

1-5-65

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

The Himalayan Affair

Prod.#7445

# Steps  
Affair?

Script dated: December 30, 1964

Name change:

FROM:

TO:

WALCHEK

RUDNICK

Air Date - 2-22-65

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

The Himalayan Affair

Prod. #7445

FADE IN:

EXT. COUNTRY ROAD - FULL SHOT - NIGHT

1

A dirt road out in the country. A mailbox is set on a post in close f.g. In b.g. the lights of a car are slowly approaching... as if the car is drifting without any firm foot on the accelerator, nor any sure hand at the wheel. The car veers wide for a moment, then starts to drift in towards the mailbox, picking up a narrow foot trail that leads from the mailbox back through the woods that bracket the road. At the last moment the car veers and barely brushes the mailbox. It stops as the driver's foot finds the brakes.

EXT. COUNTRY ROAD - ANOTHER ANGLE - MED. SHOT - NIGHT

2

For a moment there is no motion as the car sits beside the mailbox, the headlights arcing brightly. Then there is the movement of a figure in the driver's seat. The door is opened and the figure half falls out of the car. As the interior lights come on they reveal a man (DANCER), about forty-five-years old, dressed in laborer's clothing. One hand is clutched against his side. Blood staining through his fingers. His other hand holds a gun. He staggers out of the car and pulls himself up. Gun held ready, he looks back at the road noting total darkness. He listens but all that can be heard are the night sounds of the country and the offscene SOUNDS of a water wheel turning. Dancer weakly gropes his way past the mailbox and starts down the trail through the woods. He leaves the door of the car open so that the headlights and the interior lights continue to burn.

EXT. TRAIL - MED. CLOSE - DANCER - NIGHT

3

MOVING SHOT, CAMERA PULLING BACK BEFORE DANCER as he stumbles forward along the trail. Behind him the SOUNDS of a CAR are HEARD, approaching at high

speed. Dancer hears the sound and redoubles his efforts to hurry. The CAR is HEARD SCREECHING to a stop at the mailbox. Dancer's gun is up as he hurries. With his other hand he fumbles in his pockets as he runs, throwing the contents off into the woods. Coins, bills, cigarettes, match-fold, papers...everything is tossed away into the woods as he goes. The SOUNDS of CAR DOORS OPENING and SLAMMING SHUT are heard, off, followed by the SOUNDS of RUNNING FOOTSTEPS on the path. Dancer, frantic, scurries ahead.

3  
CONT'D  
(2)

EXT. OLD HOUSE - FULL SHOT - NIGHT

4

The old house stands in the clearing, lit by moonlight as Dancer bursts from the path. He looks back at the SOUNDS of pursuit, then scrambles to the door. Dancer shoves the door open, lurches inside, then SLAMS the door closed behind himself.

INT. OLD HOUSE - ENTRY - MED. SHOT - DANCER - NIGHT

5

The only light in the house is reflected from the moonlight that filters in through the windows. Ancient arms (swords, muskets, etc.) decorate the walls. Dancer slams the bolt home, then turns panting to look around the room.

DANCER (calling)

Angela...

There is no answer. He moves forward into the room, his eyes searching, his gun ready. He stumbles towards the stairs.

INT. STAIRCASE - FULL SHOT - NIGHT

6

Hearing SOUNDS outside the door, Dancer crouches near the staircase, his gun held ready. There is a SOUND at the door as the handle is tried. Dancer backs up the staircase, his gun trained at the door.

INT. UPPER LEVEL - MED. SHOT - DANCER - NIGHT

7

Dancer has reached the upper level. His gun continues to point down towards the doorway. There are scuffling SOUNDS, as if someone is trying to force the door. He backs off along the upper corridor.

INT. UPPER CORRIDOR - FULL SHOT - DANCER - NIGHT

8

Dancer is now passing along the corridor. His gun is still held ready as he gropes at a wall for support.

DANCER (desperately)  
Angela....!

There is no answer.

ANOTHER ANGLE - TO INCLUDE THE BEDROOM AT  
CORRIDOR'S END

9

Dancer moves ahead down the corridor and enters the bedroom.

INT. BEDROOM - FULL SHOT - NIGHT

10

It is a woman's bedroom, furnished in pink, feminine frills. No one is to be seen. Dancer glances around the room, then crosses to the opening that leads to a large alcove.

INT. ALCOVE - FULL SHOT - NIGHT

11

This has the sense of being a studio for an artist. There are easels and paintings... Some half finished sculptures. Three windows are set in the slant of the roof on the far side of the room. There is a fire burning in the small fireplace. A phone stands on a table beside the fireplace. Dancer, seeing the fire, crosses quickly towards it. He opens his jacket, his fingers scratching frantically at the label on the inside pocket. In frustration he grabs the pocket and rips it out of the jacket lining, label and all. He throws the label into the fire, and a corner of it starts to flame. He leans weakly against the side of the fireplace.

ANOTHER ANGLE

12

As Dancer sees the phone. His strength failing, he moves to the phone. Still holding his gun, he lifts the receiver and starts to dial. He dials ten numbers (long distance), then waits as the connection is made. At the far end the PHONE RINGS just once before it is lifted. For a moment Dancer's face reflects hope as he HEARS the distant VOICE say "Hello."

DANCER (into phone,  
quickly)  
Dancer here. Channel D inoperative.

QUICK CUT TO:

INT. WAVERLY'S OFFICE - CLOSE SHOT

13

of Waverly as he speaks into phone.

WAVERLY  
Dancer? Why didn't you radio  
in through your channel? All  
right...proceed with direct  
report...  
(listens...writes  
a memo)  
D-7...the bird is on the wing...

As Waverly frowns, we

QUICK CUT TO:

DANCER - SAME AS 12

14

He breaks off as there is a sharp silence that indicates that the line has been cut. Dancer CLICKS the phone frantically.

DANCER  
Hello...!?

He knows it's dead. His gun comes up again.

ANGELA'S VOICE  
Dancer...is that you...?

He spins around, the gun up.

REVERSE ANGLE - TO INCLUDE ANGELA

15

ANGELA is an attractive girl, with short, cropped hair. She is wearing a negligee and carrying a hairbrush. Her eyes reflect surprise at encountering Dancer. Apparently she was in another part of the house when he entered. As Dancer spins around she sees the blood on his shirt and she gasps.

ANGELA

What happened to you?

She crosses quickly to his side, her face showing concern. They embrace...kiss. They could be deeply in love.

DANCER

Sorry, Angela. They've followed me here. Thought I'd lost them...

She has an arm around him, the hand still holding the hairbrush.

ANGELA (terribly  
concerned)

Never mind them. We must get a doctor for you.

DANCER

No way. Phone out. They're outside...

ANGELA (indicates  
windows)

It's pitch black out there.  
You can slip across the roof.  
Come...I'll show you...

She helps him, her arm around him as they move towards the windows.

MED. SHOT - NEAR WINDOWS - NIGHT

16

As Angela helps Dancer cross the room. His gun is held warily.

DANCER

Slowly ... careful. They'll kill...

ANGELA (with concern)

Hush, Darling...

At the window she makes him lean against the wall.  
She peers out through the window to see if it is  
safe.

16  
CONT'D  
(2)

DANCER

Had nowhere else to run. Didn't  
want to involve you, but...

ANGELA (her fingers  
on his lips)

All that matters is you.  
(helps him to window)  
I can't see if anyone is out  
there...it's too dark. But  
they can't see us either...

DANCER (interrupts)

You stay here.

ANGELA

No! I'll go with you. Please...  
There's no time to argue.

She kisses him gently. He accepts reluctantly.

DANCER

I'll go first.

He turns and steps towards window, carefully  
reaching forward to open it. Angela carefully  
steps back away from the window. She shows no  
emotion as she watches Dancer.

MED. SHOT - DANCER

17

He opens the window and the room goes abruptly  
black except for a powerful light which suddenly  
goes on behind Dancer, backlighting him. He spins  
around toward the blinding light.

EXT. FRONT OF HOUSE - P.O.V. - NIGHT

18

ANGLED UP TOWARDS THE THREE WINDOWS FROM A  
POSITION ON THE BRIDGE.

Dancer's silhouette can be seen in the window,  
sharply etched by the backlighting. No detail  
of the man can be seen. It is simply a sharply  
defined shadow, marked by a glittering halo of  
light...a target on a shooting range. Very  
abruptly, the muzzle of a machine-gun rises  
INTO SHOT IN F.G. as someone aims the weapon at  
Dancer's silhouette.

BACK TO SCENE

19

as the machine-gun is fired, Dancer is killed instantly. Angela moves to window, and looks out.

EXT. BRIDGE - P.O.V. - NIGHT

20

A MAN, holding the machine-gun can be seen standing on the bridge. He looks up towards the window.

INT. SAME AS SHOT 16

21

Angela starts to brush her hair, her face betraying no emotion as she turns back to look at Dancer's body. The leader, whose name is WALCHEK, enters. A well-dressed man in his early forties, that part of him which isn't nasty is just plain grim. He is followed by an Attendant carrying a pistol. They have evidently come down the hallway and through the bedroom. As Walchek moves to Angela's side, they both look at Dancer's body.

WALCHEK

Had he made any contact?

ANGELA

He started a message to his chief at Uncle before I had a chance to break the connection.

WALCHEK

That may mean a change of plans regarding the boy...

(thoughtfully)

...and if Uncle should follow up on their man Dancer...

(to attendant - slyly confident)

His car should make excellent bait.

ANGELA (agrees

without emotion)

Too bad.

As they both turn away towards the window...

FLASH PAN TO NEW YORK SKYLINE:

INT. WAVERLY'S OFFICE - CLOSE SHOT OF KITTRIDGE

22

A tall, Australian-accented Uncle agent, KITTRIDGE is in his early thirties. He sports red hair and matching beard.



KITTRIDGE

'The bird is on the wing'...that's  
from the Rubaiyat of Omar Khayam,  
isn't it?

22  
CONT'D  
(2)

CLOSE SHOT - WAVERLY

23

as he sits at his desk.

WAVERLY

In this instance, Mister Kittridge,  
I suspect that it's also from the  
epitaph of an Uncle agent...

(into intercom)

Get a fix, please, on Mister Dancer's  
last point of transmission.

(looking up)

Well, gentlemen; how are your deduc-  
tive powers this evening? Mister  
Kuryakin?

FULL SHOT

24

OF ILLYA, Kittridge and Waverly, who now rises to  
pace the floor, broodingly.

ILLYA

That quote from the Rubaiyat...the  
eastern connotation would indicate  
the boy, Miki.

KITTRIDGE

The boy, who?

ANGLE ON WAVERLY

25

WAVERLY

Dancer's assignment...Miki, the Boy  
Lama of Shanti. He's been in this  
country for dental surgery.

TWO SHOT - KITTRIDGE AND ILLYA

26

KITTRIDGE

Shanti! In the Himalayas? Well,  
there's an explosive little neighbor-  
hood.

ILLYA

Not so much any more. The people have always been politically divided, it's true; but this boy has unified them religiously. They believe him to be a reincarnation of their ancient Supreme Lama.

26  
CONT'D  
(2)

KITTRIDGE (brightly)

Really! Well, anything that keeps them off the streets, I suppose...

ANGLE ON WAVERLY

27

He meets Kittridge's misplaced attempt at levity with a curt look.

WAVERLY

Oh, do you!... At any rate, we assigned Dancer as the boy's body-guard during his stay in this country.

KITTRIDGE

I see; but...

(confused)

'The bird is on the win'...

TWO SHOT - ILLYA AND KITTRIDGE

28

ILLYA (little smile)

I'm sure Mister Waverly will correct me if I'm wrong...but I'll bet 'the bird' in this case...is Thrush. Tear Shanti apart with civil war, and then slither in to pick up the pieces...

KITTRIDGE

And sell then to the highest bidder, I know. Good old, merry old, Thrush.

ANGLE ON WAVERLY

29

as he moves to stand before a wall map of the New York City streets. There are ten circles inked in red on various parts of the map.

WAVERLY

Time is short, gentlemen. Miki is scheduled to return to Shanti tomorrow morning. Obviously, Thrush is already moving to prevent that... and worse.

29  
CONT'D  
(2)

KITTRIDGE

Well Sir, if we know they've already gotten to Dancer...

Waverly turns toward the map, and CAMERA MOVES IN as he indicates one of the circled areas.

WAVERLY

Dancer, perhaps...but not the boy; not yet. D-7, Mister Kittridge, is one of ten Uncle "drop-points", or hideaways if you will, here in New York.

Waverly rests his finger against the circle.

ILLYA

So Dancer hid the boy at D-7 before...

WAVERLY

I hope so...and not just the boy. He's been traveling with a Shantian guardian, a potentate name Kaza...

ANGLE ON KITTRIDGE

30

KITTRIDGE (humorously)

A potentate! Sounds like the Arabian Nights, for goodness sake...

ANGLE ON WAVERLY

31

WAVERLY (dryly)

As I was saying...there's Miki, his guardian Kaza, and probably the American nurse who's been giving the boy post-operative care.

ANGLE ON ILLYA

32

ILLYA

So we go to D-7 and bring those people back here to safety.

CLOSE SHOT - WAVERLY

33

WAVERLY

Yes, that would be appreciated,  
Mr. Kuryakin.

(afterthought)

Oh, by the way...anybody here  
seen Solo?

FLASH PAN TO:

EXT. GARDEN BEHIND HOME - TWO SHOT - NIGHT

34

of SOLO and an anonymous but Grade AA YOUNG LADY,  
as they recline in each other's arms on a double  
chaise lounge. Both are dressed in formal evening  
wear, kissing, they studiously ignore the laughing,  
glass-clinking, and other musical PARTY NOISES  
which drift out to them through the open window  
in b.g., CAMERA MOVES IN even CLOSER on the kiss.  
They part, and Solo smiles; but before he can  
kiss her again, the BUZZER sounds loudly on his  
pocket radio transmitter. The sound jolts them  
apart.

GRADE AA

What's that? Your timer?

Annoyed, Solo pulls the transmitter from his  
breast pocket and forces himself to business.

SOLO (into radio)

My conscience. You hair's  
mussed.

(as she turns to  
fix it)

Channel open...

CUT TO:

INT. UNCLE COMMUNICATIONS SECTION - MED. SHOT

35

of the communications girl, SARAH, as she speaks  
to Solo through the table microphone on her desk.

SARAH

Subject is the Rubayat Affair...  
'The bird is on the wing'; and  
agent Dancer unaccounted for since  
last interrupted transmission.

## INTERCUTS - SOLO AND SARAH

36-39

SOLO

Was there a fix on that transmission?

SARAH

Somewhere in the Easthampton area;  
Long Island. Mister Waverly thinks  
he may have been taken by Thrush...  
alive. If so, Uncle security is  
jeopardized.

SOLO

I understand. Orders?

SARAH

Proceed Easthampton area. Track  
down Dancer and confirm his status.  
Get him back if you can; he mustn't  
talk...

(unexpectedly - completely  
different tone)

Whatcha been doin'?

SOLO (glancing at

Grade AA)

I was having dinner; but I'm on my  
way...Out.

Solo rises quickly, puts his radio away, leans over,  
KISSES Grade AA on the forehead, SALUTES, and MOVES  
OUT OF FRAME briskly, without explanation. She  
growls after him.

40 OUT

FLASH PAN TO:

INT. ROOM AT D-7 BUILDING - CLOSE SHOT - MIKI'S  
FACE

41

He is a boy of ten, with wide, dark, Indian eyes  
that bespeak a calmness usually unknown at his  
age. Although he may wear native dress, neither  
that nor his demeanor are in the least ostentatious.  
He is not a kissy kid.

MIKI (bowing slightly,  
having just been introduced)  
Mister Kuryakin...Mister Kittridge;  
may I introduce my wonderful nurse,  
Miss Kelly Brown...and Kaza, Potentate  
of Shanti - and my guardian. We  
are all grateful to you, gentlemen.

41  
CONT'D  
(2)

FULL SHOT

42

of Miki, Illya and Kittridge, who face each other  
near the door, and of KAZA and KELLY BROWN, the  
American nurse. Kaza is a large, imposing man;  
a potentate in stature as well as name. Kelly,  
however, is about nineteen years old, very scrubbed-  
looking, and trying quite hard to live up to the  
student nurse's uniform she wears. Illya and  
Kittridge carry the special Uncle weapons, and  
even as they talk, hold them at the ready.  
Kittridge will remain at the half-open door,  
peering intermittently up and down the corridor.

ILLYA  
And we're grateful, my young  
friend, to find you safe.  
(to group)  
And now, if you will all follow  
Mister Kittridge and me...

KELLY  
Yes, of course...  
(moving to Miki)  
You bundle up now, young man.

ANGLE ON KAZA

43

as the rest move toward the door.

KAZA  
A moment, Sir, please...we were  
in the hands of a Mister Dancer,  
who very bravely used himself to  
decoy our pursuers in another  
direction. Forgive me, gentlemen,  
but...can we be sure that you are  
who you seem?

## CLOSE SHOT - ILLYA'S FACE

44

Not expecting this left-field delay, and slightly annoyed at it, Illya merely looks back at Kaza for a moment. CAMERA MOVES IN on Illya's face then as, feeling Miki's eyes upon him, he now returns the boy's straightforward gaze.

## CLOSE SHOT - MIKI'S FACE

45

He stares up at Illya with an almost frighteningly incisive pair of eyes. Then he smiles.

MIKI

I am sure, Kaza.

(to Kelly)

And I will bundle up, Miss Brown.

## FULL SHOT OF GROUP

46

After Kittridge gives one last glance along the hallway, they begin to follow him out of the room.

ILLYA

We have a car in the  
alley...no unnecessary noise,  
please...

Illya brings up the rear, as we

CUT TO:

## EXT. ALLEY NEXT TO D-7 - NIGHT - MED. SHOT

47

of the Uncle station wagon parked amid the shadows and the garbage cans of this narrow, sooty-walled space. On the driver's side, and just a few feet from the automobile, the side door of the D-7 building OPENS. Illya peeks out, and then moves quickly to the station wagon. First opening the rear door of the wagon, he then jumps into the driver's seat and motions for the others to follow.

## CLOSE SHOT - FIRST THRUSH AGENT

48

Having been flattened against the brick wall just around the corner from the alley, a THRUSH AGENT, holding a Thrush gun, now steps around the corner to stand at the mouth of the alley. CAMERA FOLLOWS HIS GAZE and we have a LONG SHOT of the Uncle people loading into the station wagon. This first Thrushman raises his weapon.

## MED. SHOT THROUGH CAR WINDOWS

49

with the door to D-7 on the other side of the auto in b.g. Illya is in the driver's seat. First Miki, then Kelly Brown scramble into the rear, just as GUN FIRE and the SOUND of bullets into the windshield are HEARD.

ILLYA (to Kelly and  
Miki as he grabs his gun)  
Get down!

## MED. SHOT OF KITTRIDGE AND KAZA

50

with the first Thrush gunman in b.g. Kittridge and Kaza are between the building and the open station wagon door, with Kaza in the lead, as the Thrushman fires. Illya reaches out of the window and into FRAME, returning the fire; but an instant before Illya's return fire forces the man to cover, Kaza is hit in the shoulder and spun around, thus blocking Kittridge's access to the car. As he attempts to hoist Kaza toward the rear seat of the wagon, Kittridge glances toward the opposite end of the alley.

## LONG SHOT OF ALLEY - KITTRIDGE'S POV

51

A SECOND THRUSH AGENT, with raised gun, sets himself at the end of the alley opposite the one where his comrade is stationed.

## CLOSE SHOT OF KITTRIDGE

52

KITTRIDGE (to Illya,  
while hoisting his own  
weapon)  
Go ahead! Go on!



The second Thrushman has opened up, and this time the rear window is shattered by bullets.

52  
CONT'D  
(2)

LONG SHOT OF SECOND THRUSH AGENT - KITTRIDGE'S POV

53

With a SQUEAL OF TIRES, Illya jolts the wagon forward toward the alley entrance and right past the first Thrushman, who must leap aside to avoid being run down. Kittridge, protecting Kaza's wounded body with his own, shoots at the second attacker who, since the Uncle vehicle has escaped, sees no percentage in remaining to face Kittridge's fire, and flees.

MED. TWO SHOT - KITTRIDGE AND KAZA

54

as they sit, alone now, in the silence of the empty alley. Wearily relieved, Kittridge brings forth his radio transmitter with one hand while he uses the other hand on a pressure point under Kaza's armpit to stop the bleeding.

KITTRIDGE (to Kaza -  
indicating wound)  
Just caught the fleshy part. Best  
kind...

(into radio)  
Kittridge here...Rubaiyat affair  
appears secure. Kuryakin should  
be safely at your point in fifteen  
minutes with boy, girl, and venti-  
lated station wagon. Send ambulance  
to D-7; I have...

(playing with words)  
...an incapacitated potentate...

QUICK CUT TO:

EXT. STATION WAGON - FULL SHOT ESTABLISHING

55

the Uncle vehicle as it races through the city.

MED. SHOT OF GROUP

56

As Illya drives, Kelly is crying quietly from fear and shock in the back seat. Miki touches her arm lightly, and a little embarrassed, she attempts to control herself.

KELLY (through  
sniffles)  
It's almost time for your pill.

56  
CONT'D  
(2)

MIKI (helpfully)  
To release one's emotions is quite  
therapeutic, Miss Brown.

ILLYA  
Therapeutic? How old are you, my  
friend?

MIKI  
I am ten, Sir...in my present reincarnation.

As Illya shakes his head slightly in disbelief, we

CUT TO:

FULL SHOT OF STATION WAGON

57

As it passes an intersection, CAMERA HOLDS on a  
panel truck which now wheels out of a side street  
to follow it.

CLOSE SHOT - TOP OF PANEL TRUCK

58

On the roof of the truck, we see a slowly re-  
volving hexagonal device resembling miniature  
DEW Line equipment.

CLOSE SHOT - DASHBOARD OF WAGON - ILLYA'S POV

59

Illya has lost control of the vehicle. The steer-  
ing wheel turns not through his efforts, but on  
its own.

ILLYA  
There's something wrong!

He tries to shut off the ignition, but the key will  
not turn in the lock.

CLOSE SHOT - FOOT BRAKE

60

as Illya stomps on it in vain.

ILLYA (continued)  
That truck behind us...

CLOSE SHOT OF ILLYA

61

as he looks through the rear-view mirror.

ILLYA  
Somehow...they're controlling  
our car!

FULL SHOT

62

of two vehicles racing through the streets.

FLASH PAN TO:

EXT. COUNTRY ROAD - NIGHT - LONG SHOT

63

of Solo's car as it approaches CAMERA.

MEDIUM SHOT OF ROAD - SOLO'S POV

64

The road is flanked by slopes which fall away to trees and shrubbery. On the right side, at the bottom of the slope and partially hidden, an object reflects Solo's headlights. He stops the car.

FULL SHOT OF SOLO FROM BELOW

65

In f.g. is Dancer's ditched automobile. Solo comes down the slope and peers into the windows.

CLOSE SHOT OF FRONT SEAT - SOLO'S POV

66

Solo opens the car door, and finds bloodstains on the driver's seat and the door upholstery.

FLASH PAN TO:

EXT. HIGHWAY IN CITY SUBURBS - NIGHT - FULL SHOT

67

as the Uncle station wagon and the truck which "guides" it from behind, speed along.

MEDIUM SHOT - UNCLE VEHICLE PASSENGERS

68

ILLYA

We're slowing down, I think.

FULL SHOT - HIGHWAY

69

Still followed closely by the truck, the wagon slows down and turns off the highway onto a rutted dirt road. As it jounces around a curve, we see a large moving van, its rear doors wide open and its rear ramp down, awaiting the Uncle vehicle.

As the wagon moves involuntarily up the ramp of the van, the steel doors close behind it and lock automatically. Then, followed by the panel truck, the huge vehicular prison moves slowly into the darkness.

END ACT ONE

## ACT TWO

FADE IN:

EXT. DITCH OFF COUNTRY ROAD - NIGHT - MED. SHOT

70

Still standing alone in the foliage next to Dancer's ditched car, Solo now uses his radio transmitter.

SOLO (into radio)

This is Solo. I've located Dancer's car...blood stains on the inside, but not a trace of anything outside. Obviously the car was ditched here after the main event.

QUICK CUT TO:

INT. UNCLE COMMUNICATIONS SECTOR - MED. SHOT

71

of Sarah, as she talks to Solo through her table mike.

SARAH

And Dancer?

INTERCUTS - SOLO AND SARAH

72-76

SOLO

Don't know yet. But whatever shape he's in, he's not in it around here ...I'll continue on this road as far as...

SARAH (interrupting)

Negative. We have an Emergency-four situation on Rubaiyat. Illya didn't bring home the bacon on schedule, and Monitor can't trace his vehicle. You're to return immediately.

SOLO

On my way.

Solo pockets his transmitter and hurriedly scales the slope to the road and his own car.

## FULL SHOT - ROAD

77

as Solo jumps into his car. He makes a U-turn, and drives off quickly.

## VERY CLOSE SHOT - SOLO IN CAR

78

as Solo drives, the scent of perfume reaches his nostrils. For a moment he hesitates, "tasting" the scent. He likes it, but not enough to stop being alert. His casualness is studied.

## CLOSE - SOLO'S FOOT

79

as he takes his foot from the gas pedal and places it on the brake.

## EXT. HIGHWAY - FULL SHOT - NIGHT

80

as Solo pulls his car off the road, stopping on the road "shoulder."

## CLOSER ANGLE - SOLO IN CAR

81

The motor continues to idle. Thoughtfully, Solo pulls a pack of cigarettes from his pocket. He flicks on his lighter and lights his cigarette. He clicks off his lighter, takes a drag thoughtfully as he removes his gun from his shoulder holster. He places the pack of cigarettes against the barrel of his gun, holding it there with the thumb of his gun hand. Now he shakes several cigarettes loose in the pack. He reaches his hand over into the rear seat without looking back. The muzzle of the gun and the freed cigarettes are pointed down towards the floor of the rear...Solo's finger is on the trigger of the gun.

SOLO

My name's Napoleon Solo. I hope you don't mind filters.

A girl's hand reaches up from beneath the level of the seats to take a cigarette from the pack. It is a lovely ahdn,,,very naked.

CLOSER ANGLE

82

as Angela sits up on the floor of the rear of the car, her head rising INTO SHOT. She is wearing an evening gown. She places the cigarette in her mouth and leans towards Solo.

ANGELA

Light me!

He flicks on his lighter and lights her cigarette. His gun is held loosely, still pointed generally in her direction as he smiles at her over the light.

ANGELA

What are you smiling at?

SOLO

A funny thing happened. You.

ANGELA (gently pushes  
his gun aside)

Don't shoot me. That would take all the fun out of the evening. If I'd meant to kill you, I'd have already done it.

SOLO

Uh-uh. Hardly while I was driving. You would have gotten hurt too. But now that we're standing still...

He lets it hang. She looks at him, shaking her head in mocking censure. She rises, opens the door, and steps out into the road.

MED. SHOT - SOLO AND ANGELA

83

as Angela stands beside the car, posturing for Solo.

ANGELA

Now where would I be carrying a weapon?

Solo looks at her for a minute, then slides out of his seat and stands before her. He is still holding the gun with one hand, the cigarette in the other. Her expression is challenging him.

SOLO (holstering his  
gun)  
What's a nice girl like you doing in  
a place like that?

He indicates the rear of his car. Now that they are relaxed again, Angela moves around to lean against the side of the car as they talk.

ANGELA  
Dancer wants to see you.

Solo's eyebrows reflect his surprise momentarily.

SOLO  
Oh?

ANGELA (there is a  
sincerity here now)  
I know - you thought he was dead.  
He has been wounded and he's gone  
to ground. He needs help to get  
away. Your help.

SOLO  
How would he know I was here?

ANGELA  
The receiver on his pocket radio  
is still working. He can hear,  
but not send. He's been listen-  
ing to all your calls.

SOLO  
Where is he?



ANGELA

83  
CONT'D  
(3)

On the move. He hasn't dared to stop. But he'll meet us at my place.

(at his look)

I know what you must be thinking, That I could be one of "them," That this could be some sort of trap. I can't prove to you that it isn't...

But I tell you he needs you...desperately. You can believe me or not.

Her voice has been extremely sincere. Solo opens the door of his car for her.

SOLO

I'll have to find out...won't I?

She gets into the seat of the car as he moves around to get in on the driver's side.

FULL SHOT - THE CAR

84

as Solo releases the brakes and drives the car away.

FLASH PAN TO:

EXT. SUBURBAN HIGHWAY - NIGHT

85

as the Thrush van, carrying Illya, Miki and Kelly, turns off the highway and onto a private, well-tended roadway.

FULL SHOT - MANSION GATEHOUSE

86

The moving van stops before a gatehouse, flanked by huge, iron gates which guard the grounds surrounding a huge, colonial-style mansion. The legend on one of the entrance pillars reads: ELYSIAN HALLS.

MED. SHOT - GATEKEEPER

87

An OLD GATEKEEPER moves slowly and cautiously to the gates and peers through at the van. On the gate we see another sign, which reads: DANGER ELECTRIFIED FENCE - HIGH VOLTAGE - POSITIVELY NO ADMITTANCE! The gatekeeper checks out the DRIVER of the van, then moves back about ten feet, and stops. He JINGLES his KEYS.

MED. SHOT - TWO GUARDS

88

They pull apart some bushes and wave acknowledgement. They are dressed in Thrush uniforms and they are hunched over a .30 calibre machine gun!

ANOTHER ANGLE - GATEKEEPER

89

He moves to one side and repeats his ritual of JINGLING the KEYS.

MED. SHOT - A PARKED AUTOMOBILE

90

partially concealed by bushes. A MAN gets out and waves a Thrush rifle by way of an acknowledging signal. He then gets back into his car.

QUICK CUT TO:

INT. CAR INSIDE MOVING VAN - MED. SHOT

91

of Illya, Miki and Kelly Brown, as they sit anxiously in the darkness. Kelly notices Miki touching the side of his jaw experimentally.

KELLY (to Miki -  
unhappily annoyed)  
You never got to take your pill.  
Are you all right?

Miki nods and attempts a smile.

ILLYA  
Well, wherever we're going, I  
think we're there.

CUT TO:

EXT. GATEHOUSE

92

The old man unlocks the gate and waves the van through the entrance gate. As it lumbers up the driveway toward the house, CAMERA DOLLIES UP and then PANS OVER STONE WALL to FOLLOW THE VAN. In f.g., just inside the wall and commanding a view of the premises is a manned machine gun emplacement.

CUT TO:

INT. MOVING VAN - CLOSE SHOT OF KELLY

93

She looks nervously at Miki, for whom she can do nothing.

KELLY

Oh...

(fear replacing frustration)  
Oh, what am I doing here, anyway?  
I wish I was in a cocktail dress  
somewhere...with my boyfriend who  
I don't think is my boyfriend any  
more...because of this darned  
uniform. He said he wanted me  
warm and dancing and feminine -  
instead of...

(about to cry)

...antiseptically clean...

TWO SHOT OF MIKI AND ILLYA

94

MIKI (to Illya - man  
to man as they both stare  
uncomfortably at Kelly's  
weeping)

They did not instruct me about  
such things at the Lamasery.

ILLYA (resignedly -  
indicating Kelly)

For men, there is no instruction  
on such things.

They all look up, startled, as they HEAR the rear doors open. An instant later, they cover their eyes against the BLINDING LIGHT which plays it on them.

FULL SHOT OF VAN FROM REAR - WALCHEK'S POV

95

Walchek, flanked by SEVERAL ARMED GUARDS, stands at the foot of the mansion front steps and smiles into the van at his captives. Two of the guards hold powerful hand SEARCHLIGHTS.

REVERSE ANGLE

96

WALCHEK (to guard)  
Store this...furniture in the  
basement.

(pleased)  
The loose ends should be wrapped up  
in just about...

(looks at his watch)  
...one Uncle agent from now.

FLASH PAN TO:

EXT. COUNTRY ROAD - MED. SHOT - NIGHT  
(Same as scene #2)

97

Solo's car drives up CLOSE TO CAMERA. It is  
a dark night.

ANGELA

Here.

Solo stops the motor.

CLOSER ANGLE

98

as Solo glances around at the darkness of the country night. There is an air of cautious alertness about him for the remainder of this sequence. He unbuttons his jacket so that he will have easy access to his shoulder holster. Angela is aware of his wariness. She opens her door and gets out. Solo slides quickly across the seat so that he gets out of the car immediately behind her. She doesn't discover this until she reaches to close the door, only to find Solo standing closely behind her, already shutting it. She smiles up at him.

ANGELA

You move beautifully. If this  
were a trap, you'd undoubtedly  
be able to kill me before you  
went down.

98  
CONT'D  
(2)SOLO (smiles in  
return)

No question about it.

He takes her arm and starts down the path with her.  
His ears are tuned to the sounds, his free hand  
hovers near his holster.

EXT. THE TRAIL - NIGHT - (SAME AS SCENE #3)

99

CAMERA PULLING BACK BEFORE THEM as they walk.

EXT. OLD HOUSE - MED. SHOT - ANGELA AND SOLO -  
NIGHT - (SAME AS SCENE #4)

100

as they arrive at the front door of the house.  
The house is dark except for any light that might  
be reflected from the fireplaces. She takes a  
key from over the doorway as Solo looks around.  
She unlocks the door, opens it, and is about to  
start through when Solo slides ahead to block her.

SOLO

May I?

Before she can answer he has entered quickly.

INT. OLD HOUSE - ENTRY - MED. SHOT - NIGHT  
(SAME AS SCENE #5)

101

Solo is inside quickly, his back to a wall. His  
eyes dart over the room as he waits for her  
entrance. She comes in, amused by Solo's wariness.

ANGELA

That was terribly rude.

SOLO

Sorry. Where's Dancer?

ANGELA

He said we're to meet him  
here at midnight. We're much  
too early.

101  
CONT'D  
(2)

Solo takes a sabre down from the wall almost in  
curiosity. She is moving towards the stairs.  
Solo moves quickly and reaches the steps just  
before her, the sabre still in his hand.

SOLO

May I come along? Sitting  
alone, in the gloom, makes  
me nervous.

ANGELO

I'd never have thought it.

INT. STAIRCASE - FULL SHOT - NIGHT  
(SAME AS SCENE #6)

102

She starts up the stairs but Solo abruptly moves  
up ahead of her. She reacts with a smile, aware  
now that he is going to switch the signals on her  
no matter how she moves.

INT. UPPER LEVEL - FULL SHOT - NIGHT  
(SAME AS SCENE #7)

103

as Solo reaches the upper level, the sabre still  
in his hand. He waits until she reaches the top.  
She is smiling as she indicates the corridor.

ANGELA

It's that way.

SOLO (reversing

the field on her)

After you.

INT. UPPER CORRIDOR - FULL SHOT - NIGHT  
(SAME AS SCENE #8)

104

She smiles, shrugs, and starts down the corridor,  
Solo a step behind her. He lifts the sabre and  
feigns dueling as he walks along.

SOLO (as  
he duels)  
I've often felt I was born  
several centuries too late,  
I've always admired those  
Cavaliers who advanced down  
the corridors slashing away ...

104  
CONT'D  
(2)

ANOTHER ANGLE  
(SAME AS SCENE #9)

105

They are walking towards the bedroom doorway, Solo  
avoiding the window side of the corridor.

ANGELA  
Is it me, or are you always  
this suspicious?

SOLO  
I have a nervous grandmother  
back home in Topeka, Kansas.  
I'm afraid I inherited her  
genes.

ANGELA  
Oh...are you from Kansas?

SOLO  
Of course. Isn't everyone?

They are at a door. She stops and looks at him.

ANGELA  
Who goes first this time?

SOLO  
Who do you want to go first?

ANGELA  
You.

SOLO (completely  
amiable)  
Of course.

He steps inside...she follows him.

JNT. BEDROOM - MED. SHOT - SOLO, ANGELA - NIGHT  
(SAME AS SCENE 10)

106

He stands beside the doorway in the darkness. She enters, turning on a small lamp near the door. Solo closes the door behind her, sliding the bolt into place as she turns toward him. He is prowling now. A quick glance through the archway reveals that the adjoining room is empty and there are no hiding places. He moves further into the bedroom, hearing the bed. All the while he keeps talking apologetically.

SOLO

Granny was unbelievable. She made everyone terribly uncomfortable... stalking around a room, peering into corners. Locking doors so that no one could steal in behind her. Would you believe it - before she went to sleep she'd slash away under her bed with a poker - looking for prowlers...

He is demonstrating, using the sabre, as he says it.

ANGELA

Was she ever fortunate enough to find one?

SOLO

No - that was Granny's constant frustration. But she never quit looking.

He is on his feet, crossing toward her closet. Angela beats him to it, sliding open the doors to reveal her clothing. She slides the hanging dresses across the racks to demonstrate that no one is in there as she talks.

ANGELA

And I imagine she emptied her closets whenever she entered a room to make sure no one was lurking there.

Solo crosses to glance into the open door of the bathroom.

SOLO (blandly)

Of course not! Why would she do a crazy thing like that?



CLOSE SHOT - SOLO

107

SOLO

That's quite a wardrobe. Feel free to make yourself comfortable while we wait for Dancer. I shall discreetly retreat to the other room.

ANGELA'S VOICE

What would you like me to change into?

SOLO

Anything - but a boy.

FLASH PAN TO:

INT. BASEMENT OF MANSION - FULL SHOT

108

Neither cell-like, nor bar, nor all steel and concrete, this is just the basement of a large house. There is some dusty, forgotten old bric-a-brac, and an ancient couch on which Miki and Kelly now sit. Illya has been rummaging through the place looking for anything which might be of aid.

CLOSE SHOT OF ILLYA

109

He sighs pessimistically as he holds up the only thing he's been able to find: a mousetrap.

FULL SHOT

110

as the door is unbolted from the outside and opened, revealing Walchek and two armed guards.

ILLYA (abruptly)

And how long does this nonsense go on?

FULL SHOT - WALCHEK'S POV

111

Frightened all over again, Kelly rises tensely from the couch to face Walchek.

WALCHEK

Only until my superior in this operation communicates his desires...

On the couch, Miki puts his hand to his jaw again and gives a slight GROAN of discomfort. It jerks Kelly back from her panic, and she moves to him.

111  
CONT'D  
(2)

WALCHECK (continued)

Uncle's meddling in this matter may well force us to act less subtly than originally planned.

ILLYA

Oh, I'm sorry.

KELLY

This boy's in pain. Can he have some aspirin, please?

WALCHECK

Not right now, young lady.

REVERSE ANGLE

112

KELLY

Not right now...well when? He's had surgery.

Kelly's professional concern has supplanted her personal fear, at least for the moment. She walks right over to the surprised Walchek and faces him squarely.

KELLY (continued;

peevied)

I just want some aspirin, for goodness sakes; not a hacksaw.

Illya has moved to where Miki is sitting.

ILLYA (to Miki)

Is it bad?

KELLY (to Walchek-

combat ready)

Now you better act civilized!

MIKI (softly, to Illya)

No sir. But it seemed to me that Miss Brown ought to have something to occupy her mind.

WALCHECK (to guard,

wearily)

Some aspirin.

TWO SHOT - ILLYA AND MIKI

113

ILLYA (to Miki,  
skeptically)  
You sure you've never been married?

FLASH PAN TO:

INT. ALCOVE - MED. CLOSE - SOLO - NIGHT

114

Solo opens his tie to make himself comfortable.

He is in the act of throwing more wood into the small fireplace in the alcove.

SOLO (glances around  
room)  
Some good work here. Yours?

ANGELA'S VOICE  
I manage to make a living at it.  
I'll have to paint you someday.

SOLO (amused)  
Color me sleepy.  
(looks at wristwatch)  
Dancer is taking his time.

FULL SHOT - SOLO'S POV

115

of the open door leading to Angela's room. We HEAR her changing.

ANGELA'S VOICE  
Yes, and isn't that lovely of him?

MED. SHOT - SOLO

116

He has the poker in his hand and starts to push the wood into the flames. His eyes spot something inside the corner of the fireplace. He reaches in with the poker and fishes out a charred fragment of cloth. It is the label which Dancer had torn from the lining of his jacket. As Solo examines the label:

SOLO  
Perhaps he's having trouble  
finding the place.

ANGELA'S VOICE  
I doubt that. Why should he?

116  
CONT'D  
(2)

SOLO (as he reads  
the label)  
While we were driving, you told me  
Dancer had never been here before.

FULL SHOT - SOLO'S POV

117

of Angela's shadow just beyond doorway.

ANGELA'S VOICE (after  
slight hesitation)  
I gave him very specific direct-  
ions. He'll have no trouble;  
you'll see.

MEDIUM SHOT - SOLO

118

Solo is looking at the label as he listens to her. Hearing her approach he quickly thrusts the label into his pocket and pokes once again at the fire. As she enters he straightens up, leaning the poker against the wall. He puts on his jacket. She comes to him, placing her arms around his waist, hugging him. His back is to the "trap" window which she is facing. Solo puts his arms around her shoulders, returning her hug.

ANGELA  
I don't miss him right now.  
Do you?

SOLO  
I have few enough virtues - and  
patience doesn't rank at all.  
I don't much like waiting around.

She pulls back and looks up at him for a moment, but his face is reflecting nothing.

ANGELA  
That sounds so cold.

SOLO  
As you said when we came into  
this house - I'm a rude man.

FULL SHOT - "TRAP WINDOW" - THEIR POV

119

TWO SHOT - SOLO AND ANGELA

120

ANGELA

You're quite right.

(looks past his shoulder)

You don't have to wait any longer.

There's Dancer now.

Surprised at the abruptness of this, Solo turns to follow her gaze out the window.

EXT. THE TREES - DANCER - P.O.V. - NIGHT

121

There is little moonlight and the overhanging trees add to the shadows. Dancer, clad in a long, covering raincoat, stands beyond the bridge, his body partly concealed by the railing. He appears to be staring up towards the window.

INT. ALCOVE - MED. SHOT - NEAR WINDOW - NIGHT

122

Solo, his eyes narrowing, moves a little closer to the "trap" window. Angela moves beside the window. Solo is wary enough, but Dancer has captured his attention.

SOLO

Why doesn't he come in?

ANGELA

He doesn't know for sure that we are here. He can't see us. Call to him.

Solo glances at her, then moves closer into position for the trap to be sprung.

EXT. BEYOND THE BRIDGE - MED. SHOT - DANCER AND MACHINE GUNNER - NIGHT

123

ANGLED UP TOWARDS WINDOW "TRAP" IN B.G.

Dancer is obviously dead, his body propped up in position. The MACHINE GUNNER is squatting behind the body, his weapon aimed up towards the window. Solo's shadow can barely be seen, moving into the window frame.

BACK TO SCENE 122

124

Solo starts to lean further into the window, as if about to open the glass window to call out to Dancer. He is watching Angela out of the corner of his eye. He sees her backing away to flatten out away from the window. He abruptly straightens up, out of the window.

SOLO

You call him.

ANGELA

But - he wants you. He won't come unless he knows you're here.

SOLO

You can tell him that I'm in here.

ANGELA

No...

CUT TO:

EXT. BRIDGE - NIGHT - CLOSE SHOT

125

of the Machine Gunner as he sights in on Solo.

CUT TO:

SAME AS SCENE 122

126

Solo moves back to the window, alert and ready... as the blinding light hits and he wheels around to face it.

END ACT TWO

## ACT THREE

FADE IN:

INT. (SAME AS SCENE #126)

127

There has been no time lapse. Solo stands for the briefest instant in the glaring lights which silhouette him perfectly for the gunman on the bridge below. Then, in a lightning reflex action, he darts to one side. Angela abruptly attempts to shove him back in front of the window. Spinning away from her, however, their positions become inadvertently juxtaposed. It is now Angela who, off-balance, lands smack in the line of fire.

MED. CLOSE - ANGELA  
(SAME AS SCENE #16)

128

The back light springs on as Angela falls against the window.

EXT. FRONT OF HOUSE - FULL SHOT - NIGHT  
(SAME AS SCENE #17)

129

As the trap is sprung, Angela's figure is sharply etched in the window...a perfect silhouetted target. The Man appears and fires.

INT. MED. SHOT - ANGELA - NIGHT  
(SAME AS SCENE #16)

130

as Angela is hit and falls.

INT. ALCOVE - MED. SHOT - SOLO - NIGHT

131

Solo is flattened out beside the window, his gun in his hand. There is the SOUND of someone trying the door to the bedroom, and Solo's eyes flick towards the archway. The doorknob is HEARD being rattled.

MAN'S VOICE (o.s.)  
Angela! Open the door...

Solo quickly moves to the shattered window and looks out. The door is being pounded with greater urgency.

BELOW HOUSE - P.O.V. - THE MACHINE GUNNER - NIGHT 132

The Gunner is watching...ready.

BACK TO SCENE 133

as Solo glances back towards the door where someone is POUNDING. He looks at the spotlight. Quickly he moves to the spotlight and kicks in the lense, blacking out the room.

EXT. BRIDGE - MACHINE GUNNER - NIGHT 134

The Gunner frowns up towards the window as it goes black. He is swinging his weapon up and fires again. CAMERA WHIP PANS UP TO HOLD ON THE WINDOW as Solo steps into the opening and fires down TOWARDS CAMERA. CAMERA WHIP PANS BACK TO HOLD ON THE GUNNER as he falls toward the pool.

INT. THE ALCOVE - MED. SHOT - SOLO - NIGHT 135

Solo looks back towards the SOUND of The Man and The Attendant trying to break down the door. Quickly he steps out onto the roof. The doorway is HEARD starting to CRASH open as Solo starts down the roof.

EXT. MED. SHOT - HOUSE FRONT - NIGHT 136

as Solo runs down the slope of the roof, then jumps off to the ground below. He runs towards the edge of the woods when The Man and The Attendant appear in the window. The Man fires a SHOT at Solo...but Solo is gone. They disappear into the house. A moment later they reappear, rushing out of the doorway. A shot from Solo's gun causes them to flatten out. Cautiously they rise, going after Solo more slowly.

EXT. COUNTRY ROAD - MED. SHOT - SOLO'S CAR - NIGHT 137  
(SAME AS SCENE #2)

Solo's car is standing where he had left it. Solo bursts from the path and hurtles through the open window into his car without opening the door. He is fifty yards down the road by the time the Thrush agents, guns in hand, burst from the path in futile pursuit.

FLASH PAN TO:



INT. WAVERLY'S OFFICE - FULL SHOT

138

Solo, Waverly and Kittridge sit at the round table in f.g. Solo is still slightly rumpled from his ordeal.

WAVERLY (into intercom)  
Very well...Keep me apprised.  
(switches off intercom)

SOLO  
No word on Illya?

WAVERLY  
No, nor on the two young people with him. At least we know the guardian, Kaza, is safe. Kittridge here deposited him in the hospital; under guard, of course.

SOLO (to Kittridge)  
His wound serious?

ANGLE ON GROUP

139

KITTRIDGE  
No, best kind; fleshy part of the shoulder. He'll be out in the morning, I expect.

WAVERLY (to Solo)  
We've picked up the woman and the man you left wounded back at that house. They're both unconscious...can't tell us anything.

CAMERA MOVES IN on Waverly.

WAVERLY  
So gentlemen, the puzzle remains...  
(to Kittridge)  
...How is it that Thrush was waiting for you at D-7?

KITTRIDGE (perplexed)  
Devil only knows...but they certainly were waiting, weren't they...

CLOSE SHOT OF SOLO

140

SOLO  
It seems to me that...  
(to Waverly - deferentially)  
...If I may, sir?  
WAVERLY (nodding courteously)  
You may, Mister Solo.

SOLO  
From what you've told me, outside  
of ourselves only three people  
could've known the location of D7;  
and that the boy was there...

140  
CONT'D  
(2)

ANGLE ON KITTRIDGE

141

                  KITTRIDGE (not  
                  comprehending)  
Three...  
                  (the light dawns)  
Wait a minute...of course. The  
subjects themselves!  
                  (counts them on his fingers)  
The boy Miki, the little nurse...  
                  (parenthetically)  
Oh, now, it's not that sweet young  
thing...and Kaza. I suppose it  
could be Kaza...

ANGLE ON SOLO

142

                  SOLO  
Well, he's a captive audience;  
what have we got to lose?

QUICK CUT TO:

INT. HOSPITAL ROOM - CLOSE SHOT OF KAZA'S FACE

143

As he looks up into CAMERA, his face reflects  
surprise and the beginnings of indignation.

                  KAZA  
Thrush? I don't know what that  
word portends, I'm afraid; but I  
do not appreciate your tone, Mister  
Solo.

                  SOLO  
And we, Kaza, do not appreciate what  
Thrush portends. An underground army  
of criminal minds dominating the  
world, is a somewhat less than  
attractive prospect.

CAMERA PULLS BACK to SOLO'S POV, as he leans over  
Kaza's bed. The Shantian potentate's shoulder is  
bandaged and his arm hangs in a sling. His clear-  
ness of eye and strength of voice let us know, how-  
ever, that his wound has sapped none of his vigor.

KAZA (continued)  
I am a minister of the Shantian  
cabinet; the boy's appointed  
guardian!

143  
CONT'D  
(2)

REVERSE ANGLE - INTERCUTS (SOLO AND KAZA)

144

SOLO (calmly)  
And therefore, a dangerously  
effective Thrush weapon...until  
now, of course.

KAZA (furious now)  
You are offensive, sir!

SOLO (lightly)  
Oh, you'd better check with  
your people on that. Angela  
said I was definitely not offensive.

Momentarily taken off-guard, Kaza pulls himself  
together quickly, and covers his lapse with a sneer.

KAZA  
Angela?

FULL SHOT - THEIR POV

145

as Waverly enters the room to interrupt.

WAVERLY  
Progress, Mister Solo?

SOLO  
Stubbornness, Mister Waverly.

CAMERA FOLLOWS WAVERLY as he comes to stand at the  
foot of Kaza's bed. He makes a pretense of study-  
ing the medical chart as he speaks.

WAVERLY  
A great waste of time, Kaza.  
Your associate...that Angela  
person...was quite vocal about  
you... We've got her, of course.

CLOSE SHOT - KAZA'S FACE

146

Despite his efforts at righteous indignation, his under-the-gun discomfort is becoming more apparent.

KAZA

You're absurd! You've lost the Boy Lama, and you strike at me to rationalize your own ineptitude.  
(sitting back smugly)  
Angela, indeed...

ANGLE ON SOLO AND WAVERLY

147

They exchange tolerant, resigned glances. Slowly his eyes on Kaza now, Solo removes his jacket, and as though preparing for work, sits down on the edge of Kaza's bed.

ANGLE ON KAZA - SOLO'S POV

148

SOLO

Yes, Angela indeed...and a ten year old boy; and his nurse; and a very good friend of mine...

KAZA

You're mad!

SOLO (quietly)

Better than that...I'm furious.  
Now let's get down to cases, shall we?

Kaza looks from Solo to Waverly, and back again.  
Then he licks his lips as we

FLASH PAN TO:

INT. MANSION LIBRARY - FULL SHOT

149

of the well furnished, book-lined library. Walchek relaxes at his ornate desk, reading "Crime And Punishment".

FULL SHOT - WALCHEK'S POV

150

A THRUSH OFFICER appears in the library doorway. Though anxious, he hesitates a moment before interrupting his superior.

OFFICER

Excuse me, Sir...

Walchek holds up his hand for silence. He wishes to finish a paragraph. After a short pause, he closes the book and shakes his head slightly at what he's just read. He then turns to the dutifully waiting officer.

WALCHEK

Well?

OFFICER (nervous)

Report from Easthampton, Sir. The woman did not repeat the Dancer's operation successfully.

WALCHEK

And the man from Uncle? Solo?

OFFICER (really nervous)

Escaped, Sir.

Angry and frustrated, Walchek bangs his fist once on the desk, and then rises to pace the floor disgustedly.

WALCHEK

Escaped, Sir...with our men all around him. So...laughingly ineffectual, the Thrush Powderpuffs strike again!

OFFICER

As a matter of fact, sir, Uncle has taken that entire assault force.

WALCHEK

And our section chief, Kaza; how do I explain that in my report: How he came to be accidentally shot in the shoulder by our own blithering gunman...

OFFICER (quaking)

I understand he's been taken to the hospital, Sir.

WALCHEK

Yes; where he's vulnerable to Uncle interrogation.

150  
CONT'D  
(2)

There is a metal statue of a German Shepherd dog standing on the floor beside the fireplace. Walchek comes upon it in his pacing.

MED. SHOT - WALCHEK

151

with the officer in b.g., and the metal dog in f.g. Pausing for a moment, Walchek gives the dog a good, healthy kick. The effort calms him somewhat.

WALCHEK (cont'd)

It was Kaza's plan that the boy die 'accidentally' on his way home. But with Uncle breathing down our neck... and with Kaza not here to adjust policy...

(sighs disconsolately)  
it's difficult to be authoritative when one has no authority.

FULL SHOT OF WALCHEK - OFFICER'S POV

152

Walchek turns around abruptly to face the officer. He has made his decision.

WALCHECK (cont'd)

We want to obliterate a stumbling block; not create a martyr. But it's even worse to risk Miki's being rescued. He should die now. Your men are deployed around the grounds?

OFFICER (at attention)

Yessir.

CLOSE SHOT - WALCHEK

153

WALCHEK

All right. Maybe Kaza can get here, and maybe not. We'll wait two hours...then we kill the prisoners.

DISSOLVE TO:

INT. MANSION BASEMENT - FULL SHOT

154

The prisoners have been drinking coffee and hot chocolate. They have cups, spoons, etc. While Miki and Kelly sit on the couch, Illya leans casually against a wall as the door opens and TWO GUARDS enter. While one guard cradles a Thrush rifle, the second carries a .45 automatic, which he now holsters in order to collect the plates and utensils.

ANGLE ON MIKI

155

MIKI

That was quite good; thank you.

ANGLE ON SECOND GUARD

156

as he walks over to collect Illya's plate.

ILLYA (different  
reading)

Yes, that was quite good; thank you.

The guard yanks the cup from Illya's hands and turns on his heel. Then he stops short.

SECOND GUARD (turning  
back to Illya)

All right, funny bunny...where's  
the spoon?

CLOSE SHOT OF ILLYA

157

Just as the guard turned back to him, Illya's eyes were momentarily directed toward a dark corner of the room.

CLOSE SHOT OF SECOND GUARD'S FACE

158

He has seen Illya look furtively toward the corner.

FULL SHOT

159

as the second guard motions the first guard to keep his machine gun trained on Illya. Smugly, having nipped in the bud whatever scheme Illya had planned with the spoon, he moves toward the shadowed corner.

SECOND GUARD

(to Illya; chiding)

Gonna dig your way out with a spoon: Oh, that's clever...

MED. SHOT OF SECOND GUARD

160

Unable to see exactly where he is reaching, he sticks his arm into the corner. There is suddenly a loud SNAPPING SOUND, and as he yanks his hand back with a mousetrap dangling from the end of his fingers, he YELLS in pain and surprise.

MED. SHOT - ILLYA'S POV

161

as the first guard involuntarily turns in the direction of his buddy's yell. In that instant, Illya's hand comes up under the barrel of the man's rifle and whips it out of his hands. In a continuance of the same motion, he swings the stock up and clips the guard on the chin. As the first guard falls, the second one thoughtlessly reaches toward his holster with his still-mousetrapped hand. All he gets is the edge of Illya's hand on his neck. He topples.

MED. SHOT OF MIKI AND KELLY

162

MIKI

That was quite good, too. And no one is really hurt.

FULL SHOT OF GROUP

162X1

ILLYA

Thank you,



Illya, holding the rifle now, beckons Miki and Kelly to follow him. They go cautiously through the door.

162X1  
CONT'D  
(2)

LONG SHOT - BASEMENT CORRIDOR

163

as first Illya's head, and then all three of the prisoners come out of the doorway and move quickly toward CAMERA. As they stop briefly in f.g., CAMERA follows their gaze to their left, where a stairway leads upward.

FULL SHOT OF STAIRWAY

164

While Kelly and Miki stand at the bottom, Illya runs up to the first landing (between floors) where a window leads out onto the mansion grounds. He looks out of the window and then up toward the second landing to assure the absence of guards. He then beckons to his companions. Miki starts up, but Kelly stops momentarily to remove her high heels.

LONG SHOT OF BASEMENT CORRIDOR

165

As Miki and Illya are on the stairs, only Kelly is still visible in the corridor itself as she removes her shoes. The Thrush Officer, making his usual rounds, sees her as he comes around the corner at the far end of the corridor.

OFFICER (pulling  
his revolver)  
Hold it!

Kelly turns toward him, frozen.

OFFICER (advancing  
slowly - weapon ready)  
C'mon...slowly.

MED. SHOT OF STAIRWAY

166

Miki and Illya are in f.g., near the window. Below them, Kelly casts them a quick glance and then walks out of sight, toward the Officer.

ILLYA (whispering,  
to Miki)  
Move...  
(hoists him onto window  
sill)  
Keep low and use the trees for  
cover...

166  
CONT'D  
(2)

MIKI  
But you, and Miss...

ILLYA  
Go! Just run; get away from here.

Illya turns and quickly tiptoes down the stairs.

CLOSE SHOT OF MIKI

167

He sits on the window sill, undecided. Then he  
turns and begins climbing out.

MED. SHOT OF CORRIDOR

168

As the Officer and Kelly approach each other. His  
revolver is trained on her, and she backs against  
the wall, petrified.

OFFICER (toward stairs)  
All right, you two. The upstairs  
is guarded...Come on out....

CLOSE SHOT OF ILLYA

169

He is flattened against the wall of the stairway.  
He cocks the rifle and gives a quick peek around  
the corner to see what he's up against.

LONG SHOT OF CORRIDOR

170

In f.g., the Officer has seen Illya's head jutting  
around the corner. He puts his gun against Kelly.

OFFICER (toward stairs)  
You've got five seconds, my friend.  
Bring the boy down...

After a slight pause, Illya appears in the corridor.

170  
CONT'D  
(2)

OFFICER (contd.)

Put the gun down and come slowly.

Illya puts his gun down resignedly, and advances.

OFFICER (to Illya)

Call the boy.

(Illya is silent)

Boy?

(Illya and Kelly are together now, covered by the Officer as he calls toward the stairs)

Boy, come on down or I'll kill your friends.

CLOSE TWO SHOT

171

of Illya and Kelly. Illya, having sent the boy away, knows there will be no answer. He puts his hand around Kelly's shoulder as the Officer, his weapon trained on them, edges toward the stairs.

LONG SHOT OF THE CORRIDOR

172

with Illya, Kelly and the Officer in f.g....Miki appears in the corridor. He moves calmly to join Illya and Kelly.

CLOSE SHOT - ILLYA AND MIKI

173

MIKI (explaining)

You are my friends....

OFFICER

All right; back inside... Move!

ILLYA (angrily -

to Miki)

Friends! You are responsible for an entire country. You must have no friends.

CLOSE SHOT OF MIKI

174

as he blinks at Illya's tone and words. He has been told, and is digesting, a practical truth.

FLASH PAN TO:

INT. HOSPITAL ROOM - CLOSE SHOT OF KAZA'S FACE

175

Kaza is sweating profusely and his face is haggard.

KAZA

Must you hear it outright? Are you so dull that you need it said aloud? All right: Shanti is where I have existed; Thrush is where I live. Now do your worst...gentlemen... for I shall never tell you where the boy is being held.

MEDIUM SHOT - KAZA'S POV

176

Solo, still on the edge of Kaza's bed, leans back in tired dejection. Behind him, Waverly sighs.

WAVERLY

We'll do it the hard way, then...  
(moves to phone on bureau)  
With the interrogation people...

TWO SHOT - SOLO AND KAZA

177

As Solo leans back and turns toward Waverly, his shoulder holster is brought, temptingly, within Kaza's reach. In a swift movement, Kaza grabs at Solo's pistol and pulls it out. The muzzle has a silencer. Instantly, he covers Solo and Waverly, who puts the phone back on the hook. Kaza motions with the gun for Solo to back up. He then gets out of bed and we see that he wears his trousers beneath the hospital gown.

KAZA (moving to closet)

Mistake, Mister Solo...

Opening the closet, Kaza takes his coat out and moves toward the window. There is a fire escape beyond.

CLOSE SHOT - KAZA

177X1

KAZA  
A deadly mistake.

He fires once.

MEDIUM SHOT

178

as Waverly, grabbing at his chest, falls.

CLOSE SHOT - KAZA

179

He fires again, this time at Solo.

MEDIUM SHOT

180

Solo spins around and backward. His arms knocks the lamp from the end table, and the place is plunged into darkness as Solo then crumples to the floor.

MEDIUM SHOT - KAZA

181

as he opens the window, steps out, and takes a last look at the bodies on the floor before starting down the fire escape. CAMERA PANS to take in the inert bodies of Solo and Waverly.

END ACT THREE

ACT FOUR

FADE IN:  
INT. HOSPITAL ROOM - FULL SHOT

182

There has been no time lapse. Solo and Waverly lie motionless on the floor, as a nurse's FOOTSTEPS are heard approaching rapidly along the corridor outside.

NURSE'S VOICE (o.s.)

What was that?

The nurse bursts into the room, light from the hallway falling on the bodies. She SCREAMS, then turns quickly around and runs out again. Solo and Waverly begin rising to their feet.

SOLO

Ooh, that blank ammunition smarts.

WAVERLY

Took his time about grabbing the bait, didn't he?

NURSE'S VOICE (o.s.)

Help! Orderly! Help! Room 304...  
Come quick.

The nurse bursts in again. Now she faces two standing, politely smiling dead men. She faints.

WAVERLY (toward

nurse approvingly)

My, that was graceful.

(to Solo)

What about the homing transmitter?

SOLO

In the clip of my gun. Where  
Kaza goes, we follow.

Pairs of APPROACHING FOOTSTEPS are HEARD in the corridor.

WAVERLY

Kaza will be grabbing the car any moment now, and your assault force is waiting. Get cracking.

A YOUNG DOCTOR and the HEAD NURSE enter the room, just as Waverly and Solo are stepping over the young nurse's figure to leave.

SOLO (to doctor)

Hi.

Solo and Waverly go out, leaving a bewildered pair of people.

DISSOLVE TO:

EXT. HOSPITAL PARKING LOT - NIGHT - FULL SHOT -  
KAZA'S POV

183

A uniformed CHAUFFEUR gets lazily out of his limousine at the hospital entrance. Obviously waiting for his employers to come out, he looks at his watch as he ambles up the front stairs. He has left the engine running and the headlights on. Having been hidden in the shadows near the entrance, Kaza now rushes to the limousine, jumps in, and roars away.

MEDIUM SHOT

184

as the Chauffeur hears his car departing and wheels around, open-mouthed. As he does so, Solo comes quickly toward the entrance from the hospital corridor in b.g... As Solo comes abreast of the chauffeur, the two men face each other for an instant.

SOLO (patting  
his shoulder)  
Nice work, Harry...

FULL SHOT - CHAUFFEUR'S POV

185

as Solo moves quickly down the front steps. Just as he reaches the pavement, a dark PANEL TRUCK, much like the one previously used by Thrush, speeds into FRAME and stops short for just long enough to allow Solo to Climb speedily into the rear. The truck then moves off, following Kaza, the circular monitoring device on its roof turning slowly.

FLASH PAN TO:

EXT. HIGHWAY NIGHT

186

The panel truck speeds along the highway.

INT. UNCLE PANEL TRUCK - MEDIUM SHOT

187

Along one side of the truck, several UNCLE AGENTS all black-clad and with faces stained dark in commando style, sit quietly. Each has an automatic weapon. On the other side is a large radio set, manned now by Kittridge, who is dressed and stained like the rest.

Solo is next to Kittridge, and as they talk, he changes from his tuxedo into the same type of combat garb, and stains his face.

187  
CONT'D  
(2)

SOLO  
How're we doing?

KITTRIDGE (listening  
intently through earphones)  
Shhh!...  
(after pause)  
No, we're still not gaining on  
him. He's really romping along...

QUICK CUT TO:

EXT. ANOTHER PART OF HIGHWAY - NIGHT - FULL SHOT 188  
as Kaza's limousine speeds along.

QUICK CUT TO:

INT. UNCLE PANEL TRUCK 189

KITTRIDGE  
He's a ruddy leadfoot, this one  
is...We'll get where he's going,  
but I won't comment on the time  
lapse between us.

FLASH PAN TO:

EXT. GATEHOUSE - NIGHT 190

Dimly lit. The heavy silence of the night is broken by the SOUND of an approaching car. After a five count the gatehouse begins to illuminate by the oncoming headlights, revealing the old gatekeeper.

MOVING SHOT - KAZA'S LIMOUSINE 191

as it rolls to a stop before the huge iron gates.



## THE GATEKEEPER

192

He moves slowly and cautiously to the gates and peers through at the car. The gatekeeper looks in at the occupant, nods and opens the huge iron gates. The car does not proceed immediately. The gatekeeper moves back about ten yards and stops. He JINGLES his KEYS.

## MED. SHOT - TWO GUARDS

193

They pull apart some bushes and wave acknowledgement, as before. They are still hunched over their machine gun.

## ANOTHER ANGLE - THE GATEKEEPER

194

He moves to one side and repeats his ritual of JINGLING the keys.

## MEDIUM SHOT - A PARKED AUTOMOBILE

195

partially concealed by bushes. As before, a man gets out and waves in acknowledgement, and then returns to his car.

## MEDIUM SHOT - THE LIMOUSINE AT GATE

196

It goes inside, and the gatekeeper locks the gates behind it.

DISSOLVE TO:

## INT. MANSION LIBRARY - FULL SHOT

197

Having been sitting behind his desk, Walchek now bounds to his feet as he sees Laza entering briskly.

KAZA

Well?

WALCHEK

Thank goodness! I didn't know what to do.

KAZA (stopping short)

Meaning what?

(surprised anger)

You haven't killed them?

TWO SHOT - KAZA AND WALCHECK

198

WALCHECK

I tell you I didn't know what to do. I figured I should kill them, but your orders...

KAZA

Where's your initiative, man? Uncle-will move heaven and earth to get the boy back, or at least to keep him off that plane in the morning. We have to kill him now.

WALCHECK (aggravated

at being put upon)

Yes, I assumed that; but you had mentioned the danger of making a martyr out of him...and I had no way of knowing about you!

KAZA

Fool!

ANGLE ON KAZA

199

as he moves to the desk telephone and pushes a button.

KAZA (into phone)

Prepare the lime pit in the backyard...yes, now!  
(slams down phone)

TWO SHOT

200

KAZA (to Walchek -

hissing mad)

And about this wound of mine;  
Which one of your brilliant...

WALCHEK (interrupting  
- at end of his rope)  
Okay! Okay, you got shot by  
mistake. And I waited for you  
before killing those people  
we're holding. I'm sorry!  
(calming somewhat)  
But suppose I had acted on my  
own...if my judgement was right,  
I'd have shown great personal  
initiative; if it was wrong -  
if you'd wanted the boy alive -  
you'd have shot me for insub-  
ordination.

200  
CONT'D  
(2)

CLOSE SHOT - KAZA

201

KAZA (slight smile)  
I may have you shot anyway...  
for truthfulness.  
(moving toward door)  
Now enough of this. Let's get  
it done.

The two men go out quickly, as we

DISSOLVE TO:

INT. MANSION BASEMENT - MEDIUM TWO SHOT - MIKI  
AND ILLYA

202

as they sit on the couch, with Kelly sniffing  
in b.g.

MIKI  
What you said about my having  
no friends...that could not  
be a good way to live.

ILLYA  
It is the way a leader lives...  
and survives.

MIKI  
You are a leader...yet you were  
angry when I did not let you  
sacrifice yourself for me.

ILLYA  
That was duty, not friendship.

MIKI (nodding slowly)  
 So you have taught me still  
 another thing tonight: The  
 fiercest part of a warrior must  
 be his devotion to his cause...

202  
 CONT'D  
 (2)

Slightly embarrassed, Illya raises his hand and  
 RUMPLES the boy's hair, just as we HEAR the bolted  
 door UNLOCKED.

FULL SHOT - PRISONER'S POV

203

as the DOOR SWINGS OPEN to reveal Walchek, Kaza,  
 and flanking armed guards.  
 door is

WALCHEK  
 On your feet.

CLOSE SHOT OF MIKI

204

Kaza!  
 MIKI (shocked)

FULL SHOT - PRISONER'S POV

205

Kaza, smiling, gives the Boy Lama a mock bow, but  
 remains silent.

ILLYA (to Miki)  
 So, my little friend; now  
 you learn even more about the  
 ways of men.

WALCHEK  
 Everybody out...now!

The group, under guard, files silently out of  
 the room and into the corridor, as we

FLASH PAN TO:

EXT. STONE FENCE NEAR MANSION GATEHOUSE - FULL SHOT 206

It is about eight feet high with several strands of barbed wire running along the top. There is another sign warning: ELECTRIFIED FENCE - HIGH VOLTAGE. CAMERA MOVES DOWN to introduce FOUR MEN. We cannot as yet see their faces, only their dark silhouettes. They are identically clad in black, skin-tight jumpsuits with wide leather belts holding sidearms, extra cartridge magazines and two grenades. Their faces and hands are blacked. Two of the men (AGENTS #1 and #2) carry submachine guns. SOLO and KITTRIDGE carry automatic shotguns. They move in utter silence and stop near the sign. Each man carries one half of an automobile tire. There is a hurried equipment check and Solo springs to the shoulders of Kitt with the skill of an acrobat. They begin handing up the tire halves.

MED. SHOT - SOLO 207

as he carefully places the rubber semicircles over the strands of wire, insulating them. He clambers up on them. Kitt hands up a branch and Solo pulls him up and over. He does the same for the other two men. He then jumps down to join them on the inside.

MED. GROUP SHOT 208

at the inside base of the wall. Solo silently motions Agents #1 and #2 to encircle and flank the objective. They move out. CAMERA HOLDS on Solo, who gestures to Kittridge and they move out in silence.

THE MACHINE GUN NEST 209

The two guards' main objective is the gate, and they now face it and lounge and smoke in silence. There is no sound as Kitt and Solo come up behind them.

KITT AND SOLO - MOVING SHOT 210

making their way through underbrush. They spot their objective. They stalk forward - freeze - stalk forward again until they are in striking distance. They leap forward simultaneously and both judo chop the machine gunners. At a sign from Solo, they separate and move out.

INT. MANSION STAIRWAY - FULL SHOT FROM ABOVE 211

as Miki, Illya and Kelly are led up the stairs from the basement. Kelly stumbles once and emits a short SOB. Miki reaches out and takes her hand to comfort her.

MIKI

Please do not be too afraid.

The group reaches the head of the stairs in f.g.

LONG SHOT - UPPER CORRIDOR 212

In the right f.g., a pair of French doors lead out into the backyard. The prisoners are led along the corridor TOWARD CAMERA. While one guard gives special attention to Illya, the other moves ahead of them to open the doors. Their echoing footsteps make it truly a "last mile" type of procession.

DISSOLVE TO:

EXT. FULL SHOT - FRONT OF MANSION - SOLO'S POV 213

Kaza's stolen limousine is parked out front and a SENTRY stands rigidly at the top of the steps before the front door of the mansion.

MOVING SHOT - SOLO 214

as he moves out from a clump of shrubbery, keeping the car between himself and the Sentry standing at the entrance to the mansion. A twig SNAPS under his foot.

SENTRY 215

He reacts, looks out a moment - then relaxes.

SOLO 216

He crawls toward the rear of the black limousine and looks off at the Sentry.

SENTRY

217

All-eyes and ears as he looks out into the night.

SOLO

218

crawls to a rear tire of the car and removes the cap from the air plug on the tire. He reverses the cap and inserts into the plug, letting air out of the tire. A HISSING SOUND fills the air.

SENTRY

219

Again he reacts; his eyes scanning the area of the hissing sound. He begins to move out to trace it down.

MOVING SHOT - SENTRY

220

as he adjusts his rifle and moves cautiously toward the black limousine where the HISSING SOUND grows weaker and suddenly dies.

THE BACK TIRE - SENTRY'S POV

221

It is flat. Solo is nowhere in sight.

CLOSE ON SENTRY

222

He sighs, puts down his rifle, rolls up his sleeve and prepares to repair the tire.

WIDER ANGLE

223

The Sentry moves to the trunk to get the necessary tools. He opens the trunk and is immediately pulled off guard as Solo drags him into the trunk. There is a very silent scuffle and the trunk top drops shut. HOLD for a moment. Then the trunk lock jiggers, opens and a head pops out. It is Solo. He calmly climbs out.

MOVING SHOT - SOLO

224

as he moves up the front steps to the main entrance.  
He opens the door, peers in, then slips inside.

INT. FULL SHOT - THE HUGE FOYER OF THE MANSION

225

as Solo comes in and runs a scanning check of the area. There are a number of doors leading off the large hall which is two stories high and has a large staircase at the rear. He spots some large double doors to one side and tiptoes over to listen against the panel.

EXT. MEDIUM SHOT - SOLO OUTSIDE THE BIG DOORS

226

Gently trying the handle and finding it unlocked, he takes a deep breath and then charges inside.

227 OUT

INT. MEDIUM FULL SHOT - THE LIBRARY

227X1

as Solo rushes in. His immediate area is deserted, and he stands there tensely.

INT. ENTRANCE TO FOYER - SOLO'S POV

228

FOOTSTEPS are HEARD coming up the front stairs. Solo turns back and levels his weapon - relaxing just in time to avoid shooting Kittridge, who now dashes in.

KITTRIDGE (above  
more GUNFIRE)  
The boys'll be busy for awhile -  
clearing up the sentries out front.

Kittridge continues to move toward Solo, and just as he reaches him, glances up toward the top of the staircase.

KITTRIDGE  
Look out!

CAMERA QUICK PANS to the head of the stairs, where a Thrush Agent throws a knife at the two men below.



MEDIUM SHOT - SOLO AND KITTRIDGE

229

Kittridge has been slashed in the shoulder by the knife, and grasps at his wound as Solo fires a BURST at the Thrush Agent.

MEDIUM SHOT - THRUSH AGENT

230

Solo's bullets hit the man and he falls.

MEDIUM SHOT - SOLO AND KITTRIDGE

231

Solo stares at the Thrush Agent for an instant, and then looks over at Kittridge, who still grips his shoulder uncomfortably. Solo pats him on the other shoulder.

SOLO (patronizing  
smile)

Just the fleshy part...best kind.

KITTRIDGE (caustic)

Thanks...your fire should rouse them.

(looks upstairs and nods  
in that direction)

You prow! around; I'll go put some skeletons in the closet....

FULL SHOT - FOYER - FROM TOP OF STAIRS

232

Solo moves off through another door at left as Kittridge, his gun ready, begins climbing the stairs cautiously TOWARD CAMERA.

QUICK CUT TO:

EXT. MANSION BACKYARD - NIGHT - MEDIUM SHOT

233

The prisoners, flanked by the two guards, Walchek and Kaza, react to the commotion inside. After a moment of panicked hesitation, Kaza finds his voice.

KAZA (to guards)

Kill them!

ANOTHER ANGLE

234

As the first guard begins to raise his weapon, Illya knocks him off his feet with a low-shouldered body block to the solar plexus which sends them both hurtling into the second guard. All three men are now thrashing earnestly around on the ground.

ILLYA (to Miki and  
Kelly)  
Run!.. Do it this time!

MED. SHOT - KELLY AND MIKI

235

There is a line of trees about twenty-five yards to the rear. Kelly grabs Miki's hand and they make a dash for it.

MED. SHOT - KAZA AND WALCHEK

236

Between the sounds of combat inside, and Illya's unexpected action outside, both men are momentarily numbed into immobility.

ANOTHER ANGLE

237

While Illya is neutralizing one guard, the other does manage to get to his feet. He looks immediately toward the b.g., where Kelly and Miki are running.

WALCHEK (pointing  
to escapees)  
Get them, you fool.

The guard sights in on them...and then falls, wounded by Solo's gun. CAMERA PANS to discover Solo, weapon in hand, standing at the French doors.

CLOSE TWO SHOT - KAZA AND WALCHEK

238

KAZA (to Walchek;  
quietly)  
Initiative...

Understanding each other perfectly, they dash toward the trees. In b.g. Miki and Kelly have stopped running away, and now begin retracing their steps.

238  
CONT'D  
(2)

MED. SHOT - KAZA AND WALCHEK

239

They rush right past Kelly and Miki. CAMERA PANS to Solo, who is now moving forward to get a clear shot at the fleeing heavies.

MED. SHOT OF SOLO - MIKI'S POV

240

Solo stops about ten feet from Miki and raises his weapon once again. He has an easy pair of targets.

MIKI

Wait!

REVERSE ANGLE

241

Solo hesitates at the unexpected command, and looks over at Miki, who now walks toward him.

MIKI (continued;  
indicating Walchek and Kaza)  
Are those two not already finished?

TWO SHOT OF SOLO AND MIKI

242

He looks inquisitively, questioningly, at the boy.

MIKI (continued)  
You know their faces; their own organization will know they have failed. Surely they could not be running to any sort of freedom...

CLOSE SHOT OF SOLO

243

A unique situation: Napoleon Solo stands in open-mouthed astonishment, digesting the wisdom of the little sprout who confronts him, and whom he has not previously met. But he has obediently lowered his weapon.

MED. SHOT - SOLO, MIKI AND ILLYA

244

With the mansion in b.g., Illya moves up to join Solo, Miki and Kelly. He has heard Miki stop Solo, and sees the incredulous look on Solo's face.

SOLO

Uh...ten years old?

ILLYA (to Solo;  
knowingly)

I don't believe it either.

CLOSE SHOT - MIKI'S FACE

245

He is grinning - just like a kid.

FLASH PAN TO:

INT. AIRPORT WAITING ROOM - DAY - FULL SHOT

246

Miki is shaking hands with government officials as flashbulbs POP and reporters with notebooks add their indistinguishable questions to the buzz of conversation and farewells which assail the boy. Then, catching sight of Solo and Kelly as they stand together in f.g., Miki moves TOWARD CAMERA.

CLOSE TWO SHOT - MIKI AND SOLO

247

MIKI

Words are not adequate, Mr. Solo.

SOLO

None are necessary Miki; you're quite a man... Good luck.

They shake hands. CAMERA PANS with Miki as he moves to Kelly. He takes her hand.

KELLY (nearly crying)

You didn't...take your pill.

CLOSE SHOT OF MIKI

248

MIKI

Miss Brown; your personal fear fell away before your professional concern for me...your patient. That is a God-given gift of dedication, Miss Brown. It makes the uniform a very pretty thing...

MED. CLOSE SHOT - MIKI AND KELLY

249

Unable to retain any semblance of sophistication now, Kelly grabs the boy, hugs him, and kisses his cheek.

As Miki turns from her, CAMERA PICKS UP Illya. He is leaning against a wall; and with a mysterious, surreptitious jerk of his head, beckons Miki toward him.

FULL SHOT - SOLO AND KELLY'S POV

250

as Miki leaves them and heads toward Illya.

KELLY (handkerchief  
to nose)

He's so small to carry such a  
burden...poor little boy...

CLOSE SHOT - SOLO'S FACE

251

SOLO

Poor little boy! That kid's older  
than I am. And as for his burden...

FULL SHOT - SOLO AND KELLY'S POV

252

as Miki, in b.g., approaches Illya.

SOLO (continued)

He'll carry it like the mature  
man that he is.

TWO SHOT - MIKI AND ILLYA

253

Both look around them suspiciously, in cloak-and-dagger fashion. Then, following Illya's example, Miki himself backs against the wall so that man and boy stand next to each other, looking out over the crowd with super-innocent airs.

MIKI (whispers  
through tight lips)  
You did not fail me?

ILLYA (just as  
secretly)  
I did not fail...my right hand...

CAMERA TILTS DOWNWARD as Illya, who has been palming a box-like object, now slips it into Miki's hand.

CLOSE SHOT OF OBJECT

254

It is a small cardboard box, distinctly labeled  
BUBBLE GUM.

CAMERA HOLDS ON THE BUBBLE GUM BOX, as we

FADE OUT.

THE END