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

THE 7 WONDERS OF THE WORLD AFF.

Prod. #8465

A
METRO-GOLDWYN-MAYER
TELEVISION
Presentation

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

The 7 Wonders of the World Affair

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TEASER

FADE IN:
EXT. BUILDING - NIGHT

1

Establishing: modern, impressive.

A name plate identifies it: GARROW GENETICS
RESEARCH CENTER.

INT. RESEARCH CENTER CORRIDOR - NIGHT

2

CAMERA, representing POV of an unseen INTRUDER, TRACKS along corridor, reaches a certain door, SWINGS to identify it via lettering: PROFESSOR DAVID GARROW. A gloved hand enters FRAME, opens door. Darkness within. CAMERA enters:

INT. GARROW'S LABORATORY - NIGHT

3

Door closes behind us. Complete darkness descends. Suddenly, a brilliant FLASH briefly illuminates a section of the room ahead of us. Suitable equipment, fleetingly seen, establishes we're in a lab. Renewed DARKNESS is broken by another FLASH, illuminating another lab section. DARKNESS again.

We face the third FLASH full on, see it comes from a camera held and aimed at another lab section by dark, indistinct shape of the Intruder. Move in CLOSE on him as he turns camera to photograph fourth lab section. FLASH.

INT. RESEARCH CENTER CORRIDOR - NIGHT

4

NIGHT WATCHMAN walks along corridor toward Garrow's lab, opens door of an office nearby, looks in cursorily with aid of flashlight, shuts door, continues on toward door of lab. As he opens door of office next to lab, to check it:

INT. GARROW'S LABORATORY - NIGHT - CLOSE SHOT
INTRUDER'S HAND

5

gloved thumb poised over flash button on his camera.
PAN to his shadowed face as he reacts to approaching footsteps o.s., of Night Watchman.

INT. RESEARCH CENTER CORRIDOR - NIGHT

6

Night Watchman reaches lab door.. Opens it. Shines flashlight within.

INT. GARROW'S LABORATORY - NIGHT - NIGHT WATCHMAN'S
FLASHLIT POV

7

Intruder's camera on lab bench before him.

INT. GARROW'S LABORATORY - NIGHT

8

Night Watchman, curious, enters, toward lab bench and camera. Intruder looks behind him in the gloom, chops him down, unconscious, steps over him, picks up camera, coolly continues photography.

A couple more quick FLASH views complete registration of the lab in our minds. Finally, Intruder moves toward Garrow's desk in one corner. Aims camera. FLASH. We see the desk briefly illuminated as a result. On it: favored - a family group photograph of Garrow, Mrs. Garrow and their 17-year-old son, Steve. As FLASH dies down, Intruder shines his own flashlight on the desk.

In the flashlight's beam, we see the family group photo, for a longer period, to register the three people on it. We move in CLOSE on it as the Intruder does likewise. His gloved hand enters FRAME, and, when he grasps and begins to remove the photograph, it is toward us and we are in CLOSEST possible proximity to it, still flashlit.

ZIP TO:

EXT. AIRPORT - DEPARTURE AREA - DAY

9

The 3 people we have just photo-registered - GARROW, MRS. GARROW and STEVE - are grouped and favored among other PASSENGERS and RELATIVES. Happy atmosphere as Relatives see Passengers off. BABBLE of dialogue, broken by:

PA ANNOUNCEMENT (o.s.)
Calling all passengers for the
special Conference Flight. Please
board the aircraft.

9
CONT'D
(2)

Garrow kisses Mrs. Garrow, shakes hands with Steve,
turns away to join other Passengers moving off to-
ward the plane. A few paces, and Garrow turns to
look at Steve and Mrs. Garrow again.

CLOSEUP GARROW

10

For a second, it looks like he believes he's never
going to see them again.

STEVE AND MRS. GARROW

11

They read no foreboding into his expression. They
wave to him, happily.

CLOSEUP GARROW

12

He pulls himself together, waves back. As he turns
to hurry after the other Passengers, we take in a
quick:

GARROW'S POV

13-16

NAPOLEON, SOLO AND ILLYA KURYAKIN, standing a little
apart from the waving Relatives. They're watching
Garrow closely. They nod slightly at him.

Garrow, on the turn away toward the moving Passengers
group, nods back slightly to Solo and Illya, as if re-
assured, hurries on, gets into the midst of the Pas-
sengers group.

Solo and Illya exchange a quick glance of extreme ten-
sion.

Steve and Mrs. Garrow watch the departing group,
casually, heppily.

Illya indicates something o.s. to Solo.

THEIR POV

17

A jeep drives across the airport apron, in front of the Passengers' group. A MAN, coveredalled, is seated in the back.

SOLO

18

without taking his eyes off the jeep o.s., nods as if to say "This could be it."

IN THE PASSENGERS' GROUP - THREE MEN

19

in the group, move in suddenly on Garrow, seize him and begin to hustle him out of the group toward --

-- the almost-halted, perfectly-positioned jeep.

STEVE AND MRS. GARROW

20

reaction.

GARROW AND KIDNAPPERS

21

Garrow is hoisted into the jeep, which speeds up and races away across the airfield.

SOLO AND ILLYA

22

THEY MAKE NO MOVE WHATSOEVER TO RESCUE GARROW. They look tense - and worried - sure: but THEY MAKE NO MOVE. Steve steps forward to give chase.

THE JEEP

23

The Man in the back turns, brandishing an automatic weapon. Fires it.

STEVE

24

A line of bullets cuts up dust at his feet, halting him at once. Mrs. Garrow SCREAMS.

SCENE

25

Pandemonium in the Passengers' group - but, essentially, nobody does anything but gape after the speeding, departing jeep.

MRS. GARROW AND STEVE

26

terrified and frustrated respectively.

SOLO AND ILLYA

27

Still, astonishingly, not a move to help Garrow. They're now looking out toward the airfield o.s. in the direction taken by the jeep. A beat. SOUND of an airplane taking off o.s.

THEIR POV

28

Big aircraft, twin-engined, taking off.

INT. KIDNAP PLANE - PILOT'S CABIN - DAY (IN FLIGHT)

29

KIDNAP PILOT (on microphone)
K-One-T calling.

INT. "BLANKET ROOM" - DAY

30

(See ACT THREE for full description.) We indicate nothing of the location of this windowless room at this point: and we are, essentially, in CLOSE SHOT on KINGSLEY, at a control panel, throughout. He is ready at microphone as:

KIDNAP PILOT (on loudspeaker)
K-One-T calling. Come in Headquarters.

Kingsley smiles, already confident. He is 50-ish, superbly-preserved and well-groomed.

KINGSLEY (on microphone)
Come in, K-One-T.

KIDNAP PILOT (on loud-
speaker)
We've got Professor Garrow, sir.

30
CONT'D
(2)

KINGSLEY (on microphone)
Good. Just as I planned.

INT. U.N.C.L.E. HQ - WAVERLY'S OFFICE - DAY

31

MR. WAVERLY on communicator, LISA standing by as:

SOLO (on communicator)
Napoleon Solo. Professor Garrow's
been taken, sir.

WAVERLY
Good. Just as I planned.

He does not say it with the elation just heard in
Kingsley's voice. He looks up with heavy anxiety
at Lisa.

WAVERLY
And I pray I planned right --

On their exchange of tense, worried looks:

FREEZE:

FADE OUT:

END TEASER

ACT TWO

FADE IN:
EXT. SKY - DAY

32

U.N.C.L.E. plane in flight.

INT. U.N.C.L.E. PLANE - PILOT'S CABIN - DAY
(IN FLIGHT)

33

PILOT at controls, Solo on plane radio-microphone,
beside him. Both wear fur-collared flight-jackets.

SOLO (on microphone)
We're keeping track on the kidnap-
plane comfortably, sir. The
homing-device on Professor Garrow's
working fine.

WAVERLY (on loudspeaker)
Excellent. Hold radio-channel open.

SOLO (on microphone)
Yes, sir.

Solo replaces microphone on hook, doesn't switch off
radio.

PILOT
Neat operation so far, Mr. Solo.
But how did you know this Professor
Garrow was going to be kidnaped?

SOLO
My partner's explaining that right
now - to Garrow's wife and son.
I don't envy him that assignment ---

ZIP TO:

INT. GARROW'S LIVING ROOM - DAY

34

Mrs. Garrow, seated on divan, near small phone-table,
is self-controlled - but only just. Steve is in a
fury (sustained throughout the scene) as he strides
in aggressively to Illya who, while giving both of
them sympathetic attention, is already engaged in
fixing a bug-device to the phone, and continues with
this until indicated.

STEVE

You knew? You persuaded my
father to walk into ---?

ILLYA

You must try to understand.
It's our only ---

MRS. GARROW

Mr. Kuryakin: my husband's a
scientist - not a law-enforcement
agent. Why did he agree to let
himself be - taken away?

ILLYA

Because he's also a very brave man,
Mrs. Garrow. /When we ---

STEVE (overlap at /)

That's a testimonial - not an
explanation. Tell us! Why did
you con my father - or aren't we
allowed in on such a great big
U.N.C.L.E. secret?

ILLYA (quietly)

Six people, each as important as
Professor Garrow, have been kidnaped
in the past few months. /In each ---

STEVE (overlap at /)

I know - I know. I read the paper.
But how did you know my father was
next in line?

ILLYA (patiently)

In each case, a personal possession
of the victim's was stolen before-
hand. When that family photo vanished
from your father's desk - we took the
hint. Now, he'll lead us to the others.

Illya completes bugging phone. Steve moves in on him,
tautes.

STEVE

Oh, that's fine! Except for one
small possibility. None of those
6 people may even be alive. My
father could be No. 7 on some nut's
murder-list.

(Mrs. Garrow reacts)

How do you know it's "only" kidnap -
U.N.C.L.E.-man?

ILLYA (a beat)

We don't.

(Mrs. Garrow reacts more)

We discussed that risk with your father. He agreed to take it.

34
CONT'D
(3)

ZIP TO:

INT. KIDNAP PLANE - PASSENGER SECTION - DAY (IN FLIGHT) - CLOSEUP - PISTOL

35

Pointing straight at CAMERA. PAN UP to Man #1 (one of kidnapers from airport-scene) holding it, aimed at - Garrow, seated by curtained plane-window. Man #1's finger clicks off safety-catch. Man #2 lifts a phone (described later) to Garrow's ear.

MAN #2 (warningly)

Now, Professor ---

INT. GARROW'S LIVING ROOM - DAY - CLOSE SHOT PHONE, RINGING

36

REVEAL full scene as Iliya nods to Mrs. Garrow. She picks up phone. Light goes on in bug-device.

MRS. GARROW (on phone)

Hello. Mrs. Garrow speaking.

INT. U.N.C.L.E. HQ. - WAVERLY'S OFFICE - DAY

37

Tape-recorder revolving. REVEAL Waverly and Lisa listening intently to loudspeaker. (NOTE: When Garrow is heard, here or in living-room, on phone or loudspeaker, we do NOT also hear the sound of the plane's engines: when we are with him on the plane, of course, we do hear them.)

GARROW (on loudspeaker)

Darling. This is David.

INT. KIDNAP PLANE - PASSENGER SECTION - DAY (IN FLIGHT)

38

Telephone held to Garrow's ear by Man #2. Man #1 continues holding pistol to Garrow's head. PAN TO Man #3, in front of Garrow, holding a sheet of card-board, paper with typing pasted on it, for Garrow

to see. The telephone-mouthpiece is shielded by a wide strip of metal, all around: within, multi-colored lights flash on and off continuously. The telephone-rest is a mass of antennae, tubes, volume-knobs, etc.

38
CONT'D
(2)

MRS. GARROW (s.v.)

David. Are you - all right?

Where are you?

Garrow sweats as Man #3 indicates on card with pencil.

INSERT CARD

39

see only the first two typed lines. First line reads: "DARLING - THIS IS DAVID." Pencil points to second line: "I'M ALL RIGHT. NO HARM WILL COME TO ME OR YOU, BELIEVE ME."

GARROW

40

gun-threatened, phone held to him, he reads indicated second line aloud:

GARROW (on phone)

I'm all right. No harm will come to me or you, believe me.

INT. GARROW'S LIVING ROOM - DAY

41

MRS. GARROW (on phone)

(Steve and Illiya leaning in)

Please, David. You must tell me more.

What's this all about? We'll do anything they want. Just - tell me - please.

Her self-possession continues remarkable, though her tone is understandably shaky and halting.

INT. U.N.C.L.E. HQ. - WAVERLY'S OFFICE - DAY

42

Tape-spools continue to revolve. Waverly and Lisa react to:

GARROW (on loudspeaker)

- Watch for the mailman.

INT. GARROW'S LIVING ROOM - DAY

43

For the first time, Mrs. Garrow looks as if her tenuous control will desert her. Illya looks equally mystified. A beat. As Steve strides impatiently for the window:

MRS. GARROW (control - effort)
What did you say? I --
 (bites her lip, regains control)

INT. KIDNAP PLANE - PASSENGER SECTION - DAY (IN FLIGHT)

44

Garrow listening, in torment, to:

MRS. GARROW (S.V.)
 David - my darling. I don't understand --

Forbidden words tremble on Garrow's lips. But he keeps his eyes on:

INSERT CARD

45

Pencil taps at third line of typing: "WATCH FOR THE MAILMAN."

INT. GARROW'S LIVING ROOM - DAY

46

GARROW (S.V.)
 Watch for the mailman.

As Mr., Garrow, Illya and Steve react again:

INT. KIDNAP PLANE - PASSENGER SECTION - DAY (IN FLIGHT)

47

Man #2 replaces phone. Antennae automatically retract. Phone mouthpiece's shielded lights go out. Garrow slumps in seat.

INT. GARROW'S LIVING ROOM - DAY

48

Illya's now listening to phone. DIAL TONE only.

Replaces it. Buglight goes out. REVEAL Steve at window, turning to Illya.

48
CONT'D
(2)

STEVE (anger
undiminished)
Their timing's better than yours.
(jerks thumb to window)
The Mailman. Special Delivery.

INT. U.N.C.L.E. HQ - WAVERLY'S OFFICE - DAY

49

LISA (on phone)
Thank you.
(replaces phone; to Waverly)
Confirmed, sir. The call came from the kidnap plane. Radio beam: capable of homing in on any phone line in the world.

Waverly nods, unsurprised, turns to tape recorder, presses button. As PLAYBACK of Garrow-Mrs. Garrow phone talk begins,

CUT TO:

INT. GARROW'S LIVING ROOM - DAY

50

Illya returns from front door with bulky envelope. He looks at Mrs. Garrow. She nods. Illya opens envelope. Within: a mass of small denomination money (\$5000 it will later be revealed) which he empties on phone table. On the stunned reactions of all:

ZIP TO:

INT. KIDNAP PLANE - PILOT'S CABIN - DAY (IN FLIGHT)

51

Kidnap Pilot at controls.

PAN TO:

EXT. HIMALAYAS - AERIAL VIEW - POV THRU PLANE PLEXI-GLASS (STOCK)

52

We are flying over the majestic snow-capped peaks.

INT. "BLANKET ROOM" - DAY

53

(Again we only minimally reveal the contents of this room, i.e. the named items on the control panel, and stay CLOSE on the people now here -- Kingsley and GENERAL HARMON, archetypal military man.)

We START with CLOSE SHOT, a radar-check dial in action. REVEAL Kingsley and General. Kingsley is calm.

KINGSLEY

The U.N.C.L.E. plane still follows, General. Now it stops being a coincidence.

GENERAL (nod)

Only our planes fly over this area, sir.

KINGSLEY

Maintain that -- tradition.

General picks up and activates microphone, steps o.s. to one side. Kingsley looks at two squares of black glass, side by side. Beneath one, which has gradations marked on it, is a panel reading: SPECIAL COMMUNICATIONS ON, the letters picked out in lights. Across the glass streaks a lightning-like, quivering, jagged electrical charge. The other is inactive, with a lights panel beneath (out at the moment) reading: COMMUNICATION BLACKOUT OK. Kingsley touches several buttons on the console. A high-pitched WHINE begins to SOUND, rapidly increasing in intensity to a deafening level. Other lights FLASH on and off, convulsively. When the WHINE is at its height, the sign beneath the first square of glass goes OFF and the streak of electricity across it VANISHES; simultaneously, the other square of glass is FLOODED WITH LIGHT and its sign (i.e. COMMUNICATION BLACKOUT OK) switches ON. The WHINING NOISE involved in the process obliterates whatever General's saying o.s. on microphone.

ZIP TO:

INT. U.N.C.L.E. HQ - WAVERLY'S OFFICE - DAY

54

Lisa hurries in to Waverly as Illya talks urgently on phone in b.g.

LISA

The envelope sent to Mrs. Garrow has been subjected to exhaustive tests, sir.

WAVERLY
And the result?

54
CONT'D
(2)

LISA
Nothing of value.

ILLYA (replacing phone)
No joy from the \$5000 either, sir.
It's from the San Francisco mint --
it's been in general circulation --
untraceable.

WAVERLY (anxious)
Now everything depends on Mr. Solo --

EFFECT: Waverly's last three words are OVERLAPPED
DRASTICALLY by SOUND of machine-gunning on LOUDSPEAKER,
concurrent with:

SOLO (on loudspeaker)
Solo calling. Solo calling.

All instantly turn their startled attention to
loudspeaker. Machine-gunning continues to SOUND
from it.

INT. U.N.C.L.E. PLANE - PILOT'S CABIN - DAY (IN
FLIGHT)

55

SOLO (on microphone;
machine-gunning o.s.)
Position: Latitude 27.5 South --
Longitude 88.9 East. We're over
the Himalayas --

A BURST OF MACHINE-GUN FIRE spiderwebs the plexi-
glass of the cabin. Solo and Pilot duck.

SOLO (on microphone)
-- and under attack!

EXT. SKY - DAY (STOCK)

56

Fighter planes streaking in opposite direction from
all plane travel hitherto, MACHINE GUNS blazing.

INT. U.N.C.L.E. PLANE - FUSELAGE - DAY (IN FLIGHT) 57

Solo rushes out of cabin and along fuselage. His objective, in f.g.: airgunner's dome. When he's still several yards from it: SOUND OF CANNON-FIRE O.S. The plexiglass dome shatters, the machine-gun therein is torn loose from its moorings and crashes to the floor. Solo is flung about by the force of the cannon-shell attack.

EXT. SKY - DAY (STOCK) 58

Fighter-planes maneuvering expertly, firing constantly.

INT. U.N.C.L.E. HQ - WAVERLY'S OFFICE - DAY 59

Illya, Waverly and Lisa helplessly listening to SOUNDS of attack continuing on loudspeaker. An especially savage and sustained chattering of machine-gun fire continues through to:

INT. U.N.C.L.E. PLANE - PILOT'S CABIN - DAY (IN FLIGHT) 60

The Pilot is hit, and slumps, still held by safety-belt, still holding on to control-stick, to one side. Immediate response: plane tilts appropriately.

IN FUSELAGE: 61

Solo, returning to Pilot's cabin, reacts both to the Pilot's death and, physically, to the tilt of the plane. He's slammed against the appropriate wall. As he begins to slide down the wall:

EXT. SKY - DAY (STOCK) 62

One fighter-plane, coming straight at CAMERA, guns full blast.

INT. U.N.C.L.E. PLANE - FUSELAGE - DAY (IN FLIGHT) 63

As Solo completes slide down wall, a row of bullet-holes, from the single attacking plane we have just seen, cuts into the wall of the plane only a foot

or so above Solo's head. Solo scrambles up,
continues in tilting plane toward Pilot's cabin.

63
CONT'D
(2)

EXT. SKY - DAY (STOCK)

64

Fighter-planes regroup and turn for further attack.

INT. U.N.C.L.E. PLANE - PILOT'S CABIN - DAY
(IN FLIGHT)

65

Solo in pilot's seat, taking control, leveling plane. A beat. Renewed machine-gunning as fighter-planes return to attack o.s. Solo attempts evasive action, but, over the machine-gunning, we hear SEVERAL CANNON-SHOTS. An explosion shakes the plane - and Solo is immediately illuminated, fierily, from one side. Shielding his face, he looks at:

EXT. U.N.C.L.E. PLANE - DAY - SOLO'S POV (STOCK)

66

One engine BLAZES.

INT. U.N.C.L.E. PLANE - PILOT'S CABIN - DAY (IN FLIGHT)

67

Solo whips his eyes front, grabs up anything to hand, smashes the already-splintered plexiglass windshield in front of him. Result:

EXT. HIMALAYAS - DAY - SOLO'S SMASHED WINDSHIELD
POV (STOCK)

68

Steep and snowy, mountainside speeds toward CAMERA. Faster and faster. Suddenly, it's upon us, in a FLURRYING FLOOD OF SNOW, pounding in through the open windshield-space.

INT. U.N.C.L.E. PLANE - PILOT'S CABIN - DAY
(CRASH-EFFECT)

69

With snow flooding everywhere and the scene still lit by the blazing engine on one side, the plane tilts finally in crash-landing and Solo abandons controls and almost falls through the space leading

to the fuselage, to avoid the main impact of the collision with the mountain.

69
CONT'D
(2)

INT. U.N.C.L.E. HQ - WAVERLY'S OFFICE - DAY

70

Waverly, Illya (on microphone) and Lisa, looking in horror at the now-SILENT loudspeaker. Illya shouts, in frustrated anger:

ILLYA

What do you mean you can't locate the site of the crash?

WAVERLY (turning from blank radar-screen)

They lost tracking-contact minutes ago. It's useless.

ILLYA (raging)

They're useless. What do we have Radar-Control for?
(ON MICROPHONE)

Try again. Try everything you know!

Lisa: height of anxiety.

INT. U.N.C.L.E. PLANE - FUSELAGE - DAY

71

Solo, dazed by the crash, is staggering toward the door-space in the side-wall, past the smashed air-gunner's dome and the wrecked machine-gun. Behind him, flames from the undoused engine-blaze lick into the Pilot's cabin which erupts into a roaring inferno. Solo reaches the door. One small piece of luck: he's not trapped inside the plane: the door has been blown off. He jumps out.

EXT. PLANE - CRASH SITE - DAY - CLOSE SHOT SOLO

72

Solo lands in soft, almost too-welcoming snow, picks himself up and trudges away from crash-site. TREMENDOUS EXPLOSION O.S. at plane. Force of detonation sends Solo pitching forward on his face, knocking the breath from him. CONTINUED EXPLOSIONS O.S. complete the earth-shaking destruction of the plane as Solo shelters his head as best he can. When explosions cease, he gradually gets up, takes one last grim look at the wreckage O.S., with SMOKE DRIFTING from it across him. He takes out communicator.

SOLO
Open Channel D.

72
CONT'D
(2)

No response. Solo rapidly breaks communicator into component parts, registers all are in working order. Reassembles them.

SOLO
Open Channel D.

Nothing. Solo puzzled - and anxious. He pockets communicator, begins to stumble down mountainside away from crash-site.

INT. U.N.C.L.E. HQ - WAVERLY'S OFFICE - DAY -
CLOSE LOUDSPEAKER

73

Marked: CHANNEL D. Bulb above it: unlit.

REVEAL full scene: Lisa's on the phone, nodding. She replaces phone, turns to Waverly.

LISA (trying to
keep anxiety out of her voice)
Mr. Kuryakin's plane's taken off,
sir - to look for - Mr. Solo ---

Waverly nods briefly, a prey to the deepest worries. He looks, with Lisa, at the silent Channel D loudspeaker and its unlit bulb.

ZIP TO:

EXT. U.N.C.L.E. AIRFIELD - DAY

74

2nd U.N.C.L.E. plane, as reported, in midst of take-off.

INT. FUSELAGE - 2nd U.N.C.L.E. PLANE - DAY

75

Illya, in flight-jacket, the sole passenger. Impatient, apprehensive and tense - completely unable to settle down to the long flight ahead. PAN TO further along the fuselage. A pair of feet step silently into frame and walk toward Illya, stealthily.

ILLYA

76

unaware, forces himself to look out window of plane.

THE FEET-

77

in continued CLOSE UP, continue their walk toward Illya.

ILLYA

78

finds nothing of interest in the window-view. He rests his head on the back of the chair and tries to relax. But his thoughts are clearly morbidly concerned with Solo's fate.

THE FEET

79

halt by Illya's chair. The resultant shadow of their owner falls across Illya. He turns his head alertly to react, to:

ILLYA'S POV:

80

Steve, pointing a gun at him. The boy in flight-jacket, looks grimly obsessed and determined.

ILLYA

81

he keeps his cool, rests his head again as if totally unconcerned, and slo-o-owly reaches for the inside pocket of his jacket.

Steve tenses, taking half-a-pace back as if to fire - but pauses as:

Illya takes out his communicator, activates it.

ILLYA (eyes never
off Steve)
Open Channel D.

WAVERLY (on communicator)
Come in, Mr. Kuryakin.

ILLYA
We have an extra passenger, sir -
and ---
(glances at gun)
--- some excess baggage ---

FREEZE:

FADE OUT:

END ACT ONE

ACT TWO

FADE IN:

EXT. MOUNTAINSIDE - DAY - CLOSE ON SOLO

82

Solo is enmeshed in a fierce snowstorm, stumbling, falling, still doggedly making his way down the mountainside. He gains the scant shelter of some rocks, pauses to rest behind them. He takes from his pocket:

INSERT - POCKET-COMPASS

83

Its face is immediately mottled with snowflakes. Solo's other hand brushes the snow away. We see, before snow covers it again, that the needle spins wildly like a speeded-up clock.

RESUME SOLO

84

appropriately frustrated and puzzled, re-pocketing compass. He puts his unprotected head down against the fierce wind and the heavy-falling snow, leaves the shelter of the rocks and continues down the mountainside. From this savagely inclement scene, as Solo is swallowed up by the storm ---

ZIP TO:

INT. CORRIDOR - TIBETAN COMPOUND - DAY - CLOSEUP PAINTING

85

The contrast is immediate. The superb painting shows Peasants, idyllically portrayed, tilling the soil. We PULL BACK to see that the painting occupies all of a sliding panel (no handle.) A beat - and the panel slides to one side, revealing Prof. Garrow standing immediately the other side of it: bemused, uncertain, yet fascinated. He steps through the door-space. The panel slides shut behind him. He looks from it and its painting to:

GARROW'S POV

86

a long, closing-in PERSPECTIVE, as in a claustrophobic fantasy, down the corridor. The floor is thickly carpeted. Other similarly-painted panels are long each wall, at intervals. At the end of the corridor is another slide-panel. All are closed.

GARROW

87

begins to walk along the corridor, in a near-dream-state. We take in, as he walks:

GARROW'S VARIOUS POVs

88

of panels either side, INTERCUTTING his reactions. The exquisite paintings all idealize the simple life: People spinning cloth at handlooms, drawing water from wells, traveling in horse-drawn conveyances, etc.

GARROW

89

reaches the door at the other end of the corridor: it bears the loveliest painting of all: a Mother showing a new chubby Baby to her Husband and other Children.

Garrow reacts most puzzled of all to this final painting but has no time to study it closely, for the panel begins to slide to one side almost as soon as he reaches it.

Having established the final corridor-end panel beginning to slide open, but not seeing what's beyond until indicated, we stay with Garrow for his AMAZED REACTION to what he sees. When panel is fully open, we share his POV. He's looking into:

INT. GARROW'S REPRODUCED LABORATORY - TIBETAN COMPOUND - DAY

90

The room we saw at the opening of the Teaser, complete in every detail, including (via ZOOM SHOT to it) - family photo on desk. Except for the towering mountains seen through the long double-glazed window, Garrow could be back home in his own workplace.

INT. GARROW'S REPRODUCED LAB - TIBETAN COMPOUND - DAY

91

Automatically, dazed, Garrow steps into the reproduced lab. The panel-door slides shut behind him. He goes to the desk, looks at the photo, in a whirl of mixed emotions.

KINGSLEY (o.s.)
Professor Garrow.

Garrow turns to face Kingsley, seemingly sprung from nowhere. He reacts to the sight of the man in:

91
CONT'D
(2)

CLOSE SHOT - KINGSLEY

92

benign, smiling, hospitable - but - ZOOM INTO:

VERY CLOSE SHOT KINGSLEY'S EYES: cold, penetrating, unblinking - windows to an insane mind.

GARROW

93

is essentially unnerved by those eyes, but crushes down his fear, produces a defiant tone, steps toward Kingsley.

GARROW

Who are you? What --- ?

Kingsley smoothly OVERLAPS, takes over Garrow's fervent questions as if he's heard them all before, many times.

KINGSLEY

What is this place - and why have you been brought here.

Kingsley gestures kindly as if to say "Patience ---"

KINGSLEY

Please be seated. It is your chair ---

Garrow refuses to sit. Kingsley shrugs.

KINGSLEY

I am your new employer, Professor - and deeply concerned that your working conditions should be amenable. Hence ---

Kingsley proudly gestures around.

KINGSLEY

--- this detailed, painstaking re-production of your laboratory.

GARROW (fuming)

Who are you?

KINGSLEY (ignoring)
As for your family - I shall send
them \$5000 every month. The first
payment has already been made.

93
CONT'D
(2)

GARROW (head spinning)
What is this all about?

KINGSLEY
You complete my team, Professor. I
now have, in my service, the Seven
Intellectual Wonders of the World.

Garrow subsides weakly into the chair, gazing at
Kingsley.

GARROW
I - just - don't understand ---

KINGSLEY
It is excessively simple, Professor.
You, and your colleagues, will help
me - to alter the course of human
destiny - by bringing about a tre-
mendous change in human personality.

Garrow looks his most bemused - and apprehensive.

PAN TO:

VIEW OF THE MOUNTAINS

94

through the big window. Weather is calm here. But:

ZIP TO:

EXT. MOUNTAINSIDE - DAY

95

where the screen is filled with swirling snow of
blizzard intensity. Solo emerges from it, scram-
bling down mountainside until he is stopped short
by a fairly wide chasm before him. He draws back
on its edge, takes a deep lung-freezing breath
and, make it or miss, runs toward the chasm to
leap across it.

FROM THE OTHER SIDE OF CHASM

96

Solo makes it - and - as soon as he lands, his communicator BLEEPs. He at once produces communicator.

INT. U.N.C.L.E. HQ - WAVERLY'S OFFICE - DAY

97

As light bulb flashes urgently above Channel D loudspeaker, Waverly grabs communicator and Lisa operates buttons, etc., Solo's voice comes through, accompanied by HOWLING GALE THROUGHOUT.

SOLO (ON LOUDSPEAKER)
Solo calling. Solo calling.

WAVERLY (heartfelt relief)
Mr. Solo! Are you all right?

LISA (quickly, to Waverly)
Contact complete, sir.

SOLO (ON LOUDSPEAKER, answering Waverly)
Just cold. Otherwise - all right.

WAVERLY
Thank Heaven.

A swift beat as Waverly, with an effort, reverts to impersonal professionalism.

WAVERLY
Stand by, for a three-way conference.
(BLEEP-SOUND)
Mr. Kuryakin ---

INT. 2ND U.N.C.L.E. PLANE - FUSELAGE - DAY

98

Illya, with communicator: Steve seated beside him.

WAVERLY (ON ILLYA'S COMMUNICATOR)
--- we've reestablished communication with Mr. Solo.

ILLYA (relief equal to Waverly's)
Napoleon - are you all right?

SOLO (on Illya's
communicator - a little
exasperated)

Just cold.

98
CONT'D
(2)

INT. U.N.C.L.E. HQ - WAVERLY'S OFFICE - DAY

99

Lisa has tape recorder working to capture the
conference, listens intently, is CUT TO occasionally
as it develops.

WAVERLY

Mr. Solo: your report.

EXT. MOUNTAINSIDE - DAY - CLOSE SHOT - SOLO

100

SOLO

The Pilot's dead. The plane's
a write-off.

INT. 2nd U.N.C.L.E. PLANE - FUSELAGE - DAY

101

ILLYA

Where are you - exactly?

SOLO (on Illya's
communicator)

I've no idea.

STEVE (to Illya)

Can't we --- ?

INT. U.N.C.L.E. HQ - WAVERLY'S OFFICE - DAY

102

WAVERLY

Master Garrow ---

EXT. MOUNTAINSIDE - DAY - CLOSE SHOT - SOLO

103

Solo reacts to:

STEVE (on Solo's
Communicator)

Yes sir?

WAVERLY (on Solo's
communicator)
Kindly shut up.

103
CONT'D
(2)

SOLO
Steve Garrow? What's he doing --- ?

ILLYA (on Solo's
communicator)
Stowed away. Didn't trust us to
rescue the Professor.

SOLO
Can't say I blame him: we're not
being particularly brilliant so far.

INT. U.N.C.L.E. HQ - WAVERLY'S OFFICE - DAY

104

WAVERLY
Mr. Solo: your plane was shot
down inside an electronic
anti-communication belt, some
twenty miles in circumference.

INT. 2nd U.N.C.L.E. PLANE - FUSELAGE - DAY

105

WAVERLY (on Illya's
communicator)
I assume the seven kidnap-victims
are being held within that area -
literally incommunicado.

EXT. MOUNTAINSIDE - DAY - CLOSE SHOT - SOLO

106

WAVERLY (on Solo's
communicator)
We will attempt, from here, to
penetrate that belt via radio-
particle long-distance bombardment.
But, whether or not we retain
contact ---

INT. U.N.C.L.E. HQ - WAVERLY'S OFFICE - DAY

107

WAVERLY
--- you must re-enter the area and
try to locate the kidnap hideout.

SOLO (on loudspeaker)
Yes sir.

107
CONT'D
(2)

WAVERLY
You, Mr. Kuryakin ---

INT. 2nd U.N.C.L.E. PLANE - FUSELAGE - DAY

108

WAVERLY (on Illya's
communicator)
--- will land as near as possible to
the perimeter of the anti-communication
belt, send Master Garrow home in the
plane, enter the area and attempt
rendezvous with Mr. Solo.

ILLYA
Yes sir. Be seeing you, Napoleon.

SOLO (on Illya's
communicator)
I hope.

WAVERLY (on Illya's
communicator)
Good luck, gentlemen.

As Illya deactivates communicator:

INT. U.N.C.L.E. HQ - WAVERLY'S OFFICE - DAY

109

Waverly now has microphone in hand as Lisa switches
off tape recorder. He activates microphone swiftly.

WAVERLY (on microphone)
Electronics Center. This is
Waverly. Begin radio-particle
bombardment.

EXT. ROOF - U.N.C.L.E. HQ - DAY

110

IMPRESSIVE AND COMPLICATED ANTENNA turns and
settles facing in the appropriate direction. The
ends of various probe-sticks on it open and close
regularly, accompanied by a DEEP HUMMING SOUND.
This SIGHT AND SOUND repeat each time we return to
this SCENE.

INT. U.N.C.L.E. HQ - WAVERLY'S OFFICE - DAY

111

Waverly and Lisa watch the progress of the bombardment on control-panel before them. Only there's no progress. We MOVE IN CLOSE on the vital dial, marked DEGREE OF PENETRATION. Its needle is at ZERO - and it is not moving.

ZIP TO:

INT. 2nd U.N.C.L.E. PLANE - FUSELAGE - DAY
(IN FLIGHT)

112

ANGLE along fuselage to Pilot's cabin. We can't hear what's being said as Illya talks urgently to 2nd Plane Pilot. Steve leans forward in his seat, tense, trying to overhear.

RESUME ANGLE

113

to Pilot's Cabin (now seen to be Steve's POV). Illya nods brusquely to 2nd Plane Pilot, leaves Pilot's Cabin to walk back to Steve. En route, he picks up and starts to don a compact parachute - briefly seen to be one of two lying around.

SCENE

114

Steve: a beat, watching Illya approach o.s. Illya arrives and halts by him, parachute almost on. Illya wears two guns.

ILLYA

There's no place to land.

STEVE (indicating
parachute)

I'd dug that.

ILLYA

So I'm going out - and you're going home.

STEVE

With my gun. Give it to me.
(Illya shakes head)
Why not?

ILLYA

So's you don't get any crazy ideas.

114
CONT'D
(2)

Parachute-donning completed, Illya nods a quick goodbye, goes to aircraft door. Steve turns, resentful, watching him. Illya opens door.

EXT. HIMALAYAN AERIAL LANDSCAPE - DAY -
ILLYA'S POV - (STOCK)

115

Inhospitable.

INT. 2nd U.N.C.L.E. PLANE - FUSELAGE - DAY -
MEDIUM SHOT ILLYA

116

He snaps fasteners over holsters to secure both guns. Jumps.

EXT. SMALL CLEARING - BASE OF MOUNTAINS - DAY

117

But we START with a screen-filling SHOT of a parachute, on its side, fully open, like a huge nylon wheel. As it immediately begins to subside, we see it is on the ground: its subsidence reveals, behind it, getting up from a sprawl-fall - Steve. In b.g., arms akimbo in exasperation - Illya, his removed parachute in a heap on the ground.

CLOSE SHOT ILLYA

118

free of parachute, Steve joins him. They converse sharply.

STEVE

Sorry - but I got a crazy idea - that didn't need a gun.

ILLYA

You could've got killed.

STEVE

I couldn't go home! I have to be around when we find out what's happened to my father!

A beat. They look at each other. And Illya hands Steve his gun. Steve nods briefly, holsters it. Without another word, they turn and make for the base of the mountains.

118
CONT'D
(2)

ZIP TO:

EXT. APPROACH TO TIBETAN COMPOUND - DAY - CLOSE
SHOT SOLO

119

Blizzard at its most vicious as Solo negotiates steep slope. At the top, clambering along its sheer face to a clear space between the snow-crusted rocks, he's near final exhaustion. But he reaches the gap, stands on the little ledge there and, swaying slightly, looks through, to
REACT TO:

EXT. TIBETAN COMPOUND - DAY - SOLO'S POV -
(MIST-SHROUDED)

120

No blizzard before Solo. The Compound spreads out, completely sheltered, intriguingly draped in light mist. But we can see Tibetan-roofed bungalows, set amidst other more functional buildings, around a main Plaza.

EXT. APPROACH TO TIBETAN COMPOUND - DAY -
CLOSE SHOT SOLO

121

Solo, half-blinded by encrusted snow around his eyes, painfully stares ahead as if expecting the mirage to disappear. He steps forward through the gap.

SHOCK-CUT TO:

SOLO'S POV

122

A uniformed Guard looms in front of him, rifle-butt upraised. It smashes down, straight at CAMERA.

SOLO

123

collapses beneath the vicious blow.

ZIP TO:

INT. GARROW'S REPRO'D LAB - DAY

124

It is almost entirely wrecked. Garrow, breathing heavily with exertion, lurches into frame, kicks at and overturns a remaining lab-bench and its glassware. He turns at once and goes to "his" desk, still bent on destruction. The family-photo enters his POV. He reacts to it with terrible longing, puts it to one side, overturns and smashes the desk. As he turns from it, Kingsley, again as if from nowhere, and unperturbed, appears before him. Garrow gestures around, speaks passionately.

GARROW

That's what I think of your -
"offer of employment!"

KINGSLEY (smoothest)

You'll let me know if there's anything additional you need - during rebuilding?

GARROW

I'm not going to work for you -
in no circumstances will I help
you to --- !

KINGSLEY (smiling)

Not even to ensure the safety of
your wife and son?

(Garrow REACTS)

That is the contract between us,
Professor. Unique, is it not?
It needs no signature - and has
no options.

As Garrow continues horrified reaction, under
Kingsley's confident and pleasant smile:

ZIP TO:

INT. ORIENTAL APARTMENT - DAY - OUT-OF-FOCUS BLUR

125

The screen FOCUSES almost at once, to bring into sharp definition a filigreed coffee-set on a small mosaic-topped table. PULL BACK from it to see Solo, just coming to, blinking further to clear his vision. He takes in the coffee-set - then the fact that he's been shaved and generally cleaned-up during unconsciousness. He gets off the antique couch on

which he's been lying, is a little unsteady on his feet, but certainly capable of taking in the exquisitely decor'd apartment and the magnificent mountain panorama offered through its double-glazed broad window. He goes to the coffee-set.

125
CONT'D
(2)

INT. "BLANKET ROOM" - DAY - CLOSE UP TV SCREEN

126

It is blank. Kingsley's hand enters frame (on control-panel, beneath TV screen) switches on. PICTURE FADES IN - showing Solo pouring hot coffee. REVEAL Kingsley, watching screen with customary calm: we do not, however, reveal any more details of the "Blanket Room".

INT. ORIENTAL APARTMENT - DAY

127

Solo sips and appreciates the coffee. Looks around some more. Establishes there's only one way out of here: a handle-less panel, like the ones we saw in the corridor with Prof. Garrow. This one bears a painting of abstract, Oriental decorative design. Solo lifts the cup for more coffee, halts it in mid-air, puts it down, takes out his communicator, activates it.

INT. "BLANKET ROOM" - DAY - TV SCREEN AND KINGSLEY

128

Kingsley smiles slightly as:

SOLO (ON SCREEN)
Open Channel D.

No response.

INT. ORIENTAL APARTMENT - DAY

129

Solo makes a "Now-I-remember" gesture, de-activates communicator sharply, impatient with himself.

EXT. ROOF - U.N.C.L.E. HQ - DAY

130

Bombardment-antenna in action as before.

INT. U.N.C.L.E. HQ - WAVERLY'S OFFICE - DAY -
CLOSE UP "DEGREE OF PENETRATION" DIAL

131

Needle sluggishly at ZERO.

EXT. MOUNTAINSIDE - DAY - CLOSE UP ILLYA'S HAND -
(MIST)

132

Illya holds his communicator. We REVEAL the "full scene" - thick, clinging mist, Illya and Steve barely discernible. As they climb:

ILLYA (on communicator)
Open Channel D.

Nothing. Mist swirls evilly around them.

STEVE
That's it. We're inside the anti-communication belt.

ILLYA
Well, it's nice to know that much concerning our whereabouts.
(pockets communicator)
Onward and upward.

They continue climbing, are at once mist-engulfed.

INT. U.N.C.L.E. HQ - WAVERLY'S OFFICE - DAY

133

PAN from ZERO-recording "Degree of Penetration"
Dial to Waverly and Lisa.

WAVERLY (bitterly)
Full power - and all we've achieved
is to lose contact with both of them.

LISA
To be so helpless ---

She's at the height of anxiety and frustration, looking at the array of buttons on control-panel, her expression registering how useless it would be to press any of them. See them, CLOSE UP.

INT. "BLANKET ROOM" - DAY - MEDIUM SHOW KINGSLEY

134

Looking at the TV screen o.s., Kingsley leans forward and presses a button on his control-panel.

Solo, at the panel-door, examining it for some means of opening it, steps back a pace as it noiselessly begins to slide to one side of its own volition.

Kingsley registers, on TV screen, that Solo is stepping through the now-clear panel-space. Kingsley rises from his chair and leaves frame, as calm as ever.

- to see the panel sliding shut automatically behind Solo, now in:

Solo walking. A panel slides open near him, in one wall. He halts, looks through the open space o.s., reacts.

It's a long walk to the impressive desk, at which Kingsley impressively sits. When we see the spacious office fully, there's a broad flight of steps to one side, and a back exit. Decor is functionally severe.

Solo enters, panel slides shut. He walks toward the desk, on which a TV screen rises, on a turntable. Kingsley speaks in a pleasant, businesslike, unexcited tone, as if imparting unsensational facts.

KINGSLEY

Please be seated, Mr. Solo. My name is Kingsley. I am going to rule the world.

Solo refuses to be astonished, continues to desk, sits on the chair this side of it.

KINGSLEY (without pause)
And you wonder why you are still
alive.

140-145
CONT'D
(2)

SOLO (steadily)
No. Not now. Not any more.

KINGSLEY
Indeed?

SOLO
I've met several would-be world-
rulers: you all have one thing
in common - you have to talk about
it. You won't kill me, Mr. Kingsley,
until I'm duly impressed by your
plans.

KINGSLEY
You may not have to die. I do
not kill unless I have to. That
is the crucial point, Mr. Solo:
I am for living.

He touches a button on the desk. The TV screen
revolves on turntable to face Solo.

KINGSLEY
Through the combined genius of the
7 greatest minds of our time, I shall
save mankind from self-destruction.

Solo looks at TV screen. His reactions, progressively
more grave, to all STILL-PHOTOS which successively
appear on it, are INTERCUT. First on screen: PROFESSOR
DENT, examining a huge gas-cylinder.

KINGSLEY
Professor Dent - who has perfected
a Docility-Gas.

TV SCREEN: ARMSTRONG, at drawing-board.

KINGSLEY
Mr. Armstrong - electronics.
With his devices I shall blanket
the world in this undeflectable
vapor, and induce unquestioning
obedience.

TV SCREEN: MACKIE and NOEL, making tape-recordings.

140-145
CONT'D
(3)

KINGSLEY

Mr. Mackie, public relations, and
Mr. Noel. social scientist - pre-
paring the first broadcast-orders
to the world's millions.

TV SCREEN: DR. FISHER, woman in lab, at
microscope.

KINGSLEY

Dr. Fisher. Who will solve the
world's food-shortage.

By now, Solo treats the scheme with the utmost
seriousness, never doubting that Kingsley can pull
it off whenever he chooses.

KINGSLEY

Professor Garrow ---

TV SCREEN: Garrow in repro'd lab, sitting glumly,
before he wrecked it.

SOLO (quietly, bitterly)

I can guess. His job's to ensure
all babies are born healthy, beauti-
ful - robots.

KINGSLEY

General Harmon - World Security
Chief.

TV SCREEN: still-photo of Garrow FADES. Nothing
replaces it.

Solo looks up, puzzled - to see the General, now
standing beside Kingsley, looking non-committally
at Solo.

KINGSLEY (unboastful)

I have overlooked nothing. There
may be rebels. They will have to be
dealt with.

(a beat)

Are you - 'duly impressed ---'?

SOLO

By a world of soulless obedience -
mindless conformity? No. It's
insane.

KINGSLEY (unoffended)
The world as it is. Violence.
Hatred. Famine. You consider
it sane?

140-145
CONT'D
(4)

SOLO
I consider it free - to choose.

KINGSLEY (confident)
Think it over. There may be a
place for you in my elite. We will
debate again. For now - the General
will personally escort you to your
apartment.

We ZOOM INTO VERY CLOSE SHOT Kingsley's eyes, as before.
He looks, unblinkingly, supremely confidently, insanely,
at Solo o.s.

EXT. MAIN PLAZA - TIBETAN COMPOUND - DAY

146

Solo and General walk the shaded colonnade along one
side. We use a few paces of the walk to establish
that Solo's keeping his eyes open, registering the
geography of the place for future use. We particular-
ly stress, in swift Solo-POV, the Armory, center of
the Plaza: Guards are drawing weapons from it, form-
ing up for drill. Solo talks conspiratorially to
General.

SOLO
Kingsley didn't have to tell me the
crucial fact: you all work for him
because your families are in danger
if you don't.

GENERAL
Correct.

SOLO
You must have thought of mass-
escape.

GENERAL
Continually.

SOLO
By air.

GENERAL
It's the obvious method.

SOLO
But the pilots are loyal.

C
GENERAL (shrug)
The pilots are well-paid.

146
CONT'D
(2)

SOLO
We'll steal a plane, and I'll
fly you out. All 7 of you.
Tonight.

GENERAL
You haven't considered one factor.

SOLO
You're the expert: I'll consider
anything you suggest.

GENERAL
I continually think of escape
from one angle only.
(halts)
How to prevent it.

Solo halts, turns, finds himself facing General's
drawn gun. General authoritatively beckons Guards
nearby. They come running, as:

C
GENERAL
I joined Kingsley voluntarily.
He doesn't have to coerce me to
stay here. He has my complete
and willing co-operation.

Solo is now surrounded by Guards.

C
GENERAL
We disagree on one point only.
Kingsley favors persuasive debate
with people like you. I recognize
potential opposition - and wipe it
out - at once and without discussion.

He indicates to Guards. Solo is seized.

GENERAL
I'm going to do just that, Solo.
You're going to be shot - "while
attempting to escape ---"

C
Guards begin to hustle Solo away.

FREEZE:

FADE OUT:

C
END ACT TWO

ACT THREE

FADE IN:

EXT. ROOF - U.N.C.L.E. HQ - DAY

147

Bombardment-attempt continues with antenna.

INT. U.N.C.L.E. HQ - WAVERLY'S OFFICE - DAY -
CLOSEUP "DEGREE OF PENETRATION" DIAL

148

Registering ZERO.

EXT. MOUNTAINS - DAY - MIST

149

As before, Illiya and Steve are barely visible through the mist. but, within seconds, rapidly, it begins to CLEAR. By the time they reach the summit, MIST has DISAPPEARED COMPLETELY. They look down on and react to:

EXT. LANDING STRIP - TIBETAN COMPOUND - DAY -
ILLYA - STEVE POV

150

(NOTE: all that's needed is edge of field, with windsock featured.)

Solo, on edge of landing-strip: General beside him, gun drawn. Guards, guns ready, line edge of field, covering Solo.

EXT. LANDING STRIP - TIBETAN COMPOUND - DAY

151

GENERAL (gesturing o.s.)
The plane's in the hangar, Solo.
Run for it. Or walk. Either way -
you'll never get there alive.

General indicates brusquely to nearest Guards. Several of them step forward, seize Solo, to hustle him in the indicated direction. Solo uses judo to hold onto and fight them.

ILLYA - STEVE'S VANTAGE POINT

152

Illya tosses a small pellet down, slide-scrambles, gun drawn, followed by Steve, to the SCENE below.

C
PELLET LANDS

153

EXPLODES, producing thick cloud of black smoke. Guards and General confused. Solo fights free of immediate Guards. Illya and Steve arrive by him, through smoke. No time for greetings. All three turn and run out of the smoke toward slope, scramble up to it. Two Guards emerge from smoke, facing wrong direction: whirl round, raise guns to fire after fugitives.

ILLYA - SOLO - STEVE

154

Illya turns, FIRES rapidly. The two Guards fall, wounded. Others, emerging from smoke, with General, FIRE after the trio. Solo-Illya-Steve tumble over the edge of the summit. Bullets kick up line of dust as they disappear. Guards run for slope.

GENERAL

Hold your fire. Break off pursuit.

ZIP TO:

INT. KINGSLEY'S OFFICE - DAY - CLOSEUP - GENERAL

155

GENERAL

Why waste energy and bullets on them, sir. Let them die in the mountains from exposure and starvation.

REVEAL Kingsley at desk - disinterested in General's remarks.

KINGSLEY (picking up phone)

Dent. Get me Professor Dent.

GENERAL

Should they attempt to re-enter the compound tonight, however ---

KINGSLEY (on phone)

Dent? Report to me at once.

GENERAL (self-absorbed)

--- I shall counter with them ---

KINGSLEY (replacing
phone)
Yes-yes, General Harmon.
(rises, paces impatiently)
I leave it all to you.

155
CONT'D
(2)

GENERAL (disciplined)

Sir.

Yet, though he has spoken crisply and calmly, there's a flicker of expression which says he's hungry for praise for his military genius - and is disappointed. Kingsley hasn't allowed him to detail his plans. General salutes and turns to leave. Kingsley paces, extremely preoccupied - as if the General doesn't exist.

ZIP TO:

INT. MOUNTAINSIDE CAVE - DAY

156-165

Steve at the entrance, gun drawn, keeping watch on cave-approach o.s. Nearby, Solo and Illya skull the situation, talking fast and crisp. We INTERCUT Steve, as indicated, as he progressively registers more apprehension to the risks and dangers implicit in Solo-Illya's curt, appraising, professional exchanges.

ILLYA

Obvious priority: destroy the
gas-releasing mechanism.

SOLO (nod)

Obvious difficulty: I don't know
where it is.

ILLYA

Guesswork: Kingsley told Professor
Garrow its location?

SOLO

Let's hope that's an intelligent
guess ---

ILLYA (nod)

Now: the physical layout, for
tonight's break-in.

(BRIEF CUT: Steve)

Solo draws appropriately in the floor-dust, with a sharp stone. We CUT TO the diagram freely as it's drafted during:

SOLO

The compound area. The main plaza. Bungalows around. I figure the Professor's in one of them. Armory's in the middle. This is the landing-strip.

ILLYA

Guards?

SOLO

By now - everywhere.
(BRIEF CUT: Steve)
The General expects us back.
Bet your life on that.

ILLYA

Willing to bet: reluctant to lose.

As Illya intensely studies the dust-diagram - a LONGER CUT to Steve, now gulping a little, but conscientiously keeping watch on cave-approach o.s. Illya indicates the whole diagram in a big gesture.

ILLYA

Remote - isolated: the entire place depends on air-transport.
(looks at Solo)
On fuel.

SOLO (agreeing,
elaborating)

Hit their fuel-supply. Draw all guards to the blaze - as fire-fighters.

ILLYA

We get in while that goes on. Contact Garrow.

SOLO

Raid the armory for supplies. Attack the gasworks.
(shrug: slight smile)
Textbook operation: decoy - deploy - destroy.

ILLYA (same spirit)

All we have to do is live through it.
(BRIEF CUT: Steve)

SOLO (on communicator)

Open Channel D.

EXT. ROOF - U.N.C.L.E. HQ - DAY

166

Bombardment-attempt continues. This time, we don't need to see the "penetration" dial, for:

INT. MOUNTAINSIDE CAVE - DAY

167

Solo glumly registers no contact, re-pockets communicator. Steve looks across to Solo and Illya, attempts, with some success, to match their professional, "unworried" tone.

STEVE

So: if we fail - no-one'll even know we tried.

SOLO

We? Who said you were coming along?

STEVE

Who said I wasn't?

Solo and Illya look at each other, in covert admiration of the boy's courage and eagerness.

ZIP TO:

INT. KINGSLEY'S OFFICE - DAY

168

Professor Dent (scholarly, anxious) hurries in.

KINGSLEY (without preamble)

Come with me, Dent.

Kingsley strides to stairs, Dent obsequiously following. General re-enters, fast, even more anxious than before to relate his activities to Kingsley.

GENERAL

Sir.

Kingsley continues up steps, followed by Dent, as:

GENERAL

Sir. Mobile patrols are already on duty. Morale is high - and would further improve if you personally inspected our troops. May I escort ---?

He's interrupted by the slamming of a door at the top of the stairs. Kingsley and Dent have disappeared through it. General looks up at it: for a second, there's a flash of childish disappointment in his face. He turns away at once, checks his watch, strides to desk, picks up phone and, as if commanding a major battle:

168
CONT'D
(2)

GENERAL (on phone)

Field Commander.

(a beat)

General Harmon speaking. I ordered you to contact me every 10 minutes. You are 27 seconds late. Consider yourself severely admonished. Now: speak.

(listens, deep concentration)

Report received.

(disconnects)

Supply Center.

During the beat, as he awaits connection (tense, nearing exaltation) we hear the HUMMING of machinery o.s. General looks briefly up the stairs. As he gets connection:

GENERAL (on phone)

General Harmon speaking.

PAN TO:

THE FLIGHT OF STAIRS

169

MACHINERY HUM increases, blotting out whatever General's now saying o.s. as we look up to the closed door at the top of the stairs.

ZIP TO:

EXT. APPROACH TO TIBETAN COMPOUND - NIGHT

170

Solo, who first saw the Compound from this location. now has Steve's gun as he and the boy stealthily creep toward the gap in the rocks. They halt at this scant shelter and cautiously look through to:

EXT. MAIN PLAZA - NIGHT - SOLO-STEVE'S POV

171

Guards on mobile patrol below.

EXT. APPROACH TO TIBETAN COMPOUND - NIGHT

172

Solo and Steve look up and across the plaza o.s.

EXT. EDGE OF AIRSTRIP - NIGHT

173

CLOSE on a sign reading: HIGH OCTANE AERO FUEL - DANGER. PAN TO several big fuel-drums, filling the screen, giving the impression they're part of a dump of hundreds of such drums.

ILLYA'S VANTAGE-POINT

174

from where he first entered on the Compound scene. And here he is again, crawling into view, halting near top of slope, to look down cautiously at:

ILLYA'S POV

175

Two Guards, patrolling the edge of the fuel-dump from opposite directions, pass each other, draw away from each other, their backs to each other.

ILLYA

176

registers, following one Guard with his eyes.

ILLYA'S POV

177

The Guard is well along the edge of the fuel-dump in one direction and still walking. MAINTAINING POV, we WHIP PAN to the other Guard, equally far along and still walking.

ILLYA'S VANTAGE-POINT

178

Illya now has a sizeable pellet in his hand. We see it CLOSE. It has a small dial on it, numbered to 30, with a protruding lever to serve as a "watch-hand." The lever is at ZERO. Illya's finger moves it around to "11" - lets go. The lever clicks back at once to "10". Illya grabs it again to prevent further second-by-second tick-back to ZERO. He holds the entire

pellet very firmly now, in his hand, takes one more quick look in each direction at the evidently widely-separated Guards, rolls over the top of the slope and, at the base, bends double and runs silently through the darkness for the nearest fuel-drum.

178
CONT'D
(2)

MED. SHOT - ILLYA

179

Alert for the moment when the Guards must turn, to proceed toward each other again on patrol - and inevitably see him - he unscrews the cap of the nearest fuel-drum. We see:

CLOSE - HIS HAND

180

releasing the pellet-lever. It clicks to '9' even before he drops the pellet into the fuel. He turns and runs for the concealment and shelter of nearby rocks.

SCENE

181

The Guards turn, at the respective ends of their patrol-areas, see him, but by the time they raise their rifles to fire at him, he has made it behind the rocks, flinging himself flat as ---

SCENE

182

--- the fuel-drum EXPLODES into FLAME, which instantly and thunderously spreads to all other fuel-drums in the dump. Outlined against the blazing curtain so close to them, the Guards, rocked by the explosions, fling up their arms, losing their rifles, staggering in confusion from the scene. EXPLOSIONS continue.

EXT. APPROACH TO TIBETAN COMPOUND - NIGHT - TWO SHOT
SOLO AND STEVE

183

Their faces are lit by the flames o.s., even at this distance. They look down to:

EXT. MAIN PLAZA - NIGHT - SOLO-STEVE'S POV 184

FLAMES-EFFECT o.s. as mobile Guards, rocked by the continuing EXPLOSIONS o.s., rush instinctively toward the scene of the fire.

EXT. APPROACH TO TIBETAN COMPOUND - NIGHT - TWO SHOT SOLO AND STEVE 185

flames-lit. Looking down and registering.

EXT. MAIN PLAZA - NIGHT - SOLO-STEVE'S POV 186

The flames-lit Plaza almost emptied of Guards by now.

EXT. MAIN PLAZA - NIGHT 187

Solo and Steve jump down from Approach into the Plaza. Solo leads Steve, through shadows, partly created by huge flickering flames o.s., toward bungalow-area - located as on the 'dust map' previously established.

NEAR FIRE-SCENE - AIRSTRIP AREA 188

O.s. Flames brighter and louder here, as confused Guards stream in from all directions to help fight the fire. As the last Guard rushes past, PAN TO shadowed concealment. From it emerges Illya. A quick glance around - behind and before him - and, safe from Guards, now all concentrated at fire-scene, Illya runs across the Plaza to join Solo and Steve. As he does so, the FINAL AND MOST SHATTERING EXPLOSION OCCURS o.s., with the biggest and brightest flare-up of flame yet. Its reverberations continue through to:

INT. KINGSLEY'S OFFICE - NIGHT - CLOSEUP TELEPHONE 189

As General's hand reaches for phone, the table shakes from the deep rumbling of the explosion o.s. - so much so that the phone slides off the table. REVEAL General catching it, preventing full fall, settling it on table again, snatching up receiver, jiggling receiver-rest, angrily.

GENERAL

General Harmon speaking.

(no response)

General Harmon speaking!

He slams the phone down, hurries to the flight of stairs, begins to ascend quickly.

189
CONT'D
(2)

INT. "BLANKET ROOM" - NIGHT - CLOSEUP DENT

190

He looks with awe and fear at a communications-dial on the control-panel. Market 'AIRSTrip," its red-panel beneath, lettered "EMERGENCY" is flashing on and off frantically. Dent looks from this to --- Kingsley, at control-panel. He only has eyes for other, unrelated dials, etc., and is ignoring the emergency completely. The door bursts open. General enters a pace, halts, also reacts, like Dent, to Kingsley's total concentration on other matters.

THREE QUICK SHOTS

191-193

Dent looking across to General - General continuing reaction to Kingsley -whom we see again, obsessed with anything but the emergency at the Airstrip.

SCENE

194

General looks as if he knows Kingsley well - well enough to realize that it is impossible to break in on his current obsession. So he doesn't even try. A swift, interrupted BUZZING is heard from Control Panel. Under Dent's steadily more bewildered and frightened eyes, General strides across to Control Panel. (NOTE: we angle the shots so that we still do not reveal details of other equipment in this room.) He grabs up a Very Special Phone, like the one Garrow was forced to use on the Kidnap-Plane. The BUZZING STOPS.

GENERAL (on phone)

General Harmon speaking!

(listens: controlled fury)

I don't care if the mountain is
afame! Every available man must
be returned to mobile patrol duty!

(uncontrolled fury)

How dare you allow our lines to
break and scatter?

(near madness)

Let it burn! Return every man to
his post immediately!

EXT. MAIN PLAZA - NIGHT

195

FLAMES-EFFECT CONTINUES BIG o.s. as General's order is obeyed: Guards begin to stream back into Plaza. (NOTE ON FLAMES EFFECT: This is allegedly a huge conflagration and therefore doesn't die down in two minutes. The dramatic effect of O.S. FLAMES IS THEREFORE PRESENT IN EVERY EXTERIOR SCENE FROM NOW UNTIL THE END OF THE SHOW.)

EXT. BUNGALOWS AREA - NIGHT

196

Illya links with Solo and Steve. Immediate ZOOM INTO CLOSE SHOT Steve, as he reacts to:

GARROW

197

opening door of a bungalow, looking off, awed, at o.s. flames. ZOOM IN CLOSE on him as he reacts to Solo, Illya and -- especially and naturally -- Steve.

The trio make for Garrow's bungalow.

INT. "BLANKET ROOM" - NIGHT

198

Kingsley continues obsessed with dials. Dent looks lost and afraid. General, still on phone, has correctly deduced what's happened and why at the airstrip.

GENERAL (on phone)

Patrols restored. Good. Now use them. The fire may have been a diversion. We must assume the enemy is within the compound.

(steeliest)

Search everywhere. Eliminate them.

INT. GARROW'S BUNGALOW - NIGHT - FLAMES ROARING
O.S. THROUGHOUT

199

as Solo, Illya and Steve enter. Obviously, no time for explanatory preliminaries -- and only the briefest time for father-son reunion. Straight into fast OVERLAPPING:

SOLO

Where's the operational center?

GARROW (hostile)

You brought my son into this -- ?

SOLO
No. I ---

ILLYA
Explanations later.

SOLO (nod
Professor -- you must realize --
we have to destroy --

GARROW (white-hot anger)
You don't seem to realize our arrange-
ment never included my son being
exposed to danger -- or trapped in
this awful place for the rest of his
life!

STEVE
You don't understand -- !

SOLO
Kingsley's showed you around?

GARROW
He showed me a plan.

ILLYA
That's enough. Where's the gas-
launching complex?

GARROW (hissing)
I won't tell you.

STEVE (appalled)
Father!

GARROW (ignoring Steve)
You've forfeited my cooperation. It
ends as of now. Fend for yourselves.
I'm taking Steve to Kingsley.

STEVE
How can you give in to -- ?

GARROW (ignoring Steve)
Only Steve's safety now concerns me.
I'll make a deal with Kingsley: fly
Steve home - and I'll do whatever he
wants.

(to Steve)
Once home - you'll keep your mouth closed.

STEVE
I can't believe it's you saying -- !

Steve breaks off - because, at the height of tension,
Garrow swipes him across the mouth. The boy reels
back a couple of shocked paces.

GARROW (to Steve)

Closed!

(gestures to door)

Come on.

199
CONT'D
(3)

Illya steps in to prevent the move as:

SOLO (most urgent)

Professor: you send Steve back. OK.
 One day that gas is released. What
 will you've sent him back to? The
 life of a vegetable.

GARROW (stubbornest)

"Life" is the operative word, Solo.
 He'll at least be alive.

ILLYA (as Solo

moves in too)

We can't allow you to ---

Illya is overlapped by action, barely getting the
 first couple of words of the line out before the door
 bursts open to admit searching Guards. Garrow panics.

GARROW

Don't shoot! I'll do as Kingsley
 wants!

The Guards detach from the main group, secure Steve
 and Garrow, hustle them out. Simultaneously, Solo and
 Illya tangle with the remainder of the group.

FIGHT

200

Typical "U.N.C.L.E." roughhouse, during which Solo
 and Illya, outnumbered, are in danger of defeat and
 death several times. They eventually worst the
 Guards however and dive out the window together.

EXT. BUNGALOWS AREA - NIGHT

201

Solo and Illya land from window-leap. Burst of GUN-
 FIRE from o.s. They RETURN FIRE - and run, keeping
 up running FIRE against o.s. pursuing Guards from
 the Plaza. For a few moments, at any rate, the boys
 are fully engaged in staying alive. So we can --

ZIP TO:

INT. "BLANKET ROOM" - NIGHT

202

ANGLE on door past Kingsley and Dent. General is just leaving when door opens and Steve and Garrow are thrust in by escorting Guards. Kingsley doesn't take his eyes off dials until indicated. Dent and General react appropriately to Steve and Garrow--- especially to Garrow who breaks free of Guard, hurries to Kingsley, pleading incoherently:

GARROW

Please -- I beg you -- my son --
a deal --

KINGSLEY (quietest)

Professor: the time for "deals" has passed. It is now immaterial whether you agree to work for me or not.

Kingsley turns from the dials to look at Steve and Garrow.

KINGSLEY (chilling
exaltation)

The attack on the world is imminent.

Garrow and Steve react. General comes to attention.

GENERAL

Defense of this area continues

He salutes and goes. The two escort-Guards accompany him. Two now-revealed Guards remain in the room. We PULL BACK and now see the entire set.

FULL DESCRIPTION OF "BLANKET ROOM"

203-209

There are no windows. One wall is entirely occupied by a world-map, divided into equal squares, a red, unlit neon-tube in the center of each. Another wall is completely taken up by the control-panel. In addition to the TV screen, phone, communications glass-squares etc., we have already seen, we now take in the entire and impressive complex: dials, levers, buttons, coils, valves, etc. Everything which can FLASH or BUZZ, does so heartily. In front of control-panel is a tilted shelf, holding 7 numbered dials, all needles at Zero. Beside them: a lever, marked ACTIVATE ATTACK. As at all times since Kingsley and Dent entered here, there's the constant throbbing and humming of subterranean machinery. We reveal all this in detail via INTERCUTTING as indicated during Kingsley's speech.

203-209
CONT'D
(2)

KINGSLEY

Your U.N.C.L.E. friends have forced my hand. My plan for the world must be executed immediately. Professor Dent ---

(INTERCUT him)

--- has tested the gas on two Guards. It functions perfectly. When these dials record "Maximum" ---

(INTERCUT the 7 dials)

--- all power-systems will be at readiness. This lever ---

(INTERCUT it)

--- will simultaneously release the Docility Gas ---

(INTERCUT world-map)

--- from remote-control Output Stations---

(INTERCUT neon-tube,
U.S.-located)

--- the red lights. When they illuminate -- the world is blanketed in gas.

CLOSEUP KINGSLEY)

A world conditioned to obey me.

Garrow is stunned. Not so Steve. The boy suddenly makes a run for it to the door, taking Guards momentarily by surprise. A terrified cry from Garrow, but Steve makes it out the door. Guards, recovering, guns up, follow him. Garrow hurls himself desperately across their path. He's not the world's physically strongest man, but he at least clumsily achieves the deflection of their aim, so that:

INT. KINGSLEY'S OFFICE - NIGHT

210

bullets fly up harmlessly and briefly to the ceiling as Steve skeeters down stairs. General and the other two (escort) Guards have proceeded elsewhere, so Steve has a "clear run" -- if he can survive the Guards from the "Blanket Room," who ---

shoving Garrow aside, begin to pursue him downstairs. Steve flings himself flat as they fire, and slides beneath the kneespace of Kingsley's big desk, disappearing from view. Bullet holes cut viciously all along the desk's front. Steve, bent double, scrambles to his feet, and streaks for the back exit. Like him, we expect a final withering hail of bullets. It does not happen. We don't know or see why. Steve doesn't wait to investigate. He rushes through the back-exit door into:

INT. CORRIDOR - NIGHT - UNDECORATED

211

Steve runs toward one of the exit doors here (the one leading to the Main Plaza). As he does so:

INT. "BLANKET ROOM" - NIGHT

212

We learn why the Guards did not fire after Steve. Kingsley has recalled them. He stands at the door at the top of the stairs as the Guards re-enter and, in response to his curt, confirming nod, threaten Garrow with their guns. Garrow retreats. Kingsley, calm as ever, shuts the door. The Guards move in remorselessly on Garrow. He continues to retreat. When he's backed up against the base of the huge world-map, looking at his captors in horrified uncertainty and bewilderment:

FREEZE:

FADE OUT:

END ACT THREE

ACT FOUR

FADE IN:

EXT. MAIN PLAZA - NIGHT

213

The General directing operations: Guards, in small mobil units, searching around for Solo and Illya.

THEIR CONCEALMENT:

214

an appropriately shadowed section of the setting. Solo and Illya, a little breathless from the chasing and evading they've undergone, slide into our view - but out of view of the General and the Guards o.s. They take in:

THEIR POV:

215

The centrally-located armory - and the Guards milling around during their search. The General is beyond, armed with an automatic weapon, in grave swift conference with an OFFICER.

RESUME SOLO - ILLYA:

216

maybe they're going to confer themselves as to how to break the deadlock: we'll never know. Because:

INT. CORRIDOR - NIGHT - UNDECORATED

217

Steve, heedless of any possible danger, concerned only to get to Solo and Illya, rushes toward the door at the end of the corridor. The headlong youth doesn't even bother to check outside cautiously. He grabs open the door and rushes out into:

EXT. MAIN PLAZA - NIGHT

218

General turns at once in response to the SOUND and SIGHT of Steve's sudden appearance. Whips up his automatic weapon.

SOLO-ILLYA CONCEALMENT

219

obviously seeing and reacting to Steve's appearance, and the General's imminent action. To save the boy they will have to give away their location. They do so unhesitatingly, Illya firing toward the General.

GENERAL'S AREA

220

Illya's bullet strikes and wounds the OFFICER who by chance steps in on one side of the General at the crucial moment. As he falls, General swings his gun to go after the bigger, now-located game - Solo and Illya. He fires.

SOLO-ILLYA CONCEALMENT

221

they duck to protect themselves from the line of bullets streaking across their front, but fire back jointly, partly as cover for ---

STEVE

222

who, seen from Solo-Illya POV, runs like a maddened rabbit on the sidelines and manages to scamper into concealment and some protection beside Solo and Illya.

GENERAL

223

gun temporarily stilled, steps over the slightly-moving body of the wounded Officer, waving his other arm to the Guards.

GENERAL

Open fire! Advance!

Guards form a spaced-out line and, General centered, obey and order. The NOISE of the chorus of gunfire is continuous and almost deafening. As the line moves forward:

CLOSE UP GENERAL

224

firing. Exultant. This is what he was born for.

SOLO-ILLYA-STEVE CONCEALMENT

225

situation hopeless. Even if they manage to shoot down some of the Guards (and they dare not lift their heads above their front-protection against this storm of bullets) they must be overtaken and killed, in a short time now.

CLOSE UP GENERAL

226

looking madder and more transported than ever. Over this Close Up, as he advances into BIG CLOSE UP:

KINGSLEY (on loudspeaker)
Cease fire!

The order is comparatively faint. Its volume increases for:

KINGSLEY (on loudspeaker)
Cease fire!
CEASE FIRE!

GENERAL (a whisper,
as firing ceases)
No --- No. We've got them now!

KINGSLEY (on loudspeaker
making absolutely sure)
CEASE FIRE!

The silence is almost as shocking as was the noise.

The line of Guards halts - but guns up, ready to fire again.

Solo-Illya-Steve keep their heads down - and their cars open.

KINGSLEY (loudspeaker)
This is Kingsley - speaking to the U.N.C.L.E. Infiltrators - and the boy Garrow. You have 10 seconds to surrender. Continue your futile resistance - and Professor Garrow will be shot.

SOLO-ILLYA-STEVE REACT

227

GENERAL

228

the height of impatience with his superior. But:
disciplined: he does not fire and makes sure, with
a warning gesture, that all Guards hold their fire
too.

SOLO-ILLYA-STEVE

229

The boy is in torment.

STEVE

Kingsley's going to launch the gas.

Solo and Illya react. Dilemma is written starkly
across all three of their faces.

INT. "BLANKET ROOM" - NIGHT - MEDIUM SHOT KINGSLEY 230

Impressive ANGLE up to him.

KINGSLEY (on microphone)

10 seconds - beginning - now.

PULL BACK to show the two Guards, guns still trained
on Garrow, backed up against base of wall-map.

EXT. MAIN PLAZA - NIGHT - GENERAL AND GUARDS 231

General checking his watch.

SOLO-ILLYA-STEVE 232

The latter indescribably shattered.

STEVE

We can't let my father ---

GARROW (loudspeaker)

Steve!

INT. "BLANKET ROOM" - NIGHT - CLOSE SHOT GARROW 233

His moment - shouting across to be picked up by
microphone held by Kingsley.

GARROW

All of you! Don't give in!

Kingsley reacts. Garrow, with Guards' gun "PANNING" him, crosses to Kingsley, his stature increasing almost visibly.

233
CONT'D
(2)

GARROW
Your plan is an obscenity.

EXT. MAIN PLAZA - NIGHT

234

The entire scene (General, Guards, Solo-Illya-Steve in concealment) with Garrow's loudspeaked voice echoing defiantly:

GARROW (loudspeaker)
A blasphemy. It must be prevented.

SOLO-ILLYA-STEVE: favoring Steve, reacting with taut emotion to Garrow's redemption. 234X1

GARROW (loudspeaker)
At any cost.

Illya indicates behind them, to perimeter. All back toward it.

INT. "BLANKET ROOM" - NIGHT

235

Shooting past Kingsley to Garrow before him, with armed Guards tensed in b.g.

GARROW
I'm ready, Kingsley.

A beat: SWING CAMERA to favor Kingsley.

KINGSLEY (quietly)
I'm not. I revere intellect. I cannot obliterate it ---

EXT. MAIN PLAZA - CLOSE UP GENERAL

236

Reacting with ill-disguised scorn to Kingsley's weakness as:

KINGSLEY (loudspeaker)
--- in any circumstances.

GENERAL
OPEN FIRE! ADVANCE!

He begins firing. We PULL BACK and SWING TO ONE SIDE to take in an IMPRESSIVE SHOT of the line of Guards resuming advance and fire.

INT. "BLANKET ROOM" - NIGHT - CLOSE UP GARROW

237

The torrent of firing heard o.s. Garrow closes his eyes to shut out the terrible vision it conjures up for him.

EXT. MAIN PLAZA - NIGHT

238

General leads the line of Guards to the place of concealment. Firing continues until the last moment. Guards halt at a gesture from General, some distance from the edge of the concealment-location. General steps forward, confidently and alone, to look down at the three, anticipated, riddled corpses. He reacts.

GENERAL'S POV

239

No corpses.

INT. "BLANKET ROOM" - NIGHT

240

Garrow, convinced Steve is dead, is slumped tragically in a chair. PAN TO Dent at controls, making a couple of detailed adjustments. PAN ON TO Dials #1 and 2: their needles move swiftly on to MAXIMUM.

Kingsley: looking down at the dials with satisfaction.

INT. KINGSLEY'S OFFICE - NIGHT

241

The two Guards in commanding position at the top of the stairs, protecting the door to the "Blanket Room."

EXT. MAIN PLAZA - NIGHT - CLOSE UP GENERAL

242

Frustrated and angry, but concealing these feelings with ulcerating difficulty in front of his troops. He looks up and ahead and, typically, converts the failure into a victory.

GENERAL

They've retreated. Into the mountains.

EXT. PERIMETER EDGE - NIGHT

243

Confirmation: Solo, Illya and Steve are outside the compound's boundary - but only just, huddled together, still able to hear:

GENERAL (o.s.)

Section One: pursue and eliminate them.

EXT. MAIN PLAZA - NIGHT

244

GENERAL

Section Two: provide a cordon around the entrance to Operational HQ.

As Guards split up into two groups as directed, going in the ordered directions:

INT. "BLANKET ROOM" - NIGHT - CLOSE UP DIAL #3

245

Needle moving quickly to MAXIMUM. PAN TO Kingsley as he picks up and activates microphone.

KINGSLEY (on microphone)

Kingsley calling General Harmon.

EXT. MAIN PLAZA - NIGHT

246

Field-telephone is handed to General. He picks it up.

GENERAL

Sir.

KINGSLEY (loudspeaker)

General: assign all guards to protect HQ.

GENERAL

Sir - half our force is already assigned to ---

INT. "BLANKET ROOM" - NIGHT

247

Kingsley is now seen to be looking at closed-circuit TV screen (scene in Plaza).

KINGSLEY

I can see that, General. And it is incorrect strategy at this point.

247
CONT'D
(2)

EXT. MAIN PLAZA - NIGHT - CLOSEUP GENERAL

248

Reacting strongly to:

KINGSLEY (LOUDSPEAKER)

With victory so near, all that matters is the protection of HQ.

GENERAL (through his teeth)

Sir -- until these people are dead ---

INT. "BLANKET ROOM" - NIGHT - CLOSEUP GARROW

249

Reacting with slow hope to the realization that Steve may still be alive, as:

GENERAL (LOUDSPEAKER)

--- victory is not assured.

KINGSLEY (smile)

You show disproportionate respect for two men and a boy.

EXT. MAIN PLAZA - NIGHT - CLOSEUP GENERAL

250

GENERAL

My guiding example, sir, is that Goliath should have shown more respect for David.

KINGSLEY (LOUDSPEAKER)

This is not a debate, General - but a direct order - from me to the troops.

General reacts biggest to this humiliating usurpation of authority.

INT. "BLANKET ROOM " - NIGHT - CLOSE UP

251

KINGSLEY

All available guards to protect HQ.

GENERAL (ON LOUDSPEAKER;
hysteria, crack-up)
Kingsley! Listen to me!

Kingsley brusquely replaces microphone on hook near
dials: we get a quick CUT TO dials #3 and 4: 3 is
reaching MAXIMUM, 4 is speeding for the same target.

EXT. MAIN PLAZA - NIGHT

252

Guards stream past General, en route to HQ entrance,
as General yells on the dead phone:

GENERAL

I've had to preside over six
military disasters in my time - my
experience and advice ignored - by
interfering "inspired" amateurs
like you!

(strangled)

You - you improvise - you rely on
"intuition" - you --- !

(chokes out of incoherence)

I implore you! Countermand that
order!

Guards continue streaming past General. He looks
up at the nearest loudspeaker, screams:

GENERAL

Kingsley!!

He realizes the phone is dead, slams it down, and
boilingly frustrated, watches all Guards proceed
to HQ entrance. He swings his head to look longingly
out toward the mountains - where Solo, Illya and
Steve wait to be hunted down - and he has no means
of accomplishing this now.

EXT. PERIMETER EDGE - NIGHT

253

Solo, Illya and Steve cautiously take in:

EXT. MAIN PLAZA - NIGHT - SOLO - ILLYA- STEVE POV 254

The central armory, and the Guards beyond, proceeding to HQ entrance door. The General in f.g., looking out to the mountains. A beat. General turns and goes to join the Guards. Thus, now, all Guards and the General have their backs to Solo, Illya and Steve.

EXT. PERIMETER EDGE - NIGHT 255

No doubt about what they have to do. With FLAMES-ROAR CONTINUING, and covering their footsteps, plus the FLAMES-SHADOWS providing erratic but effective camouflage for their movement, they slip over the perimeter and start sprinting across to the armory which, from most Guards' angles, should they turn round, acts as a barrier to their seeing the re-infiltrating trio.

EXT. MAIN PLAZA - NIGHT - TOP SHOT 256

The audacity of the move is pointed up by viewing the entire scene from above: Guards and General making for HQ, their backs to Solo-Illya-Steve making for the armory - the whole movement lapped by FLAMES-LIGHT and taking place against the sonorous b.g. SOUND of FLAMES-ROAR.

ARMORY AREA - 257

Unseen by Guards or General, Solo-Illya-Steve arrive at armory door. In conditions of alert, the door is open. They slip into:

INT. ARMORY - NIGHT 258

Illya grabs a pistol and ammo, passes it to Steve. As Steve loads pistol, Solo straps a grenades-belt around the boy.. While doing so:

SOLO

Ever used these?

(Steve shakes head)

Pull the pin - and pitch.

(Steve nods, gulps a little)

ILLYA (prudently)

Only if you have to ---

By now, Illya has buckled on a grenades-belt too, has turned to suitable equipment and is preparing a time-bomb. Steve watches, fascinated.

258
CONT'D
(2)

STEVE
What --- ?

SOLO (acquiring
grenades-belt)
Out.

Solo hustles Steve toward the door. Illya continues preparation of the bomb.

INT. "BLANKET ROOM" - NIGHT

259

Kingsley has eyes only for the Dials. So: ESTABLISH that the TV monitor-screen is switched OFF (Kingsley has therefore not seen Solo-Illya-Steve's re-entry)- PAN TO Kingsley - then Dial #5. With 4 beside it now at MAXIMUM, 5 is going the same way.

INT. ARMORY - NIGHT

260

Solo and Steve reach door, check out of it quickly - and REACT.

EXT. MAIN PLAZA - NIGHT - SOLO-STEVE'S POV

261

The wounded Officer, evidently returned, bandaged, from First Aid, is the one factor they haven't reckoned with. And here he is - only yards away - seeing them - and drawing his gun.

EXT. MAIN PLAZA - NIGHT

262

Officer has no great desire to be wounded again, so he ducks into the shelter of a colonnade-pillar (or whatever's available) as he FIRES. He's therefore out of range of Solo's speedy SHOT.

GUARDS AT THE HQ ENTRANCE -

263

(General is not around), FIRE at the armory.

INT. ARMORY - NIGHT

264

Illya, surrounded by high explosives in one form or another, doesn't like this at all. And Solo and Steve are trapped in the entrance.

FIRING o.s. continues. Wall splinters as a result. Solo grabs two grenades from his belt, nods to Steve to do likewise. As the boy obeys, with another, determinedly-controlled gulp, Solo glances tensely toward Illya.

Illya works feverishly at the time-bomb. Bullets WHINE all around.

EXT. MAIN PLAZA - HQ. ENTRANCE - NIGHT

265

Holding their position as ordered, here, Guards keep up FIRE toward armory. From his concealment: the Wounded Officer also covers the armory entrance with PISTOL-FIRE.

INT. ARMORY - NIGHT - CLOSE SHOT ILLYA

266

His expert fingers nimbly complete the fusing-device. He puts it in the center of the floor, activates it.

It TICKS. As he hurries for the door to join Solo and Steve, we stay on it for more TICKING.

CUT TO:

INT. "BLANKET ROOM" - NIGHT - CLOSE SHOT DIALS

267

Dial #5 reaches MAXIMUM. Dial #6 is halfway there.

INT. ARMORY - NIGHT

268

Solo-Illya-Steve together near open door. FIRING continues from o.s. In its very brief pause, we hear the TICKING of the device. Ducking low, Solo goes as near the door-space as he dares - and lobs out his grenades toward the Guards at HQ Entrance o.s. Steve moves in behind him to do likewise. As Steve begins to throw:

EXT. MAIN PLAZA - NIGHT

269

Four grenades land in a line along the front of the

massed Guards. There's no terrible slaughter - but, 269
 naturally, a great deal of confusion. Amidst shouts, CONT'D
 sporadic SHOTS, panic-retreat on the part of some, (2)
 etc.

ANOTHER ANGLE

270

Solo, Illya and Steve rush out of the armory for the shelter of the colonnade or wherever's suitable. They zig-zag to evade shots from the Wounded Officer, get to him. Illya judo-disarms him and he runs for it (so the poor guy doesn't get wounded twice in one Act --). This done, Solo, Illya and Steve, masked by Guards' grenaded confusion o.s., make their way along in the colonnade or other shadows toward the HQ Entrance - not only to be ready to get in there, but to get as far away as possible from:

INT. ARMORY - NIGHT - CLOSE SHOT FUSE-DEVICE

271

which TICKS on.

INT."BLANKET ROOM" - NIGHT - CLOSE SHOT DIALS

272

Dial #6 is almost at MAXIMUM. And, even before it reaches there, Dial #7 starts its needle's journey - but noticeably slower than the others. It, as well as being numbered, is marked: CO-ORDINATE POWER SYSTEM.

EXT. MAIN PLAZA - NIGHT

273

Guards reassembling after the grenades confusion. They're still looking toward the armory and are therefore totally unprepared for:

SOLO-ILLYA-STEVE CONCEALMENT

274

further grenade attack - one apiece - in direction of:

GUARDS AT HQ. ENTRANCE

275

and further confusion as a result. As the SOUND and EFFECTS of the explosions die down:

INT. ARMORY - NIGHT - CLOSEUP FUSE-DEVICE

276

TICKING STOPS. A beat.

EXT. MAIN PLAZA - NIGHT - HQ. ENTRANCE AREA

277

O.s., the ARMORY BLOWS - a series of EXPLOSIONS. Guards are spattered with debris and are in total disarray.

SOLO-ILLYA-STEVE CONCEALMENT

278

prepared for the explosions, the trio has cushioned itself against the worst effects, but they are likewise showered with debris as the ground and buildings around them shake convulsively. But they move, immediately, toward Hq. Entrance, guns drawn.

HQ. ENTRANCE AREA

279

CLOSE CONFUSION - wounded Guards - staggering Guards - dazed Guards - in short, only a few Guards available and ready to deal with Solo-Illya-Steve. A brief and decisive fire-fight here, Solo-Illya-Steve having the advantage of surprise. They shoot their way through with speed and accuracy and enter:

INT. CORRIDOR - NIGHT

280

They run along toward the entrance to Kingsley's office. When they're a good way along the corridor, Solo turns and, while still running, tosses a grenade at the narrow door-space.

EXPLOSION

281

The roof collapses in this area, thus blocking off pursuit by recovered Guards from this direction anyway. To confirm:

EXT. MAIN PLAZA - NIGHT - HQ ENTRANCE AREA

282

Guards, indeed intent on giving chase, are plaster-spattered, etc., as the doorway is blocked by the roof-fall.

INT. "BLANKET ROOM" - NIGHT

283

Garrow appalled at the ominous symphony of SOUND o.s. He looks at Dent who makes final adjustments on control-panel. Oblivious to everything else, Kingsley looks at the final dial.

DIAL #7

284

Needle about halfway round toward MAXIMUM.

KINGSLEY

284X1

Thoroughly obsessed. He turns his head, looking unseeingly past Garrow, and gazes with almost physical hunger on:

KINGSLEY'S POV

285

The map of the world.

KINGSLEY

286

Ready to exult with victory.

DIAL #7

287

Needle passes the halfway mark toward MAXIMUM

INT. CORRIDOR - NIGHT

288

Solo, Illya and Steve reach the door to Kingsley's office. As they open it - AN IMMEDIATE BURST OF AUTOMATIC WEAPON FIRE. They whip back out of range.

INT. KINGSLEY'S OFFICE - NIGHT - MED. SHOT - GENERAL 289

Raking the door-space with his gun. The monomania of militarism is personified in the cold-faced brutal figure dealing out death. He is positioned so that he cannot be seen from the corridor.

INT. CORRIDOR - NIGHT

290

Solo indicates in the evident direction of the General o.s. within the office.

SOLO (to Steve)
Can you pitch a curve?
(Steve nods)
Go!

290
CONT'D
(2)

Steve throws a grenade in the indicated manner.
EXPLOSION o.s.

INT. KINGSLEY'S OFFICE - NIGHT

291

General falls - but his finger remains stubbornly pressed on the trigger and he turns slowly in death-agony, the bullets streaking across the floor all around him. Until he dies. His fingers slacken. the FIRING STOPS.

QUICK PAN TO:

TWO GUARDS AT THE TOP OF THE STAIRS

291X1

Stunned by the General's defeat, they nevertheless hurry down the stairs, guns ready.

Solo, Illya and Steve enter at speed - to face IMMEDIATE FIRE from the two Guards. They fling themselves flat, into whatever protection is available - which isn't much.

INT. "BLANKET ROOM" - NIGHT - CLOSE SHOT DIAL #7

292

Needle three-quarter-way to MAXIMUM - its speed increasing slightly but menacingly as the final stage is reached.

INT. KINGSLEY'S OFFICE - NIGHT

293

The two Guards continue down the stairs, fast, FIRING.

INT. CORRIDOR - NIGHT

294

Guards enter from the other unbombed end and rush along toward the entrance to Kingsley's office.

INT. KINGSLEY'S OFFICE - NIGHT

295

Illya reacts to these running footsteps, turns, from his prone position and tosses two or three grenades at the door-space. A similar collapse of ceiling, etc., occurs here, blocking pursuit once more. The force and surprise of the EXPLOSIONS momentarily faze the two Guards. They halt, instinctively shielding themselves from blast and debris. In this moment:

Solo FIRES, wounding both. They fall, guns dropped. Solo, Illya and Steve rise, rush past them and up the stairs.

INT. "BLANKET ROOM" - NIGHT

296

World map. Waiting.

GARROW

297

Appalled at the imminence of Kingsley's triumph.

DENT

298

Likewise - but fearful of Kingsley - and still working at control-panel.

KINGSLEY

299

Looking from the world map to Dial #7.

DIAL #7

300

Only an eighth to go before MAXIMUM. The needle quivers on. MACHINERY HUM is almost at its throbbing height now.

INT. KINGSLEY'S OFFICE - NIGHT

301

Solo, Illya and Steve reach the top of the stairs. Grab door-handle. Locked.

INT. "BLANKET ROOM" - NIGHT - FULL SHOT ALL 7 DIALS 302

First 6 at MAXIMUM. ZOOM IN on Dial #7: needle almost there. A SHOT o.s. PAN TO:

ILLYA 303

kicking the door open, Solo having blasted the lock with his pistol.

GARROW 304

Tension over the gas attack supersedes relief at seeing Steve alive. He screams:

GARROW

Seconds! You only have seconds!

As Kingsley reacts, with the first bewilderment he's shown, to their entry, Dent and Garrow, in response to a gesture from Solo, rush out of the room to the top of the stairs - and - while Illya and Steve seize Kingsley and bundle him away too, Solo readies grenade.

DIAL #7 305

within a hair of MAXIMUM.

SCENE 306

The stunned Kingsley is hustled outside. Solo stands near the door, as far as possible from the imminent explosion - tosses the grenade.

CONTROL PANEL: DIAL #7 307

Virtually at MAXIMUM - when - EXPLOSION.

SCENE 308

For good measure, Solo throws more grenades at the control panel.

EXPLOSIONS

309

Utter destruction.

THROUGHOUT: REACTION SHOTS OF KINGSLEY

310-
313

Each explosion is like a stab wound to his heart.

SCENE

314

The final explosion noise dies down. Solo looks at the control panel. Utterly wrecked. He turns and looks at:

SCENE - GARROW, DENT, KINGSLEY, STEVE, ILLYA

315

grouped. TRACK IN to THREESHOT Illya, Kingsley, Steve. There is something of such pathos in Kingsley's expression - and he is clearly no longer dangerous to them or the world - that Illya and Steve's restraining hands fall from him. A beat. Kingsley walks forward into BIG CLOSE UP. He pauses, looking into the destroyed room, past Solo.

SOLO

316

Also registering the curious sadness of the twisted benefactor's defeat. He stands aside to let Kingsley pass.

KINGSLEY

317

Re-entering his ruined power center - slowly - dazed. Behind him, in b.g., Garrow puts an arm around Steve. Illya, Dent, and father and son watch Kingsley as intently as does Solo.

KINGSLEY

318

walking like a puppet past Solo. We stay in CLOSE UP on Kingsley as he proceeds. In due course, he halts in BIGGEST CLOSE UP, looking up o.s. His face is a compound of deepest frustration and infinite, tragic regret and sorrow. He whispers:

KINGSLEY

Nothing can save you now ---

318
CONT'D
(2)

He is looking at and addressing:

KINGSLEY'S POV - THE WORLD MAP

319

By some freak of explosion blast, it has survived intact - like the minds of the millions who inhabit its continents.

We PULL BACK to show the ENTIRE SCENE: The map - Kingsley before it, gazing up at his lost realm - Solo some distance behind him - Illya joining Solo, also to look at Kingsley - Garrow, Steve and Dent slowly re-entering.

FREEZE:
FADE OUT.

THE END