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Alan Chudnow

The Man From

U.N.C.L.E.

THE ALEXANDER THE GREAT AFFAIR

PART I - #7458

PART II - #7459

Executive Producer:
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Producer:
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June 14, 1965

A
METRO-GOLDWYN-MAYER
TELEVISION
Presentation

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

Alexander The Greater Affair

PART I - #7458
PART II - #7459

Script dated: June 14, 1965

Name change:

FROM:

ALEXANBROUPLIS
~~ALEXANDROUS~~

~~10/11/65~~

TO:

~~ALEXANDROUS~~

~~10/11/65~~
Chas. W.

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

The Alexander the Greater Affair

PART I

FADE IN:

EXT. SENTRY GATE - LONG SHOT - DAY

1

Armed guards. A sign reads "FORT WINNING, NEW JERSEY, U. S. ARMY BIOLOGICAL WARFARE DIVISION".

EXT. LABORATORY BUILDING - DAY

2

Sign: "Demonstration Laboratory - Restricted"

INT. DEMONSTRATION LABORATORY

3

A semi-darkened room, seemingly empty except for a four-foot high plexiglass case in the center of the room. An overhead spotlight illuminates the case. Next to the case is a white-jacketed ATTENDANT - he attaches a tank - not unlike those that contain carbonated soft drinks - to the glass case.

Another ATTENDANT is standing by a dog cage - We HEAR the sounds of a snarling German shepherd. COLONEL HAWKS, a bullish-looking officer, is addressing two business TYCOONS - and tall, intelligent-looking, enigmatic ALEXANDER, thirty-two years old. Alexander carries a distinctive-looking black briefcase.

HAWKS

Biological and chemical warfare has been getting a bloody nose in the world press, but I think we're going to change all that.

The snarling dog goes into the cage. The first Attendant turns a gauge on the gas tank.

HAWKS

This is the army's new "will gas" -- Code name: BG30. With this gas, we can chemically induce our opponents to lose their "will-to-win".

The gas engulfs the dog. Suddenly, the dog becomes docile, friendly.

HAWKS

No side effects. An angry dog becomes docile. And it's ready for testing on human beings. I don't think I need to draw you gentlemen any pictures as to how far-reaching the psychological applications can be....

3
CONT'D
(2)

MED. SHOT - ALEXANDER

4

He looks at his watch, glances toward the rest to make certain he's unobserved, then presses on the stem of his watch.

DIRECT CUT TO:

EXT. PANEL TRUCK

5

about a hundred yards from the sentry gate. The truck is labeled, "UNITED PEST CONTROL SERVICE".

INT. PANEL TRUCK

6

A light flashes on the dashboard. PARVIZ, a mustachioed Turk wearing a jump suit, turns the light off, puts the truck in gear.

EXT. SENTRY GATE

7

The MP comes out of the guard post, walks over to the truck as it stops in front of the gate. Before he can say a word, Parviz savagely throws open the door of the truck, knocking him down. Parviz leaps over the guard, dashes to the sentry house.

INT. SENTRY POST

8

Parviz comes up behind the second soldier, giving him a karate blow - which knocks him aside. Parviz takes a key that is tied to the sentry's wrist and inserts the key into a panel control. Working quickly, Parviz expertly turns a series of dials, hits a few switches - we HEAR an electric hum.

EXT. SENTRY GATE

9

The gate is swinging open. Parviz hurries out of the guard post, into his truck. He drives off down the road to the laboratory.

INT. SENTRY POST

10

The second guard comes to his feet, pushes an alarm button.

EXT. LABORATORY

11

We HEAR the alarm. Parviz' truck comes to a stop in front of the demonstration laboratory.

INT. PANEL TRUCK

12

He turns a dial on the truck dashboard.

EXT. TRUCK REAR

13

Six large exhaust pipes - black, billowing smoke comes out of the pipes - lots of it.

ANGLE - EXT. LABORATORY

14

Hawks, Alexander and the two tycoons are coming out of the building. The smoke has engulfed the truck, is engulfing them.

ANGLE - ALEXANDER

15

He pulls a small, plastic gas mask out of his jacket, puts it on. He ducks back into the lab.

INT. LAB

16

Empty. Alexander crosses to the center of the room, puts his briefcase down by the glass case. He disconnects the tube from the gas tank - and pushes

aside one of the locks on the briefcase, revealing a receptacle. Alexander attaches the tube to the briefcase. The other lock is pushed aside, revealing a gauge.

16
CONT'D
(2)

EXT. LABORATORY

17

A number of soldiers, wearing gas masks, are in the area. The smoke is clearing - and the smoke has stopped coming out of the panel truck.

Hawks is standing a few yards from the truck, coughing to himself. Alexander comes INTO SHOT beside him, coughing.

HAWKS

Ah, here you are, Mr. Alexander.
We really do not know what happened out here.

He takes his arm, OUR CAMERA DOLLIES with them as they walk over to a limousine.

HAWKS

I'm sending you gentlemen back in separate cars as a security precaution.

Hawks opens the door.

HAWKS

I'd appreciate it if you would treat this as top secret until we get a clarification on all this from base security.

Alexander nods, climbs in. He closes the door, the car drives off.

INT. LABORATORY

18

One of the Attendants moves over to the disconnected gas gauge. He picks up a stone tablet lying beside the tank.

CLOSE - TABLET

19

about the size of a large note pad - we see that it's marked with hieroglyphics - and it has a large NUMBER EIGHT marked onto the face of it.

DIRECT CUT TO:

EXT. HIGHWAY -

20

The army limousine speeds along.

INT. CAR

21

Alexander in the back seat. The driver turns to face him. It's Parviz, in an army uniform.

PARVIZ

If I may be permitted to say, Mr. Alexander, you could use a few days of relaxation. You've been working very hard lately.

ALEXANDER

There are a few more steps of my plan to be executed, Parviz. It's not so simple to conquer the world today as it was for Alexander the Great. Life is a great deal more complicated.

(pats briefcase)

But this gas will make things easier for me.

ZIP PAN TO:

EXT. NEW YORK - OFFICE BUILDINGS AND UNITED NATIONS
STRUCTURE IN B.G.

22

ZIP PAN TO:

EXT. UNCLE HEADQUARTERS - DAY

23

SOLO and ILLYA get out of car and enter brownstone.

INT. TAILOR SHOP

24

They cross into booth, enter secret door.

ZIP PAN TO:

INT. WAVERLY'S OFFICE

25

WAVERLY

These films just came in on the relay from base security. They were taken outside the laboratory.

CUT TO SHOW:

SOLO AND ILLYA

26

with Waverly.

CLOSE - MONITOR

27

We see Hawks and the two tycoons going into the lab.

WAVERLY (v.o.)

These two gentlemen are clear at this point - however, I've detailed men to check them out completely.

Alexander comes INTO SHOT on screen. The CAMERA FREEZES on him.

WAVERLY (v.o.)

Now, here's our Mr. Alexander. A different case entirely. Somewhat of a mystery man, it seems. He has a commercial empire - finance, shipping, mining, chemicals. Yet no one seems to know much about him.

RESUME - GROUP

28

Solo looks at a report.

SOLO

I'd say the army's public information program on biological warfare is off to a rather shaky start.

ILLYA

Yes. They invite three of their leading suppliers of chemicals to a private demonstration - and one of them steals their newest product.

SOLO
Other than the process of elimination, does anything else point to our Mr. Alexander?

28
CONT'D
(2)

WAVERLY

Yes.
(nods to screen)

RESUME - MONITOR

29

The CAMERA ZOOMS IN on Alexander's briefcase.

WAVERLY (v.o.)
About three-quarters of a gallon of the BG3C "will gas" was stolen.

B63D

RESUME - GROUP

30

SOLO
A briefcase full?

ILLYA
That's quite an assumption.

WAVERLY
Yes, isn't it? But Mr. Alexander was the only one of the three men carrying a receptacle large enough to hold this amount of the gas. The stone tablet is on the conference table.

(holds tablet)
What have you found out about this tablet?

ILLYA (looks at report)
Our Archeology department recommends that for a definitive analysis of the markings, we should submit the tablet to a Mr. Kavon, a specialist at the Artifacts Library of Athens University.

WAVERLY
A reasonable place for you to begin, Mr. Kuryakin. See if you can discover how it relates to the theft of the gas.

SOLO
Which leaves me with...

30
CONT'D
(2)

WAVERLY
Mr. Alexander.* It's most important
to recover this gas, Mr. Solo, there
was enough of it stolen to cause con-
siderable difficulty if used impro-
perly. Also, its composition is top
secret.

(glances at it)
Whoever possesses it could have it
analyzed.

SOLO
I'll find Mr. Alexander and if he
has the gas...
(wry smile)
I'll ask him to return it.

ZIP PAN TO:

EXT. NEW YORK HOTEL - DAY

31

Busy place. A doorman. A hat shop nearby. Solo crosses
to the doorman. He passes by a hat shop and OUR
CAMERA HOLDS on a display of mannequin heads, all
wearing hats. Only the one in the center is TRACEY
ALEXANDER, a beautiful, chic girl - not quite thirty.
Her head turns to follow Solo as he moves OUT OF
SHOT.

32 OUT

ANOTHER ANGLE

33

Solo crosses past the doorman, turns his head enough
to see Tracey moving away from the hat shop. He
doesn't know quite what to make of her.

OUR CAMERA PANS SLIGHTLY to show Parviz coming out
of the entrance, a bellboy with a dolly-load of
luggage is behind him. The doorman moves over to
him.

DOORMAN
I hope Mr. Alexander made his flight
in time.

Parviz gives him a cold stare.

33
CONT'D
(2)

PARVIZ

Call for our car, please.

Solo scrutinizes the Turk, then glances over to the luggage.

LUGGAGE - SOLO'S POV.

34

On top is a briefcase identical to the one Alexander used at the army base.

RESUME - GROUP

35

Solo edges towards the luggage to get a better look. Suddenly Tracey steals in behind the bellboy and snatches the briefcase from the dolly. Parviz turns to see her run around a corner o.s. He takes a step after her. Solo shoves the dolly at Parviz, blocking him.

SOLO

Allow me.

Solo dashes after her. Parviz watches him for a moment, absorbing the event - then smiles to himself.

36 OUT

EXT. 2ND STREET

37

Solo rounds the corner to see Tracey going into an office building. He follows.

INT. OFFICE BUILDING HALLWAY

38

Solo comes down the hall in time to see Tracey duck into a doorway. Solo goes to the door - labeled ARNOLD CLAXON, ATTORNEY AT LAW. He pulls out his UNCLE special and throws open the door.

INT. RECEPTION ROOM

39

Solo is facing three startled people - two clients and a receptionist. He heads for the door marked "PRIVATE".

SOLO

I have an appointment.

INT. SAXON'S OFFICE

40

Large, well-furnished lawyer's office. Tracey is standing next to ARNOLD CLAXON, prosperous-looking attorney. She is behind his desk with him, the briefcase in front of them.

TRACEY

You can tell Alexander he knows the price for this.

CLAXON

And you can put that gun away.

Solo looks at them, suspiciously. Tracey reaches for the briefcase.

SOLO

Don't open it.

TRACEY

Why not? I've earned it.

She opens it - revealing a stack of papers. Tracey and Saxon examine them.

TRACEY

These are all the papers we sent him, Arnold.

(angry)

For eighteen months I've been trying to serve him with a subpoena and get my settlement papers signed. For eighteen months!

SOLO

That's why you stole his briefcase. To force him into a meeting with your lawyer.

CLAXON (to Solo)

Please tell Mr. Alexander that I demand he contact me so that this whole ugly affair can be ---

TRACEY (interrupts,
to Solo)
And you can tell him something for
me, too, tell him that I'll get my
million dollars back from him if I
have to sue him in every court in
every country of the....

CLAXON (interrupts,
to Solo)
You may also tell Mr. Alexander that
he is causing great mental and
emotional strain on his wife which
could result in further legal....

TRACEY (interrupts)
He's crazy. I mean he's really
crazy. He thinks he's some sort
of modern-dress version of Alexander
the Great. And I gave him my inher-
itance. I must be crazier than he
is....

CLAXON (interrupts)
Please, Tracey.
(to Solo)
You may further inform Mr. Alexander
that Mrs. Alexander's inheritance
from her former husband, the last
Maharajah of.....

SOLO
I hate to be one to interrupt, but
I'm not for or with Mr. Alexander.

Solo displays his identification.

SOLO (continues)
Napoleon Solo. I'm with the
U.N.C.L.E.

Claxon is impressed, Tracey doesn't know the differ-
ence.

TRACEY
It's one of my favorite charities
but I'm already over-committed.
Sorry.

CLAXON
Mr. Solo is with a secret inter-
national organization, Tracey.

SOLO
We'd like to know more about Mr.
Alexander.

TRACEY

That'll take an organization.
(pause, an idea)
Of course, if there's anything I
can do. I'm sure I can be a great
help to you.

Solo feels her out.

SOLO

How much do you know about his
business activities?

TRACEY (hedging)

Well, I know that he's very
successful.

SOLO

Anything else?

TRACEY

He travels a lot.

SOLO

Do you have any idea where he may
be going now?

TRACEY

I imagine he'll go to his villa in
Alexandroupolis, Greece. He always
goes there this time of the year.
Then he'll disappear. He's a crea-
ture of habit.

Solo realizes that she won't be of much use.

SOLO

Thank you for all your help, Mrs.
Alexander. Mr. Claxon.

He turns to leave. Tracey stops him.

TRACEY

Let's join forces, Mr. Solo. I'm
his estranged wife. That must
count for something.

SOLO

That's very tempting, but I'm
afraid it may be very dangerous.
I couldn't do that, Mrs. Alexander.

TRACEY

If you have such strong feelings
about it, all right. Good luck,
Mr. Solo.

Solo nods perfunctorily, exits.

EXT. BUILDING

41

Solo comes out of the building, into the street. He climbs into a cab as Tracey comes out of the building. She hails a second taxicab.

TRACEY
Follow that spy.

She climbs in, the cab drives off, we...

ZIP PAN TO:

EXT. ATHENS UNIVERSITY - LONG SHOT - DAY - (STOCK)

42

Title card "ATHENS UNIVERSITY".

INT. ARTIFACTS LIBRARY

43

Large room, filled with all sorts of Greek-looking artifacts. A kindly-looking elderly man, MR. KAVON, is examining the stone tablet with the mysterious number eight. Illya stands beside him.

ILLYA
I have the acid test results from our department.

KAVON (absorbed in tablet)
Thank you. But I prefer to run my own tests, you know. Very odd piece you have here, Mr. Kuryakin.

ILLYA
Can you make a preliminary evaluation?

KAVON (smiles)
Oh, no. Not yet. In a day or two, perhaps.

Kavon reaches over and picks up his metal crutch - and hobbles across the room. He sees that Illya has noticed his slow, shuffling limp.

KAVON
An old athletic injury. I received it playing LaCrosse when I was an undergraduate.

ILLYA
I'm sorry to hear that, Professor.

43
CONT'D
(2)

KAVON (smiles)
It's Mr. Kavon.

ILLYA (politely)
Of course.

KAVON
I was once an instructor of human-
ities. But the universities forced
me out because of my social theo-
ries. So I turned to Archeology --
an avocation of mine - and became
a world's authority.

Illya isn't interested in the old man's ramblings.

ILLYA
Thank you for your cooperation.
I'll be in touch with you.

Illya turns to leave.

KAVON
What do you think of the human
condition, Mr. Kuryakin?

ILLYA
I'm in favor of it.

ZIP PAN TO:

EXT. ELLINIKON INTERNATIONAL AIRPORT - DAY

44

A jet lands. A title card reads: "ELLINIKON
INTERNATIONAL AIRPORT, ATHENS, GREECE."

INT. ELLINIKON INTERNATIONAL AIRPORT LOBBY

45

A group of passengers disembarking into the lobby
-- including Solo. He glances behind, sees that
Tracey is following him.

ANGLE - TRACEY

45X1

A large TURK, wearing a fez, is leaning against a
wall, facing towards the CAMERA. Tracey ducks
behind him, out of sight. There is a door behind
her marked "EXIT".

RESUME - SOLO

45X2

Somewhat amused, he moves OUT OF SHOT.

RESUME - TRACEY

45X3

The Turk doesn't even bother to look behind him.
He reaches inside his jacket as the last of the
passengers move past him.

TURK

Your husband wants to see you,
Mrs. Alexander.

ANOTHER ANGLE

45X4

He turns to face Tracey. He has a gun on her.
Tracey backs away, frightened. Parviz and two more
fez-wearing henchmen come across the lobby.

TURK

Mrs. Alexander...

Tracey quickly backs through the exit door. Parviz
moves beside his henchman, takes the gun from his
hand.

PARVIZ

This isn't necessary, you fool.
Put it away.

They move out the exit door.

EXT. ELLINIKON INTERNATIONAL AIRPORT ENTRANCE

45X5

Solo walks over to where Illya waits for him.

ILLYA (nods)

The car's over there.

Solo glances behind him, sees nothing. Illya
notes this.

ILLYA (continuing)

Alexander has opened his villa and
is planning a party tonight in honor
of his neighbors, Prince Phanong and
his French wife, the Princess Nicole.

(pause)

Did you lose something?

Solo gives up.

SOLO
Yes, if I'm lucky.

45X5
CONT'D
(2)

CUT TO:

EXT. REAR TERMINAL

45X6

Tracey comes around a corner, hurries to a five foot high stack of luggage on a small platform in the foreground. There is just enough room for her to squeeze in between the stacked suitcases.

ANOTHER ANGLE

45X7

Parviz and his henchmen come around the corner, fan out and look for her. A FORK LIFT drives INTO SHOT --- heading straight for the platform stacked with luggage.

ANGLE - TRACEY

45X8

She feels something moving, cautiously looks out from her protective covering.

RESUME ANGLE

45X9

The fork lift is lifting the platform several feet off the ground. It then drives past Parviz, heading for the terminal.

ANGLE - TRACEY

45X10

She looks around wildly, dares not to cry out for fear of being discovered. She looks around, o.s.

DOLLY SHOT - TRACEY'S POV - BAGGAGE SERVICE OPENING

45X11

An opening in the building, several feet from the ground -- labeled "BAGGAGE SERVICE" -- in both English and Greek. The black hole gets closer and closer...

REVERSE ANGLE

45X12

Tracey moans as she -- and the luggage --- go into the darkness.

CUT TO:

INT. BAGGAGE ROOM

45X13

People milling about, waiting for their luggage. The luggage device is a large, round revolving rack -- fed from an overhead conveyer belt.

ANGLE - BAGGAGE CONVEYER

45X14

A suitcase comes down --- then Tracey. Feet first, her back flat against the angled revolving rack. She's out of breath.

PASSENGERS - HER POV, - DOLLY SHOT

45X15

We PAN by the startled expressions of the passengers.

RESUME - TRACEY

45X16

She looks o.s. apprehensively.

PASSENGERS - HER POV, - DOLLY SHOT

45X17

The CAMERA PANS by an elderly GENTLEMAN, then HOLDS on Parviz. He has two claim checks in his hand.

PARVIZ (to gentleman)
I believe this piece of baggage
is mine.

RESUME - TRACEY

45X18

Kidnapped.

FADE OUT.

46 OUT

END ACT ONE

ACT TWO

FADE IN:

EXT. ALEXANDER'S VILLA - LONG SHOT - DAY

47

Imposing. A title card reads "ALEXANDROUPOLIS,
GREECE".

INT. ALEXANDER'S STUDY

48

A large expensive-looking room, decorated in a
style to remind us of ancient Greece.

On his desk - and we must be sure to show it, is
the all-important briefcase.

Alexander, dressed in a light gray suit, stands

ALEXANDER

Welcome home.

ANOTHER ANGLE - INCLUDE TRACEY

49

Sitting in a chair. She is somewhat afraid of
Alexander, but doesn't want to show it.

TRACEY

It's always nice to come home.
(looks around)

I see you've made a few additions.
You'll have to give me the name of
your interior decorator.

ALEXANDER

I know what you want. And I may
decide to give it to you. I'm
almost prepared to forgive you.

TRACEY

Forgive me?

ALEXANDER

You deserted me. I must admit
it was a novel experience - no
one has ever dared to do that to
me before. But Alexander the
Great did, on occasion, forgive
transgressors. I will forgive
you.

49
CONT'D
(1)

Tracey has been watching him very carefully, not
quite sure where his madness will lead her.

TRACEY

Well, since you put it that way...

ALEXANDER

It is he with the power, who
shall forgive. You might try to
remember that.

TRACEY

Oh, I will. You can count on it.
(forces a smile)
Now, I don't want to seem to be
too unromantic, but I would like
to have back what I put into our
marriage. You remember, the
million dollars.

Alexander nods solemnly.

ALEXANDER

A million dollars means that
much to you, doesn't it?

TRACEY

Well, when it's the only million dollars you have - yes. I have a copy of the settlement papers right here.

(opens her purse, takes them out)

49
CONT'D
(2)

ALEXANDER

There is one condition. Perhaps I should call it a favor.

TRACEY (wary)

Let's just call it a condition. What is it?

ALEXANDER

The party that I'm holding this evening to honor Prince and Princess Phanong has a special significance. The Princess is an admirer of mine. Her husband, however, is an obsessively jealous man. He misinterprets the Princess' appreciation of me.

TRACEY

Just how much does she appreciate you? If you don't mind my asking.

ALEXANDER (matter-of-fact)

She worships me. I allow it because I think it's healthy for a young girl to have an idol.

Tracey knows better than to laugh, so she tries to appear very sincere.

TRACEY

Exactly what is it you want me to do?

ALEXANDER

It's important to me that you hostess this party and keep the Prince's mind off his petty jealousies. You will do this small thing for me and I shall sign your papers - after the party.

TRACEY

That is a promise, isn't it?

Alexander takes the papers from her hand.

ALEXANDER

So it shall be written, so it shall be done.

Tracey smiles, vaguely.

ZIP PAN TO:

49
CONT'D
(3)

EXT. ALEXANDER'S VILLA - NIGHT

50

Expensive cars in front of the villa. Solo and Illya park several yards away, climb out of the car. We see that they're wearing formal evening clothes.

SOLO

I'll go through the back. Keep an eye out for Alexander's wife. She may be around somewhere. Avoid her.

ILLYA

I will. Good hunting.

Solo moves cautiously OUT OF SHOT. Illya goes up the steps to the front door.

INT. VILLA HALLWAY

51

Large. Guests standing about talking and drinking. Tracey is standing in the hallway as Illya moves INTO SHOT. She gives him a quick once over, goes to him.

TRACEY

How do you do? I'm Mrs. Alexander.

Illya is surprised, but gives a bow.

ILLYA

I've heard a great deal about you. I am Illya Kuryakin. At your service.

TRACEY

Will...Mrs. Kuryakin be joining you?

ILLYA

There is not yet a Mrs. Kuryakin.
(eager to get away)
Please do not neglect your other guests for me.

Tracey is interested, wants to find out more about him.

TRACEY

You're not...Count...Kuryakin,
by any chance.

ILLYA
Of course.

51
CONT'D
(2)

Tracey thinks she may have a live one here.

TRACEY (brightens)
You must let me get you a drink.
You must be thirsty after that
long flight in from...the Balkans?

Illya knows that he's stuck with her for the moment.

ILLYA
From America. I own a chain of
radio stations in a place called
Oklahoma. Have you ever been there?

Tracey escorts him through the guests, OUR CAMERA
DOLLYING with them.

TRACEY
I've never been there myself, but
my friends who have, tell me that
you get wonderful radio reception
there.

They push through the guests and we

CUT TO:

INT. ALEXANDER'S VILLA - HALLWAY

52

Empty. Solo comes around a corner, looks about.
He opens a door, glances inside. Finds nothing.
Moves on to the next door, opens it. Someone down
the hallway. Solo ducks into the room, quietly
closing the door behind him. Parviz, sans Fez,
comes around the corner and down the hall.

INT. BEDROOM

53

Solo turns on the light, looks around.

ROOM - SOLO'S POV

54

The CAMERA PANS across an elaborate, expensive-
looking bedroom. At one end of the room there is
an over-sized round bed, - which dominates the room.
Behind the bed a large NUMBER SEVEN is carved onto
the wooden headboard.

RESUME - SOLO

55

Puzzled. He walks over to the bed - sees a control panel in the wall by the bed.

SOLO (reading)

Music.

He pushes the button and we HEAR soft music from unseen speakers.

SOLO (reads)

Lights.

(pushes button)

Rainfall.

(pushes button, o.s.
sound of rain)

Tranquilizer mist.

(he pauses, doesn't
push button)

I'll take his word for it.

Solo moves to the door, goes back into the hall.

INT. HALLWAY

56

Solo gets a few feet back into the hall when Parviz comes around the corner. Solo thinks quickly.

SOLO

I seem to have lost the party somewhere. Perhaps you could send me in that direction.

Parviz looks at him suspiciously, then nods in agreement.

PARVIZ

This way, please.

Solo walks with him, Parviz keeps staring at him. Should he recognize him?

EXT. PATIO

57

Overhead floodlights fill the courtyard with bright light. All of the guests are outside now, milling around the outside edge of the large patio area. Solo and Parviz walk over to the perimeter of the crowd.

SOLO

Thank you for the escort.

Parviz remembers.

57
CONT'D
(2)

PARVIZ
New York. I remember you.

He reaches inside his coat for his gun. It's missing. Solo calmly turns and pushes into the crowd.

ANOTHER ANGLE

58

Solo in the midst of the crowd, gingerly holding Parviz' gun by the barrel. A waiter with a tray full of drinks pushes by, and Solo slides the gun onto the tray without his noticing. Solo sees something o.s.

TRACEY AND ILLYA - SOLO'S POV

59

In the crowd.

RESUME - SOLO

60

He looks behind him.

PARVIZ - SOLO'S POV,

61

Signalling two Turk henchmen to join him.

RESUME - SOLO

62

Pushing off through the crowd, toward Tracey and Ilya.

ANOTHER ANGLE - ALEXANDER

63

Across the courtyard, he stands by some guests that line the perimeter of the patio. Beside him is the PRINCESS NICOLE PHANONG, a beautiful French girl in her middle twenties.

ALEXANDER

It's a shame your husband was
detained. A major disappointment.

(smiles)

Now when do you suppose he will
arrive?

63
CONT'D
(2)

PRINCESS (smiles

knowingly)

The Prince received an emergency
call to go and see his mother. I
suspect she'll keep him occupied
for some time. They're very close.

ALEXANDER

Well then, let's begin the enter-
tainment.

Behind Alexander is a tall platform-chair like those
used to judge tennis matches. He takes a lavalier
microphone from the platform, fastens it around
his neck as he steps up onto the platform.

ALEXANDER

Ladies and gentlemen. It's time
for our game of chess.

LONG SHOT FROM ABOVE - PATIO

64

We see, for the first time, that the entire patio
is marked off in black and white squares - a giant
chess board.

ALEXANDER (v.o.)

Will the pawns come out, please.

From the ranks of Alexander's servants, eight
dressed completely in black, eight all in white,
the human pawns file out and take their positions
on the board.

RESUME - ALEXANDER

65

ALEXANDER

May I now call for volunteers for
the remaining pieces. Gentlemen
who wish to play white positions
may remove their jackets.

There is a murmur of conversation from the crowd -
a few people move out onto the court, taking posi-
tions. Alexander puts his hand over the micro-
phone, leans over to the princess.

ALEXANDER
Would you honor me by taking
position as my queen?

65
CONT'D
(2)

She smiles, moves to the square.

RESUME - SOLO

66

He pushes past a few people, stands behind Illya
and Tracey, next to the platform stand.

SOLO
I see you two have found each
other.

They turn, Solo stops them with a glance.

SOLO
I've been spotted.

Tracey and Illya look straight ahead.

ILLYA
She's everything you said she was,
Napoleon.

TRACEY
You're a fellow spy? It may be
very good espionage, but it's
very poor manners.

Solo looks o.s.

PARVIZ - SOLO'S POV

67

Working his way through the crowd, looking
around for Solo.

RESUME - SOLO AND GROUP

68

Solo looks in the opposite direction.

HENCHMEN - SOLO'S POV

69

Two Turk henchmen moving through the crowd,
toward him.

WIDER ANGLE - COURTYARD

Alexander is still on the platform. The board is filled - all positions taken.

70

ALEXANDER

As your host, it is my responsibility to play any challenger.

He looks about for response. There is some excited chatter from the crowd, but no one steps forward.

ALEXANDER

Please, my reputation is somewhat overstated, won't someone take the challenge?

RESUME - SOLO

71

The men are getting closer, so Solo takes the lavalier microphone, hops up onto the platform.

SOLO

I'll accept the challenge.

Anxious chatter from the crowd. Solo looks down.

WOMAN - SOLO'S POV

72

A matronly woman standing on one of his squares.

WOMAN (smiles)

I'm your queen.

RESUME - SOLO

73

SOLO (smiles dryly)

I'll try very hard not to lose you.

ANGLE - ALEXANDER

73X1

Parviz moves INTO SHOT at the foot of the stand.

PARVIZ (confidentially)
That man is an UNCLE agent.

ALEXANDER
Oh, really.
(amused)
The question is -- can he play
Chess.

Alexander turns back to the board.

ANOTHER ANGLE - PARVIZ

73X2

The people are taking positions on the board.
Parviz goes over to a man standing on the Queen's
Knight square. -- With a gesture, he moves the man
off the square -- and takes his place. Parviz
glances back to Alexander.

ANGLE - ALEXANDER

74

Amused.

ALEXANDER (over p.a.)
White's first move, Mr.....

RESUME - SOLO

75

SOLO
Solo. Pawn to King Four.

ANGLE FROM ABOVE - BOARD

76

The white pawn quickly steps into position.
(See Diagram #1)

RESUME - ALEXANDER

77

ALEXANDER
Pawn to King Four.

ANGLE FROM ABOVE - BOARD

78

Black pawn into position. (See Diagram #2)

RESUME - SOLO

79

SOLO
Knight to Queen's Bishop Three.

ANGLE FROM ABOVE - BOARD

80

Position. (See Diagram #3)

RESUME - ALEXANDER

81

ALEXANDER
Knight to Queen's Bishop Three.

ANGLE FROM ABOVE - BOARD

82

Parviz moves into position. (See Diagram #4)

RESUME - SOLO

83

SOLO
Pawn to Bishop Four.

ANGLE FROM ABOVE - BOARD

84

Position. (See Diagram #5)

RESUME - ALEXANDER

85

ALEXANDER

I see. The Vienna Gambit. Rather pedestrian, Mr. Solo. Pawn takes Pawn.

ANGLE FROM ABOVE - BOARD

86

Position. Pawn goes off. (See Diagram #6)

ANGLE - TRACEY AND ILLYA

87

They share a look.

DISSOLVE TO:

ANGLE FROM ABOVE - BOARD

88

Game into its 38th move. (See Diagram #7)

RESUME - SOLO

89

SOLO

Knight to Rook Six. Double-check. I think I can mate you in about four moves, Mr. Alexander.

ANGLE FROM ABOVE - BOARD

90

Position. (See Diagram #8)

RESUME - ALEXANDER

91

Angry.

ALEXANDER

King to Rook One.

ANGLE FROM ABOVE - BOARD

92

Position. (See Diagram #9)

RESUME - SOLO

93

SOLO

Queen to Knight Eight. Looks like
I have you in check, doesn't it?

ANGLE FROM ABOVE - BOARD

94

Positions. (See Diagram #10)

RESUME - ALEXANDER

95

ALEXANDER

You're bluffing, which can be
fatal. It will cost you your
Queen. Rook takes Queen.

ANGLE FROM ABOVE - BOARD

96

Positions. (See Diagram #11)

ANGLE - SOLO'S QUEEN

97

The matronly woman looks over at Solo, somewhat
hurt.

RESUME - SOLO

98

He glances down to the woman.

SOLO

We all have to make sacrifices some-
times. Knight to Bishop Six.
Checkmate.

ANGLE FROM ABOVE - BOARD

99

There it is. (See Diagram #12)

RESUME - ALEXANDER

100

Dismayed, furious.

ALEXANDER

The first game is yours, Mr. Solo.

ANOTHER ANGLE

101

Applause from the crowd. We HEAR music coming over the loudspeakers. Solo comes down from the stand, quickly moves over to Nicole. He holds out his arms for a dance.

SOLO

To the victors.....

She smiles, dances with him.

ANGLE - PARVIZ AND ALEXANDER

102

The tray-bearing waiter passes by. Parviz casually reaches over and removes his revolver from the tray.

PARVIZ

How would you like him killed?

ALEXANDER

Not here. I have something much more interesting in mind. I'll talk to Athens and arrange a re-match.

PARVIZ

Are you still going to the rock quarry?

ALEXANDER

Yes. You will meet me there in the morning.

He walks o.s., Parviz follows.

ANGLE - NICOLE AND SOLO

103

Dancing. Illya comes up beside them, takes Solo aside.

ILLYA

Our host has disappeared into
the house.

103
CONT'D
(2)

SOLO (to Nicole)

Excuse me.

Suddenly, Solo is confronted by PRINCE PHANONG.
The Prince slaps Solo.

PHANONG

I will kill any man who makes
indecent advances to my wife.
Let this be a warning to you.

The people around them are shocked. Even more so
when Solo draws his revolver.

SOLO

It's lucky for you that I'm a
busy man.

Solo moves off with Illya - leaving a stunned
Phanong and a smiling wife.

INT. ALEXANDER'S STUDY

104

Solo and Illya storm into the room - and find a de-
jected Tracey holding a smoldering piece of paper.

TRACEY

I found this in his incense burner.
My settlement. I was so close. If
it wasn't for you two...spies...I
would have had my papers signed by
now.

SOLO

Where is he?

TRACEY

Gone. But I happen to know where his
driver is going to take him.

SOLO

Where?

TRACEY

I'll show you. It's just a few hours'
drive. Of course we'll have to change.
I wouldn't be caught in a rock quarry
in these clothes.

ILLYA

It might be too dangerous for a
frail young thing like you.

TRACEY (smiles)
I won't tell you where they're
going unless you take me with you.

104
CONT'D
(2)

Solo and Illya look at each other, accept the
inevitable. They nod "yes".

TRACEY
I'm not above blackmail.
(smiles)
That's part of my charm.

FADE OUT:

FADE IN:

EXT. ALEXANDER'S ROCK QUARRY - DAY

105

A desolate-looking place. In an open area, Alexander
stands all alone. The briefcase beside him. Alexan-
der is going over some papers. He takes a microphone
from his suit pocket.

ALEXANDER (doesn't look up)
You're late.

ANGLE - HELICOPTER

105X1

Parviz in the helicopter, looking about.

PARVIZ (into microphone)
Yes, Sir.

ANGLE - ALEXANDER

105X2

ALEXANDER
Many a great battle has been lost
because someone was late.

ANGLE - PARVIZ

105X3

PARVIZ (into microphone)
Yes, Sir.

ANGLE - ALEXANDER

105X4

ALEXANDER
Is the area clear?

ANGLE - PARVIZ

105X5

Looking about.

PARVIZ

I think so, Sir.

ANGLE - COUNTRYSIDE - PARVIZ' P.O.V.

105X6

We don't see anything, either.

ANGLE - ALEXANDER

105X7

ALEXANDER

I'm waiting.

LONG SHOT - HELICOPTER

105X8

It lands. Alexander boards. It flies o.s.
Our CAMERA PANS TO....

EXT. QUARRY - LONG SHOT

106

Several hundred yards above the quarry, on a hill-
side road, yet we can see the limousine far away in
the b.g. Solo's car drives INTO SHOT, stops.

INT. SOLO'S CAR

107

Illya and Solo in the front seat. Illya takes a
pair of binoculars from the glove compartment,
looks o.s.

ILLYA

What do you make of it?

SOLO

I'll ask our tour leader.

He turns around, and OUR CAMERA PANS to include
Tracey, stretched across the backseat. She wears
a sleeping mask.

SOLO

Tracey -- Tracey --

TRACEY
You don't really think I could sleep
through all this, do you?
(she removes the mask)
I really must have eight hours sleep
a night.

She opens her purse, takes out a comb, other pieces
of feminine equipment. Tracey examines herself in
a mirror, applies lipstick.

TRACEY
Fortunately, I am a master of
disguise.

Solo and Illya share a somewhat weary glance --
Illya is completely disgusted by all this out-of-
place femininity.

SOLO
I hate to interrupt your project,
but it would be helpful if you
could answer a few questions.

Tracey keeps at her make-up.

TRACEY
As long as I don't have to stand
at attention.

Illya takes charge.

ILLYA (business-like)
Why would your husband come here?
How many guards does he have
stationed here?

TRACEY
I don't know. He always made me
wait in the car.

Illya shakes his head in despair.

TRACEY
Look, I did get you here, didn't I?

Tracey puts her make-up back in her purse. Illya
looks through the binoculars.

TRACEY (brightly)
Now what do we do?

Solo throws her a glance. He wishes he knew.

ILLYA
Look at this.

107
CONT'D
(3)

He hands Solo the binoculars. Solo looks.

108-110
OUT

NUMBER - SOLO'S P.O.V. - AS THROUGH BINOCULARS

111

An eight-foot-tall NUMBER FIVE, carved out of rock.

RESUME - SOLO

112

Lowers glasses, and eager Tracey takes them from him.

SOLO (musing)
Another number. Eight at the Army
base ... Seven at the Villa..

TRACEY (surprised)
Well

Solo and Illya look at her. She lowers the glasses, smiles.

TRACEY (shrugs)
Five is my lucky number, that's
all.

Solo quickly puts the car in gear.

ZIP PAN TO:

EXT. SENTRY POST - ROCK QUARRY - DAY

113

The over-sized number Five is a few yards from a small sentry-house. Solo's car pulls INTO SHOT and pulls up beside the post as a burly-looking ITALIAN SENTRY steps out, a machine gun over his shoulder. A sign above the sentry post says: "ALEXANDER MINERALS, INC." (The line is repeated in Italian). He aims the machine gun at Solo.

SENTRY

No visitors. Private property.

SOLO (talking fast)

That's too bad. You see, we're tourists and we took the turn-off at Rome just so we could come and see this quarry...

MED. SHOT - GUARD

114

He doesn't fully comprehend what Solo is saying and he looks at him with angry suspicion.

TWO SHOT - SOLO AND TRACEY

115

She's in the front seat beside him, leaning over to the driver's window.

SOLO

My wife here won't give me a moment's peace unless she can see a rock quarry.

TRACEY

I'm funny that way.

WIDER ANGLE - INCLUDE GUARD

116

Suddenly, Illya comes in from behind him, knocks him unconscious. He takes the machine gun.

SOLO (to Illya)

You're very sneaky. You know that, don't you?

Illya climbs in the car. Solo drives off.

EXT. QUARRY

117

Solo drives on into the quarry.

ANOTHER ANGLE

118

Solo stops the car by the edge of a pit. Solo, Ilyya and Tracey step out of the car, silently look down.

PIT - THEIR P.O.V.

119

Middle-aged HARRY BAXTER, dressed in tattered evening clothes and middle-aged MIRIAM BAXTER, dressed in the ragged remains of a formal gown stand at the bottom of the pit. The man holds a pick-axe in his hand, the woman lowers a wheelbarrow full of rocks to the ground as they look this way. Their feet are chained.

RESUME - SOLO, ILLYA AND TRACEY

120

They look at each other, puzzled. They move down into the pit.

ANOTHER ANGLE - INCLUDE HARRY AND MIRIAM

121

Our trio approaches them. The couple look at them, warily. Harry holds the pick-axe high, steps in front of Miriam.

HARRY

What do you want with us?

MIRIAM

Did our son send you?

SOLO

Your son?

HARRY

Alexander. He keeps us prisoners here.

MIRIAM

He was here a few minutes ago. Then he flew away. He does that every other week. Comes and stands up at the edge of the pit, doesn't say a word. Then he flies away.

SOLO

We'd like to help you, if you'll
put that down.

121
CONT'D
(2)

Harry lowers the pick-axe. Illya moves in, examines
their chains. Tracey takes Solo's handkerchief,
wipes Miriam's brow.

ILLYA

We'll see if we can get these
chains off first.

HARRY

We certainly appreciate this.
(offers a tired hand)
I'm Harry Baxter and this is my
wife, Miriam.

SOLO

I'm Napoleon Solo. This is Mr.
Kuryakin...and Tracey Alexander.
She's your son's wife.

TRACEY

In name only. We're separated.

Solo examines a rock.

MIRIAM (to Tracey)

I hope you won't judge the whole
family because of what Alexander
has done.

SOLO

Why did Alexander put you here?

HARRY

I don't know. Three months ago
he invited my wife and me to come
and see him. Made us promise not
to tell anybody we were his parents.

MIRIAM

We thought he was ashamed of us.
He wouldn't use the family name --
and it's not like his own father was
a failure. We have a large appliance
store in Dayton, Ohio.

HARRY

Anyway, we came over and he said
get dressed, I'm taking you out.
Then he hustled us in here without
hardly a word. I don't know why.

MIRIAM

You sacrifice all your life to
raise a child, give him the very
best...

121
CONT'D
(3)

ILLYA (interrupts)

I can't remove the chains. We'll
have to do it in Cairo.

Solo tosses the rock aside and Tracey helps the
couple limp back to the car.

EXT. SENTRY POST

122

A jeep, carrying TWO GUARDS, pulls up by the prone
Arab. One of the guards hops out and quickly exam-
ines him. He climbs in as the second guard, look-
ing through binoculars, points in the o.s. direction
of Solo's car. 2nd guard; An American car over
there by the pit. The jeep drives off towards Solo.

RESUME - SOLO'S CAR

123

Illya and Solo are in the front seat, Tracey in the
back seat with Miriam and Harry. Solo sees the
jeep through the windshield of his car.

SOLO

Keep your heads down.

Illya sticks the machine gun out the window, Solo
puts the car in gear.

EXT. QUARRY - LONG SHOT

124

The jeep and the car are heading straight for each
other.

ANGLE - JEEP

125

One of the guards stands, places his machine gun
over the windshield. He fires.

INT. SOLO'S CAR

126

Solo ducks as the windshield is riddled with bullets.
Illya returns fire out the side window.

RESUME - JEEP

127

Their windshield shatters, neither guard is hit.

LONG SHOT - CARS

128

Just before they meet head on, each car swerves aside. Solo's car heads on for the exit, the jeep makes a wide arc.

INT. SOLO'S CAR

129

SOLO

I think I can out-run them once
we get to the road.

ILLYA (nods o.s.)

Bandits at nine o'clock.

LONG SHOT - BOTH CARS

130

The jeep's arc is bringing it in towards Solo -- in
broadside position.

ANGLE - JEEP

131

The guard resumes fire.

INT. SOLO'S CAR

132

Both Solo and Illya duck down as a trail of bullets
cuts across the side windows. The jeep swerves
away.

LONG SHOT - JEEP

133

It makes a circle, goes back after the car.

ANGLE - JEEP

134

The guard fires at Solo's car.

INT. SOLO'S CAR

135

Illya pulls on the trigger of the machine. Click.
It's empty. Solo looks over at him.

RESUME - JEEP

136

The guard smiles.

1ST GUARD

So, you're out of ammunition, Yank?

He fires at the car.

RESUME - INT. SOLO'S CAR

137

Illya is assembling UNCLE special. Solo quickly
looks in rear view mirror.

SOLO

I'll try an evasive action.

WIDER ANGLE

138

Solo's car goes into a zig-zag pattern. The guard
can't get off a good shot.

INT. SOLO'S CAR

139

Solo glances down at the dash.

SOLO

He must have hit our gas tank.
We're almost empty.

Illya has the guns assembled.

ILLYA

Let's make a stand here.

Solo nods affirmatively.

SOLO (to back seat)

Brace yourselves.

He slams on the brakes.

EXT. QUARRY

140

About fifty yards ahead of the jeep, Solo's car skids to a halt.

ANGLE - ILLYA

141

He jumps away from the car, gets into prone position. He fires the UNCLE special.

ANGLE - SOLO

142

He leaps away from the other side of the car, into prone position. He fires his revolver.

ANGLE - JEEP

143

The guard fires back with his machine gun.

RESUME - SOLO

144

Bullets landing in front of him, he pulls off four shots.

ANGLE - JEEP

145

The driver is hit, falls forward against the wheel.

RESUME - ILLYA

146

Bullets landing near him, he empties the UNCLE special at the oncoming jeep.

ANGLE - JEEP'S TIRES

147

Both front tires are hit, blow out.

WIDER ANGLE

148

The jeep swerves, skids, turns over -- the second guard is thrown from the jeep.

ANOTHER ANGLE - SOLO'S CAR

149

Solo and Illya pick themselves up as Tracey, Harry and Miriam get out of the sedan.

Illya goes to the older couple.

ILLYA

Are you all right?

Harry and Miriam tiredly nod 'yes'.

MIRIAM

He was always such a good boy,
really he never did anything like
this before.

Solo pulls out his communicator.

TRACEY

How are we going to get out of
here? I'll bet there isn't an
auto club in the whole country.

SOLO

I simply put a call through to
UNCLE Headquarters in Athens and...

ZIP PAN TO:

INT. ELLINIKON AIRPORT LOBBY - DAY

150

In fresh clothes, Solo and Tracey stand by the entrance. Solo hands her a ticket.

SOLO

...Here you are. A one-way ticket
to New York.

TRACEY

You can't do this to me. I'm a
lady in distress.

SOLO

Sorry, but as we say around the
office, you've outlived your use-
fulness.

TRACEY

Stop thinking of your own, selfish
interests. Think of my selfish
interests. I want my million dollars
back from Alexander.

He takes her by the arm and leads her across the lobby.

SOLO

Yes, and I'd like to get the BG30 gas back from him. And you'll only get in the way. And people who get in the way sometimes get killed. And...

150
CONT'D
(2)

TRACEY

I don't want to hear any more reasons. By the way, what do all those mysterious numbers mean?

SOLO (wryly)

You mean you don't know?

There is a signal on Solo's communicator. He takes it out.

SOLO (to Tracey)

An overseas relay signal. Probably from New York.

ZIP PAN TO:

EXT. NEW YORK CITY SKYLINE

151

As usual.

INT. WAVERLY'S COMMUNICATION CONTROL

152

Waverly at the board.

WAVERLY

Mr. Solo. We've checked out Alexander's family - under the name of Baxter -- and haven't found anything unusual. What do you have to report?

RESUME - MED. SHOT - SOLO

153

SOLO

The Athens office has gone through the villa -- and the quarry -- and so far they haven't come up with anything new, either.

RESUME - WAVERLY

154

WAVERLY
How will you proceed?

RESUME - SOLO

155

SOLO
I suppose we'll have to refer back
to the stone tablet inscriptions.
We're meeting with Mr. Kavon of
Athens University this after-
noon. As soon as we have something
positive, I'll report back.

WAVERLY
I'll be waiting, Mr. Solo.

Solo signs off.

WIDER ANGLE - LOBBY

156

Illya comes INTO SHOT. Tracey isn't anywhere in
sight. Solo looks around for her.

ILLYA
I have the parents aboard the
plane. Where's the girl?

Solo is annoyed -- with himself.

SOLO
I'm glad you asked me that question.

ZIP PAN TO:

EXT. ATHENS UNIVERSITY - EST. SHOT - DAY -
STOCK

157

As before - a title card identifies.

INT. ARTIFACTS LIBRARY

158

The door opens and Solo and Illya come inside, share
a knowing glance.

ANOTHER ANGLE - INCLUDE TRACEY AND KAVON

159

Kavon is standing by the tablet, Tracey beside him.

TRACEY

That's fascinating, Mr. Kavon.
Would you mind repeating it for
my friends?

FADE OUT:

FADE IN:

INT. ARTIFACTS LIBRARY

160

Solo, Illiya, Tracey and Kavon.

KAVON

I was just telling your associate
here about the carvings on the tablet.

ANGLE - SOLO, ILLYA, TRACEY

161

TRACEY

Don't you find carvings
exciting?

Kavon takes several shuffling steps across the
room. Solo notices.

SOLO (to Tracey)

Are you sure you wouldn't
rather be somewhere more com-
fortable? New York, for instance.

TRACEY

I think I have a more promising
future here with you. And I'm
a very determined girl.

SOLO (to Illiya)

She's everything you said she
was.

WIDER ANGLE - INCLUDE KAVON

162

He picks up his metal crutch and uses it as a
pointer. There is a blow-up of the stone tablet
on an easel-like stand.

KAVON

By my findings, these tablets would appear to come from the tomb built to honor Spyros --- an old Greek God of Morality.

SOLO

What about the number carved across the face of the stone?

KAVON

Very puzzling. It's recently inscribed, of course.

ILLYA

Where is this tomb?

KAVON

Spyros was never a very popular God -- and it's only been recently that the Ministry of Culture uncovered the entrance. It's on the Island of Minos, not far from here.

Solo examines the stone tablet.

SOLO

I have a feeling we'll find all our answers at the tomb.

KAVON

The Spyros tomb hasn't been fully explored. Several passages and chambers haven't been officially uncovered. It's possible that someone has found one of the main chambers and has kept it a secret.

SOLO

We'll need a guide, Mr. Kavon?

KAVON

Oh, no, thank you. I'd only slow you down, I'm afraid.

ILLYA

It would be a great help, Mr. Kavon.

KAVON

Well....all right. I must admit the academic side of all this is very intriguing.

ZIP PAN TO:

EXT. ISLAND OF MINOS - LONG SHOT - DAY - (STOCK) 162X1
Small.

EXT. SPYROS TOMB - EST. SHOT - DAY 163

A helicopter lands by the entrance to the Spyros tomb. WE SEE that the opening into what other-wise might be a hill. There are several Doric columns about, and two severely-eroded Grecian statues on either side of the entrance.

ANOTHER ANGLE - HELICOPTER 163X1

Solo, Illya, Tracey and Kavon climb out of the helicopter --- which Solo piloted -- and move to the entrance of the tomb. Solo and Illya carry large flashlights.

INT. TOMB - PASSAGEWAY 164

Dark, musty. Solo and Kavon are in the lead. Illya and Tracey right behind them. Solo and Illya use their flashlights. Kavon feels ahead of them, using his crutch as a detector. A sift of dirt trails down from above.

KAVON

The citizens of Ancient Hellas arranged the passages in their sacred temples so that if an infidel were to trespass -- he would unwittingly trap himself by stepping on the wrong stone.

Suddenly the walls tremble --- Illya holds Tracey protectively against the wall. As more dirt sifts down from above, Solo pushes Kavon against the wall. The tomb rumbles ominously.

ANOTHER ANGLE 165

Behind them --- a huge block of stone slides across the passageway --- sealing their exit. The rumbling stops.

TWO SHOT - ILLYA AND TRACEY

166

He moves slightly away from her, freeing her from his protective grip.

TRACEY (with some
sincerity)
That was rather nice. We'll
have to do it again sometime.

ILLYA (slight smile)
My pleasure.

WIDER ANGEL - PASSAGEWAY

167

Kavon goes over to where the stone has blocked the passageway.

KAVON
Ah, yes. This is one of the
traps, all right.

Solo and Illya share a concerned glance.

TRACEY
How are we going to get out?

KAVON
Don't be too concerned. There
are several passages that will
lead us back to the entrance ---
eventually.

Solo steps aside.

SOLO
After you.

Solo and Illya draw their revolvers. Suddenly, another block of stone slides across the passageway in front of them --- sealing them into the passageway.

KAVON
Isn't that odd?

SOLO
I hate to bring up annoying details, Mr. Kavon, but I believe we're trapped in here.

Kavon looks about.

KAVON
It does seem that way, doesn't
it?
(sees something)
May I use your flashlight?

Kavon points at wall with his crutch.

167
CONT'D
(2)

KAVON

Now here's something interesting.

Solo points the light to the wall. WE SEE the carvings thereon.

SOLO

What is it?

KAVON

It's some sort of code. Let me see.

He traces the figures and drawings with his metal crutch.

KAVON (reading)

..hmmmmmm ... push here.

Kavon pushes on the wall with the crutch. The panel swings open.

KAVON

Well, well, well. What have we here?

Suddenly, the corridor behind them is blocked by another panel. Almost simultaneously, the panel to the left of them slides open, revealing another corridor. The panel behind them begins to move forward, forcing them into the new corridor.

167
CONT'D
(3)

ANGLE - CORRIDOR

167X1

The panel that is shoving them into this corridor stops when it is flush to the wall. Solo flashes the light ahead of them.

SOLO (wryly)
Shall we go this way?

Solo leading, they move further into the corridor. Solo moves the light around in an exploratory fashion, then focuses on something alarming, o.s.

168-168X1 OUT

ANGLE - ALEXANDER

168X2

Standing in the darkened corridor. He pushes a button on a wall beside him and a small overhead spotlight illuminates him.

ALEXANDER
The first game was yours, Mr. Solo. I think it's time for our rematch. My first move.

He pushes another button.

ANGLE - INCLUDE GROUP

168X3

Kavon is near a wall. Suddenly, the wall swings around, taking Mr. Kavon with it, out of sight. Solo and Illya have their revolvers drawn but another panel quickly slides across the corridor in front of them - concealing Alexander. Illya examines the wall panel that removed Kavon; Solo looks around.

TRACEY
He plays a very fast game,
doesn't he?

SOLO
Yes, and by his own rules.

They move a few feet and then stop as WE HEAR....

168X3
CONT'D
(2)

ALEXANDER (o.s.)
Your move, Mr. Solo.

They look o.s. straight ahead.

168X4 OUT

CENTER CORRIDOR - THEIR P.O.V.

168X5

Some distance down the corridor ahead of them,
WE SEE the illuminated figure of Alexander.

RESUME --- GROUP

168X6

Solo raises his gun tentatively, when WE HEAR..

ALEXANDER (o.s.)
Over here, Mr. Solo.

They look o.s. left.

LEFT CORRIDOR --- THEIR P.O.V.

168X7

Another illuminated figure of Alexander.

RESUME --- GROUP

168X8

SOLO (quietly, to Illya)
One for you and one for me.

ALEXANDER (v.o.)
And one to spare.

They look o.s. right.

RIGHT CORRIDOR --- THEIR P.O.V.

168X9

A third Alexander.

RESUME --- GROUP

168X10

Dilemma.

ILLYA
I'll go to the right.

6-14-65 P.48A

Illya fires to the right.

168X10
CONT'D
(2)

ANGLE - RIGHT CORRIDOR

168X11

A mirror shatters.

ANGLE - SOLO

168X12

Fires to the center.

ANGLE - CENTER

168X13

Another mirror.

RESUME - GROUP

168X14

They look to the left corridor.

LEFT CORRIDOR - THEIR P.O.V.

168X15

Alexander. He pushes a button.

ALEXANDER
Too bad, Mr. Solo.

RESUME - GROUP

168X16

A panel quickly slides in front of them.

ALEXANDER (v.o.)
Now it's my move, Mr. Solo. I'll
take your knight - and your queen.

Suddenly, a panel slides down from the ceiling,
separating Solo from Illya and Tracey.

ANGLE - SOLO

168X17

Trapped. Suddenly, the panel that separated him
from Illya and Tracey slides back into the ceiling --
but Illya and the girl have disappeared. The panel
that blocked off the three corridors slides open.

ANGLE - FROM BEHIND SOLO

168X18

We see that he's facing those three corridors again.

ALEXANDER (v.o.)

One of these corridors will lead
you to your friends. The others...
well...your move again, Mr. Solo.

Solo decides, walks straight ahead down the center
corridor.

ANOTHER ANGLE - CORRIDOR

168X19

He walks a few yards and stops -- when he comes to
the sealed end. Suddenly, a panel closes behind
him. Solo is very tightly closed in. He scans the
walls with the searchlight. Suddenly, the panel
that closed him begins to rumble toward him.

Solo tries to hold it back, but it looks like he's
going to be crushed. Solo puts his back to the panel,
braces. It's no use. He's shoved against the wall
section in front of him.

Suddenly, the wall section directly in front of him
falls away.

INT. MAIN CHAMBER

168X20

The stone wall section becomes a ramp into this
chamber. Solo steps inside, looks around.

OUR CAMERA PANS to show the size of the chamber.
It is a large room, several braziers on stands have
bright fires burning in them. There are four Doric
columns in the room, and the style of the chamber
is reminiscent of Ancient Greece.

By one wall is a throne chair...in the center of the
room is a stone slab rising three feet from the floor.
On the slab is the black briefcase.

Against another wall, Illya, Tracey and Kavon have
their arms behind them, their backs to the wall.
Solo walks over to them.

ILLYA

I see you found your way here
safely.

6-14-65

P.48C

SOLO (looking around)
I couldn't miss it -- it's the only
temple on the block.
(beat)
Where's our host?

168X20
CONT'D
(2)

ANOTHER ANGLE

169

Another panel near them opens and Alexander steps
into the room.

ALEXANDER
You're right on time, Mr. Solo.
I like that.

SOLO
I thought it might be nice if we
could all get together for a little
chat.

Mr. Kavon moves away from the wall, pulls a revolver
from his coat pocket and aims it at Solo's back.

ALEXANDER
You can put your weapons down,
Mr. Solo. Mr. Kavon has a gun
pointed at your back.

Solo doesn't bother to turn around and look.

SOLO
I'm sure he does. However, when
he triggered one of his mechanisms
in the corridor I took the opportu-
nity to jam the firing pin of his
revolver.

Kavon pulls on the trigger. The gun won't fire.
Solo turns, takes the gun from his hand, signals
him to move away from the wall.

SOLO
I assumed you were trying to lead
us into a trap.

TRACEY (surprised)
Why did you assume that?

SOLO

First of all, the stone tablet came from Alexander's rock quarry. I recognized the mineral composition. I suspected Kavon when I noticed the way he shuffled his feet -- it's sometimes acquired from spending a long time in chains. Our office checked the state prison system and turned up his record.

(pause)

Rather elementary.

Tracey is amazed and impressed.

ILLYA (aside to her)

I'm glad I didn't have to ask him.

ALEXANDER

A relatively simple piece of detective work.

TRACEY

While you're at it, what are all those numbers about?

Solo looks at her. She may find this a little difficult to believe, but....

SOLO

The Ten Commandments.

TRACEY (astonished)

Ten Commandments?

SOLO

That's right, and when he stole the gas from the Army he broke number eight --- "Thou Shalt Not Steal".

ILLYA

Number Five --- honoring his mother and father in the rock quarry. Number Seven --- coveting his neighbor's wife at his villa.

TRACEY (to Alexander)

You're very well organized, aren't you?

SOLO

I think Alexander will fill us in on the details.

(to Kavon)

Untie them.

Alexander raises his hand in a gesture to stop Kavon. 169
CONT'D
(3)

ALEXANDER

Alexander the Great always
examined every battlefield
before he fought -- that's
why he was never defeated.

SOLO

Yes. I hate to spoil your
winning streak, but...

ALEXANDER (interrupts)

That game of chess taught me
something about you, Mr. Solo.
Like most people, you think that
victory can be won by simple,
direct moves.

(he steps closer to him
and looks searchingly
into Solo's eyes)

You will never be a great man.

He snaps his fingers.

WIDER ANGLE - INCLUDE COLUMNS

170

A section of each of the four columns open. Parviz
and three Turkish henchmen step out of the columns,
aiming their machine guns. Alexander takes Solo's gun.

ALEXANDER (smiles)

Checkmate, Mr. Solo.

(to Parviz)

Take charge of them.

Parviz motions for Solo to move over to the stone slab.

PARVIZ

Over there. On your back.

Solo climbs onto the slab, stretches out.

ALEXANDER

You see, Mr. Solo, you've only
scratched the surface. I am break-
ing the universal law of morality --
call them the Ten Commandments if you
like -- but for a special reason.

Parviz puts his gun down, steps up to Solo. He takes
a heavy rope, one end of which is attached to a metal
ring on the floor. He stretches the rope tautly
across Solo's chest, firmly pinning his arms to his
sides.

SOLO

That's good. I'd hate to see all
that energy wasted.

170
CONT'D
(2)

ALEXANDER

Alexander the Great conquered
the world as it existed in his
time. I felt that I must do
him one better.

(pause)

So, rather than conquer the world
in an everyday fashion, I decided
to initiate a Great Design. I
elected to break each of the moral
commandments -- on a grand scale,
of course -- and plan it so that
when the last commandment is broken
I will have a power base from
which I will rule the world.

SOLO

Well, it takes all kinds to conquer
the world.

ALEXANDER

In a way, I was hoping that some-
one would be intrigued by my style.
Make the game more interesting.

Working quickly, Parviz attaches the chest rope to
a ring in the floor on the other side of Solo.
Parviz moves around and ties Solo's feet together,
then picks up another rope that is attached to the
floor near Solo's legs. He pulls this rope tautly
across Solo's calves.

ANGLE - ILLYA AND TRACEY

170X1

ILLYA

It pays to advertise.

RESUME -- SOLO AND GROUP

170X2

ALEXANDER (pleased)

Isn't it amazing. In my own
grandiose way, I have violated
all of the moral laws except
Number Seven -- which you delayed
but which I shall execute in fair-
ly short order -- and Number Six --
Thou Shalt Not Kill.

SOLO

Anyone we know?

ALEXANDER

Quite possibly. I will personally kill him -- and walk away a free man. It's all part of my Master Plan. From that moment on I will be Alexander the Greater, and no one can stop me. It's going to be a fascinating experience.

170X2
CONT'D
(2)

PARVIZ (finishes tying
him)
Lower the scimitar.

We see a huge scimitar being lowered from the ceiling. The enormous blade is suspended by a very thin wire. It comes down from directly above Solo, stops several feet from his head.

ANOTHER ANGLE - TRACEY AND ILLYA

171

Alexander steps over to them.

ILLYA

What happens to her?

ALEXANDER (to Tracey,
scornfully)

You could have had my name.
Shared in my glory. But not
you. Because of your low,
grasping nature, you turned
your back on immortality.

TRACEY (sighs)

Well, that sounds just like me.

ALEXANDER (to henchmen)

Tie them together.

One of the henchmen steps over with a heavy rope,
puts Illya and Tracey back to back --- and ties
them together.

WIDER ANGLE - GROUP

172

ALEXANDER

You'll have to excuse me, Mr. Kavon
-- my Aristotle, if you will --
and I have to leave for Washington.

KAVON

And you know how awkward it can
be, trying to get space when you
don't have a reservation.

ALEXANDER

I'm sorry I won't have time to
witness this little exhibition.
(to Parviz)

I turn them over to you, Parviz.

Kavon follows as they exit through a wall panel.

ANOTHER ANGLE - FAVOR PARVIZ

173

He turns to Solo.

PARVIZ

You are so proud of your traditions,
aren't you, American? Well, I say
they are barbaric. I am going to
show you the heritage of the Ancient
Cultures of the Mediterranean.

173
CONT'D
(2)

SOLO

I wouldn't want to inconvenience
you...

PARVIZ (touches blade)

Razor sharp, of course. A new
steel process. I get 15 or 20
times the use out of one of these
blades. It operates on the principle
of the lowering pendulum. Each
swing lowers it a few inches until
eventually.../I'm sure you get...

SOLO

The general idea, yes.

Parviz shoves the blade off; everyone watches as it
makes one long swing, then back again. It keeps
swinging.

PARVIZ

Of course, some people might say
this is torturous.

SOLO (sweating)

I never listen to what people say,
anyway.

PARVIZ

I'll relieve your agony, just the
same.

(to henchmen)

Lower the rope of Pericles.

ANGLE - TRACEY AND ILLYA

174

A thick rope lowers INTO SHOT above Tracey and Illya.
Parviz steps over to them. He quickly fastens the
heavy rope to their bindings, signals to a hench-
man. (NOTE: this rope goes to an o.s. pulley up
above and then comes down INTO SHOT by a wall where
it is tied to a hook)

PARVIZ

Raise them.

The henchman pulls on the end of the rope, raising them a few feet from the floor.

174
CONT'D
(2)

PARVIZ

This is a little something we
use for those who commit sacrilege
in our tombs.

There is a large candle on a floor stand. Parviz lights the candle, positions it near the wall hook. The candle beside the rope, the flame about an inch above it.

PARVIZ

The candle will burn down and
burn through the rope. But
that's not all.

Solo is keeping an eye on the swinging scimitar. Then he sees a guard push on a wall brick.

ANGLE - FLOOR

175

A section of the floor underneath Illya and Tracey opens -- we see the darkness of a pit.

PARVIZ

Bottomless, of course.
(signals for men to
join him)

There you are, Mr. Solo. That
should help take your mind off
the scimitar.

He chuckles, the two guards follow him o.s. through a wall panel.

ANGLE - CANDLE

176

It burns lower, nearing the rope.

ANGLE - ILLYA AND TRACEY

177

Illya strains at his bonds, to no avail.

TRACEY

Now what are we going to do?

ANGLE - SOLO AND THE SCIMITAR

178

The huge blade swings down, getting closer and closer.

SOLO
The best we can.

FADE OUT

END OF PART I