

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

The Pythias Affair

*(Secret Sequence)*

Prod. #7437

ACT ONE

FADE IN:

EXT. SAHARA DESERT - ANGLE UP - LONG SHOT - ON TWO  
PARACHUTISTS - NIGHT

1

Silhouetted in the moonlight they seem to drift through the deadly still desert night like spectres. Below them the endless stretch of the dune-swept terrain is seemingly empty, bare of all life, movement -- striking our senses with the eeriness and unreality that is the wasteland at night. We HOLD for another second or two, then as the two figures hit the ground on top of a low, sloping dune some distance off:

CUT TO:

CLOSER ANGLE

2

The two parachutists are SOLO and ILLYA. Both wear jump suits and boots. We watch them as they quickly, skillfully get out of their chutes, prepare to swing into action. A second more and then free of their harnesses, they join up. They start to break open the duffle bag they brought with them. Solo swiftly removes a pocket flashlight, checks his watch, turns, looks off into the night, waits, watches tensely as though for a signal. A second. Two... nothing. His face grows tighter, worried. As he checks his watch once more, Illya, suitcase now in hand rejoins him. As he does:

SOLO (eyes on watch,  
low, tense)  
What time do you have?

ILLYA (checking his)  
4:33 plus two..  
(as Solo nods in confirmation,  
looks off once more)  
Are you sure that Colonel Morgan  
will show up?

SOLO

I don't know. He's three minutes late and one of the Colonel's obsessions is the absolute necessity for precise timing -- that was the first lesson he drilled into me when I joined his outfit in Korea.

2  
CONT'D  
(2)

As Solo starts to turn to look off in another direction --

ILLYA (sharply)

Napoleon!

(as Solo hesitates, looks at him - nodding off)

Out there!

As Solo turns to follow Illya's gaze --

THEIR POV

Some distance off two headlights split the darkness of the night as they flash on and off in signal.

BACK TO SOLO AND ILLYA

As Solo signals back with the pocket flashlight.

CLOSE ON HEADLIGHTS

as they steady and remain blazing, the ROAR of the vehicle's motor starting up is HEARD OVER the SHOT. As the vehicle lurches forward, the NOISE reverberating through the night.

CLOSE ANGLE - SIDE OF VEHICLE - PANNING

As it whips past us we see the vehicle is a commando jeep marked with the special "lightning" insignia which we will discover designates Colonel Morgan Fleming's elite guard. As it continues on --

BACK TO SOLO AND ILLYA

They watch for a half-second more, then:

SOLO

Let's go...

7  
CONT'D  
(2)

Moving quickly the two scramble down to meet the oncoming jeep. Reaching the bottom of the low, sloping dune, they hesitate once more as the still oncoming jeep's headlights washes over them. Then, as the jeep jolts to a halt near them, they start toward it on the run.

ANOTHER ANGLE

8

As they reach the jeep, its motor still running, they stop, hesitate in surprise. Behind the wheel is a dark, exotic girl dressed in a military uniform. This is ZIA, of whom we shall learn more later. No wait as:

ZIA (ignoring their  
startled expression; low,  
urgently)  
Get in...hurry!

SOLO (a half-beat,  
then)  
Where's Colonel Morgan?

ZIA (still the urgency,  
the tension)  
At the last moment he was ordered  
to a staff meeting by the Premier...  
Not to have gone would have looked  
suspicious...I'm to bring you to  
him...Now please -- hurry!

A half-beat, then Solo and Illya get quickly into the back of the jeep. Another second and then as Zia guns the motor, it happens. Suddenly the jeep and its occupants are bathed in the blazing, blinding light of a searchlight. As it hits:

ANGLE TO - A SAND DUNE

9

as two combat motorcycles - their drivers wearing white uniforms, crash helmets and goggles - ROAR down a steep dune heading straight for the jeep.

BACK TO THE JEEP

10

as Zia recovers, instantly sends the jeep screaming forward in spite of the blinding light in her eyes.

## INTERCUT - THE JEEP - THE MOTORCYCLES

11-11X4

as they ROAR toward each other on a collision course. A second, two, and then the motorcyclists are forced to split, give ground. As the jeep ROARS by them through the gap, the soldiers leap from their motorcycles, open up on it with tommy guns. The jeep continues on, careening wildly, and then straightening out, it plunges on into the night, making good a seemingly miraculous escape. HOLD on it for a long beat as it disappears, then:

CUT BACK TO:

## THE TWO MOTORCYCLISTS

12

They are making no attempt to follow. Indeed, they seem unperturbed by the whole thing. As they calmly light cigarettes in the now again silent night and stare after their "escaped quarry".....

DISSOLVE TO:

## INT. MORGAN'S HEADQUARTERS - NIGHT

13-16  
OUT

16X1

Solo, Illya and Zia enter. As Solo turns, he sees Colonel Morgan approaching, followed by Saud, moves to greet him. As Solo and the Colonel meet, clasp hands, there is a moment between them -- the kind of moment loaded with deep feeling that can exist only between two friends long separated, then --

COLONEL MORGAN

It's been a long time, Napoleon --  
Too Long.

Then, before Solo can answer, as though overcome by emotion, the Colonel pulls him into an embrace as a father would a son. Another beat, then the Colonel recovering, releases him.

SOLO

This is Illya Kuryakin...  
Colonel Morgan

Illya nods.

MORGAN

How do you do.  
(to Solo)  
Forgive me...I didn't mean to  
embarrass you...

SOLO (grins faintly)  
Or get me killed either, I hope...  
But so far, Ian, you've no idea  
how close you've come to both in  
the last hour...

16X1  
CONT'D  
(2)

COLONEL MORGAN (eyes  
narrowing, sensing something;  
low)  
What happened...What went wrong...  
(whipping to Zia and up)  
Zia?!

ZIA (clipped, military)  
We were attacked a moment after we  
rendezvoused, Colonel -- two combat  
police -- third regiment, second  
battalion... They were waiting,  
ready for us..... After we broke  
clear I changed direction several  
times to make certain we weren't  
pursued.

ILLYA (as the Colonel  
stares at her)  
My assurances, Colonel -- only a  
lunatic would have or could have  
followed the way she drove --

A half-beat as the Colonel seems to think, then  
turning swiftly to Saud:

COLONEL MORGAN  
Lieutenant -- Plan B is to go into  
operation effective now -- Tell the  
men selected we'll be moving out as  
soon as possible!

As Saud salutes and moves off quickly, turning back  
to Solo, seeing the question in his eyes.

SOLO (grins faintly)  
Or get me killed either, I hope...  
But so far, Ian, you've no idea  
how close you've come to both in  
the last hour...

16X1  
CONT'D  
(2)

COLONEL MORGAN (eyes  
narrowing, sensing something;  
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What happened...What went wrong...  
(whipping to Zia and up)  
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battalion... They were waiting,  
ready for us..... After we broke  
clear I changed direction several  
times to make certain we weren't  
pursued.

ILLYA (as the Colonel  
stares at her)  
My assurances, Colonel -- only a  
fool would have or could have  
followed the way she drove --

A half-beat as the Colonel seems to think, then  
turning swiftly to Saud:

COLONEL MORGAN  
Lieutenant -- Plan B is to go into  
operation effective now -- Tell the  
men selected we'll be moving out as  
soon as possible!

As Saud salutes and moves off quickly, turning back  
to Solo, seeing the question in his eyes.

COLONEL MORGAN (bitterly)  
 It all adds up to one thing,  
 Napoleon -- my being summoned  
 suddenly to a meeting with the  
 Premier -- the ambush --

16X1  
 CONT'D  
 (3)

SOLO  
 Somewhere in your organization  
 there's a traitor --

COLONEL MORGAN  
 Exactly -- Who he is, how much he's  
 already told the regime of my plans,  
 I can't estimate. But this I can --  
 To save the country we'll have to  
 strike immediately before more  
 information can be leaked! Come!

17 OUT

# ANOTHER ANGLE - THE ROOM

18

as the Colonel comes in swiftly, followed by Solo  
 and Illiya. The room is bare, functional, equipped  
 with one large desk, a single chair behind it, the  
 radio, some small arms. Through an archway we see  
 part of a small anteroom beyond, the edge of a cot  
 protruding. The Colonel turns to the radio operator.

COLONEL MORGAN  
 That will be all, Sergeant...

The sergeant salutes and leaves, the Colonel continu-  
 ing to his objective -- the one window in the room.

COLONEL MORGAN (as he  
 reaches the window, starts  
 to shutter it -- to Solo and  
 Illiya)  
 Zia - there's whiskey on the desk...  
 the water in the carafe is warm --  
 but it's all I can offer my guests.

As Zia crosses to the desk, pours two glasses of  
 water, the Colonel bolts the shutter, turns. Then  
 as Zia moves to Solo and Illiya with the glasses,  
 hands it to them --

COLONEL MORGAN  
 I assume, gentlemen...that by your  
 coming, U.N.C.L.E. is in full sup-  
 port of my position -- that I can  
 count on your help.

A beat as Solo gulps the water, doesn't answer. A half beat more of silence, then:

18  
CONT'D  
(2)

COLONEL MORGAN (sensing something; anxiously)  
I do have its support...

SOLO (a half beat more, then putting down the glass)  
Straight, Ian?

COLONEL MORGAN (staring)  
Of course --

SOLO  
When I received your request for assistance, I went to my superiors with it...our intelligence division did what investigating they could in the twelve hours before I left but...

COLONEL MORGAN (cutting in)  
But they were unable to find proof to back my charges against Premier Karim?

SOLO (shrugs)  
Premier Karim won his post through a Democratic election. U.N.C.L.E. could find no indication that he is moving to wipe out the Democracy here --- nor to install himself as a Dictator.

COLONEL MORGAN  
If I don't have U.N.C.L.E. support, Napoleon -- What are you and Kuryakin doing here?

SOLO (grins)  
I know you - my organization doesn't. I was given leave to act on my own discretion...provided I loaded my gun only with sleep inducing darts.  
(indicating Illya)  
My friend came along for the ride.

COLONEL MORGAN (to Illya)  
Why?

ILLYA (a shrug)  
It is inevitable - a man must die a little every day.

A beat, then the Colonel nods, moves swiftly to the wall, pulls down a large blueprint, turns back.



COLONEL MORGAN

This, gentlemen, is a blueprint of the National Armory. In two hours, we, backed by half a dozen of my commandos, will attack it and with luck remove from it a golden sceptre, a sceptre that can force Karim and the military clique supporting him to give up, resign, and get out!

SOLO (dryly)

How? By voodoo, Ian? We're in the wrong part of the world.

COLONEL MORGAN (moving forward)

Are we? The sceptre, Napoleon, is more than just an ancient relic -- It is a National Symbol, a religious symbol of such significance to two million primitive tribesmen that in any political upheaval they would rally to its possessor as though he were Allah himself. It is my hope, you will be the instrument of getting the sceptre to safety -- to 13 Rue Lorraine in Marseilles, where associates of mine are already waiting -- The moment they have it -- secure from recapture -- Karim will be directed to capitulate. If he doesn't, he won't survive his decision a week.

A beat then:

ILLYA

You almost make it sound simple, Colonel -- but if what you've said is true, it will be hazardous to steal -- not to mention the steps they will take to keep the sceptre from leaving the country, should we succeed.

COLONEL MORGAN (cuts in - finishing Illya's thought)

The country will be an inferno -- borders sealed -- the security police like locusts -- looking, searching... But not for you! For me! I'll be their quarry and while I run from the pack, keeping just one step ahead, you'll have a chance to crash out! It's a long chance, I know -- but it's there!

18  
CONT'D  
(3)

SOLO (low)  
 And what chance for you?  
 (a half beat, then softly)  
 Tell me something, Ian...is it  
 really worth it...

18  
 CONT'D  
 (4)

COLONEL MORGAN  
 Yes! This country is like my own --

ZIA (thrusting in)  
 He fought for it, bled for it, pro-  
 tected it after the revolution --  
 military adviser, wet nurse and  
 conscience! I know there are some  
 who call him a soldier of fortune...  
 but he came here six years ago and  
 destroyed the tyranny that was here.  
 You don't know the debt of gratitude  
 the people of my country owe to  
 Colonel Morgan.

COLONEL MORGAN  
 This is the only meaningful accom-  
 plishment of my life -- a life of past  
 futility, Napoleon...of Ethiopias and  
 Spains and Dien Bien Phus... of lost  
 causes and disappointments...This  
 time, even if it means my death, I will  
 not see all my labor go for nothing!  
 (a half beat, then)  
 We leave in thirty minutes - to  
 secure the sceptre.

Hold for a beat, then --

DISSOLVE TO:

EXT. NATIONAL ARMORY - DAY

19

As a climbing grapple flies over the roof and hooks  
 on the parapet.

ANOTHER ANGLE

20

A moment and then Solo, Illya, the Colonel, leading  
 several commandos, climb onto the roof, and automatic  
 weapons in hand, race across the roof toward a shed  
 whose door leads to the interior. HOLD for a second  
 on the scene, then --

WHIP TO:

INT. NATIONAL ARMORY - SECURITY ROOM - SHOOTING 21  
TOWARD A WIDE SLIDING DOOR WHICH SEPARATES THE  
ROOM FROM THE CORRIDOR BEYOND - DAY

As it is SLAMMED back exposing the Colonel, Solo, Illya and two commandos. Some men are lying in the corridor behind them, victims of the silent attack. No wait as we:

QUICK PAN TO:

REVERSE ANGLE - TWO GUARDS - VAULT IN B.G. 22

The two guards are standing waiting, tommy guns in hand. Beyond them lies an iron grilled gate which separates the main room from the huge vault beyond. To the side, near the center of the room, is an iron ladder which winds its way up to a round, covered opening in the metal roof.

NEW ANGLE - THE TWO OPPOSING FORCES CONFRONTING - 23

A split second, then Solo's gun (silencer attached) brings down one guard while Morgan clubs the second into unconsciousness. No wait now. As Illya and the Commandos whirl to cover the corridor beyond. Solo and the Colonel acting in perfect unison, rush forward, grab the keys to the iron gate from one of the fallen guards, open it, hurrying to the vault, stop, wait.

24 OUT

## SOLO AND THE COLONEL

25

As Solo checks his watch, the two men tense, frozen before the vault, waiting.

COLONEL (murmurs)

Twenty seconds -- it's a time lock.

Solo nods, continues to stand rigidly. As they wait sweating for the time lock to open. The twenty seconds seem an eternity. Then just as they are up, the Colonel swiftly slings his automatic weapon, steps forward, flings open the vault, enters it quickly, Solo now turning to cover as well.

## CLOSE SHOT - THE CLUBBED GUARD

25X1

He is awake. He moves stealthily, unnoticed, to the nearby alarm. He pushes the button. There is no sound but we can sense that a guard has been alerted nearby.

## INT. VAULT - THE COLONEL

26

No hesitation. He knows exactly where to look. Ignoring the gold, cash and documents stacked inside, he grabs an old, worn case, steps quickly back outside.

## SOLO AND THE COLONEL

27

As the Colonel opens the case swiftly, checks its contents.

## INSERT - THE OPENED CASE

28

Inside the heavily encrusted, ancient brass sceptre.

## BACK TO SAME

29

As the Colonel satisfied, slams the case shut, nods to Solo and following him starts instantly back into the main room. They are startled by the EXPLOSION of grenades, the SOUND of machine guns more furious, even

closer. They whirl around. The Clubbed Guard is on his feet, his gun spitting, bringing down one of the Commandos before Illya's gun brings him down in turn.

29  
CONT'D  
(2)

# FULL SHOT - MAIN ROOM

30

## COLONEL MORGAN

He sounded an alarm. Let's move out now!

As Solo, followed by the Colonel, hurries to the iron ladder leading to the covered circular opening on the roof. A second and then Illya rushes to the ladder, starts up after them. Now in the entranceway to the corridor, the remaining commando opens up with his automatic weapon covering their flight. A second and he is whipped back, wounded, and the SOUND of running boots clatters down the corridor, coming closer.

# LOW ANGLE - SHOOTING UP THE LADDER TOWARD THE ROOF

31

As Solo reaches the top, slings his weapon, starts to push the cover off the opening with his free hand, the cover resisting. As he does guards are charging into the room. Illya turns to shoot a guard, the Colonel, powerless to help, the sceptre case in one hand, the other clutching the ladder.

32-33 OUT

# THE ROOM

34

As more guards led by CAPTAIN AHMED, a tall powerfully built man, slam in and one, spotting them on the ladder, a grenade (potato masher style) already in his hand, flings it. Illya catches it and tosses it back. It misses the doorway, hitting the wall and bounces back just as Illya starts up the ladder. The grenade explodes in mid air, the concussion ripping the room, sending Illya crashing down to the floor. At the same instant that he falls, the Colonel, covered by the choking dust of the explosion, shoves Solo through the now clear opening, follows, a final burst of Tommy gun fire screaming up from below him.

INT. NATIONAL ARMORY - THE LANDING ABOVE THE  
SECURITY ROOM - DAY

35

As the Colonel on one knee, whirls back to the opening and shoving the case aside on the floor, starts to slam the top back down. As he does:

SOLO (grabbing him)  
Illya...where's Illya?!

COLONEL MORGAN (shrugging  
him off - completing the job  
of slamming the lid back on)  
The concussion got him...there's  
nothing we can do!  
(bolting the top and pick-  
ing up the case again)  
Let's go!

A half beat and then as they start down the landing  
on the run --

## INT. NATIONAL ARMORY - SECURITY ROOM

36

A dazed, barely conscious Illya, being thrust hands against the wall by several guards, two more headed up the ladder, yet another scrambling wildly for the phone. A second and PREMIER and MADAM KARIM enter swiftly. The Premier is a short, middle-aged, highly nervous intellectual whose trademark is a pair of sun glasses perpetually worn. It is a technique he has long ago adopted as one means to hide his reactions, his thoughts. Of the Premier's mother, the frail-looking, intense Madam Karim, we will learn more later. Seeing them, Ahmed whirls.

AHMED (to Karim)  
Excellency!

KARIM (tensely)  
What happened --  
(as Ahmed hesitates -- up)  
Speak up!

AHMED  
Colonel Morgan -- he broke in --  
took the sacred sceptre...he was  
going up the ladder with it when  
we --

KARIM (stunned -  
 an overlap)  
 As you sure -- Are you sure it was  
 the sceptre, Ahmed?!  
 (as Ahmed nods, he hesitates  
 a half beat, then whirling  
 in panic to leave)  
 He must be stopped...he must be --

36  
 CONT'D  
 (2)

MADAM KARIM  
 I told you, my son. You should have  
 rid our nation of Colonel Morgan  
 a long time ago.

KARIM  
 But, he will die for this...  
 I swear it!

EXT. NATIONAL ARMORY -

37

Solo and the Colonel start to disappear over the edge  
 of the roof. Solo looks back once, reluctant to  
 leave Illya, then he is forced to go.

DISSOLVE TO:

INT. - COMMAND ROOM - TIGHT ON SAUD - DAY

38

A glass of whiskey halfway to his lips, he turns sharp-  
 ly at the SOUND of the door opening.

WIDE ANGLE - THE ROOM

39

As the Colonel and Solo burst in and Saud watches,  
 Zia rushes to the Colonel from across the room and  
 embraces him in relief. At the same time, Solo,  
 without pause, heads for the small anteroom off the  
 main room to change from the jump suit and paratrooper  
 boots he's worn from the outset of the show. Morgan  
 carries the sceptre.

COLONEL MORGAN (as  
 Zia embraces him)  
 I'm all right...all right..

As Solo disappears into the anteroom and starts to  
 change into civilian clothing.

COLONEL MORGAN (freeing  
himself from Zia, whips to  
Saud)

39  
CONT'D  
(2)

Order the helicopter prepared for an  
immediate takeoff -- the plan to hole  
up until tonight is off!

SAUD (starting  
a protest)  
Colonel!

COLONEL MORGAN (trifle  
harshly)  
Something went wrong -- we didn't  
make a clean getaway...we'll have to  
clear out in the next few minutes...  
now move!

As Saud salutes, crosses quickly to a rack, grabs a  
weapon, starts to the door:

ZIA (anxiously)  
What about Solo -- the unmarked car  
ordered for his escape won't be  
here till dark....

COLONEL MORGAN  
It can't be helped, Zia...it'll be  
up to you to get him away from here  
in the command jeep...! Pick up the  
unmarked car yourself once you reach  
the city.

A half beat and then as Saud is going out the door:

COLONEL MORGAN  
Lieutenant!  
(as Saud halts, waits -- in  
a slightly different tone of  
voice as though communicating  
something shared only by the  
two of them)  
Inform the pilot that "Plan C" is now  
in effect.

Saud hesitates another second, then nods in understand-  
ing, exits. Another beat and then the Colonel crosses  
swiftly to the desk, lifts the bottle of whiskey there,  
takes a long tense pull. Then he takes the tennis racket  
case off the desk. Through the scene the Colonel inserts  
the sceptre into the case.



COLONEL MORGAN (to  
Solo - different tone)  
I want you to know, Napoleon -- I'm  
deeply sorry about Kuryakin...  
(as Solo nods in understanding)  
Perhaps the Premier will keep him  
alive long enough for us to demand  
his release once the sceptre is in  
France -- it should be an additional  
incentive for you to get through --

SOLO (faint grin)  
I've got the incentive, Ian --  
It's the means I lack --

COLONEL MORGAN  
Go with Zia. She'll get you away from  
the mosque and as near to the Capital  
as possible before you have to go it  
on foot -- the unmarked car should still  
be in the garage when you get there.  
(turning to Zia)  
Keep off the main highway...cut across  
the desert using the Ben Ali Road.

As she nods, Saud re-enters. As he does:

SAUD  
Colonel?!  
(as the Colonel looks to him)  
The helicopter'll be ready in ten minutes!

39  
CONT'D  
(4)

Solo enters the room, finishing dressing as he comes.

SOLO  
All ready.

Morgan hands him the racket case.

COLONEL MORGAN  
The sceptre is in that. You're an American tourist -- get it?

SOLO  
Anyone for tennis?

COLONEL MORGAN (to Solo, Zia)  
All right -- get going!

A half beat, then Solo nods and with Zia crosses swiftly to the door, tennis case and small bag in hand -- as they reach it --

COLONEL MORGAN  
Napoleon --  
(as he turns, hesitates)  
Some day I hope I'll be able to express my gratitude and the peoples' in the measure you deserve.

A beat as the two men's gazes lock, then Solo turns and he and Zia exit. As the door closes behind them, HOLD ON the Colonel staring after them a half second more, then:

DISSOLVE TO:

EXT. BEN ALI ROAD - ON SPEEDING COMMAND JEEP - DAY

40

Zia driving, Solo next to her. PAN with them for a moment, then at the SOUND of Colonel Morgan's helicopter in the distance, Solo looks up.

SOLO  
There he goes -- headed west --

UP ANGLE - LONG SHOT - THE HELICOPTER - ON THE  
HORIZON

41

Moving on a course at an angle to the jeep, fairly  
high in the sky.

THE JEEP

42

As Zia pulls up, lifts her head to watch the heli-  
copter. Her face is softer than we've ever seen  
it, almost reverent, as she stares up.

ZIA (softly)  
I've been with him ever since my  
parents were killed in the  
revolution...and now...

ZIA AND SOLO'S P.O.V. - THE HELICOPTER

43

Still up high, fairly near now. A second, two.  
All is peaceful, serene and then it happens. The  
SOUND of anti-aircraft fire splits the air. A  
second more and then the helicopter explodes in a  
huge burst of flame. As a second explosion rocks  
it --

THE JEEP

44

As a horrified, shaken Zia collapses over the  
wheel.

FADE OUT:

END ACT ONE

## ACT TWO

FADE IN:

EXT. CAPITAL - MEDIUM HIGH ANGLE - SOLO AND ZIA - 45  
NIGHT

As they turn a corner into a half-lit, grimy back alley, come running into it, Solo carrying the suitcase. Near the entrance they freeze against a building, Solo jerking the U.N.C.L.E. Special out of his shoulder holster.

CLOSER ANGLE

46

As they stand sweating, the SOUND of several motorcycles passing by is heard, whipping past the alley. A half beat more and then as the SOUND fades, Solo steps slightly away from the wall, looks around swiftly. As his gaze hits the entrance to the alley his attention is suddenly caught.

SOLO'S P.O.V.

47

Across the street -- a fairly modern looking dress shop.

BACK TO SCENE

48

As Solo turns to Zia --

SOLO  
Come on.

ZIA (coolly)  
Where are we going?

SOLO  
To see if I can get you some Western clothes. As long as you're in uniform we're not going to get to the garage, we're not going to get anywhere --

As they dart out of the alley --

EXT. THE STORE - CLOSE SHOT - NIGHT

48X1

Solo and Zia dart into the doorway. Solo hands Zia the bags, then takes a locksmith set from his pocket. It takes only a moment to open the locked door. He motions for silence, then leads her into the store.

WHIP TO:

INT. FORTRESS - PREMIERE KARIM'S PLUSH OFFICE -  
ON CAPTAIN AHMED - NIGHT

49

As he enters swiftly, urgently, a man with news.

FULL SHOT - THE ROOM

50

A haggard, tense, waiting Karim stands near a large desk in the center of the room. An equally tense Madam Karim is nearer the entrance. A sliding steel door is at one side of the room. Of its use we will learn more later. A huge window at the rear of the room overlooks the grounds below. No wait. The second the door is closed behind Ahmed:

KARIM (low repressed  
tension)

Well?

AHMED

Both the passenger and the pilot were burned well beyond recognition, Excellency, but credentials found in a plastic case in the helicopter identify the passenger as Colonel Fleming himself.

KARIM (low, explosive)  
And the sceptre...what about the  
sceptre?!

AHMED

There's no sign of it...the Colonel must have passed it on. My guess is he gave it to the man who escaped from the armory with him... A question, however, I can't answer but which fascinates me - is the identity of those who shot down the helicopter - for one thing is certain - my men didn't.

KARIM (intensely -  
a trifle harshly)  
At the moment, Ahmed, I'm not  
interested in what fascinates you -  
what I want is the man with the  
sceptre! I want him and I want  
him here before the sun is up.

50  
CONT'D  
(2)

With that he whirls and exits. A half beat then as  
Ahmed bows stiffly to Madam Karim, turns to go:

MADAM KARIM

Captain!

(as he waits)

My son is under great stress...it  
might prove wiser to report to me  
first any information about the  
sceptre.

AHMED (kisses her hand)

Of course, Madam. As always, it  
shall be as you command.

WHIP TO:

51 OUT

EXT. THE STORE - ON SOLO

51X1

Solo stands alertly, watching the street. The door  
behind him opens and Zia steps out. This is a new  
Zia. Her hair now loose and long, wearing the white  
linen dress, shoes Solo has obtained for her. She  
is to put it mildly -- ravishing. As she moves  
ANGLE WIDENS to include Solo staring at her in  
admiration, an admiration which if she notices  
apparently leaves her cold.

SOLO (looking her  
over - with a faint smile)  
Very nice --

ZIA (deadpan -  
Ninotchka-like)  
I suppose it depends on your point  
of view --  
(as he looks at her  
curiously)  
If we're going to get to the garage  
before the driver leaves to deliver  
the car - I suggest we hurry --

51X1  
CONT'D  
(2)

SOLO

We're not going to the garage -- not yet anyway -

(as she stares, turning back)

First there's the little matter of a man named Illya Kuryakin --

ZIA (a half beat -

then understanding)

You'd risk the whole mission to try to save one man?

SOLO (faint grin)

Unprofessional of me, I agree - but then I'm not perfect.

ZIA (faint touch of

goadings)

And how will you get into the fortress?

SOLO

Shoot my way if I have to...unless you have a better suggestion --

ZIA (a beat, then -- )

Allright -- there is another way. The Colonel told me about it a long time ago. He used it when he wanted to visit the Premiere unobserved. I've never tried it myself --

SOLO

Okay -- lead on...Unless you'd rather sit this one out --

ZIA

I'm not used to sitting things out -- I'm a soldier --

SOLO

Of course. Oh - just one minute.

He darts into the store, appearing in the window a moment later. He carefully sets the rocket case in the mannikin's hand, then places the bag at her feet. As Zia watches, Solo leaves the window, then comes out of the store, closing the door behind him.

SOLO (to manniken)

Mind the store until we get back, Honey.

(to Zia)

Let's go.

WHLP 10:

INT. FORTRESS - TUNNEL - ON SOLO, ZIA - DAY

52

As they move down it. The tunnel is a dark, dank, subterranean affair - with a fairly high ceiling, originally natural, later improved upon. Running under and into the fortress, it serves as an escape route from the Premiere's office to the outside world. As we shall discover shortly, it was designed for this purpose alone and certain precautions have been taken to prevent intrusion from without. In one hand Solo carries a pocket flashlight, in the other his U.N.C.L.E. Special. Zia moves right behind him. They proceed slowly, cautiously. We PAN with them for a second and then as Solo halts:

CLOSER ANGLE - SOLO AND ZIA

53

As Solo turns to her -- passing her the flashlight.

SOLO

Hang on to it for a second.

As she takes it, he reaches into his pocket, removes a diagram and with a flick of his wrist unfolds it, then nods to her to turn the light on it. As she does, he studies it for a second or two, then:

SOLO

According to your sketch, we should be under the main building now...

ZIA (as he holds  
it again with one hand  
and puts it away)  
If it's correct...



INT. FORTRESS - TUNNEL - ON SOLO, ZIA

52

As they move down it. The tunnel is a dark, dank subterranean affair running under and into the fortress. Solo and Zia are cautiously making their way through it. Solo carries a pocket flashlight in one hand and in the other his UNCLE special. They hesitate for a moment as Solo looks around.

CLOSER ANGLE - SOLO AND ZIA

53

SOLO

Where do you think we are?

ZIA (thoughtfully)

We should be under the main buildings by this time.

(looking around)

Of course, I'm just guessing.

SOLO

Well.. at least you've gotten us into this area under the fortress. That's half the game.

ZIA (as Solo starts off)

Solo?

(he hesitates)

Has it occurred to you that Kuryakin might already be dead. That all this is for nothing?

SOLO

Often.

He starts off. Zia hesitates, then follows.

ANOTHER ANGLE

54

As they come around a corner of the tunnel we PAN with them and discover steel bars blocking the path into the underground dungeon area. Just behind the bars there is a box about twelve inches square partially inset into the wall. The box is clearly marked "Gate Switch". A hinged lid on the top of the box allows for a six inch panel to be opened. Solo and Zia hesitate before the bars, looking around carefully.

SOLO (taking back the  
flashlight)  
Well...at least it's gotten us into  
the fortress - that's half the game.

53  
CONT'D  
(2)

ZIA (as he starts to  
turn to move off again)  
Solo?  
(as he hesitates)  
Has it ever occurred to you that  
Kuryakin's already dead - that  
all this is for nothing?

SOLO (wry grin)  
Often.

He turns once more and starts off. Zia hesitates,  
then follows.

#### ANOTHER ANGLE

54

As they move down the tunnel we PAN with them;  
everything eerie, the only sound that of their  
breathing, the only clear light that of the flash-  
light. A second or two more and then it happens.  
With a shattering ROAR as they hit, two steel  
gates, one in front, one in back, come slamming  
down from the ceiling on cables, pinning Solo and  
Zia in a confined area some twelve feet square.  
Each gate is about fifteen feet high, impossible  
to climb and razor thin at the top so that even  
with a boost, a second person couldn't grab it  
and chin up and over. A second after the for-  
ward gate strikes the ground some four or five  
feet ahead of them, Solo and Zia whirl in reflex,  
see the second gate. A half beat, then:

ZIA (flashing him a  
look - tensely)  
How?

SOLO (staring at the  
gate)  
Chances are an electric eye --  
(turns to her swiftly)  
Did the Colonel say whether this  
was an entrance to the fortress  
or an escape route from it...

ZIA  
An escape route -

ZIA  
This looks like the end of  
the road.

54  
CONT'D  
(2)

SOLO (eyes on the box)  
No -- it's just a delay in route.  
(indicates the box)  
That would seem to be the switch  
that raises the gate.

He starts to reach through the bars for the box,  
his hand easily touching the lid. He starts to  
lift the lid...then hesitates.

55-59 OUT

CLOSER ANGLE - SOLO AND ZIA

59X1

SOLO  
Did the Colonel tell you whether  
this was an entrance to the  
fortress or an escape route from  
it?

ZIA  
An escape route.

SOLO  
Well that explains why the switch  
is on the inside of the bars.

He lifts the lid, then hesitates for a moment before  
putting his hand into it.

INT. - THE BOX AS SEEN FROM THE SIDE (INSERT)

59X2

In the bottom of the box is a handle device like  
the kind you might find on a dynamite detonator.  
The handle obviously has to be turned to raise the  
gate. Also in the box is a small, deadly viper.  
The snake seems ready to strike. Light filters  
in from the open lid and we can see Solo's hand  
poised above the opening.

ZIA'S VOICE (o.s.)  
Well -- why are you hesitating?  
See if it works.

SOLO

Well, if I'm not mistaken, we're about to find out how somebody going the wrong way's handled.

54  
CONT'I  
(2)

Before the words are even out of his mouth there is a whirring SOUND above them. As they instantly look up...

SOLO, ZIA'S P.O.V.

55

From a rocky opening in the roof, held by a single iron chain, a huge steel ball like that used to smash buildings, hurtles, jolting and swaying toward them.

BACK TO SOLO AND ZIA

56

A half second before it pulverizes them, Solo pushes her against the rear gate, freezes next to her, the ball smashing into the soft ground a few feet away from them...A second as they turn around, stare, Zia in abject terror, Solo not much happier, then the ball slowly starts up again, the chain swinging it back and forth as it hauls it. A half beat, then as they continue to watch it --

ZIA (weakly)  
Will it...?

SOLO  
I don't know...but if it does, the next time could be the last for us.. it's not exactly a precision instrument...

A half beat more as the ball keeps rising slowly, swaying -- below, Solo, sweating, watching, thinking; Zia too terrified to do anything but stare up silently, then:

SOLO (suddenly - eyes still on the ball)  
Take your shoes off!  
(as she stares at him like he's crazy)  
Hurry up!  
(as she starts to obey, shoving gun in holster, flashlight away - still looking up)  
If there are going to be encores, we've got just one chance - if it misses this time, grab the chain  
(Continued)

BACK TO SCENE

59X3

Solo is still poised, hesitating to put his hand into the box. He cannot see into the gloom within the box but he senses something.

SOLO

It's much too easy. If the bars were set here to keep people out, why would a switch be close enough for anyone to reach through and open it?

He looks at Zia. She shrugs.

ZIA

Can you see into the box?

SOLO

Not from this angle.

(hesitates)

You're sure Colonel Morgan went in this way?

ZIA

Whenever he wanted to see Karim secretly, I drove him to the cave entrance we came through -- and dropped him off there. He'd go in, and I waited to pick him up when he came out later.

SOLO

Well, there's only one way to find out...

He starts to reach into the box.

THE BOX AS SEEN FROM THE SIDE (INSERT)

59X4

As Solo's hand gropes into the box, the snake strikes. It hits the watch on his wrist and recoils. Solo snatches his hand out.

BACK TO SCENE

59X5

As Solo snatches his hand back quickly.

SOLO (continued)  
and climb on before the ball starts  
to the top again...I'll be right  
behind you...then when I tell  
you -- jump!

56  
CONT'D  
(2)

The ball is almost at the top -- Zia is still holding the shoes in one hand as she watches.

SOLO (noticing)  
Let go of the shoes...

A half second, then Zia in realization, drops them like hot potatoes... The ball is just inches from the top now - a half beat more as they squeeze back and Zia closes her eyes, then:

#### SOLO'S POV

57

The ball coming down again speeding, jolting and swaying toward them... HOLD, then just before it hits:

#### NEW ANGLE

58

As it smashes into the soft ground a foot away. No wait now as Solo propels Zia forward. As she grabs the chain and gets on top of the ball, Solo climbs on behind, puts one arm around her waist and with his other hand grabs the chain above her. Now the ball starts up again slowly, swaying from one side to the other, Solo helping the swinging motion like an aerialist. Build as the ball slowly rises, its swinging motion increasing, the arc becoming wider and wider, until it is near enough to and high enough over the gate which blocks the direction they were going. Then as it is:

SOLO

Now!

As they both let go and leap down:

#### OTHER SIDE OF GATE

59

as they hit the soft dirt floor with a jolt, landing on hands and knees...A long beat, as they don't move, Zia white, breathless, then Solo rises, moves to her.

ZIA (startled)  
What....?

59X5  
CONT'D  
(2)

SOLO (looking at watch)  
There's a doorman in the box...

INSERT SOLO'S WRIST

59X6

The watch - venom splashing from its face.

SOLO'S VOICE (o.s.)  
...and he seems to drip venom.

BACK TO SCENE

59X7

As Solo and Zia look at each other.

ZIA (pale)  
I swear...I didn't know.

Solo flashes his light around searching for something along the floors.

SOLO  
I'm lucky that he went for  
the reflection on my watch.  
There has to be some way to  
use the switch in there...  
(breaks, seeing something)  
Yes! There it is.

PIPE WRENCH P.O.V.

59X8

Solo's flashlight is settled on a pipe wrench about eighteen inches long. There is a groove in one end of the pipe that obviously clamps right over the handle of the box. Solo quickly kneels into Shot, picking up the pipe wrench.

BACK TO SCENE

59X9

SOLO  
Here's how Colonel Morgan  
did it.

SOLO

Alright?

59  
CONT'D  
(1)

A beat, then as she nods wearily, he helps her up...

SOLO

Sure?

ZIA (looking down at  
herself - a little dazed)  
I'm filthy...

SOLO (with a faint  
grin)  
The price of being a soldier --

As she draws herself up, flashing him a look, he hesitates, then turning, removes his gun and flashlight once more, sweeps the light around the wall.

ZIA (after a half  
beat)  
What are you looking for?

SOLO  
A switch to turn that thing off,  
open the gates - I'm sure whoever  
set this up arranged it so they  
wouldn't pulverize themselves  
before they got to the street.

The flashlight wanders for a second more, then picks out a spot on the wall where a small lever protrudes. Solo, seeing it, moves to it, pulls it. A beat and the gates rise -- above the ball freezes just as it reaches the top.

SOLO (turning back  
to her)  
Okay...let's go...

ZIA (starting back  
the way they came)  
My shoes...



He reaches through the bars again and, holding the top of the pipe gingerly, lowers the grooved end into the box.

59X9  
CONT'D  
(2)

INSERT - THE BOX - SIDE ANGLE (INSERT)

59X10

as the pipe wrench is lowered, finds the handle, and clamps on to it. The snake strikes again hitting the bar and bouncing off harmlessly. The wrench is turned, the gate-switch handle turning with it.

BACK TO SCENE

59X11

As Solo turns the wrench a noise is heard in the walls. Solo draws his hand back as the gate starts to slide up. In a moment it has been raised. Solo gestures for her to pass.

SOLO

Something new in -- skeleton keys.

They pass under the gate and Solo steps long enough to pull the wrench out of the box and look down into it to see what it contains. They can HEAR the SNAKE MOVE.

ZIA

What is it...? A snake?

SOLO

Some sort of poisonous viper.  
A slow, painful way to die.  
(to the snake)

Better luck next time, Charlie.

He closes the lid on the box.

SOLO

Let's go. We're a little late for our appointment as it is.

As they start out.

FLASH PAN TO:

SOLO

Zia!

(as she turns to him;  
faint smile)Pick them up on the way out. We're  
a little late for an appointment  
as it is.59  
CONT'I  
(2)

FLASH PAN TO:

INT. FORTRESS - PREMIER KARIM'S PLUSH OFFICE - ON  
KARIM - DAY

60

As he whirls from the window where he was standing.

PAST KARIM - ACROSS THE ROOM - A STEEL DOOR SLIDING  
BACK

61

As it does and reveals Solo and Zia, Solo the gun  
in his hand pointing. As they step in...

WIDE ANGLE - THE ROOM

62

As Karim stares in shock and Solo smiles thinly,  
Zia next to him. Another beat, then:

KARIM (low)

*What the hell are you calling*  
~~You're the man who attacked the~~ *who are you*  
~~armory with Morgan...~~SOLO (still the  
smile - very quietly)You have something that belongs  
to me - a friend of mine...I suggest  
you get on the phone right now...it  
should take exactly one minute and  
ten seconds for him to be taken from  
his cell and brought here...

KARIM

Who said he's in a cell - who said  
he's even --SOLO (cuts in -  
still quiet - forcing it)  
If he's dead...so are you...

INT. FORTRESS - PREMIER KARIM'S PLUSH OFFICE - ON 60  
KARIM - DAY

As he whirls from the window where he was standing.

PAST KARIM - ACROSS THE ROOM - A STEEL DOOR SLIDING 61  
BACK

As it does and reveals Solo and Zia, Solo the gun  
in his hand pointing. As they step in...

WIDE ANGLE - THE ROOM 62

As Karim stares in shock and Solo smiles thinly,  
Zia next to him. Another beat, then:

KARIM (low)  
You're the man who attacked the  
armory with Morgan...

SOLO (still the  
smile - very quietly)  
You have something that belongs  
to me - a friend of mine...I  
suggest you get on the phone  
right now...it should take exact-  
ly one minute and ten seconds for  
him to be taken from his cell  
and brought here...

KARIM  
Who said he's in a cell - who  
said he's even --

SOLO (cuts in -  
still quiet - forcing it)  
If he's dead...so are you...

Their gaze locks. Solo's eyes, cold, unrevealing. A beat more and then Karim's gaze breaks. He moves abruptly to the phone on the desk in the center of the room. As he picks it up, Solo joins him, takes the receiver away with his free hand, holds it so that he can hear the voice on the other end, then satisfied it's just an operator, he hands the receiver back, nods for Karim to go ahead.

62  
CONT'D  
(2)

KARIM (into phone -  
an order)  
Security block 3....  
(a beat as he waits to  
be connected, then)  
Sargeant...have 612 brought to my  
office at once...that's right --  
the foreigner...

SOLO (quickly putting  
his hand over the mouthpiece)  
Tell him you want the guard to wait  
outside -- he's to be allowed to  
enter by himself...

KARIM (as Solo takes  
his hand away)  
Have the guards wait outside...I want  
to see him alone....  
(up slightly)  
That's an order, sargeant...

No wait now as Solo immediately takes the receiver away from Karim, hangs it up. Then, as Karim watches, desperation building on his face, Solo backs up so that he is out of the line of the regular office door, stops next to Zia, near the open steel door. A half beat more, then:

KARIM (can no longer  
contain it - low)  
Do you know the meaning of what  
you're doing?....  
(explosively)  
Do you?!  
(low, then building)  
Who's to get the sceptre now that  
Morgan's dead.. Who are his collabor-  
ators.....why did he turn on me after  
all these years?! Why?!

62  
CONT'D  
(3)

SOLO (quiet,  
mocking)  
Maybe he was annoyed when you  
secretly decided to take over the  
country without offering him part  
of the deal -- The least you could  
have done was to offer to split  
it fifty-fifty.

A beat as Karim stares at him stunned, or pretending  
to be stunned, then:

KARIM (low)  
Is that what he said to induce  
you to join with him - that I was  
planning some kind of coup?  
(as Solo doesn't answer,  
taking his silence for  
acknowledgment, bursts)

That charge is a lie!...  
a subterfuge to trick you into co-  
operating in the overthrow of a  
legitimate government... part of a  
plot led by Morgan to take control  
of the country with the help of the  
sceptre.

Before Allan I am innocent...!  
Before Allah I am the victim, not the  
perpetrator of an evil conspiracy!

A beat as Solo stares at him, then --

SOLO  
Very well done...almost convincing --  
except for one thing. Against your  
word stands the record of Colonel  
Morgan's whole life - an unblemished  
record that few men in the world can  
match...I know him.

As Karim turns away defeated, helpless, there is a  
sharp, harsh knock on the door as though by a guard,  
followed a half second later by the entrance of Illya,  
still in jump suit. Behind him, to the side, we see  
a guard in profile, his hand on the knob. As Illya  
stares toward Karim for a half beat, the guard pulls  
the door closed behind him. Then becoming aware of  
Solo, Zia, Illya turns his head to them. A half beat  
more as Solo and Illya lock gazes, warmth, friendship  
implicit in the way their eyes meet, then --

ILLYA (casually)  
Well -- this is a pleasant surprise, Napoleon --

62  
CONT'D  
(4)

SOLO (faint smile)  
I wasn't sure I'd see you again either...

(nodding to steel door  
behind Zia and himself)  
Let's get out of here....

No wait now. Illya heads swiftly toward the door.

SOLO (to Karim)  
This'll give you a well-deserved two hour nap.

He shoots Karim who falls as Solo follows Illya and Zia out.

FADE OUT:

END ACT TWO

## ACT THREE

FADE IN:

INT. GARAGE - ON SOLO, ZIA, ILLYA - NIGHT

63

As they tear in, Solo in possession of the suitcase once more.

WIDER ANGLE

64

As Jan, a short stocky man in coveralls, comes out of the office moving swiftly to them. The garage is a simple affair. A few vintage 1955 foreign cars and one sleek black American sedan, a gas pump, etc. No wait, as Illya flings open the door to the sedan, jumps in, Solo preparing to follow --

JAN (up to Zia)

What are you doing here -- I was just about to bring the car to the mosque --

ZIA (cuts in)

The sooner we get out of here -- the better for you --

(to Solo, who's flung the suitcase in the back and gotten behind the wheel)

I'll drive -- I know the roads --

As Solo nods, slides over toward Illya and as she starts to get in:

JAN (grabbing her arm)

Zia --

ZIA (pulling free)

Thanks, Jan -- goodbye...

She gets in. As she starts up the motor:

JAN (leaning in

the window)

If there's anything you need -- money -- guns...

With a shake of her head, Zia guns the motor, jolts the car forward, Jan stepping back just in time. As the car roars off --

## HIGH ANGLE - THE CAR - PANNING

65

As it roars out of the garage we see a huge phosphorescent cross taped on the top. As it disappears into the street --

## ON JAN

66

As he stares after it a second, then hurries to a phone panel on a pillar, pulls the phone free...  
As he does:

FLASH PAN TO:

## INT. MADAM KARIM'S ROOM - CLOSE ON MODERN HI-FI SET - NIGHT

67

As it blares out a Wagnerian Overture. Something martial, strident.

PAN QUICKLY TO:

## MADAM KARIM

68

Sitting in a regal-looking straight back armchair, knitting, listening to the music. With the exception of the Hi-Fi, the room is Victorian, aristocratic and gives the feeling of a private sanctuary. A moment and then the music CUTS OUT abruptly and is replaced by a peculiar HUM. Instantly she is alert, looking toward it.

## NEW ANGLE

69

As she rises swiftly, puts down her knitting, crosses to the set. Reaching it, she flicks a knob, then:

MADAM KARIM

(tensely)

Well?

JAN'S VOICE (through speaker - equally tense)

You're in luck -- they came here after all -- just picked up the car.

MADAM KARIM

Good...Have you informed the captain?



JAN'S VOICE

Yes.

69  
CONT'D  
(2)

MADAM KARIM

I hope you made it clear to him  
that he was to risk no disturbance  
in the city -- that any shooting  
would ruin everything --

JAN'S VOICE

He said not to worry -- he'll  
pick someplace quiet --  
(a half beat)  
He did seem a little unhappy  
about killing them, however --

MADAM KARIM

He'll feel better when I have  
the sceptre and he's the new  
Premier --  
(a beat)  
Keep me informed...I wait most  
anxiously...

She flicks the knob once more...As the martial  
MUSIC swells up once more and as she turns full to  
the CAMERA, an evil smile on her lips...

FLASH PAN TO:

INT. COCKPIT OF A LIGHT PLANE - FEATURING PILOT -  
NIGHT

70

As he guides his plane searching for something be-  
low, then spotting it, he banks sharply, going down  
to check...HOLD for a second, then --

P.O.V. SHOT -- DOWN -- RAKING -- AS THOUGH FROM  
PLANE - NIGHT

71

Solo's car speeding along a desert road leading out  
of the city. On top of it, marked with phosphores-  
cent paint, the huge cross.

BACK TO COCKPIT - THE PILOT

72

As he comes out of the bank, flicks on radio.

PILOT

Overlord -- to Captain Ahmed.

AHMED'S VOICE  
Come in Overlord --

72  
CONT'D  
(2)

PILOT  
They're on the El Haabib Road --  
heading north...speed approximately  
sixty miles an hour -- suggest  
intercept at --  
(checks map on seat  
next to him)  
Fox, Charlie two...

AHMED'S VOICE  
Good...over and out...

As the pilot flicks the radio off, begins a full  
turn, his job completed...

FLASH PAN TO:

EXT. SIDE ROAD - CLOSE ON FOREIGN CAR - PANNING -  
NIGHT

73

As it sweeps by CAMERA speeding forward --

HIGH ANGLE - PANNING - EL HAABIB ROAD

74

The car with the phosphorescent cross on top moving  
fast.

NEW ANGLE - STILL HIGH

75

As the foreign car comes roaring out of the side  
road to intercept. It has timed its move so that  
the two cars are on a collision course, leaving the  
other car with only one alternative -- to swing off  
the highway. A split second and then the car with  
the cross on top swerves wildly to avoid the impend-  
ing collision, goes off the road, SCREAMING into  
the heavy sand, rocking from side to side, slowing  
slightly, then slamming into a dune. No wait now  
as we

WHIP TO:

## THE FOREIGN CAR

76

as it pulls up on the road just above the dune and Ahmed, now in ordinary clothing, and two gunmen, all carrying tommy guns, come pouring out, racing toward the stopped car.

## NEW ANGLE

77

as Ahmed reaches it, flings open the door -- the other two stopping four or five yards behind him, covering.

## INT. CAR

78

Zia behind the wheel, Solo in the middle, Illya next to the door -- all stunned, dazed. Note: Illya has changed his clothes sometime previous and now wears civilian clothes.

## ANOTHER ANGLE

79

No wait now as Ahmed pulls Illya out roughly, sends him staggering forward to be covered by the other two. Then with a jerk of his tommy gun --

AHMED (to Solo and  
Zia)  
Out -- this way!

A beat and then Solo, Zia following, slide out, Ahmed stepping back and to the side carefully. The second they are out he indicates with a quick wave of his tommy gun for them to join Illya who is standing a few yards in front of the other two gunmen. As they obey, he turns with them, covering, his back now to the car. The SCENE FREEZES for a half beat, then at a jerk of Ahmed's head back, indicating the car, one of the two remaining gunmen hurries to it. As he goes:

SOLO (turning to Ahmed -  
still slightly dazed)  
The sceptre's not there --

No answer. (In b.g. the second gunman jumps into the car.)

SOLO (shrugs)  
Suit yourself...

INT. CAR (INTERCUT WITH THE SCENE OUTSIDE AS THE  
GROUP WAITS)

80

As the second gunman searches it swiftly, completely,  
then spotting the suitcase, opens it, starts fling-  
int things out.....Nothing.

ANOTHER ANGLE - THE GROUP - SECOND GUNMAN IN B.G.

81

as he comes out of the car, shakes his head "No" to  
the third gunman, who transfers the signal to Ahmed  
whose back is still to the car.

SOLO

How did you find us?

AHMED

X marks the spot...on the roof of  
your car.

(calls over his shoulder)

Try the trunk!

As the second gunman hurries around to the back of  
the car...

SOLO (to Ahmed, casually)

Mind telling me who you are -

ILLYA

Let me introduce you, Napoleon...  
He's Captain Ahmed of the Security  
Police --

AHMED (cold smile)

Acting unofficially, I assure you --

Before Solo can react: The SOUND of tommy gunfire  
from the second gunman as he shoots the lock off the  
trunk, too much in a hurry to have bothered getting  
the keys from the ignition. The second the trunk is  
open he searches it briefly, then slams the lid back  
down, shakes his head "No" once more to Ahmed (whose  
vantage point now permits him to see the rear of the  
car), starts back to the group.

AHMED (after a beat,  
to Solo)

Five seconds to tell me where the  
sceptre is, then...  
(breaks off)

SOLO (calm)

Sorry -- but I have no idea - I  
must have lost it somewhere...

(a half beat as Ahmed's eyes  
narrow, then mockingly)

Five seconds are up...

Another beat as Ahmed hesitates, then:

81  
CONT'D  
(2)

AHMED (to his  
two henchmen)  
We'll drive over to the pit.  
(to third gunman,  
jerking his head to  
the foreign car)  
You'd better call in.  
(as the gunman goes -  
to Solo - mockingly)  
I'm sure you won't mind waiting a  
little longer....

A half beat, then --

FLASH PAN TO:

INT. DUNGEON - UP ANGLE ON MADAM KARIM - NIGHT

82

as she comes down a flight of stone steps, accom-  
panied by another gunman.

REVERSE ANGLE

83

Below her - Ahmed and the two gunmen behind them -  
are Solo, Zia and Illya. They stand near the edge  
of a deep bear pit. The pit is a simple circular  
affair. A door with a barred window separates the  
bear from the interior of the pit. The door is  
controlled from above by a lever stuck in the ground  
which when thrown will raise the latch inside the  
door and swing it open. A wooden ladder leads from  
the top of the pit down. Beyond the door, through-  
out the following we should HEAR the furious GROWLS  
of the bear who paces in the chute and occasionally  
comes to the window, SNARLS.

NEW ANGLE

84

as Madam Karim and her guard comes up to them. A  
beat, then:

MADAM KARIM (to Zia,  
smiling)  
Who are your friends, my dear?

ZIA (a half beat -  
to Solo and Illya)  
This is Madam Karim - the Premier's  
mother -

SOLO (smiles faintly)  
Charmed...

84  
CONT'D  
(2)

MADAM KARIM  
And you are....?

SOLO  
Does it matter?

MADAM KARIM  
Not in the slightest, although it  
was my wish to approach this as  
though we were all civilized people.  
However, since we cannot...your  
rules.

(a half beat, then)  
Crudely - What is your price for  
revealing where you hid the sceptre?

SOLO (smiles)  
About the same as yours for letting  
us go without telling you.

MADAM KARIM (a beat)  
Understand me...you have been spared  
only because of my love for my  
country - A country made indolent  
and sickly by the flabby hand of my  
son - choking on Democracy...Morgan  
must have hated it as I do and now  
that he's gone I can see no reason  
why you will not collaborate with me.

SOLO  
Thank you...  
(as she stares)  
You just relieved any doubts I might  
have had. Colonel Morgan was right -  
he just had the wrong ringleader for  
the plot.

(as she stares slightly  
confused, misinterpreting  
the reason - smiles)  
No sceptre, Madam...not now...not  
ever.

MADAM KARIM  
You'll change your mind - I guarantee  
it...

She nods to her henchmen.

AHMED (poking Solo  
in back with gun)  
Into the bear pit.

84  
CONT'D  
(3)

As Solo starts forward toward the ladder --

MADAM KARIM (mild,  
mocking disapproval -  
to Ahmed)  
All of them, Ahmed...please.

As Ahmed pushes Illya and Zia after Solo, the second  
gunman goes to the lever.

INT. PIT - UP ANGLE

85

as Solo, Zia, Illya descend, watched from the edge by  
Ahmed and the third gunman, and Madam Karim's guard.

NEW ANGLE

86

as they reach the floor of the pit, the ladder is  
picked up by the third gunman. As he does, they  
turn and look around.

MADAM KARIM (over SHOT  
- mocking as the bear GROWLS  
in fury and anticipation)  
There's no way out...Believe me...

As they turn and look up --

UP ANGLE - PAST THEM

87

Madam Karim, having joined her henchmen, looking  
down.

MADAM KARIM  
Shall we say half a minute before  
we let the bear out of his cage?  
If you should change your minds...  
shout...  
(turning away)  
I detest the sight of blood --

As she disappears followed by Ahmed, the third gun-  
man and her guard.

INT. PIT - SOLO, ILLYA, ZIA

88

as Solo turns away, stares around the pit --

ILLYA (dryly)  
By the way, Napoleon, I forgot to thank  
you for rescuing me from the fortress -

As he looks down to check his watch --

INT. DUNGEON

89

Ahmed checking his watch, the second gunman at the  
lever, Madam Karim, the other two gunmen nearby.

THE PIT - THROUGH THE BARRED WINDOW - TO BEAR  
pacing up and back.

90

TO SOLO, ILLYA, ZIA

91

as Solo now checks his watch, sweating --

INT. DUNGEON

92

Madam Karim and company.

AHMED (eyes on watch)  
Seven seconds...

THE PIT

93

Our group.

SOLO (to Ilyia)  
How much time now --

ILLYA (glancing at  
watch)  
Three seconds --



INT. DUNGEON

94

Ahmed's eyes still on watch, the second gunman's hand tightens on the lever. A second more then:

SOLO'S VOICE

(calling up)

All right...You win! .. You hear ..  
You win!

Madam Karim smiles in triumph. As she turns, starts to the edge followed by her henchmen --

THE PIT

95

The group. Illya surprised, Zia bitter.

ZIA (to Solo, who is  
looking up)

Why? They'll kill us anyway --

Before Solo can respond --

MADAM KARIM'S VOICE

(from above)

Well - where is it?

SOLO (calling up)

Lower the ladder and I'll show you.

TO MADAM KARIM - HENCHMEN NEXT TO HER

96

A half-beat as she hesitates, then nods to Ahmed -  
As he moves to lower the ladder --

MADAM KARIM (calls

down)

The other two stay down there.

THE PIT

97

As Ahmed lowers the ladder, Solo moves to it, starts up. INTERCUT for tension as he moves up; Ahmed at the ladder, gun in hand, watching -- the other gunmen, Madam Karim on the alert -- Zia and Illya staring...Then, as Solo reaches the top, he pretends to stumble forward. In reflex, Ahmed reaches out a hand to grab him and in that same instant Solo grabs it and pulls Ahmed back

down with him into the pit with a crash, Ahmed landing on top of him, shielding him. No wait now as Solo rolls out from under him, grabs the gun that jarred loose when they hit the ground and, rolling, FIRES up a burst.

97  
CONT'D  
(2)

# UP ANGLE - TO SECOND GUNMAN

98

Just about to fire himself, he is whipped back by the impact of the bullets. Simultaneously, the two remaining gunmen and Madam Karim turn, fleeing, disappearing from view, a second BURST going over their heads. A half-beat, then:

# THE PIT

99

As Solo rises, continues to cover the top, Illya rushes forward, drags up the fallen Ahmed, twists him into a hammerlock, making sure he won't jump Solo.

MADAM KARIM'S VOICE (off)  
You fool...I would have spared you  
- Now what have you accomplished -  
Nothing!

SOLO (still covering  
top - over shoulder to Zia)  
Zia?  
(as she comes forward)  
Move the ladder so that it faces  
directly across from the door.

As she flashes him a look, then moves quickly to obey...

# INT. DUNGEON

100

Madam Karim and two surviving gunmen. Madam Karim safely behind cover, her guard next to her...the third gunman, kneeling, tommygun up, a little further away. As her guard starts forward heading for the edge of the pit --

MADAM (stopping him  
with a hand)  
Give them a minute more - it's less  
risky if they come to us - in any  
case kill only the one with the gun --

## THE PIT

101

As Zia finishes, comes back:

SOLO (to Illya)

Okay...now push friend Ahmed in front of me where I can see him --  
(as Illya obeys)

Now you and Zia get against the wall next to the door and freeze. We'll go out the way the bear comes in.

Illya nods, what Solo's up to beginning to get through, and with Zia moves to the door. As they flatten out next to it, Solo quickly starts to retreat, backing toward the door himself, covering both Ahmed and the top of the pit...

SOLO (at the door,  
standing at the side  
opposite to Illya and  
Zia - to Ahmed)

When I open the door - you run for the ladder - You run before that and it'll be on one leg...

A half-beat, then still covering Ahmed and the top of the pit, he reaches with his free hand down inside the barred window -- timing it so that the bear who is pacing up and back is away from the door for that second. A half second more and then just as the bear sees his hand, starts forward in a charge, Solo lifts the latch, withdraws his hand swiftly, grabs one of the bars, and pulls the door open. As the bear comes out, heading for the fleeing Ahmed, Zia, Illya, followed by Solo race inside...

## INT. CHUTE

102

as the three of them race down it, heading for another latched door at the end of the chute. As they go:

## EXT. DUNGEON - NIGHT

103

Our group's car, the foreign car not far away.

TO SOLO, ILLYA, ZIA

104

as Solo runs out.

NEW ANGLE

105

Our three keep coming. As they reach the car,  
start in -- from O.C., the SOUND of GROWLS, SHOTS,  
a SCREAM.

ILLYA

It sounds as if Ahmed forgot to  
pull the ladder up after him.

Solo reaches up and pulls off the crossed strips of  
tape from the roof. A beat more and then they are  
in the car speeding away -- As the car disappears  
into the distance --

FADE OUT:

END ACT THREE

## ACT FOUR

FADE IN:

EXT. BORDER - ESTABLISHING - TO FEATURE CHECKPOINT - 106  
DAY

It is morning. We are on a border checkpoint where the main highway passes from one country to another. A wooden command shack, sandbags piled around it, is at one side of the road. A wooden barrier raises and lowers to let the infrequent traffic by. Extending horizontally from each side of the road is a high electrically wired fence, a power tower just this side of the border. Today, the checkpoint has been reinforced. Several combat motorcycles and an armored car are nearby, manned. Also a tow truck with a crane is parked nearby. Three or four other heavily armed security troops man the barrier, guard the command shack. In the shack itself, an officer supervises the entire operation. A phone is also present, manned by a non-com... One will simply not just glide through here. Establish, then pan swiftly to --

EXT. HILL - OVERLOOKING THE BORDER - MED. SHOT - 107  
SOLO, ILLYA, ZIA - CAR IN B.G. - DAY

Some hundred yards from the checkpoint, staring down to it. In Solo's hands are a pair of binoculars with which he is surveying the border. Illya carries the stolen tommy gun slung on his back. Just behind them, parked under some palm trees, is the car.

CLOSER - ON SOLO 108

as he adjusts the binoculars, sweeps with them.

SOLO'S POV - THROUGH BINOCULARS - PANNING 109

The highway leading to the command shack, the command shack, the road beyond. Then as the glasses shift to pan the fence...

BACK TO SCENE - GROUP SHOT - SOLO, ILLYA, ZIA 110

As Solo grimly passes the glasses to Illya, who looks through, then:

ZIA

I told you -- it's impossible to get out this way. The fence is charged with ten thousand volts and it extends the entire length of the border.

110  
CONT'D  
(2)

ILLYA (looking through glasses)  
I might be able to short it, Napoleon...with the right equipment...

ZIA

Even if you could...beyond it is a minefield fifty yards wide..... Colonel Morgan's idea -- he intentionally set the border a quarter of a mile inside our legitimate territory to avoid incidents...

SOLO (drily)

Very thoughtful of him --  
(at Zia's look, turning slightly to her)  
No disrespect intended - but it is a little irritating...  
(seeing Illya's concentration increase)  
Anything?

ILLYA (passing the glasses over)  
Take a look --

As Solo takes them, looks.....

SOLO'S P.O.V. - PANNING

111

A battered old tourist bus coming down the road toward the command shack.

ZIA (over shot)

It comes through twice a day --  
Tourists headed for the ruins at Aleppo...about six miles beyond the border --

110  
CONT'D  
(2)

ZIA

I told you -- it's impossible to get out this way. The fence is charged with ten thousand volts and it extends the entire length of the border.

ILLYA (looking through glasses)  
I might be able to short it, Napoleon...with the right equipment...

ZIA

Even if you could...beyond it is a minefield fifty yards wide..... Colonel Morgan's idea -- he intentionally set the border a quarter of a mile inside our legitimate territory to avoid incidents...

SOLO (drily)

Very thoughtful of him --  
(at Zia's look, turning slightly to her)  
No disrespect intended - but it is a little irritating...  
(seeing Ilyya's concentration increase)  
Anything?

ILLYA (passing the glasses over)  
Take a look --

As Solo takes them, looks.....

SOLO'S P.O.V. - PANNING

111

A battered old tourist bus coming down the road toward the command shack.

ZIA (over shot)

It comes through twice a day -- Tourists headed for the ruins at Appelo...about six miles beyond the border --

BACK TO SCENE

112

as Solo lowers the glasses. A half beat, then turning quickly to her:

SOLO

When's the next time...

ZIA

At noon - It's too hot after that -

SOLO

Good -- we'll be on it...  
(at Zia and Illya's  
incredulous looks - to Zia)  
You know anybody who'd do a simple  
job for some American dollars --

ZIA

It depends on how simple...

SOLO

I'll take that for yes...

He turns, starts to the car, Illya and Zia turning with him --

ILLYA

Exactly what are you thinking  
of, Napoleon?

SOLO (at car, hesi-  
tates, half turns to him  
...smiles)

I'll let you know when I'm sure --  
At the moment it could be I've just  
got too much sun.

ILLYA (as Solo bends,  
starts to crawl under the  
car - nods, drily)

That much?

SOLO (hesitates again  
- still the smile)

Maybe....

(starting to slide under)

But one thing's for sure - if we're  
going to carry the sceptre out on  
the bus, it's got no business under  
here...



NEW ANGLE - ON SOLO UNDER THE CAR

113

as he reaches up --

UP ANGLE - THE MUFFLER

114

as Solo removes the sceptre from its hiding place there.

NEW ANGLE

115

as Solo pulls it free the top seems to loosen. A combination of the hard riding, the CRASH and Solo's present action.

CLOSE SHOT - SOLO

116

as he stares at it in wonder for half a second, then opens the top, turns the sceptre upside down. As a cascade of precious stones starts to fall into his hand...

FLASH PAN TO:

EXT. HIGHWAY LEADING TO CHECKPOINT - LOW ANGLE - FAIRLY TIGHT - PANNING - ON FRONT OF TOURIST BUS - DAY

117

INT. BUS - SHOOTING TO THE REAR

118

Solo and Zia seated a few rows behind the driver - a few other passengers - Solo carrying the sceptre wrapped in newspaper - Illya not in sight.

THE CHECKPOINT

119

as a non-com comes out of the shack crossing to the barrier --

HIGH ANGLE - BUS AND CHECKPOINT

120

Bus some hundred feet off - chugging on - one or two security troops coming forward to join non-coms for check - others on motorcycles etc., watching casually.

INT. BUS - CLOSE SHOT - SOLO AND ZIA

121

As she tenses slightly, he smiles to her calmly, reassuringly...

NEW HIGH ANGLE

122

Bus slowing as it approaches the barrier - guards now waiting to board...

CLOSE ANGLE - THE NON-COM

123

as he suddenly sees something o.c. As his head turns sharply to it...

NON-COM'S POV

124

In the distance Solo's car hurtling toward the fence at top speed. Still some forty yards from the fence it will hit at a point about a hundred and fifty feet from the checkpoint. Over the SHOT, the SOUND of a single tommy gun opening up.

BACK TO CHECKPOINT

125

as security guards on motorcycles kick them into life, ROAR off, SIRENS blaring, and several other guards, (led by the non-com who rises from his knees having done the shooting that alerted the others) start running, headed the same way. Another soldier runs to the tow truck, starts to climb into the driver's seat.

INT. BUS - FAIRLY TIGHT ON DRIVER

126

As in reflex, he brakes it to a sudden halt some twenty feet from the barrier, allowing the motor-cycles to cross the road in front of him.

TO SOLO'S CAR - MOVING FAST - ON SIDE - (so as not to reveal driver)

127

As it rips through the fence, hurtles on into mine-field... As it explodes, going over on its side --

INT. BUS

128

As Illya (who has been seated in the first row - behind and across from the driver) rises and starts for the driver, his intent to clip him and take over the bus. He takes only a half step, then seeing something, freezes:

EXT. BUS

129

As the tow truck, blocked by the bus, SCREECHES to a halt, the officer (who's out of the shack) rushes up --

OFFICER (waving his arms  
frantically for the bus driver  
to go on)  
Go on! Go on!

INT. BUS

130

As the driver throws it into gear hurriedly, starts to roll off, Illya turns to Solo, shrugs grinning as if to say "no need now".

THE BARRIER

131

As a last remaining soldier raises the barrier and the bus barrels on --

PAST THE BARRIER

132

The bus roaring on to safety.

CUT TO:

## THE SMOKING CAR

133

As the guards reach it, and one clambers on, looks down through the shattered window...

## HIS POV

134

A large, heavy rock pressing the accelerator to the floor.

FLASH PAN TO:

STOCK SHOT - JET PLANE RISING IN FLIGHT - DAY

135

FLASH PAN TO:

STOCK SHOT - PARIS - DAY

136

DISSOLVE TO:

EXT. 13 RUE LORRAINE - CLOSE ON BRASS PLAQUE  
AGAINST BRICK BUILDING - DAY

137

As headlights wash over it. PAN from it to --

EXT. STREET - BEFORE BUILDING - MED. LONG

138

As a car driven by Illya pulls up quickly and Solo and Zia get out of the back. In Solo's hand is the sceptre still wrapped in newspaper. The street is quiet, very dark, apparently off the beaten track.

CLOSER ANGLE - SOLO AND ZIA

139

A beat as they look toward the building, then Solo nods to her as if to say "let's go", starts with her toward it.

ANGLE PAST THEM - TO BUILDING

140

A small, totally isolated one story brick duplex.  
No lights shine behind the shutters.

NEW ANGLE

141

Just before they reach the door:

ZIA (turning suddenly  
to him)  
Are you sure you want to -- ?

SOLO (faint smile as he  
searches for bell)  
No...but I'm going to -- I made a  
promise to the Colonel to deliver  
the sceptre and I always keep my  
appointments.

As he presses the bell buzzer:

CUT TO:

INT. 13 RUE LORRAINE - ANGLING TOWARD DOOR - NIGHT

142

We are in the unlit main room of an unfurnished duplex. A four-step staircase leads to the second level. The buzzer SOUNDS again in the stillness and then after another beat, the knob turns and the door opens revealing Solo and Zia, silhouetted by the faint lighting of the street. A half beat as they hesitate, stare into the house.

SOLO, ZIA'S POV

143

The steps to their left, the bare room ahead - its only furniture, barely perceived in the gloom, a wooden table with a lamp on it, a few boxes, etc.

SOLO AND ZIA

144

As they exchange looks, then leaving the door open behind them for light, start to the table with the lamp... Halfway over, the SOUND of the door SLAMMING shut behind them and the lock clicking closed. As they whirl:

OVERHEAD LIGHT

145

Comes on blazing --

SOLO AND ZIA

146

Blinded for a second by the sudden light...

COLONEL MORGAN'S VOICE

Congratulations, Napoleon...you  
more than justified my confidence!

As they turn toward the voice...

ANGLE TO INCLUDE COLONEL MORGAN

147

Standing on top of the four steps, near a small  
panel of switches, a tommy gun held loosely in  
his hands. He wears a moustache and his hair has  
been cropped close and dyed. A beat, then:COLONEL MORGAN (looking  
at Zia)  
It is Zia...isn't it...?ZIA (face expression-  
less)  
Yes...COLONEL MORGAN (to  
Solo)  
Extraordinary that you were able to  
get her out as well as the sceptre...  
(a slight beat)  
I may assume that is the sceptre  
wrapped in that newspaper?

As Solo nods calmly:

COLONEL MORGAN (coming  
down the stairs slowly - the  
gun held loosely in his hand)  
Excellent! All's well that ends  
well - eh? It shows that a plan  
is no more or less effective than  
the man selected to execute it...

NEW ANGLE - TO INCLUDE ALL THREE

148

As the Colonel stops some fifteen feet away.

COLONEL MORGAN (looking them over, as though bothered by something)  
I must say I rather thought you'd be more surprised to see me... As a matter of fact I expected you to be quite shocked.

SOLO (faint smile)  
When you look inside the sceptre I think you'll understand better why we're not...

As the Colonel stares, suddenly seems to tense --

SOLO (extending sceptre)  
Would you care to open it.....No?...  
..then allow me.

As the Colonel's hand tightens on the gun involuntarily, Solo, his eyes remaining on the Colonel, rips off the paper -- twists off the top of the sceptre with excruciating slowness -- the Colonel sweating -- then, at last turns the sceptre upside down... nothing. As the Colonel sags slightly --

SOLO  
How much were the stones worth, Ian? I estimate the diamonds alone at ten million dollars -- as for the rubies and emeralds...

COLONEL MORGAN (a burst, cutting in)  
Where are they...what have you done with them -- ?  
(lower)  
You'll tell me, Napoleon or --

SOLO (quietly)  
Will I -- Why -- because you lied to me? All you ever did was lie to me. Even before I left New York you lied. The attempt on my life was a lie. Karim's plot was a lie. Your death was a lie.

148  
CONT'D  
(2)

COLONEL MORGAN  
(lightly - trying to ease  
it off)  
I told you there'd be risks --  
that wasn't a lie --

SOLO (matching tone)  
But you didn't tell me they'd  
all be mine...  
(a little harder)  
You didn't tell me while my neck was  
out you'd be slipping out of the  
country in disguise unencumbered by  
the one thing that could trip you  
up -- The sceptre.

COLONEL MORGAN  
I had no choice - It had to be  
done that way --

SOLO (touch of  
bitterness)  
Sure -- it had to be done that way  
- and as the piece de resistance -  
the grande finale --  
(nods head to tommy gun)  
That!...Only that wouldn't have  
been a lie!

COLONEL MORGAN  
(deprecatingly)  
You think I intended to kill you...  
a comrade --

SOLO (sarcastic)  
You were waiting with a tommy gun  
as a sign of your devotion...is  
that it?

COLONEL MORGAN  
A precaution -- nothing more --

SOLO  
The final precaution. The elimination  
of the last witness to your being  
alive. And while I rotted in my  
grave, you'd rise like Lazarus from  
yours -- with a new identity -- safe  
forever from further pursuit -- a very  
rich man.

A beat, then:



COLONEL MORGAN  
Why did you come, Napoleon?  
You could have just...

148  
CONT'D  
(3)

SOLO (cuts in)  
An obligation from the past -- I  
couldn't be sure you were alive  
or that you knew...but if my  
suspicions were right I wanted to  
give you a chance to get out from  
under -- to return the sceptre  
yourself.

COLONEL MORGAN  
Sentimentality? I trained you  
better than that...

SOLO  
What are you going to do, Morgan --  
Kill me -- Zia? For what? It's  
all over...the jewels are gone.

COLONEL MORGAN  
I'm an old man, Napoleon -- don't  
force my hand. When you're old  
it's easy to be pushed.

SOLO (quietly)  
You mean it's easy to fall.

COLONEL MORGAN (harshly)  
Don't judge me -- you've no right --  
Not you or anybody! I fought my  
wars -- the right wars...for the  
right causes -- and you know what  
I have today -- a body full of  
scars inside and out... If I died  
tomorrow they'd have to put me in  
a pauper's grave.

SOLO  
The answer's still the same, Ian --  
No jewels --

COLONEL MORGAN (more  
control)  
You'll return them...or I'll have  
no alternative...with you both dead  
at least my name -- the name of  
Colonel Ian Morgan will go down in  
history with no one ever certain  
that at the end I was not a hero --  
(gun up)

(continued)

COLONEL MORGAN

(continued)

I won't leave this room empty-handed, Napoleon --

(touch of plea)

Don't make me do it..

(no answer from Solo -  
to Zia, up in plea)

Zia?!

ZIA (quiet)

You trained me too, Colonel.

COLONEL MORGAN (very

low, hand on trigger -

hoarsely)

I'm sorry.....

ILLYA'S VOICE (from

behind the Colonel; harshly)

Colonel!

As the Colonel seems to freeze for a split second --

ANGLE TO INCLUDE ILLYA

149

Standing in the open window, an automatic weapon pointed at the Colonel.

ILLYA

Put up your gun, Colonel.

But the Colonel is already spinning -- firing. As he does, Illya fires. The BURST catches the Colonel in the middle of his turn. The impact of the bullets sends him smashing into the table, crashing to the floor. A second as he seems to fight for one last breath of air, then he dies. Beat as Solo nods, then Zia staring at the Colonel's lifeless body:

ZIA (bitterly)

How -- how could he have changed that much, almost overnight...

SOLO

He told you - he just got tired of other people's causes -- he figured it was time he got something for himself...

DISSOLVE TO:

EXT. 13 RUE LORRAINE - SOLO, ZIA, ILLYA - DAY

150

As Solo, Illya and Zia come out. Illya carries the sceptre. They hesitate before entering the car.

ZIA (to Solo)

I suppose you'll be returning to New York immediately.

SOLO

Not quite -- there's the little matter of returning the sceptre to Karim and the slightly stickier matter of the apology to go with it --

(a faint smile - tossing her a sidelong glance)

After that...who knows...maybe I'll stay on for a few days...

On her reaction: A faint, warm smile -- certainly not that of a soldier.... They get into car and drive off.

SLOW FADE OUT:

THE END