

The Man From

U.N.C.L.E.

"TAKE ME TO YOUR LEADER"

THE FLYING SAUCER AFFAIR

Prod. #8437

Executive Producer:  
Norman Felton

Supervising Producer:  
David Victor

Producer:  
Boris Ingster

Written by:

Berne Giler

October 10, 1966

A  
METRO-GOLDWYN-MAYER  
TELEVISION  
Presentation

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

The Flying Saucer Affair

Prod. #8437

TEASER

FADE IN:

EXT. COOL'S ISLAND - DAY (STOCK)

1

A high aerial shot of a lush Caribbean Island.

SERIES OF SHOTS (STOCK)

Original In  
University of Iowa Libraries, Iowa City. No  
be reproduced or quoted without permission.

of imposing equipment that is a part of Cool's  
astronomical complex: antennae, radar towers,  
"dishes," etc.

INSIDE COOL'S OBSERVATORY - OBSERVATION ROOM -  
DAY - TIGHT ON RADAR SCREEN

6

as it blips. CAMERA BACK to show the batteries of  
dials, knobs, etc. Watching the blips on the radar  
screen are ADRIAN COOL, world-famous astronomer, and  
his aide, TREBUSH. Cool frowns, shakes his head.

TREBUSH

I've checked the computers again, Dr.  
Cool. For the hundredth time....

(a beat)

There's no mistake.

Cool shakes his head, sighs heavily, puzzled and  
worried.

EXT. THE OBSERVATORY COMPLEX - DAY - MEDIUM LONG  
SHOT

7

A jeep, bearing SOLO and ILLYA, pulls to a stop  
beside a sentry box. One of the boys shows identi-  
fication to the Guard, who examines it, indicates  
a parking space, and points off. The jeep pulls  
into the parking slot, Illya and Solo get out, start  
walking along a path.

## WHAT THEY SEE

10

COCO COOL, a very attractive and relaxed teenager in a bikini is stretched out in a hammock spread -- naturally -- between two trees. There's a phonograph next to her and, on a tiny table set in the jungle, a scooped-out pineapple and a straw. Also a guitar. Coco's holding an exploded paper bag in her hand, and wearing a straw hat.

COCO  
I had you tabbed. Fuzz.  
(holds up bag)  
It was only a paper bag.

## ON SOLO AND ILLYA

11

They look disgusted as they pocket their guns.

ILLYA  
Is that all you've got to do?

COCO  
Just about.

SOLO  
We're looking for Dr. Cool.

COCO  
Pop?...  
(gestures off)  
He's in the observatory...He's  
always in the observatory.

SOLO  
Thank you.

He looks at Illya and they resume walking. Coco watches them go, then picks up her guitar, disconsolately begins to strum.

ZIP PAN TO:

## INT. OBSERVATION ROOM - DAY

12

As Trebush holds the door open for Solo and Illya.

TREBUSH  
Come in, gentlemen.  
(calls off)  
Doctor Cool!.....

Original In  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

Cool approaches.

12  
CONT'D  
(2)

SOLO  
Doctor? I'm Napoleon Solo -- this  
is Illya Kuryakin.

He proffers an U.N.C.L.E. identity card. Cool  
examines it briefly.

COOL  
Where's Mr. Waverly?

SOLO  
Unfortunately, he couldn't come. He  
sent us in his place.

COOL  
Of course... This is my aide,  
Dr. Trebush.

Ad-libbed greetings. Cool leads the boys toward the  
radar scope.

COOL (to both boys)  
Did he brief you at all?

ILLYA  
He said only that it was a matter of  
considerable importance.

COOL (a grim smile)  
Alex always had a talent for under-  
statement.

(flicks on the radar scope;  
we see the blips)  
How much do you know about radio-  
astronomy, gentlemen?

SOLO  
Very little, I'm afraid.

ILLYA  
I think I understand the basic  
principles. Doesn't it use something  
akin to radar -- instead of the  
familiar telescope?

COOL  
Right. And because of that, we're  
able to pick up things that are  
unobserved by conventional  
instruments. We know now that, be-  
sides the familiar, visible world of  
stars and planets, there exists  
another universe -- of dark and  
invisible heavenly bodies.

(continued)

Original in  
University of Iowa Libraries, Iowa City. Not  
to be reproduced or quoted without permission.

COOL (continued;  
pointing to radar screen)  
Now these blips on the screen come  
from such a body -- a small dark  
asteroid. There are untold billions  
of such asteroids... and the dis-  
covery of one more would hardly be  
worthy of anyone's attention...  
except for two things.

(a beat)

First, its movement defies all  
known laws of gravity and motion.

(as Illya reacts)

It travels at varying speeds, for  
one thing. As if it were being guided  
-- and moving on its own power.

ILLYA

Are you suggesting, Doctor, that  
this might not be an asteroid at  
all -- but some sort of space ship?

COOL (a beat)

That is a reasonable conclusion.

ILLYA (to Solo)

I guess this is a matter of considerable  
importance.

SOLO (with some  
trepidation)

Doctor, the -- ah -- the other thing?

COOL (another pause)

The asteroid, Mr. Solo -- or space  
vehicle -- is now about four million  
miles away from us.

(a beat)

If it continues on its present course,  
it will inevitably collide with the  
earth.

Solo and Illya react appropriately. After the news  
is absorbed:

SOLO

Has this been verified by anyone else?

COOL

Not yet... but other radio observa-  
tories, whose range is not as great  
as ours, should be able to verify our  
findings in three or four days.

(a beat)

Which is why I called on Mr. Waverly.

(as he hesitates:

SOLO

Go on, Doctor.

12  
CONT'E  
(3)

Original In  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

COOL

I want the other observatories to  
be alerted -- and their scientists  
sworn to secrecy.

(a beat)

If word of our discovery should leak  
out, gentlemen, the result would very  
likely be panic...

(a beat)

And if the -- space ship indeed poses  
a threat to the world -- well, I  
don't think that panic is the best  
defense.

12  
CONT'D  
(4)

The momentary silence that follows is broken by a  
girl's SCREAM o.s.

COOL

My daughter!

Illya and Solo are already headed for the door,  
their guns out.

EXT. AREA AROUND HAMMOCK - DAY

13

Everything is scattered around. The hammock has  
been ripped from one of the anchors.

ANOTHER ANGLE - SOLO AND ILLYA

14

Running in and looking up.

ILLYA (pointing off)

You go that way!

Solo does as Illya continues running down the path.

Original in  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

SHOT OF ILLYA

15

Running. He wheels with the SOUND of a motor  
being revved up. As he sprints away.

EXT. DOCK - ANGLE TO POWERBOAT

16

Small and with a cabin...a man stands at the wheel.

MAN (yelling)

Come on!

REVERSE SHOT - WHAT HE SEES 17

Coco being dragged by two men and fighting every inch of the way as she holds on to her guitar.

ANGLE - ILLYA 18

Running out and streaking for the dock.

ANGLE - POWER BOAT 19

As Coco is dragged up to the boat.

ANGLE FROM ILLYA 20

Running. Up ahead, Coco is pulled onto the boat as Illya closes in and makes it in a leap as the boat is pulling out. He gets one man, clips another, then is sapped from behind. As he goes down...

ANGLE TO DOCK 21

As Solo runs up, looks in frustration toward the disappearing boat.

EXT. SEA - LONG SHOT OF POWER BOAT (STOCK) 22

Out to sea and beyond pursuit.

CLOSE OF COOL

Original In  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission. 23

His face in torment as he looks out....

FADE OUT

END OF TEASER

ACT ONE

FADE IN:

EXT. NEW YORK SKYLINE - DAY

24

The usual establishing shot.

INT. U.N.C.L.E. COMMUNICATIONS ROOM - DAY

25

CAMERA PANS the busy room, with clerks (including WANDA), messengers and operatives scurrying busily about. Waverly enters.

WAVERLY (to Wanda)

Have you managed to contact Mr. Solo yet?

WANDA (at radio)

He's coming in now, sir.

Waverly steps to the radio console, picks up the mike.

WAVERLY

Good afternoon, Mr. Solo....  
Have you had any luck?

Original In  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

INT. HELICOPTER - DAY

26

with Solo at the controls.

SOLO (into communicator)

I doubt that I'll have any, sir.  
They had quite a head start. They've  
probably reached land by now.

He looks down at --

EXT. OCEAN - SOLO'S POV - DAY (STOCK)

27

Nothing but water.



INTERCUT SOLO IN HELICOPTER AND WAVERLY

28-32

WAVERLY

Well, keep looking... And about the --  
ah -- the other matter --  
(grimly)  
-- which also seems to be of some  
importance....

SOLO (into communicator  
as he continues to peer at  
the sea through binoculars)  
I still think it's either a hoax or  
a colossal miscalculation, sir.

WAVERLY

Dr. Cool is hardly given to practical  
jokes, Mr. Solo. And he's one of our  
most reputable astronomers....

SOLO

I may know very little about science,  
sir, but I'm sure of one thing....  
that kidnapping is tied into this  
somehow.

WAVERLY

It's crossed my mind as well. But  
until you can verify it, Mr. Solo,  
we'll have to assume that Dr. Cool's  
claims are genuine.

(a beat)

We'll clamp a lid of secrecy on his  
findings. We'll alert all other  
observatories to do the same -- when  
and if they confirm those findings....  
Carry on.

He clicks off the radio set.

Original In  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

ON SOLO

33

He pockets his communicator, continues looking down  
at the sea below. He frowns. Nothing.

CUT TO:

INT. COOL'S OBSERVATION ROOM - DAY

34

A distraught Dr. Adrian Cool paces tensely, nervously. Trebush, his aide, looks sympathetic.

COOL

...I still say we should call the police.

TREBUSH

It wouldn't be wise, Dr. Cool. Not until we learn what the kidnappers have in mind.

COOL

But what can they have in mind, Trebush!? Ransom?

(hands outstretched  
in bafflement)

I'm not a rich man. My family -- my friends -- they don't have any money....

(a beat)

Enemies? So far as I know, I have none....

TREBUSH (soothingly)

I know it sounds fatuous for me to say it, but -- try to be calm, Doctor. I'm sure you'll learn the motive in... in due course.

There is just the faintest hint of a smile on Trebush's face as he says this, and we --

CUT TO:

SOLO IN HELICOPTER - DAY

35

looking down.

HIS POV (STOCK) - DAY

36

The ocean. Only this time we see a yacht bobbing along, an impressive vessel headed toward Cool's island.

RESUME SOLO

37

He takes out his communicator again, puts the binoculars to his eyes.

Original In  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

SOLO (into  
communicator)  
Open Channel D, please.

37  
CONT'D  
(2)

INT. U.N.C.L.E. COMMUNICATIONS ROOM - DAY

38

This time a pretty girl named WANDA is at the communications console.

WANTA (into mike)  
Yes, Napoleon....

INTERCUT

39-42

Wanda? SOLO  
  
Mmm. WANDA  
(eagerly)  
Have you spotted them?

SOLO  
No. I've spotted something else,  
though. It's probably of no im-  
portance, but I'd like you to check  
the ownership of a yacht. About a  
sixty-footer....  
(looks through binoculars)  
Name's the Nancy M....

Wanda scrawls down the information on a piece of paper,  
hands it to a messenger.

WANDA (back to  
mike)  
It's in the cooker.... Where's the  
yacht going?

SOLO  
To Dr. Cool's island.

WANDA (hopefully)  
They couldn't be aboard, could  
they? Illya and the girl?

SOLO  
No chance. I'm sure they weren't  
taken off the island just so they  
could be brought right back.

Original In  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

Now the messenger returns, places a slip of paper  
before Wanda. Wanda looks at it, reacts, impressed.

39-42  
CONT'D  
(2)

WANDA (into mike)  
About the yacht -- the Nancy M --  
it belongs to Mr. Big himself.  
Simon Sparrow!

It's Solo's turn to be impressed -- and thoughtful --  
as we --

ZIP PAN TO:

INT. COOL'S OBSERVATION ROOM - DAY - CLOSE ON COOL 43

He's been jarred. He looks across the room with:

COOL  
It's not true! It's not true,  
Simon! It can't be!

WIDEN to include SIMON SPARROW. He's a rather good-  
looking man, in his late forties, completely arrogant,  
sure of himself. Trebush is also in the room.

SIMON (easily)  
But it is, Adrian. Your asteroid  
is a fake. More precisely, it  
doesn't exist.

Original in  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

COOL  
Let me turn on the radar scope....

SIMON  
Oh, you'll get the signal, all right.  
Ostensibly from four million miles  
out in space.  
(smiles)  
Don't always believe what you read  
on radar screens.

COOL  
You built it, Simon.... You built the  
telescope itself....

SIMON  
And donated it to you. As my company  
donated other telescopes to other  
observatories. All of those observa-  
tories, within the next few days, will  
pick up that same asteroid -- or what  
appears to be an asteroid.... All ac-  
cording to a very carefully-laid plan,  
Adrian....

COOL (bewildered)  
But..it makes no sense! Everything  
was checked and proven by the com-  
putors!

43  
CONT'D  
(2)

SIMON  
I would hope so. They were made by  
one of my subsidiary companies.

COOL (shakes his  
head, turns to Trebush)  
Dr. Trebush, if you would explain  
to --

SIMON (cutting in,  
gently)  
That won't be necessary, Adrian.  
Dr. Trebush is an old friend.

TREBUSH  
I've been in Mr. Sparrow's employ  
for the past nine years.

Cool is bereft of words as he drops into a chair  
and looks at Simon who just regards him calmly.

SIMON  
Don't take it so hard. Consider  
the bright side. Look at the op-  
portunity I've given you. The  
chance to work with the finest and  
most advanced equipment ever designed.  
All built with my money.

COOL (almost a whisper)  
Why have you done this, Simon? Why?!

SIMON (smiles)  
Ten years ago, Dr. Cool, you wrote  
a book. In it, you claimed to have  
received mysterious radio signals  
that could have come only from outer  
space. Do you still believe that  
there is intelligent life -- similar  
to ours -- on other planets?

COOL (slowly)  
You know I do.

SIMON  
It cost you your job...

Original in  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

COOL  
I still believe it...

43  
CONT'I  
(3)

SIMON  
Then I'll give you the chance to re-  
deem yourself... To prove that you  
were right.

Cool just looks at him.

SIMON  
You can come out of this as one of  
the scientists of all time. Coper-  
nicus..Newton..Adrian Cool. Don't  
deny your place in history, Adrian.  
It's there waiting for you. I'm  
going to give you your asteroid.  
(he smiles)

A man-made, Sparrow-conceived  
asteroid...

(a beat)

You see, I want my name to go down  
in history too.

A moment, then:

COOL  
I will not be a party to your in-  
sane ambitions.

Original In

University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

SIMON  
Insane?  
(shrugs)

But they're quite close to reality,  
Adrian.

(a beat)

If you go along with me, you can be  
one of the leaders of the new world --  
my new world.

(a beat)

If you don't --

(turns to Trebush)

Get the set!

Trebush nods, exits. Simon turns back to Cool.

SIMON  
Do you like television, Adrian.  
(no answer)  
Well, I think we have a -- ah --  
special that might interest you.

Trebush returns with a small portable TV set, puts it on a table, flicks it on.

43  
CONT'D  
(4)

SIMON  
A closed direct relay.

ANGLE TO SCREEN

44

As the picture FADES IN. It shows Coco, still in a bikini and Illya in a barren attic-like room. Both are tied down to chairs, and both are gagged with strips of tape. Standing over them are two guards and a head guard named KALMUS. The latter wears riding breeches and boots and carries a rattan riding crop. He flecks it at Illya to keep his head up. He's wearing a hearing aid.

Original in  
University of Iowa Libraries, Iowa City, Iowa  
be reproduced or quoted without permission.  
45

ANGLE - COOL AND SIMON

COOL (anguished)  
Coco!  
(turns on Simon)  
You ---- !

He raises his hand to strike Simon who doesn't turn a hair.

SIMON  
Careful, my friend...

Cool holds, then slowly lowers his hand. Simon smiles.

SIMON  
I think I've made my point, Trebush.  
You can turn it off.

ANGLE TO SCREEN

46

Illya, straining at his bonds, Coco kicking at her guard who comes around to inspect her gag...

COOL'S VOICE (defeated)  
What do you want me to do, Simon?

As the picture starts to FADE...FREEZE as we go to:

INT. ATTIC ROOM (AS ABOVE) - DAY

47

Kalmus removes the hearing device from his ear.

KALMUS (to guards)  
You can untie them and remove  
their gags.

The guards untie Illya and Coco and remove the strips  
of tape. Coco starts up rebelliously.

COCO  
You -- you big oaf!

Kalmus waggles the riding crop.

KALMUS  
Don't tempt me, Miss Cool. My  
orders are to use force if I  
have to.

COCO  
You don't scare me, Kalmus! If you  
think that --

ILLYA  
Orders from who? Who had her  
kidnapped?

Original In  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

KALMUS  
You'll find out when the time  
comes. And you'll speak when  
you're spoken to, Mr. Kuryakin.

He picks up a box from a table.

KALMUS (to Coco)  
I've brought you some clothes...  
(to Illya)  
I would advise that you not attempt  
to escape. The house is electronically secured.  
There are guards everywhere. I also  
have a very short temper.  
(he smiles)  
Which I love to lose.

He motions to the guards and they start for the door.  
He follows. Coco looks after him.

COCO  
My father...does he know I'm all  
right?



KALMUS (he smiles)  
He knows.

47  
CONT'D  
(2)

COCO  
Are you sure? He'll be terribly  
worried.

KALMUS (smiling)  
I'm sure.

COCO  
Of course, you know it's all a  
waste of time. He hasn't any  
money.

KALMUS  
We are fully aware of that, Miss  
Cool.

He shuts the door. She looks at Illya.

COCO  
If they know he hasn't any money,  
why did they kidnap me?

Illya starts examining the room.

ILLYA  
I'm sure that's something else  
we'll find out -- when the time  
comes....

Original In  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission

COCO (watches him)  
What are you doing?

Illya doesn't answer as he finds what he's been  
looking for. It's a lens built into the eye of  
a painting.

ILLYA  
See if there's a pen in the desk.

Puzzled, she searches through the desk drawer,  
finds a pen. Illya takes it, applies the point  
and blacks out the aperture. She looks on.

COCO  
What is it?

ILLYA  
The lens of a television camera.

As she reacts...

INT. SMALL CONTROL ROOM - NIGHT

48

Nothing more than a large electronic panel with a small TV screen. A technician sits looking into the screen that shows a total blackness. Kalmus is over him.

KALMUS

What is it? What's wrong?

TECHNICIAN

I think they've found the lens.  
Everything else is working.

Kalmus BANGS his crop down....

RESUME SCENE WITH ILLYA AND COCO

49

ILLYA

It isn't too complicated. Kalmus was wearing an ear mike that hooked up to the sending set. He took it off when they were through with us. It was obviously done to show someone we were here.

Coco looks at him.

Original In  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

COCO

You really are a brain, aren't you?

ILLYA

I'm trained for such things. Look, why don't you get into some clothes? It's very disturbing being locked up in a room with you in that bikini.

COCO

I didn't even think you noticed.

She picks up the box and moves to the bathroom door.

ILLYA (drily)

I'm trained for such things.

He picks up her GUITAR and STRUMS a few chords.  
She stops to look back.

COCO

Hey, you're good.

ILLYA

Of course.

He sees her continue to look at him.

49  
CONT'D  
(2)

ILLYA  
Go on ... get dressed.

She goes into the bathroom and the door closes.  
It opens a moment later and she sticks her head  
out.

ILLYA  
What now?

COCO  
I was just thinking.  
(with his look)  
Wouldn't it be a gas if we fell  
in love with each other and got  
married.

As she shuts the door with Illya's reaction...

ZIP PAN TO:

INT. HELICOPTER - DAY

50

Solo continues to prowl. His COMMUNICATOR BEEPS.

SOLO (into  
communicator)  
Solo here.

Original In  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

INTERCUT WITH WAVERLY IN U.N.C.L.E. COMMUNICATIONS  
ROOM - DAY

51-54

Waverly, looking both puzzled and irritated, holds  
a sheet of paper in front of him -- obviously a  
message of some import -- as he speaks into the  
mike.

WAVERLY (into mike)  
I gather, Mr. Solo, that you still  
have nothing to report.

SOLO  
I'm afraid that's about it, sir.  
It'll be dark soon. I might as  
well land.

WAVERLY  
Something of interest has come  
our way....  
(looks at paper)  
You say that Dr. Cool urged complete  
secrecy in regard to his -- discovery?

51-54  
CONT'D  
(2)

SOLO  
That's right, sir. Have you notified  
the other observatories yet?

WAVERLY  
I was about to.  
(a beat)  
Very curious. Three newspapers and  
two wire services here in the city  
have just been contacted -- and told  
all about the asteroid.

SOLO (surprised)  
Who told them?

WAVERLY  
Doctor Cool.

On Solo's look of astonishment --

DIRECT CUT TO:

Original In  
University of Iowa Libraries, Iowa City. Not to  
EXT. COOL OBSERVATORY - DAY be reproduced or quoted without permission.

Simon Sparrow, standing in the shrubbery directly  
outside the observatory, looks upward through bino-  
culars. Trebush is beside him, also looking up.

THEIR POV - SOLO'S HELICOPTER - (STOCK)

56

RESUME SIMON AND TREBUSH

56X1

SIMON  
You say he's from U.N.C.L.E.?

TREBUSH  
Yes, sir. His name is Solo.

SIMON (thoughtfully)  
He appears to be getting ready to  
land.

56X1  
CONT'D  
(2)

TREBUSH  
That's right.

SIMON (turns  
to face him)  
See that he doesn't.

DIRECT CUT TO:

INT. HELICOPTER - ON SOLO - DAY

57

He's working the controls. He's still over water.  
Suddenly there is an EXPLOSION in the cockpit....

FREEZE FRAME AND FADE OUT:

END ACT ONE

Original In  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

## ACT TWO

FADE IN:

EXT. BEACH - DAY - CLOSE ANGLE

58

It should take us a moment to determine that CORINNE ACRES is applying mouth-to-mouth resuscitation to revive Solo, who's stretched out on the sand. Corinne is a beautiful, patrician-looking woman in her middle twenties, and pleasant of form as is indicated by the water-soaked dress that clings to her. Solo is equally water-logged, but not as shapely. He stirs as she deposits a few mouthfuls of air into him....

SOLO (a murmur)

Samantha....

She pauses to look down. His eyes flutter, open briefly, then close. She resumes the resuscitation, pushing a few more breaths of air down his mouth....

SOLO

Phoebe?

CORINNE

Corinne. And you might as well open your eyes, Romeo.

His eyes open, regard her blearily, look about. He sits up.

SOLO

Where are we?

CORINNE

On Dr. Cool's island. And I wouldn't do much moving. You're still a little fuzzy.

SOLO (hopefully)

Perhaps a little more oxygen...

She looks at him, smiles.

CORINNE

You're a remarkable man, Mister -- ?

SOLO

Solo. Napoleon Solo.

CORINNE

Solo. Two minutes ago you were  
more dead than alive. And now --

58  
CONT'D  
(2)

She breaks off ... her head lifts almost apprehen-  
sively as she listens ... Solo looks at her.

SOLO

What's the matter?

CORINNE

I thought I heard something.

SOLO

Why should that trouble you, Miss --  
Acres, isn't it?

CORINNE

How did you know?

SOLO

Doesn't everyone? The papers three  
months ago. Tycoon announces his  
engagement to society girl. The  
future Mrs. Simon Sparrow. Congratu-  
lations.

She looks at him. Solo looks back.

SOLO

You still haven't answered my ques-  
tion. What are you afraid of?

CORINNE

Anyone that has anything to do with  
Simon has to be afraid of him. It  
was Simon who tried to kill you.

SOLO (a beat)

That's -- interesting.

CORINNE

I saw your helicopter go down. I  
also saw Trebush activate the device  
that brought it down....Trebush only  
does what Simon tells him to do.

SOLO

Where did you see all this from?

CORINNE

From Simon's yacht.

Original In  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

SOLO

Oh, yes... The --

58  
CONT'  
(3)

Corinne

I stayed aboard while he went  
to see Dr. Cool. You're just  
lucky I'm a good swimmer.

SOLO (a beat)

You're engaged to Simon Sparrow -  
he tried to kill me and you saved  
me...and now you're telling me  
all this. Why?

CORINNE (a beat)

I have my reasons.

Solo's hand comes up as he HEARS a ship's siren, o.s.

SOLO

What's that?

He gets up to move to some brush in the turn of the  
beach. She's behind him as they look out.

POV SHOT (STOCK) SMALL POWER AUXILIARY BOAT

59

Moving through the water.

Original In  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

RESUME - SOLO AND CORINNE

CORINNE

It's the boat. Dinner's ready.  
I have to get back.

SOLO

That's too bad. I'd like to  
continue the discussion.

CORINNE (meaningfully)

We will, Mr. Solo... Another time.



As she wades out to go into the water and start swimming...Solo looking after her.

60  
CONT'D  
(2)

ZIP PAN TO:

EXT. SIMON'S PLANTATION (STOCK) - DAY

61

A huge forbidding mansion of a bygone Louisiana era.

CLOSER SHOT OF MANSION - ENTRANCE GATE - DAY

62

Closed and locked. There is a high wire fence all around.

INT. ATTIC ROOM - DAY

63

Illya has pushed a piece of furniture to the wall, is standing on it testing the bars in the window.

ILLYA

I don't think anyone has touched these windows in years. The bars are completely rusted.

Original In

University of Iowa Libraries, Iowa City. Not to be reproduced or quoted without permission. 64

ANGLE FROM COCO

She's in a dress now...at the desk, writing on a piece of paper. We HEAR Illya drop down and he comes INTO THE SCENE.

ILLYA (with above)

From what I could see we're in bayou country...some kind of an old southern mansion. It's dripping with moss.

(he stops)

What are you writing?

COCO

I'm writing to my father. I'm laying out his schedule.

ILLYA

Schedule?

COCO

If I didn't remind him, he'd forget to eat. He's like that.

ILLYA  
I see.

64  
CONT'D  
(2)

COCO  
He's the original absent-minded professor. If I didn't come and get him out of his observatory every night, he'd never go to sleep.

ILLYA  
Isn't there anyone else to take care of him?

COCO  
No. My mother when I was still in grammar school. It was kind of dull for her, I guess. They're divorced now. She married some guy with a zillion dollars. He's real nice too..... They wanted me to stay with them, but someone had to take care of Papa..... I hope they let me send this letter.  
(suddenly)  
Hey! I bet I know why they grabbed me!

Original In  
ILLYA University of Iowa Libraries, Iowa City. Not to  
Why? be reproduced or quoted without permission.

COCO  
Because of my stepfather. I mean, he's really loaded, and --

She breaks off as Illya shakes his head.

ILLYA  
I don't think so. The man who owns this place isn't exactly a pauper.

COCO (sees the  
logic in this; then)  
A nut?

ILLYA  
I hardly think so. All these guards...the electronic controls... There's something very big at stake. I don't know what it is, but I'm rather anxious to find out.  
(a beat)  
For openers, I've got to get out and look around.

COCO (impressed)  
Sure. But how you gonna do that?

64  
CONT'D  
(3)

ILLYA  
One of those bars is loose. I  
think we can pry it free...

He sits down, unlaces his shoe and pulls it off.

COCO (she knows)  
You've got a nail file in the sole.

ILLYA  
You've been seeing too many pictures.

He uses the shoe itself to start whacking away at  
the bars....

ZIP PAN TO:

INT. ATTIC ROOM - NIGHT - ANGLE TO WINDOW

65

It is dark outside now. Coco is holding the small  
goose neck lamp as Illya makes a dig with his pick,  
then lifts the bar out.

Original In  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

ANOTHER ANGLE

66

As Illya puts the bar aside.

ILLYA

I'll be back as soon as I can.

COCO

What do I do if that Kalmus shows up?

ILLYA

Apologize.

He squeezes through the window.

Original In

University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

COCO

Hold it!

Illya stops...she leans over and kisses him.

COCO

That's for nothing. Now be careful.

Illya favors her with a slight smile, then goes.

EXT. NEW ORLEANS TYPE BALCONY - NIGHT

67

As Illya drops onto it from above, then looks up  
and waves.

WHAT HE SEES - SHOOTING UPWARDS TO WINDOW

68

Coco's head stuck out.

RESUME - ILLYA ON BALCONY

69

He moves to open one of the two jalousie windows.

INT. SPARROW SUITE - STUDY - ANGLE TO JALOUSIES

70

As Illya comes through from the balcony.

## WIDER ANGLE - ROOM

71

Illya strikes a match, moves to a lamp and turns it on. It casts a faint glow over the room, but it's enough for us to see that it's a luxuriously furnished study. A single wall holds floor-to-ceiling bookshelves...an opposite wall holds a huge astro-graphic map...a draughtsman's table before it holds a tremendous set of blueprints, as well as a small working model of what appears to be a space ship of some kind. Doors lead to other parts of the suite. Illya moves to the blueprints, striking a match for a closer inspection.

## INSERT OF BLUEPRINT PLANS

72

The match in Illya's hand moves from the design to the printed name in the corner.

ILLYA'S VOICE (reading  
over)  
Prepared for Mr. Simon Sparrow.

Original In  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

## RESUME - ILLYA

He picks up the working model and compares it to the plans. Moment ... then he puts it down and moves to the desk. He tries the drawer ... it's locked. Taking a key ring from his pocket, he opens a key and it's a blade. He starts to jimmy the lock. A moment later, he's able to open the drawer. As he pulls it out ...

## INT. CORRIDOR - NIGHT - ANGLE ON PANEL BOARD

74

Studded with button rows of lights. One of them starts to flash red as it BEEPS ... PULL BACK to show a half-sleeping Guard in a chair. He comes alive. He presses a button and the WAH-WAH of an alarm system resounds through the building.

## ANGLE - ILLYA

75

Looking up with the SOUND of the ALARM, then quickly closing the drawer, killing the light and heading for the window. He climbs out as we hear the SOUND of VOICES and RUNNING STEPS outside the study.

ANGLE TO DOOR

76

We HEAR it being unlocked from the outside ... it opens and Kalmus and another armed guard move in, one of them touching the light switch next to the door. It's obvious that the room is empty.

KALMUS

Upstairs! On the double!

They go.

ANGLE - STAIRS

77

Kalmus and the other guard going upstairs on the run.

ANGLE - DOOR

78

Kalmus comes in followed by the other guard... quickly inserts a key and throws the door open.

WHAT HE SEES

79

Illya stretched out on the divan with his head in Coco's lap, strumming the guitar as they both harmonize on a pop tune. They stop and look off... PAN TO include Kalmus with the guard in back of him. He purses his lips and swishes his crop with what he sees.

ILLYA (mildly)

Anything wrong?

KALMUS

Wise guy!

Original In

University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

Kalmus glowers for a moment, then turns and goes out of the door with the guard. As he locks it from the outside...

ANGLE - ILLYA AND SOLO

80

As Illya holds his finger to his lips for her not to say anything. A moment as he listens, then he nods that it's all right.

COLO (excitedly)  
You were marvelous!

ILLYA (sitting up)  
I never thought I'd make it in time.

COCO  
Who's talking about that? You can sing, too!

ILLYA  
So what?

COCO  
So what? Did you listen to us? We're great! We're a combo! We'll make a fortune!

From Illya's look as she grabs him and hugs him...

ZIP PAN TO:

EXT. PLANT COMPLEX (STOCK) - DAY

81

Larger than General Motors.

Original In  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

EXT. STREET - DAY

82

Opposite the complex. Solo drives up in a sportscar, pulls to a stop.

CLOSE - SOLO

83

as he looks off....

WHAT HE SEES - EMPLOYMENT OFFICE

84

A one-story building with a sign that reads: SPARROW  
DYNAMICS - EMPLOYMENT OFFICE

BACK TO SOLO

85

He straightens his tie and steps out of the car.

EXT. EMPLOYMENT OFFICE WINDOW - DAY

86

As Solo comes up to the window. We see the MAN inside.

SOLO

Who do I see about employment?

MAN

What do you do?

MAN

I'm a thermodynamics engineer,  
specializing in MIL D-8874  
Avionics systems...

MAN

Your name, sir?

SOLO

Solo, Napoleon Solo.

MAN

Just a moment, please.

He picks up the phone, dials a number. He's out of Solo's hearing.

INT. TESTING OBSERVATION ROOM - DAY - ANGLE TO SIMON

87

looking through a heavily-plated window (built into the wall) at a plane being tested in a wind tunnel. Now he steps to a row of gauges at which a white-coated technician sits. Simon looks at one of the gauges.

SIMON

...Close to a hundred and eighty...  
and rising...

The phone rings. He picks it up.

SIMON

Sparrow... Yes?  
(listens)

That's very interesting. Send him  
over here.

He hangs up, looks thoughtful, then smiles.

CUT TO:

Original in  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.



BACK TO GATE

87X1

The man moves to Solo.

MAN  
Research and testing. Three buildings  
straight ahead, two to the left.  
You'll see the sign.

88 OUT

INT. OBSERVATION ROOM

89

We HEAR Solo's o.s. knock.

SIMON  
Come in, please.

*Original in  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.*

Solo enters. In back of him, the technician closes  
the door and takes out a gun. Simon smiles at Solo.

SIMON  
Welcome back to life, Mr. Solo.  
I must admit you've given me something  
of a surprise.

SOLO  
Not too unpleasant, I hope, Mr. Sparrow.

SIMON  
What are you looking for? What did  
you expect to find?

89  
CONT'D  
(2)

SOLO  
How about Dr. Cool's asteroid?

A moment as Simon looks at him, then laughs.

SIMON  
A very good guess.

SOLO  
You can prove me wrong by letting me  
go.

SIMON  
I don't think that would be feasible,  
my friend. I don't know what you've  
stumbled on, but whatever it is,  
it's too much.

He opens the tunnel door. Original In  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

SIMON  
It's a wind tunnel. Step inside.

Solo looks at him, then at the technician.

SIMON  
The tunnel or a bullet. Take your  
choice....

Solo has no choice. He moves to the door with Simon  
stepping back, giving him no chance for anything. As  
he steps through slowly, Simon steps back to SLAM the  
door after him and turn the locking bar.

SIMON (to technician)  
Start the pressure....

As the technician moves to the control board and touches  
off the starting mechanism, we HEAR the roar of the wind  
coming in....

FADE OUT:

END ACT TWO

## ACT THREE

FADE IN:  
INT. TUNNEL

90

The roaring wind picks Solo up, slams him around, throwing him against the side walls and then pinning him to the rear wall. It tears at him with the roar and the velocity increasing. His face contorted in pain, Solo starts to pass out...

ANGLE TO OBSERVATION WINDOW

91

We see Simon's face as he looks in.

EXT. PLANT COMPLEX - DAY

92

We pick up Corinne behind the wheel of a car, driving between the buildings...

ANGLE FROM CORINNE

Original In  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission<sup>93</sup>

as she sees a Rolls parked before a building ahead of her.

ANOTHER ANGLE

94

As she pulls up in front of the Rolls and gets out.

INT. BUILDING ENTRANCE - DAY

95

It is the one Solo entered. Corinne comes in and goes to the observation room door.

INT. OBSERVATION ROOM

96

Simon turns with her knock on the door. He motions for the technician to turn the wind down.

SIMON (calling)

Yes!?

CORINNE'S VOICE  
It's Corinne! I saw your car  
parked outside!

96  
CONT'D  
(2)

Simon moves to the window, touches a button and  
looks in.

POV SHOT TO INSIDE OF TUNNEL THROUGH WINDOW

97

as a small light goes on and shows Solo crumpled up  
in a heap by the back wall.

RESUME - SIMON

98

as he turns and nods to the technician.

SIMON  
Let her in. And leave us alone.

The technician opens the door, steps respectfully  
aside for Corinne.

SIMON  
Come in, my dear.

Original In  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

Corinne enters as the technician exits, closing the  
door behind him.

SIMON  
You look beautiful...as always.

Corinne gives him the cheek as they kiss.

CORINNE  
I thought we might have dinner  
together. We hardly see each  
other any more.

SIMON (smiling)  
And you miss me. You flatter my  
ego.

CORINNE  
Your ego manages to do very well  
without me. Can you make it?

SIMON  
I'm afraid not. As a matter of  
fact, I was just leaving. I'm  
going out of town for the next  
few days.

He starts to take her to the door...

98  
CONT'D  
(2)

SIMON  
I'm expecting a call in my office...

He stops as the phone rings.

SIMON  
Excuse me...

He goes to it and picks it up. His back is partially  
to Corinne...

ANGLE - CORINNE

99

as she looks over from the door, then reacts to some-  
thing she sees...

SIMON'S VOICE (with  
above)  
Hello...!  
Original In  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

POV SHOT TO WINDOW

100

We make out Solo's face as he looks out weakly.

SIMON'S VOICE (with  
above)  
I'll be right over.

RESUME FULL SCENE

101

as Simon hangs up and turns to Corinne

SIMON  
It's the call I was expecting.  
I'll take you to your car...

CORINNE (nervously)  
There's a..uh..call I have to make,  
too. You go ahead and...

SIMON (smoothly)  
This isn't an outside line... You  
can call from the gate... come, my  
dear.

Corinne has no choice but to exit with him.

INT. TUNNEL

102

We make out Solo as he staggers to the door, tries to open it...fails and collapses.

EXT. BUILDING - DAY

103

as Simon comes out with Corinne. They stop at her car, he opens the door and she gets behind the wheel.

CLOSE ANGLE TO CAR - SIMON AND CORINNE

104

She's behind the wheel, he's standing outside. He leans over and kisses her.

SIMON	Original In
Goodbye.	University of Iowa Libraries, Iowa City. Not to
(mockingly)	be reproduced or quoted without permission.
And try not to miss me too much.	

She starts the car with:

CORINNE

Can I ask where you're going?

SIMON (smiles)

Are you really interested?

CORINNE

A woman's curiosity. I didn't know it was such a secret.

SIMON

I have no secrets from you, my dear. I just don't like to bore you with the mundane matters of money making.

She puts the car in gear...holds for:

CORINNE

You have all the money in the world. Isn't that enough?

SIMON (a long beat;  
his face hard, his eyes  
glowing)

No... It's not...  
(abruptly, he smiles again)  
I'll call you the moment I get back.

She pulls out as Simon looks after her, then starts for his own car.

ANGLE TO CORINNE'S CAR

105

as she turns between buildings, then quickly makes  
a second turn.

Original In  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

ANGLE TO BUILDING

106

The Rolls is now gone as Corinne's car comes around the corner of the building.

CLOSER ANGLE

107

as Corinne stops before the entrance, jumps out and runs inside.

INT. OBSERVATION ROOM

108

as Corinne runs in from outside and goes to the tunnel door.

CLOSER ANGLE

Original In

University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

109

She opens the door and Solo practically falls out. She grabs him and pulls him free, shutting the door after him.

CORINNE

Napoleon!

(she shakes him)

Napoleon!

His eyes open blearily...

CORINNE

You have to get out of here!

Come on!

She holds him up as he staggers to the door and they go out.

EXT. BUILDING - ANGLE TO ENTRANCE DOORS

110

A door opens with Corinne looking out...nothing there.. She comes out, holding Solo up, moves him to the car.

ANGLE TO BUILDING

111

as our technician comes around from the side, reacts to what he sees ahead.



WHAT HE SEES

112

Corinne helping Solo into the car. She gets him in -- down on the floor -- and shuts the door, moves to get on her side and behind the wheel.

ANGLE - CAR

113

As it drives off.

ANOTHER ANGLE - AT GATE

114

The man waves to Corinne as she drives hastily out. She waves back cheerily. The man will never be the wiser.

Original In  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission. 115 OUT

INT. WAVERLY'S OFFICE - DAY

115X1

Waverly is looking at a chart of the universe on the wall, turns now to face RA PANDU, an earnest and -- at the moment -- rather agitated Asian.

WAVERLY

If you'll permit me, Mr. Chairman...  
I think your going on worldwide  
television would be a grave mistake....  
At this juncture, anyway.

PANDU

I have to, Mr. Waverly. As the designated spokesman of the Council of Nations, it is my duty to set before the public all the facts we possess.....

WAVERLY

It would be premature. We're still...

PANDU (flaring)

And tomorrow might be too late!

(he calms himself)

Consider the situation, sir. Granted, you've succeeded in keeping the story out of the newspapers. But rumors have been flying nevertheless...And now that other observatories have confirmed Dr. Cool's discovery, the rumors will increase in number...Unless the people of every nation are frankly informed of the situation -- and of our plans to cope with it -- there will be panic in the streets!

WAVERLY

If the people are told, you increase  
the chances of such panic.

(a beat)

You speak of the facts, Mr. Chairman.  
We're still not certain just what the  
facts are.

115X1  
CONT'D  
(2)

PANDU (heatedly)

Do you doubt that the asteroid really  
exists? And that it's on a collision  
course with the earth?

WAVERLY

Let's just say that we have reason  
to continue our investigations. And  
they are being continued.

PANDU (rather

challengingly)

And what have you learned so far?

WAVERLY

For one thing, every tracking instal-  
lation that has detected the asteroid  
has been manufactured by one firm --  
Sparrow Dynamics... That may be of no  
significance at all, but it's worth  
checking into.

There is a long pause. The troubled Ra Pandu looks  
hard at the equally troubled Waverly. Finally:

PANDU

All right. I shall hold off the  
telecast.

(a beat)

I hope, Mr. Waverly, that by so doing  
I'm not placing the world in -- in  
further jeopardy.

WAVERLY (gravely)

I rather hope so, too, Mr. Chairman.

ZIP PAN TO:

116-119 OUT

120

EXT. LAKE - DAY

as Corrinne's car drives in, pulls to a stop. She  
gets out, dips the hem of her skirt into the lake,  
returns to the car and begins dabbing Solo's bruised  
head.

Original In  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

CORINNE  
Does it feel better now?

120  
CONT'D  
(2)

SOLO (nods)  
All that time I spent in the wind  
tunnel -- you're making it worth-  
while.

CORINNE (smiles)  
Always happy to please.

She kisses him. He responds. When they break:

SOLO  
That was even nicer.

CORINNE  
Thank you.

SOLO  
Mr. Sparrow seems to make a habit  
of trying to kill me. And you've  
got a penchant for saving my life.  
Why?

CORINNE  
You asked me that before.

SOLO  
You didn't tell me.

CORINNE  
Because Simon killed the only man  
I ever loved.  
(as Solo reacts)  
Oh, it wasn't murder... Not in the  
legal sense.... He drove him to  
suicide....

SOLO (a beat)  
Because he wanted you?

CORINNE (nods)  
...And now I want him... Revenge  
isn't the noblest of motives,  
Mr. Solo. But it's been guiding  
me for a long time...

SOLO  
Maybe he suspects it...

CORINNE  
Oh, he knows it. It appeals to his  
sense of humor... That's the kind  
of a man Simon is...

Solo's communicator BEEPS.

Original In  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

SOLO (into  
communicator)  
Solo here.

120  
CONT'D  
(3)

WAVERLY'S VOICE (filter)  
Where are you, Mr. Solo?

SOLO  
On the way to Louisiana, sir. With a  
very charming young lady named Corinne  
Acres.

INTERCUT SOLO IN CAR AND WAVERLY IN HIS OFFICE

121-125

WAVERLY  
Perhaps it's too much to ask, Mr.  
Solo, but I would hope that it's all  
in the line of duty. Time is of the  
essence, you know.

SOLO  
Yes, sir. It is in the line of duty.  
(glance at Corinne)  
Would that it were otherwise.

WAVERLY  
Indeed. I heard from Dr. Cool a  
little while ago. He reports that  
his daughter wasn't really kidnapped  
after all.

SOLO  
Oh?

Original In  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

WAVERLY  
...Says the girl's mother took her.  
Some dispute about visitation  
rights... He was very vague about  
the details. But Dr. Cool insists  
that the matter has been settled  
amicably and that he's not pressing  
charges.

COCO

They're there. You know you're not very practical. You have to look to the future. Do you want to be a nothing all your life?

126  
CONT'D  
(2)

ILLYA

Thank you. But you can't win me by flattery.

COCO

I didn't mean it that way. I just don't like to see you wasting your life away when you could be...

ILLYA (cutting in)

...the biggest thing in show biz.  
(shakes his head)

The answer is no!

Coco throws her hands up in exasperation.

COCO

Ohhhh! You're the most impossible man I've ever...EEEEK!

Coco's elan has upset the balance of the chair. She sways with it, holding on, then it goes over with her. At the same time, Illya is up from the couch. He makes the catch as she comes crashing down.

ANOTHER ANGLE - ILLYA AND COCO

As she hangs on to him.

COCO

I'm not going to let go till you say yes...

ILLYA

Coco, this is ridiculous.

COCO

Our name in lights...television, records, people fighting to get our autographs... The world is at our feet, Illya...

ILLYA (suddenly)

Hold it.

Original In  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

126X1

She holds, listens with him. The SOUND of a HELICOPTER is heard outside. He puts her down, gets up on the piece of furniture, pulling her up after him. They look out.

126X1  
CONT'D  
(2)

EXT. GROUNDS - POV SHOT OF HELICOPTER (STOCK)

127

Coming down for a landing.

RESUME ILLYA AND COCO AT WINDOW

128

COCO

That's Mr. Sparrow in there!

Original In

ILLYA

You know him?

University of Iowa Libraries, Iowa City. Not to be reproduced or quoted without permission.

COCO

The Sparrow Foundation built my father's observatory. He used to visit all the time. Personally, he gives me the creeps.

They continue to look out...

EXT. GROUNDS - MOVING SHOT OF SIMON AND GROUP

128X1

Simon walks rapidly with Kalmus and a couple of other Guards trying to keep up with him.

KALMUS (groveling)

I've taken care of everything, sir.  
I've had your rooms sterilized and repainted.

SIMON

Cool's daughter and the U.N.C.L.E. agent. Where are they?

KALMUS

Locked in an attic room. If you want my opinion, I think...

SIMON

I don't want your opinion, Kalmus.

KALMUS (crestfallen)

Yes, sir.

RESUME - ILLYA AND COCO AT WINDOW

128X2

ILLYA  
He's coming into the house...

HIGH ANGLE TO GROUNDS

129

Simon and his group at the front doors, a single  
Guard patrolling the area before the house.

RESUME - ILLYA AND COCO

130

ILLYA  
They've left one guard and they  
still don't know about the bar...  
(a thought)  
If you'll turn the other way,  
please.

COCO  
Huh?

ILLYA  
Just -- do as I say. I'll  
explain later.

COCO  
If you say so.

Illya turns his back to camera, a moment later with-  
draws a strip of elastic.

ILLYA  
You can turn around now.

Coco turns.

COCO  
Where did that come from?

ILLYA  
If you must know, my shorts.

ANGLE TO DESK

131

There's a small glass inkwell. Illya comes in to  
take it and moves back.

Original in  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

ANGLE TO WINDOW

132

As Illya climbs on the piece of furniture, takes out the bar, then fits the inkwell into the belt. He pulls the garters back, aims...

HIGH ANGLE TO GUARD

133

Walking near the house and window below.

ANGLE - ILLYA

134

He fires.

ANGLE - GUARD

135

As the inkwell zonks him over the head and he drops...out cold.

ILLYA AND COCO

136

He starts through the window.

COCO

I'm going with you.

ILLYA

You'll be in my way. I want...

COCO (flat)

I'm going.

He hasn't time to argue as he lets go and drops.

EXT. BALCONY (SIMON'S WINDOW) - DAY

137

As Illya lands. He looks up and is just in time to catch the guitar as it drops from above.

ANGLE TO ABOVE WINDOW

137X1

As Coco comes out. Her skirt flaps.

COCO

Shut your eyes.

Original In  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.



BALCONY

138

As Coco lands from above.

ILLYA (whispers)  
How are you at climbing down trees?

COCO  
I used to be a tomboy.

They start over.

Original In  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

ANGLE TO GROUND

139

Illya lands from the balcony with Coco coming  
down after him, still hanging onto the guitar.

ILLYA  
Come on!

They streak off toward the main doors.

EXT. MAIN DOORS

140

Illya and Coco run in. He tries the door. It  
gives and they both go inside.

INT. PLANTATION ROOM - DAY

141

The shades are down, the furniture is covered with  
sheets and it's great and gloomy.

ILLYA AND COCO

142

They look around.

COCO  
Early nothing....

They move off with...

COCO  
Where are we going?

ILLYA  
Sparrow didn't go to his room.  
I want to see where he went.

ANGLE TO OPEN DOOR AND STAIRCASE 143

It leads down. Illya and Coco come up and start down.

Original In

University of Iowa Libraries, Iowa City. Not to

INT. STAIR LANDING be reproduced or quoted without permission. 144

As Illya and Coco appear from above. There's one door. He opens it and it leads to the outside. They take a look, stop and look off, stunned by what they see.

WHAT THEY SEE - STOCK SHOT OF SPACE SHIP 145

BACK TO ILLYA AND COCO 146

COCO (a whisper)  
What is it?

ILLYA  
I don't like to say it, but I think  
it's your father's asteroid.

KALMUS'S VOICE  
An excellent deduction, Mr.  
Kuryakin...

PULL BACK to show Kalmus and two armed guards.

KALMUS  
I'm sure Mr. Sparrow will be  
delighted to see you again....

From the scene...

FADE OUT:

END ACT THREE

147-152  
OUT

FADE IN:  
INT. OBSERVATORY - FAVORING COOL

153

A table holds an assemblage of world personalities, including a few in uniform. We see colored phones before them. Include Ra Pandu and Waverly. All are looking to the radar screen while Trebush holds down the computers.

Original In  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

ANGLE TO RADAR SCREEN

154

Showing blips.

COOL'S VOICE

What is the position of the  
asteroid now, Doctor Trebush?

Original In

University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

ANGLE TO TREBUSH

155

He sets off some buttons and comes up with a  
reading.

TREBUSH

A little less than five hundred  
thousand miles. At the rate it's  
going it should reach us in two  
hours.

A BUZZ from the men at the desk.

ANGLE TO SCREEN FROM COOL

156

He seemingly reacts to something he sees.

COOL

What is it, Doctor?

WIDEN to Trebush as he works the computers.

TREBUSH

The asteroid seems to have  
stopped in space....

REACTION SHOTS

157-1

Stopped! PANDU (rising hope)  
Perhaps...

Sssh! WAVERLY (gently)

BACK TO SCENE

159

TREBUSH

But there's something else moving  
in the same orbital path...

A moment as Cool moves over to join him. Trebush  
continues to feed the machine....

TREBUSH

It appears to be some kind of a  
drone or satellite. It's moving  
on its own power....

ANOTHER ANGLE

160

Everyone looks on tensely. Cool and Trebush stand  
by the computers, exchange glances. Waverly notes  
Cool's mounting nervousness, sees the "be-careful"  
glance shot at Cool by Trebush. And, playing a  
long-held hunch:

WAVERLY

Doctor Cool -- is that the way you  
see it?

COOL (turns to

Waverly; nervously)

I beg your pardon?

WAVERLY

We've been hearing Dr. Trebush's  
account. With all due respect to  
him, we'd like to hear yours.

CLOSE TREBUSH

160X1

TREBUSH (whispers)

Go ahead, Doctor... But don't  
forget Coco...

CLOSE ON COOL

160X2

COOL

Well, I --

(he breaks off -- then:)

Mr. Waverly! Everybody!... Listen  
to me... it's all --

Original in  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

That's as far as he gets in what was apparently about to be a confessional. For Trebush, unseen by anyone else in the room, jabs a needle into Cool's back, and Cool falls. Immediately, there is pandemonium in the room, as Waverly and others move toward the fallen man. Trebush is the first to bend over him, look up at the others.

160X2  
CONT'D  
(2)

TREBUSH

It -- it must be his heart!

ZIP PAN TO:

161-166  
OUT

EXT. SPACE SHIP - NIGHT (STOCK)

166X1

with crewmen, workers milling about. It's quite imposing.

INT. SPACE SHIP - NIGHT

Last minute activity.

Original in  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

167

ANGLE ON DOOR

168

as Illya and Coco, tied, are brought in by a couple of guards, dumped on seats.

ANOTHER ANGLE

169

as crewmen put on their helmets.

EXT. PLANTATION AREA

169X1

Corinne's car, its headlights out, pulls to a stop, Corinne and Solo emerge.

LOUDSPEAKER

...Ready for takeoff, Mr. Sparrow...

Solo and Corinne exchange glances, push through some shrubbery, look off.

THEIR POV (STOCK)

169X2

The space ship.

SOLO AND CORINNE

169X3

SOLO (in awe as he looks)  
Your fiance -- he doesn't do things  
halfway, does he?

We hear -- as does Solo -- o.s. SOUNDS.

SOLO  
Get down!

They look off.

WHAT THEY SEE

170

Simon and Kalmus coming from the house toward the  
space ship. They wear space suits and carry helmets.  
They are followed, at a distance, by two space-suited  
crewmen, who also carry helmets.

ON SOLO AND CORINNE

watching.

Original in  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

171

ANOTHER ANGLE

172

Simon and Kalmus pass. The two crewmen start to,  
walking in single file. From the bushes, Solo grabs  
the second one around the neck, judo chops him.  
The first turns around. Before he can make an out-  
cry, Solo is on him. There is a very brief fight,  
and Number One is down.

SOLO (to Corinne,  
indicating the Second  
Crewman's space suit)  
Get into it....quickly!

He starts to don the other one.

173-178  
OUT

INT. SPACE SHIP - ANGLE ON ILLYA AND COCO, GUARD 179

They look off as Simon is seen entering the ship.  
He sees them and walks over.

SIMON  
Open the hatch when we're over  
the ocean....

The guard nods as Simon walks to the control room.

INT. CONTROL ROOM - CLOSE 180

As Simon takes his place alongside the pilot.

SIMON (into mike)  
Take off.

He puts his helmet on.

Original In  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

ANGLE TO ENTRANCE HATCH 181

The guard has the hatch nearly shut when it's suddenly pushed up with two more passengers appearing. He gestures angrily for them to hurry and get in. The two latecomers enter and the hatch goes down.

ANGLE - SOLO AND CORINNE 182

They look around the space ship, then Solo nods to her indicating something O.S.

POV SHOT TO ILLYA AND COCO 183

As before with their guard. Now, we HEAR the WHIRR of the generators as the space ship lifts off.



## STOCK SHOTS OF SPACE SHIP

184-1

rising and in motion.

## INT. SPACE SHIP - ILLYA AND COCO

187

starting to fight for air. The guard looks out of the window.

## STOCK SHOT OF OCEAN BELOW

Original In  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

188

## BACK TO SCENE

189

The guard reaches for the lever to open the hatch. At that moment he's hit from behind and goes down. WIDEN TO Illya as he reacts. The helmeted figure bends down, lifts his helmet to speak.

SOLO

Guess who?

While Corinne conceals the helmet Solo has just taken from the clobbered crewman, Solo reaches into his pocket, looks around carefully as he takes out a knife and starts cutting Illya and Coco loose. At that moment, he gets a tap on the back from Corinne who indicates that someone is coming. They all go into their normal positions with Solo and Corinne trying to look busy. A technician walks into the scene, is going past them when Solo taps him on the shoulder. When the man turns, Solo indicates that he wants him to lift his helmet. The man raises the helmet and Solo lets him have it. The man goes down, Solo looks around as Corinne opens the door and they toss him inside...after they take his helmet. There are two helmets now, and Illya and Coco don theirs.

## INT. OBSERVATORY - FULL SHOT

190

The same people as before...every eye on the radar screen and Cool and Trebush work at the computers.

TREBUSH

They're almost directly above us.

## STOCK SHOT OF EARTH

191

as seen by astronauts.

INT. SPACE SHIP - SIMON AND PILOT

192

The pilot indicates a gauge which indicates that it's all right to remove their helmets. Simon takes his off as does the pilot.

SIMON (into mike)  
You can all remove your helmets.

ANGLES TO CREW

193-1

removing their helmets in different parts of the ship.

ANGLE TO OUR GROUP

196

all wearing helmets. They keep them on.

ANGLE TO SIMON

Original In  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

197

He picks up another mike.

SIMON  
Attention, people of the earth...

INT. OBSERVATORY - NIGHT

198

A reaction as Simon's voice, rasped to disguise it, comes through from above.

SIMON'S VOICE  
Do you have anyone who can speak  
for you?

Trebush turns to give Pandu the signal that he can speak. Pandu speaks into the mike at the table.

198  
CONT'D  
(2)

PANDU

I am Ra Pandu, chairman of the Council of Nations. I have been selected to speak for the people of the world.

(a beat)

What are your terms:

SIMON'S VOICE

We demand very little of you, just as we have demanded little from the other planets we have taken into our sphere of influence.

Original In

University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.  
199

RESUME SIMON

SIMON (mike)

Only that you recognize us as your superior power. You will go on as before. We have no desire to bend you to our culture or to our ways. Only to our technology. You will be entering on an era that you would not have reached in another hundred years.

ANGLE TO our group as Simon speaks and we see Illya nudge Solo and move off.

SHOT OF PEOPLE IN OBSERVATORY

200

SIMON'S VOICE

We have already landed an advance detachment on the earth.

(a chuckle)

It may surprise you, but the difference between your people and ours is barely perceptible.

SHOT OF ILLYA

201

as he comes up to a man standing by some apparatus and taps him on the shoulder. The man turns and Illya belts him in the pit of his stomach. The man doubles and Illya whacks him over the back of the neck with something that looks like a belaying pin. He's joined by Solo who looks on in approval, then points off to two more men at machines with their backs to them. As Illya nods and they start forward...

BACK TO SIMON (REACTION SHOTS)

202 20

SIMON (into mike)  
We have considered your systems of government and we have found them totally deficient and inoperable. A fact borne out by your own inability to get along with each other. For this reason we have decided to select one earth man who will govern you and be responsible only to us. Our advance guard is already with him. He will be your world leader: Simon Sparrow.

Original In  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

SOLO AND ILLYA WITH THE ABOVE

205

taking out the man we have seen. They are pulling him away when another spaceman appears to see what's happening and sounds an alarm. As other men appear...

ANGLE TO SIMON

206

He turns as he comes to the end of his above speech with the alarm to see what's happening, continuing to talk.

BACK TO SCENE

207

as Illya and Solo pull off their helmets and take on the men coming for them. Now, Coco comes in to help them, gets belted and lands up against a wall. She takes off her helmet, then grabs at the foot of a man who is coming up to hit Illya from the back. As the fight continues with Coco hanging on grimly....

## RESUME OBSERVATORY

208

Puzzled at the silence from the space ship.

PANDU (into mike)  
Hello! Hello!

## RESUME SIMON

209

PANDU'S VOICE (coming  
over)  
Hello. Are you still there?

Simon has taken a gun from a pocket. He turns to shoot.

## ANGLE TO FIGHT

210

Illya belts one of the men who has no chance to use his pistol. He goes sprawling to the floor as Illya has no chance to get to him, being hit in turn by one of the other men.

## ANGLE TO FALLEN MAN

Original in  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission. 211

Out cold with the gun in his hand. Corinne's hand comes into the shot to take the gun from his hand.

## ANGLE - SIMON

212

ready to shoot Solo, when he's hit by a bullet and pitches over.

## ANGLE - CORINNE

213

holding the gun that killed him.

BACK TO SOLO AND ILLYA

214

finishing off the last man. Solo picks up a gun and moves to the control room.

ANGLE - CONTROL ROOM

215

as Solo menaces the pilots.

SOLO  
Take the ship down....

Original in  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.

ZIP PAN TO:

INT. OBSERVATORY - DAY

216

Cool is moving about the room, making adjustments on various machines. Also present are Coco, Illya, Solo, Corinne and Waverly.

COOL (as he  
adjusts a dial)  
... All that time... living with  
that -- terrible anguish... I  
wanted to tell the truth, but --  
(looks at Coco)  
-- but I couldn't.

WAVERLY (gently)  
We understand, Adrian.

COCO  
Don't worry, Papa. At the last  
minute you did the right thing.

COOL (smiles wanly)  
... And my back still hurts.  
(to Waverly, serious now)  
The observatory... Will they let me  
stay here?

WAVERLY  
Mr. Sparrow is the only one who  
could evict you...

ILLYA  
And he's hardly in a position to do so.

SOLO (to Waverly)  
Uh, if you'll excuse us, sir, Miss  
Acres and I have to get back to the  
mainland. We have an engagement.

CORINNE

We're going to dinner and then to  
a movie. It's all about Martians.

216  
CONT'D  
(2)

Over this, Cool has flicked on the radar screen,  
and the first of a series of blips have been heard  
and are now seen. The others turn their eyes to  
the screen.

COOL (checks a  
computer, looks back  
at the screen)  
Curious... It appears to be  
another asteroid... And it's  
moving in a rather erratic manner...  
Do you suppose -- ?

WAVERLY (after a beat  
he breaks into a smile)  
I doubt it, Adrian. Now now...  
(he gently puts his  
arm around Cool's  
shoulder)  
But one of these days, my friend --  
one of these days...

The CAMERA PULLS UP AND BACK as we

FADE OUT

END

Original in  
University of Iowa Libraries, Iowa City. Not to  
be reproduced or quoted without permission.