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The Man From

U.N.C.L.E.

THE CHILDREN'S DAY AFFAIR

Prod. #7460

A
METRO-GOLDWYN-MAYER
TELEVISION
Presentation

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The Man From

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EXT. SWISS FOREST - EST. SHOT - DAY - (STOCK) 1

A line title reads "10 kilometers north of Figliano, Switzerland." Our CAMERA ZOOMS IN (OPTICALLY) on the forest.

EXT. FOREST ROAD - DAY 2

Solo's car drives into SHOT and down the road.

INT. SOLO'S CAR 3

Solo driving, Illya beside him. A BEEP on the car communicator. Illya answers.

ILLYA
Kuryakin, here.

WAVERLY (voice over)
May I have your report, please.

ILLYA
We're on the last leg of the pre-conference security tour, Mr. Waverly--- we've checked out all the major highways leading to Geneva. Nothing unusual, so far. Not even one out-of-place elf in the forest.

WAVERLY
Good. I'm taking my flight to Geneva this afternoon. I'll meet you at our office there.

ILLYA
Yes, sir.

Illya hangs up.

EXT. ROAD

Solo's car drives into SHOT -- only to have a mortar land in the road a few yards ahead. Solo's car

swerves off the road, skidding and spinning to a stop near some heavy underbrush.

4
CONT'D
(2)

EXT. CAR

5

Solo and Illya quickly climb out of the car, their guns drawn. The two men move cautiously, scanning the forest and nearby underbrush.

ANGLE - SOLO

6

Looking off into the woods.

WOODS - SOLO'S P.O.V.

7

Our CAMERA PANS the area -- it's dense and we don't see a thing or hear a sound, save an occasional BIRD.

WIDER ANGLE

8

The car in the b.g., the two agents advance toward the CAMERA. We HEAR a WHINE. They pause -- and suddenly the WHINE BECOMES LOUDER -- and a mortar hits the car.

ANOTHER ANGLE - SOLO AND ILLYA

9

From an unseen source -- MACHINE GUN FIRE. Bullets cut into the dust in front of them. Solo and Illya fire back blindly, move back behind their smoldering car for cover.

REVERSE ANGLE - SOLO AND ILLYA

10

Behind the car -- more bullets ricochet off the car. Solo and Illya look over to the underbrush and woods, can't see the source. Solo moves out to the left and into the underbrush.

ANGLE - SOLO

11

Our CAMERA DOLLIES with him as he stealthily moves through the underbrush.

RESUME - ILLYA

12

Looking off into the woods.

RESUME - SOLO

13

He stops -- sees something o.s. Our CAMERA PANS to include the barrel of a THRUSH gun extending from some underbrush. Solo cautiously moves in on the gun -- and yanks on the barrel, pulling it free from their assailant. Solo pushes the underbrush aside, startled to see

BOY - SOLO'S P.O.V.

14

Wearing short pants and a blazer with a crest on the chest pocket -- about ten years old. The boy is calm -- but his cold eyes show us his hostility.

RESUME - SOLO

15

He doesn't know what to make of this.

RESUME - ILLYA

16

Looking off into the underbrush, when we HEAR the SOUND OF FOOTSTEPS -- the RUSTLING of leaves, branches BREAKING underfoot. The SOUND of footsteps getting LOUDER AND LOUDER.

WOODS - ILLYA'S P.O.V.

17

Now we see them as they come out of their cover -- three boys, dressed identically to the first. They are a few yards apart, each carrying a THRUSH gun, ready to fire.

RESUME - ILLYA

18

He raises his UNCLE Special in a reflex action, then lowers it. He can't bring himself to fire.

WIDER ANGLE - INCLUDE GROUP

19

The boys are ringed out around Illya and the smoldering car.

RESUME - ILLYA

20

What to do? Then, we HEAR an o.s. GYM WHISTLE.

WIDER ANGLE - INCLUDE GROUP

21

We catch a glimpse of the boys darting back into the woods. Illya moves after them -- for a few feet, then stops.

WOODS - ILLYA'S P.O.V.

22

Seemingly deserted.

ANOTHER ANGLE - INCLUDE SOLO

23

Solo comes into SHOT, the young boy walking ahead of him. The boy walks proudly, with great bearing. Illya joins them. They look down at the boy.

BOY - THEIR P.O.V.

24

Looking up at them, contemptuously.

RESUME - SOLO AND ILLYA

25

SOLO
Well, boys will be...
(trails off)

They share a look of bewilderment.

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

EXT. GENEVA, SWITZERLAND - EST. SHOT - (STOCK) - DAY 25

A line title reads "Geneva, Switzerland."

EXT. GENEVA STREET - (STOCK) - DAY 27

From this angle it looks like any metropolitan European street. Our CAMERA ZOOMS IN ON a building.

INT. CONFERENCE ROOM - UNCLE HEADQUARTERS - GENEVA - DAY 28

A room suspiciously similar to Waverly's office in New York. Waverly, Solo and Illya are at the round table - joined by CARLO FARENTI, a tall, greying Italian of some dignity. A THRUSH gun is on the table.

FARENTI

We can't get a word out of the boy,
except to demand that we obey the
rules of the Geneva Convention.

Illya opens one of his files and pulls out an enlarged photograph.

ILLYA

An enlarged photograph of the crest
on the boy's blouse.

*

CLOSE - PHOTO 29

A coat-of-arms of our design, prominently featuring the angry bird insignia of THRUSH.

ILLYA (V.O.)

It seems to be official emblem of some-
thing called the School at Figliano.

RESUME - GROUP 30

FARENTI (from a file)

Our local research indicates that there
is a school by that name near the
village of Figliano -- run by a
"Captain" Dennis Jenks --

*

CHG.

(reads)

SOLO

What would THRUSH want with a private boy's school?

30
CONT'D
(2)

FARENTI

I'll send two men to Figliano and check it out --

WAVERLY

I'd like for Mr. Solo and Mr. Kuryakin to go -- if you don't mind, Carlo.

FARENTI

Of course I wouldn't mind, Alexander. But I'm sure you wouldn't want to infer that two of my men are not as capable as these two gentlemen.

*

WAVERLY

I'm sure they are, Carlo. However, these two still have to make security analyses on our other transportation possibilities.

(wry)

And it might be nice if they would stop off at this school on their way -- and check it out.

FARENTI (coolly)

You are assuming that our conference of Western Hemisphere section one leaders will somehow be jeopardized by a boy's school?

*

WAVERLY

Possibly, if it is used by THRUSH for a cover.

*

FARENTI

As Mr. Kuryakin described in his initial report -- he hesitated and couldn't bring himself to fire on the young boys.

*

WAVERLY

A normal reaction.

*

FARENTI

If THRUSH would make an attempt on the conference -- and if any of our men hesitated....

CHG.

*

WAVERLY

Of course it's only an assumption of mine, Carlo -- you're the host and the one responsible.

30

CONT'D

(3)

*

FARENTI (coolly)

In arranging a conference of this importance I quite naturally made provisions for an alternate location.

(pushes intercom button)

*

Cancel our reservations at the Geneva Hotel and confirm the alternate location, the lodge at Enciente.

(switches OFF)

Our new cover will be that the meeting is an International Banker's meeting. You'll receive the new identification passes when you return.

WAVERLY (to Solo and Illya)

I suggest you begin your assignment at once. Keep in close touch with the Operations Section here.

FARENTI (offhand)

I suppose you'd like for me to furnish you with another car.

SOLO (smile)

No thank you. This time...we'll take the train.

ZIP PAN TO:

EXT. FIGLIANO SCHOOL - DAY

31

Imposing, sedate. A dignified-looking sign reads "The School at Figliano." A sedan pulls in the driveway, stops in front of the school.

The driver, a hulking scar-faced man named HUCK, gets out and opens a rear passenger door for CAPTAIN JENKS. Jenks is an erect, stalwart gentleman in his middle forties. He carries an attache case, is dressed in a dignified business suit. He carries himself with the stiff, self-conscious bearing that comes from a lifetime of limited authority.

Jenks walks up the steps to the entrance.

CHG.

INT. MOTHER FEAR'S OFFICE

32

A very modern, luxurious room, more like a parlor than an office. Contrasted against the modern decor are the several covered bird cages, the doilies on the arms of the sofa, the rocking chair in one corner.

MOTHER FEAR is a beautiful, sleek-looking sort, wearing a snug-fitting jump suit. She has the capacity to convey either overwhelming, smothering kindness -- or terrifying anger. She is removing the covers from one of the bird cages as Captain Jenks enters, followed by Huck.

MOTHER FEAR

You're back earlier than I expected, darling.

Jenks angrily puts the brief case on the desk.

JENKS

Not much point in staying in Geneva. They've moved the UNCLE Section One conference to another location. And I have no idea where it might be.

ANGLE - MOTHER FEAR

33

She picks up what might be a box of bird seed from a shelf and raises the cover on one of the bird cages.

CAGE - HER POV

34

A snake inside the cage. We hear a HISS.

RESUME - MOTHER FEAR

35

We can't see the snake at this angle, but we still hear the HISSING as Mother Fear shakes some of the contents of the box -- it looks suspiciously like breakfast cereal -- into the cage.

MOTHER FEAR (to Jenks)

You must be exhausted.

(to Huck)

Huck, dear... go and ask Tom to come here, please.

Huck nods, exits. She closes the door after him.

35
CONT'D
(2)

MOTHER FEAR

Now tell me all about it.

Captain Jenks sits into the rocking chair.

JENKS

It wasn't bad enough that Tom let some of the boys get out of hand during maneuvers and attack the car, but it turns out that the car was driven by two UNCLE agents.

MOTHER FEAR

What if the boy talks?

CAPTAIN JENKS

He won't talk. Or if he had, this place would be crawling with UNCLE agents by now.

MOTHER FEAR

He was wearing one of our blazers.

CAPTAIN JENKS

And so the school authorities will send someone around to investigate. I'll make the usual denials -- and before they can prove anything we'll move the school to Southern California where we'll be safe.

MOTHER FEAR

I know what a disappointment it is to you, Dennis.

She massages the back of his neck.

CAPTAIN JENKS

I wonder what THRUSH Central is going to say. They're the ones who invested the money in this pilot project. That UNCLE conference would have been a perfect place to launch OPERATION PENROD. We could have wiped out the entire Western Hemisphere Section One of UNCLE. The organization would have fallen apart ...

MOTHER FEAR

Don't worry, dear, it will all turn out for the best. You'll see.

Jenks looks at her with affection. She stops rocking.

35
CONT'D
(3)

CAPTAIN JENKS

I don't know what I'd do without you, Yvonne. Standing by me all these years ... All those schools where I was headmaster ... the brutality trials.

A KNOCK at the door, then Huck re-enters, followed by TOM. Tom is another hulking, scar-faced man -- who resembles Huck so closely that they might be mistaken for twin brothers. These two have a strong sibling rivalry. Mother Fear turns to them.

TOM

You wanted to see me, Mother Fear?

MOTHER FEAR

Yes, Tom. What arrangements have you made for replacing the boy?

TOM

There is a recruit coming on the afternoon train.

MOTHER FEAR

You're sorry about what happened this morning, aren't you, Tom?

He is genuinely wary of her.

TOM

Yes, Mother Fear.

MOTHER FEAR

And you, Huck. Are you sorry, too?

HUCK

It wasn't my fault. This stupid oaf ...

Tom glares at him.

MOTHER FEAR (ice)

Aren't you sorry, Huck?

HUCK (resigned)

I'm sorry.

MOTHER FEAR

And it won't happen again, will it?

They shake their heads, "no."

MOTHER

Good. Because next time I might have
to take the strap to you.

35
CONT'D
(4)

The two huge men look at each other, sharing a mutual
terror.

ZIP PAN TO:

EXT. TRAIN - DAY

36

- * Roaring through the Swiss countryside, the train goes
into a tunnel.

INT. TRAIN - DAY

37

- * The train is inside the tunnel. A passenger car, not too
crowded. Solo is sitting at a window seat. Illya comes
INTO SHOT, sits down beside him.

ILLYA

- * This is the last tunnel before we
reach Figliano.

SOLO

- * If we use this train, how many men
would we need for onboard security?

ILLYA

About a dozen, I suppose.

Illya glances down the aisle, O.S.

RICARDO - ILLYA'S POV

38

A young boy, about ten years old. He stands several yards
down the aisle, looking directly at Illya. He has the same
look -- as the boys who attacked our principals earlier.

SOLO (V.O.)

All right, then. I'll recommend that
we send three of the Section One
people by this train.

RESUME - ILLYA

39

staring at the boy, unsure.

CHG.

RESUME - RICARDO

40

He moves toward Illya. Slowly.

SOLO (cont'd v.o.)
We'll take another three into the
lodge by helicopter -- and the
rest can go in separate automobiles.

RESUME - ILLYA

41

He doesn't take his eyes off the boy.

ILLYA
That should give us enough
diversification --

RESUME - RICARDO

42

He's only a few feet away.

ILLYA (cont'd v.o.)
-- in case THRUSH would try a
mobile assault.

ANGLE - ILLYA AND SOLO

43

Solo notes his preoccupation.

SOLO
What is it?
(looks o.s.)

ANGLE - RICARDO

44

He pulls a gun, pointing it at our two heroes.

RESUME - SOLO AND ILLYA

45

Their reaction -- that moment of hesitation. Then
they go for their revolvers.

WIDER ANGLE - INCLUDE RICARDO

46

Before they can draw their guns, ANNA PAOLA, a beautiful, early-twenties, good-natured and very demonstrative Italian girl moves INTO SHOT, taking the gun from Ricardo -- before Illya and Solo have theirs out of their respective holsters.

ANNA

Ricardo...

Ricardo turns -- and bolts OUT OF SHOT, bumping her -- and causing her to drop all of the papers she carries under one arm -- and dropping Ricardo's gun.

ANNA

Oh...

Solo and Illya are out of their seats, kneel beside her and help her retrieve the papers. Illya picks up the toy gun.

ANNA

I'm very sorry. It's just a toy, of course.

SOLO

The boy is your...?

ANNA (smiles widely)

Oh, no. I work for a social service agency. I'm taking Ricardo to a placement center in Milan.

Illya hands her the rest of the papers -- Solo motions to the seat across from theirs, by the window.

SOLO

I'm Napoleon Solo...and this is Illya Kuryakin.

ANNA (smiles)

Anna Paola. And I must apologize again for Ricardo. They say there's no such thing as a bad boy...and that's what I keep telling myself... over and over and over.

SOLO

I take it you don't care too much for children.

ANNA (excitedly)
To tell you the truth, I can't
stand children. Not at all. My
family -- ten, all younger than
I am, so I have to take care of
them -- and then just as soon as
I am old enough, everyone thinks
I should marry -- and have lots
of children -- for me to look after.
I made up my mind and I left home.

SOLO
And the only job you could get was
with the social service agency.

ANNA
Exactly.
(sighs with concern)
Displaced children -- lost souls --
without anything -- without a
family --
(secretly)
they drive me just as crazy as my
own brothers and sisters. Like
this Ricardo...

ILLYA
What else does Ricardo do?

Suddenly, WE HEAR a screeching. She is thrown
forward, into them -- as the emergency brake slams
ON.

ANNA (shrugs
futilely)
He pulls emergency cords. Excuse
me.

She's up and out of the seat. Illya and Solo look
after her. Illya examines Ricardo's gun.

ILLYA
Quite a young man, this Ricardo.

He squeezes the trigger -- a stream of liquid shoots
over to the seat across from him -- where Anna was
sitting.

INSERT - SEAT

47

The acid from the gun eats into the seat -- smoke.

RESUME - SOLO AND ILLYA

48

Surprise.

SOLO
Yes, isn't he?

FADE OUT.

END ACT ONE

ACT TWO

FADE IN:

EXT. FIGLIANO, SWITZERLAND - DAY (STOCK)

49

A village.

EXT. FIGLIANO STATION - DAY

50

A sign indicates Figliano. Solo and Illya disembark from the train, move a few feet away when Anna appears at a window.

ANNA

Excuse me, but have you seen
Ricardo?

They haven't, nod negatively.

ANNA

He's missing. I'm afraid he may
have tried to run away. Would
you...please help me look for
him...? Please?

SOLO (not really)

We'd be delighted.

Anna ducks back inside the train.

SOLO (to Illya)

I'll take this end of the station.
(points)

ILLYA (disgruntled)

He's probably armed and dangerous.

The two men split up.

ANGLE - DOLLY SHOT - ILLYA

51

Our CAMERA DOLLIES with him as he jostles through
the crowd, looking for the boy.

ANGLE - SOLO

52

moving in the opposite direction, looking.

RESUME - ILLYA

53

He sees something O.S.

ANGLE - BALLOON

54

There are some people milling about - greeting each other -- past them we see a balloon on a string -- our CAMERA ZOOMS IN ON the balloon -- and we see that there is a THRUSH bird emblem on the balloon.

RESUME - ILLYA

55

A quick glance back to the now-distant Solo - and then over to the balloon.

WIDER ANGLE - ILLYA AND PEOPLE

56

Illya moves toward them - and we see the balloon moving further away.

ANGLE - RICARDO

56X1

A glimpse of him peering out from behind passerbys.

ANGLE - ILLYA

57

He pushes through the crowd of people, stops to look about.

ANGLE - SOLO

57X1

He sees the balloon, pushes through the crowd -- only to discover the balloon tied to an unaware passerby's coat-tails.

58-OUT

RESUME - ILLYA

59

* He moves on, looking for the boy.

CHG.

ANGLE - EXT. FRONT OF TRAIN STATION

60

- * Ricardo comes out to the street. Our CAMERA PANS WITH him as he walks over to the hulking Tom. Tom hands him a 2nd balloon -- with a crest on it. The huge man and the much smaller boy walk off down the street together.

ANOTHER ANGLE - ILLYA

61

moving away from the entrance - and after them. He moves quickly, but cautiously.

EXT. FIGLIANO STREET

62

Cobblestoned, quaint. Huck has the small boy by the hand - as they come INTO SHOT from BEHIND CAMERA and walk up the steep street. We dwell on this picture for a moment - the hulking man and the small boy with the balloon - but only for a moment, as they enter a chocolate shop. A sign reads "GRAFF CONFECTIONS!" Illya comes INTO SHOT from BEHIND CAMERA as they go into the shop - he's seen them.

INT. CONFECTIONER'S SHOP - SALES AREA

63

A long, glassed-in counter case runs parallel to a side wall. Behind the counter is a very large Swiss girl, dressed in a commercialized native costume - an emblem, "GRAFF CONFECTIONS" is on the front of her blouse.

- * She smiles, sweetly, and hands the boy a confection - a cookie. Ricardo ties the balloon to the display case - accepting the cookie. A door to the rear of the shop opens and ERNST, a squarish man in a white smock steps out to motion to Huck. Huck takes the boy into the back room, Ernst following.

EXT. GRAFF CONFECTIONS

64

- * Illya comes INTO SHOT, looking through the window to the shop interior.

INT. GRAFF CONFECTIONS

65

The girl is behind the counter as Illya enters - drawing his UNCLE Special. She turns to see him - he motions her out from behind the counter.

CHG.

ANGLE - GIRL

65X1

She surreptitiously reaches over to a very nearby wedding cake.

ANGLE - WEDDING CAKE

65X2

Her hand enters FRAME, turning the bride and groom figurine a half turn.

INT. CONFECTIONER'S AREA - CHOCOLATE SHOP

65X3

The room is large, with lots of confectioner's equipment. a work table in the center of the room. Two sturdy, but lovely, women are pulling taffy. Ricardo and Huck are almost out the back door - but we HEAR a tiny BELL RING.

Ernst raises a hand to stop them - takes a revolver from a cookie jar. He motions for Huck and Ricardo to stand still - the women to keep working.

Ernst goes behind the door leading to the selling area, as Illya opens the door.

ANGLE - ILLYA

65X4

He pushes the girl ahead of him - not roughly, mind you - and then turns to look through the crack created by the opening of the door - near the hinges, to be more specific. We PAN WITH HIM to see some of Ernst through the opening.

INT. ROOM

66

Illya slams the door against the wall - and against Ernst. Illya is over to him, kicking the gun out of his hand - and knocking him against the wall.

ANGLE - HUCK

66X1

He picks up an over-sized cookie-cutter - and lunges at Illya - Illya ducks the swing and gives him a kick - Huck's cookie cutter digs into some dough on the work table. Ernst is on his feet. Illya steps aside, cocks his gun - he has them covered - and they know it.

Suddenly one of the two taffy-pulling women steps behind him - and quickly loops the taffy over his head and around his neck. The other woman moves over, tightening the squeeze.

66X1
CONT'D
(2)

ANGLE - ILLYA

67

He clutches at the taffy - then, his breath leaving him, he drops the gun - and his eyes close as he collapses.

WIDER ANGLE

68

* Huck and Ricardo step over to him, look down at his O.S. prone figure.

ERNST

Very unsanitary.

ZIP PAN TO:

EXT. FIGLIANO STREET - DAY

69

The other end of the street. Solo is standing on the sidewalk - Anna comes out of a cafe, downcast. She shakes her head negatively.

ANNA

No one has seen either of them?
First I lost Ricardo, then you lose
your friend. Shouldn't we call the
police?

Solo takes her arm - they walk.

DOLLY SHOT - ANNA AND SOLO

70

walking. The confectioner's shop is on their side of the street in the O.S. foreground.

SOLO

Not just yet. I have a hunch that
my friend isn't lost.

ANNA

But what about Ricardo?

SOLO

I don't think he's lost either.

CHG.

ANNA
What do you mean?

70
CONT'D
(2)

SOLO
Ricardo seems to be a rather...capable
youngster - and I would imagine that
THRUSH may have recruited him.

ANNA
I beg your pardon.

SOLO
THRUSH. An international organization
of very unpleasant people. .

ANNA (catching on)
Ahh....I know exactly what you mean...
why, in Sicily...

* Solo stops. Anna looks O.S. Our CAMERA PANS to follow
her gaze, FRAMING on the balloon in the window. Solo
takes out his UNCLE Special. Ann is puzzled.

SOLO
I have a sweet tooth.

ZIP PAN TO:

71-100
OUT

INT. BASEMENT SCHOOL FIRING RANGE - CLOSE - STAND-UP
CUT-OUT OF WAVERLY - DAY

101

The single light in this darkened room is flooding this
likeness of Waverly. Suddenly, machine gun bullets rip
into the chest.

ANGLE - INCLUDE ALL

102

The lights go on and we see Captain Jenks, Tom, Illya and
Ricardo. Ricardo holds a machine gun - still smoking.

JENKS (to Ricardo)
Not bad, young man.
(to Illya)
Of course, he'll do much better when
he gets a crack at the real thing.
(snaps his fingers)

CHG.

Tom hands Jenks a chocolate bust of Waverly - which Jenks displays to Illya.

102
CONT'D
(A2)

JENKS

Copied from photographs of your Mr. Waverly.

(to Ricardo)

*

Tom here will take you to your room.

Tom takes Ricardo by the hand - they exit. Jenks examines the machine gun - the bore, the sights, the grip, etc.

ILLYA

This school of yours is quite an innovation - I would imagine the class reunions will be fascinating.

We HEAR the distant, hallway-echoed VOICES of a boys' choir - singing "Home On The Range." They sing through-out:

JENKS (acknowledging sound)

We train our boys in the arts, too. Keeps them well-rounded. THRUSH will have the best-trained, highly educated operatives in the world, Mr. Kuryakin. I've taken displaced children from all over the world - and taught them to accept discipline.

ILLYA

Don't you think you're being too academic? We're on to you - or I wouldn't be here.

JENKS

Yes. And you wouldn't have moved the conference to another location.

(beat)

Where?

ILLYA

Sorry. We want it to be a surprise.

JENKS

Torture, then?

CHG.

ILLYA (resolve)
You're the Headmaster.

102
CONT'D
(2)

JENKS
Of course I wouldn't expect an
UNCLE agent to break down under
the every-day sort of torture.
(he sights the gun down
range)
So I've arranged for something
special.

He FIRES the machine gun.

103-104 OUT

ANGLE - WAVERLY CUT-OUT

105

The machine gun bullets slice into the cardboard --
cutting the head off.

RESUME - JENKS AND ILLYA

106

ILLYA
How special?

DIRECT CUT TO:

INT. MOTHER FEAR'S OFFICE - DAY

107

Illya is sitting in the rocking chair, his arms
and hands tied to the arm rests. Mother Fear is
in her tight-fitting jump suit. Huck and Tom lurk
in the background. We HEAR the WHISTLE of a tea-
pot -- and Mother Fear goes to the teapot -- begins
to fix two cups of tea.

MOTHER FEAR (sweetly)
Don't be so formal, Mr. Kuryakin.
You may call me Mother Fear.

ILLYA (warily)
You're very kind.

MOTHER FEAR
How sweet of you to think so.
Tea?

Illya wiggles his fingers significantly.

ILLYA
It might be a little awkward....

She moves over to him, raises the cup to his lips.
He takes a sip. She pushes his hair into place.

107
CONT'D
(2)

MOTHER FEAR

How is that? Too hot?

ILLYA

Very refreshing, thank you.

TWO SHOT - MOTHER FEAR AND ILLYA

108

She sits down beside him, gives him another sip.
She watches him, benignly.

MOTHER FEAR

Illya, dear -- when's the last
time you told your mother you
loved her?

Illya looks at her.

MOTHER FEAR

When's the last time you sent her
flowers. Thanked her for all the
nice things she's done. Let her
know that you care?

ILLYA (coolly)

I must warn you that I don't have
any guilt feelings for you to prey
upon -- or any resentments.

MOTHER FEAR (small
setback)

That's nice. So I'm sure you'll
want to be a good boy. Tell me
all about the new location for the
UNCLE conference.

Illya shakes his head 'no'.

MOTHER FEAR (annoyed)

I asked you a question. You
heard me.

Illya still doesn't respond.

MOTHER FEAR (getting
angry)

Now you mind, do you hear. Answer
my question.

Illya won't. She throws the tea in his face. Ouch.

MOTHER FEAR

I should have known you'd come to
this. Disobeying me.

She nods to Tom, who moves o.s.

108
CONT'D
(2)

MOTHER FEAR
You're going to be sorry. You know
what I'll have to do to you.

Tom moves back into SHOT -- hands her a long, thick,
barbed length of leather. She snaps it in the air.

MOTHER FEAR
I'll have to take the strap to you.

ANGLE - ILLYA

109

Concerned

ZIP PAN TO:

INT. CHOCOLATE SHOP - CONFECTIONERS AREA - Day

110

Solo has the four people -- Ernst, the two workers
and the girl -- on the floor, back to back to back
to back. They've been gagged, and Solo is applying
the last of the bindings. Anna enters from the shop
area.

ANNA
I closed the front of the shop.
Now what do we do?

SOLO
I'm going to the school -- you'll
stay here and keep an eagle eye on
this group.

ANNA
I can't help worrying about Ricardo
-- I wonder what they've done to him.

SOLO
Probably making him a little more
efficient, that's all.

ANNA
I do care about him --
(pause)
and then I think about how I'd like
to get my hands on him -- you don't
have to like someone to feel respon-
sible, you know.

Solo finishes the handiwork. A pause. He knows how
concerned she really is.

SOLO
Don't you?

110
CONT'D
(2)

ANNA
Sometimes.

SOLO
I'll find him for you.

ANNA
May I come with you?

SOLO (nods to prisoners)
No. And you'll have to promise not
to let them out of your sight. I
don't want them warning the school.
All right?

Anna smiles.

ANNA (sincerely)
All right. You'll take care of your-
self, won't you --
(catching herself)
It's just that I don't want to have
to worry about you, too.

Solo leans over and gives her a light, friendly kiss.

SOLO
Since you put it that way...

ZIP PAN TO:

EXT. FIGLIANO SCHOOL - DAY

111

As before.

INT. MOTHER FEAR'S OFFICE

112

Solo is escorted into the room by Tom.

TOM
Mrs. Fear will be right with you.

SOLO
Yes. Well, tell her that the school
inspector is here -- and I'm in a hurry.

Tom nods, leaves. Solo looks around the room, moves
over to the covered bird cages. He raises one of the
covers, peers in. We HEAR the HISS.

INT. BIRD CAGE

113

The snake.

RESUME - SOLO

114

He backs away from the cage, draws his revolver. He looks into the cage again, somewhat dismayed and apprehensive.

INT. CLASSROOM - MED. SHOT - SOLO - AS SEEN ON A MONITOR

115

We SEE Solo in the room - moving away from the bird cage, looking around.

WIDER ANGLE

116

We SEE the closed-circuit screen on the wall. Mother Fear is at the front of the room, standing by the blackboard below the TV screen. She is studying a book. On the blackboard is written "Counter-espionage".

MOTHER FEAR

You'll find his name in your THRUSH Manual. Napoleon Solo. How many spotted him?

ANGLE - INCLUDING CHILDREN

117

As many as we can stand, sitting at desks. Almost all of them raise their hands.

RESUME - MOTHER FEAR

118

MOTHER FEAR

Very good. Now let's see how he handles himself.

RESUME - TV SCREEN

119

Solo is looking around the room -- suddenly he stops, looks directly at the TV screen. We see that he's somewhat suspicious.

INT. MOTHER FEAR'S OFFICE - DAY

120

ANGLE ON SOLO as he is staring at something on an o.s. wall. OUR CAMERA PANS around behind him -- into an OVER-THE-SHOULDER SHOT of Solo -- and a toy cannon on a mantelpiece.

CLOSE - CANNON

121

A discernible lens built into the barrel of the cannon.

RESUME - SOLO

122

He turns away slightly.

RESUME - MOTHER FEAR AND TV SCREEN

123

WE SEE Solo casually moving OUT OF THE TV CAMERA RANGE.

MOTHER FEAR

Now he's on to the hidden camera -- he found it very quickly, didn't he -- and he's out of range.

ANGLE - INCLUDE CHILDREN

124

She moves closer to them.

MOTHER FEAR

Now let's see what he does -- if he's clever, he won't go out through the front -- he'll assume that since we were watching him, we'd block that exit. How many of you think he'll try to make a break across the athletic field?

About half of the children raise their hands. Mother Fear clicks the remote-control switch.

ANGLE - TV SCREEN

125

Solo moving across a clearing.

MOTHER FEAR (V.O.)

How right you are.

125
CONT'D
(2)

EXT. ATHLETIC FIELD - DAY

126

Little more than a clearing, with some woods beyond. For the moment it seems deserted, save Solo who moves across the area -- quickly, but not desperately -- he's searching
* for Illya. Or a sign of him. He moves into the wooded area.

Suddenly, the brush in front of him begins to move -- and several boys -- camouflaged, stand up -- aiming their rifles. Solo backs away -- only to have another boy come up out of a concealed fox hole. Suddenly, they're all around him.

JENKS (V.O.)

All right, you!

ANGLE - JENKS

127

* In a tree. He has a megaphone.

JENKS

* He fouled up the whole maneuver.
Get him.

* Jenks blows his whistle.

RESUME - SOLO AND BOYS

128

Solo has his gun in hand. He doesn't want to use it on the boys -- but still he doesn't want them to fire on him. He backs away from them, cautiously. The boys close in. Solo looks at them, warily.

SOLO

Here. Take my gun.

He tosses it into the center of them. The boys all eagerly go for it -- Solo runs OUT OF SHOT. Huck comes
* out of the school, carrying a THRUSH gun -- and OUT OF SHOT after him.

CHG.

MOTHER FEAR (V.O.)

How right you are.

125
CONT'D
(2)

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CHG.

EXT. REAR OF SCHOOL

129

Solo runs INTO SHOT -- opens a door -- and goes inside -- as Huck fires a shot from O.S. -- it splinters into the door. Huck runs INTO SHOT -- and tries the door. It's locked. He slams into it, trying to force it open.

INT. BASEMENT CORRIDOR

130

Solo comes down the stairs into the dimly-lit passageway. We HEAR the O.S. POUNDING against the door. Solo stealthily moves down the passageway. We HEAR the O.S. door splinter into several pieces -- and Solo ducks into a door as Huck comes bounding down the stairs -- and on down the corridor.

131-134
OUT

INT. 2ND BASEMENT CORRIDOR

135

Solo comes around a corner -- down to the end of the hall -- dead end. He opens another door, goes inside.

INT. CELL

136

Dark, except for the light from an overhead window -- barred, of course. Solo moves for the window.

ILLYA (V.O.)

Don't bother.

* ANGLE - ILLYA

136X1

Illya moves into the light. We see Illya falter -- and stagger. Solo moves INTO SHOT beside him.

SOLO

What is it?

Illya is still in great pain. Solo turns him around -- and looks at his back.

CHG.

ANGLE - FAVOR ILLYA

137

We can't see his back from this angle -- but Solo sees it with the light from his cigarette lighter. We see the extent of the damage reflected in Solo's reaction.

RESUME - MOTHER FEAR AND MONITOR

138

We see Solo and Illya on the screen -- Solo helping Illya to lean against the wall.

MOTHER FEAR

He did very well until he came to this part. Then he allowed friendship to get in the way -- he just might have escaped by himself.

CLOSE - MONITOR

139

From this angle WE SEE Solo and Illya, with Huck and Tom -- Tom with a machine gun -- moving in through the cell door -- getting the drop on them.

MOTHER FEAR (V.O.)

We'll have to give Mr. Solo a C-minus on this one.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:
EXT. FIGLIANO SCHOOL - NIGHT

140

As before.

INT. CONTROL ROOM

141

A control panel, but not too much electronic equipment. A closed circuit TV screen on one wall. Mother Fear and Captain Jenks are in the room, looking out through the glass panel into what we will soon discover to be the Train Room. From this angle, we can't see it. Tom is in the control booth with them, holding a THRUSH gun. Mother Fear switches on microphone.

MOTHER FEAR
Have you reconsidered, Mr. Solo?

Our CAMERA PANS TO INCLUDE Solo - on the other side of the Control Room glass panel

REVERSE ANGLE - SOLO TO CONTROL ROOM

142

We see that Solo is chained to a control board - a solitary spotlight above him. We see Jenks and Mother Fear behind him in the Control Room. We HEAR Jenks coming in through the microphone.

SOLO
I don't think so.

ANGLE - JENKS

143

He hits a switch on the control board. Our CAMERA PANS Solo to include the train room - as the lights go on, revealing an elaborate - and very large - electric train layout. There are lots of switches, bridges, towns, hills, stations - as much as we can possibly get.

ANGLE - SOLO

144

looking at the board, puzzled.

JENKS
 You see, it isn't all work here
 at the Figliano School. This is
 our train room.

144
 CONT'D
 (2)

A door to the room opens and Huck comes in, carrying a metal container. He walks over to where an electric freight train is parked on the tracks. Solo watches him.

ANGLE - HUCK

145

He attaches a coil to the tank - runs the other end to one of the tank cars on the train. Twisting a nozzle on the metal container, he beams over at Solo.

RESUME - SOLO AND JENKS

146

JENKS
 A new concentrated nerve gas.
 One whiff is enough to kill a
 dozen men.

RESUME - HUCK

147

He moves over to a second train, parked on the other side of the tracks - repeats the process into another tank car.

RESUME - SOLO

148

puzzled, but interested.

JENKS
 These little tank cars are designed
 so that if there is a collision -
 or if the train is derailed, the
 cars tilt over and spill out their
 contents. Very realistic, isn't it?

SOLO (apprehensive)
 And what would you like for me to do?

JENKS
 You'll have to prevent the trains
 from colliding, Mr. Solo. You can
 manipulate all of the switches with
 the control board in front of you.
 (beat)

(continued)

JENKS (continued)

Are you sure you wouldn't like to
tell me the location of the Section
One conference. I'm running short
of time.

148
CONT'D
(2)

Solo looks at him, but doesn't respond.

JENKS

I'll control the speed of the trains
from here. Any time you'd like to
stop - you know what to say.
(hits a switch)

All aboard.

ANGLE - 1ST TRAIN

149

It starts, picks up speed.

ANGLE - 2ND TRAIN

150

The same.

ANGLE - SOLO

151

watching carefully.

ANGLE - TRAIN LAYOUT

152-152X3

We see the trains whizzing around the tracks - there's
a narrow miss at a cross-over - We INTERCUT with SHOTS
of: the train speeding through town - a watchman com-
ing out of his little house, going back in - flashing
train signals - we HEAR the train whistles - see the
smoke.

ANGLE - SOLO

153

beginning to sweat.

ANGLE - TRAINS

154

coming down the same track - toward each other.

ANGLE - SOLO
feverishly manipulating the switches.

155

ANGLE - TRAINS - INTERCUTS

156-156X2

getting closer.

ANGLE - SOLO

157

hits a switch.

ANGLE - 1ST TRAIN

158

It goes off onto another track.

ANGLE - 2ND TRAIN

159

It comes ROARING down the track - almost to collide
with the 1st train.

ANGLE - SOLO

160

hits a switch.

CLOSE ANGLE - TRAINS

161

The 1st train is off onto the siding when we see the
switch go back into place - so that the 2nd train
goes on down the original track - a near miss.

RESUME - SOLO

162

Harassed.

ANGLE - JENKS

163

JENKS

I'll increase the speed for you,
Mr. Solo.

ANGLE - TRAINS

164

The speed increases. We repeat some of the earlier train action, to emphasize the speed.

ANGLE - SOLO

165

Working rapidly.

ANGLE - SWITCH

166

A switch moves over - sending the 1st train off onto a new siding - the 2nd train zooms by.

ANGLE - JENKS

167

He increases the speed. In the b.g., we see Huck enter, carrying an envelope. He moves over to Captain Jenks, hands it to him.

RESUME - SOLO

168

Throwing switches. Sweating. He blanches.

ANGLE - TRAINS

169

Coming at each other again, on another section of track. There isn't a switch-off in sight.

RESUME - SOLO

170

Nothing he can do.

RESUME - TRAINS

171

Bearing down - almost to collide - when they come to a halt.

CLOSE - ENGINES

172

Stopping a half-inch from each other.

RESUME - SOLO

173

Relieved.

ANGLE - JENKS

174

He has the envelope open - and a piece of paper in his hand.

JENKS

It seems that our people in Geneva have learned of your new conference location, Mr. Solo - so there's no point in ruining two perfectly good trains.

ANGLE - SOLO

175

Huck moves INTO SHOT beside him, begins to unlock his chains.

RESUME - JENKS AND MOTHER FEAR

176

Jenks switches off the microphone. Mother Fear is looking at the piece of paper.

MOTHER FEAR (smiles)

You've tricked him, Dennis. We don't know the location. That's nice. But why?

JENKS

Because when we allow Mr. Solo to escape in the morning - he'll lead us there himself.

ZIP PAN TO:

EXT. FIGLIANO SCHOOL

Street (omit)

177

INT. CONFECTIONER'S AREA - CHOCOLATE SHOP - NIGHT

177X1

This room is darkened, save perhaps one overhead light. Anna is standing guard over the people - who are moving about, groaning through their gags. Anna looks up at the clock.

SWISS CLOCK

178

on the wall - it CHIMES ten, nicely.

RESUME

179

Ernst is groaning, moving his head to signal Anna. She moves over to him, cautiously - carrying the rolling pin. She leans over close to him - All we HEAR are inaudible mumbles and groans - but Anna is close enough to hear what he is saying.

ANNA

Yes, I know it's late.

The man makes a few more noises.

ANNA

I'm sorry, but I'm not supposed to let you out of my sight.

(to all)

We'll just wait here until we hear from Mr. Solo. I'm sure he'll be back at any moment.

Anna looks at them - wishing that she had a little more faith in that idea herself. She sits on a chair, yawns, leans back and we....

ZIP PAN TO:

EXT. FIGLIANO SCHOOL - DAY

180

As before.

EXT. REAR OF SCHOOL

181

The last of the boys is boarded onto a school bus - labeled "The School at Figliano." Mother Fear is checking them off with a clipboard. Tom comes INTO SHOT, loading a suitcase onto the bus. Jenks enters SHOT.

MOTHER FEAR

Good morning, darling.

JENKS

Good morning, Yvonne. Are they all on board.

MOTHER FEAR

Yes, dear.

Tom comes off the bus.

181
CONT'D
(2)

JENKS:

Tom, go and take care of them..
(nods to school)
..and make their "escape" convincing
- don't let them get away too easily.

TOM

Yes, sir.

LONG SHOT - TOM, JENKS AND MOTHER FEAR - AS SEEN
THROUGH BARS

182

We see Tom moving away from the bus, Jenks and Mother Fear boarding. Our CAMERA PULLS BACK to reveal that Solo is on the stone wall - looking out through the window. He drops back down into the room.

SOLO

The bus is leaving. And one of the faculty is on his way here --

ILLYA

What do you propose we do?

Solo begins to climb the stone wall near the door.

ILLYA (seen it a
hundred times)

I see. You're going to climb up above and when he comes into the room - drop down on him.

SOLO (testily)

You don't mind, do you?

EXT. SCHOOL ROAD - AND GATE

183

The bus rumbles out through the gate - our CAMERA PANS over to a panel truck - GRAFF CONFECTIONS. Anna is at the wheel - and she drives the truck into the school.

INT. BASEMENT CORRIDOR

184

Tom is unlocking the heavy doors to the cell.

INT. CELL

185

Solo is placed up above the door, Illya over against a wall.

INT. BASEMENT CORRIDOR

186

Tom opens the door - but stays in the hallway.

TOM

Come out here.

INT. CELL

187

Illya smiles up at Solo as he exits.

ILLYA

Coming?

Solo drops down - annoyed - and out into the corridor.

INT. CORRIDOR

188

Tom has them covered - shoves them on ahead of them. They walk.

EXT. FRONT OF SCHOOL

189

Anna's panel truck pulls up in front of the school - stops - but keeps the motor running. She sees something o.s.

EXT. SCHOOL - ANNA'S POV - THROUGH THE WINDSHIELD

190

We see Solo, Illya, and Tom coming out of the school and onto the driveway.

RESUME - ANNA

191

Startled - but enough presence of mind to know that she has to do something - she puts the truck in gear.

ANGLE - SOLO, ILLYA AND TOM

192

Out onto the driveway. We see the truck coming at them in the b.g. They pause as it's almost upon them - then Illya and Solo leap to one side - and Tom to the other.

ANOTHER ANGLE

193

The panel truck slams to a stop - with Solo and Illya on one side, Tom on the other.

INT. PANEL TRUCK - FAVOR ANNA

194

She leans away from the steering wheel - facing a surprised Tom. Suddenly, both Solo and Illya appear beside him - simultaneously giving him karate blows. He sinks OUT OF FRAME - Illya and Solo pull into the window to face Anna. Solo has Tom's revolver.

SOLO

How are you?

ANNA (shaken)

Fine, I hope.

ILLYA

There's a car over there - It would be considerably faster than this truck.

He moves OUT OF SHOT.

ANNA

Where are you going?

SOLO

We have to get to a certain lodge - before THRUSH does. How well do you know the countryside?

ANNA

Very well.

Solo opens the door.

SOLO

Then perhaps you wouldn't mind giving us some directions.

ANNA

But - what about my prisoners?

Solo is puzzled.

194
CONT'D
(2)

ANNA

You told me not to leave them alone.

She knocks on the paneling that separates the cab from the rest of the truck. We HEAR the o.s. gagged groans and moans. Solo smiles, helps her out of the cab.

SOLO (nods to Tom)

They'll look after each other.

Illya pulls the car INTO SHOT - Solo and the girl hop in, drive off.

EXT. FIGLIANO SCHOOL - GATE

195

The car roars out the gate and onto the road.

EXT. ANOTHER SECTION OF ROAD

196

Solo's car speeds down the road - our CAMERA PANS over to another sedan --

INT. HUCK'S CAR

197

Huck is in the car - He turns on the ignition - picks up his car-radio communicator.

HUCK

They've left the school. As soon as I can determine their destination - I'll let you know.
(hangs up)

EXT. ROAD

198

Huck's car pulls out after them.

EXT. MOUNTAIN ROAD

199

Solo's car.

INT. SOLO'S CAR

200

Illya drives, Solo and Anna in the back seat. She is holding a gift-wrapped box of chocolates.

ANNA

I don't want to interfere, but why don't you telephone the lodge?

SOLO

We picked this lodge because of its inaccessibility - they don't have telephones - and we were relieved of our communicators.

(beat)

You don't happen to know a shortcut to Enciente, do you?

ANNA

Yes - there is a mountain road a few minutes from here - it's much shorter than going this way.

SOLO

Let's try it then.

EXT. ROAD

201

We see Solo's car go CUT OF SHOT - then see Huck's car COME INTO SHOT. And after them.

ZIP PAN TO:

* INT. GREEN SET - DAY

202

The bus is parked in the woods. Mother Fear and Jenks are standing by the bus. We HEAR A BUZZ.

ANOTHER ANGLE

203

* Jenks steps up into the bus to answer the signal.

CHG.

10-4-65 P.48

JENKS (into
communicator)
Yes, Huck.

203
CONT'D
(2)

INT. HUCK'S CAR

204

Parked by the side of a turnoff.

HUCK
They've taken a back road.

RESUME - JENKS

205

He has a map.

JENKS
We'll stay on the main highway --
Keep following them -- call me
when you can confirm their des-
tination.

206-207 OUT

RESUME - HUCK

208

HUCK
And when I'm sure...?

JENKS (v.o.)
You put the remote control device
in their car?

He puts his finger to a switch, lovingly.

HUCK (smiles)
Yes, sir.

RESUME - JENKS

209

Hangs up.

MOTHER FEAR
Things are going very well for you,
Dennis.

JENKS
Yes, aren't they?

She balks.

209
CONT'D
(2)

MOTHER FEAR

Please, Dennis. Not in front of the children.

* (nods to bus)

* The GRAFF panel truck pulls into the filling station.

210-213
OUT

* ANGLE - TOM, JENKS AND ERNST

214

* Jenks moves over to him. Ernst in the front seat beside Tom.

JENKS

Did you make their escape convincing?

TOM (it still hurts)

Yes, sir.

JENKS

Good. I'll need you for a backstop.
Stay about a half mile behind us.

TOM

Yes, sir.

Jenks moves to the bus. We...

ZIP PAN TO:

EXT. SOLO'S CAR - DAY

215

moving along.

INT. SOLO'S CAR

216

Illya driving, Solo and Anna in the back seat. Solo looks at the gift-wrapped box that Anna holds in her lap. She hands it to him, smiles.

ANNA

For you. Chocolates.

SOLO

You shouldn't have gift-wrapped it just for me.

CHG.

ANNA

It was in the car.

216

CONT'D

(2)

Solo looks at the box with new-found interest. Oh, really.
He sniffs at it, then takes out a pocket knife -- gently
cuts open the top and peers inside.

ANNA

What is the matter?

SOLO (grim)

A bomb.

(closes lid)

With a special transistorial device
-- they can detonate it by remote
control. An old THRUSH trick.

* ANGLE - INCLUDE ILLYA

216XA1

* holding Tom's gun in one hand. He hands it to Solo.

ILLYA

* Will it spoil anyone's ride if I
tell you that this gun isn't loaded
-- and that we're being followed?

SOLO

For how long?

ILLYA

Definitely since we turned onto the
cutoff. How long before that, I'm
not sure.

ANNA

Why would they follow us?

SOLO (thinking hard)

They wouldn't -- unless THRUSH didn't
know the new location of the conference
-- and wanted us to escape --

(holding box)

-- but once they know -- they would
want to be rid of us...

Illya nods O.S.

CHG.

ROAD SIGN - THEIR POV

216X1

The sign reads: "ENCIENTE -- FIVE KILOMETERS."

RESUME - GROUP

216X2

A time for quick thinking.

ANGLE - ROAD

216X3

We see Solo's car go around a corner - and OUT OF SHOT. Huck's car pulls INTO SHOT, passes the road sign.

INT. HUCK'S CAR

216X4

Huck on his communications device.

HUCK

They've taken the turn-off to Enciente.

JENKS (v.o.)

They're probably heading for the lodge. All right then, explode them.

ANOTHER ANGLE - ROAD

216X5

Huck's car comes around the corner -- and WE SEE Illya come out from behind some protective covering -- he has the gift-wrapped box in hand. As Huck's car passes, he gives an under-hand toss - pitching the box in through the open rear window of Huck's car.

INT. HUCK'S CAR - REAR SEAT - CLOSE ON BOX

216X6

The box in the back seat - if possible, WE PAN UP from the box -- to establish it's exact geography -- to Huck.

INT. HUCK'S CAR - REVERSE TO HUCK

216X7

Huck is looking for a sign of their car. He shrugs -- reaches over for the detonator switch.

217-227 OUT

ANGLE - SOLO, ANNA AND CAR

228

Illya moves INTO SHOT -- to where the car is concealed -- as WE SEE Huck's car move OUT OF SHOT -- and then HEAR the o.s. explosion. They all look o.s., wince.

EXT. ROAD

229

They come out onto the road -- we SEE the smoldering wreckage in the b.g. Smoke wafts our way.

MED. THREE SHOT - SOLO, ILLYA AND ANNA

230

Solo puts his arm around Anna, protectively.

ILLYA

Too bad. He did have the right-of-way, you know.

FADE OUT:

END ACT TWO

ACT FOUR

FADE IN:

EXT. SWISS ROAD - DAY

231

Solo's car speeding along. They look.

232 OUT

SCHOOL BUS - OVER ILLYA'S SHOULDER - THROUGH
WINDSHIELD - MOVING SHOT

233

The Figliano School Bus is in a ditch.

EXT. ROAD

234

Illya stops the car - they get out. Solo has the
revolver, so he leads off. They go around to the
other side of the bus.

EXT. BUS

235

Not a sign of anyone - Solo forces the bus door
open - and we see a man on the floor by the
driver's seat. It is SIGNOR ALBERTO, a leading
citizen of Milan. He is bound and gagged.

INT. BUS

236

Solo and Illya move in, free the man of his bonds.
Solo nods o.s. - Illya and Anna look.

BOYS - THEIR P.O.V.

237

As many boys as we can stand are all over the back of the bus -- bound and gagged. (WE DOUBLE these with our THRUSH children -- here they can be in their shirt sleeves) They are thrashing and trying to wrest themselves free.

RESUME - ANNA, ILLYA, SOLO, ALBERTO

238

Anna reacts with compassion.

ANNA (in Italian)
Oh, Dear -- those poor children.

She moves toward them, o.s.

ANGLE -- ANNA

239

She moves over to one of the boys, begins to untie him.

RESUME -- SOLO, ILLYA, ALBERTO

240

Alberto is free to speak. He is overwrought.

ALBERTO
Thank you, Signor. Thank you.

SOLO
What happened?

ALBERTO
I was attacked by a savage band of children -- they robbed us, took our bus -- and left us here.

ILLYA
What did they steal from you?

ALBERTO
Our choir robes -- all our music arrangements. Fiends! Demons, I tell you!

SOLO
Of course. Where were you taking your group?

ALBERTO
To the Enciente Lodge. They
were to sing for the Banker's
convention.

240
CONT'D
(2)

Illya and Solo share the realization. They move
for the door.

EXT. BUS

241

Solo and Illya move from the bus to their car. Sud-
denly, Anna comes after them.

ANNA
Wait!

EXT. CAR

242

She catches up with them at the car. Illya climbs
in the driver's seat. Solo is about to get into
the back.

ANNA
You can't leave me behind --
-- with all those children.
(she climbs in)

Solo goes in after her -- as Illya wheels off, tires
spinning.

DIRECT CUT TO:

EXT. ENCIENTE LODGE

243

A very rustic-looking place. Some cars parked to
one side in what will pass for a parking lot.
Waverly's car pulls up to the front entrance. Two
agents are standing guard at the door -- they move
to open the car doors.

ANGLE - WAVERLY

244

He steps out -- shows his pass to the guard, moves
into the Lodge. Farenti follows him - shows his
pass -- goes inside.

INT. ENCIENTE LODGE - DINING ROOM

245

A large room, wooden beam ceilings, etc. There are small quartet tables in the room -- a few attendants are making the last minute preparations for a luncheon. There are several UNCLE people in this room -- two AGENTS by the door -- some older, more dignified types are standing to one side, conversing.

At one end of the room is a small stage -- with a piano to one side. There is a curtain draping the stage -- the kind that rolls straight up. Mother Fear is softly tuning the piano -- although she has her back to us and is too far away for us to identify her.

Waverly enters, shows his pass -- is followed by Farenti.

FARENTI

Lovely place, Alexander.

WAVERLY (off-hand)

Yes, isn't it?

FARENTI

Too bad your Mr. Solo and Mr. Kuryakin aren't here yet.

WAVERLY (ice)

Yes, isn't it?

Two of the men in the crowd turn to see -- Farenti and Waverly -- They signal a warm greeting, the men move toward each other -- restrained fellowship.

ANOTHER ANGLE - MOTHER FEAR

246

Tuning the piano. Captain Jenks enters from the service entrance, carrying a stack of sheet music. He moves close to her. She is running through "Home on the Range".

JENKS

Ah, Waverly. Almost everyone is here.

MOTHER FEAR

Where are the boys?

Mother Fear noodles on the piano.

JENKS

Downstairs. We're scheduled to go on right after dessert.

JENKS (continued)

The boys will have guns under their
choir robes. When they come to the
second chorus --

(nods to indicate song she is
playing)

-- they'll open up on the room.

MOTHER FEAR

That's very nice, Dennis.

(beat)

What key would you like it in?

246

CONT'D

(2)

DIRECT CUT TO:

EXT. ENCIENTE LODGE

246X1

Some cars parked in the F.G. An agent at the wooden
bridge, another standing by the front door. The bridge
agent looks down the stream, our CAMERA PANNING WITH him.
WE SEE another agent standing on the stone bridge. A nod
of acknowledgment. The wooden bridge agent looks back to
the house --- everything seems to be all right.

ANGLE - STONE BRIDGE

246X2

Suddenly, Ernst comes up behind the agent -- and WE SEE
the agent pulled down out of sight.

RESUME - LODGE

246X3

The agent by the wooden bridge looks over to the stone
bridge -- surprised that he doesn't see his comrade.
Before he can pursue this thought, the Graff Confection
truck backs up to the bridge, Tom gets out. Tom walks to
the agent, with a friendly wave -- opens the rear of the
truck. The bridge agent tenses, takes out his revolver.

ANGLE - LODGE

246X4

The agent at the front door takes a few steps forward,
drawing his revolver.

NEW SCENES

RESUME - TOM AND AGENT

246X5

Tom pulls out a long loaf of french bread -- turns to the agent with a smile -- suddenly, a jet of gas comes out of the loaf -- catching the agent in the face.

ANGLE - LODGE

246X6

The agent near the lodge takes a shot.

ANGLE - TOM

246X7

ducks aside as the silenced shot hits the truck.

ANOTHER ANGLE - INCLUDE ROOF

246X8

From this angle WE SEE Ernst on top of the roof - he pulls off a silenced shot - taking out the agent in front of the house.

RESUME - TOM

246X9

He signals a well-done to Ernst.

DIRECT CUT TO:

INT. DOWNSTAIRS LODGE ROOM

246X10

The boys are rehearsing, completely outfitted in their choir robes. Jenks is conducting them in the song. When the lead boy -- steps forward and goes into a solo bit, Jenks cuts them off.

JENKS

Now remember. When he comes to this part -- you take out your guns and kill them. Let's take the last few bars again.

The soloist repeats -- comes to the crucial point -- the children pull their THRUSH guns out from under their robes.

NEW SCENES

JENKS

Perfect. Do it just that way when
we get upstairs. And don't be nervous
-- you're going to be just fine.

246X10

CONT'D

(2)

The boys are anxious, but deadly cool. Jenks exits.

247-277

OUT

INT, ENCIENTE LODGE DINING ROOM

277X1

Luncheon is being served. The room is filled with UNCLE
people. Waverly is at a small quartet table, his back to
the stage -- his table at the far end of the room, away
from the piano and stage. Mother Fear is at the piano,
playing a medley of public domain songs.

ANGLE - MOTHER FEAR

277X2

Jenks comes out of the back, goes to the piano.

*

JENKS

Tom and Ernst are outside. But I
haven't heard from Huck. I don't
like it.

MOTHER FEAR

We'd better move our program ahead,
Dennis.

*

JENKS (nods to audience)

I'll get the boys - we'll give it to
them during the main course.

He turns to exit.

CHG.

ANGLE -- WAVERLY AND FARENTI

277X3

Waverly is toying with his lunch -- his eyes keep darting to the door. He's impatiently waiting for the arrival of Solo and Illya. Farenti is coolly aware of this.

FARENTI

I must say, Alexander, you are a very patient man.

WAVERLY

How is that, Carlo?

FARENTI

If it were two of my agents, I would be very concerned -- however, your two men are so outstanding that I'm sure...

WAVERLY (interrupts)

Thank you for reminding me, Carlo. I had almost forgotten about them. I think I'll check with our communications people. See if they've reported in yet. Excuse me, please.

He stands, heads for the door.

ANOTHER ANGLE ---

278

As Waverly moves OUT OF SHOT into the o.s. lobby --- Captain Jenks comes into the b.g. -- through the kitchen door -- taking the children up onto the stage. They all wear choir robes.

CLOSER ANGLE -- JENKS

279

He sees Waverly leaving the room, leans over to Mother Fear.

JENKS -

We'll begin as soon as Waverly returns.

ANGLE -- STAGE AREA

280

Hidden from the audience by the curtain. The boys are lining up -- Jenks pushing them into place. He moves over to a boy on the front row.

TWO SHOT - BOY AND JENKS

281

A THRUSH gun with a sniper scope is protruding from underneath his robe. Jenks pushes the gun back under the robe, straightens the boy's collar.

282

OUT

EXT. ENCIENTE LODGE

283

Tom is at the front of the lodge, dragging the fallen UNCLE agent over around the corner of the house. He checks his watch -- then moves for the bridge -- and the unconscious agent there when -- Ernst whistles. Tom looks O.S.

WIDER ANGLE

283X1

Solo's car pulls up by the stream -- they get out and move for cover as Tom and Ernst pull off two silenced shots. Our people hide behind the Graff truck.

SOLO

It's the other half of that brother act.

ILLYA

And an accompanist on the roof.

SOLO

I'll make a try for the one on the roof -- draw their fire. See if you can get that gun and cover me.

ANGLE - GUN - THEIR POV

283X2

lying by the unconscious agent at the foot of the bridge, just a few yards away -- but very little for cover.

RESUME - TOM

283X3

Covered by the corner of the lodge -- he pulls off another shot.

NEW SCENES

RESUME - TRIO

283X4

A shot ricochets OFF the truck as Illya is ready to break for the gun.

ILLYA

What if I try for the roof and you get the gun.

Too late. Solo's moving OUT OF SHOT. Anna is cowering by the truck.

INT, ENCIENTE LODGE DINING ROOM

284

Waverly comes into the room, heads for his table.

ANGLE - MOTHER FEAR

285

She hits a chord.

WIDER ANGLE - INCLUDE STAGE

286

The curtain is rolled up -- and Jenks gives the downbeat -- the boys begin to sing "Home On The Range."

ANGLE - WAVERLY

287

His back to the deadly choir in the B.G., he takes his seat. Farenti leans over to him.

FARENTI

Any news?

Waverly can't hear him because of the choir. He leans to him, cupping his ear.

WAVERLY

I beg your pardon.

Farenti becomes louder.

FARENTI

I said did you hear anything about...

Waverly waves his hand in annoyance.

NEW SCENE

WAVERLY

Can't hear a thing because of those...
(he turns to point at them)

287
CONT'D
(2)

Waverly and Parenti look.

CHOIR - THEIR POV

288

starting on the second chorus.

RESUME - WAVERLY AND PARENTI

289

They share looks of mutual curiosity.

ANGLE - SOLO

289X1

By the double garage doors at the far side of the lodge.
He leaps out and over to the water wheel, revealing all
of his dexterity.

Tom and Ernst both pull off shots. Narrow misses.

ANGLE - ILLYA

289X2

His moment -- he leaps out, takes the gun from ground --
pulls off two shots as he rolls over into a defensive
position.

ANGLE - TOM

289X3

The two shots ricochet off the lodge -- he ducks back
around the corner.

ANGLE - SOLO

289X4

He picks up a brick -- climbs onto the water wheel -- and
rides it up -- heaving the brick and catching Ernst in
the head -- and knocking him backward -- off the roof.
Solo is onto the roof.

NEW SCENES

RESUME - ILLYA

289X5

He runs and leaps down into the nearly empty water slough as Tom comes out from the house -- hitting Tom -- who falls back into the water.

INT. BACKSTAGE AREA

289X6

Solo comes down from the skylight, pausing and looking down.

ANGLE FROM ABOVE - STAGE

289X7

WE SEE the choir directly below -- the boy is stepping out for the solo part.

RESUME - SOLO

289X8

Thinking quickly, he hits the battens.

ANGLE -- STAGE

289X9

The netting and drapes go down onto the children.

ANGLE - ROOM

289X10

Everyone goes down for cover -- some agents head for the stage.

ANGLE - JENKS

289X11

He looks up to see Solo, draws his revolver.

ANGLE - SOLO

289X12

taking one of the ropes, swinging down toward him.

ANGLE - JENKS AND SOLO

289X13

Solo catches him with his feet -- knocking him backwards and out.

NEW SCENES

WIDER ANGLE

289X14

Most everyone is under cover -- three agents have moved up to the stage.

ANGLE - MOTHER FEAR

289X15

She shoves her piano bench into an agent, breaks out through the back doors.

EXT. LODGE

289X16

Illya is going in through the front door -- when:

ANGLE - ANNA

289X17

by the Graff truck.

ANNA

Illya!

(points)

ANGLE - WATER WHEEL AND MOTHER FEAR

289X18

coming out from behind the water wheel, she pulls a Derringer out of her sleeve.

ANGLE - TO INCLUDE ILLYA

289X19

who moves toward her -- his gun drawn. He pauses. She pauses - a standoff.

MOTHER FEAR

Out of the way, kid.

ANGLE - ILLYA

289X20

ILLYA

Put the gun down.

NEW SCENES

ANGLE - MOTHER FEAR

289X21

A step back, taking her closer to the water wheel.

MOTHER FEAR

Don't crowd me.

ANGLE - ANNA

289X22

She takes a cake out of the truck -- and heaves it.

ANGLE - ILLYA AND MOTHER FEAR

289X23

The cake lands short -- but it explodes, knocking them both backwards.

ANGLE - ANNA

289X24

shocked.

ANNA (Italian expletive
conveying surprise)

ANGLE - MOTHER FEAR

289X25

She stumbles back, falls into the water wheel. She is sprawled out -- and it carries her up and up and up....

ANGLE - ILLYA

289X26

Slightly dazed, he looks up at the water wheel.

ANGLE - MOTHER FEAR

289X27

going higher.

RESUME - ILLYA

289X28

He winces at the sight. Anna moves INTO SHOT beside him. She is still amazed.

NEW SCENES

10-9-65

P.70A

ANNA

I didn't know the cake was loaded.

289X28

CONT'D

(2)

Illya looks at her, groggily.

ZIP PAN TO:

290-311

OUT

EXT. FIGLIANO TRAIN STATION - CLOSE SHOT - ANNA

312

dressed for travel, the train in the B.G.

ANNA (animated)

*

...Tie my shoe lace, my tooth hurts,
give me a glass of water...tell me a
story...

(smiles)

But they're my weakness, you see.

WIDER ANGLE - INCLUDE SOLO AND ILLYA

313

They move with her to the boarding platform.

SOLO

Where is Ricardo?

ANNA

I left him with the conductor.

ILLYA

In chains, I trust.

She laughs.

ANNA

Ricardo isn't really bad...he just
needs someone to look after him.

CHG.

SOLO

You and your agency will have that chance -- now that you've taken on the responsibility for all the boys that THRUSH had recruited.

313
CONT'D
(2)

We HEAR an o.s. train whistle.

ANNA

Goodbye.

Solo and Illya AD LIB goodbye...help her board the train. They start back to the depot when Anna comes back off the train.

ANNA

Mr. Solo!

They turn to her.

ANNA

Ricardo is missing.

Solo and Illya are apprehensive. Then Waverly comes INTO SHOT, Ricardo in hand.

WAVERLY

Not exactly missing...

Waverly gives the boy a pat on the head. Ricardo manages a smile, looking like a somewhat more typical boy for the first time.

ANGLE - WAVERLY AND RICARDO

314

Ricardo's face is smudged with what we hope is chocolate. Waverly has a small, hardly noticeable smudge on his face, too.

WAVERLY

I...borrowed your young man for a few minutes.

Anna moves INTO SHOT - relieved to see Ricardo - and wiping the smudge from his face.

WAVERLY

Sorry about that...but he insisted on having some chocolate.

Anna looks at the Section One Leader.

ANGLE - WAVERLY, SOLO AND ILLYA

315

Flanked by Solo and Illya.

WAVERLY

And I could hardly refuse him.

After all, boys will be...

(trails off)

Anna MOVES INTO SHOT, wiping the small smudge from his face with her handkerchief. Waverly notes it.

WAVERLY (smiles)

Yes, won't we.....

Solo and Illya are amused. So is Anna. Hopefully, so is everyone else. We..

FADE OUT

THE END