

The Man From

U.N.C.L.E.

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The Bow-Wow Affair

Prod. #7411

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CHARACTERS

Solo
Illya
Waverly
Sarah

ALICE BALDWIN

Lester Baldwin's niece. A young, charming, high-spirited and lovable sort of a girl who gets caught up in a nasty plot. Very attractive in a clean-cut sort of way.

DELILAH DOURO

A gypsy, thirtyish, elegant as all get-out. She wears beautiful and fashionable clothes, is expertly groomed, unusually beautiful, and hypnotically fascinating. She is also deadly. Compared with Alice - an older man's cup of tea.

LESTER BALDWIN

He is physically the spirit and image of Alexander Waverly - who is his cousin. A cheerful soul, elderly, wealthy, easy-going, with an eye for the ladies - he rather likes the looks of Delilah.

ANDRE DELGROVIA

A gypsy in Brooks Bros. clothing. He looks like Dracula, and is calm, reserved, and dangerous.

DOTTORE TESTADURA

An Italian specialist in the Doberman Pinscher breed. Heavily accented, a bright intelligence hidden under his difficulties with the language. We like him.

MRS. CLOTHILDE WILLARD

Middle-aged to elderly, she finds that confinement in a hospital is for the birds.

(continued)

CHARACTERS (continued)

A SERVANT

He is a gypsy, but immaculately dressed and groomed always - a dour, surly man.

AN INTERN

Also a gypsy, but a different type - bright and cheerful - and also tough.

SILENT PARTS

A few gypsies, also immaculately dressed.

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SETS

| | |
|-----------------------|--|
| LESTER'S LIVING ROOM | Elegant, fashionably comfortable, in good taste. Lester's collection of ivories adds distinction to it. |
| LESTER'S BEDROOM | A comfortable room in keeping with the rest of the house. |
| LESTER'S HALL | In Lester's house - a FRONT DOOR, doors leading to other rooms, and a staircase leading to the bedrooms. |
| LESTER'S LIBRARY | (Or other suitable room where he can talk quietly with Illya.) Well furnished and clubby. |
| EXT. LESTER'S HOUSE | With a good garden, containing plenty of shrubbery. Suburbia, but nice. The front of the house is used. |
| A HOSPITAL ROOM | Exclusive, expensive, simple. |
| A BARN | (Or a stable, store-room or whatever.) A place where a dog can be trained indoors. The grubbiness and squalor contrast strongly with the elegance of our other sets. |
| DELILAH'S LIVING ROOM | In an old-fashioned farmhouse on Long Island. It should be very "European" in flavor, very charming. There is a balcony running along one end of the room. |
| DELILAH'S BEDROOM | Very feminine and luxurious. A window sash-type - leads onto a low roof outside. |

of to
lon.

(continued)

SETS (continued)

| | |
|--------------------------|---|
| DELILAH'S CELLAR | A gruesome place, with stone walls and at least one post to support the roof. Cobwebs, and a Dracula effect. |
| DELILAH'S HOUSE - EXT. | The grounds are spacious enough for a lot of running around. Trees, bushes, a large kennel, big enough to contain a dozen dogs. |
| EXT. A PORTION OF A WALL | With a wooden door in it at one point, and iron gates at another. |
| TESTADURA'S OFFICE | In an efficient, but untidy dog breeding establishment. The walls should be covered with dog photos, trophies, and pedigree charts. |
| EXT. A STREET | In New York - various corners and angles thereof. |

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ACT ONE

FADE IN:

EXT. LESTER BALDWIN'S HOUSE - FULL SHOT - NIGHT

1

We are in the spacious grounds of the house on a night when the moon is full and casts stark shadows of twisted trees on the walls of the old house; the fog swirls; O.S. a dog is HOWLING dismally. CAMERA PANS slowly and finds, in f.g. of SHOT, a bat hanging upside down in a tree. We HEAR the sudden SNARL of a cat, and CAMERA WHIP PANS to find it, on top of a high brick wall (or a tree); its hair bristling, its teeth showing. It is snarling at:

MED. SHOT - ANDRE DELGROVIA

2

He is tall, imposing, impressive, dressed in immaculate evening clothes, including a cape, which makes him look like Dracula. He is easily climbing over the wall (or moving out from behind the tree), and he stands for a minute looking at the cat, his eyes alight with Lugosi fire.

CLOSE SHOT - THE CAT (STOCK)

3

It spits, turns, and runs away.

BACK TO ANDRE

4

He moves towards the house, keeping to the shadows in the traditional manner. The HOWLS of the dog grow LOUDER. Andre ignores them. CAMERA takes him close to the house which, at this point, has a ramshackle appearance, though it's a rather nice house. Behind Andre when he stops, there is an old-fashioned well with a water pump, or a wine-press, or an ornamental statue that will give us the mood. The MUSIC is other-worldly, and the HOWL of the dog turns to a WHIMPER of fear. Andre reaches under his cape and brings out a highly ornamental dagger, and CAMERA MOVES in CLOSE as he holds it up in front of

ANDRE

4

Mine are all the beasts of the field...
 And mine is a man who will not yield...
 And mine are all the stars in the skies...
 And mine...is the soul...of a man who dies...
 (a beat)

CONT'D
(2)

Let this dagger...bring me...all that
 must be mine...

NEW ANGLE

5

Andre puts back his dagger, climbs easily up onto a projection, and moves towards a lighted window, which is on the second floor. This is the window to Lester's bedroom. He opens it, noiselessly.

INT. - LESTER'S BEDROOM - NIGHT

6

A comfortably furnished room in a good house. There is no one here now, and the bed is made down ready for use, with pajamas (polka-dot), robe, and slippers neatly laid out. Andre enters through the window, moves over to the bed, looks down on the pajamas laid out there, takes them and lays them out on the bed in the shape of a man - the legs straight out, the arms out from the jacket - while the CAMERA watches the motions. When we have the semblance of a man's body on top of the bed, Andre takes out his dagger, holds it up for a moment, and then drives the dagger home through the breast of the pajamas jacket.

SPIN TO:

INT. - COMMAND ROOM - DAY

7

CAMERA is CLOSE on Solo, who stands with his back to the wall, and there is an expression of acute agony on his face. His groans are in precise rhythm, and we'll see why in a moment.

SOLO

Ouch!

(a beat)

Ouch!

(a beat)

Ouch!

CAMERA PULLS BACK to show that Sarah, with Solo's 7
 foot gripped in her hot little hands, is rhythmically CONT'D
 flexing and straightening Solo's leg - which is heav- (2)
 ily bandaged. She is forcing him to exercise the knee,
 which is damaged.

SARAH

Oh don't make such a fuss...

The pressing and pulling continues, as do Solo's unhappy groans. BG, the door opens, and Waverly enters. He carries the ornamental dagger we saw in the opening. He raises an eyebrow at the unaccustomed activity he sees.

WAVERLY

An exercise in masochism, Mr. Solo?

Sarah drops the leg with a THUMP - (A GROAN from Solo), and turns to her files.

SOLO

No. Just catering to Sarah's sad-
 ism. She thinks it's good for me.

WAVERLY

How's the leg coming along?

SOLO

Mending faster than my dignity.

WAVERLY

Good. I was about to ask a
 personal favor. A distant cousin
 of mine seems to be in trouble,
 and he called on me for help.

SOLO

Oh? What sort of trouble?

WAVERLY

Wish I knew. Someone stuck this
 (the dagger)
 through the jacket of his polka-
 dot pajamas last night.

SOLO

I take it he wasn't wearing
 it at the time?

WAVERLY (ignoring
 the comment)

I have personal reasons for want-
 ing to help him, so...I'm volun-
 teering us.

(handing over dagger)

Looks to me like a sort of warning,

SOLO (examining
dagger)
In a rather unsubtle way.

7
CONT'D
(3)

WAVERLY
I'd like to do him a favor,
get him off my back so to
speak.

SOLO
Oh?

WAVERLY
Yes. He was once...er...party to
a slight indiscretion of mine, a
long time ago. A girl. Young,
very pretty. They can lead a
man into all kinds of trouble,
can't they?

Rather wistfully, he wanders over to a mirror
and peers into it.

SOLO
And they'd be quite intolerable
if they couldn't.

WAVERLY (dreaming
a little)
A man can't live forever, but while
he lives, he might as well live as
though he expected to, don't you
think?

SOLO (with sympathy)
Boys will be boys.

WAVERLY
And so will a lot of middle-aged men.
(a sigh)
One small indiscretion, and he never
lets me forget it.

Solo has risen and hobbled on his crutch over
to the intercom. He pushes a button.

SOLO
Illya? I feel we need
your special talents, are
you free?

ILLYA (voice over
intercom)
No man is free who has to work
for his living. But I'm avail-
able.

SOLO
So join the party.

He switches off, hobbles back slowly. Waverly
looks a question.

SOLO
It's a gypsy dagger. And
gypsies are one of Illya's
specialties.

BG, the door opens and Illya enters. He stares at
Solo, who is still moving on his crutch. He
looks very worried.

ILLYA
So they got you at last! Who
was it? The Mafia? Thrush?
The narcotics mob?

WAVERLY (rather
peevisly)
He tripped over the office cat
and fractured his knee.

SOLO (darkly)
One of these days we're going
to have barbecued cat for supper.

He hobbles on his crutch to his chair and sits down, as:

SOLO
Mr. Waverly has a cousin who
wears polka-dot pajamas...

ILLYA
We all have our weaknesses...

SOLO (continuing)
...and last night someone stuck
this
(the dagger)
through them. Thought it might
intrigue you.

Illya takes the dagger, examines it with interest.

WAVERLY
It's a rather personal matter, I'm
afraid. Hope you don't mind.

ILLYA

On the contrary. This is a ceremonial weapon which my fascinating friends the gypsies sometimes use...

7
CONT'D
(5)

WAVERLY

Never been able to understand why some people find the gypsies more attractive than the Apostles.

ILLYA

...and I'll be delighted.

WAVERLY (gloomily)

Then, in that case...my cousin's name's Lester Baldwin. Carefree, happy-go-lucky sort of fellow, family weakness y'know, bit inclined that way myself. He's a handsome man, much too handsome for his own good, really...

SPIN TO:

INT. - LESTER'S LIVING ROOM - NIGHT

8

CAMERA is on the happy-go-lucky, handsome face of Lester Baldwin, now chuckling and shaking with suppressed laughter. He is LIT from below only, and his genuine glee consequently looks rather fiendish. When we PULL BACK, we will see that we are in a very comfortable living-room, decorated here and there with some beautiful ivories in little clusters - Lester's hobby is collecting them. At the moment, a seance is in progress, and a group of Lester's friends are gathered round the table. Among them, and ESTABLISHED, is ALICE, his charming niece, an attractive, volatile young woman who is very lively and lovable. The MUSIC that comes from a record is weird, off-beat, and haunting. The LIGHTS are out, but a candle is burning on the table, beside a large goldfish bowl full of water - but no fish. Crouched over the bowl, and using it like a crystal ball, is DELILAH DOURO, a woman of astonishing beauty and great elegance. Although she is a gypsy (and would look like one if she were so dressed), she is exquisitely gowned, well coiffed, and quite unforgettable. She is poised, sure of herself, and very dangerous. As we PULL BACK, we see that Lester is highly amused by her comments - she is using the crystal ball to tell his fortune. The other guests - this is a small, intimate party - are watching and listening in various stages of scepticism, fascination, or belief. Delilah, however, is deadly serious.

DELILAH

.....and I see a stubborn man, over whom a sword is hanging, a sharply pointed sword, embossed in gold, with rubies in its hilt...

8
CONT'D
(2)

LESTER (cheerfully)

Sounds valuable, grab hold of it...

DELILAH (very low)

I see the man cry out in fear...I see him turn and run...and there is no place to run to...and it is dark.....and the doors are all closed...

O.S. there is the SOUND of the doorbell. Alice gets up and goes to answer it.

EXT. - THE HALL - NIGHT

9

Alice crosses to the front door and opens it. Illya is there. Alice puts a finger to her lips.

ALICE

Sshhh...Don't make a sound.

ILLYA (not fazed; a whisper)

My name is Illya Kuryakin.

ALICE (a whisper)

And I bet you're the only man around here who can honestly make that statement.

ILLYA (a whisper)

So I believe...Mr. Baldwin?

ALICE (a whisper)

No. He's my uncle. And you can't just stand there, so why don't you come in? Sshhh...

She takes his hand and tiptoes with him across the hall to the living room. Obediently, he tiptoes too. As they go:

ALICE (a whisper)

Do you believe in gypsies?

ILLYA (a whisper)
Of course not. They're just a
figment of the imagination.

9
CONT'D
(2)

ALICE (a whisper)
That's what I thought....Sshhh....

They have reached the living room. Alice takes
him to:

INT. - LESTER'S LIVING ROOM - NIGHT

10

as Illya and Alice join the group. Alice gestures
vaguely.

ALICE (a whisper)
A seance, creepy, isn't it?

ILLYA (a whisper)
Creepy-crawly. Who is she?

ALICE (a whisper)
A gypsy.

DELILAH
...a man who tries to drive away...
with laughter...the fear that follows
him like a wolf in the night...

CAMERA is exploring the faces of the guests. They
are tense, listening, wondering...It comes to REST
on Illya and Alice. Alice, moved by the evil in
Delilah's voice, looks a little frightened.

DELILAH (voice over)
...a wolf with eyes like burning
embers...

ALICE (a whisper)
And you know...she's beginning to
scare me.

TWO SHOT - DELILAH AND LESTER

Lester's face is in the f.g. of the SHOT, in pro-
file, and Delilah's face is behind him; she looks
at him strangely.

DELILAH
And I see Death in this house
tonight.

LESTER (a laugh; to
somebody)
She puts on a good act...

10X1
CONT'D
(2)

DELILAH (to Lester)
You don't believe what I tell you?

LESTER (to Delilah)
No, but I like it. You're pretty
good, young woman.

DELILAH (a beat)
I will show you.

NEW ANGLE

11

Delilah reaches into the fish-bowl, and the CAMERA finds her hands, magnified and distorted by the water. There is a large emerald ring on her finger. The hand gropes in the water, and comes out again. CAMERA ESTABLISHES her hand, clenched and lying on the table, with the knuckles up, so that when she opens it, as she does now, we see a tiny human skull, not much more than an inch across, lying in the palm of her hand. CAMERA DOLLIES IN on it, fast; o.s. someone SCREAMS.

A VOICE (o.s.)
Let's have some lights in here...

GROUP SHOT

12

as the LIGHTS go on. Everyone is staring at Delilah's opened hand with the skull in it. Lester, too, is gaping, astonished, the laugh gone. Illya steps forward and reaches towards the skull as though to take it.

ILLYA
May I see that?

He takes it from her and fingers it briefly, but she quickly takes it back again, then turns her hand with it flat on the table for an instant. When she removes it, the skull has gone.

LESTER
Well, I'll be....Hey, that's a
pretty smart trick.

He turns to his guests with a rather hesitant laugh, not too sure now.

12
CONT'D
(2)

LESTER

I think we've had enough, let's have a drink...

Delilah is watching him.

DELILAH

A drink might drive away the fear, Mr. Baldwin. It won't drive away the cause of it.

LESTER (a laugh)

I'll remember that.

Delilah's eyes are hard. Again, that hesitant laugh, and then Lester turns away. The guests pour themselves drinks as they break up. Someone takes a champagne glass of water in which the goldfish is temporarily swimming and pours it back into the bowl (ESTABLISH). Lester looks enquiringly from Illya to Alice.

ALICE

Illya Kuryakin, the man from cousin.

LESTER

Ah yes, of course, a pleasure. Mr. Kuryakin, you know anybody?

ILLYA

No, not really.

LESTER

Don't worry about it...Alice, where are your manners? A glass of champagne for our guest...

(to Illya)

We'll talk soon.

Alice guides Illya towards the drinks set up further away. He looks obliquely at Delilah. She is watching him.

TWO SHOT - ILLYA AND ALICE

13

as they reach the bar and she pours him a drink.

ILLYA (quietly)

The first gypsy I ever saw wearing a Paris original...

He turns as he senses Delilah unaccountably close beside him.

13
CONT'D
(2)

DELILAH

We don't all live in caravans, you know, Mr. Kuryakin.

ILLYA

No, of course not, Madam...?

ALICE

Illya Kuryakin, Delilah Douro.
(to Illya)

And my name's Alice, unusual name, isn't it?

Illya and Delilah are looking at each other, neither acknowledging the introduction, each getting the other's measure. Illya is suddenly aware that Alice's hand is out to cement her own introduction. He turns to her with:

ILLYA (with a great
deal of charm)

I'm sure it suits you perfectly.

Alice doesn't quite know how to take that one. Before she can answer, Lester moves in beside them and takes Illya's arm. He drinks and gets rid of the glass.

LESTER (to Alice)

Alice, show Madam Douro my Hispano-Moresque mirror case...

(to Delilah)

A Tenth Century piece, you'll love it.

ALICE (to Delilah)

Over here.

They move away.. Lester shepherds Illya off in the opposite direction - towards a door that leads to the library. As they go:

LESTER

My cousin Alexander doesn't waste much time, does he?

(slyly)

He's hoping to get something on me, looking for a skeleton in my closet...

He finds the thought very amusing. They have reached the door. Lester opens it, gestures Illya in.

INT. LESTER'S LIBRARY - NIGHT

14

A colorful, interesting room in which many of Lester's collection of ivories are on show. The room is crammed with them, singly and in groups. Illya and Lester enter, and as Lester closes the door, he shudders.

LESTER

"Death in the house tonight..."
You know, for a moment, I felt
there was something...menacing
about her. The old superstitions
die hard, don't they?

He laughs shortly, gestures vaguely at the ivories,
pulling himself together.

LESTER

Best collection of ivories outside
the British Museum.

ILLYA

Admirable. Someone entered your
house last night, he didn't take
any of them?

LESTER

No, he left me something instead.

ILLYA

So I heard. In the polka-dot
pyjamas.

He indicates the ivories.

ILLYA

You've some very valuable pieces.
No burglar alarm?

LESTER

I only set it when I go to bed.

He is unlocking a wall-safe. He produces from it
a bundle of papers.

LESTER

This is what he seems to want, who-
ever he is. A quarter of a million
dollars' worth of stock in Ascot
Consolidated.

Illya has gone to the window and thrown it open to
look out.

14
CONT'D
(2)

LESTER

A week or so ago, I was offered ten thousand dollars for them, by a man named Andre Delgrovia, and, naturally enough, I refused.

ILLYA

Delgrovia is a gypsy name, is that what he is?

LESTER

I don't know, I've never met him. Just a voice on the phone. He said those shares would bring me nothing but trouble... Since then, a phoned threat every night. When I went to bed last night, there was this dagger... I tell you, it gave me quite a shock.

Illya closes the window and checks the lock on it.

ILLYA

It's a very special kind of ceremonial dagger. They send it to a man who has... mortally offended their tribe. It's meant to warn him of... something quite unpleasant.

LESTER

But I don't scare so easily...

ILLYA

I'm always worried about people who aren't scared when they ought to be.

Illya has taken out his sender and is calling the office. Lester watches, interested.

ILLYA

Channel D, please.

(a beat)

I want a rundown on Andre Delgrovia, all we know about him is that he's interested in Ascot Consolidated, and I'm sure that will be a great help. And I'm staying at Mr. Baldwin's house tonight. Bodyguard.

LESTER

I don't need a bodyguard, Mr. Kuryakin. I already have done.

He WHISTLES ONCE, shrilly, and a damned great German Shepherd comes prancing in. It sits in front of Lester, awaiting his master's orders, like the well-trained dog he is.

LESTER

Best police dog you ever saw, raised
him from a pup and trained him myself.

14
CONT'D
(3)

CAMERA sneaks a look at the dog's snarling face. It
GROWLS menacingly.

LESTER (voice over;
continued)

One word from me and he'd tear you
to pieces.

GROUP SHOT

15

FEATURING Illya as he sits and regards the dog with
a certain amount of caution.

ILLYA

None the less, if you don't mind,
I'll stay. At least till we can
estimate the kind of danger
Delgrovia represents.

LESTER

Tell me, that trick with the skull...
How did she do it?

ILLYA

Simple enough sleight of hand.

LESTER (worried)

But you never saw a human skull
that size!

ILLYA (noncommittally)

Puzzling, isn't it? Just who is
Delilah Douro?

LESTER

A stranger, she turned up out of the
blue this evening, brought an ivory
to show me, a very interesting Pi-Tung
brush holder. I couldn't resist
asking her to stay, I always had a
weakness for beautiful women.

ILLYA

I hear it runs in the family.

Lester laughs. The door opens and Alice pokes her
head in.

ALICE

The guests are all leaving.

LESTER (meaning
Illya)
One of them's staying.

15
CONT'D
(2)

ALICE
Nice.

Lester and Illya move toward the door.

INT. THE HALL - NIGHT - GROUP SHOT

16

as the ladies slip into their wraps, the men find their hats and so forth. Everyone is ad libbing cheerfully, some of them are a little high. CAMERA finds a SERVANT, a dark, somber man who has been hired for the night. He is standing by a small decorative table on which is a large vase of roses - assorted colors - and helping Delilah into her coat. She looks at the roses, and addresses the servant.

DELILAH
What beautiful roses. May I have one?

SERVANT
Of course, Madam. What color would you like?

He reaches toward the flowers.

DELILAH
Yellow.

The servant's movement stops momentarily.

SERVANT
Yellow?

DELILAH (hard)
Yellow.

The movement picks up again. In silence, the servant hands her a yellow rose. As she smells it:

DELILAH (low; casual;
clear)
Tell Andre.

Almost imperceptibly, the servant nods. He turns away to help someone with his coat, and there is a burst of LAUGHTER O.S. Lester approaches with Illya.

LESTER
Good night. Madam Douce

of to
len.

DELILAH

Perhaps.

(to Illya, pointedly)

We, no doubt, will meet again.

16

CONT'D

(2)

ILLYA (a question;

dryly)

No doubt?

DELILAH

The future is sometimes very clear
for us to see.

(to Lester)

You would do well to remember that,
Mr. Baldwin. Good night. And
thank you.Illya waits till she turns and begins to move away.
Then:

ILLYA

Latsche divis, Madam.Delilah stops abruptly, and turns back. She holds
his look for a moment.

DELILAH

Good night to you too, Mr. Kuryakin.

She turns, and is gone, Lester looks at Illya
curiously. Alice joins them, looking at the last
of the departing guests. She sighs.

ALICE

After a party, the peace and quiet
is wonderful.

ILLYA

When nothing is left but the spirits
of the night.

LESTER (to Illya)

Ah, yes, a good idea...Scotch or
bourbon?

SPIN TO:

INT. LESTER'S BEDROOM - NIGHT

17

Lester is now ready for bed, in pyjamas. Illya, a
glass in his hand, takes a final look over the room.
The dog lies on the floor by the bed, very alert.

ILLYA
Windows shuttered, and nobody under
the bed. The dog sleeps here?

17
CONT'D
(2)

LESTER
Invariably.

ILLYA
And no one in the house except the
two of us, your niece, and...?

LESTER
Just the housekeeper. All the
others were from the caterers'.

ILLYA
Burglar alarm?

ALICE (voice over)
Waiting to show you.

CAMERA WHIP PANS to the open door where Alice is
patiently waiting.

ALICE
You see how I read your mind?

As Illya moves towards her:

ILLYA
What an alarming thought.

He makes a gesture at Lester.

ILLYA
Lock the door. The burglar alarm
will ring twice. Testing.

Lester nods. He climbs into bed.

LESTER (a laugh)
Remind me to recommend you to the
boss, for great devotion to duty.

ILLYA
It's almost my only weakness.

Illya and Alice exit.

SPIN TO:

of to
on.

INT. THE HALL - NIGHT

18

Alice is unlocking a small box in the wall as Illya watches. She pulls down a lever. He nods, moves to the front door, opens it. The burglar alarm RINGS; Illya, satisfied, nods. Alice re-sets the alarm.

ILLYA

Now we'll try one of the windows.

He moves toward a window at the side. As he does so:

ILLYA

If there were anyone in the garden...
How good is that dog?

ALICE

The best, he'd be barking his head off.

(a beat, a smile)

Don't worry, Illya, with a dog like that in the house...there's not the slightest danger.

ILLYA

That's always the time to be most careful.

Illya is by the window now. About to raise the sash, he looks over the framing carefully.

EXT. THE HOUSE - NIGHT - REVERSE SHOT

19

to show Illya at the lighted window, still looking it over. CAMERA PANS to one side to discover some shrubbery, and DOLLIES IN on it.

ANOTHER ANGLE

20

on the shrubbery. Now we see the Servant there. He is sitting cross-legged on the ground in what might be called a very un-American position, not at all in keeping with his formal clothes - much more like a gypsy. His eyes are closed, and he is waiting patiently.

to
n.

EXT. - THE HOUSE - NIGHT

21

FEATURING the window where we left Illya. Abruptly, he throws up the window. The alarm SOUNDS, and we see him look OFF towards Alice. The SOUND of the alarm cuts out.

BACK TO THE SERVANT

22

His eyes open now, he is chuckling to himself. He looks off as we HEAR the SOUND of a bird-call, his eyes very alert now. He puts his hands to his mouth and repeats the call. The shrubbery moves, and Andre Delgrovia is there. He looks up at the sky.

ANDRE

A cold, clear night, Grigori, and
I saw a falling star.

TWO-SHOT - FEATURING ANDRE

23

SERVANT

More than a star will fall tonight.

ANDRE

And I heard a bell ring.

The servant glances up at the sky.

SERVANT

Andromeda is bright, and there is a
cloud over Cassiopeia. A bell is
a good omen.

(a beat)

But it was only a burglar alarm.

ANDRE

Then...he is frightened.

SERVANT (voice over)

No. There is a stranger in the house,
a very careful man.

Andre nods, moves in, sits down cross-legged, by the Servant. The position is very incongruous; it doesn't fit the evening clothes. The movement is animal, cat-like.

ANDRE

Delilah?

U
1

SERVANT
The rose she asked for...was
yellow.

23
CONT'D
(2)

ANDRE (a nod)
Where is Lester Baldwin?

SERVANT
Locked in the bedroom, with his
dog.

ANDRE
Anyone else?

SERVANT
His niece, an old housekeeper,
the bodyguard.

Effortlessly, Andre rises. For a moment he stands
looking down at the servant.

ANDRE
All right, let it be...yellow.
Tonight. You may go now.

The Servant disappears silently into the shrubbery.

INT. THE HALL - NIGHT

24

Illya and Alice are climbing the stairway together.
As they reach the top:

ILLYA
You'd better lock your door too.

ALICE
I will. I scare more easily than
my uncle.

ILLYA
I'll be close by.

ALICE
I'm sure you'd be more comfortable
in the guest room...

ILLYA
No. I'll be...prowling around the
house.

They are at the door to Alice's room.

ALICE (wistfully)
I won't sleep, thinking of you...

24
CONT'D
(2)

ILLYA
That's nice...but unnecessary.
Good night.

He turns away.

ALICE
Illya...

He turns back.

ALICE (wistfully)
If you should want anything...

ILLYA (lightly)
Everything I want, I have.

ALICE
I hate people who are well
adjusted. See you in the morning.

She steps back and closes the door. He waits to
hear the lock turn, then tries it gently, making
sure it's locked.

ILLYA
Don't open it for anybody.

ALICE (voice over;
muffled)
Not even for you?

ILLYA
Go to sleep.

He turns to Lester's door (opposite), and tries it
gently. (Inside, the dog GROWLS). It is firmly
locked. He looks around, moves off down the stairway.
As the CAMERA FOLLOWS him down, the MUSIC takes on
an ominous note.

EXT. THE GROUNDS - NIGHT

25

Andre is standing in the shrubbery, looking up at
the lighted window of Lester's bedroom - from much
the same angle as before, so that it is recognizable.
CAMERA DOLLIES on his face. His eyes are bright with
an almost hypnotic fire in them. HOLD. Suddenly,
there is a piercing SCREAM from inside the bedroom,
the SCREAM of a man faced with death. And there is
a snarling SOUND with it...

INT. - THE HALL - NIGHT

26

Illya goes racing up the stairs, two at a time.

INT. - THE HALL (SCENE 24) - NIGHT

27

As Illya races by, the door opens and Alice comes out, fearfully.

INT. - LESTER'S BEDROOM - NIGHT

28

CAMERA is on the door, which is shaking to the SOUND of Illya's hammering from outside. The SOUND of the dog is louder now, but the SCREAMS have stopped. Illya bursts in, followed by Alice. He pulls up short at what he sees, fires three phutt-phutt-phutt shots (darts) at the dog. The SNARLING stops. Alice covers her face with her hands and sobs. CAMERA WHIP-PANS to find Lester's feet protruding from beside the rumpled bed. The dog, knocked out by the darts, lies close beside him.

FADE OUT:

END ACT ONE

to
n.

ACT TWO

FADE IN:

INT. - COMMAND ROOM - DAY

29

Solo is sitting in an armchair, playing with Lester's dog - which is now exceedingly friendly. Sarah is there too, and on opening she puts down the phone, into which she has been talking, and turns to him.

SARAH

Well, that's it. There's just no trace of anyone called Delilah Douro, anywhere. With a name like that, I'm not surprised...

Waverly enters, carrying a report which Illya has given him on last night's activities. He throws it disgustedly on the table, and glares at the dog.

WAVERLY

This report of Mr. Kuryakin's is a lot of balderdash! That dog must be rabid. Illya should have shot it with bullets...instead of sleep-inducing darts.

SOLO

The medical report says it isn't.

WAVERLY

Impossible!

The dog wanders off, wagging its tail, towards Sarah.

SOLO

And the threats against your cousin's life?

WAVERLY

All right, someone was going to kill him, and the dog...

(he glares at the dog again)

...the rabid dog got there first.

SOLO

And the gypsy woman? She said "A death in the house." She said "A fear that follows him like a wolf in the night, a wolf with eyes like burning embers..." Rather poetic phrasing, I thought.

WAVERLY

Coincidence, pure coincidence.

29
CONT'D
(2)

B.G., Sarah is offering the dog a tid-bit; it begs nicely.

SOLO

With due respect, sir, you're the man who taught me never to trust coincidence.

WAVERLY

Yes, I did, didn't I? But really, a human skull an inch across! There's no such thing...

SOLO

You also taught me there's no such thing as no such thing.

WAVERLY (petulantly)

And I wish you wouldn't try and confound me with my own intelligence, Mr. Solo...

B.G., the door opens, and Illya appears. Waverly looks at him balefully. The dogs takes a liking to Waverly and keeps trying to lick him. Waverly resists.

WAVERLY

Where've you been, Mr. Kuryakin?

ILLYA

The County Museum, where else?

He sits with them and stretches out a hand onto the table. He is holding a few of the ping-pong balls - the semi-spherical ones - that conjurers use, trying to make them appear and disappear in the orthodox way, and not succeeding very well. Solo watches.

SOLO

Are you trying, rather obtusely, to tell us something?

ILLYA

Any conjurer can make these things appear and disappear at will. I wish I could...With practice, I suppose, I could.

WAVERLY

And, no doubt, you could also palm a tiny human skull! You missed your vocation, Mr. Kuryakin, you should have...

(a beat)

...Well, bless my soul! What on earth is that?

CAMERA ESTABLISHES, in the palm of Illya's hand, a tiny sparrow's skull, complete with beak.

29
CONT'D
(3)

ILLYA

It's a sparrow's skull, sir.

He suddenly snaps off the beak, leaving a gaping hole at the nose, and now it looks exactly like a miniature human skull.

ILLYA

You break off the beak, and presto, a subminiature human skull. And, for your information, it's a gypsy trick as old as the hills.

WAVERLY

So Delilah Douro went there prepared for...for what? To scare Lester into selling his Ascot stock for a fraction of its value?

SOLO (to Sarah)

Let's see what we've got.

Sarah pushes a button, and the tape recorder whirls. Simultaneously, some SHOTS of factories, cyclotrons, chemical plants, etc., appear on the screen one after the other. Out of the tape recorder, a rather sexy female voice (Sarah's) elucidates:

VOICE

Ascot Consolidated Industries, engaged in the mining of Beryllium, and the manufacture of heavy hydrogens, was recently merged with International Chemical Incorporated, which it now controls. A power play appears to be taking place for exclusive control of Ascot Stocks...

Irritably, Waverly switches off the machine.

WAVERLY

That's not going to help us. We all know the stakes are very high.

Solo pushes another button and the tape advances. The sexy voice continues:

VOICE

...Andre Delgrovia, origin unknown, age unknown, address unknown...

ILLYA (interrupting)
Well, that's a lot of help, too...

29
CONT'D
(4)

VOICE
...believed to hold 39% of the
stock in Ascot Consolidateds...

Solo switches off the tape and turns to Illya.

SOLO
Including a hundred thousand dollars'
worth of shares he bought from a
certain Mrs. Clothilde Willard.
(he tosses a file at Illya)
He paid five thousand dollars for
them. Not costing him much to get
rich, is it?

ILLYA
These gypsies are getting tired
of their caravans.

SOLO
Gypsy daggers, gypsy tricks, gypsy
names...I suppose they really are
gypsies?

ILLYA
I spoke to Delilah Douro in Romany.
She understood.

SOLO
You told us that she sold Lester
Baldwin a Pi-Tung ivory that he
called 'rare and interesting'.
I think she made a mistake there.

ILLYA
I wonder. I've a feeling that
there's someone at work here who
won't tolerate mistakes.

There is a KNOCK at the door. Sarah goes to
open it, takes a written message from an Uncle
messenger, looks at it.

SOLO (a shrug)
It might just lead us to the dark
Delilah.

Sarah approaches them with the message, a strange
look on her face. She hands him the paper.

SARAH
The answer to your enquiry.

29
CONT'D
(5)

Solo reads it, sighs.

SOLO
Mrs. Clothilde Willard is in
the Merriweather hospital, on
the critical list, suffering from...
very severe dog bites.

ILLYA
Ah, good.

WAVERLY (mildly
astonished)
Really? You think so?

ILLYA
We have a pattern developing. I
do like patterns.

He rises, heads for the door.

SOLO (to Sarah)
Let's have every case you can find
of dog bites man in the last...six
months or so. Go to work.

Sarah leaves the room. Illya, at the door, is
putting on his rain-coat, which is fairly distinguishable.
He turns, frowning at them.

ILLYA
One thing disturbs me. I wonder
if Alice is now the owner of those
shares they killed her uncle for?

SOLO
Yes, she is, but don't fret about it.

ILLYA
But I do...fret...

SOLO
Don't. I'm taking care of
that.

ILLYA
With a broken leg?

SOLO

Only one extremity is out of order.
The other...
(he taps his head)
...is working overtime.

29
CONT'D
(6)

ILLYA (as he exits)

That must be quite a strain. Shall
I bring back some vitamin pills?

WAVERLY (pushes off

dog)

Will you get away from me, you mad
dog!

SOLO

He can't help it, sir. Your
cousin's dog. He fancies your breed.

FLASH DISSOLVE TO:

INT. - THE HOSPITAL - DAY

30

We are in a private ward in a good and expensive
hospital. CAMERA is on MRS. CLOTHILDE WILLARD III,
who lies in bed, heavily bandaged about the throat.
She is elderly, a bit of a character, not at all
the whining type. She is in the middle of a con-
versation with Illya, whom we see as we PULL BACK.
He has removed his rain-coat, which lies over a
chair near the door (ESTABLISH).

CLOTHILDE

...yes, a perfectly harmless little
Chihuahua, most affectionate, and
with no reason at all she leaped at
my throat and tore me to pieces, to
pieces, young man, and the scars...!
They're absolutely going to ruin my
s.-a.

ILLYA

And the shares? Your Ascots?

CLOTHILDE (a shrug)

I sold them, of course, at a ridic-
ulous price, to Andre Delgrovia,
through my brokers...This terrible
man called on the phone and said if
I didn't sell, then something dread-
ful would happen to me, and the next
thing...Poopsie virtually flew at me
and tore me to pieces...The police
came round, such a nice young man,
and I told him that Poopsie's

(continued)

30
CONT'D
(2)

CLOTHILDE (cont'd)
extraordinary behavior was quite obviously motivated entirely by my refusal to sell my stocks, and...

(a beat)

...Oh dear, he was so sympathetic and charming and condescending, and he didn't really believe a word of it, not a single word...He thought I was nuts.

They are interrupted by the arrival of an INTERN - dark and swarthy - who wheels in a tray of delicious-looking soft-boiled eggs, all wet and runny. Silently, he leaves the cart by the bed, and exits - but we do not see him pass the door. (For the record, he takes Illya's rain-coat; Illya, his back to him, does not see this.) Clothilde glares balefully at the food on the tray.

CLOTHILDE

Just look at it! Eggs! Soft-boiled!

ILLYA

I'm sure they're very good for you.

CLOTHILDE

Everything dull always is.

(she brightens)

I wonder if you're the kind of man who carries a little flask of something?

Illya shakes his head, rises.

ILLYA

May I send you some flowers?

CLOTHILDE

Why, how very charming of you.

Slip a fifth in the box, would you? Gin, preferably.

Illya is at the door. He looks at the chair where his coat was (ESTABLISH).

CLOTHILDE

Your coat? The Intern took it, he's so abominably tidy.

Illya nods, opens the door.

ILLYA

What goes well with gin? Orchids, I suppose. Look after yourself.

CLOTHILDE

Young man...Are you married?

Illya, leaving, turns back and shakes his head, a half-smile on his face.

30
CONT'D
(3)

CLOTHILDE

Oh, good...

She snuggles deeper into the blankets; with a deep sigh.

CUT TO:

INT. - COMMAND ROOM - DAY

31

Waverly and Sarah are listening to a report on the tape-recorder, given by the same voice we heard before (Sarah's).

VOICE

...and was attacked in the Park by a savage dog, which bit him severely about the throat and face. The police are cooperating with the Humane Society...

Waverly switches off the tape as Illya enters. Sarah fills him in:

SARAH

A man named Corbin Maddock, he used to own eleven hundred Ascot shares. Now, he's in hospital and owns none. Three other cases, share-holders, badly bitten, giving up their stocks at ridiculous prices. The old protection racket with a new twist.

WAVERLY

And a dog can't give evidence. Mrs. Willard?

ILLYA

Same story. And someone stole my rain-coat.

Waverly tosses him a newspaper turned to the financial page. Puzzled, Illya starts to examine the paper.

ILLYA

But of course. There's only one possible reason why anyone should steal...

(he breaks off, startled)

What?

(he reads)

"The sale is announced of the complete block of Lester Baldwin shares in Ascot Consolidated Industries to..."

WAVERLY (mildly)

Oh yes, Mr. Solo's idea, surprised
he didn't mention it.

31
CONT'D
(2)

ILLYA (indignantly)

I'll have his teeth for cufflinks...

WAVERLY

Oh, I shouldn't take it too badly.
He saw how worried you were about
Alice. Very proper, too, shows
a nice spirit.

ILLYA

Well, of all the...

He makes a hopeless gesture, then heads for the
door in resignation. As he goes:

WAVERLY

If you're going out anywhere...watch
out for stray dogs, won't you?

He turns back to his work.

SPIN TO:

EXT. - DELILAH'S HOUSE - DAY

32

We are in an obscure corner of the spacious grounds
- whatever interesting petit coin is available.
CAMERA is on a grinning, off-beat mask that is leer-
ing at us, in CLOSE SHOT. PULL BACK to disclose
the SCENE: The mask is the face of a dummy that is
wearing Illya's rain-coat, and the Intern from the
hospital is buttoning up the collar. CAMERA PANS
to find Delilah and Andre, both very smartly
dressed, watching the dummy. CAMERA PANS again to
find two magnificent Doberman Pinschers, standing
close by and looking at the dummy too, their eyes
alert, their ears standing taut, their bodies
tensed...

GROUP SHOT

33

The Intern, his arranging finished, joins Delilah
and Andre. Andre nods to him. The two dogs, with-
out a word of command, leap at the dummy and tear
it to shreds. We watch for a while as they savage
it.

DELILAH

An easy way, isn't it, to teach a
man to mind his own business?

SPIN TO:

INT. LESTER'S LIVING ROOM - DAY

34

Alice is idly flipping over the pages of a magazine. A BODYGUARD sits by the door. At the slightest SOUND OFF, he leaps to his feet, and his gun is suddenly in his hand. Alice, scared, watches. He gestures - stay there - then goes to:

INT. THE HALL - DAY

35

as the bodyguard, his gun ready, opens the door. Illya is there.

ILLYA

All right, I'll take over.

The bodyguard nods, leaves. Illya goes to:

INT. LESTER'S LIVING ROOM - DAY

36

Alice goes to meet Illya as he comes in, very pleased to see him.

ALICE

I thought you'd forgotten all about me.

ILLYA

I had to send a lady some flowers.

Alice pouts.

ILLYA

I suspect that it's rather a hopeless question, but do we still have a Pi-Tung brush holder, delivered by a dark and lovely gypsy?

ALICE

Oh, that...It's over here somewhere...

She goes with Illya to a table where some Chinese ivories are displayed, looks them over, surprised. Illya idly picks up a beautiful carved ivory container and admires it.

ALICE

Well, that's funny...

ILLYA (mildly)

Gone?

He sounds as though that's what he expected. He takes the top off the container, looks inside, sniffs, sneezes.

36
CONT'D
(2)

ALICE

But it was here yesterday. And that's a pepper-pot, cayenne pepper.

ILLYA

So I discovered... Somehow, I didn't think Delilah would leave it here. Ah well.

ALICE

Are you going to bodyguard me? Should I say 'guard my body'? I suppose I should.

ILLYA

Yes, I am. Let's hope this time I make a better job of it.

Alice is suddenly conscious that Illya blames himself for what happened to Lester. She goes to him impulsively.

ALICE

But that wasn't your fault....!
If he'd asked for help when all this first started... I told him...

The phone RINGS. Illya whips a pad and pencil from his pocket, signals her to answer it, puts his head close to the earpiece as she listens.

ALICE (into phone)

Hullo... Who? Andre... Delgrovia?
Yes, I know who you are...

Illya is rapidly scribbling on his pad. He holds it up for Alice to see (we need not see what he has written). She stares at it, puzzled, looks at him, he nods, insisting.

ALICE (into phone)

No, I don't want to sell my stocks,
Mr. Delgrovia, in fact, I can't...

She looks at Illya for confirmation; he nods vigorously.

INT. - DELILAH'S HOUSE - DAY

37

This is an elegant, old-fashioned and rather charming farm-house, very old, comfortably furnished in a somewhat European style, though at this time we see only a corner of it. Andre is on the phone, listening to Alice's voice at the other end. Delilah, more elegantly dressed than ever, sitting on the floor by his side, is gently stroking a huge Wolfhound; the picture is almost one of perfect domestic bliss. We CUT from SCENE to SCENE as necessary.

ANDRE (into phone)
I don't think I understand what
you're trying to tell me, Miss
Baldwin.

ALICE (a gulp)
I said...I said I can't sell them
to you...I'm sorry...

ANDRE
I'm afraid it's too late to be
sorry, Miss Baldwin...

He looks at his watch, and the CAMERA begins to MOVE IN on his eyes; they are burning again, just as they were in SCENE #25.

ANDRE (continuing)
...already too late. I believe...
that my messengers...are already there
to convince you...
(a beat)
You did what?!

Delilah, conscious that something is wrong, looks at him.

BACK TO LESTER'S HOUSE - DAY

38

ALICE (into phone)
I sold them...this morning...to a
Mr. Kuryakin. I'm sorry, I.....

She is suddenly staring off, and her eyes are wide with fright. (She is looking over Illya's shoulder). He swings round.

12-21-64 P.34A

OBJECTIVE SHOT

39

from their POV. The two Dobermans we saw before
are standing in the open doorway to the hall,
nicely spaced out, like a well-drilled team.
Alice SCREAMS and drops the phone.

FADE OUT

END ACT TWO

t to
on.

ACT THREE

FADE IN:

INT. - LESTER'S LIVING ROOM - DAY

40

The SCENE is as we left it, with the dogs facing Illya and Alice. Very cautiously, Illya begins to move a hand to his gun. A dog GROWLS, the hand stops.

ALICE (hoarsely)

Well, don't just stand there...your gun...

ILLYA

No...If I move for my gun, they'll attack, that's how they're trained... I'd never get both of them in time. Back away, slowly, to the hall.....

Alice begins to move back.

CLOSE SHOT - ONE OF THE DOGS

41

It snarls, begins to move forward.

BACK TO SCENE

42

Illya is cautiously, very slowly, reaching for the pepper pot which we established, Alice still backing away. The action is very fast from here on in.

ILLYA

The hall....and slam the door....

BACK TO THE DOG

43

It leaps at the CAMERA, fangs bared.

BACK TO SCENE

44

Illya flings the contents of the pepper pot at the dog. (He keeps the container).

MED. SHOT - THE DOG

45

It drops to the floor, shaking its head and reacting to the pepper.

BACK TO SCENE

46

The second dog is moving forward. Alice has reached the hall and is holding the door open for Illya. He disappears through it and it is slammed shut. The dog claws at it angrily.

INT. THE HALL - DAY

47

For a second, they lean against the door. Illya looks OFF - towards an opening that obviously leads to the kitchen.

ILLYA

Your hand...

She holds her hand out and he pours some pepper into it.

ALICE (looking off)

Oh-oh...

The two dogs move out of the kitchen into the hall, stalking, moving stealthily, advancing on them. Illya holds out a handful of pepper towards them, showing them, so to speak.

ILLYA (to the dogs)

Shall we try that again?

MED. SHOT - THE DOGS

Stalking, fangs bared, they halt.

ILLYA (voice over)

No, I thought not.

BACK TO SCENE

49

Illya and Alice move cautiously, backwards, to the front door, watching the dogs. She opens it, they slip through, slam it shut. The dogs spring forward and hurl themselves at it, then make for the window beside it, which is open, and leap through.

EXT. - THE HOUSE - DAY

50

Illya and Alice are running fast down the drive for Illya's car. The dogs come bounding down from the window and take off after them. Illya and Alice reach the car, get in, slam the doors. Alice hastily winds up the window as:

ALICE

A man's best friend...Where to now?

ILLYA

Up-wind, that's where to.

The car takes off, fast.

EXT. - A STREET - DAY

51

as the car comes haring round a corner and brakes to a stop. Illya jumps out, opens the door for Alice.

ILLYA

This way...quickly.

ALICE

I'd be much more comfortable here.

ILLYA

Oh do come on...

ALICE

I can't think why I should have to hold your hand...

ILLYA

I like your company, that's why.

ALICE

Well, that's nice, but...

U
b

ILLYA (patiently)
 I do wish you wouldn't argue so
 much. They
 (the dogs)
 might have company too.

51
 CONT'D
 (2)

ALICE (a beat)
 Oh.

ILLYA
 Quite. So?

She grimaces, gets out of the car with him.

EXT. SUBURBIA - DAY

52

We are in a pleasant, built-up sort of section
 (if possible). At least, in an area of gardens and
 hedges. CAMERA FOLLOWS Illya and Alice as they run
 over someone's garden, through a hedge or over a
 fence (the neighbor's) until they are at the side
 of Lester's house again. They drop down among the
 bushes, and worm their way to a point of vantage
 from which they can see:

OBJECTIVE SHOT

53

The dogs, from behind and to one side now, and forty
 or fifty feet away.

BACK TO SCENE

54

Illya signals Alice for quiet, takes a miniature
 camera from his pocket, begins taking shots of the
 dogs; he changes position at least once here.

BACK TO THE DOGS

55

They prick up their ears, look to one side, begin
 to trot off. A large black sedan, cruising slowly
 by, pulls to a half-stop and someone, unseen, throws
 open the back door. The two dogs leap in and the
 car takes off.

to
 ...n.

BACK TO SCENE

56

Illya snaps a picture as the sedan takes off, puts
 away his camera. takes out his sender.

ILLYA (into sender)
Channel D. License number IBG208,
I'll wait here for your reply.

56
CONT'D
(2)

He rolls over on his back in the sunlight among the bushes, and begins to put away his sender. Alice leans over him and begins to dribble pepper onto his face. Illya sneezes.

ALICE
You see, it works on people too.
You are people, aren't you?

ILLYA
In a vague sort of way, I suppose
I am.

ALICE
So kiss me.

ILLYA
Certainly, if you insist.

He gestures with both hands, meaning: Closer.
She leans in and kisses him.

INT. COMMAND ROOM - DAY

Margaret is just putting down the phone. She throws
a switch on the control board.

MARGARET
Illya? Come in, please.

BACK TO ILLYA AND ALICE

58

He is held tight in Alice's arms. We HEAR the
peep-peep-peep of his sender and he tries to grope
for it. As he gets it out of his pocket.

ILLYA
It's trying to tell us something.

ALICE (a sigh)
Fast, aren't they?

BACK TO COMMAND ROOM
(CUT back and forth as necessary)

59-61

MARGARET

Illya? The license plate is a phoney, there's no such number.

ILLYA

Well, that shows a nice attention to detail, doesn't it?

MARGARET

And there's an item of news that will interest you, a report from France. An Ascot shareholder named Gustave Deligny was killed last week...by a dog. His widow has just sold the shares.

ILLYA

To...?

MARGARET

Andre Delgrovia, who else?

ILLYA

See if you can find someone for me, will you? The best dog man you can get hold of, an expert. And we're coming in. Signing off.

He puts away his sender, looks at Alice broodingly.

ILLYA

I'm afraid you'll have to stick close by my side till...further notice.

ALICE

Certainly. If you insist.

A quick kiss. Illya sighs, gets to his feet, helps her up.

SPIN TO:

INT. A KENNEL - DAY

62

We are in the office of a large and rather dis-organized dog-breeding establishment. Throughout the scene, dogs wander in and out, climb over the table, get in the way as much as possible...CAMERA

is on one of the photographs that Illya took, which has been blown up to a large enough size to show. OVER SCENE, we HEAR the voice of DOTTORE TESTADURA, Italy's gift to the lunatic world of dog breeders, an alert, impetuous man with a sense of humor and a twinkle in his eye to show it. His accent is as heavy as pasta asciutta alla Napolitana...

62
CONT'D
(2)

TESTADURA (voice over)
Is a very nice dogs, very nice, one
is much older like the other one,
maybe I think perhaps is father and
son. Nice dogs...

ALICE (voice over)
With nice white fangs a couple of
inches long.

CAMERA PULLS BACK to disclose the scene: Illya,
with Alice in tow, is listening to Testadura's
learned discourse.

ILLYA
No doubt, but what I really want to
know is...

TESTADURA (blandly)
I tell you everything, Signore,
everything, only ci vuole la
pazienza, no? Pazienza!

ILLYA (patiently)
If we could maybe trace them...is
that asking too much?

TESTADURA
I see you don't understand about
dogs. Me, I do. Good dogs I under-
stand about. First.....

He takes another photograph from a bundle of them
which Alice is holding. This one shows the profile
of the ears. (ESTABLISH briefly)

TESTADURA
...one dog, oldest one, his ears
been cropped in Europe, not American
cropping, young one cropped in America,
not European cropping, you understand?
So.....big dog imported, young one
born here, you follow me?

ILLYA
I'm ahead of you.

TESTADURA (firmly)
Not too fast, please. You got
picture of legs there?

62
CONT'D
(3)

He is fumbling, with Alice, through the file of
photographs. (He tends to fumble when Alice is too
close to him).

TESTADURA
Nice legs.....

He holds out a selected photo, taps it.

TESTADURA
See the pastoia... what you call it,
pastern? Thick like Junker Slenz.

ILLYA
I beg your pardon?

TESTADURA (patiently)
Junker Slenz.
(a beat)
I see you don't know nothing about
dogs, do you? Well okay, me, I do,
I tell you.
(he ticks off the points
on his fingers)
First of all, is only twenty-nine
great families of Dobermans, is di-
vided into three main groups, which
is called (a) Sighart of Thueringen,
(b) Lux of Groenland, and (c) Junker
Slenz of Thueringen, okay, both this
dogs from family Junker Slenz, also
both characteristics like the same,
same pastoia, same angulated hock,
you see? No, you don't see, never
mind, I tell. I think maybe is
perhaps father and son. I think.
Next picture please, Miss America.

Alice obediently hands him a photograph, and we see
a closeup of the rear view of the dogs' heads, as
they look to one side.

TESTADURA
Now, you see... good profile this,
very good... you see offset muzzle?

ILLYA
No, not really.....

to
-ron.

TESTADURA

Is offset too much little bit, like family Klosterberg, but throat set back un pocchino, very good, like Gramont family, you understand what I'm saying? No, I didn't think you understand too good... Heigh-ho, all we got to do is find someone who bred Gramont and Klosterberg, maybe two years ago, young dog two years old I think maybe, is easy, no?

ILLYA (dubiously)

And if the breeding was not recorded?

TESTADURA (shocked)

You think dog marry with... just anybody? Like people? No, Signore, dog marry when and where and with who he is told.

ALICE

Tough on them, isn't it?

TESTADURA

They don't complain too much. Now...

He goes to a filing cabinet, opens a drawer, and removes - slightly surprised - a tiny dog he finds there.

TESTADURA

Ah, so this where you hide, eh? You don't like your shots, eh?

He tucks the dog into his shirt, where it stays, poking out its tiny head wistfully, for the rest of the scene. He takes a file from the drawer and leafs through it.

TESTADURA

We want to find Gramont-Klosterberg imported last few years, no? Is easy. 1961, 1962, 1963, not many...

ILLYA

You have the names of the importers too?

TESTADURA

Sure. 1961 Abelson. 1961 again, Brentwich. 1962 Delgrovio. 1963...

ILLYA

That's the one.....

62
CONT'D
(5)

TESTADURA

Ah, you like that, eh? This is
Gramont pup name of Claus von
Ostersee, son of Otto von Blenkenburg,
bred 1962 with... aha! Bred with
Klosterberg champion her name Ella
von Tyras.

ILLYA (excited)

And the owner?

TESTADURA (referring
to file)

Owner is Delilah von Douro,
(correcting himself)
Delilah Douro.

ILLYA

Now, if you also have their addresses...

TESTADURA (referring
to file)

Delgrovia... no address. Douro...
Havelock Bay, Long Island.

ALICE (admiringly)

And all that from a photograph of a
dog!

TESTADURA (tapping his
head)All that from up here.

ILLYA

Doctor Testadura, how would you make
a dog attack its own master? A
well-trained dog?

TESTADURA (a shrug)

An injection of Sentricipin, maybe.
Would make him nervous... angry...
irresponsible, just like people.
But not reliable.

ILLYA

Then rule that out. This works
every time.

TESTADURA

Then is impossible.

10
p.

ILLYA

We're dealing with gypsies. Do you agree with me that they have an uncanny power over animals? One of the many things we've never fully understood about them?

62
CONT'D
(6)

TESTADURA

Ah, gypsies, gypsies is different. No dog ever attack a gypsy, you know that? Something they got...

(he taps his head)

...up here. A gypsy just...just look at a dog, that dog do strange things. Like maybe...telepathy? Strange people. Strange powers. With animals, they do what they want.

ILLYA

How do you throw a dog off a scent, Doctor?

TESTADURA

Oil of Anidol. They follow it like crazy. Anywhere.

ILLYA

And if I mix Anidol and Sentriciapi together?

TESTADURA (a grimace)

I don't know what you trying to do, Signor Kuryakin...you got a pretty hysterical dog on your hands.

SPIN TO:

EXT. - A COUNTRY ROAD - DAY

63

as Illya and Alice leave the kennels, the entrance to which we can see. A little way down the street is Illya's car, and they move towards it. CAMERA FOLLOWS them as they pass an elderly blind beggar, tapping his way along with a white stick. There is a little traffic on the road - a car or two pass. The beggar turns to the curb, taps it with his stick, begins to cross the road hesitantly. A car is approaching. Illya sees that the beggar is about to move into its path; there is no great danger, and no real alarm, but Illya puts out a hand to the beggar's arm.

ILLYA

Wait, let me help you.

63
CONT'D
(2)

The car passes. Illya is now close to the beggar, about to guide him across, and Alice, waiting, stands a little to one side.

ILLYA

There, all clear now.

BEGGAR (SERVANT)

Thank you, sir....

His voice is old, quavering. Illya turns away. The moment his back is turned, the ancient beggar springs to young and virile life. He swings the white stick up and clouts Illya smartly across the back of the neck. Illya goes down. The beggar whips off the dark glasses and we see that it is the Servant. Alice SCREAMS. The black sedan comes racing INTO SHOT, stops momentarily, the Intern leaps out, and he and the Servant grab Alice, and bundle her into the car. The car races away, fast. WHIP-PAN to show Testadura, attracted by Alice's scream, racing from the kennel towards Illya, who is now beginning to recover. Testadura drops to a knee beside him, helps him struggle to a sitting position in the middle of the road. Illya, clutching both hands to his neck, groans. A car - any car - drives past them as they squat in the middle of the road, the driver honking his horn at them angrily, just like any driver who finds a couple of people squatting in the middle of the road. As he goes past, Testadura yells after him, Italian fashion, with a broad gesture.

TESTADURA

Ma che voi! Imbecile! Eh, che
razza di gente!

He turns back to Illya, who now knows very well that he's lost Alice, and helps him to his feet. Illya is cursing under his breath, and we see his lips moving soundlessly. Then:

ILLYA

It's a dog's life, isn't it?

(a beat)

What was that address you gave me...
where the dog fancier lives? Havelock
Bay?

Testadura looks at him shrewdly.

to
n.

12-21-64 P.47

TESTADURA

I think you going to need help,
caro mio. Better you come inside,
I teach you few tricks, is good
idea I think maybe, perhaps. No?

63
CONT'D
(3)

ILLYA

I think maybe perhaps yes.

They move off together.

FADE OUT

64-66 OUT

END ACT THREE

ACT FOUR

FADE IN:

EXT. OPEN COUNTRY - NIGHT

67

CAMERA is on a signpost which says: HAVELOCK BAY - 1 MILE. It is lit by a spotlight. CAMERA finds Illya, sitting in his car, stopped by the signpost and checking his way. He looks down on the seat beside him.

ILLYA

Just a mile, Charles, I think we'd better walk.

He drives the car into the bushes, out of sight, and gets out. He lifts a wire cage off the seat, and sets off along the road, carrying the cage.

SPIN TO:

EXT. A HIGH WALL - NIGHT

68

Illya is walking along the wall, which has (preferably) some angled barbed wire at the top, to make climbing next to impossible. He comes to a wooden gate.

ILLYA (to cage)

Ah, I was sure there'd be an easier way; shall we try this? Good.

He puts down the cage, takes a heat-bomb, slips it into the lock, fires it. It flares brightly, and he pushes open the door and peers into the darkened grounds. O.S. there is the SOUND of a lot of dogs barking at the intrusion. (Fairly low key at this time.) Illya sets down the cage, takes a pair of rubber gloves from his pocket, takes out a bottle, removes the stopper, grimaces, lifts Charles - whom we now see to be a large jack-rabbit - out of the cage, and liberally sprinkles the contents of the bottle over it.

ILLYA (to Charles)

Not exactly Chanel Five, but if Testadura is right...I hope you can run as fast as he says you can...

SPIN TO:

INT. DELILAH'S HOUSE - NIGHT

There is a long refectory table in the center of the room, with a large bowl of roses on it - various colors - some drinks and silver decanters set out; everything is very pleasant and attractive. There is a balcony at one end of the room; (in Europe, this would be the Musicians' Gallery - it's this sort of a place.) At the head of the table, Andre is seated, and Delilah sits on his right with a file of papers before her; three or four other gypsies are seated round the table, including the Servant and the Intern, and they are all very well and correctly dressed for an evening in the country. Delgrovia is smoking and sipping a drink, and everyone treats him with a great deal of respect. Here he is the gypsy king, and it shows. They are all in the middle of a meeting when we pick them up. One of the gypsies is obsequiously lighting Andre's cigar for him.

ANDRE
Corbin Maddock?

DELILAH
His shares are now registered to us.
So is the stock from France, so are
Mrs. Willard's holdings.

ANDRE
Making in all...?

DELILAH
Forty-eight percent. For a controlling interest, we must have the Lester Baldwin block.

ANDRE (a beat)
You don't believe Alice Baldwin's story that she sold them?

DELILAH
Not a word of it. Kuryakin is hoping we will turn our attentions to him instead.

ANDRE
She was very insistent.

DELILAH
She was very stubborn. Perhaps by now...

She turns to the Intern with an order.

DELILAH

Go and see.

69
CONT'D
(2)

He grins, gets up, goes to a heavy iron-bound door which leads to a cellar. He throws some heavy bolts, and opens it, and now we HEAR, from down below, the SOUND of angry, snarling dogs.

DELILAH

If she won't sign...

She takes a yellow rose from the vase, pushes the vase on to the next man.

DELILAH

Choose.

The man takes a yellow rose, lays it on the table in front of him, pushes the vase on to the next man.

70 OUT

INT. A CELLAR - NIGHT

71

This is a dark and frightening place, with cobwebs sprayed all over, with a short flight of stone steps leading down into it. A candle flickers in a holder on one of the stone walls. The SOUND of the dogs is LOUDER now. CAMERA is on the Intern as he comes in; he stands for a moment, looking down at the cellar and grinning.

OBJECTIVE SHOT - ALICE - HIGH ANGLE

72

from the Intern's POV. Terrified out of her wits, Alice is clinging to the top of a wooden post - one of the posts which support the roof, and which she has climbed. In the f.g. of the SHOT, the two Doberman Pinschers are BAYING at her, repeatedly leaping up and not quite being able to reach her. Alice is sobbing, almost in hysterics, clinging to the highest point she can make.

to
action.

BACK TO THE INTERN

73

He is watching, enjoying the spectacle.

INTERN

How much longer do you think you can hold on up there? How long before your arms begin to weaken? How long before you fall...?

FULL SHOT FEATURING ALICE

74

ALICE

You ...you cut-throat, you butcher, you...you ogre, you...you Anthro-pophagus! You jerk!

The Intern laughs, moves forward towards her. Immediately, without a word from him, the dogs are quiet and lie down.

it to
on.

INTERN

All right, come on down, they want you upstairs.

Alice gingerly climbs down from her perch, a wary eye on the dogs.

INT. DELILAH'S LIVING ROOM - NIGHT

75

Delilah is just gathering up the yellow roses which each man has laid on the table in front of him.

DELILAH (the roses)

Yellow...yellow...yellow...yellow.

ANDRE

Then let it be...yellow.

B.G., the door opens and the Intern pushes Alice in, seating her at a vacant chair across the table from Andre. He takes the small bunch of yellow roses which is now on the table in front of Delilah, and lays them almost ceremoniously in front of Alice. She stares at them.

DELILAH

Yellow. The color of Death.

Andre pushes a paper across the table to her, offers her a pen.

ANDRE

Your signature, making your Ascot shares over to me. And if you won't...the yellow roses.

75
CONT'D
(2)

ALICE

Yellow roses! Passwords! Knock twice and ask for Silvo! Balony!

DELILAH (viciously)

Call in the dogs, she needs to be taught a lesson.

But Andre is frowning. The SOUND of the dogs outside has INCREASED to a very high key.

ANDRE

What are they barking for?

DELILAH (to one of the gypsies)

Put on the lights, open the kennels.

The gypsy moves to a pair of switches on the wall, and prepares to throw them both, one after the other.

EXT. THE GROUNDS - NIGHT

76

CAMERA is on a large, Anchor-fence type kennel, containing a group of assorted dogs, all yowling savagely and trying to get out. We see plenty of sharp white teeth and angry, blazing eyes. The garden FLOODLIGHTS go on, and almost simultaneously the electric doors of the kennel fly open. The dogs hurtle out.

EXT. ANOTHER PART OF THE GROUNDS - NIGHT

77

Illya is stealthily moving among the bushes, towards the house which we can see B.G. The lights have caught him, so to speak, on one foot. He looks off at the approaching SOUND of the dogs.

ILLYA (to Charles)

Well, now's the time to earn your lettuce....

He crouches down with the cage on the ground, opens its door, and Charles creeps out. CAMERA ESTABLISHES CHARLES as he seems to sniff the air, and then he turns and runs.

MED. SHOT - ILLYA

78

He leaps up into the low branches of a tree which is close by him, and looks down, hanging there like a bat.

OBJECTIVE SHOT - HIGH ANGLE

79

from Illya's POV. Charles is haring off. The dogs race INTO FRAME, in hot pursuit, and CAMERA PANS them to a safe distance.

BACK TO ILLYA

80

He drops down from the tree, begins to move stealthily towards the house.

INT. DELILAH'S LIVING ROOM - NIGHT

81

The O.S. SOUND of the dogs has stopped. Alice sits stubbornly there while Delilah reads to her from a file.

DELILAH (reading)

Corbin Maddock, his throat ripped open, now undergoing plastic surgery....Mrs. Clothilde Willard, in hospital and on the critical list ...In France, a large block of shares has just come to us with the help of a Pekinese - they have very sharp teeth, did you know that? In England, two men killed, one woman in hospital...Shall I go on?

ALICE

Why don't you just...fold your tents and steal away?

ANDRE (correcting her)

That was the Arabs, not the gypsies.

Suddenly, the door bursts open, and Illya is there, gun in hand. Alice gasps. Illya moves into the room, to a point which brings him underneath - and a little ahead of - the balcony. As he does so:

ILLYA

All right, Delgrovia, I'll take
your guest off your hands. Just
everybody keep still.

81
CONT'D
(2)

One of the men begins to rise. Andre stops him
with a sharp:

ANDRE

Nobody move!

The man sinks back to his chair.

ILLYA

Splendid fellow!
(to Alice)

A nice night for a drive, shall we
go?

Delilah leans forward and pushes a button on the
table. Behind Illya, the door swings shut with a
loud NOISE. He looks round, then quickly back to
Delilah. She rises, and moves towards him slowly.

DELILAH (mocking)

Among our people, Mr. Kuryakin,
the women are the best fighters.
Woulds you use bullets on a woman?
I think not.

ILLYA

Not bullets. Darts. Tipped with a
paralyzing poison. I'm told it's
quite painful.

She stops, and her eyes move UP, above his head, to
the balcony.

DELILAH

You might not find it so easy to
persuade the dogs of that.

ILLYA

The dogs are chasing rabbits, I'm
afraid.

DELILAH

Not all of them. Look behind you.

ILLYA (deprecating)

Well, really...

But there is an ominous GROWL above and behind him.
Alice looks UP and her hands go to her face. Illya
side-steps, swings round, looks UP.

LOW ANGLE SHOT - THE BALCONY

82

from Illya's POV. Its forefeet up on the low railing, the big Doberman is poised, ready to spring, glaring down at Illya and GROWLING.

BACK TO SCENE

83

Another GROWL from a different angle, and Illya looks off to one side. WHIP-PAN to show the second Doberman, similarly poised and threatening, in the doorway that leads to another room - the kitchen.

BACK TO SCENE

84

Illya looks from one dog to the other.

DELILAH (mocking him)
This time...you might try putting
salt on their tails.

ILLYA (to Alice; low)
This time...don't argue...
(up)
Stand clear!

He shoves her aside, swings at the dog on the lower floor, and fires. As he swings back:

LOW ANGLE SHOT - THE BIG DOBERMAN

85

as it leaps from the balcony INTO CAMERA.

NEW ANGLE

86

as it fastens its teeth in Illya's wrist. Again the gun goes clattering to the floor as Illya goes down.

ILLYA
Alice.....run for your life!

But Alice is trying to pull the dog off Illya again. He just has time for a plaintive:

ILLYA
Alice, I wish you'd run when I
tell you...

FULL SHOT

87

Illya is rolling over and over on the floor with the dog. The men are reaching for him. Andre is impassively watching, still smoking. He takes a sip of his drink. Delilah reaches for the gun that Illya has dropped. Alice breaks away from the melee, grabs her shoulder, lifts a hay-maker under her chin and sends her sprawling. She sucks in her breath and shakes her somewhat damaged knuckles. Delilah gets to her feet, a little shakily, and lunges at Alice. Alice shoves her on top of Illya and the dog. Illya, temporarily free, leaps to his feet. One of the men has grabbed Alice and Illya floors him, then grabs Alice and runs. Some of the men grab at them, and there's a brief melange of struggling bodies, all falling over the dog (if we can do this without damage) as Illya and Alice reach the locked door. Illya wastes no time; he hurls himself at it and the door comes off the hinges and goes down. They both fall over themselves as they go through.

INT. - THE HALL - NIGHT

88

as Illya and Alice pick themselves up and run for the stairs, the men in pursuit.

INT. - A LANDING - NIGHT

89

At the top of the stairs, as Illya and Alice run into Delilah's bedroom. They slam the door shut. A couple of the men (not Andre) come running up and put their shoulders to it.

INT. - DELILAH'S BEDROOM - NIGHT

90

A charming, very feminine room. Illya is holding the door shut with his shoulder as it is slowly being forced open by the men outside.

ILLYA

The window!

Alice runs across the room, throws up the casement, and climbs outside onto a low roof. She pokes her head back inside.

ALICE

Well? What are you waiting for?

Illya lets go of the door and the men on the other side fall sprawling onto the floor. Illya slips through the window and slams it shut.

90
CONT'D
(2)

EXT. - ON THE LOW ROOF - NIGHT

91

Illya and Alice are preparing to jump to the ground.

EXT. - THE HOUSE - LOW ANGLE - NIGHT

92

SHOOTING UP to the low roof. Illya jumps down, Alice follows. She stares, Illya grins at:

OBJECTIVE SHOT

93

their POV, of the jack-rabbit racing past them, the HOWLING dogs still in pursuit and getting nowhere.

ILLYA (casually)
They'll never catch him, you know. Can't think why they try so hard.

He grabs hold of Alice again and they run off. CAMERA PANS them to the side of the house.

EXT. - THE HOUSE - NIGHT

94

We are in front of the house now. Illya and Alice come racing round from the side and pull up short at:

OBJECTIVE SHOT - ANDRE AND THE DOG

95

He is standing in front of the house, beside the swimming pool, waiting for them, with the dog beside him, poised and calm and menacing. He reaches down to slip the dog's leash, and the dog races towards Illya and Alice.

ILLYA (up)

In you go!

to
n.

He shoves Alice bodily into the pool and leaps in after her. The dog comes to a halt at the edge of the pool, peering down into the water and snarling. CAMERA finds Illya and Alice surfacing on the other side. The dog races round the pool towards them, getting there just as they are climbing out; they drop back under water again and head for the other side as the dog races back. When they surface again, the dog is waiting for them.

95
CONT'D
(2)

MED. SHOT - ANDRE

96

Composed, calm, smoking his cherroot, he is watching and waiting.

BACK TO SCENE

96X1

In the water, Illya reaches into his pocket, pulls out the bottle we saw before, flips out the stopper, throws the contents at Andre.

MED. SHOT - ANDRE

97

as the contents of the bottle hit him, splashing all over his nice clothes. He throws up his arm.

MED. SHOT - THE DOG

98

Facing CAMERA, with Andre's leg BG (perhaps), he seems to sniff the air for a split second, and then his head turns back. The teeth showing.

CLOSE SHOT - THE DOG

99

its fangs bared, its eyes wide and angry. It begins to leap into CAMERA.

TWO SHOT - ANDRE AND THE DOG

100

The dog leaps at his throat. Andre staggers back.

TWO SHOT - ILLYA AND ALICE

101

as they climb out of the pool. He grabs her arm and they run through the grounds. O.S., we HEAR a SNARLING SOUND, accompanied by SCREAMING, which is reminiscent of the SOUND we heard from Lester before.

ANOTHER PART OF THE GROUNDS

102

as Illya and Alice race, hand in hand, towards the wooden door in the wall. They pull up sharp when they are in CLOSE TWO SHOT, facing the CAMERA, and in unison, they look DOWN at a point to one side; their heads move to the other side, then back fast to repeat the action-- like spectators at a tennis match. (They are watching first, the jack rabbit; and then the dogs, which we do not see this time). The SOUND of the yelping dogs makes the point for us.

ILLYA

You ever see such stamina?

ALICE

Refreshing, isn't it?

He yanks at her again and pulls her to the door and through it. It slams shut after them.

EXT. - OUTSIDE THE DOOR - NIGHT

103

In near-darkness, Illya and Alice, panting, lean against the wooden door, trying to get their breath back.

ALICE (brightly)

Well, we got away, didn't we?

ILLYA

Not yet, we didn't...

Suddenly, they are bathed in bright LIGHTS. Illya throws up his hands to shield his eyes.

to
n.

OBJECTIVE SHOT - THEIR POV

104

Three cars are drawn up, facing them, their headlights on. The shadowy figures of some men are seen moving out of the cars, and we can make out the silhouettes of the rifles which they carry.

BACK TO THE TWO SHOT

105

ALICE

Oh, no.....!

GROUP SHOT

106

as the men move in. One of them is Waverly, the others are Uncle's agents. Waverly looks around. He carries a walking-stick instead of a rifle, very tweedy.

WAVERLY

Lovely night, isn't it?

ILLYA

Well, full of surprises, anyway.

WAVERLY

Doctor Testadura told me you were planning to tackle this little lot with...what was it? Sentriciapi or something? He thought you might need some help.

ILLYA

I had help. Jack-rabbit named Charles.

WAVERLY

Oh.

(he peers at Alice)

You all right, my dear?

Clutching at Illya, she nods.

ALICE

Rather surprisingly...yes, thank you.

WAVERLY (to Illya)
Did you, perchance, find Andre
Delgrovia?

106
CONT'D
(2)

ILLYA
Yes, indeed. Only not perchance.
Per design.

WAVERLY
Oh.

ILLYA
The rest of them, too. In there.
Probably ready for trouble by now.

WAVERLY
The people who killed my cousin?

ILLYA
Yes.

WAVERLY
I believe I will go and show them
what trouble really is, shall we?

As Illya makes a move toward him:

WAVERLY
Oh, not you Mr. Kuryakin. I'd
rather you took Alice home for me.
She's up much too late.

He makes a gesture with his walking-stick, and the
men around him unlimber their rifles and look
business-like. CAMERA PANS them to the wooden door.
There, Waverly turns back, looks at Illya.

WAVERLY
Take good care of her, Mr. Kuryakin.
And thank you.

They move through the door and out of shot.

BACK TO ILLYA AND ALICE

107

ILLYA (to Alice)
He likes to feel young, once in a
while. There's a memory stirring...

ALICE
Let's not wait for memories...

She takes his arm, and together they walk away, through the light and close to one of the cars (chauffeur driven).

107
CONT'D
(2)

CLOSE SHOT - THE CAR (STAGE)

108

Solo, nursing his crutch, appears at the car window in the darkness. He looks at their wet clothes and raises an eyebrow.

SOLO

You two love-birds look rather like drowned ducks. Can I give you a lift?

TWO-SHOT - ILLYA AND ALICE

109

Illya, faintly surprised to see Solo there, shakes his head, half-smiling.

ILLYA

A nice night for a long walk home.

He takes Alice's arm more firmly in his own. They really do look like love-birds.

BACK TO SOLO

110

He sighs.

SOLO

Well, if you're going to make a fool of yourself, I suppose it might as well be over a good-looking woman.

He raises his crutch imperatively to the driver.

SOLO

Home, James.

He leans back, and the car begins to move off.

BACK TO TWO-SHOT

111

Illya and Alice watch the car (double) move off. They turn and walk away together into the darkness.

THE END