

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

THE TIGERS ARE COMING AFFAIR

Prod. #7456

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REVISED FINAL

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TEASER

FADE IN:
EXT. JUNGLE - DAY

1

CAMERA explores the SILENT bush. Only the SOUND of an exotic bird calling is heard. It comes to rest on JULALI, an artful, shrewd, wicked, sly old man of indefinable mid-Asian nationality. Julali is a professional tracker, and he is engaged in a tiger-hunt. He wears little more than rags round his waist. He carries a very ancient rifle, and an empty gasoline can is slung over his shoulder like a drum. He is standing still, listening to the SILENCE, his eyes and ears alert. He draws back a trifle, makes a signal with his hand. CAMERA PANS to find FERAK, Julali's young son - twentyish, handsome, virile, bright-eyed and attractive. Like his father, he wears little more than rags. He, too, carries a rifle and a homemade drum. He nods imperceptibly, moves back a shade in the SILENCE. CAMERA PANS again to find a tiger slowly stalking through the dense bush; it looks INTO CAMERA, snarls, moves on. Suddenly there is an explosion of SOUND - the sound of hammering (with sticks) on empty cans. The tiger leaps OUT of SHOT.

GROUP SHOT - A LINE OF BEATERS

2

FAVORING Julali and Ferak, who are moving forward with a line of eight or ten beaters, well spread out, banging their improvised drums and yelling rhythmically (an ullulation of the tongue) as they drive the tiger forward.

MED. SHOT - THE TIGER

3

running, AWAY from CAMERA.

4 OUT

FULL SHOT

4X1

A sporty-looking convertible is parked on the jungle road. Three people. They are PRINCE PANAT, the Regent of the State of Kanuchi, where this tiger-hunt is taking place; SUZANNE DE SERRE, a bright young Frenchwoman fresh out of the Sorbonne; and COLONEL QUILLON, the Prince's Chief of Staff. Prince Panat is cool, suave, wealthy, sophisticated - a very rich voluptuary who knows how to get the most out of life and thoroughly enjoy it. He is a despot, but charming; a ruthless man, but very fond of the ladies. Suzanne is young, bright, slightly wacky - a delightful, very attractive girl whose face shows a certain stubbornness, and (when we see her closer) a definite distaste for her present circumstances; she is forthright, sophisticated, ultra-chic, and thoroughly delightful. Colonel Quillon is fiftyish, British, very ex-Army. Cashiered from his own Regiment, he now serves the Prince. The SOUND of the "drums" is distant now.

CLOSER THREE SHOT - PRINCE PANAT, SUZANNE, QUILLON 5

FAVORING Suzanne. She is frowning, unhappy. Behind her, the Prince is smiling serenely. Quillon is watching OUT into the jungle. The Prince offers his rifle to Suzanne.

PRINCE

Your shot, my dear Suzanne.

SUZANNE

No...

The Prince readies his rifle, glancing at her obliquely with a kind of secret amusement.

PRINCE

You have too many prejudices, my dear. My tigers die well.

(to Quillon)

See him, Quillon?

QUILLON

No, but I can hear him. He should break cover

(pointing)

just about there.

The Prince raises the rifle.

Suddenly, there is a commotion o.s., a noisy
JABBERING of ad libbed Hindustani: "Bundook mut
maro! (Don't shoot!) -- Juldee jao! (Hurry up!)
-- Mahajaraj Kuhan hai? (Where is the Prince?)"
-- etc.....The Prince lowers his rifle, frowning.

5
CONT'D
(2)

6-11 OUT

FULL SHOT

12

Suddenly, out comes THE PILOT - an exhausted, beaten man who wears the uniform of the Kanuchi Air Force. He is unshaven, bloodied, his clothes torn; and across his shoulders a six-foot pole is lashed horizontally by a cord around his neck. His wrists are lashed to the extremities of the pole. - (This is a native "pillory" which prevents a man from moving through the jungle). - The Pilot has recently escaped from confinement, and it shows. Julali and Ferak come INTO SHOT, go to the pilot. They shove him forward, and he sinks to his knees in front of the Prince, swaying, close to complete collapse.

Two people are running INTO CAMERA, to gather round the Prince. They are: DRUSILLA DAVINA, a mature Italian movie queen, and BARON COSIMO, Drusilla's "secretary". These people are the Prince's guests, from the International Jet-Set, wealthy, spoiled, blase. Their clothes, their deportment, all show the good life and its accustomed enjoyment. Cosimo carries an expensive rifle, Drusilla is all dressed to kill. As they come CLOSER to CAMERA, with Suzanne and Quillon, staring in astonishment at the Pilot. The Pilot raises his head wearily, looks at the little crowd.

PILOT (gasping)
Tell them...tell them outside...
they're poisoning...

QUILLON (a roar)
Chup ruho! (Be quiet!)

PILOT (gasping)
Tell them...Tell them...

Ferak clobbers the Pilot with his riflebutt.
The Pilot sinks to the ground, out cold.

PRINCE
Take him back to the Prison.

Ferak and another beater grab the ends of the pole and drag the Pilot off by it, his feet dragging along the ground. CAMERA FINDS the astonished faces of the guests, goggling, excited, speechless. The Prince waves an airy hand.

12
CONT'D
(2)

PRINCE

An escaped prisoner, my friends.
A worthless man, a worthless
incident. For him, it's a tragedy;
for us...well it does liven up a
rather dull day, doesn't it?

The CAMERA has found Suzanne. She is looking OFF in the direction of the prisoner, frowning thoughtfully. CAMERA finds her face for a TIGHT SHOT. She is worried, angry, badly hurt.

FADE OUT

END TEASER

ACT ONE

FADE IN:
EXT. UNCLE HQ -- NEW YORK -- DAY

12X1

As usual.

INT. WAVERLY'S OFFICE -- DAY

13

* Waverly, Solo, and Suzanne.

SUZANNE

Too many strange things were happening. My supplies have been stolen. The Prince told me that the Dacoits, a group of renegade bandits were stealing them. But then the pilot.. I don't know..

SOLO (musing)

Why do you suppose the Prince would have his own private pilot taken prisoner?

SUZANNE

That's just it. I knew him very well. He wasn't a criminal or anything like that.

*

SOLO

Do you have any idea why the Prince would want to steal your insecticides.

SUZANNE

No. I'm afraid I haven't been very much help, but everything has been happening so quickly. I went to the consulate to report and the next thing I know -- you whisk me away in a plane..and I'm here!

WAVERLY

Miss De Serre, our organization has been interested in Prince Panat for some time. We've had reports from his country about a potential uprising against his regime.

* Change

SOLO

Then the reports of the unrest stopped coming in. One of our men went to investigate -- and his body was found floating in a river two days ago.

13
CONT'D
(2)

SUZANNE

What does all this have to do with me? I went to his country because I thought I wanted to help people. The foundation I represent sent me there to teach the villagers how to farm more scientifically.

SOLO

You're interested in farming?

SUZANNE

It happens that I am a chemist and a botanist -- Botanists and chemists run in the family, you see.

SOLO

Our reports have also indicated that the Prince enjoys your company.

SUZANNE

I can't help it. I keep telling him that I don't like him, but he won't leave me alone.

*

SOLO (wryly)

But since someone was always stealing your supplies and insecticides, you had a great deal of time on your hands.

SUZANNE (shrugs)

He has the only air-conditioning unit in the country.

WAVERLY

Miss De Serre, we would like your help. The World Congress of Under-Developed Countries is concerned about the Prince's dictatorial activities.

* Change

13
CONT'D
(3)

* SOLO

They've asked us to investigate the Prince. If our suspicions are confirmed, the Congress will expose him to the world -- and bring the Prince and his henchmen to trial under the provisions of the Atrocity Agreements signed by the World Congress in 1952.

SUZANNE

How can I help you?

SOLO

This tiger hunt..it's still going on?

SUZANNE

For weeks. All of the tigers have moved down from the high country.

SOLO (to Waverly)

What if Illya and I went back with her...as her guests?

SUZANNE

I suppose that would be alright.

Waverly pushes an inter-com button.

WAVERLY (into inter-com)

Please call Sage Magazine and tell them they're sending a reporter and a photographer to cover a tiger-hunt story.

* (to Solo)

I'll assign Mr. Kuryakin as soon as he arrives.

* TWO SHOT - SOLO AND SUZANNE

13X1

SOLO

I don't mind a lot of tigers if you don't.

ZIP PAN TO:

* Change

EXT. THE CAMP - NIGHT

14

We are in the elaborate and luxurious camp of His Highness Prince Panat. Silk tents, Persian rugs spread out over the ground, white-robed servants wandering around. The Prince and all his guests are present. Drusilla is now dressed in a beautiful sari - we can assume it's a present from His Highness. A large air-cooler on wheels is nearby - as is a portable bar. There is a buffet with a servant in attendance. We HEAR some East Indian music. The servant at the bar turns the blender on, makes some frozen daiquiris for the guests.

FULL SHOT - THE GUESTS

15

The Prince is standing by a stereo set, sorting through his albums. Suzanne is on his right and Quillon on his left. The Prince leans forward and pats Suzanne's hand affectionately, then puts a new record on the changer. The music changes to a more romantic number.

PRINCE

We missed you, my dear Suzanne.
I hope the Foundation doesn't
call you away again without
first consulting with me. But
I am glad you returned here
directly.

SUZANNE

Well, Your Highness, I wanted to
meet these two friends, and.....

PRINCE

...and I'm glad you did.

A flashlight bulb goes off close by, and the Prince preens himself. CAMERA finds Illya, close by, shooting a picture of the scene. Solo is with him, making notes on a pad. Illya shoots another picture (another FLASH).

SOLO

"Sage Goes on a Tiger Hunt."
Three million copies of my
magazine a month, Your Highness.
You'll be internationally famous.

FULL SHOT

16

PRINCE

Splendid!

SOLO

Now, if only we could see some of these tigers...I hear there's quite a plague of them. What's the reason, sir?

16
CONT'D
(2)

QUILLON

There's been...fighting up-country, among the tribesmen. It may have driven the tigers close to the City.

SOLO

Well, you see? an explanation for everything. Now, if we can get Suzanne outside...sort of a full tent shot.

Illya nods. Suzanne rises with:

SUZANNE

If you'll excuse me, Your Highness...

PRINCE

But come back soon, my dear.

* As Suzanne moves off with Illya and Solo.

THREE SHOT - SOLO, ILLYA AND SUZANNE

17

Illya is preparing to take her picture against the b.g. of the tent as Solo "places" her.

SOLO (quietly)

I think Colonel Quillon is wondering why I didn't rise to the bait he offered me. We'll see how he reacts to that.

ILLYA (calling)

A quarter-turn this way, please.

SOLO (low)

What was the name of that pilot's wife?

SUZANNE (low)

Ninea.

SOLO (low)

I want to see her. The sooner the better.

*Change

*

SUZANNE (low)
I'll say that I have to meet a
shipment of supplies and insecti-
cides in Kanuchi tomorrow morning.
We could go together. Is that
good?

17
CONT'D
(2)

ILLYA (calling)
Perfect.

FULL SHOT - THE GUESTS

18

FAVORING Drusilla and Cosimo as he pours her a glass
of wine. CAMERA TRAVELS along the seated line of
the guests.

DRUSILLA
Cosimo darling, you haven't shot
a single tiger yet.

COSIMO
No Drusilla, I don't have to keep
asserting my masculinity. Do I?

CAMERA, TRUCKING has reached the Prince and Quillon.
Solo moves INTO SHOT, ticking off some items on his
pad.

*

SOLO
Your Highness, Suzanne has to go into
the village tomorrow, so I thought I
might go along with her. You know,
human interest. Visit the local ele-
phant, that sort of thing.

PRINCE (pointedly,
to Quillon)
I'm glad to see you don't take your
work too seriously, Mr. Solo. We'll
see you here tomorrow?

SOLO
You can plan on it.

As he moves away:

PRINCE
Mr. Solo?

SOLO (turning back)
Yes?

*Changes

Tigers Are Coming
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PRINCE

Later, perhaps, you'd like Colonel Quillon to escort you up-country... to take a look at the...the fighting there? It should make an exciting article for your magazine. And I'm sure the Colonel would be delighted.

18
CONT'D
(2)

SOLO

Well...er...if you don't mind, Your Highness, you see, jungle warfare stories are a dime a dozen today.

Solo nods goodbye, moves OUT OF SHOT. The Prince turns to Quillon with a shrug.

*

PRINCE

Now it seems we have two more UNCLE agents to entertain. I hope these will be the last. You'll take care of them, Quillon.

ZIP PAN TO:

19-21
OUT

*Change

EXT. KANUCHI - DAY

22

Kanuchi, for the record, consists of the Palace (which we do not see here), a few narrow Eastern-type streets, some mud houses, a few one-room stores outside which skins, silks, carvings, brassware and all the bric-a-brac of India would be on show, as well as piles of fruit and vegetables, etc. A Brahma bull or two might be wandering around, but there are no people in sight. There is squalor everywhere; this is a small, wretchedly poor Indian-type village, in spite of its fancy name, and the contrast with the luxury that surrounds the Prince and his guests is very great. Suzanne's station wagon pulls INTO SHOT, stops.

SUZANNE (a whisper)

There...

SOLO (looks around)

Where is everyone? Is the village
always this deserted?

Suzanne shakes her head "no", worried.

SUZANNE

I'm beginning to feel...shaky.

SOLO

Stay here. Wait for me.

As he begins to move off, she clutches his arm.

SUZANNE

No. I'd feel...safer...with you.

He nods. They step out of the car. Solo looks around.

23-47 OUT

VILLAGE - SOLO'S P.O.V.

47X1

Deserted, quiet, our CAMERA INTER-CUTS from Solo's
glances to ..

POINT-OF-VIEW SHOTS

47X2

of as much of the village as there is to show.
Suspense?

ANOTHER ANGLE - HOUSE

47X3

Solo knocks at the door, doesn't get any response.
He pushes on the door -- it creaks open.

INT. VILLAGE HOUSE

47X4

Dimly-lit. A fireplace grill with hot coals in one corner. Miscellaneous furniture. AN INDIAN WOMAN, simply dressed, is in the room -- as is an INDIAN MAN, crouched in a corner. He wears the dress of the Dacoit, if there is such a thing. Solo and Suzanne enter, look at the woman and the man. The two Indians ignore them.

SOLO (in Indian dialect)

Hello?

The woman ignores him, goes over and lowers the blind and darkens the room some more. Solo and the girl look at each other, puzzled.

SOLO (in Indian dialect)

Hello.

(to Suzanne)

You'd better correct me. I thought
I was saying hello.

SUZANNE

But you were.

Solo goes over to the crouched man -- who looks straight ahead.

SOLO

Say, uh...

(gives up, waves his hand
in front of the man's face;
no response)

SUZANNE (worried)

I wonder what happened to Ninea?

SOLO

I don't think we're going to get
any fast answers around here.

The front door opens and another MAN steps in. He wears the dress of the Dacoit. Solo looks at him, then to the girl, then to the woman. The woman moves over to another door, leading to the rest of the house. She opens it and two more silent DACOIT come into the room.

WIDER ANGLE - ROOM

47X5

Solo and Suzanne are in the center of the room. The crouched man moves to his feet, pulling a Dacoit dagger from his filthy garments. The three other men and the woman all pull out daggers. They have our couple completely surrounded.

ANGLE - SOLO AND SUZANNE

47X6

Trapped?

FADE OUT:

END ACT ONE

ACT TWO

FADE IN:
INT. VILLAGE HOUSE

47X7

Solo and the girl are still surrounded. The older man moves a step towards them, as do the others.

 SOLO (to Suzanne)
Get ready to duck.

She moves behind him, keeping her back to his. The tripod-supported brazier is between Solo and two of the Dacoit. Solo holds up his hands to stop them.

 SOLO
Wait!
 (he puts hands up
 in the air)

The men look at each other for a brief moment.

 SOLO (smiles)
I'm going to throw these
red hot coals in your face.
 (he nods down to the coals)

The men look at him, down to the coals.

 SOLO
Like that? Hmm? Of course
you will.

He nods his head to the coals and then dramatically raises his right leg, slowly bringing his foot up under the brazier.

 SOLO
Watch very carefully.

They watch -- and suddenly Solo kicks the brazier off the stand, the coals flying at his assailants, throwing them off guard. Solo shoves Suzanne down as he draws his UNCLE Special. He FIRES and hits one Dacoit, who goes out through the window. The second Dacoit throws his knife. Solo ducks.

*

47X8
OUT

* Change

RESUME - SOLO

47X9

* The knife-throwing Dacoit leaps at Solo. Solo gives him some lightning karate, knocking him into the older man, but not before the Dacoit kicks the UNCLE Special out of his hand. The last Dacoit charges Solo -- a knife in hand. He lunges; Solo backs away. He lunges again. Solo gets his arm, twists it behind his back -- and forces him to drop the knife. Then, holding onto some of his swaddling clothes -- Solo puts a foot against the Dacoit's backside -- and shoves. The man is shot forward, spinning out of his draped costume. Solo hangs onto one end of the cloth so that when the man hits the door -- with considerable force -- he is down to his Indian jockey shorts. The force of the Dacoit knocks the door loose from the hinges and he knocks the door down -- sailing out into the street.

EXT. STREET

47X10

The disrobed Dacoit and the door crash out into the street.

INT. VILLAGE HOUSE

47X11

Solo helps the girl to her feet.

SUZANNE

I'm all right.

SOLO

I think we've had enough local color for one afternoon.

He leads her out of the door.

EXT. VILLAGE STREET

47X12

* Solo and the girl come out, climb over the unconscious Dacoit. They get into the station wagon, drive off. OUR CAMERA PANS OVER to include Quillon. He watches after them for a moment.

ZIP PAN TO:

* Change

EXT. OPEN COUNTRY - DAY

48

CAMERA is on Illya, in LOW ANGLE, straddled over the branch of a tree, using his camera. He takes two quick shots.

TWO SHOT - ILLYA AND JULALI

48X1

They are in the branches of a tree in fairly dense jungle, and Illya is taking pictures of Julali as he works on constructing a blind - (a small shooting-platform of lashed poles from which a rope ladder snakes down into the bushes below). As he works, he explains the action for Illya, grinning, sensing the opportunity to make a buck.

JULALI

...and then, Sahib, we tie a small goat below, and when the tiger comes...Bang! We shoot, and one tiger is dead. I make blind like this for you, for His Highness over there...

(pointing)

...other blind other tree. We shoot many tigers.

ILLYA

You're a good man, Julali. How would you like to work for my friend and me as a guide?

Julali shoots him a look.

ILLYA (casually)

For a short trip up-country.

Julali's nimble hands stop working for a moment, then continues.

JULALI

Up-country is forbidden, Sahib. Men go there...they not come back, never.

ILLYA

Then let's go find out why.

JULALI (a beat)

Plenty money?

ILLYA

Plenty.

JULALI

By the tree where the water-
bag hang, there is a path...At
the end of the path, I will
meet you there this evening.

(a beat)

Go now. Go, before my fear
become more strong than my greed.

48X1
CONT'D
(2)

He begins to chuckle delightedly. Illya nods, begins to climb down the rope ladder to the ground. CAMERA TRAVELS DOWN with him to the bottom. There, it finds a Dacoit, stolidly shaping a bamboo pole with his knife. As Illya walks away, the Dacoit turns away, then looks OFF after him, looks UP at the branches where Julali is working, throws down his bamboo pole and hurries OFF.

49 OUT

EXT. THE JUNGLE - DAY

50

Similar territory to the camp. Iliya walks INTO SHOT. Suzanne's car drives INTO SHOT, Solo and the girl climb out.

ILLYA

How was your excursion?

SOLO

Not bad. Some of the Dacoits demonstrated a few native rituals.

SUZANNE

They almost killed us!

ILLYA

Then perhaps the Prince suspects us.

SOLO

I'm not sure yet. For the moment we'll just treat it as the hazards of being a tourist. How did you make out with the beaters?

ILLYA

I've found a guide. Julali, the head beater. I've arranged for us to meet him tonight.

(lays out map on hood)

There's a good track that goes north for two hundred miles.. We'll have to find a reason to leave the camp for a few days.

SOLO

I'll talk to our host.

ILLYA

One other piece of incidental, but useful information. In the last few weeks, an extraordinary number of undernourished..perhaps I should say starving..peasants have come here, looking for work as beaters. They've been herded off.

SOLO

Everything..and everyone seems
to be coming down from the high
country this season.

50
CONT'D
(2)

SUZANNE

Do you suppose this has something
to do with the insecticides?

SOLO

I certainly hope so.
(to Illya)
We'll be in the main tent.

ILLYA

I'll look around the camp while
it's still light. See if there
are any auxilliary roads we can
use.

SOLO

Yes, you do that. I'll go and
talk to the Prince -- take care
of the difficult part -- you just
go ahead and wander around here..
take a few pictures and try and
look busy.

He takes the girl by the arm and they walk out of
SHOT. Illya looks after them, annoyed.

EXT. THE CAMP

51

Solo and Suzanne walk up to the tent, go inside.
The Prince is standing by the bar. An Attendant
is using the blender, fixing the Prince an
exotic-looking drink.

PRINCE

Welcome back. Would you like a
goat's milk frappe?

*

SUZANNE

Yes, thank you.

*

The bartender hands him his drink, which he passes onto the girl.

SOLO

*

Yes. Your Highness, while we were in Kanuchi, as several of the local Dacoits attacked us -- and tried to kill us.

The bartender prepares two more drinks for Solo and the Prince.

PRINCE

I'm sincerely sorry to hear that -- you have my apologies. The Dacoits are very hard to control -- something like the teen-age problem in America, I would imagine. I will dispatch several men to find them and have them punished.

(to Suzanne)

Won't you sit down here, my dear?

He moves away from Solo --- only interested in the girl. Solo takes his drink and follows them over to the pillows.

52 OUT

* Change

ANGLE -- PRINCE AND SUZANNE

52X1

PRINCE (smiles)

I must have a chat with you, my dear. You seem to be always wasting your time on the peasants. Teaching them how to improve themselves, the advantages of soap and water -- but really nothing will help them, you know. You should give some thought to the problems of royalty.

SUZANNE

I appreciate your interest in how I spend my time, Your Highness, but I feel that your people need my help.

PRINCE

You must have a little more compassion for the rich, Suzanne. Everyone is always concerned about the poor -- but I have yet to hear of a foundation that examines the anxieties of the wealthy.

Solo enters SHOT.

SUZANNE

It's unfortunate that you don't care a little more for your people, Prince Panat.

PRINCE

But I do care, because I understand them. They're backward, superstitious --- and terribly inexpensive to maintain. Why, I can get fifty miles a day out of an average beater.

SOLO

Ask the man who owns one.

The Prince is eager for Solo to leave him alone with the girl.

PRINCE (to solo)

Perhaps you'd like to look around my camp a little more, Mr. Solo.

SOLO

Just one more item, Your Highness.
I have to make a quick trip south,
to see my editor. I thought I'd
leave for railhead tonight...
Suzanne has offered to drive me...
After the hunt.

52X1
CONT'D
(2)

PRINCE

Of course. But I want you with me
in my blind tonight. I promise you
a stimulating evening. I'm just
beginning to enjoy your company.

SOLO

That's very sporting of you.

PRINCE

Now I must exercise the Royal Prerogative,
dear boy. Suzanne would like
to rehabilitate me.

SOLO

I'm the last one to stand in the way
of progress. Perhaps we'll leave
after the hunt, then. If you don't
mind.

PRINCE

Yes. After the hunt.

SOLO

If you'll excuse me, then. I have
some work to do. And I hate to
miss a deadline.

PRINCE

So do I. Good afternoon, Mr.
Solo.

Solo exits, the Prince watches after him.

PRINCE

Brash American newspapermen.
I wonder if they really do cause
those riots all over the world?

EXT. JUNGLE --

52X2

Near the camp. Solo walks INTO SHOT, finds Baron Cosimo affectionately cleaning his rifle.

SOLO

Nice weapon you have there,
Baron Cosimo.

COSIMO

Thank you, Mr. Solo. A present
from His Highness. I can hardly
wait to fire this one. They tell
me that the discharge is marvelously
powerful.

SOLO

I'm looking for my friend, Mr.
Kuraykin. Have you seen him?

COSIMO

Yes, he was here a moment ago.
You can just feel the power of
this gun, can't you. They say that
it never jams. You're supposed
to be able to fire an entire
clip in ten seconds.

*

The Baron is absorbed in his weaponry. Solo is eager to get the information.

52X2
CONT'D
(2)

SOLO

I hope it works out for you, Baron. But I was wondering if there was any message for me. From Mr. Kuryakin.

COSIMO

Yes, he said something about meeting you tonight.

(holds the gun)

I can hardly wait until tonight.

SOLO

Thank you for all the information, Baron.

Solo walks off, leaving the Baron entranced with his rifle.

ANGLE - SUZANNE'S CAR

52X3

Making sure that no one is around, Solo leans inside the car, takes out his communicator. He attaches it to the dash.

SOLO

Channel D, please. Overseas relay, Pattern Five.

ZIP PAN TO:

EXT. NEW YORK - EST. SHOT - DAY

52X4

As usual.

INT. WAVERLY'S COMMUNICATIONS CENTER

52X5

Waverly at the controls.

WAVERLY

Yes, Mr. Solo. What have you learned thus far?

RESUME - SOLO

52X6

SOLO

I don't think there's any question that the Prince is directly behind all of the trouble here, but we're not quite sure what the operation involves.

RESUME - WAVERLY

52X7

WAVERLY

I see. Well, whatever it is, we'll have to be able to offer evidence to the Congress of Underdeveloped Countries, if they are to expose Panat.

RESUME - SOLO

52X8

SOLO

Yes, sir. We're making a trip to the high country tonight, and unless I miss my guess, we'll have something for you very soon.

RESUME - WAVERLY

52X9

WAVERLY

Good. I'll tell their committee to stand by in Calcutta.

RESUME - SOLO

52X10

SOLO

Yes, sir.
(clicks OFF)

Solo puts the communicator back into his pocket.

53-55
OUT

EXT. ANOTHER PART OF THE JUNGLE
FULL SHOT - JULALI

56

He is tied to a tree, his wrists roped above his head, and he is dead. A Dacoit dagger is sticking out of his chest.

QUILLON (voice over)
Good afternoon, Mr. Kuryakin.

Illya swings round. CAMERA finds Quillon, emerging from the bushes.

QUILLON
There's only one thing to be learned from him, I'm afraid.

ILLYA
And that is?

QUILLON (a shrug)
The complete irresponsibility of the natives. The least he could have done would be to stay alive and meet you as planned.

ILLYA
Then suppose you tell me what's going on up-country.

QUILLON
And what makes it your business?

ILLYA
I'm a mild-mannered reporter.

QUILLON
Oh, by the by, how's your sense of humor?

ILLYA
Limited. Why?

QUILLON (a beat)
I. (UP) Leh-jao! (Take him away!)

Two Dacoits slip from the bushes behind Illya and seize his arms; a third slips a noose over his neck. Illya struggles, uselessly. They drag him off.

EXT. A TREE-TOP BLIND - DAY

57

We are in a blind, like the one we saw Julali building, high in the branches of a tree. CAMERA is ON Suzanne, frowning, looking out into the dense bush. O.S., we HEAR the SOUND of a goat bleating.

SUZANNE

That poor goat, listen to it...

Beside her, Quillon eases into SHOT, looks at her curiously, shrugs.

QUILLON

If you don't like hunting, there's no reason why you should even be here.

SUZANNE (shortly)

You know very well, I have to be here.

QUILLON (dryly)

If you're prepared to sacrifice your principles for the Royal good-will...

SUZANNE (interrupting)

Without which I couldn't even begin the work I'm doing. It's hard enough as it is.

QUILLON (needling her)

Perhaps your sacrifice isn't great enough. You know how fond of you His Highness is....

SUZANNE (tartly)

Yes. We know all about that.

CAMERA TRAVELS DOWN the trunk of the tree, through dense foliage, and comes to REST on a tethered goat at the bottom, BLEATING pathetically. It PANS a little way to a second tree, finds a second goat, TRAVELS UP the tree to the top, to find:

TWO SHOT - DRUSILLA AND COSIMO

58

Drusilla, excited by the hunt, is staring out into the bush. Cosimo is gently stroking her hair.

COSIMO (softly)
Mr. Solo and his friend have been
asking a lot of questions around
the camp.

58
CONT'D
(2)

Drusilla turns to him, momentarily worried.

DRUSILLA
Oh? What sort of questions?

COSIMO (a shrug)
Questions I couldn't answer even
if I wanted to.

DRUSILLA
And?

COSIMO (dryly)
I mentioned it to His Highness.
Quite casually, of course.

DRUSILLA
That sounds very manly, Cosimo.

She pats him affectionately. CAMERA continues its
long travel, PANNING across to a third tree-top
close by, to find:

TWO SHOT - SOLO AND THE PRINCE

59

They are listening to the BLEATING of the goats.
A nightbird CALLS, a tiger ROARS in the distance.
Solo carries his fancy rifle now. He is impatient,
worried.

SOLO
How long has Colonel Quillon
been with you, Your Highness?

PRINCE
Quillon? Oh, a few years. He
was cashiered from the British
Army, you know. But he has all
the soldierly virtues. Mostly...
obedience. Why do you ask?

SOLO
Just...academic interest.

PRINCE
Dull fellow. And not, I feel,
entirely trustworthy.

59
CONT'D
(2)

Solo looks at him, wondering, but the Prince doesn't
meet his eye. Solo looks at his watch, sighs.

SOLO
I wonder what happened to Mr.
Kuryakin. Have you seen him?

PRINCE
Oh, I wouldn't worry about him.

Solo nods; CAMERA continues on the final leg of its
PAN, TRAVELLING DOWN the length of the tree trunk,
through foliage once more. It comes to REST on:

FULL SHOT - ILLYA

60

He is lying stretched out on the ground, gagged,
his wrists and ankles tied to stakes. Beside him
a goat is BLEATING. HOLD. Then PAN to find a
tiger, crouched nearby, watching, looking INTO
CAMERA. It SNARLS horribly.

*

END ACT TWO

ACT THREE

FADE IN:
EXT. JUNGLE - NIGHT

61

CAMERA is on Suzanne in the tree-top blind. Quillon is behind her, peering out into the darkness. The SOUND of the goats' bleating continues, and over it we hear the ROAR of a tiger.

FULL SHOT - A TIGER

62

prowling through the jungle, approaching CAMERA.

BACK TO SCENE

63

The SOUND of the goat RISES. Suzanne makes up her mind. She reaches over and takes the knife that Quillon wears at his belt.

SUZANNE (firmly)
You don't mind if I borrow this,
do you?

Quillon looks at her in surprise as she throws a leg over the blind and onto the rope-ladder.

QUILLON
Hey, you can't go down there!

Suzanne ignores him. CAMERA TRAVELS with her down the ladder to the goat at the bottom, MOVING again THROUGH heavy foliage.

LOW ANGLE SHOT - QUILLON

64

staring down at Suzanne in dismay.

FULL SHOT - SUZANNE

65

cutting the first goat free. It scampers off. She moves out of SHOT.

MED SHOT - FERAK

66

crouched in the low branches of a tree, looking OFF, watching for tigers. He looks in another direction OFF, freezes momentarily, then suddenly grabs his rifle and slips SILENTLY from his perch and down towards the ground.

FULL SHOT - A TIGER

67

stalking, growling and snarling at the CAMERA.

FULL SHOT - SUZANNE

68

cutting the second goat free. It scampers away. She moves OUT of SHOT.

FULL SHOT - FERAK

69

pushing his way SILENTLY through dense jungle.

FULL SHOT - THE TIGER

70

stalking. It begins to climb a tree

FULL SHOT - SUZANNE

71

staring down at the ground in horror.

SUZANNE

Oh, mon Dieu...!

CAMERA TILTS DOWN to find Illya, gagged and bound, his eyes signaling her frantically. Suzanne crouches down INTO SHOT and cuts him free. With his first free arm, he signals urgently for quiet. She nods. As he rolls free:

FULL SHOT - FERAK

72

moving in close by, he raises his rifle. Illya doesn't know it, but he's aiming over Illya's head at the tiger we shall again see in a moment.

TWO SHOT - ILLYA AND SUZANNE

73

Free now, Illya looks OFF, startled, then hurls himself at Ferak.

TWO SHOT - ILLYA AND FERAK

74

as Illya goes into him, head first, and bowls him over. They roll over and over on the ground, SILENTLY, fighting for possession of the rifle. Illya thrusts him bodily away, gets the rifle. Ferak lands on his back, unarmed, in the dense bush. He looks UP, in alarm.

LOW ANGLE SHOT - THE TIGER

75

in the low branches of the tree that is behind Illya.

TWO SHOT - ILLYA AND SUZANNE

76

Suzanne, looking BACK and UP (at the tiger) gasps. Illya swings round, throws up the rifle.

FULL SHOT - FERAK

77

staring UP at the tiger, frozen.

FERAK (hoarsely)
Julali! Julali!

LOW ANGLE SHOT - THE TIGER

78

pouncing DOWN from the branch INTO CAMERA. OVER SCENE, we hear the SOUND of Illya's shot.

TWO SHOT - FERAK AND THE TIGER

79

It lies dead at his feet.

TWO SHOT - SOLO AND THE PRINCE

80

They are peering down out of the blind. The Prince raises his rifle.

HIGH ANGLE SHOT - ILLYA, SUZANNE, FERAK

81

Ferak still lies on the ground. Illya and Suzanne are looking up. Illya looks back at Ferak.

ILLYA (a shout)
Julali? Julali's dead, murdered,
didn't you know?

BACK TO SOLO AND THE PRINCE

82

Solo looks at the Prince, throws a leg onto the rope-ladder. The Prince grabs at him. Solo shoves him aside, continues to climb DOWN the rope-ladder, CAMERA TRAVELING with him, as:

PRINCE (voice over;
a shout)
Quillon! Dammit, where are you?

TWO SHOT - ILLYA AND SUZANNE

83

He grabs her hand and yanks her away as Solo drops down INTO SHOT. The dead tiger is still there, but Ferak has gone.

PRINCE (voice over;
a shout)
Quillon! Get the Dacoits!

Solo, Illya and Suzanne take off fast into the bush. We hear the SOUND of several shots. CAMERA HOLDS, then PANS to find the Prince stepping off the last rung of the ladder, rifle in hand. Cosimo runs INTO SHOT, followed by Drusilla and Quillon.

COSIMO
What goes on? Didn't I see...?

PRINCE
All you saw, my dear fellow, was
an attempted assassination.

DRUSILLA
An assassination?

PRINCE
Yes. They're...international
jewel thieves, after my store
of rubies.

Cosimo stares at him. The Prince turns on Quillon angrily.

83
CONT'D
(2)

PRINCE
Where are the Dacoits?

QUILLON
Over here...

He runs OUT, followed by the Prince, leaving the guests there wondering.

EXT. JUNGLE - NIGHT

84

CAMERA HOLDS on empty, dense, jungle. There is SILENCE except for the SOUND of birds CALLING. A bush moves, and we see Solo. He signals, pulls Suzanne from the bushes, Illya following. As they move away, CAMERA PANNING, he suddenly pulls them deeper under cover again. CAMERA HOLDS, and then a Dacoit runs THROUGH SHOT, followed by another. The second one looks down at the ground, makes the CALL of a bird, points into the bush where we saw Solo a moment ago. The first Dacoit joins him, they move stealthily into the bush. There is SILENCE.

85-88 OUT

NEW ANGLE - THREE SHOT - LONGER

89

Solo, Illya and Suzanne are now moving carefully INTO CAMERA. CAMERA PULLS BACK slightly to disclose a vague figure in the f.g. of the SHOT - right in their path. The shadow pulls back OUT OF SHOT as the three of them get closer. CAMERA begins to PAN with them. Now, immediately behind them, the shadow moves again INTO SCENE. It is Ferak. Solo swings around, gun in hand, stops the movement when he sees that Ferak has a finger to his lips. Ferak looks at Illya.

FERAK (a whisper;
savagely)
It is true? They killed my father?

ILLYA (a whisper)
I saw.

FERAK (a beat)
Quiet.

THE PRINCE AND COSIMO ARE SEEN IN THE DISTANCE, MOVING AWAY.

END OF SCENE

90-91X5
OUT

ANGLE - DACOIT

91X6

Moving stealthily through the jungle, looking for our people.

RESUME - GROUP

91X7

Close call. Suddenly, the BEEP from Solo's communicator. He pulls it out.

SOLO
Must be an overseas relay.

ZIP PAN TO:

EXT. NEW YORK CITY - NIGHT

91X8

As before.

INT. WAVERLY'S COMMUNICATION CENTER - NIGHT

91X9

Waverly at the controls.

WAVERLY
I've just talked to the World
Congress Committee, Mr. Solo.

RESUME - SOLO

91X10

Quietly.

SOLO
Yes, Sir.

RESUME - WAVERLY

91X11

WAVERLY
They're very anxious to move into the country as soon as you have something to report. It was all I could do to keep them waiting in Calcutta.

RESUME - SOLO

91X13

SOLO
Yes, well, I hope they won't
be too uncomfortable.

RESUME - WAVERLY

91X13

WAVERLY
Let me know the moment you have
something concrete to show them.
They're very anxious to move
ahead.

RESUME - SOLO

91X14

SOLO
Yes, Sir. I'll do that.

*

91X15
OUT

ANOTHER ANGLE - GROUP

91X16

SOLO
Shall we be moving on?

FERAK
This way.

They follow him, OUR CAMERA DOLLIES WITH THEM.

ZIP PAN TO:

ANOTHER PART OF THE JUNGLE - DAY

91X17

Solo and Suzanne are on the grass, winded.

SUZANNE
I didn't think I could run so long...
or so far.
(she leans over on him)
Do you mind?

SOLO
I'm only sorry that I didn't
suggest it.

91X17
CONT'D
(2)

SUZANNE
I didn't know that being
terrified could tire you out
so quickly.

SOLO
I don't think any of the Prince's
men are close behind. Ferak seems
to know his way around here well
enough to keep our trail clear.

SUZANNE
And to think I always thought
that going into the jungle would
be such a great, romantic adventure.
* Now it seems so...hopeless. I'll
be glad when it's all over. I'm
going back to France...and do all
my missionary work on the Riviera.

Illya and Ferak enter INTO SHOT.

ILLYA
We've found something interesting.

He beckons, Solo and Suzanne follow him, Ferak
trailing behind.

ANGLE - RIVER BANK

91X18

They crouch behind some protective foliage. Illya
points o.s.

ILLYA
* The Kanuchi village landing.

DOCK - THEIR P.O.V.

91X19

WE SEE a power boat moored to the dock. There is
one Dacoit in the boat, loading a carton. He moves
back onto the dock and out of shot.

RESUME - GROUP

91X20

Illya signals for them to follow, they move OUT OF
SHOT.

ANOTHER ANGLE - CLEARING

91X21

Our group moves to the edge of the clearing, staying out of sight.

EXT. WAREHOUSE LEAN-TO --

92

WE SEE that there are three Dacoits and a soldier. The soldier is standing in the storage area, beside the crates and other supplies stacked there. He has a clipboard -- and he marks off a carton as a Dacoit lugs it out of SHOT to the o.s. boat.

RESUME - GROUP

92X1

Quietly.

 SOLO (to Ferak)
 Wait here with her.

Solo and Illya move out of SHOT.

ANGLE - RIVER BANK

92X2

* Illya moves into shot. He discards his shoes, slips into the water.

ANGLE - RIVER

92X3

Swimming silently -- in a frog-stroke.

ANGLE - BOAT

92X4

Another Dacoit loads a box onto the boat, moves back OUT OF SHOT to the warehouse.

REVERSE ANGLE

92X5

* A 2nd Dacoit moves INTO SHOT, carrying a box. As he leans over to place the box firmly on the boat - Illya raises up out of the water and gets him in a head-lock -- silently pulling him down into the water.

ANGLE - WAREHOUSE

92X6

Another Dacoit is checked out, moves away with a carton.

ANGLE - BOAT

92X7

The 2nd Dacoit repeats the action of the 1st -- only to have Illya come up out of the water at the crucial moment, pulling him in.

RESUME - WAREHOUSE

92X8

The 3rd Dacoit is checked out, moves away to the boat.

ANGLE - BOAT

92X9

* The 3rd Dacoit approaches the boat, he pauses. He looks around -- looking for his associates. Puzzled, he moves over to the boat, anyway and loads his carton. He gets down into the leaning position, but nothing happens. Then, when he stands back on the dock Illya appears from behind the boat -- grabs him by both ankles -- and yanks his feet out from under him -- sending him splashing into the water.

RESUME - WAREHOUSE

92X10

The Soldier has heard the splash -- and he, too, wanders where everyone is. He moves away from the warehouse, picking up his rifle.

* EXT. WAREHOUSE

92X11

The Soldier steps out from inside the warehouse shelter. Solo appears from behind the building, taking his rifle away from him -- giving it to him across the shins -- then gives him one to the head -- knocking him down and out.

Illya moves INTO SHOT, as do Ferak and Suzanne. They examine the supplies.

SUZANNE

These are all of my supplies.

SOLO

Now we have to find out where he's sending them.

(to Ferak)

What else is there in this area?

FERAK

There is nothing. Only the old ruby mines.

ILLYA

Ruby mines?

FERAK

Closed down years ago.

SUZANNE

The chlorine gas was seeping into them...too dangerous to work.

SOLO

Let's have a look at these insecticides.

He picks up a can or jar or whatever it is they came in.

SUZANNE

I still don't understand why the Prince would want to steal them. He can get all the insecticides he needs, just by asking for it, as well as instructions in its proper use...

SOLO
What kind of instructions.

92X11
CONT'D
(2)

SUZANNE
For For-Feline Fermaldehyde is the
strongest insecticide made. And
this, of course, is a concentrate.
If you would use it in an undiluted
form it would kill every plant in
sight...it defoliates everything.

Solo is curious. He empties out a few drops of
the liquid.

CLOSE - GROUND

92X12

He drops it into the ground, giving off a sinister-
looking smoke.

RESUME - GROUP

92X13

SOLO
And the tigers would be driven out
of the jungle.
(pause)
Let's go and have a look at one
of those mines.

*

FERAK
One of the mines is on the river.
We'll take the boat.

*

Suddenly, we HEAR the sound of a truck. Solo
signals for them to move out.

EXT. WAREHOUSE

92X14

As Ferak and Suzanne run toward the boat and OUT
OF SHOT, Solo and Illya fall back. Illya has the
rifle, Solo the can of FFF.

The truck pulls INTO SHOT. Quillon is in the cab
with the driver. There are four more soldiers in
the back of the truck -- carrying rifles.

Illya opens fire, the truck veers aside. The men
climb out -- including Quillon -- and return fire.
Illya and Solo stay behind the warehouse for cover.

Illya fires -- hitting a soldier.

92X14
CONT'D
(2)

SOLO

We'll make a run for the boat.

Solo takes the can, heaves it toward the truck.

ANGLE - TRUCK AND SOLDIERS

92X15

The can lands nearby, exploding into a cloud of smoke. WE HEAR the cries of the soldiers.

RESUME - SOLO AND ILLYA

92X16

Using the smoke for a screen, they run for the boat.

ANGLE - DOCK

92X17

Ferak has the motor going. Solo hops in, Illya fires a parting shot.

ANGLE - SOLDIER

92X18

Hit. He falls.

RESUME - ILLYA

92X19

He hops into the boat as it takes off from the dock.

ANOTHER ANGLE

92X20

* The two remaining soldiers run out onto the dock
-- fire after the boat. WE SEE Quillon a few yards
behind them.

ANGLE - BOAT

92X21

Our group huddles down against the supplies. A
shot SPLASHES into the water beside them.

SUZANNE

They might hit the cans.
(indicates FFF)

SOLO

That's right. And I might
the can that I left by the
dock.

Solo has Illya's rifle. He leans forward, takes
careful aim, FIRES...

LOW ANGLE - DOCK

92X22

The floating can of FFF. A shot SPLASHES into the
water.

RESUME - SOLO

93X23

He pulls off another shot.

ANOTHER ANGLE - DOCK

92X24

Quillon is standing a few yards back from the dock.
Suddenly, the can is hit -- smoke and water are
thrown up into the air -- the soldiers fall off
the dock into the water.

RESUME - GROUP

Relieved.

SOLO (to Ferak)
Is the mine well-guarded?

DIRECT CUT TO:

93-132 OUT

EXT. RUBY MINE - DAY - CLOSE - FERAK

132X1

FERAK
A dozen men. Most stay in that
barracks building.

WIDER ANGLE - INCLUDE MINE

132X2

FROM THIS ANGLE on the river bank, where our people
are secreted, WE SEE the imposing superstructure,
one or two guards about.

SOLO
I want to have a look inside
this mine.

ILLYA
Very well protected for a de-
serted mine, isn't it?

FERAK
I'll go and talk to them. You
go around there..slip inside.

SOLO
All right.

ANGLE - EXT. MINE

132X3

WE SEE two guards in the f.g. A guard with a
machine gun up above on a landing. Ferak moves
INTO SHOT, waves to the two guards. The guards
look at each other and then to Ferak, with sus-
picion.

ANOTHER ANGLE - MINE ENTRANCE

132X4

WE SEE the two guards moving over to Ferak in the b.g. They are talking, with animated gestures, although we can't hear what they are saying. Solo, Illya and Suzanne move into the f.g., behind the old generators. They cross over to the door. A pause. Two guards come out of the barracks building, go over to view the commotion with Ferak. Our Trio moves over to the mine entrance, goes inside. Illya carries the rifle.

INT. MINE

132X5

* Our Trio moves down the corridor, past the stairway when an INDIAN MAN and NINEA come out of another part of the mine. The Indians are startled to see them, but Ninea and Suzanne recognize each other. Ninea is young, as attractive as possible.

SUZANNE

Ninea!

Ninea moves to her, a friendly embrace.

SUZANNE

Are you all right?

Ninea nods 'yes', numbly. The Indian man stands by, examining Illya.

SUZANNE (to Solo)

The pilot's wife.

(hurriedly)

Mr. Solo, Mr. Kuryakin, Ninea...

SOLO

What are you doing here?

NINEA

Many of us..work the mine.

SOLO

And the chlorine gas?

NINEA

The villagers are starving. A desperate man will do anything to feed his family...even take his chances in the mines. They've been driven from their villages by...by...

ILLYA
Defoliation.

132X5
CONT'D
(2)

NINEA
..so what else can they do?
It is either that or...starvation
for all of them.

SOLO
And your husband was the pilot
who was seeding the forests
with full strength insecticide?

NINEA
When he saw what was happening,
he wanted to...to defect...and
the Prince...They shot him.

SUZANNE
I'm so sorry, Ninea...

NINEA
His was just...one death of many.
Every day, many of the workers
die, from the gasses. And every
day, others come in from the burned-
out fields to replace them.

Suddenly we HEAR a commotion. Several Indians come
out of the working area of the mine, into the corri-
dor. One of the men is supported by two of the
others.

NINEA
The gas...

The people push forward, their hands covering their
mouths. Solo and Illya cover themselves, move out
of the mine with the group.

EXT. MINE

132X6

The Indians and our trio move out of the mine,
everyone coughing and over-wrought.

QUILLON (o.s.)
Throw your rifle aside,
Mr. Kuraykin.

ANGLE TO INCLUDE

132X7

Quillon and several soldiers. They have their weapons trained on the group.

RESUME - GROUP

132X8

Illya tosses the rifle aside; Solo and Illya step forward.

WIDER ANGLE

132X9

QUILLON

I thought you might find your way here.

ANGLE - SOLO

132X10

He steps over and kneels beside the face-down body of Ferak. Solo looks up at Quillon.

ANGLE - QUILLON

132X11

He shakes his head.

QUILLON

They're very irresponsible, you know.

133-142 OUT

FADE OUT:

END ACT THREE

ACT FOUR

143-182 OUT

FADE IN:
EXT. THE MINE

183

Quillon and the guards are binding Illya and Solo back to back. Quillon has Solo's communicator in hand. The mine workers are slumped about, some squatting, some leaning desperately against each other for support.

QUILLON
Clever little transmitting
device, isn't it?

The Prince's convertible ROARS INTO SHOT. The Prince gets out, comes over to them. He looks at Suzanne.

PRINCE
I'm surprised at you, My Dear.
Throwing in with these two.
A dangerous lapse in taste.

SUZANNE
You need those rubies so badly?
At this cost?
(indicates people)
You have everything you could
possibly want.

PRINCE
Yes. Because of those rubies.
(to Solo)
My representatives in Calcutta
have informed me that a committee
from the World Congress of
Underdeveloped Countries is
awaiting word from you, Mr. Solo.

SOLO
That's right. I'd say that
you're due for a change of heart,
Prince. If they don't hear from
us -- there will be someone else
coming in here to find out what
happened. You don't have to be
able to add very quickly to
realize that sooner or later
you'll be exposed.

183
CONT'D
(2)

PRINCE

That is something to consider.
But let me pose a situation --
if, for instance, they were to
receive word from you to come
here and view your discoveries.
I might then give an official
warning -- that the Dacoits were
on the rampage.

SOLO

And if they were killed by this
mysterious robber class, no one
could hold you responsible.

PRINCE

But they would hold the UNCLE
responsible, Mr. Solo. It would
be some time before the Congress
relied on your organization again.

SOLO

That's a very interesting situation
you've outlined there, Prince. But
there is a piece or two missing.

PRINCE

Yes. You don't intend to summon
the committee.

SOLO

That's about it, yes.

PRINCE

I'm sure you don't mean that --
because then I am reduced to
desperation. And in desperation
I would, say, kill all of these
poor peasants...and who knows what
I might do to her.

(nods to Suzanne)

SOLO

I had a feeling we'd be coming
to that.

PRINCE

Well, Mr. Solo?

Solo thinks.

SOLO (nods)

Untie me.

Tigers Are Coming UNCLE
Chgs. 9-2-65 P.52

QUILLON
Let's hurry it up. Make
your call.

183
CONT'D
(3)

* Solo takes out his communicator.

SOLO
Open Channel 'D', please.
Overseas relay.
(pause)
Takes a moment. Has to relay
off a satellite.

ZIP PAN TO:

183X1
OUT

EXT. NEW YORK - DAY

184

as usual.

INT. WAVERLY'S COMMUNICATIONS CONTROL - DAY - WAVERLY 185

WAVERLY
Yes, Mr. Solo. I've been
waiting to hear from you.

RESUME - SOLO

186

SOLO
You can tell your friends in
Calcutta to come ahead.

RESUME - WAVERLY

187

WAVERLY
All right. I'll dispatch them
immediately. Where shall they
contact you?

RESUME - SOLO

188

The Prince puts his hand over the communicator.

PRINCE (sotto voce)
Have them come up the river to
Panchali.

SOLO
I'll meet them at the Panchali
landing.

WAVERLY (voice over)
Very well, Mr. Solo. I'll expect
your report when you're de-briefed
here.

SOLO (signs off)
Yes, Sir.

ANOTHER ANGLE

189

Quillon and the Prince move Solo back to the others.

QUILLON (to Prince)
How about a little water torture
for him?

PRINCE
You're terribly old-fashioned,
Quillon.

QUILLON
Not at all, Sir. Everybody's
doing it these days.

PRINCE
I have momentary use for Mr. Solo.

SOLO
What happens to Suzanne?

PRINCE (smiles)
I have use for her, too.
(to her)
Suzanne, Dear, come here for
a moment.

He takes her aside.

TWO SHOT - SUZANNE AND THE PRINCE

190

PRINCE

I'm really very sorry all this
had to happen. I had hoped we
could spend some more time together.

SUZANNE

What do you want from me?

PRINCE

Just a little consideration.
After all, I am willing to over-
look your transgressions.

(pause)

I might let your friends live.

SUZANNE

And you might not.

PRINCE

Let us go back to my camp.
We'll put all of this out of
your mind.

(pause)

Besides, I have the only air
cooling unit in the country.

SUZANNE (sighs, resigned)

Yes, why didn't I think of that
before.

WIDER ANGLE - ALL

191

The Prince addresses them.

PRINCE (to Quillon)
Put them to work in the mines.
(nods to soldier)
Miss DeSerre will go back in
my car.

The soldier leads her over to the car.

CLOSER ANGLE

192

Quillon, Prince, Solo and Illya.

PRINCE
Quillon, I don't want you
to think that I've over-looked
the fine job you've done so far.

QUILLON
Thank you, Sir.

PRINCE
You may torture these two all
you want -- as soon as you take
care of the World Congress Committee.

QUILLON
Yes, Sir. I'll rig an explosive
charge in the river -- when their
boat goes over it....

PRINCE (interrupts)
Yes, yes. I'm sure it will
work very well. Good day, Mr.
Solo. Mr. Kuraykin.

The Prince moves OUT OF SHOT. Quillon looks after
the Prince, admiringly.

QUILLON
Fine man. You'll come to know
that.

ILLYA
Do we have to?

Quillon looks at him in disgust.

ZIP PAN TO:

INT. MINE WORK ROOM - SOLO

193

Working the mine. A GUARD watches them. Illya ENTERS from the corridor, a GUARD with him. He moves over to Solo, uses a hand pick.

ILLYA

Four guards outside. One up above. The rest are guarding the native compound.

SOLO

Where's Quillon?

ILLYA

He's gone down the river to set the trap for the committee's boat.

SOLO

Can either of these two speak English?

Illya nods 'no'.

SOLO

We'll wait until one of them goes outside.

DIRECT CUT TO:

EXT. JUNGLE RIVER

194

The dock at the warehouse station. Quillon is on the dock, the Prince and Suzanne behind him.

ANGLE - WATER

195

A DAGOIT swings into the dock, pulling a heavy rope that he has been laying across the river. Behind him, WE SEE a small buoy in the water.

RESUME - DOCK

196

The Dacoit hands the rope to Quillon, who attaches it to the dock.

QUILLON

The explosive device is attached to the rope, you see. I have it marked with that buoy. When the bow of the boat hits the rope, it will activate the explosives.

196
CONT'D
(2)

SUZANNE

You'll kill all those people!

QUILLON

Of course, we'll kill them. Why do you suppose I'm going to all this trouble?

PRINCE

Now please, Suzanne. If I'd thought you were going to get so worked up about this, I would have had you wait in the car.

SUZANNE

I didn't know you were going to kill the World Congress Committee!

PRINCE

My dear, you don't know any of the members of the World Congress of Under-Developed Countries personally, so I don't see any reason for you to be so emotional. Now we are going to stay here and watch the explosion. With any luck, we'll be back in camp in time for dinner. So please be pleasant...and quiet.

QUILLON (proud)

Yes, it's going to be quite an exhibition, if I do say so myself.

DIRECT CUT TO:

INT. MINE

197

One of the two guards moves out of the working area. Solo glances at Illya, then moves over to

the remaining guard, casually scraping up a handful
of dust.

197
CONT'D
(2)

The guard watches him, suspiciously.

SOLO

Say there, officer, you
don't mind if I sprinkle
a little ruby dust on you,
do you?

The guard doesn't comprehend. Solo is standing
close to the guard. He holds the handful of dust
in a position slightly higher than both of their
heads. Solo lets the dust sift down in a stream
in front of the puzzled guard -- then blows into
the downfalling dust -- catching the guard in the
eyes. Solo gives him his favorite karate chop --
and knocks him down.

198-214 OUT

* ANOTHER ANGLE - 2ND GUARD

214X1

in another corridor. He hears the commotion, moves
o.s.

ANOTHER ANGLE

214X2

Solo is going up the staircase. The 2nd Guard appears,
raises his gun to fire after him. Illya comes from
OUT OF SHOT, knocks the guard unconscious, heads up
after Solo.

REVERSE ANGLE

214X3

Solo and Illya climbing up the iron ladder or whatever.

EXT. SUPERSTRUCTURE - DAY

214X4

Solo and Illya come out onto the superstructure.
They start down the stairs, pause when we PAN DOWN
TO INCLUDE --

ANOTHER GUARD

214X5

with a machine gun, on the landing below them.

SOLO (v.o.)

Say, there.

The guard turns to look, o.s.

ANOTHER ANGLE - INCLUDE SOLO AND ILLYA

214X6

Illya marching ahead of Solo down the staircase,
his arms raised in the air. Solo has the gun
trained on Illya.

SOLO

Look what I have here.

The guard doesn't quite know what to make of this.
He keeps his machine gun trained on both of them.
The two UNCLE agents move down to the landing.

SOLO

I caught this one trying to
escape -- what do you think
of that?

- * Suddenly, Illiya bolts down the stairs. The guard instinctively raises his gun to fire -- Solo knocks it aside -- and knocks him out.

214X6
CONT'D
(2)

WIDER ANGLE - MINE

214X7

Solo comes down off the superstructure. He points o.s.

SOLO

The boats are over there. We'll have to hurry if we're going to make it to the Panchali landing before the committee.

DIRECT CUT TO:

* Changed page

EXT. JUNGLE RIVER

215

The dock at the warehouse station. Suzanne and the Prince are sitting in folding chairs, Quillon standing behind them. Suzanne is bound and gagged, a scarf tied across her lovely mouth. The Prince's driver passes a tray with drinks to the Prince. The Prince takes one from the tray -- as does Quillon. The remaining drink is for Suzanne -- but she's obviously not in any condition to drink it. The Prince is genuinely concerned.

PRINCE (to driver)
Perhaps a straw for the young lady.

215
CONT'D
(2)

WE HEAR the o.s. chugging of some kind of a boat.
Quillon takes his binoculars and goes over to the
dock, looks o.s.

BOAT -- THROUGH BINOCULARS -- QUILLON'S P.O.V.

216

Here comes the boat with the World Congress for
Under-developed Countries Committee.

RESUME -- QUILLON

217

He lowers the binoculars, smiles.

QUILLON (smiles)
Here she comes.

He glances to the o.s. water.

ANGLE -- BUOY

218

Floating in the water.

EXT. ANOTHER PART OF THE RIVER

219

Our motorboat is zooming down the river, Illya
and Solo aboard. Illya is at the controls, Solo
in front with a machine gun.

ANGLE -- BUOY

220

From this angle we see the buoy -- and the
approaching boat. The boat is getting closer.

ANGLE -- GROUP

221

Prince, Quillon and Suzanne. Watching. The Prince
takes a long pull on his drink. Then, WE HEAR the
sound of the motorboat.

PRINCE
What is that?

ANGLE - RIVER 222
Solo and Illya in the motorboat.

ANGLE - SOLO 223
He raises his gun, fires over the larger boat.

ANGLE - BUOY 224
The larger boat is getting closer.

ANGLE - SOLO 225
He FIRES above the boat again.

ANGLE - BOAT 226
INCLUDING THE PILOT -- we don't see the passengers,
but we HEAR their excited cries. The pilot hits
the wheel hard.

ANGLE - BOAT AND BUOY 227
The bow of the boat swings away from the treacherous
buoy and the rope, visible in the water.

ANGLE - PRINCE AND QUILLON 228
On their feet, on the deck -- amazement.

RESUME - SOLO AND ILLYA 229
They leap out of the boat -- the boat plows on
ahead -- across the rope and

ANOTHER ANGLE 230
A tremendous EXPLOSION throws up a geyser of water.

ANGLE - SOLO AND ILLYA 231

In the water, making for the shore.

ANGLE - QUILLON AND THE PRINCE 232

Quillon has his side-arm out, FIRES at the two agents.

ANGLE - SOLO AND ILLYA 233

They disappear under water as the bullets splash beside them.

RESUME - QUILLON AND THE PRINCE 234

looking about for a sign of them. Suddenly, Suzanne -- tied to the chair -- throws herself forward and into the Prince. The Prince goes off balance -- and into Quillon -- both men fall into the water. Quillon's gun falls onto the dock.

ANOTHER ANGLE 235

Solo and Illya appear out of the water, subdue the two men with hammerlocks -- and lead them up onto the bank. Illya picks up Quillon's gun, covers them -- as Solo goes to untie Suzanne.

Suddenly, Cosimo appears -- carrying his rifle. Solo stiffens, not quite sure what to expect. Cosimo hands him the rifle.

COSIMO (shocked)
I saw the whole thing.

SOLO
Thanks for all your help again,
Baron.

TWO SHOT - SOLO AND SUZANNE

236

She's very upset. Solo comforts her as she looks at him -- tearfully ---

SUZANNE

Oh, Napoleon. I'm so...
so....

ZIP PAN TO:

INT. UNCLE HEADQUARTERS - RECEPTION ROOM

237

Solo and the girl -- a MATCH CUT from above --

SUZANNE (euphoric)

..so happy that I'm going back to the jungle. This time everything is going to be different, I'm sure.

Waverly enters.

WAVERLY

Well, we certainly hope so, Miss DeSerre. Thank you again for all your help.

SUZANNE

Thank you, Sir. I'm glad that the Prince has "agreed" to abdicate.

WAVERLY (to Solo)

I'm going to my club for lunch, Mr. Solo.

(nods to her)

Goodbye, Miss DeSerre.

SUZANNE

Goodbye.

Waverly exits out through the Del Floria.

SOLO

Which jungle is it this time?

SUZANNE

I'm off to Mombasai. I'll be doing free dental work for the natives.

SOLO

I thought you said it was
Botanists and Chemists that
ran in the family.

237
CONT'D
(2)

SUZANNE

There was one aunt -- a dentist
-- who had a profound affect on
my life. Consequently, I am
also a trained dentist.

(she gives him a large
kiss)

So you must come and see me...
.. at least twice a year.

FADE OUT

THE END