

M E T R O - G O L D W Y N - M A Y E R I N C .

52

The Man From

U . N . C . L . E .

THE PROJECT DEEPHOLE AFFAIR

Prod. #7491

A
METRO-GOLDWYN-MAYER
TELEVISION
Presentation

Executive Producer:
Norman Felton

Producer:
Boris Ingster

Written by:
Dean Hargrove

Produced by
ARENA PRODUCTIONS, INC.

January 28 1966

The Man From

U.N.C.L.E.

"The Project Deephole Affair"

Prod. #7491

The eyes of stolen salamander

be fit the dawn so long and yon,

We live not for the eunuch-Rambler

but Over There our bahn and bon.

Worst Livsy,

Circa 1900

The Man From

U.N.C.L.E.

"The Project Deephole Affair"

Prod. #7491

TEASER

FADE IN:

EXT. NEW YORK STREET - NIGHT

1

Deserted, save for an occasional taxicab. A neon sign identifies the "BISMARCK HOTEL -- ROOMS -- \$1.50 and UP --- FREE RADIO."

ANGLE - LEON

2

LEON, an unpleasant-looking THRUSH agent, stands near the alley, looking toward the hotel. He moves into the alley.

EXT. ALLEY - LONG SHOT

3

As Leon moves into the alley in the B.G., a dark limousine pulls INTO SHOT in the F.G., stops. Leon moves to the car -- as the rear doors open and two more THRUSHMEN step out from each side -- two more THRUSHMEN from the front seat.

Leon moves to the car door.

ANGLE - LEON AND NARCISSUS

4

Sitting in the rear seat, admiring herself with her purse mirror is NARCISSUS DARLING. A beautiful young woman in her late twenties, she adjusts her makeup. Narcissus doesn't bother to look over to Leon.

NARCISSUS

What happened?

LEON

Kuryakin may have known we were following him -- he and his companion ducked into the hotel.

NARCISSUS

Did you get a good look at this Dr.
Remington?

4

CONT'D
(2)

LEON

No.

A BUZZ on the rear-seat interphone. Narcissus picks it up.

NARCISSUS

Yes.

EXT. HOTEL STREET

5

A sedan parked about a half-block down the street from
the hotel. A THRUSHMAN is on the phone.

THRUSHMAN

Solo just arrived.

SOLO - THRUSHMAN'S POV

6

SOLO steps out of a taxi -- moves up to the hotel. The
taxi waits at the curb.

RESUME - THRUSHMAN

7

THRUSHMAN

What are your instructions?

RESUME - NARCISSUS

8

NARCISSUS

You'll move in on my signal. And
remember -- we want this Dr. Remington
more or less alive.

Narcissus hangs up the phone, turns to Leon.

NARCISSUS

Get everything set up in the alley.
They may just try to slip out through
the back entrance. Which room are
they in?

LEON (nods O.S.)

8

Those two windows over the fire escape.

CONT'D

(2)

They both look O.S.

ALLEY WALL - HOTEL

9

A hotel room -- shades pulled down. Our CAMERA ZOOMS IN.

INT. ILLYA'S HOTEL ROOM - ANGLE ON ILLYA

10

ILLYA opens the hallway door to admit Solo.

ILLYA

Where are the rest of the men?

SOLO

They're waiting about a block away.

They expect us to move out in exactly...

(checks watch)

...four and one-half minutes.

Our CAMERA PANS WITH Solo as he goes to the window, we INCLUDE a terrified, youngish-looking DR. REMINGTON.

SOLO

I'm Napoleon Solo, Dr. Remington.

REMINGTON (terrified)

How do you do?

Solo ignores him, looks out the shade down to the alley.

SOLO

How many of them?

ILLYA

One car at first -- more than enough
of them by now, I'm sure.

We HEAR FOOTSTEPS in the hall. Solo goes to the door --
opens it a crack.

MANAGER - SOLO'S POV

11

A burly-looking sort. The MANAGER comes down the hall.

RESUME - SOLO

12

Solo closes the door.

SOLO

The manager.

(checks watch)

All right, get ready. I've got an
armored taxicab waiting out front.
Our people will give us covering fire.

ANGLE - HALLWAY

13

The Manager goes to the room next to Illya's. He knocks
on the door.

MANAGER

Mr. Conway.

INT. BUZZ' HOTEL ROOM

14

BUZZ CONWAY, a rather disreputable-looking man in his
middle-thirties -- badly in need of a shave -- his clothes
in disarray. He is on the telephone.

BUZZ (as if he didn't
know)
Yes. Who is it?

MANAGER (O.S.)

It's me.

BUZZ

Just a moment, please.

(into phone, confidentially)

Harry, I can't come up with it right
now....yeah....but I swear I'll have
it tomorrow -- so please call off
the dogs.

We HEAR the Manager KNOCK on the door again. Buzz covers
the mouthpiece.

MANAGER (O.S.)

I've come for the you-know-what
that's over-due.

BUZZ
I'll be right with you.
(into phone)
Harry....I have a....er....business
associate at the door....I'll see you
tomorrow -- and please don't forget
about the dogs.
(hangs up)
Yes. What is it?

14
CONT'D
(2)

Buzz looks around desperately, picks up his suitcase and
heads for the window.

MANAGER (O.S.)
The rent.

BUZZ (opens window)
Oh, yes. That. Look, I'm having
lunch with my accountant tomorrow --
we'll discuss it in detail....

He goes out the window.

EXT. HOTEL WINDOW

14X1

Buzz comes out the window, swings over to a metal fire
ladder that is between his window and the window to
Illya's room. He begins the climb down.

ANGLE - NARCISSUS

14X2

standing beside her car, holding a rifle with an over-
sized telescopic sight on the front. She raises the rifle.

ANGLE - TELESCOPIC POV - BUZZ

14X3

in the cross hairs of the telescope.

15-OUT

ANGLE - NARCISSUS

16

She lowers the rifle for a moment.

NARCISSUS (to Leon)
Hand me a hypodermic dart, please.

Leon hands her a dart, which she loads into the rifle. 16
She raises the gun again, looks through the telescopic CONT'D
sight. (2)

ANGLE - TELESCOPIC POV - BUZZ 17

The TELESCOPIC SIGHT ZOOMS IN ON his face -- we get a good
look at him through the cross hairs.

ANOTHER ANGLE - BUZZ 18

He drops down into the alley, suitcase in hand.

ANGLE - NARCISSUS 19

She pulls off a SHOT. We HEAR the rifle CRACK.

ANGLE - BUZZ 20

hit in the arm -- he clutches his arm as if he were stung.

INT. ILLYA'S ROOM 21

Solo is at the window -- looking out and down.

SOLO

Someone has just provided us with an
unexpected decoy.
(to Illya)
Take the doctor out the front.

ANGLE - BUZZ 22

A little groggy, he moves down the alley -- only to have
a THRUSHMAN step out of the shadows, blocking his path.
Buzz turns and the sedan that we saw across the street
from the hotel pulls into the alley -- the THRUSHMEN get
out and aim their rifles at him.

ANGLE - BUZZ 23

He looks around, bewildered. Buzz yawns, sinks to his
knees.

ANGLE - INCLUDE SOLO

24

He comes out a rear door, his UNCLE special ready: one of the THRUSHMEN sees him and turns to FIRE -- but not soon enough. Solo downs him, opens up on the other.

ANGLE - NARCISSUS

25

in her limousine, Leon with her. She picks up the inter-phone.

NARCISSUS

Get the doctor out of there.

ANGLE - ROOF

26

A THRUSHMAN hits the switch on a wench device.

ANGLE - ALLEY

27

We SEE now that a section of the alley was carpeted with a net -- it raises up around Buzz -- lifting him into the air.

ANGLE - SOLO

28

He sees the net going up -- FIPES at the O.S. operator on the roof.

ANGLE - THRUSHMAN

29

hit. He falls onto the wench controls. The wench stops.

WIDER ANGLE - ALLEY

30

The net is stopped in mid-air. Another car pulls into the alley behind the Thrush sedan. Several UNCLE AGENTS get out -- cover the THRUSHMEN.

ANGLE - NARCISSUS

31

at the other end of the alley -- annoyed.

NARCISSUS
All right, let's go.

31
CONT'D
(2)

WIDER ANGLE

32

Solo moves out from his protective covering, FIRES
at the sedan backing out of the alley. Too late.
The sedan drives off.

ANOTHER ANGLE

33

The UNCLE agents have the THRUSHMEN against the wall,
frisking them. Solo walks over to where Buzz is
suspended several feet off the ground in the net.
* An UNCLE AGENT approaches Solo. Solo gets a buzz
on the communicator.

* AGENT (V.O.)
Illya and Dr. Remington just re-
ported in to Headquarters.

SOLO
Good.
(looks at Buzz, musing)
I wonder what I should do with him?

FADE OUT:

END TEASER

* Chg.

ACT ONE

FADE IN:

EXT. UNCLE HEADQUARTERS - NEW YORK

34

As usual.

INT. WAVERLY'S OFFICE

34X1

WAVERLY and Dr. Remington are at a chess board.
Solo enters.

SOLO

We're ready for you in the infirmary,
sir.

WAVERLY (stands)

Excuse me, Dr. Remington. I'll be
right back.

*

REMINGTON (absorbed

in game)

Yes... of course.

*

WAVERLY (to Solo)

Dr. Remington will be staying here
in headquarters tonight as a security
precaution.

(crossing to the door)

They exit to the hallway.

INT. HALLWAY - DOLLY SHOT - WAVERLY AND SOLO

35

SOLO (to Waverly)

What does THRUSH want with a geologist
like Dr. Remington?

WAVERLY

All we know is that a Russian geologist
was killed in a THRUSH kidnap attempt --
his specialty was sedimentation -- he
and Dr. Remington are among the two
top experts in that area.

*

SOLO

So Section One assumed that THRUSH
might make an attempt on Dr.
Remington.

* Chg

WAVERLY (annoyed)

Yes, and so it seems that THRUSH has a new top secret project that we don't know anything about.

35
CONT'D
(2)

SOLO

It sounds like THRUSH must be having some difficulty with their project -- they're certainly desperate enough to steal some expert help.

WAVERLY

Possible.

They move through a door to the infirmary.

INT. UNCLE INFIRMARY

36

Buzz is stretched out on his back on a delivery table, a NURSE and a DOCTOR attending him. Illya is beside Buzz. Solo and Waverly enter.

ILLYA

Our guest was injected with a harmless THRUSH sedative. He'll sleep through until the morning, I imagine.

WAVERLY

What have you learned from Security Research?

ILLYA (reads)

Harry "Buzz" Conway. Age thirty-five. Occupation: none, or rather, many. Formerly a disc jockey, used car salesman, door-to-door seller of encyclopedias, a black-jack dealer in Las Vegas....

WAVERLY

I see. Nothing more sinister than that.

ILLYA

The only organization interested in Mr. Conway's whereabouts are those dealing with the collection of old debts -- Mr. Conway has several.

WAVERLY

You've certainly got your work cut out for you, gentlemen. I think you should deliver Dr. Remington to the California Geology Society Conference by tomorrow afternoon as scheduled.

36
CONT'D
(2)

ILLYA (balks)

THRUSH is certain to make another attempt to take him away from us.

WAVERLY (wryly)

We can't keep him locked up in here permanently. Besides, he is the key to whatever it is that THRUSH is brewing -- might be nice if we could uncover it.

SOLO (knowingly)

Of course Section One realizes that our assignment has become rather complicated. Yesterday, THRUSH didn't even know what he looked like. Now, THRUSH thinks that Buzz Conway is Dr. Remington.

WAVERLY (smiles)

Yes. Don't they?

The three men look down at Buzz. Our CAMERA PANS DOWN to Buzz, HOLDING ON A CLOSE SHOT.

ZIP PAN TO:

37-56
OUT

INT. BUZZ' HOTEL ROOM - CLOSE ON BUZZ - DAY

57

An expensive hotel room in contrast to the room that Buzz previously inhabited.

Buzz is stretched out on his back, in a pose similar to the one in the Uncle infirmary. There is one change, however. The stubble of his beard is gone and he's wearing a pair of pajamas. We HEAR the ALARM go off. Buzz turns

over on his side, groans -- shuts off the alarm.
Then he turns over again and rests his head on the
pillow for a moment. Suddenly, he bolts upright
in bed -- his eyes wide open.

57
CONT'D
(2)

Buzz looks around, and at himself, unable to recall
the events in between the last thing that he remembers
-- going out the window of his cheap hotel room --
and his present condition.

Buzz sees some items of interest on the bed stand --
he reaches over to where about one hundred dollars
in bills and an airplane ticket lie on the stand.
Buzz examines the money first, very puzzled, then
picks up the airplane ticket.

INSERT - AIRPLANE TICKET

58

* It very clearly reads -- DR. WILBUR REMINGTON -- to
Los Angeles.

RESUME - BUZZ

59

puzzled, he lays the ticket aside, not knowing what to
make of any of this. Out CAMERA PANS WITH him as
he goes over to the bathroom.

ANOTHER ANGLE - BUZZ

60

He goes into the bathroom, leaving the door open.
Our CAMERA PULLS BACK, revealing --

INT. ILLYA'S OFFICE - UNCLE HEADQUARTERS

61

Illya watching on a monitor. He is finishing a
cup of coffee. He switches on his microphone.

ILLYA

I believe it is time to deliver
unto Dr. Remington a change of
apparel, Napoleon.

*Change

INT. HOTEL CORRIDOR - MED. SHOT - SOLO - DAY

62

Solo on the communicator.

SOLO

I'll put a man on it right away.
(clicks off)

Our CAMERA PANS to include a BELL CAPTAIN, standing with a suit of clothes in tow. Solo gives him a nod, the Bell Captain moves off down the corridor.

INT. BUZZ' ROOM

63

* We HEAR the KNOCK at the door. Buzz comes out of the bathroom -- apprehensively -- debating with himself whether or not he should answer it. He moves to the door, opens it a crack. Buzz almost explains that there has been some mixup - but catches himself when he realizes that he is in need of some dry-cleaning himself.

BUZZ (to Bell Captain)

I think there's been some...

(catches himself)

...dry cleaning...

(looks at his pajamas)

...of course. I'll take it.

Buzz takes the suit from him, sees the Bell Captain with an outstretched palm, waiting for a tip.

BUZZ

Oh, yes. Just add your tip to my bill.

Buzz closes the door, hurriedly removes the plastic wrapper from the suit, checks the suit for the general fit -- perfect. He gives a bewildered shrug, moves over to where a suitcase -- not his old one, of course -- rests on a stand.

MONITOR ANGLE - BUZZ

64

Buzz pulls out a white shirt. We PULL BACK TO REVEAL...

* Change

INT. ILLYA'S OFFICE - UNCLE HEADQUARTERS 65

Illya watching on the monitor. Illya switches on the microphone.

ILLYA
Your scheme is very convincing....
so far.... Napoleon.

INT. HOTEL CORRIDOR - MED. SHOT - SOLO 66
on the communicator.

SOLO
Yes, isn't it?

RESUME - ILLYA 67

ILLYA
I have only one question. Our victim
is certainly bewildered, confused.
* But how can we be certain that he will
take the flight to Los Angeles --
instead of simply cashing in the
tickets?

INT. HOTEL ROOM - ANGLE ON BUZZ 68
slipping on the suitcoat -- not a bad fit -- he moves
over to the bed stand.

INSERT - BED STAND 69
Buzz reaches down and -- by-passing the airplane
ticket -- picks up the cash.

RESUME - WIDER ANGLE 70
Buzz smiles to himself, quickly thumbs through the
bills again -- he doesn't know what this is all
about, but he doesn't mind at all. Buzz sticks

* Change

the bills in his pocket, picks up the telephone,
dials.

70
CONT'D
(2)

BUZZ (to phone)
Harry?....Buzz Conway....I told you
I'd call you tomorrow.
(pulls off two bills from the
large stack)
How about say...forty dollars....
just for to show my good faith...and
Harry, if you could let me have my
car back -- you'll get the rest in
no time....
(listens)
What happened? To tell you the truth
I'm not quite sure about it myself.
Okay, pal.....see you in the morning.

Buzz hangs up, takes the pajamas to the closet.

ANOTHER ANGLE - BUZZ

71

He opens the closet door -- prepared to toss the
pajamas inside. However, as the door swings open
we SEE Dr. Wilbur Remington hanging on a coat hook
on the inside of the door. There is a knife
protruding from his chest, his head hangs to one
side, his eyes closed.

* Buzz stops short at this sight -- quickly closes the
closet door, tries to catch his breath. He looks
down at the suit he's wearing, examines the inside
label.

INSERT - COAT LABEL

72

reading, Initialled "W.R. - Made by Edo of Madrid."

RESUME - BUZZ

73

He opens the closet door again, somewhat squeamishly.
He gently opens Dr. Remington's coat to look at the
label.

INSERT - LABEL

74

identical to the one in the suit he's wearing.

RESUME - BUZZ

75

realizing the desperate situation. He closes the closet door.

He heads for the door, then pauses. Buzz rushes over to the bed stand, picks up the telephone.

BUZZ (dials quickly)
Harry...something just came up....
I'm in a terrible mess, Harry....no,
I can't tell you what it is --
everything is still a little blurry
-- but I think I'd better leave
town for a while. Goodbye, Harry.

He hangs up telephone, reaches over to the bed stand, picks up the airplane tickets --

ANOTHER ANGLE - ROOM

76

Buzz rushes to the door. Our CAMERA PULLS BACK to reveal...

INT. ILLYA'S OFFICE - UNCLE HEADQUARTERS

77

Illya watching Buzz on the monitor.

* ILLYA
When do we leave for Los Angeles?

INT. HOTEL CORRIDOR - MED. SHOT - SOLO

78

on the communicator.

* SOLO
You're booked on to the noon
flight -- the same one that he'll
be taking, of course. I've
requisitioned a private jet --
I'll be waiting for you at the
Los Angeles terminal.
(clicks off)

* Change

WIDER ANGLE

79

Solo ducks into a convenient alcove so that Buzz can hurry by him -- without seeing him. Solo smiles after him -- then moves off in the direction of Buzz' room.

INT. BUZZ' HOTEL ROOM

80

Solo enters, goes to the closet door and opens it.

ANGLE - SOLO AND REMINGTON

81

Solo taps the doctor on the shoulder.

SOLO

Pardon me, doctor.

Remington opens his eyes.

REMINGTON

Now what do I do?

Solo pulls the dummy knife blade from his chest.

SOLO

Not a thing.

(nods to door)

I just thought I'd get you off the hook.

ZIP PAN TO:

EXT. NEW YORK APARTMENT BUILDING - DAY

82

Large, probably expensive.

INT. NARCISSUS' BEDROOM

83

very lavish, more like a salon than a bedroom. Carpeted, as many mirrors as possible -- shelves and shelves of cosmetics. Narcissus is in a black leotard outfit, exercising in front of a three-way mirror. The TELEPHONE RINGS, she picks it up. It's one of those long cord affairs. She walks with it into the adjoining living room.

NARCISSUS (into phone)
Hello? Los Angeles calling?
Yes. This is she.
(pause)
Yes, Mr. Elom.

83
CONT'D
(2)

INT. ELOM'S OFFICE - MED. SHOT - ELOM

84

A darkened room. Not completely pitch black -- but very low-key. Shadowy shapes, ill-defined boundaries, no windows. Simple black office furniture. MARVIN ELOM, a hulking man, sits stoop-shouldered in a chair. He is dressed in dark clothes, talking into the telephone. Our CAMERA DOLLIES INTO A CLOSE SHOT.

ELOM
Narcissus, I just received your telegram. I'm very disappointed.

85 OUT

INT. DRESSING ROOM - NARCISSUS

85X1

NARCISSUS
Well, so am I. But don't worry, Mr. Elom. We'll get him next time.

RESUME - ELOM

86

ELOM
Dr. Remington is essential to my project -- and the UNCLE will undoubtedly guard him even more carefully. But I'm sure you'll get him for me.
(beat)
I've been thinking a lot about you lately.

RESUME - NARCISSUS

87

NARCISSUS (examines
herself in mirror)
And what do you think, Mr. Elom.

RESUME - ELOM

ELOM
I like you.

RESUME - NARCISSUS

89

At this, she turns away from mirror, trying not to be too aghast. The very thought repulses her.

NARCISSUS

Oh, really?

RESUME - ELOM

90

ELOM

I've never said that to anyone before.

(he hangs up)

RESUME - NARCISSUS

91

She lowers the phone, shudders. Narcissus moves into the living room.

INT. LIVING ROOM

92

Leon is waiting with the projector.

NARCISSUS

I'd like to see those films from the telescopic gun camera.

LEON (annoyed)

I've been waiting out there for two hours.

NARCISSUS

Be quiet, Leon. Where are the photos of Dr. Remington?

He hands her two snap-shot size photographs. She examines them.

INSERT - PHOTOS

93

The first of Dr. Remington is under-exposed -- you can barely make out the features. The second is dark, and OUT OF FOCUS.

NARCISSUS (V.O.)
These pictures aren't much help.

93
CONT'D
(2)

RESUME - LEON AND NARCISSUS

94

He turns the projector on, dims the lights.

ANGLE - WALL

95

We SEE Buzz through the cross hairs.

LEON (V.O.)
He looks young.

ANGLE - NARCISSUS

NARCISSUS
He is. Dr. Remington received
his Ph.D. from Northwestern
University -- and went directly
to the Pyrenees, where, for reasons
that are certainly beyond me, he
stayed in seclusion for the last
six years, writing his articles on
sedimentation. I suppose you have
to really love rocks or something.
Freeze the frame there, Leon.

ANGLE - WALL

97

The picture FREEZES on Buzz.

RESUME - NARCISSUS AND LEON

98

NARCISSUS
He's not much to look at, is
he?

RESUME - WALL

99

Buzz caught through the cross hairs.

FADE OUT.

END ACT ONE

ACT TWO

FADE IN:

EXT. JET AIRLINER - (STOCK) - DAY

100

winging it.

INT. AIRLINER - MED. SHOT - BUZZ

101

finishing a martini, feeling it. He reaches out into the aisle to stop a STEWARDESS.

BUZZ

I'll have another, please.

STEARDESS

I'm sorry, Dr. Remington -- you're only allowed to have two.

BUZZ (disappointed)

Oh. Well....perhaps we could share one....

(pats the seat beside him)

STEARDESS (confidential)

I'd like to, but we're having a little party in the pilot's cabin.

(hands him flower)

Don't be too unhappy -- this will keep you company.

BUZZ

Well, thank you.

STEARDESS

Oh, it's not from me. An unknown admirer.

Buzz looks around, doesn't see any admirers. The Stewardess moves off.

ANGLE - AISLE

102

The Stewardess moves past Iliya -- a few seats back -- who doesn't find anything sinister.

ANOTHER ANGLE - STEWARDESS

103

A few more seats back, she stops by Narcissus. Narcissus slips her a bill.

NARCISSUS

Thank you.

ZIP PAN TO:

104-106
OUT

EXT. SAN FRANCISCO AIRPORT - (STOCK) - DAY

107

Planes.

EXT. AIRPORT TERMINAL

108

Traffic. A newsstand to one side. Taxis coming and going. Buzz comes out of the terminal, moves over to the newsstand. It is important to note that Buzz is wearing a carnation in his lapel.

ANGLE - BUZZ

109

BUZZ (to Newsy)

Any New York papers?

The Man gives him one, Buzz scans the front page and then inside.

ANOTHER ANGLE - TERMINAL ENTRANCE

110

Solo moves INTO SHOT, notes Buzz. Illya comes out of the terminal -- he walks over to Solo -- stands and looks as though he's waiting for a car --

SOLO

How was the flight?

ILLYA

* Second class.

SOLO

* Here are the keys to the car. Let's see if we draw them out.

ILLYA

I'll meet you at the first checkpoint.

Illya takes the keys, moves off. Solo heads for the newsstand.

ANGLE ON BUZZ

111

He puts the newspaper down, frustrated.

BUZZ (to Newsy,
confidential)

You haven't heard anything on the news about the er.....Remington murder case, have you?

The Newsy shakes his head negatively....and Solo comes INTO SHOT, as Buzz is about to turn away.

SOLO

Dr. Remington....

BUZZ (instinctively)

Yes.....er, I mean.....yes. How did you know?

SOLO

The tag on your suitcase. I'm Napoleon Solo -- the Geology Conference steering committee has asked me to escort you.

Solo takes him by the arm, forcefully leads him to a waiting car, an UNCLE AGENT at the wheel.

* Chg

BUZZ

That's very nice of you.....but it
won't be necessary....

111
CONT'D
(2)

SOLO

We've made arrangements for your
hotel. And it's a long drive back
into town. After you.

Solo helps him into the car, climbs in -- the car
drives off.

ANOTHER ANGLE - ILLYA

112

In his convertible -- the UNCLE car drives by --
Illya drives off after it.

ZIP PAN TO:

EXT. HIGHWAY

113

The UNCLE car driving along.

INT. SOLO'S CAR

114

Solo drives. Buzz looks around, nervously, keeps
peering over his shoulder. He turns to Solo.

BUZZ

* Isn't this sort of a roundabout way
of going downtown?

SOLO

* I thought you might like to see a
little of the air pollution.
(looks at carnation)
Where did you get that?

BUZZ

Oh. A stewardess gave it to me.

SOLO

May I see it?

Buzz hands it to him. Solo examines it.

*Chg

INSERT - CARNATION

115

Solo pushes aside the petals, revealing a shiny, metallic object at the center.

RESUME - SOLO AND BUZZ

116

Solo is concerned.

BUZZ

What's the matter?

SOLO

Mind if I keep this?

Buzz gives him a curious look.

BUZZ

Be my guest.

EXT. FILLING STATION

117

Solo drives into a filling station on the highway, pulls up next to a gas pump. An ATTENDANT stands nearby. Solo climbs out.

SOLO (to Buzz)

I'll be right back.

(to Attendant)

Fill it up, please.

Solo moves over to the corner of the gas station.

ANGLE - ILLYA'S CONVERTIBLE

118

parked just around the corner of the gas station. Solo moves INTO SHOT beside Illya. He hands him the flower. We can still see Buzz and the car in the B.G.

ILLYA

A THRUSH homing device, of course.

SOLO

If they've tracked us here on radar
-- I think we can expect them to
move in any time.

(Solo begins to assemble an
UNCLE Special)

ANGLE - ATTENDANT AND CAR 119

watching the pump meter. He looks over to Solo,
kneels down beside the pump.

ANGLE - PUMP 120

A section of the pump opens and the Attendant pulls
out a sonic drone control device, the kind normally
used on sedans.

RESUME - ATTENDANT 121

- * He takes the drone control, raises the hood --
places the control on the engine.

ANGLE - SOLO AND ILLYA 122

watching the car, although we CAN'T SEE the
Attendant from this angle. Solo completes the
assembly of his Special.

SOLO
How long have you been waiting?

ILLYA
About thirty minutes.

Suddenly, we HEAR a THUMPING. Solo turns to a
utility room door at the side of the station. His
Special ready, he opens the door.

ANGLE - ATTENDANT 123

bound and gagged, moving about uncomfortably.

ANGLE - SOLO AND ILLYA 124

SOLO (two and two
make four)
It's a trick -- They aren't following
us -- they've been following you.

ANGLE - ATTENDANT

125

He comes out from underneath the car, wiping his hands. He takes out a small THRUSH communicator. He pushes a button signal.

* EXT. STREET - NARCISSUS' CAR

126

Narcissus in the back seat, Leon beside her. Two THRUSH-MEN in the front. A button the desk lights.

RESUME - ATTENDANT

127

He pockets the communicator, moves away from the car. Our CAMERA PANS WITH him to show Solo and Illya on either side of him, several yards away. They have their UNCLE Specials trained on him.

SOLO

That's far enough.

ANGLE - BUZZ

128

watching. What is all this about?

RESUME - WIDER ANGLE

129

The Attendant goes for his gun, makes a break for the station. He FIRES. Solo and Illya open up on him -- he's hit -- and goes down.

130-131 OUT

INT. SOLO'S CAR - BUZZ

132

watching Solo and Illya -- in the B.G. with the prone Thrushman. Buzz is looking out the window, startled when the window zooms up past him, brushing by his nose.

BUZZ

I beg your pardon.

Buzz turns to look at the other window. It zooms up. Baffled, he tries the doors. Locked. He looks over to the ignition.

* Change

IGNITION KEY - BUZZ' POV

133

There isn't any key in the ignition, but it turns to START position.

ANGLE - SOLO AND ILLYA

134

They look at each other, to the car.

ANGLE - BUZZ

135

bewildered.

ANGLE - GEAR STICK

136

It goes into DRIVE position.

WIDER ANGLE

137

Solo and Illya run toward the car -- as it drives out of the station.

SOLO

* The attendant must have attached a drone control to the car.

They run to Illya's convertible.

ANGLE - HIGHWAY

138

Solo's car driving along, picking up speed.

INT. SOLO'S CAR - BUZZ

139

behind the wheel. Trying to turn it, without any results. Terrified.

ANOTHER ANGLE - HIGHWAY

140

Illya's convertible, Illya driving.

* Change

ANOTHER ANGLE

141

They pursue -- then catch up with Solo's car.
Winding roads -- and very dangerous -- but they pass
Buzz' car, get in front of it.

ANOTHER ANGLE - CARS - MOVING SHOT

142

Illya's car is directly in front of Buzz'. Solo
climbs into the back seat of the convertible. Solo
signals Illya, who maintains a speed equal to that
of Buzz' car.

When both cars are bumper to bumper, Solo climbs
from the rear of the convertible to the hood of
Buzz' car.

ANGLE - SOLO

143

sprawled head first across the hood of the sedan.
We can SEE Buzz in the driver's seat. Solo takes out
his octolyene lighter, cuts through the windshield
glass on the passenger side.

ANGLE - ILLYA

144

driving, he sees something, ahead O.S.

NARCISSUS' CAR - ILLYA'S POV

145

in the distance, going around a curve and out of
sight.

RESUME - SOLO

146

He's cut through the glass with his handy lighter,
now he pushes it through and climbs inside the car.

INT. SOLO'S CAR

147

Solo climbs in, goes to work on the drive-shaft
casing on the floor with his octolyene lighter.

BUZZ

What's going on. What are you
doing?

147
CONT'D
(2)

* Solo reaches under the dash, rips out wiring ---
gets on his communicator.

SOLO

You can brake any time now.

ANGLE - ILLYA

148

still driving, of course.

ILLYA

I think I've spotted the control car
up ahead. I'll stop you -- and see
if I can follow them.

ANGLE - ILLYA'S BRAKE PEDAL

149

He hits the brake to the floor.

* Change

ANGLE - BOTH CARS - DOLLY SHOT

150

Illya is braking both cars with his. The braking down is a jerky process, Solo's car comes to a stop. Illya's car drives on.

INT. SOLO'S CAR

151

The car has come to a stop. Buzz sighs relief.

BUZZ (slightly annoyed)
If you're not too busy now, there are
a couple of small questions I'd like
to ask you.

ZIP PAN TO:

EXT. ELOM BUILDING - DAY

152

As before.

INT. ELOM BUILDING GARAGE

153

Illya's car pulls up the ramp, parks beside Narcissus' car. Illya notes a sign behind the car that says, "Parking For Elom Industries". He gets out, moves over to the lobby entrance.

INT. LOBBY

154

FEATURING the three elevators -- a modern building lobby. An elevator SUPERVISOR stands in the center of the three openings -- a sign on the center elevator says "OUT OF ORDER".

People are entering and leaving the elevators, under the direction of the Supervisor.

As the last group gets on one of the side elevators and the lobby is momentarily clear, Illya enters. He looks around, moves over to the Supervisor.

ILLYA
Where would I find the Elom Industries
office?

* SUPERVISOR
Twenty-second floor, sir.

154
CONT'D
(2)

Illya notes the elevator "OUT OF ORDER" sign. He moves over closer as we HEAR a THUMPING SOUND from down inside the shaft. People enter and leave the elevators throughout:

ILLYA
What is that noise?

SUPERVISOR
They're repairing that elevator.
A lot of tenants have complained
about it, too.

Illya moves onto an empty elevator. We SEE the Supervisor take out a THRUSH communicator.

INT. ELEVATOR 155

The doors close. We SEE the indicator flash off the floors, stopping at "Sixteen."

ANGLE - ILLYA 156

He reacts to something O.S.

ANGLE - THREE MEN - ILLYA'S POV 157

Three of the toughest-looking characters we've ever seen. Each wearing a dark business suit, dark ties. They move menacingly into the elevator.

ANOTHER ANGLE - ILLYA AND MEN 158

The three toughs move behind and to each side of him. The doors close and the elevator goes up.

CLOSE - ILLYA 159

apprehensive. He looks to one of the men.

*** Change**

ANGLE - 1ST MAN

160

He looks at Illya with a half-sneer, then looks away.

RESUME - ILLYA

161

He looks to the man on the other side of him.

ANGLE - 2ND MAN

162

He looks at Illya without moving his head, gives him a stony glance.

CLOSE - ILLYA

163

He manages to turn his head slightly, looks behind him.

ANGLE - 3RD MAN

164

He looks down at Illya, unpleasantly.

RESUME - ILLYA

165

beginning to sweat. Who is going to move first?
Suddenly, the doors open and Illya sees something O.S.

NARCISSUS AND LEON - ILLYA'S POV

166

* standing in the corridor. A wall sign behind them notes that it's the "Twenty-second" floor. Neither Leon or Narcissus have their guns drawn, but Leon has his hand inside his coat, pointedly.

NARCISSUS

You can get off here, Mr. Kuryakin.

ANGLE - ILLYA AND THREE MEN

167

He looks to the men on each side and behind, gets off the elevator, looking subdued.

* Change

ANGLE - ILLYA, NARCISSUS, LEON AND ELEVATOR

168

The three men stay inside. The doors close and the elevator goes up. Illya looks back to the elevator, surprised. Leon takes out his revolver.

ILLYA

Those weren't your men?

NARCISSUS

Of course not. They're insurance salesmen from the twenty-fourth floor.

LEON

The one in the middle used to play for Greenbay.

ILLYA

Where do we go from here?

NARCISSUS (to Leon)

Take him up to Mr. Elom's office. He can tell us where they're keeping Dr. Remington.

LEON

He's going to want to see you.

NARCISSUS (slight wince)

Yes, I know.

LEON

Where will you be?

NARCISSUS

It's not going to be easy -- and I may have to get tough with him -- but I'm going to try and get a quick appointment with my hairdresser.

She looks into her hand mirror -- Leon looks at her with disdain, then to Illya.

FADE OUT.

END ACT TWO

ACT THREE

FADE IN:

INT. ELOM'S OFFICE - ANGLE ON ELOM

182

- * The room is very low-key - as dark as we can make it. The light from the reception room cuts a path into the darkness, striking him.

ELOM

Close the door.

- * The shaft of light dissects him - he is half in shadow, half in light. Our CAMERA ZOOMS in for a CLOSE SHOT of his face -- vertically dissected by the light. He squints at the light, painfully.

ELOM

Are you trying to blind me?
Close the door!

183 OUT

ANGLE - ILLYA AND LEON

184

Leon closes the door -- the room goes black. Suddenly, two pin-point overhead lights go on. Ilyya and Leon each stand in a small circle of light.

ANGLE - ELOM

185

He puts on a pair of sunglasses.

ELOM

That's better. Would you like
a cup of cold turkey soup, Mr.
Kuryakin?

INTERCUT ILLYA AND ELOM

186-186X4

ILLYA

No, thank you.

ELOM

I want Dr. Remington.

ILLYA

No, thank you.

* change

186-186X4
CONT'D
(2)

ILLYA

ELOM

ILYA

ELOM

ILYA

ELOM (offended)

ILLYA

ELOM

* Leon clouts Illya on the head. Illya sinks to the floor, unconscious. Elom looks down at him, then to Leon.

ELOM

ZIP PAN TO:

187-213 OUT

EXT. CARLSBAD HOTEL - DAY - (STOCK)

214 .

As usual.

INT. SOLO'S ROOM - TWO SHOT - SOLO AND BUZZ

215

Solo is completing a change^{original} into a fresh suit of

* change

clothes -- he's adjusting his tie, actually --
Buzz is nearby.

215
CONT'D
(1)

BUZZ

So that guy in the hotel wasn't
dead. And I've been set up as
a decoy. You've got a lot of
nerve, you know.

SOLO
Thank you.

215
CONT'D
(2)

BUZZ
Yeah. Well, watch closely, because this is where I exit. I'm walking out of here and nothing is going to stop me. Not you -- or your strange organization -- or anybody else.

Solo keeps right on dressing. Buzz goes to the door, tries it. It's locked. Pause. He tries it again. Still locked.

BUZZ
The door is locked.

SOLO
I wouldn't want THRUSH to just walk in here and take you. Listen, Buzz. The moment they saw you come out of that hotel window you were marked. Now if we had turned you loose -- they would have picked you up -- discovered their mistake -- and killed you. At least this way you've had our protection -- and performed a valuable service.

Buzz tries a different approach.

BUZZ (all smiles)
You're right. Dr. Remington is certainly a more valuable person than I am --- why should you expose him to this kind of danger? Er... why do they want him?

SOLO
They evidently need some help with one of their top projects... we don't know what that project is...but we want to find out.

BUZZ
Of course...anything I can do to help...I don't know how I could have been so petty...

WE HEAR the BEEP of Solo's communicator. Solo picks it up from the dresser -- giving Buzz a look of some distrust.

SOLO (into communicator)
Channel 'D is open.

EXT. NEW YORK CITY SKYLINE - DAY

216

As usual.

INT. WAVERLY'S OFFICE

217

Waverly is playing chess with Dr. Remington. He has the console microphone beside him.

WAVERLY

Have you heard from Mr. Kuryakin?

RESUME - SOLO AND BUZZ

218

SOLO

No, Sir, not yet.

RESUME -- WAVERLY

219

WAVERLY

I would hope that you will hear from him soon -- or you'll have to deliver your bogus Dr. Remington to the geology conference tonight.

RESUME - SOLO AND BUZZ

220

SOLO

Then it looks like we will have to play the game a little longer.

RESUME - WAVERLY

221

WAVERLY

Yes. THRUSH will undoubtedly make another attempt on your imposter, but that's the chance we'll have to take.

RESUME - SOLO

222

Buzz is gone.

SOLO

I have extra men detailed here
at the hotel in case...

(looks around for Buzz)

I'll report back later, Sir.

(clicks off)

222
CONT'D
(2)

OUR CAMERA PANS with Solo to where the breeze from
the window fans the drapes.

EXT. HOTEL LEDGE

223

Buzz is on a narrow ledge that runs around the out-
side of the hotel. Solo sticks his head out the
window.

SOLO

Buzz, come back here.

BUZZ

Get someone else for your
masquerade party, Mr. Solo.

He goes around a corner and OUT OF SHOT, Solo ducks
back inside the room.

*

224 OUT

EXT. HOTEL LEDGE

225

Buzz is making his way along the ledge, nervously.
He takes one tentative step after another, looks
down.

STREET - BUZZ' POV

226

Fifteen floors, straight down.

RESUME - BUZZ

227

He gulps, moves along further. His foot slips,
he goes down to one knee -- but keeps his balance.
Buzz gets to his feet, inches to the nearest window.
He opens it, goes inside.

* Change

INT. HOTEL BEDROOM

228

The bedroom of an expensive suite. Buzz climbs in cautiously, goes to the connecting door to the living room. He opens the living room door, peers inside.

ANGLE - BUZZ POV - NARCISSUS, LEON AND ASSISTANT

229

They have a map spread over a desk, examining it carefully. WE CAN'T HEAR what they're saying from here.

ANGLE - BUZZ

230

He opens the door silently, slips into the room.

INT. LIVING ROOM - ANGLE ON BUZZ

231

He is inching his way to the hallway door.

NARCISSUS (V.O.)

* They're keeping Remington in
this room -- we'll take down
the back stairs here --

Buzz stops for a moment, realizing the business at hand.

* ANGLE - NARCISSUS, LEON AND THRUSHMAN

232

Narcissus turns to the telephone, dials. From this angle, WE SEE that Leon and the assistant are facing this way, too. Buzz in the far b.g., tense.

NARCISSUS (dialing)

The van is around in back --
they'll wait for us there.

(into phone)

Hello, Marvin.

* Change

* INT. ELOM'S OFFICE 232X1

Elom is on the phone. Illya is in a chair, conscious, with Leon about to strike him. Elom holds up a finger for silence. Leon doesn't strike him.

 ELOM (into phone)
Narcissus. Where are you?

* RESUME - NARCISSUS 232X2

 NARCISSUS
I've taken a room near Dr.
Remington at the Carlsbad Hotel.

* RESUME - ELOM 232X3

 ELOM
How did you know he was there?

* RESUME - NARCISSUS 232X4

 NARCISSUS
My hairdresser's salon is in the
lobby. They can't keep any secrets
from me there, Marvin.

* ANGLE - ELOM, ILLYA, LEON 232X5

 ELOM (into phone)
Just a moment.
 (to Leon)
Take him downstairs. I still
have some use for him.

Leon pulls Illya OUT OF SHOT. Elom becomes confidential.

 ELOM
You're not avoiding me, are you,
Narcissus?

* Change

ANGLE - BUZZ

233

moving to the door.

NARCISSUS (V.O.)

Of course not....Marvin. The tear
gas equipment and the guns are
already here.

Buzz carefully turns the door knob and opens the door --
only to find himself looking at the back of a THRUSHMAN on
guard outside. Buzz quickly, quietly, closes the door.
He sees something, O.S.

TRUNK - BUZZ' POV

234

A trunk, near a wall.

RESUME - BUZZ

235

OUR CAMERA PANS WITH him as he moves down to the trunk,
opens it. Inside the trunk we SEE THRUSH rifles and gas
mask equipment -- along with some gas cylinders.

NARCISSUS (V.O.)

I'll get there as soon as I can. No
soup, please, Marvin. Gin will be
fine. Yes. Goodbye.

ANGLE - NARCISSUS

236

She hangs up the phone, turns back to her two associates.
She is stunned to see....

BUZZ - NARCISSUS' POV

237

A THRUSH rifle in one hand, a gas grenade in another.

WIDER ANGLE

238

* The associates turn to see him.

BUZZ

Everyone just stand still.

CHG.

1-31-66

P.50B

One of the associates starts to move toward him.

238

CONT'D

(2)

BUZZ

Don't do that.

(beat)

If you'll excuse me. ---

It's past check-out time.

He begins to edge to the door.

EXT. CORRIDOR

239

Solo is down the hall from the door to Narcissus' suite. He sees the guard -- moves toward him. The guard sees him, tenses. Solo moves straight for the door.

THRUSHMAN

What do you want?

SOLO

In.

With that, Solo throws a fast right -- catching the guard -- and sending him back against the door.

INT. NARCISSUS' LIVING ROOM

240

The THRUSHMAN is propelled into the room -- Buzz is knocked aside, his rifle goes OFF. The gas cylinder flies from his hand, lands in the center of the room. The room begins to fill with gas.

ANGLE - SOLO

241

enters, moving through the smoke. One of the Thrushmen appears from the smoke, Solo FIRES, wounds him.

ANGLE - BUZZ AND THRUSHMAN

242

The THRUSHMAN Solo knocked through the door is getting to his feet, going for Buzz. Buzz clips him with the butt of the THRUSH rifle. Buzz tosses the rifle aside, our CAMERA PANS WITH him as he runs out the door into the hallway.

* ANGLE - SOLO AND THRUSHMAN

243

* The Thrushman comes out of the haze to grab Solo's arm -- a struggle for the gun -- Solo knocks the Thrushman aside.

INT. HALLWAY

244

* The Thrushman falls out through the door into the corridor. He gets to his feet as WE SEE Buzz running down the corridor in the B.G. The Thrushman scrambles after him.

CHGS.

ANGLE - SOLO

245

heading for the door, his eyes burning. Suddenly, Narcissus comes up behind him. She removes a pearl necklace that she's wearing, gets it around Solo's throat. Solo gasps, manages to break free. He turns to face Narcissus.

ANOTHER ANGLE - NARCISSUS AND SOLO

246

The open closet door is behind her. Solo puts his hand on her face -- and shoves -- she goes back about three feet into the closet, the door slamming shut behind her. Solo quickly locks the door, runs out into the hall.

INT. HALLWAY CORRIDOR

247

Solo comes out, looks around. Where did everybody go?

INT. REAR ENTRY

248

Buzz comes down a flight of stairs into what appears to be a narrow rear-entry to the hotel. Some crates and boxes lying about. He moves down the narrow metallic corridor, stopping at two metallic double-doors.

Buzz HEARS footsteps coming down the stairs. He quickly opens the doors, goes inside.

ANGLE - STAIRWAY

249

* The Thrushman comes down the stairs, looks over to the two metallic doors.

INT. VAN - MED. SHOT - BUZZ

250

Dark. In fact, we can't tell that it's the inside of a van when the TWO FLASHLIGHTS go on Buzz -- showing us that he's stumbled into the slats of the forward section of the van. Buzz rubs his forehead, looks around curiously -- and at the two THRUSHMEN standing beside him.

CHG.

2-2-00

* ANGLE - THRUSHMAN

251

standing by the two metallic doors. He locks the doors -- and knocks twice on them. We HEAR an engine turn over and the two doors pull away -- revealing for the first time that Buzz has inadvertently climbed into the THRUSH van.

EXT. ALLEY - DAY

252

* The large van pulls out into the alley. The Thrushman moves out to the cab, climbs in.

INT. VAN - BUZZ AND THRUSHMEN

253

They have their flashlights and rifles aimed at Buzz.

BUZZ (glumly)
Where am I supposed to sit?

FADE OUT.

END ACT THREE

CHGS.

ACT FOUR

FADE IN:

EXT. ELOM BUILDING - (STOCK) - NIGHT

254

As before.

INT. BASEMENT OPERATIONS CONTROL - NIGHT

255

A lot of electronic equipment. There are some technicians moving about.

Although it's in the b.g. and we don't point it up -- WE CAN SEE the three elevator entrances -- all three doors closed.

Buzz and Leon are standing to one side.-- Buzz is looking at the equipment with some amazement...when the lights dim. Everyone turns to the right elevator door.

ANGLE - ELEVATOR DOOR

256

The door opens and Marvin Elom comes into the darkened room -- one of the main lighting sources is the panel of blinking computer lights, if possible.

ANGLE - ELOM AND BUZZ

257

Elom crosses to him.

ELOM

I am Marvin Elom. Dr. Remington,
I want you to help me.

BUZZ

That's interesting. Why?

ELOM (points to
elevator door)
Hidden behind that center door is
a special drilling rig.

ELEVATOR DOORS - THEIR POV

258

- * The center elevator door opens, revealing the drill bit, etc.

ELOM

The center elevator shaft remains unused at all times. The other two are operative. Many people work in this building without realizing that we are at work down here.

RESUME - ELOM AND BUZZ

259

ELOM

I am engaged in a project to penetrate the earth's crust -- like the United States Project Mohole. Once I have drilled deep enough -- and penetrated the crust of Mother Earth, I can create sonic earthquakes of enormous size. Look at that.

Without looking at them, Elom points over his shoulder to the TV screen.

WALL MONITOR TV SCREEN - THEIR POV

260

Newsreel footage of the Alaskan earthquake.

ELOM (V.C.)

Our preliminary tests created these results in Alaska.

RESUME - BUZZ AND ELOM

261

Elom isn't looking at the screen, of course. Buzz turns back to him.

ELOM

Right now, we are sitting on top of the San Andreas fault. Once we set off our little earthquake, most of California will sink into the ocean.
(he chuckles to himself)

BUZZ

I think I missed the humor in that.

ADDITION

ELOM

261
CONT'D
(2)

It's very appropriate that I use
California. The Land of Sunshine.
Where those disgusting people mechan-
ically expose themselves to poisonous
sunlight in a foolish desire to fry
their skins brown.
(chuckles)

EJZZ

Er...yes. What seems to be your problem
....your drilling problem, that is...

ELOM

I've run into an unusually hard layer
of sediment -- my technicians haven't
been able to break through it -- we
need a geologic specialist like you
to show us the way.

EJZZ

In the last few days I've been framed,
duped, molested, pushed around and
generally insulted. And I've been very
curious to know why. Well, now I know.
And now I have some information for you
to digest. I'm not Dr. Remington.

ELOM (sighs)

I see. I wanted to eliminate the
espionage...and get right down to
science.

*

ANGLE - LEON AND DOORS

262

* The elevator doors to the left open and Leon steps out --
holding a gun on Illya.

263-264
OUT

CHGS.

ANOTHER ANGLE - INCLUDE BUZZ AND ELOM

265

ELOM (to Buzz)

A collaborator of yours, I believe.
Now, doctor. Will you help us.

BUZZ

It takes you a while to catch on,
doesn't it? I'm not....

ELOM (interrupts)

Leor.

ANGLE - LEON

265X1

He raises a gun to Illya's temple.

RESUME

265X2

ELOM

Well, Dr. Remington. What are you
going to do now?

ANGLE - BUZZ

265X3

sweating, he doesn't really know.

BUZZ

I...uh...

(an idea)

...I think you'd better lead me to
the diagrams.

WIDER ANGLE

265X4

Two Technicians lead Buzz over to the drawing board, OUT
OF SHOT. Elom moves over to where Leon is holding Illya.
Elom becomes confidential.

ELOM (to Leon)

Where is Narcissus? Do you suppose
she didn't get away from the hotel --
or is she avoiding me? Have her report
to me as soon as she arrives.

ZIF PAN TO:

REWRITTEN

266-271
OUT

INT. NARCISSUS' HOTEL ROOM

272

Solo opens the closet door, his UNCLE Special in hand.
Narcissus slips out and stares at him for a moment.

NARCISSUS

You're cruel, Napoleon.

SOLO

*

I don't usually rush a lady who's
trying to strangle me -- I guess I
lost my head.

She moves away from him, blithely. Our CAMERA PANS WITH
her as she goes to a mirror, takes a hairbrush from a
nearby table -- and goes to work on her hair.

NARCISSUS

Leaving me in there forever -- I'm
a shambles.

Solo moves INTO SHOT beside her.

SOLO

Narcissus, we had our first encounter
at Portofino -- in '62 -- and you
look just as beautiful now as you did
then.

She turns to him, interested.

CHG.

NARCISSUS

Do you really think so?

272
CONT'D
(2)

Solo moves in close to her -- OUR CAMERA DOLLIES in with him. Solo keeps getting closer and closer -- almost near enough to kiss her, through-out:

SOLO

The most beautiful thing I've ever seen.

NARCISSUS

Tell me more.

SOLO

Your people have made off with my traveling companion.

Solo gets closer and closer.

NARCISSUS

I won't tell you where he is.

SOLO

I know where he is -- I had a homing device sewn into his coat.

NARCISSUS

That's thoughtful.

SOLO

I just want you to take me past the security installations.

NARCISSUS

No.

Solo has almost brought his lips to hers. He pauses, brings his gun into SHOT, pressing the barrel to her chin.

NARCISSUS

You're quite a man....

He moves in for the kiss -- but she raises a finger between their lips.

NARCISSUS

But you'll ruin my lipstick.

Solo shrugs an eyebrow. We...

ZIP PAN TO:

* INT. BASEMENT OPERATIONS

273

* Buzz with the Technicians at the drawing board.

BUZZ

We'll change the angle of the drill
two degrees -- it may sound a little
radical -- but from my experience I
think it's all we can do.

The Technicians are skeptical -- they look at each other
-- try to take a closer look at the blueprints, but Buzz
rolls them up before they can examine them again.

BUZZ

Of course, if anyone disagrees, we'll
call Mr. Elom and I'm sure.....

The Technicians move OUT OF SHOT in both directions - they
don't want to be a part of this. Illya and Leon move
INTO SHOT beside Buzz.

ILLYA

What do you have in mind -- doctor?

BUZZ

* I won't bore you with it -- it's very
technical.

ZIP PAN TO:

274-283
OUT

INT. ELOM BUILDING LOBBY

234

The three elevators -- the center one has a sign "Out of
Order". Narcissus and Solo enter. Solo has a gun in her
back. He checks a small hand device.

SOLO

* The homing-device finder indicates...
that we should go down.
(nods to door)
Let's take the stairs.

CHGS.

*

NARCISSUS

You really did have a homing-device
woven into his suit. Remarkable.

284

CONT'D

(2)

He moves her ahead of him -- opens the door, cautiously.
Solo pushes her ahead.

SOLO

Ladies first.

INT. BASEMENT STAIRS

285

Solo and the girl going down. Solo is looking about,
carefully. He looks down at the stairs -- she is about
to take another step when he grabs her arm, stops her.

SOLO

I don't think we should step on that
magnetic plate, Narcissus. It might
set off an alarm.

(raises his gun)

Remember, whatever happens to me --
we'll share together.

She smiles wanly, moves over the step. He follows her
down.

INT. DRILLING OPERATIONS AREA

286.

Illya is handcuffed to the wall. Buzz is nearby, pre-
tending to be reading the blueprints.

ILLYA

It's a nice way to stall for time,
but what do you know about drilling?

*

BUZZ

When I was selling encyclopedias door
to door I actually read some of them.
I was up to the letter "L" when they
fired me for reading on the job.

INT. BASEMENT CORRIDOR

287

Solo and Narcissus come down from the stairs, go to the basement door. Solo looks around for another electronic warning device.

SOLO

It doesn't look like you've installed
any warning devices here, Narcissus.
Rather careless of you.

NARCISSUS

You're wrong, Napoleon. There is one.

He looks at her.....as she SCREAMS.

NARCISSUS

Leon!

Angry, Solo clamps a hand over her mouth. There 287
is a door across the hall. Muzzling her, Solo CONT'D
shoves her into a closet, locks the door. (2)

INT. DRILLING OPERATIONS AREA 288

The technicians have their guns out. Some are
behind cover, Leon and an associate are heading
for the door. One of the technicians has a gun
on Buzz.

ANGLE - LEON 289

Heading for the door. Suddenly, WE HEAR a RUMBLING.
He turns to look at the elevator shaft.

ANGLE - SHAFT 290

* The drill bit is down in the shaft, of course, only
the pipe section showing. The RUMBLE MOUNTS -- and
suddenly oil sprays up out of the shaft.

WIDER ANGLE - OPERATIONS AREA 291

* Everyone is thrown off balance, oil spraying in
every direction. Leon hits the elevator button ..
the doors close, sealing off the drill and the
oil.

* LEON
Oil!

ANGLE - BASEMENT DOOR 292

Just as quickly, Solo is in the room. Gunfire.
He downs two technicians.

ANGLE - BUZZ 293

He overpowers his guard, knocks him down and out --

* change

ANGLE - LEON AND SOLO

294

They both fire, point blank. Leon falls.

WIDER ANGLE

295

Solo moves over to Buzz, who has the remaining technicians against a wall. Solo frees Illya, they tie up the technicians with some handy rope. It is important to note that our two heroes are in high gear, moving quickly.

ILLYA

The head man is upstairs.

(nods to Buzz)

* He's been quite a help. How did you manage to strike oil?

BUZZ

* I knew the drill angle would hit a pool -- it was on the diagrams. Of course the oil rights are leased to a private company -- but that's only a minor detail.

SOLO

* We can use some more of your "expert" help.

BUZZ

You're on.

They quickly move to the elevator.

SOLO (rapidly)

We'll take the elevator upstairs. The fuse box is in the closet across the hall. Give us two minutes to get upstairs, then short-circuit all the electrical systems -- including the elevators.

ILLYA (just as rapidly)

That way anyone who wants to come down will have to come past us -- and then use the stairs.

SOLO

You'll be guarding the stairs.

* change

BUZZ (dull surprise)
I'll be guarding the stairs.

295
CONT'D
(2)

The doors open and Solo and Illya get aboard.

SOLO
By the way, there's a rather
dangerous woman locked in that
hall closet -- don't turn your
back to her.

The doors close and they're gone. Buzz shakes his
head.

BUZZ
Boy, they work fast.

He heads for the corridor door, goes out.

INT. BASEMENT CORRIDOR

296

Buzz moves over to the closet door, gun in hand. He is about to unlock it when the door slowly creaks open, revealing an empty closet.

INT. 28TH FLOOR - ELEVATOR

297

Solo and Illya come out of the right elevator. -- They move down the corridor, stealthily.

ANOTHER ANGLE

298

As they move down the hallway. Suddenly, the lights DIM. Illya signals Solo, they move into opposite doorways for cover.

ANGLE - BLACK DOORS

299

The doors open wide, Marvin Elom steps out, wearing his sunglasses.

ANGLE - ILLYA

300

ILLYA
That's far enough, Mr. Elom.

ANGLE - ELOM

301

ELOM (smiles)
Yes, I think so.

ANGLE - SOLO

302

Suddenly, the door behind him opens - a THRUSHMAN has him by the throat -- and takes his revolver.

ANGLE - ILLYA

303

The door behind him opens, he's disarmed by a THRUSH employee.

ANGLE - ELOM AND NARCISSUS

304

Narcissus comes out of Elom's office.

ELOM

I must thank you for bringing
Narcissus back to me, Mr. Solo.
We've been apart a long time, you see.

He reaches over to touch her, but she pointedly slips
by him, OUT OF SHOT.

WIDER ANGLE - HALLWAY

305

Narcissus moves over to Solo and Illya.

NARCISSUS (to Solo)

Sorry, Darling -- but it looks like
it's hurray for our side, doesn't it?

Elom moves into SHOT, annoyed.

ELOM (to guards)

Take these two downstairs and dis-
mantle them.

(to Narcissus)

I want you in my office. Alone.

DIRECT CUT TO:

INT. CLOSET - BUZZ

306

He's puzzling over the switches..scratches his head --
then shrugs, and starts hitting switches at random.

DIRECT CUT TO:

INT. 28TH FLOOR HALLWAY

307

The two guards are almost to the elevator with Solo
and Illya when suddenly, the hall lights begin to
flash OFF and ON.

Solo and Illya take the opportunity to quickly --
very quickly -- overpower their two guards.

ANGLE - ELOM AND NARCISSUS

308

Near the office doors. He raises his hands to his eyes, blinded - clutches at her. She shoves his hands aside.

ELOM

Narcissus.

NARCISSUS

Don't touch me.

She moves away from him, he gropes after her. He catches her arm. She slaps him across the face, knocking his glasses off. He squints at her, lunges for her.

ANGLE - SOLO AND ILLYA

309

The elevator doors behind them are opening and closing -- as the lights go OFF and ON. The center elevator opening is empty, of course. Narcissus runs to Solo's arms.

ANGLE - ELOM - THEIR P.O.V.

310

Charging toward them, squinting painfully.

ELOM

Narcissus!

ANGLE - SOLO, ILLYA, NARCISSUS

311

Solo turns to Illya as he takes Narcissus - they duck down.

SOLO (to Illya)

Going down.

Illya ducks down to the other side.

LOW ANGLE - ELEVATOR SHAFT TO ELOM

312

He goes past them, and down into the elevator shaft.

INT. ELEVATOR SHAFT

313

We SEE Marvin Elom falling, falling, falling,
falling, falling.

CLOSE SHOT - ELOM

314

As his face pulls into a VERY TIGHT CLOSE SHOT -- WE
SEE the smile on his face as he is about to connect
with Mother Earth.

RESUME - SOLO, ILLYA AND NARCISSUS

315

Solo helps her to her feet, she's sobbing. Solo
assumes that it's over Marvin Elom.

SOLO

We didn't have any choice, Narcissus.

She looks at him, sobbing.

NARCISSUS

What?

(looks at shaft)

Oh, I don't care about him.

(holds up her hand)

It's my fingernails. They're ruined.

Illya looks at her, then at Solo.

ILLYA (distaste)

I think I'll go and clean up
downstairs.

Illya exits, Narcissus puts her head on Solo's
shoulder, tries to contain her sobs.

NARCISSUS

I suppose you'll be locking me
in another closet.

Solo pats her on the shoulder.

SOLO (comforting)

No, but we'll find somewhere just
as good.

ZIP PAN TO:

INT. UNCLE RECEPTION ROOM - NEW YORK CITY - DAY

316

Buzz, Solo, Illya and Waverly.

WAVERLY

You should be very proud of what you've helped to accomplish, Mr. Conway.

ILLYA

Our San Francisco office reports that the drilling site has been completely dismantled. And Dr. Remington is now safely lodged in San Francisco for his conference. Not a bad chess player.

BUZZ

Helping someone has been a novel experience for me. I hope the novelty doesn't wear off.

SOLO

Buzz has accepted our offer of a... reward... and has arranged to pay off all his creditors.

WAVERLY

I see. A fresh start, then.

BUZZ

Yes, I think I may come up a winner this time. Thank you. Goodbye.

WAVERLY

Goodbye, Mr. Conway

Solo and Illya open the door to Del Floria's, the three men exit into the tailor shop. Waverly watches after them for a moment.

EXT. DEL FLORIA'S - DAY

317

Solo, Illya, Buzz exit. Solo and Illya move out to the sidewalk with him -- they shake hands and AD LIB goodbyes. Buzz gives them a cheery wave, exits OUT OF SHOT. Solo starts down the stairs, Illya stops him.

ILLYA

Look.

EXT.BROWNSTONE STREET

318

Buzz is walking down the street when suddenly HARRY steps out onto the sidewalk, blocking his way.

BUZZ

Harry.

Buzz runs across the street, the man runs after him.

RESUME - SOLO AND ILLYA

319

Solo is about to go for his gun, Illya stops him.

ILLYA

Our scanners have already identified the man -- he's from a finance company -- Those phone calls Buzz made -- they weren't to creditors -- they were regarding certain competitive horses.

ANGLE - BUZZ

320

Running in and out of traffic, the finance man behind him.

RESUME - SOLO AND ILLYA

321

SOLO

So you suppose he'll ever catch him?

ILLYA

Probably. Their manhunt procedures are patterned after ours, you know.

ANGLE - BUZZ

322

Still running, we catch him in a FREEZE FRAME, then...

FADE OUT:

THE END