICE

You will set down at Grid Point Q-7.
STP: eleven twenty-five hours.
Summit-5 scheduled for eleven forty
hours. You will be met at Q-7 and
escorted to Summit-5 -- standard code
and clearance. Confirm.

132
CONT'D
(2)

BELDON (holding map)

Confirmed.

WAVERLY'S VOICE

Mr. Kuryakin... Mr. Solo.

INTERCUT - WAVERLY

133

WAVERLY (into set)

My congratulations to both of you.
Your mission is now completed. You
will board courier Flight 3 and fly
back immediately to U.N.C.L.E. -
New York.

SOLO'S VOICE

Yes, sir.

LISA (into set)

All communication lines with U.N.C.L.E.
New York are now being shut down.
Blackout will continue for the dura-
tion of Summit-5. Now closing channels.

She turns a master switch on the control panel. The
lights and the slight electronic hum from the panel
are abruptly shut off. She looks up at Waverly who
is glancing again at his pocket watch. He snaps the
cover shut, and smiles.

WAVERLY

Well, Summit-5 is clear, Miss Rogers...
and with all of a minute - to
spare.

LISA

I ordered a stand-by on your flight,
sir. It's ready to leave immediately.

WAVERLY

Thank you, Miss Rogers.

He turns and starts out of the office.

BACK TO BELDON'S OFFICE

134

Beldon has gathered up a few of his things, and seems on the point of leaving.

BELDON

Well, I think everything has been settled now.

ILLYA (nods at Helga)

Not quite.

Beldon hesitates, as he looks thoughtfully at Helga...who pointedly returns his stare.

BELDON

Yes, of course... There's still the question of what to do with Miss Deniken.

SOLO

It's really cut and dried, sir. Standard security procedure requires that she -- and Strothers as well -- be transferred to U.N.C.L.E.-New York immediately.

HELGA

No!

The boys regard her with slight puzzlement. Why should it make any difference to her?

BELDON

Let her stay here for a while. I'll want to question her further when I get back from Summit-5.

SOLO

I'm sorry, Mr. Beldon. But it is SOP.

BELDON (the first touch of nervousness)

She'll be quite safe here, I assure you. And --

ILLYA (cutting in)

I'm afraid I have to agree with Napoleon, Harry. We'll take her and Strothers back with us.

BELDON (very sharply)

I said no! I'm not going to -- !

(continued)

BELDON (cont'd)
(quickly regains control)
Gentlemen, I must remind you that you're
talking to U.N.C.L.E.-Northeast.

134
CONT'D
(2)

Illya and Solo exchange glances. What's happened to
Beldon's famed composure?

ILLYA (to Beldon,
suspicious for the first time)
Why does it make any difference
where she's questioned?

BELDON (trying to
bluff it out)
It doesn't, really. It's just that --
well, I --
(he gropes)

Solo, over this, has stepped to the desk, pushed a
button. Now a Guard enters.

SOLO (to Guard)
Get Mr. Strothers ready. We're taking
him and Miss Deniken with us to New York.

The Guard looks at Beldon. Beldon nods to him, and
suddenly the Guard's weapon is pointed at Illya and
Solo. And when Beldon speaks again, his composure
has been thoroughly regained. He smiles, calmly
and serenely.

BELDON
Don't let the U.N.C.L.E. badge confuse
you, gentlemen. He's really THRUSH.
One of my most trusted men.
(to Helga)
I'll see you later, dear.

HELGA (throwing him
a kiss)
I'll be waiting.

She exits.

BELDON (to Guard)
Remove all of their weapons and
devices...then leave.
(a beat)
On your way out, see that the door
is securely locked. I'll want to be
completely undisturbed for the next
few minutes.

As the Guard moves in on Illya:

FADE OUT

135-138 OUT

END ACT THREE

ACT FOUR

FADE IN:

EXT. AIRPORT - DAY - JET PLANE (STOCK)

139

taking off.

CUT TO:

*

140 OUT

INT. BELDON'S OFFICE - ON BELDON

141

looking at his wristwatch...while he holds his gun in the other hand. His mask of jovial ebullience is dropped now and the real Harry Beldon has emerged...a cold, hard, ruthless THRUSH double agent.

BELDON

Waverly should be taking off right at this minute.

CAMERA PULLS BACK to include Solo and Illya.

BELDON

*

This, gentlemen, is a moment I've planned for, worked toward, -- and, yes, dreamed of for seven long years. Just as Strothers predicted, there will be an ambush set for Summit-5 -- and I will walk straight into it...along with Waverly and the other three U.N.C.L.E. chiefs. But the difference is that Waverly and the other three will be killed, while I will be merely wounded. Afterwards, of course, as the only top level U.N.C.L.E. chief still alive, I will naturally become head of the entire U.N.C.L.E. apparatus. At that point, U.N.C.L.E. will become merely, so to speak, a useful sub-division of THRUSH.

ILLYA

You've overlooked one thing. The communicator record will show that Napoleon and I were ordered to fly back immediately to New York. When we don't show up there, there'll be an investigation.

* Chgs

BELDON

And that investigation will show that...unfortunately, your plane went down halfway across the Atlantic. Of course, you will be dead well before then.

(gesturing)

Now, both of you, into the sauna.

141
CONT'D
(2)

A beat...then Solo and Illya turn and cross, as ordered, into the sauna-and-Roman bath. Beldon waits until they are inside, then presses a button on his desk. Immediately a steel door slides shut locking Solo and Illya inside the sauna-and-Roman bath. Beldon now crosses to the closed steel door ...takes a key and turns it in a lock on the steel door. He tests the door once -- then satisfied that it is secure, he turns to the set of controls on the wall next to the door. He turns one of the control levers marked "LIFT", and we see the sauna bath, elevator-like, descend.

CUT TO:

INT. SAUNA BATH - SOLO AND ILLYA

141X1

as the room descends.

ILLYA

I wonder how far down we go.

SOLO

I don't know. This must be the new model.

The sauna bath bumps to a stop.

CLOSE ON STEAM VALVE

142

through which steam begins pouring into the sealed-off sauna.

* SCENE

142X1

He and Solo both begin to cough now as the steam floods in. Solo has been searching through an inside pocket...and now brings out and holds up the small U.N.C.L.E. master lock pick he had taken earlier from Illya. One look between them and they step toward the door through the swirling, ever-increasing mist.

* Changes

ANOTHER ANGLE - SOLO

143

working desperately at the lock to the door with the master lock pick. As Solo almost has the pick into the lock -- it suddenly slips out of his hand and falls.

SOLO AND ILLYA

144

They cannot see the lock pick for all the steam. They have to feel for it -- even as they grow progressively weaker. After a long, agonized moment:

SOLO

I've got it.

He carefully moves it to the keyhole and now cautiously inserts it in the hole. Solo twists the lock pick back and forth in the keyhole. It seems to have no effect.

144
CONT'D
(2)

ILLYA

I -- can't breathe, Napoleon!

Finally, with a FAINT CLICK the lock pick turns in the keyhole. CAMERA PULLS BACK to show Solo and Illya working together now to force open the sliding steel door. As the door begins to open, and the boys begin to stagger out:

ZIP PAN TO:

EXT. GROTTO - DAY - ANGLE ON MOTOR LAUNCH

145

moving along the stream and stopping in front of the grotto.

CLOSER ON LAUNCH

146

to show Waverly emerging from the boat. He is met and saluted by an armed U.N.C.L.E. SECURITY MAN. As Waverly moves with the guard toward the grotto:

WAVERLY (to security man)
All clear?

SECURITY MAN
Clear, sir. Everyone except U.N.C.L.E.-Northeast is present.

WAVERLY
Mr. Beldon is not due for two minutes yet. Summit-5 will begin at precisely eleven forty hours...and conclude at exactly twelve thirty-five hours. Maximum security and dispersal procedure.

SECURITY MAN
Yes, sir.

As Waverly starts into the grotto:

CUT TO:

* Changes

* EXT. HELICOPTER IN FLIGHT - DAY - (STOCK)

147

* INT. HELICOPTER COCKPIT

148

Illya is at the controls. Solo is on his communicator.

SOLO (desperately)
Open Channel R, please. Emergency.
Repeat -- emergency. Hello! Hello!

No answer.

ILLYA

It's no use, Napoleon. All channels
are shut down for the duration.

Solo clicks off the communicator, frowns, then looks
out the window.

SOLO (pointing)

* That must be it... Put down behind
that hill.

Illya looks, swings into a bank as we:

CUT TO:

EXT. GROTTO - DAY

149

as another motor launch stops before it and Beldon
emerges, returns the Security Man's salute, moves
with him toward the building.

BELDON

Everyone else here?

SECURITY MAN

Yes, sir. The meeting begins in
exactly --

(looks at watch)

-- one minute.

We note three other U.N.C.L.E. guards about -- one of
them the launch pilot who brought Waverly here, an-
other the man who just debarked Beldon and who now
takes his place at the ready in front of the grotto.
Now the CAMERA PANS to a nearby tree -- in the
branches of which we SEE, expertly camouflaged but
identifiable to the audience by his shoulder patch,
THRUSHMAN NUMBER ONE.

* Changes

ANGLE ON ROOF OF NEARBY BUILDING

150

where we see, well hidden, THRUSHMAN NUMBER TWO.

ANGLE ON STREAM

151

from the waters of which emerge, in frogman costume made unique by the shoulder patches, THRUSHMAN NUMBER THREE and THRUSHMAN NUMBER FOUR.

ANGLE ON OPPOSITE BANK

152

Lying in wait, THRUSHMAN NUMBER FIVE and THRUSHMAN NUMBER SIX. They have tommy guns or the equivalent, as do all the others.

ON THE THREE U.N.C.L.E. MEN

153

standing, guns ready, at the entrance to the grotto. They scan the area - but they see nothing.

CUT TO:

INT. GROTTO - DAM

154

* Waverly is at a sort of podium. The other U.N.C.L.E. chiefs are seated. Beldon enters.

BELDON

Gentlemen.

(to Waverly)

U.N.C.L.E.-Northeast reporting, sir.

WAVERLY

Very good, Mr. Beldon.

(to all, as Beldon sits)

Summit-5 is ready to begin.

155 OUT

*

* Changes

ON THRUSHMAN NUMBER ONE IN THE TREE

156

He raises his arm to signal and --

VARIOUS ANGLES

157-157X3

From the stream (where the THRUSH frogmen have removed their guns from waterproof casings), from the opposite bank, from the roof and from the tree, there is a BARRAGE OF FIRE.

ON THE U.N.C.L.E. GUARDS

158

One of them goes down instantly. The second starts to run for cover, is dropped. The third makes cover, starts to return the fire. A fourth now emerges on the run from inside the grotto, finds some form of concealment, opens up on the ambushers.

INT. GROTT - DAY - FULL SHOT

159

* Waverly is speaking.

WAVERLY

...As I can reveal now, a security leak threatened the very existence of this very meeting...

* CLOSE ON BELDON

159X1

He looks at his watch as Waverly's voice drones over.

WAVERLY

...Fortunately, due to extremely efficient work on the part of two of our operatives, the threat is now past.

160 OUT

*

* Changes

EXT. GROTTO - DAY

161

Another guard goes down.

162-163
OUT

INT. GROTTO - DAY

164

Waverly is still addressing the group.

WAVERLY

...Now, our Cryptography Section
has reevaluated the entire picture.
Eighteen different codes...

CLOSE ON BELDON

164X1

Continuing to look at his watch as Waverly's VOICE
drones on.

WAVERLY (o.s.)

...have been fed through our com-
puters in an effort to find one
least susceptible to deciphering....

ON SOLO AND ILLYA

164X2

As they bound from the copter and rush off.

EXT. GROTTO - DAY

165

The last of the U.N.C.L.E. guards is hit.

INT. GROTTO - DAY

165X1

Waverly is still speaking.

WAVERLY

...The code we have finally selected
is --

Beldon rises at this juncture.

BELDON

Excuse me, sir. May I rise to a
point of order?

All eyes turn to Beldon, who is smiling pleasantly
-- and holds a pistol on the others.

165X1
CONT'D
(2)

166 OUT

* EXT. GROTTO - ON BELDON, WAVERLY, ET AL

167

* The U.N.C.L.E. leaders are being herded out and lined up on the bridge by the THRUSHMEN, whom Beldon is supervising. The THRUSHMEN are perhaps ten yards away from their captives, lined up to comprise a firing squad.

BELDON (to THRUSHMEN)

Ready?

The THRUSHMEN raise their guns.

ON SOLO AND ILLYA

168

* First Illya, then Solo fire rocket pistols -- which are, in effect, miniature rocket launchers.

BELDON, ET AL

169

BELDON (to THRUSHMEN)

...Aim....

Suddenly there is an EXPLOSION -- and, an instant later, another one -- in the area between the would-be executioners and their would-be victims. The EXPLOSIONS, of course, come from the grenades which Illya and Solo have fired. And, on impact, the grenades release tear gas and begin to form a smoke screen.

ILLYA AND SOLO

170

Firing their rockets again and again.

ANGLE

171

As the rockets land, the smoke blankets the entire area, the THRUSHMEN (and the U.N.C.L.E. chiefs, too, for tear gas is neutral) begin coughing, groping about futilely in the man-made fog.

ILLYA AND SOLO

172

Now, with their U.N.C.L.E. Specials, they pour fire onto the THRUSHMEN.

ON THRUSHMEN

173

One of them goes down, hit. Two others, groping through the smoke and gas, drop their weapons, raise their hands in a gesture of surrender.

* BELDON

174

Desperately, he starts climbing the grotto wall.

* ANGLE

175

Illya sees Beldon, starts after him, while Solo continues to battle the THRUSHMEN.

* ROOF OF GROTTA

176

Beldon and Illya fight. Beldon, knocked down, pulls grenade. But he's out before he can throw it. Illya is forced to jump into the water. The grenade explosion blows Beldon into the water a moment later.

177-179 OUT

* SCENE

180

The battle is over. Illya and Solo come up and, along with Waverly and the other U.N.C.L.E. chiefs, looks down at Beldon's body in the water. There is a long moment. Waverly is the first to break the silence.

WAVERLY (to the other
U.N.C.L.E. chiefs)
Let's go inside, gentlemen...
Summit Four is ready to begin.

* Changes

ZIP PAN TO:

INT. WAVERLY'S OFFICE - DAY

181

Waverly, Lisa, Solo and Illya are there. Solo and Illya stand facing Waverly, who is sitting behind his desk, and has just scanned a paper handed to him by Lisa.

WAVERLY

The new code is fully operative.
Fine.

(hands paper back)

I think that closes out the
affair then.

ILLYA

Not quite, sir. There's still
one detail remaining -- there
will have to be a replacement
for U.N.C.L.E.-Northeast.

WAVERLY

Normally, the post would have
gone to Strothers.

SOLO

Naturally, that's impossible now.
I assume that Strothers has already
been dismissed from U.N.C.L.E.

WAVERLY

Of course...Though in a certain
measure I'm sorry to see Strothers
go.

(leans back, enjoys Solo's
and Illya's reactions, then--)
You must admit that he has one trait
that now seems considerably more
valuable than before. Quite the
opposite of Beldon, Mr. Strothers
was reassuringly unlikeable.

FADE OUT:

THE END