

THIS SCRIPT IS THE PROPERTY OF
METRO-GOLDWYN-MAYER INC.

NO ONE IS AUTHORIZED TO DISPOSE OF SAME

Please do not lose or destroy this
script. Return to Script Dept.

"S O L O"

"The Vulcan Affair"

Prod. #1059

FINAL DRAFT

A
METRO-GOLDWYN-MAYER
TELEVISION
Presentation

Produced by
ARENA PRODUCTIONS, INC.

Executive Producer:
Norman Felton

Director:
Don Medford

Writer:

Sam Rolfe

November 11, 1963

Mr Date 9-22-64



INTER-OFFICE COMMUNICATION

To SOLO
Subject "The Vulcan Affair"
Prod. #1059
From _____ Date 11-19-63

Please make the following name change in the 11-11-63 script:

FROM:

ALFRED GIST

TO:

ALFRED GHIST



~~METRO-POLITAN~~ ~~NEW YORK~~
CULVER CITY
CALIFORNIA

INTER-OFFICE COMMUNICATION

To SOLO
Subject "The Vulcan Affair" - name change
Prod. #1059
From _____ Date 11-19-63

Please make the following name change in the 11-11-63 script:

FROM:

GRACIE REYNARD

TO:

GRACIE LADOVAN

(Memorandum dated 11-18-63 referred erroneously to 11-18-63 script instead of 11-11-63 script).

TEASER

FADE IN:

EXT. U.N. BUILDING, N.Y.C. - FULL SHOT - (STOCK) - DAY 1

A SHOT PANNING across the U.N. Buildings on a grey morning in New York. As the CAMERA PICKS UP First Avenue, CAMERA ZOOMS SLOWLY towards a street corner three or four blocks north of the U.N. enclave....

DISSOLVE THROUGH TO:

EXT. BROWNSTONE STREET - MED. SHOT - FIRST MAN - DAY 2

A small, nondescript man (FIRST MAN) is rounding the corner and trudging up the street. He carries a raincoat slung over his shoulder, and as he walks he is fingering the pocket area of his jacket, examining with annoyance a large ink stain on the material. He walks past the row of decrepit, semi-condemned Brownstone buildings without seeming to notice them. CAMERA STOPS with him as he comes abreast of one of the buildings. A Tailor's Shop is set in the base of this building at the foot of a short flight of stairs leading down below street level. A ravaged sign, "Del Floria's", proclaims the name of the proprietor. The First Man looks up from the ink stain in annoyance and his eyes fall upon the sign. His face reflecting relief, the First Man quickly turns and moves to the stairwell. He walks down the stairs to the door below street level.

INT. DE FLORIA'S SHOP - FULL SHOT - DAY 3

The sole occupant of the shop is an old, wizened, Italian tailor, DEL FLORIA. He stands behind his battered presser, steam drifting past his face as he presses a woman's dress. The interior of the small shop is cluttered and drab. There is a small counter near the presser. Behind the counter are two cubicles with ancient draperies for openings.....places for customers to change their clothing. An ancient television set stands at the far end of the counter, its

3
CONT'D
(2)

face turned to dominate the entrance of the shop. A hand-lettered sheet of paper has been scotch taped to the side of the TV set proclaiming "No Touch - Broke!" Del Floria looks up as the tinkle of a bell proclaims the opening door brushing its catch. The First Man enters, still ruefully examining his jacket. The First Man crosses to the counter, tossing his raincoat over the face of the TV set. He removes his jacket and lays it on the counter, stain uppermost, as Del Floria moves over behind the counter. The Man indicates the stain, then takes out a cigarette and a lighter. Del Floria leans over the counter to examine the stain. As his head comes down over the stain, the First Man is holding the lighter near the tailor's face. He abruptly flips the "striker" on the lighter. There is a low hiss as a jet of grey mist spurts into Del Floria's face. The effect is instantaneous. The old tailor sags and falls across the counter. The First Man's manner becomes alert...brisk.* He quickly catches Del Floria and lowers him to the floor.

ANOTHER ANGLE

4

All the following activity now takes place swiftly and silently. The First Man crosses to the door and, one hand on the ringer, opens the door so that there is no bell sound. Three men, dressed in smart Brooks Bros. attire, enter. The LEADER of the trio carries a black dispatch case. He immediately crosses to the pressing machine and pulls a lever at its side, then nods to the two men who have followed him. The two men move to the first cubicle and enter.

INT. THE CUBICLE - THE TWO MEN

5

As one of the men (SECOND MAN) poises himself before the blank rear wall of the cubicle, his companion (THIRD MAN) reaches up to the coat hook on the wall and turns it as he would a handle. Placing a hand at one side of the rear wall, he pushes it. The wall swings open outwardly as a door. The Second Man is launching himself, charging through the opening as it appears.

10-29-65
INT. RECEPTION ROOM - RECEPTIONIST - DAY

6

Reception is a gleaming, metallic room without windows. The room is Spartan in its simplicity. There are no decorations. The only furniture is a steel desk and chair in the center of the room, set to face one wall (the wall in which the door to the Tailor Shop is set). The desk top itself contains a small TV viewer and a desk sign that reads "U.N.C.L.E." A white signal button is inset at the right hand corner of the desk. An attractive young Oriental GIRL sits behind the desk, frowning at the viewer image which shows the lining of the First Man's raincoat. As the door in the wall swings open, the Second Man darts through it and dives over the front of the desk. The Girl's hand flashes towards the signal button as the Second Man's body hits her, knocking her over backwards and away from the desk before she can sound the alarm. She instantly rolls over, scrambling to get back to the desk, but the Second Man grabs at her hair and holds her down. He swiftly renders her unconscious.

INT. RECEPTION ROOM - ANOTHER ANGLE

7

As the Second Man rises from the floor, the Third Man enters, followed by the Leader carrying Del Floria's limp form between them. The Third Man moves to sit at the reception desk in place of the receptionist. The Leader opens a drawer of the desk.

MED. CLOSE SHOT - DESK DRAWER

8

There are three compartments. Each compartment contains lapel badges of varying colors. The three inch square badges are black, grey or white. The Leader reaches forward to select two white badges. He tosses a badge to the Second Man, retaining one for himself, and both men start to affix the badges to their lapels.

INT. THE TAILOR SHOP - FIRST MAN - DAY

9

The First Man has his jacket off and is removing a pistol (with attached silencer) from the pocket, then scoops his raincoat off the TV set, then starts to press the dress that Del Floria had been working on.

BACK TO SCENE

10

The Leader and the Second Man have their badges in place and the Third Man is viewing the Tailor Shop through the now cleared viewer. The Leader picks up his dispatch case and moves to the opening at the rear of the office. The Second Man closes the door to the cubicle, then joins the Leader. The Leader flashes a warning look at the Third Man, then sets off down the corridor accompanied by the Second Man. The Third Man removes a gun with silencer from his shoulder holster and lays it on the desk before him. Then he stares at the viewer, watching the First Man at work in the Tailor Shop.

INT. FIRST CORRIDOR - FULL SHOT - DAY

11

(NOTE: THERE ARE NO WINDOWS ANYWHERE IN THIS BUILDING EXCEPT FOR ALLISON'S OFFICE. ALL AREAS ARE COMPLETELY ENCLOSED BY METALLIC WALLS AND CEILINGS. ALL LIGHTING IS ARTIFICIALLY INDUCED BY CONCEALED FIXTURES.)

CAMERA PULLS BACK before the two men as they briskly walk down the long corridor. They pass a number of doorways, some open, some closed, from which a variety of sounds emanate. There are the sounds of short wave electronic gear, typewriters, radio filtered foreign voices, etc. They may pass a person or two in the hallway, moving from one room to another. (NOTE: ANY PERSONNEL ENCOUNTERED ON THIS FLOOR WILL BE WEARING A BLACK BADGE.) They come to a corner of the corridor and turn it.

INT. SECOND CORRIDOR - FULL SHOT - DAY

12

The two intruders briskly walk down this second corridor towards a door at the end which opens into a second office. They continue to pass doors, both open and shut, enroute. As they enter the office at the rear of the corridor.....

INT. SECOND OFFICE - MED. SHOT - DAY

13

The second office is a little more than a throughway. At the rear of the office is an open doorway which reveals a lateral corridor, broken by an elevator entrance which stands empty and waiting. A desk is set near the opening at the rear of the office. A huge, well-dressed Negro wearing a white badge sits behind this desk. He wears a white shirt, a tie, slacks and a shoulder holster. (NOTE: All U.N.C.L.E. agents will dress this way at headquarters.) His hands are clasped on the desk before him as he studies the two men coming through. As the two men start to pass the desk, they evidently trigger an alarm. A light above the door starts to flash and a soft gong begins to sound in a continuous series of three beats. (NOTE: THIS SOUND WILL CONTINUE TO BE HEARD ALL THROUGH THE BUILDING THROUGHOUT THE REMAINDER OF THE ATTACK.) The three men in the room react instantly to the alarm. The Leader dives through the open door at the rear and darts into the elevator as steel doors start to slide shut to seal every doorway opening. The Second Man is swinging around to meet the charge of the Negro who has hurdled his desk to intercept them. With his fingers interlocked, he slams a double fisted, backhanded blow across the Negro's face....but as the Negro falls away he twists his body so that his own elbow smashes into the ribs of his assailant, knocking him against the wall. The Second Man bounces off the wall and tries to dive through the closing door. He succeeds in getting one arm and shoulder through but the door locks in place, partially opened but imprisoning him. As the Negro springs to his feet, the Second Man reaches under his jacket to withdraw a gun with a silencer. The Negro kicks at the man, hitting his elbow with the toe of his shoe and the gun flies across the room. Almost casually now, the Negro picks up the gun and turns to calmly study the Second Man as he struggles to free himself. Panting in fear and with his exertions, the Second Man turns his now-frightened eyes towards his silent captor.

INT. THE ELEVATOR - THE LEADER - DAY

14

The Leader is in the now closed elevator. The buttons are labeled "SUB LEVEL", "GROUND LEVEL", "LEVEL ONE" and "LEVEL TWO". He punches the "LEVEL TWO" button. As the elevator rises, he draws a gun with his free hand. The elevator stops at "LEVEL TWO" but the door fails to open.

The Leader aims the "silenced" muzzle of his gun at the hook and bar sliding arrangement that operates the door. There is a "snap" sound as he pulls the trigger and the hook connection is shattered by a bullet. He carefully slides the door open by hand. Carrying his dispatch case, he cautiously steps out into the corridor.

14
CONT'D
(2)

INT. THIRD CORRIDOR - FULL SHOT - DAY

15

The Leader steps out of the elevator door and into another of the stainless steel corridors. A steel door seals the hallway to his left. Swiftly, gun held ready, he moves down the corridor to his right. All the doorways he now passes are sealed shut by the steel doors. At the end of the corridor he follows its turning to the right and disappears from view just as the door blocking the corridor to the left slides open. Three armed, white-shirted men are revealed, their leader a blonde man in his thirties with distinctly Slavic features (ILLYA). Illya also carries a small black box. Illya glances at the open elevator door, then shoots a warning glance at his two companions. They move to the first steel door. Illya places the black box against the doorjamb as his companions stand, guns readied. He presses a button on the side of the box and the steel door slides open. As the trio moves to inspect the contents of the office...

CUT TO:

INT. FOURTH CORRIDOR - THE LEADER - DAY

16

The Leader has turned into a short corridor which is blocked by a steel door. This appears to be his destination. His movements continue to be swift.... concise. He places the briefcase on the floor and opens it. Removing a putty-like mass of some material, he rises and packs it to the wall above the upper right hand casing of the steel door. It clings to the wall adhesively. Next he removes a test tube-like device in which two liquids float, separated by a thin metal divider. He carefully packs this test tube into the putty-like mass above the doorway. Once in place, he unscrews its cap, then quickly steps back down the corridor a dozen paces. From the distance, beyond the turning of the corridor, the sounds of the approaching search party can be HEARD. The Leader draws his gun again and crouches in readiness.

CLOSE ON WALL

17

As the two chemicals flow together and set off the putty-like mass. Instantaneously there is a sudden bright white flare as the mass burns with intense heat. The flare dissolves in a moment, revealing that the skin of the wall has been completely burned through where the mass had adhered. In the jagged opening of the wall, the sliding bar arrangement that operated the steel door is revealed.

BACK TO SCENE

18

The Leader quickly moves back to the doorway. Carefully he reaches up into the wall opening and releases the catch that locks the door in place. Then he moves to the edge of the door. For a moment he shows nervousness as he hesitates before the door. He looks back over his shoulder down the corridor to where the sounds of the search party signal their approach. Then he turns back to the door and places one hand against it. Poising his gun, he slides the door open abruptly and darts through.

INT. WAITING ROOM - MED. SHOT - THE ENTRANCE - THE LEADER - DAY

19

The waiting room to Allison's office is another of the metal walled squares, slightly larger in size than the previous ones. There is more furniture here. A desk, several chairs, some cabinets, a rug upon the floor, etc. As the Leader steps through he is poised for action, but he freezes just inside the doorway, staring at something before him.

REVERSE ANGLE - REAR OF WAITING ROOM - SOLO - DAY

20

A figure can be seen, silhouetted against the rear of the office, standing before the closed door that leads to Allison's office. The figure (SOLO) stands poised, hands hanging loosely at its side, one holding a gun (a P-38).

INTERCUT - THE FIGHT

21

The Leader raises his gun and starts to fire. There is the soft "snapping" noise as the bullets spew forth. A series of striations appear before the figure of Solo, as if cracks like spider webs are renting the air before him, fragmenting his figure.

WHIRL IN ON SOLO to a CLOSEUP as he stands transfixed... the spiderweb of striations refracting light.....

SUPERIMPOSE MAIN TITLE "S O L O" and -

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

INT. WAITING ROOM - FULL SHOT - SOLO - DAY

22

The spider webbed lines still hang in space. The Leader's face reflects shock and fear. He fires again. Abruptly the light in the room dims out and everything is blackness except for the light streaming in from the open doorway. The Leader spins around, looking for another opponent. Sensing movement behind him, the Leader turns and fires. There is a "sewing machine-like" hum as the figure of Solo appears behind him, the P-38 (a semi-automatic pistol) unleashing a flood of bullets.

ANOTHER ANGLE

23

The lights come up again. Solo kneels beside the body, examining it. Illya enters, hesitates, then picks up the open briefcase bringing it into the room. He places it on the desk and takes out a small handful of the putty-like substance. As he examines it, Solo rises, holding some extra ammo clips and the Leader's white badge. He tosses the clips on the desk. As he does so, two other agents enter.

SOLO

No labels...no laundry marks...
pockets empty except for extra
clips. Prints removed from the
ends of his fingers through surgery.

ILLYA

An assault force from Thrush! That
is their way.

(holds out putty)

Solo takes the sample, smells it, touches it with the
tip of his tongue.

SOLO

Manganese and thermite. Hot stuff,
Illya!

ILLYA

What do you think their purpose?

SOLO

To kill him...

He jerks his thumb over his shoulder.

ALLISON'S VOICE (o.s.)

With a little effort, Mr. Solo...

INT. WAITING ROOM - FULL SHOT - DAY

MR. ALLISON stands in the doorway, his figure blurred by the spider web. All the men in the room stand almost at attention as they face Allison.

ALLISON (continued)

...you might have taken that man alive to answer that question.

SOLO

I'm sorry, sir.

(He glances down the hall, and we see the prisoners being brought to Allison's waiting room by the Negro.) They've taken three prisoners at Ground Level. They're bringing them up.

Allison steps around the glass plate.

ALLISON

Clear the room. Have this bullet-proof glass replaced. Wait here, Mr. Kuryakin.

(By this time the prisoners are inside the room. Allison looks at them, nothing is said, then he turns to Solo.) Come inside, Mr. Solo.

He re-enters his office. Solo follows Allison.

INT. ALLISON'S OFFICE - FULL SHOT - DAY

A metal walled office like the others. Unlike the others, there is a large window at the rear of the

23
CONT'D
(2)

25

office which offers a clear view of the U.N. complex of buildings a couple of blocks away. There are warmer touches in the office in terms of furnishings. The desk and accoutrements are of wood. There are two easy chairs, and a couch. A world globe stands on an old-fashioned, wooden pedestal. Small white pennants stud the globe indicating the location of agents. A rug is on the floor. Pictures of famous people line the walls. On one wall there is a sketch of the south side of the street showing the line of brownstone buildings, bracketed between the open-faced garage and by the newer whitestone building. Allison is crossing to this sketch. He reaches up and his fingers appear to grip a corner of the building, then peel off the skin revealing a skeleton-like sketch of the intricate structure concealed under its exterior. (NOTE: THE OUTER LAYER IS A VINYL PLASTIC COVER THAT ADHERES TO THE UNDERSKETCH.)

ALLISON (indicating entrances)
They broke through at the Agent's entrance...a vulnerable area.
(looks up)
Thrush has some pretty fair information about us.
(looks back at chart)
They knew it took a white badge to pass to Level Two. Eh?

SOLO
They made one important mistake, however. They didn't know about the chemical substance on the fingers of the receptionist and that if she didn't handle the badges the alarm would go off.

Allison crosses to a filing case, finds what he's looking for, takes it out, and places it on the desk within reach of Solo.

ALLISON
How well did you know Mr. Lancer?

SOLO
Not very well. He's one of our agents. Or was, judging by your use of the past tense.

ALLISON (to himself)
Lancer was a very good agent.
Exceptional. Fine emotional
balance....Mature.

25
CONT'D
(3)

SOLO (trying to
hide a smile)
I know how you value maturity,
Mr. Allison.

ALLISON (glancing up)
Yes. Two months ago Mr. Lancer
secured a job as a handy man at
the United Global Chemical Corp.
You know the firm?

SOLO
It's in Maryland. One of the
largest in the country.

ALLISON
It's also the eastern seaboard
cover of Thrush.

There is a silent reaction from Solo. Allison
pushes the file across his desk. Solo takes it
and looks at the photo stapled to the outer cover.

26-27 OUT

INSERT - THE FILE - PHOTO OF VULCAN

28

The photo shows a man in his mid-thirties...

ALLISON'S VOICE
A few months ago we discovered
that the president of the firm,
Mr. Andrew Vulcan himself, is an
officer of Thrush.

BACK TO SCENE

29

ALLISON
An hour ago I had a direct phone
call from Mr. Lancer.

SOLO
He didn't use his channel?

ALLISON (shakes head)
They had exposed him and were closing in. He said...and these were his exact words.... "When the Premier of Western Natumba visits the plant they're going to assassinate...!"

SOLO (after a pause)
That's all?

ALLISON
He was cut off. Apparently they killed him. Also, apparently, they didn't know exactly how much he'd told me...

SOLO (thoughtfully)
They were trying to kill you.... because Lancer had passed some information to you.

(a pause)
We can stop the assassination of the Premier...but...

ALLISON
We can stop this attempt. Not the next one. We must also know... why they want to assassinate the Premier of a newly independent, very primitive, African nation.

SOLO
The Premier's over here on an economic mission, isn't he?

ALLISON (nods)
He's in Washington, D. C. to inspect Vulcan's plant. It could happen within forty-eight hours.
(hands over file and film)
Take over Mr. Lancer's contact, Channel D....and complete his mission. I'll try to get some more information for you from our prisoners.

This is dismissal. Solo takes the file and crosses to the door, opens it, and walks into the waiting room. Allison is at his heels.

INT. WAITING ROOM - FULL SHOT - DAY

30

The three prisoners are seated stiffly upon a bench at one side, their hands still locked behind their backs. One of them has his eyes closed while the others stare impassively at a point on the opposite wall. Illya is kneeling before them, examining them in consternation. He touches the shoulder of one man. The man falls stiffly to the floor. Illya, startled, looks up to find Solo and Allison staring at him from the doorway.

ILLYA

But they are dead! But how?!!!

30

CONT'D

(2)

WIPE TO:

INT. CHANNEL OFFICE - MARGARET - DAY

31

An array of electronic sending and receiving gear stands against one wall in the medium sized cubicle. A long, narrow desk is set along this wall giving the operator access to the entire paraphernalia. A cot, a hot plate (a coffee pot perking) and a small closet look incongruous amidst all this twentieth century gear. A remote control slide projector with film points towards a screen on the opposite wall. A door to one side opens up to what is obviously a small washroom. A young, attractive woman (MARGARET OBERON) is removing the contents from a small suitcase into the closet. She wears a grey badge. There is a KNOCK at the door, then it is immediately opened and Solo enters, the file under his arm. We can briefly see that the outer side of the door is marked "CHANNEL D" and under that "MARGARET OBERON".

SOLO

Nice place to visit, but I wouldn't want to live here.

MARGARET

Thanks, My Benefactor. I was almost off for a weekend at Fire Island. Now I'm assigned to you on a twenty-four hour until mission complete basis.

Solo is examining a very brief piece of a bikini bathing suit.

SOLO

The label is too expensive for this to be a shrinkage disaster... so it must be evolution. I look to the future with new hope.

She pulls a collapsible suntan lamp into view.

MARGARET

They may keep the girl off the beach, but she's going to get her suntan.

31
CONT'D
(2)

SOLO (examining
bikini)

It ain't going to slow down the population explosion.

(looks up)

I'll need a transmission unit, Maggie.

Margaret becomes businesslike as she crosses to a cupboard and opens it, displaying an array of portable sending and receiving equipment. She takes out a small, cigarette case-sized device from which two wires dangle, capped by a suction cup. Through this:

MARGARET

The Washington D.C. area, huh?
Take this improved, A-three model.
Attach to any electrical wiring system when you want to talk to me. It has a three hundred mile range.

Solo slings the bikini over his shoulder as he takes the device.

SOLO (indicates
projector)

What have you got for me?

She is moving to switch off the lights in the room, picking up the remote control. Through scene she presses switch to flash slides that coincide with dialogue. The screen shows a view of a sprawling chemical plant.....an enormous, complicated jumble of pipes, tanks, machinery, railroad cars, etc.
THROUGH SCENE INTERCUT BETWEEN SCREEN AND OCCUPANTS OF THE ROOM.

MARGARET

Not very much. Andrew Vulcan keeps himself a very private person. That's his plant in Maryland....

The entrance of the plant flashes on screen. Six armed guards can be seen on both sides of the wire mesh fence. They are dressed in black uniforms with white ascots topped by snappy "Thirty Mission" crush caps. They carry "burp-guns" shoulder slung.

31
CONT'D
(3)

MARGARET

Look out for the private army.
They aren't afraid to use those things.

SOLO

How does he justify them?

MARGARET

They do some secret defense work.

The scene switches to an airport where an airplane has evidently just arrived. People are disembarking, among them a trio of African dignitaries (the Premier, Ashumen, his War Minister, Nobuk, and his Economics Minister, Soumarin). They are being greeted by a small group of distinguished looking men, consisting of Alfred and Vulcan.

MARGARET

This just came in.....Vulcan greeting the Western Natumba mission. Those three men led the guerrilla warfare in the jungles of their country for seven years. Last month they achieved independence.....and titles.

(INTERCUT SCREEN CLOSEUPS)

Ashumen is Premier. Nobuk.....
Minister of War. Soumarin.....
Economics Minister.

Margaret switches off the projector as Solo flips the room lights back on.

MARGARET

That's the lot....plus what you can dig out of that file.

SOLO (starts for
door)
Thanks.

31
CONT'D
(4)

MARGARET
I am sorry about Lancer.

SOLO
He'd be happy to hear that.

MARGARET (grimaces)
Sometimes....you can be an awfully
cold fish.

Solo shrugs, remembers the piece of bikini over his
shoulder. He removes and regards it, then smiles at
her.

SOLO
And you can be awfully mistaken
my little agent provocateur.
(he tosses the bikini
opens the door, then
turns back)
Oh, and turn over....often. I
like mine medium rare.....on
both sides.

He exits, leaving her staring at the empty doorway.

CUT TO:

32
OUT

INT. SOLO'S LIVING ROOM - SOLO - NIGHT

33

ESTABLISH East-River through window view and PULL
BACK to show combination living room, dining room.
The furnishings are warm. There are touches that
give one the impression that Solo is a seaman.

An electric coffee pot, cream and sugar are on the coffee table. Solo is seated, studying the contents of the file. He also has a plate of oysters on the half shell on the tray with the coffee. He doesn't look up as Illya enters dressed in street clothing. He carries an old college yearbook under his arm. Illya crosses to Solo and tosses the book to him. Solo opens the book and starts combing through the pages.

33
CONT'D
(2)

ILLYA

Ruttenberg College Yearbook.
Nineteen forty nine. Correct?

SOLO

Thanks.

Illya, without removing his coat and hat, pours himself a cup of coffee. He pops the cube sugar into his mouth and sips loudly as they talk.

ILLYA

You know they have the autopsy report on our prisoners who died this morning.

SOLO

Let me guess. The autopsy showed that they had swallowed something before the attack.

ILLYA

Capsules...that dissolved hours later releasing poison into their systems.

(snaps fingers)

Like that....dead! Whether they succeed or fail, they were dead men.

SOLO

Thrush had probably told them it was some sort of stimulant. Something to quicken their reflexes.

ILLYA (noting Solo's search)

Who is in that Ruttenberg College Yearbook of nineteen forty nine?

Solo tosses to Illya a picture that has been torn out of a college newspaper.

33
CONT'D
(3)

SOLO

I'm not sure yet....but here's a newspaper clipping dated 1949 with a picture of a sorority picnic.

ILLYA (quizzically)

Sorority?

SOLO (smiles)

Sort of a girl's club.

He tosses Illya a photo blowup.

INSERT - BLOWUP, VULCAN

34

SOLO'S VOICE (O.S.)

Here's a blowup of a young man at the picnic, obviously Vulcan. He's listed as being a senior graduating with a degree in engineering.

BACK TO SCENE

35

Illya puts down blowup and examines clipping.

ILLYA

In the group he appears to have his arm around a pretty girl.

SOLO

Exactly, but it does not give her name.

ILLYA

She is of use to you?

SOLO

Vulcan has wrapped himself in a protective cocoon. No friends.... no women who mean anything to him... unapproachable. But a dozen years ago, judging by that picture, he had a girl.

(he stops, finding the picture he's been looking for in the book)

And here she is again.

INSERT - PHOTO IN YEARBOOK

36

A picture of a girl looking very young and pretty.
Under it the legend "ELAINE MAY BENDER. --AGE 18....
MIDDLETOWN, N.Y., ETC."

SOLO'S VOICE

The year 1949... Elaine May Bender...
Age 18, Middleton, New York.....

DISSOLVE THROUGH TO:

INT. ENTRANCE HALL - ELAINE'S HOUSE - CLOSE ON
ELAINE - DAY

37

ELAINE is dressed in a loose, graceless housecoat.
Her hair is in curlers. She looks somewhat ordi-
nary, though completely mystified at the moment.

ELAINE

But I don't understand!

CAMERA PULLS BACK SHARPLY TO HOLD, including a
REVEREND who has been talking to her. He is sweat-
ing uncomfortably.

REVEREND

Nor do I, Elaine! All I can tell
you is that I had a call from my
Bishop....

He breaks off as the DOORBELL RINGS. They both look
towards the door.

REVEREND

That must be him.

Elaine hesitantly opens the door revealing Solo.
He smiles easily and steps inside, very much at
home.

SOLO

My name is Solo.

(nods at Reverend)

Reverend Anderson? You've had
time to talk to Mrs. Donaldson,
I believe.

REVEREND

Talk...yes. Understand...No...

37

CONT'D

(2)

He breaks off as a car HORN is HEARD from the street. As they start to look, there is a flurry of activity as a BOY of seven and a GIRL of six charge down the stairs and rush towards the door.

ELAINE (hand to head)

Oh...the car pool. I forgot...
Dannie...?

BOY (shooting past)

I washed....'bye!
(he is gone)

GIRL

He did not! 'Bye, Mommy....

ELAINE

Florrie!!!!

But she is gone. Elaine starts for the door, stops as she remembers the Reverend and Solo, and hesitates, flustered. Outside the car door is HEARD closing and the car drives off through:

REVEREND (clears throat)

All I can say to you is that
the Bishop asked that I vouch
for him....

(indicates Solo)

In all conscience the best I
can do is vouch for the Bishop.

He exits, shaking his head.

INT. LIVING ROOM - ELAINE'S HOUSE - SOLO AND ELAINE -
DAY

38

As Solo pushes through into the living room, Elaine, confused, watches. It is an average, middle-class home. Stacked ashtrays and an abandoned dust rag give the impression that Elaine had been interrupted

in the midst of her housecleaning. A doll carriage containing a doll with one arm missing is in the center of the room. A science kit is spread out on the coffee table.

38
CONT'D
(2)

SOLO

My superior is a very close
friend of your Reverend's Bishop.
I thought this introduction might
save you.....many doubts.

She reluctantly closes the door, then slowly follows
as he easily leads the way into her living room.

ELAINE

Doubts, Mr. Solo? About what?

ANOTHER ANGLE - * LIVING ROOM

39

They are in the room now. Solo examines the room,
handles the doll (noting the missing arm), toys with
the chemistry set, through scene.

SOLO

There's a flight from Middletown
to Washington.....leaving tonight
at eleven fifteen. I want you to
take that flight with me.

Abruptly she becomes conscious of her hair as she
talks.

ELAINE

I'm sorry, I have to dry my hair.
My husband and I are going out...

(trails off, starts again)

I was just cleaning this room
when you.....

(breaks, then with asperity)

What the devil sort of....of pro-
position is that!?

SOLO

Your maiden name was Bender. In nineteen forty nine, while you were a freshman at Ruttenberg College, you were...going steady is the expression....with a boy named Andrew Vulcan. Remember?

39
CONT'D
(2)

ELAINE

Andy? Of course. I haven't seen him since then. What of it?

SOLO

Why didn't you marry him?

ELAINE (reluctantly)

Well....But...I don't know, I didn't want to marry anyone then. And he was...too serious. And a little strange. He had...I don't know...funny values. I mean, we were all ambitious, but he.....wanted....more somehow. Anyway, we broke up just before he graduated. And I've never seen him since, except in the newspapers.
(pauses, thoughtfully)
I guess he's got....whatever it was he wanted.

SOLO

He heads a corporation started for him by Thrush.

ELAINE

Who's Thrush?

SOLO

We don't know. Thrush might be a man. Or a woman. Or a committee of some sort. Thrush is the head of a secret, international organization. Very powerful.....very wealthy. Thrush has no allegiance to any country, nor to any ideal. It will embark upon any undertaking which Thrush may decide is in its own interest. And where Thrush succeeds, many..many...people pay a terrible price.

She turns away thoughtfully. When she looks back at Solo, her voice is softer....more interested.

39
CONT'D
(3)

ELAINE

And you....what do you do?

He takes out a wallet and briefly holds up a card for her to see.

SOLO

I'm an agent for an organization designated as the U.N.C.L.E.

ELAINE

U.N.....UNCLE! I've read something about that somewhere. Your group wants to stop this.....this Thrush?

SOLO

Along with others. Let's just say that Uncle is set up for the protection of many people, all over the world.

ELAINE (shortly)

But what has that to do with me? I'm...I'm just a housewife with two children. And a husband, don't forget him!

SOLO (smiles)

I assure you that although you must not tell your husband about this matter, he will insist that you take a plane tonight.

ELAINE (incredulous)

What?

SOLO (rising)

I have very little time...possibly forty hours, to prevent the assassination of the leader of a new nation. We can place people around Vulcan but they couldn't reach him the way you can. Only you might get close enough, quickly enough, to Vulcan to be of any help.

ELAINE

But....I couldn't...No....It's
preposterous! I won't even con-
sider it!!!

39
CONT'D
(4)

CUT TO:

EXT. PLANE IN FLIGHT - ESTABLISHING SHOT (STOCK) -
NIGHT

40

A commercial plane flying through the night.

INT. THE PLANE - FULL SHOT - NIGHT

41

The plane is sparsely occupied. Elaine is dressed as if for travel in a not very modish suit and hat. Solo, briefcase under his arm, comes into view as he walks back towards Elaine. There is a bemused expression on Elaine's face, as if she is trying to understand how she got here. As Solo comes abreast of the seat in front of Elaine, a lipstick is dropped by the occupant of the aisle seat. Solo quickly stoops to retrieve it as an attractive feminine arm reaches down.

REVERSE ANGLE - SOLO, THE WOMAN AND ELAINE

41X1

The WOMAN who had dropped the lipstick is very attractive, almost exotic looking (GRACIE REYNARD). She had been in the process of opening a traveling make-up case (it's in her lap) when she dropped her lipstick. She holds her hand out expectantly as she looks coolly up at Solo. He looks at the pale shade of lipstick in his hand, showing no expression. Elaine watches them.

SOLO

What ever happened to red lipstick?

(looks at lipstick)

This is a fraud against men.

WOMAN

Why? Under the new lipsticks..
are the same old lips.

SOLO
That's a comfort.

41X1
CONT'D
(2)

He hands her the lipstick, then moves to sit beside Elaine. The Woman starts to work on her makeup.

MED. SHOT - ELAINE AND SOLO

42

SOLO
Let's get to business.

Elaine gives him a look.

SOLO (smiles)
Did your husband insist?

ELAINE
Yes. He did.
(smiles)
Really...getting me appointed
special delegate to the National
Parents Conference in Washington!

SOLO (amused)
Conveniently the original delegate
became ill.

ELAINE (with some
asperity)
I swear....I don't know what I'm
doing here!

Solo's hand is probing through his briefcase.

SOLO
As of now, your name is Elaine
Van Esson.....from Northridge,
Oklahoma.

ELAINE
But why can't I just be me?

SOLO

42

CONT'D

(2)

It will help if you're a little more important than you. Elaine Bender made a brilliant marriage. You're a very wealthy woman now... a widow, oil wells. Give me your bag.

As she does so, he gives her a more expensive bag that he has taken out of his briefcase, replacing it with her old bag.

SOLO

All the identification that you need is in here. You'll be given new luggage when you turn in your checks at the airport.

Solo continues to take papers out of his briefcase which he piles on Elaine's lap as he continues to speak.

SOLO

Here's an airline ticket, round trip from Oklahoma City. Here's a picture of your home...a detailed layout of its interior. Here are a list of your friends, your neighbors, your relatives. A list of your holdings.....your bank accounts, et cetera. I am sorry... but you'd better let me have your wedding ring.

ELAINE

Why that?

SOLO

Elaine Van Esson would wear a much more expensive ring.

Reluctantly she removes her ring (it's tight), and exchanges it for the very expensive ring that Solo slips onto her finger. He pockets her ring.

SOLO

Don't worry...I'll take care of it. Start memorizing that stuff. Before we land I'll give you a test on their contents.

ELAINE

Thanks, professor. When do I
get my final exam?

42
CONT'D
(3)

SOLO (seriously)

When you meet Vulcan.

She looks at him, losing her impatience. As he settles back, closing his eyes, she starts to lift a paper to study it. CAMERA PULLS BACK from Solo and Elaine, PAST the head of the woman in the seat before them. CAMERA SWINGS AROUND to HOLD on the reflection in the mirror of the traveling vanity case that the woman is holding up. We can see the woman's face reflected in the mirror as she makes up her face. We can also see Elaine's face over her shoulder, studying a paper. The woman is obviously studying Elaine's face. CAMERA TILTS DOWN from the mirror to HOLD on the contents of the vanity case. In the midst of the makeup materials, and partly concealed, there is a gun.

FADE OUT.

END OF ACT ONE

ACT TWO43
OUT

FADE IN:

INT. HOTEL BEDROOM - CLOSE ON ELAINE - ESTABLISH
WASHINGTON THROUGH WINDOW - DAY

44

It is a luxurious suite. Elaine lies sleeping in a large bed. Her eyelids start to flutter, then abruptly snap open, although she remains frozen. She has a premonition that she is not alone. Her eyes drift around, catching sight of something off to one side. She sits up abruptly, startled.

ANOTHER ANGLE - TO INCLUDE SOLO

45

Solo's back is to her as he stands near the window looking out at the Capitol as he drinks from a coffee cup. The door to the living room is closed. As she sits up sharply, Solo speaks without turning.

SOLO

I think there must be something
to mental telepathy, don't you?
(turns)

For sixty seconds I've been send-
ing you a message to wake up. I
have your breakfast in the other
room.

Elaine abruptly realizes that her nightgown is showing.
She pulls the sheet up.

ELAINE

Look....I don't mind you climbing
into my brain. But will you please
get out of my bedroom!

Solo grins and crosses to the door.

SOLO

45
CONT'D
(2)

French toast must be eaten when it's hot. Sorry to be using your cup, but the lovely ladies of the Conference, would have strong feelings about delegates ordering two breakfast settings in their bedrooms.

He opens the door and disappears into the next room. She scrambles out of bed and puts on a beautiful negligee that is lying on a nearby chair.

ELAINE

Just orange juice. That's all I ever have for breakfast....

SOLO'S VOICE

You always eat a very large breakfast, Mrs. Van Esson. And quite sensibly too.

ELAINE

I'll bet she's fat. Adults over eat in this country. Danny and Florie, they're my children.....

INT. HOTEL LIVING ROOM - ANGLED ON BEDROOM DOOR -
DAY

46

As Elaine starts to enter from the bedroom, still talking.

ELAINE (continued)

....now they eat anything that doesn't move.

She breaks off and stops in the doorway, reacting to what she sees.

REVERSE ANGLE

47

The living room is furnished luxuriously. A table has been wheeled into the center of the room, laden with food. Solo is seated at the table, pouring coffee. But what stops her are the other contents of the room.

There is a rack of a dozen black evening dresses.... another rack of expensive clothes and dresses -- enough to dazzle the eye of any woman. A jeweler's portable display case has been opened on a nearby table and its glittering contents are scattered carelessly over the table. Ten shoe boxes stand open on the floor, their contents exposed for display. A half a dozen expensive fur jackets and capes are draped across the couch or piled on the nearby floor.

47
CONT'D
(A2)

ELAINE

But....what is all this for?

47
CONT'D
(2)

SOLO

Mr. Vulcan is having a large party this evening.....at his estate near Arlington. As of eight o'clock last night you've been on the guest list. There will be a lot of important people there. The party from Western Natumba, for instance.

Elaine hesitates, then crosses toward the table. Through the scene she picks up a glass of orange juice and wanders around the room, sipping it as she examines the articles. She hesitates, an expensive, heavy necklace in her hand.

ELAINE

Oh?.

(then lifting necklace)

It's all real, isn't it?

SOLO

Why not? You're rich.

Elaine, still holding her orange juice and the necklace, is over examining the rack of dresses.

SOLO

I recommend the third dress from the left. It's been worn once before at a Presidential soiree. You'd be flattered to know who wore it.

ELAINE

They're beautiful. But they're all black. Black has never been a good color for me....

Solo sets his coffee cup down and stares at her. Elaine is puzzled at his look, then abruptly remembers.

ELAINE

I'm sorry. I'm still in mourning
....of course.

Solo rises and crosses near her. Hands on her shoulders, he talks directly to her, very earnestly.

47
CONT'D
(3)

SOLO

You must not forget. I've told you about the organization we're dealing with. They kill people, the way people kill flies. A careless flick of the wrist.....A reflex action. I'll protect you in every possible way. But in the end, your safety depends upon you. Nothing will hurt you if you don't forget who you are.... and what you are.

ELAINE (returns his look)

I won't forget again.

SOLO

The Premier is to inspect that plant tomorrow. That gives us only a few hours to stop the assassination.

ELAINE

What am I to do at this party?

SOLO

Just be there. Let Vulcan make all the approaches.

ELAINE

Will you be there?

SOLO (nods)

I'll be just another guest. At the party you'll treat me as a stranger.

(crosses to hallway door)

ELAINE

What if I learn anything from Andy....Vulcan?

SOLO

If there's anything that puzzles
you...or seems urgent, signal me.

47
CONT'D
(4)

He opens the door to leave.

SOLO

A hairdresser will be here at five
o'clock. I've checked out everyone
on this floor. They're all tourists.
So it's safe to stay in your room
till nine. Then go down to the
west entrance. A chauffeur and
limousine will be waiting for you.

ELAINE

You don't overlook anything, do
you?.

SOLO

I'd better not.

He walks out, leaving her alone in the room. She
turns and walks over to the furs. Throwing one fur
over her shoulders, she luxuriates in the way it
feels. Thoughtfully, she rubs the necklace across
her cheek as she looks at herself in a full length
mirror. She smiles.

ELAINE (to herself)

Elaine May Bender? Elaine May
Donaldson? Elaine May Van Esson!
Well look at you!

DISSOLVE TO:

48
OUT

EXT. VULCAN'S MANOR - FULL SHOT - NIGHT

48x1

A huge home....rich looking, full of people, and all
lit up for the party. The driveway is well lit, and
cars are pulling up before the house, depositing
their occupants who are dressed in formal evening
wear. A parking attendant takes over the cars that

are not driven by chauffeurs. The SOUNDS of a DANCE BAND can be HEARD from the house (the Meyer Davis type). CAMERA PUSHES IN CLOSER TO THE ENTRANCE as a limousine draws into the parking arc and stops before the house. A chauffeur sits at attention as one of the parking attendants opens the door. Elaine emerges from the car. A radiant Elaine....the transformation is startling. The fur, the gown, the jewels are all exquisite. Her makeup and hairdo have been done by experts. As her limousine pulls away, she hesitates for a moment, then, almost literally throwing back her shoulders, she sweeps up the stairs towards the entrance. Where she moves, men turn to look after her.

48X1
CONT'D
(2)

INT. RECEPTION HALL - MED. SHOT - NIGHT

49

There are people wandering everywhere. As Elaine enters, a maid comes forward to take her coat. As she gives it up, a voice behind her:

WOMAN

Good evening.

Elaine starts to turn, sees someone, and freezes, almost dropping her purse in the process.

ANOTHER ANGLE TO INCLUDE THE WOMAN (REYNARD)

49X1

Elaine is being greeted by the woman we had previously seen seated on the plane. She is wearing a decollatage evening gown and is quite an eyeful. Her manner is cool, but courteous.

REYNARD

I'm Gracie Reynard....acting as hostess for Mr. Vulcan this evening. You must be....?

ELAINE (recovering
a little)

Mrs. Elaine Van Esson. A friend of mine....

REYNARD

Of course. Oklahoma. Oil,
wasn't it.....

(leading Elaine into
main room)

...and you're just in town for
a few days. Let me introduce
you to a few people.

(calling, as she leads
Elaine)

Oh, Charlie. Over here...He's
a Senator....

49X1
CONT'D
(2)

INT. MAIN ROOM - FULL SHOT - ANGLED NEAR ENTRANCE -
NIGHT

50

Part of the floor has been cleared and a few couples are dancing.* Waiters circulate with trays. There are openings to other parts of the house and a large French door opens to a patio at the rear. A bar is set up near the entrance. Gracie, with Elaine in tow, is moving towards the rear, introducing Elaine as she goes. Men pay attention to Elaine. A tall, tow-headed man (VULCAN) stands near the bar talking to a distinguished looking Air Force Officer. Near the patio the West Guianan group are in conversation. The Premier, SEKUE ASHUMEN, is in his mid-fifties.... a dignified, kindly looking man, somewhat uncomfortable in his tails. GENERAL MOLTE NOBUK is a tall, hard looking man in his early forties. He wears a formal military evening jacket and doesn't speak very much. JEAN FRANCIS SOUMARIN is an effete looking, lighter skinned man in his late thirties. He wears evening clothes with a casual ease, and speaks with grace and animation. Two attractive girls stand at the bar blocking our view of the man they are talking to.

MED. SHOT - NEAR BAR

51

As the General moves away, Vulcan turns to face the room, drink in hand. He sees something off, and stares puzzled.

POV - REYNARD AND ELAINE

52

Reynard is leading Elaine towards the three men in the Western Natumba party.

BACK TO SCENE

53

Vulcan suddenly remembers Elaine. He speaks her name involuntarily as he starts towards her.

VULCAN

Elaine!

The two girls at the bar part as the man they have been talking to steps away, revealing himself as Solo. Solo watches Vulcan go, his mind shutting out the two girls.

ONE GIRL

I'll be in Manhattan next Thursday. Where will you be?

SOLO

In Manhattan. And in the book. Until then....

He raises his glass in salute, then glass in hand he starts into the room only to bump accidentally into a small, powerful man (ALFRED GIST).

SOLO

I'm sorry.

The small man has an English accent.

ALFRED

No damage done, friend. Hazards of war.

Solo moves off. Alfred watches him go, eyes narrowed. Unconsciously, he whistles a merry tune to himself.

NEAR THE PATIO

54

Reynard is introducing Elaine to the three men.

REYNARD

...and these are our friends from Western Natumba. The Premier, Mr. Sekue Ashumen....

ASHUMEN (awkward bow)
How do you do.

54
CONT'D
(2)

REYNARD
And the Minister of War, General
Molte Nobuk.
(he bows curtly)
...and the brilliant Minister of
Economy, Mr. Jean Francis Soumarin.

Soumarin has the accent that comes from British school-
ing.

SOUMARIN
A pleasure to meet you, Mrs. Van
Esson.

ELAINE (to all)
Is this your first visit to the
States?

REYNARD
Excuse me. I must get back.
(to Elaine)
So many undesirable people try
to crash an affair like this.

Reynard moves off as the men nod politely.

MED. SHOT - THE GROUP

55

With Reynard gone, the three men turn back to Elaine.

ASHUMEN
To answer your question.....I
graduated from Dartmouth, some
years ago. This is my first visit
since then. The General has never
been out of our country before....

SOUMARIN
...And I have been here, there and
everywhere. You have a lovely
nation. But for my temperament, I
prefer the English way of life.

NOBUK (without emotion)

You don't become an English gentleman merely by putting milk in your tea.

55
CONT'D
(2)

Vulcan comes up behind the group, staring at Elaine. Only Ashumen sees him. Soumarin never loses his good humor.

SOMMARIN

My friend, Molte, confuses manners with morality. He could learn a bit by reading Lord Chesterton.

ELAINE

I imagine that you all have much more on your minds than manners. Creating a new nation must be a terribly difficult undertaking.

ASHUMEN (an eye on Vulcan)

Actually, it's an impossible undertaking. However!!! You have an admirer, Mrs. Van Esson. I never thought Mr. Vulcan was shy.

They all turn to look at Vulcan. Elaine reacts in pleased surprise.

VULCAN

It is! Elaine...!

ELAINE

An....Andy!

VULCAN

Elaine Bender! Of all things and people.

He takes both her hands, warmly.

ELAINE

Andy! I don't believe it! Just look at you....in a tuxedo!
(to the others)

There was a time when I couldn't get him to wear even a sports jacket.

ASHUMEN

Ahhh. Then you are old friends?

55
CONT'D
(3)

VULCAN

Shall we give them a chorus of the
Ruttenburg Rally?

ELAINE (laughing)

Let's spare them that. I've been
reading about you. You've done
so very well, and I am pleased for
you.

VULCAN

And you?

(looks at her wedding ring)

You're married now, of course.

ELAINE (somerly)

My husband died two months ago...
in an accident. Carl Van Esson.
You might have heard of him.

VULCAN

I am sorry....

His voice belies the words.

WIPE TO:

INT. THE SOLARIUM - MED. SHOT - VULCAN AND ELAINE -
NIGHT

56

Vulcan is leading Elaine into the solarium. From here,
they can see the party in progress.

VULCAN

I find myself remembering what it
feels like to be moved by the....
the look of a woman. It's a luxury
I haven't allowed myself for many
years.

Elaine feels guilty at the role she has to play now.
It is difficult for her to meet Vulcan's eyes.

ELAINE

I think you've missed a lot, then.
Have you found whatever it was you
always wanted?

56
CONT'D
(2)

VULCAN

Yes. But now that I've seen you
again, I remember wanting even
more.

ELAINE (smiles)

Go slow, Andy. There's a gap of
more than ten years. You can't
just leap across it.

VULCAN

Well, then let me back up and
approach again....in a different
manner....

As his voice trails off, Elaine glances up at him,
sees him staring into the room, his eyes narrowed.
She looks into the room, seeing what he sees.

INT. - SOLO AND THE GROUP - POV - NIGHT

57

From the patio, Solo can be seen in animated conver-
sation with the group from West Natumba.

BACK TO SCENE

58

As Elaine swings back to face Vulcan.

ELAINE

What's the matter?

VULCAN (laughs)

Oh nothing. I see some party
crashers....

They are interrupted as the Englishman who had bumped Solo earlier comes into the solarium, drink in hand. He cheerfully heads for Vulcan.

58
CONT'D
(2)

ALFRED

Ah, there you are. I wanted to say good night. I should be getting out to the plant now to check the arrangements for tomorrow's tour.

VULCAN

Thanks for coming, Alfred. Elaine, this is Mr. Gist....one of my finest engineers.

ELAINE

How do you do.

ALFRED

Pleasure.

(looks toward Solo)

By the way, did you notice that our friend's Uncle is here. He just introduced himself to our friends.

Elaine restrains the start of an involuntary movement. The two men don't notice her as they casually look towards Solo while they talk.

VULCAN

Yes. I want to be sure he doesn't join us at the plant. He'd only spoil things.

ALFRED

I'll see to that.

VULCAN

Oh, and on your way out, would you ask our friend to be careful of what he says to his Uncle. I'd like him to avoid an argument.

ALFRED

I'll do that.

(to Elaine)

Good night.

He walks back into the room.

58
CONT'D
(3)

VULCAN (smiles)
One of those amusing family feuds,
but I don't want any party spoiled
by a fight.

Elaine tries to casually keep an eye on Alfred as she talks. She can see that he moves to one side of the room behind Solo and stands against the wall, as if waiting for an opportunity to join the Western Guiana group.

ELAINE

And it's such a nice party. I
like the Premier... Mr. Ashumen.

VULCAN

I'm going to build a plant for
him in Western Natumba. A
duplicate of my plant in Maryland.
That's why they're going to inspect
it tomorrow.

ELAINE

It's getting cold out here. Have
you learned to dance since school?

As they move back into the ballroom.

VULCAN

I've taken lessons, but I'm afraid
I've had no desire to use them...
until just now.

INT, MAIN ROOM - WESTERN NATUMBA GROUP - NIGHT

59

Solo is still with the Premier and his party, Alfred hovering nearby. In the B.G. Elaine and Vulcan are coming back from the patio. They step onto the dance floor and start to dance. Vulcan is awkward, stiffly leaving it to Elaine to lead.

SOLO

...are you having much success
in attracting industry to your
country?

59

CONT'd
(2)

ASHUMEN

It's very difficult. Everyone
is sympathetic, but....reluctant
to act. They want a lot of
guarantees.

NOBUK

First we throw the colonizers out.
Then we come to them, hat in hand,
begging them to come back.

SOUMARIN

Don't oversimplify, old boy. It's
one thing to enter as Masters.
Quite another to enter as investors.
It's quite a coup to have Vulcan's
plant located in our country.

ASHUMEN (nodding)

With the manufacture of synthetics,
we'll have the raw materials base
for the structuring of light
industries.

Elaine has caught Solo's eyes. A slight nod of her
head signals for him to cut in.

SOLO

If the three of you work for the
growth of your nation as well as
you fought for its independence,
I'm sure you'll succeed.

ASHUMEN

We will work together, Mr. Solo.
Where the needs of our people are
concerned, we are brothers.

SOLO

Well, good luck, then. Excuse me.

They nod and Solo moves towards the dance floor.

MED. SHOT - DANCE FLOOR

60

As Vulcan awkwardly dances Elaine near the edge of the dance floor, Solo moves to their side. He taps Vulcan on the shoulder.

SOLO

No, no.....now you're pushing.

You're supposed to be guiding.

(replacing Vulcan, demonstrates)

It's all in this right hand, you see. Flat...palm spread just below your partner's right shoulder blade....your right arm rigid. Then when you turn, she follows... thus....

(as he dances her away)

Oh, by the way...I'm cutting in.

Vulcan is left standing, staring furiously at the couple as they swing out into the middle of the floor.

MED. SHOT - SOLO AND ELAINE - CAMERA MOVING WITH THEM 61

SOLO (smiling, sotto voce)

Laugh, I just said something hilarious to you.

(she laughs)

You did want to tell me something.

As they continue to talk they smile as if the conversation is casual.

ELAINE

Vulcan knows you're with Uncle. He told someone to keep you away from the plant.

SOLO

Oh? They are well informed. With whom did he discuss this?

ELAINE

That little man....Alfred Gist
is his name. They must know all
about us.

(his eyebrows rise)

That woman there...the hostess...

61
CONT'D
(2)

POV - LADOVAN AND VULCAN

61X1

Ladovan has stopped by Vulcan to tell him something
about the party. He responds ungraciously, glow-
ering towards Solo.

ELAINE'S VOICE (O.S.)

...She was on the plane with us.

BACK TO SCENE

61X2

ELAINE (cont'd)

...You remember. All that thing
about "lips".

SOLO

For years I've been telling
Gracie to tone down her makeup.

(Elaine reacts)

We arranged for her to get a job
with Vulcan. A job of limited
use to us, I'm afraid. Who is
this Alfred Gist?

Elaine recovers. She manages to turn Solo towards
Gist as she talks.

POV - GUIANA GROUP AND ALFRED

62

Alfred has joined the group from Western Natumba. He
talks to Nobuk for a moment as Soumarin and Ashumen
are looking elsewhere. Then he turns and says some-
thing to Ashumen.

ELAINE'S VOICE

...the man talking to the Western
Natumba delegation. He's one of
Vulcan's engineers.

BACK TO SCENE

63

ELAINE

Andy indicated he was to warn
someone else here to be careful
of what they said to you....

SOLO

You didn't notice who Alfred
talked to after he left you?

ELAINE

He didn't talk to anyone...until
just now.

Solo glances over, then back. He casually drops his
left hand away from Elaine's as he executes a fast
whirl. His hand clips into his pocket for a moment,
then returns to grasp Elaine's free hand again.

SOLO

You'll have to do something for
me.

(squeezes her left hand)

INSERT - THEIR HANDS

64

There is a small, plastic vial in Solo's hand which
he is pressing into the palm of Elaine's hand. There
is a pointed head to the bottle which contains a clear,
colorless liquid.

SOLO'S VOICE

Take this. Squeeze a drop or two
into the Premier's drink. Don't
get caught.

BACK TO SCENE

65

ELAINE

What will it do?

SOLO

Probably save his life.

They stop dancing. Solo, Elaine and the others start away from the floor. Vulcan steps up to them immediately.

65
CONT'D
(2)

ELAINE

Thank you very much. You're a beautiful dancer.

SOLO

I know.

(to Vulcan)

You see? Nothing to it.

He moves away. CAMERA STAYS with Vulcan and Elaine as they dance.

ELAINE

That was a charming man.....At least he thinks so!

INT. HALLWAY - MED. SHOT - SOLO - NIGHT

66

Solo comes out of the main room, glances about, then runs up the stairs.

INT. UPPER HALLWAY - MED. SHOT - SOLO - NIGHT

66X1

A doorway is partly opened at the head of the staircase. Solo glances in, sees it is an empty room, and enters.

INT. ROOM - FULL SHOT - SOLO - NIGHT

67

Solo enters and closes the door. Then he moves to the light switch. He takes his "Sender" unit from a pocket of his jacket....carefully attaches the suction cup to the switchplate....then presses a button on the side of the set.

CUT TO:

INT. CHANNEL OFFICE - CLOSE ON RECEIVER - NIGHT

68

A small light on the board lights up and a BUZZER starts up insistently. CAMERA PANS QUICKLY TO HOLD ON the bed where Margaret is lying. She wears sunglasses and the brief bikini as she basks under her sun lamp. The BUZZING of the switchboard brings her sharply to her feet. CAMERA PANS with her as she pads on bare feet to the board. She sits in the chair, throws a switch and a nearby tape recorder starts turning. Then she leans forward to talk into the microphone.

MARGARET
Channel D is open.

CUT TO:

BACK TO SCENE

69

Solo flicks a switch on the side of the machine whenever he changes from sending to receiving. He speaks into the small mike built into the unit.

SOLO
I have a report for Number One of Section One. Acknowledge reception, please.
(presses switch)

MARGARET'S VOICE
Report for Number One of Section One. Ready for report.

SOLO
Thrush has me spotted. Also... it's possible....correction, probable, that a member of the Western Natumba delegation is with Thrush.

(hesitates, perplexed)
Under the circumstances, have taken steps to prevent assassination attempt tomorrow. Will confirm if successful. Acknowledge, please...and turn off that sun lamp before you boil over.

CUT TO:

INT. CHANNEL OFFICE - MARGARET - NIGHT

70

MARGARET

Acknowledged. Don't worry, I'll keep cool till you get back. After all, there's a locked steel door between me and the outside world until then. Signing off.

She throws a switch to kill the set, then another to stop the tape recorder.

CUT TO:

BACK TO SCENE

71

Solo is placing the "Sender" back into his pocket just as someone tries the door. He moves to open the door. The first girl is standing there.

SOLO

Wait till Thursday, honey.... and you won't have to break down the door.

He walks out past her as she stares after him, open-mouthed, pleased.

72
OUT

INT. THE STAIRCASE - MED. SHOT - NIGHT

73

Solo is coming down the stairs when a commotion starts below. He steps to the bottom, moves to one side and waits, lighting a cigarette as he does.

ANOTHER ANGLE TO INCLUDE VULCAN, ASHUMEN, SOUMARIN AND NOBUK

74

Soumarin and Nobuk are flanking the Premier, helping him to walk out of the ballroom. The Premier appears to be in pain, clutching his chest while his aides are obviously worried. Vulcan moves quickly ahead of the

group, clearing a path, also very disturbed. Elaine follows nearby, her face reflecting horror. Her hand is clenched tightly around something. They are starting up the stairs.

74
CONT'D
(2)

VULCAN

Please...clear the way...let us through here.

ASHUMEN

Please....don't fuss, my friends.

NOBUK

I've warned you. You drive yourself too hard.

(shouts at Vulcan)

Has someone called a doctor?

Ashumen sees Elaine. His eyes open wide for a moment as if in sudden realization. He starts to say something, then he faints.

VULCAN

A physician is on the way.

They are gone, moving up to the second floor landing leaving a swirl of excited guests in their wake. Solo stands unnoticed to one side. Elaine stops, staring towards the landing. Numbly she starts to turn away when her eyes fall on Solo. His raised eyebrow is a signal of approval. Elaine's return look is one of loathing. She becomes aware of her clenched hand. In disgust she throws the thing in her hand at Solo's feet, then hurries up the stairs. Solo, making sure that he is unnoticed, reaches down and picks up the object. It is the vial he had given to Elaine. He slips it into his pocket and moves away towards the exit.

75
OUT

EXT. VULCAN'S MANOR - MED. SHOT - NIGHT

75X1

As Solo comes out, the parking attendant is hovering nearby. He runs to Solo.

ATTENDANT

I'll get your car, sir.

The attendant runs around the side of the house towards the parking area.

75X1
CONT'D
(2)

EXT. PARKING AREA - MED. SHOT - NIGHT

75X2

Among the cars is Solo's. Attendant runs up. Alfred is just climbing out from under the dashboard. In his hands are wire and cutters.

ALFRED

When the speedometer hits fifty miles an hour, it will make contact with a thin wire... and our Uncle should go sleepy-by.... forever.

The attendant grins and jumps into the car. He starts the engine, then drives off leaving Alfred staring after him.

SHARP CUT TO:

CLOSE SHOT - SOLO'S SPEEDOMETER

76

We can see a thin black wire running vertically across the "50" marker of the speedometer. The speedometer is registering about "30" mph. The thin black wire extends from under the faceplate of the speedometer and over to the steering column. CAMERA PANS OVER to follow the wire, then UP the steering column TO SHOW the wire disappearing into a small black box which has been inset under the holes in the steering wheel. CAMERA PANS UP TO HOLD on Solo as he drives easily, unaware of any danger.

CLOSEUP - SOLO (PROCESS) - NIGHT

76X1

Solo is traveling at moderate speed as he takes out his transmission unit. We stay with him only long enough to establish that he's going to use it. Then cut to -

INT. CHANNEL OFFICE - NIGHT

76X2

Margaret now has a robe on and is sitting near the receiver, reading a book. In front of her is a glass of milk and chocolate cookies on a plate. There's a buzz, and she throws the switch.

MARGARET
Channel D is open.

76X2
CONT'D
(2)

BACK TO:

SOLO - IN CAR - NIGHT (PROCESS)

76X3

SOLO
Report for Number One of Section
One. Acknowledge, please.

MARGARET'S VOICE
Report for Number One, Section
One, ready.

SOLO
Can confirm that Premier will not
be in condition to go to Vulcan's
plant tomorrow, therefore assassi-
nation attempt temporarily delayed.

CUT TO:

MARGARET - CHANNEL OFFICE - NIGHT

76X4

SOLO'S VOICE
Repeat, temporarily delayed.
Acknowledge, please.

MARGARET
Acknowledge. Where are you now?

CUT TO:

SOLO - IN CAR - NIGHT (PROCESS)

76X5

SOLO
Driving along a peaceful country
road enjoying a cool breeze. Don't
you wish you were here?

CUT TO:

MARGARET - CHANNEL OFFICE - NIGHT

76X6

MARGARET
You're alone?

SOLO'S VOICE
That's classified information.

MARGARET
Thanks a lot....

SOLO'S VOICE
Drink your milk.

MARGARET
I will.
(pause)
Signing off.

She switches off.

CUT TO:

SOLO - IN CAR - NIGHT (PROCESS)

76X7

He is putting "sender" in his pocket.

EXT. MED. SHOT - SOLO (PROCESS) - NIGHT

77

As Solo drives along, INTERCUT with the speedometer to show the needle gradually moving up from thirty-five to fifty. The black wire waits to be touched by the indicator. Solo is thoughtful as he drives. He lights a cigarette, then increases the speed of the car. He falls in behind a slower car. Impatiently he starts to

pull around the car and the indicator starts a rapid climb. But an oncoming car forces him to slow down and drop back behind the slower car. At a fork in the road, the car ahead turns off. Now the road is empty and clear. Solo's foot presses down on the accelerator. The indicator climbs rapidly. It hesitates, then touches the wire. As in the teaser, there is a whooshing sound and a jet of gas is discharged directly into Solo's face. He instantly realizes what has happened and tries to throw himself to the passenger's side of the front seat. He barely gets out from under the wheel when he collapses.

77
CONT'D
(2)

FULL SHOT - THE CAR

78

As it leaves the road, spilling over. A figure (Solo) is thrown from the car. The car spins, then wheels over and over as it leaves the road and hurtles down into the river. It lands in the river and sinks from sight.

DISSOLVE TO:

79
OUT

INT. HOTEL LIVING ROOM - FULL SHOT - NIGHT

80

The room is dark. The door is unlocked, then opened, the light streaming in from the hallway revealing Elaine and Vulcan. As they enter, Elaine throws the switch that turns on the room lights. Vulcan hands her her key.

VULCAN

You've got a half hour to freshen up. Then I'm coming back for you.

ELAINE

Andy, I wouldn't feel right, going on to a night club.....with Mr. Ashumen being taken.....ill, like that.

VULCAN

Believe me, I wouldn't leave his side if it was anything serious. The doctor assured me it was just a minor upset. He said that the Premier should awaken soon. Then he'll have to stay in bed and rest for twenty-four hours.

80

CONT'D
(2)

ELAINE

I must get to sleep. I have to be up early in the morning...

VULCAN

I want all of your time. Don't squander it on others.

ELAINE (a cry)

I can't! I don't want to! I mean....!

(catches herself)

It's all too fast. I'm not ready...

VULCAN

Elaine...I'm not going to lose you again.

He is close to her. He leans forward and gently kisses her. For a moment she responds, then pulls back.

VULCAN

In half an hour, then....

He goes out the door, closing it behind him. Alone in the room she almost collapses in relief. She crosses restlessly, stopping at the sight of her image in the mirror. She turns and looks at herself, distraught. The door to her bedroom opens and she gasps as a figure starts to emerge from the darkness. She spins around to face the figure. Solo steps into the room. He is battered, his face cut and bruised, his clothing torn. He sways.

SOLO

You did that nicely....

Solo falls forward, hitting the carpet in a dead faint.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

INT. HOTEL LIVING ROOM - MED. SHOT - NIGHT

81

Solo is lying on couch, Elaine cleaning his face.
Solo has his smashes transmission unit in his
hand, examining it wryly.

SOLO

This is the A-3 model...the
improved model.

(puts it down, as Elaine
pushes his empty holster
aside. Solo puts his
hand to the empty holster)
And this contained an X38 auto-
matic...also improved, and now on
the bottom of the river.

(looks up at Elaine)

What are you so upset about?
You're doing better than I am.

ELAINE

I don't think any of this is funny,
Mr. Solo....not funny at all.

SOLO (amused)

You don't?

ELAINE

Having me put those drops in the
Premier's drink without telling
me they were....

SOLO

Did you think it was poison?

(she doesn't answer)

Elaine, what you gave him will
only make him feel ill. It has
no permanent effect. When he
wakes up he could go back to the
party. He wouldn't be comfortable,
but he could.

ELAINE

I don't care! If you didn't want
him to go to that plant you should
have told him that someone was
going to try to kill him.

SOLO

Ashumen needs Vulcan to build a chemical plant in his country. He needs it like food and drink! It's survival! Right now he thinks Vulcan's the greatest man alive and I can't prove anything different. I can't tell how they mean to kill him, or even why. Those drops bought us time to find proof. With tomorrow's inspection postponed....

81

CONT'D
(2)

ELAINE (interrupts)

But it hasn't been postponed.

(at Solo's look)

It hasn't! I was there, I heard them. Soumarin and Nobuk will inspect the plant tomorrow. Andy insisted.

SOLO (shaken)

Vulcan insisted? Without the Premier?

ELAINE

Yes. He said it was important.

She breaks off as Solo rises abruptly and moves thoughtfully to the window.

ELAINE

Well what's the matter now?
Ashumen won't be going along.
It's all right.

SOLO

It's not all right! There's something about that plant....!
I've got to find it! Tonight!
(abruptly)

When he comes back, get him to show you the plant tonight.

ELAINE

But he wants to take me to a night club.

SOLO

And you would rather see the plant.
Flatter him!.....admire him and
the empire he's built.

81

CONT'D

(5)

Elaine, upset, moves away from Solo.

ELAINE

But I do admire him! I don't
believe all the terrible things
you've told me about him. He's
not like that!

SOLO

Elaine, if that blood you just
wiped off my face doesn't impress
you, then you might go down to
the Potomac River tomorrow and
watch them fish out what's left
of my car.

ELAINE (throws her-
self onto a couch)
Oh, I don't know what to believe
anymore....and I don't want to
have anything more to do with
all this....I won't.

(Solo sits beside her;
Elaine, turning, swiftly
to him)

You forgot something, Mr. Solo.
When you said that I might stir
up some old emotions in him, you
forgot that he might stir up
some old emotions in me.

There's a long pause.

SOLO (rising, as he
notices an unusual change
in her)
You're afraid.....

ELAINE (angry, rises
and crosses to the dresser)
Yes....of course I am...of course,
I'm afraid.

SOLO (quietly
crosses to her)
But not of Vulcan...

81
CONT'D
(4)

They are before the mirror. He stands behind her
as he indicates her reflected image.

SOLO
She's the one you're afraid of,
isn't she? Look how well she
wears the clothes, the jewels....
she mixes with important people...
she enjoys meeting them....the
excitement of a Washington party.
(a beat, then)
But Elaine Donaldson has no place
here. She'll have to go home. Go
home....back to being an ordinary
housewife.
(points at mirror)
You're afraid that you won't be
able to walk away from what you
see in that mirror when the time
comes.

ELAINE (almost
hypnotized)
You don't believe that.

For a long moment they stand, looking at each
other. It could well be that Solo doesn't be-
lieve a word he's said, but uses it to bring
Elaine to her senses...but we'll never know, for
there is a KNOCK on the door and Elaine jerks
around, startled.

SOLO (quickly,
taking cigarettes out
of her case)
When you get to the lobby, you'll
want to buy cigarettes...stall
him there for fifteen minutes.

CLOSEUP - ELAINE

81X1

She looks over at Solo panic-stricken, shakes her
head "No!"

CLOSEUP - SOLO

81X2

SOLO
I need fifteen minutes.

CLOSEUP - ELAINE

81X3

Again she shakes her head "No!" There's another
KNOCK!

CLOSEUP - SOLO

81X4

SOLO
Open the door - now!

CLOSEUP - ELAINE

81X5

She hesitates another agonizing moment....Finally
she moves toward the door, as Solo swiftly dis-
appears.

MEDIUM TWO SHOT

81X6

As Elaine reaches the door, she looks back to make
sure Solo's out of sight....Then quickly she turns
the lights out before she opens the door, revealing
Vulcan.

VULCAN
Ready, dear?

She has made up her mind.

ELAINE
Yes.

She moves out into the hallway, shutting the door
behind her. Solo blows air in relief, the only
sign of his previously suppressed doubts. He
swiftly crosses to the phone and lifts it. After
a moment:

SOLO
Operator...get me the airport.
The Vanguard Air Charter Service...

DISSOLVE TO:

EXT. REACTOR - FULL SHOT - NIGHT

83

(NOTE: THERE ARE VERY FEW PEOPLE WORKING IN THE AREAS THAT THEY PASS THROUGH, AND THESE ARE MOSTLY GUARDS.)

The car is parked in a dark area near the reactor. The Chauffeur stands beside the car watching as Vulcan and Elaine move close to the tower. Silently, the luggage compartment hood opens. We can sense, rather than see, a movement of somebody to the ground and into the shadows as the hood is silently closed again.

VULCAN

Now you must admit that this is
a unique way to entertain a
beautiful woman.

ELAINE

I don't mind. It's a way to catch
me up quickly on what you've been
up to all these years.

VULCAN (he laughs)

Well...our tour starts....

P.O.V. - GIANT REACTORS

84

CAMERA TILTS DOWN to Vulcan and Elaine.

VULCAN (voice over)

Now there you see two of our largest
reactors.....Each one turns out
twenty thousand pounds per hour.

(Elaine reacts and he leads
her off)

QUICK DISSOLVE THROUGH TO:

EXT. ANOTHER ANGLE - FULL SHOT - ELAINE AND VULCAN -
NIGHT

85

They are touring the plant.

VULCAN

Here are our loading platforms -
Daily we ship hundreds of tons
of plastic components by rail to
all parts of the country...

85
CONT'D
(2)

DISSOLVE THROUGH TO:

EXT. RESEARCH BUILDING - FULL SHOT - NIGHT

86

A single storied, modern building. Vulcan and Elaine
are about to enter the building. The Chauffeur and
the guards wait outside for them.

VULCAN (as they
enter)

These are our Research Develop-
ment, and New Products Building...

As they move toward the building CAMERA ZOOMS in to
shadowy figure on the roof.

DISSOLVE THROUGH TO:

87
OUT

INT. CORRIDOR OF VATS - FULL SHOT - NIGHT

87X1

Vulcan and Elaine are standing at one end of a long
corridor. Large vats line the walls along either side
of the room leaving a cleared passageway between them
which leads to a large door at the far end of the room.

There is a sign on the door reading, "DANGER -- KEEP OUT". A uniformed guard stands before the door, his legs astride, his burp-gun clutched rigidly across his chest. Vulcan indicates the vats:

87X1
CONT'D
(2)

VULCAN

...In those vats are chemicals used in the new plastic compounds.. Here, in effect, is where we store the future.

(starts leading her away)
I'll show you some results in the new products area....

ELAINE (indicating another guard who passes towards door)
He's impressive! What's behind that door?

VULCAN (cool)
Oh...it contains a highly complicated reactor, concerned with the infusion of new plastics under tremendous pressure. The compounds are experimental, and very unstable.

(leading her away)
There's always the danger of explosion....

By now he has led her away.

DISSOLVE TO:

88-89
OUT

EXT. OFFICE BUILDINGS - FULL SHOT - NIGHT

90

Vulcan and Elaine are near the building, the Chauffeur and Guards following them on foot respectfully. The SOUNDS of a SMALL PLANE can be HEARD growing louder as it flies overhead.

ELAINE

I hate to admit it.....but I'm exhausted.

VULCAN (smiling)
There's only another three or four
thousand acres to go.

90
CONT'D
(2)

ELAINE
Well I did ask for it, didn't I.

VULCAN
I like that. I like that you're
interested in the things that I do...
(glances up, annoyed at noise)
...but all this is of little impor-
tance to me at this moment. You
are important...

He breaks off and they all turn to watch the plane as
it circles.

EXT. THE PLANE - THEIR POV - NIGHT

91

The plane circles. Suddenly a figure jumps out of the
plane. It falls towards the ground. Its descent is
checked as a parachute blossoms open.

VULCAN
Look!

CUT BACK TO:

GROUP

92

ELAINE
What's he doing?!

VULCAN
Get the dogs over there.
(Chauffeur and one guard race
away -- he turns to another
guard)
And call security!
(the guard blows three shrill
blasts on a whistle; to
Elaine)
Wait inside....I won't be long.

He runs off, followed by the remaining guard, without
waiting for a response. Elaine hesitates for a moment.
She looks at the building, then her face reflecting
determination, she starts off after Vulcan.

QUICK DISSOLVE TO:

93
OUT

INT. CORRIDOR OF VATS - FULL SHOT - VULCAN AND
GUARDS - NIGHT

93X1

Vulcan and the Guard who has followed him run into the room and down the line of vats. They reach the Guard at the door who snaps to attention as Vulcan stops before him.

VULCAN

Stay alert. There's an intruder
on the grounds.

He opens the door and rushes in, the original Guard staying with him.

INT. REACTOR ROOM - FULL SHOT - NIGHT

93X2

It is a huge room, dominated by a large machine in the center of the area. A bank of spotlights above the machine furnish the only light in the otherwise darkened room. There is a steel hatch cover in the floor beside the machine. The machine is a large device which seems to be split in two by a raised platform....a platform upon which the operator would be standing to work the controls and read the banks of dials. Alfred Gist stands on the platform as he works on the machine. There is a large skylight in the high ceiling above the machine. A steel chain hoist is fixed in the ceiling beside the skylight which is evidently used for lowering large objects into the building. Vulcan and the Guard enter and cross hurriedly towards Alfred.

MED. SHOT - THE PLATFORM - ALFRED AND VULCAN - NIGHT

93X3

Alfred looks up as Vulcan quickly climbs the steps to the platform. The Guard remains standing below.

ALFRED

Just finished....

VULCAN

There's someone on the grounds.

93X3

CONT'D

(2)

ALFRED

It's been quiet as a grave in here. A lovely night to work in. Here....look....

(Vulcan looks at reactor)

Just a hairline....a very neat job.

VULCAN

If you've finished let's clear out of here now and seal this room until tomorrow. We have to find our intruder.

Alfred follows Vulcan down from the platform. CAMERA PANS Vulcan, Alfred and the Guard to the door as they leave. The door is closed and locked behind them. CAMERA PANS UP to HOLD ON the skylight. A dark figure can be seen, silhouetted against the skylight.

CUT TO:

94-95

OUT

EXT. CLUSTER OF PIPELINES - FULL SHOT - NIGHT

96

The Chauffeur is leading two dogs into the jumble of lines where the figure had dropped. There are several armed guards with him. Quickly the group moves among the pipes, searching. One of the dogs suddenly springs forward, snarling, and attacks a dark figure in the shadows. The men spring eagerly into the melee. A guard pulls the dog away from its victim.

97

OUT

INT. REACTOR ROOM

97X1

Solo lowering himself by chain hoist to top of reactor.

EXT. OFFICE BUILDING - NIGHT

97X2

Vulcan, Alfred and the Guard come up as the Chauffeur carries in what appears to be the body of a man. He suddenly drops it and we see it's a mannequin.

CHAUFFEUR

This is what the parachute brought down, sir.

Vulcan stares at the mannequin, puzzled. They look at each other, then Vulcan suddenly realizes what it means.

VULCAN

A diversion!

ALFRED

Why? •

VULCAN

To allow someone to get to the reactor!...and we led him to it.

He starts to run, the others following or racing ahead.

CUT TO:

INT. REACTOR ROOM - MED. SHOT - SOLO - NIGHT

97X3

examining the panel on the reactor. He looks up as the MUFFLED SOUNDS of Vulcan's group can be HEARD beyond the door.

MED. SHOT - SOLO

97X4

Quickly he vaults the rail off the platform and runs to conceal himself near the door.

VULCAN'S VOICE (from
outside, calling)
Open it!

The door opens out. Vulcan and his party spill through, the Guard remaining in place beside the door.

INT. REACTOR ROOM - ANGLED FROM DOOR - NIGHT

97X5

as Vulcan and the others burst into room. As they come through door, Alfred speaks.

ALFRED

This room was sealed off when we left.

VULCAN

But I want it double-checked...
for any place where an intruder
might enter. Any place.

By now they have moved off out of sight. Solo is calmly self-assured as he steps to the door.

SOLO (to guard out-

side)

Mr. Vulcan wants you.

The guard starts through door. As he gets into the room, Solo slips through and pulls door towards him to shut it. The guard springs back and manages to thrust the muzzle of his burp-gun into the opening as the door wedges it in place. Clinging to the door-knob, Solo flattens his body as the guard squeezes the trigger. The gun BLASTS. Then the trigger clicks on empty chambers. Solo races off. The guards and dogs come tearing toward the door, headed by Vulcan and Alfred...

MED. SHOT - SOLO

98

He races up to a locked door...sees another door, runs towards it.

MED. SHOT - DOOR TO REACTOR ROOM

99

Vulcan and group see Solo.

VULCAN

Stop him!

A guard fires. Alfred hits an alarm BELL.

MED. SHOT - SOLO

100

He darts through as three SHOTS shatter the glass.

MED. SHOT - VULCAN'S GROUP

101

As the guards scramble in pursuit, Vulcan calls after them.

VULCAN

Be careful of your target!.....
With all the hydrogen around here
you'll blow us sky high!

ALFRED (simultaneously;

he picks up wall phone)

Close in on Building "R"....Close
in on Building "R"...

They run off in pursuit.

THE CHASE

MED. SHOT - INT. MAZE #1 - GROUND LEVEL

102

Solo emerges on the run, stops, looks about quickly, accelerates to a run PAST CAMERA.

HIGH, WIDE OVERHEAD SHOT

102X1

Solo runs in, stops, looks for an exit, HEARS the guards approaching, runs up a flight of stairs to a second level, disappears.

MED. SHOT - (SAME AS 102)

102X2

Two guards and dogs (2 each) emerge on the run, stop, HEAR something, run PAST CAMERA.

MED. SHOT - INT. MAZE #1 - SECOND LEVEL

103

Solo appears on the run, down a short flight of stairs, swiftly around a corner and into a dead end (four oil drums are needed here to block the aisle). He turns back, looks for an exit quickly, runs PAST CAMERA.

HIGH WIDE SHOT (SAME AS 102X1)

103X1

Two guards and dogs run in, stop. First guard motions the other off in a different direction and he starts up the stairs.

MED. SHOT - SOLO

103X2

He flies swiftly down a narrow aisle, whips around a corner and stops cold as he comes face to face with a huge, muscular workman....He's just a dark, shadowy figure for an instant; he holds an enormous wrench the size of a baseball bat....Both men freeze for a frightening moment.

CLOSEUP - SOLO.

103X3

His reaction.

CLOSEUP - WORKMAN (JUST A FLASH)

103X4

We now are able to perceive his features for the first time...He's staring at Solo, immobile.

MED. SHOT

103X5

Suddenly the workman swings the giant wrench at Solo's head. He just misses, hitting the side of a giant steel vat. As the deafening CLANG reverberates through the room, Solo runs off. The workman stares after.

MED. SHOT - SOLO (ZOOMAR)

103X6

As he moves swiftly up a flight of stairs, a guard with two dogs appears on the level below....CAMERA ZOOMS into a CLOSE SHOT of the guard as he fires three shots.

MED. SHOT - SOLO - AISLE OF STAGGERED LIGHTS

103X7

He runs down the aisle, suddenly a guard (no dog) appears behind him in pursuit. He fires...Solo dodges, overturns a cardboard shipping drum of round plastic

pellets...splashing them in the path of the pursuing guard.....The guard spills on the pellets and slides headlong into CAMERA.

103X7
CONT'D
(2)

MED. SHOT - EXTERIOR MAZE #1 - SOLO

104

Solo emerges, on the run, from the interior maze, through a door, around a corner, down an aisle. He hits another dead-end, three flights off ground level. He starts back....HEARS the approaching footsteps of the guards...stops....A panicky moment of decision; he runs back to the dead-end and peers over the rail.

WIDE SHOT - (STUNT DOUBLE) - SOLO - THE RAIL HANGS OUT IN SPACE

104X1

He comes over the rail, drops to pipes many feet below. There's a perilous moment. He regains his balance to tight-rope along a pipe and jump to a stair platform below.

CLOSE SHOT - SOLO

104X2

He starts down the flight of stairs, suddenly freezes in his tracks, and sees:

POV - VULCAN, ALFRED, TWO GUARDS AND FOUR DOGS

104X3

They run in along the line of three huge smoke stacks; Vulcan spots Solo.

VULCAN

There he is!

A guard fires....

MED. SHOT - SOLO

104X4

He turns and runs up the stairs as the guard's shot misses and explodes a large light bulb over Solo's head.

MED. SHOT - SOLO

104X5

Up stairs and PAST CAMERA in swift flight.

WIDE SHOT - LONG STEEL-RAILED AISLE, HUGE VATS LINING BOTH SIDES

104X6

Solo runs down the long alley, stops in big CLOSEUP.
He sees:

POV - GUARD

104X7

A guard runs toward him (with a single dog).

CLOSEUP - SOLO

104X8

He reacts, turns, runs back down the long aisle -- stops again, as a guard, with one dog, appears at the opposite end of the aisle....He's trapped.....The guards release their dogs, run toward him....He peels over the rail as the dogs rush toward him.....

WIDE LOW SHOT (FROM GROUND LEVEL - STORAGE TANK AREA)
- (STUNT DOUBLE - SOLO)

105

He peels over rail, slides down long pipe to a structure six feet off the ground, jumps.

CLOSE SHOT - SOLO

105X1

He hits the ground, starts off -- stops, as he sees giant, grotesque shadow of a guard loom up on a distant storage tank. Solo darts away....

MED. SHOT - THROUGH STEEL STAIR TREADS - SOLO -
EXTERIOR MAZE #2

106

He races along a cement passageway, stops, hears SOUNDS of DOGS BARKING, closing in from all sides. He looks up, suddenly races up the steel steps.

11-11-63

P.67E

MED. SHOT - SOLO

106X1

He mounts the steps swiftly to the first landing, turns a corner, stops with a jolt in CLOSEUP. CAMERA WHIPS to what he sees: A guard and two dogs closing in from one direction.

CLOSEUP - SOLO

106X2

He looks in another direction.

POV - GUARD

106X3

Another guard closes in from the same direction Solo came (two dogs).

WIDE SHOT - ENTIRE STEEL STAIR STRUCTURE

106X4

We see the stair reaches a dead-end. There is a single door at the top. Solo quickly mounts to the second landing.

CLOSE SHOT - SOLO

106X5

He stops for an instant as he sees:

POV - VULCAN, ALFRED, TWO GUARDS, FOUR DOGS

106X6

They are closing in from still another direction.

CLOSE SHOT - SOLO

106X7

He continues up, exiting FRAME.

LOW, CLOSE SHOT - SOLO

106X8

He reaches the top, (3rd landing) tries the door. It's locked....He's trapped.

CLOSEUP - SOLO

106X9

He turns and flattens against the building, trying to make as small a target as possible, just as a bullet splashes close to his head...He looks straight down.

POV - THROUGH OPEN STEEL GRILLE FLOORING UNDER SOLO'S FEET

106X10

He sees the guards and dogs mounting the steps, closing in.....The guards release the dogs.

LOW, CLOSE SHOT

106X11

The dogs race up the steps toward Solo. Abruptly the door opens behind him. He spins to face the door, tenses, ready to fight.....Suddenly Elaine appears.

ELAINE

Come on!

He darts inside. The door closes just as the dogs hit the landing.

MED. SHOT - SOLO AND ELAINE - INTERIOR BUILDING

106X12

Solo turns gratefully towards Elaine.

ELAINE

This way -- quick!!!

They run.

WIDE SHOT

106X13

They dash across the room, around a corner and through a door onto another exterior landing.

MED. SHOT - PASSAGEWAY

106X14

They run across the landing, up three steps to a passageway that leads to the next building. As they run towards the building:

DISSOLVE TO:

107-117
CUT

EXT. NEARBY BUILDING - MED. SHOT - ELAINE AND SOLO -
NIGHT

118

As Elaine and Solo cautiously come out of the building. They see a car, lights on, motor running near the entrance. The Chauffeur gets out and runs OFF CAMERA. Solo turns, grabs Elaine's hand.

SOLO

Get in the back and get down on the floor. I may have to crash through the gate.

He takes her swiftly to the car.

REVERSE ANGLE TOWARDS CAR - SOLO AND ELAINE IN F.G.

119

As they reach the car, a man can be seen, seated in the rear. It is Ashumen. The Premier looks weak and unsmiling.

ASHUMEN

Pardon me for not getting out of the car. Whatever it was you gave me has left me still feeling weak.

Solo doesn't answer. Elaine jumps into the void.

ELAINE

We only meant to help you....

Solo is staring at Ashumen.

ASHUMEN

It was only as I fainted that I realized you had handed me my drink. When I awoke and was told that my good friend, Mr. Vulcan, had brought you here tonight.....Well.....I came immediately to warn him.

ELAINE (earnestly)
You don't understand! They mean
to kill you. Vulcan, and Thrush..
and....and....

119
CONT'D
(2)

SOLO
We all understand now.

Solo is staring very hard at Ashumen as the Premier
brings his hand up to the level of the window,
revealing the gun that he has been holding.

ASHUMEN
Too late, I believe, Mr. Solo.
(to Elaine)
You see, no one means to kill me.
It's Soumarin and Nobuk who have
to die.

And as Elaine reacts, Solo places an arm protectively
around her shoulder.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. REACTOR ROOM - MED. SHOT - SOLO, ELAINE AND
ALFRED - NIGHT

120

Solo and Elaine are standing close together on the side near a manhole. Solo's wrists are encased in manacles linked together by a foot long chain. A guard is in the process of snapping similar cuffs on Elaine's wrists. CAMERA PULLS BACK to HOLD ON FULL SHOT to show a guard standing nearby, gun in hand. Alfred leans against the machine, whistling. Ashumen is still weak from the drug. As Vulcan comes into view:

ASHUMEN

Were there signs of any others?

VULCAN

No. Just these two.

He has dropped all pretenses. He starts a backhanded slap at Elaine. Solo quickly steps in the way, taking the blow across his own shoulder. Solo clasps his wrists and swings back, the loose swinging chain lashing across Vulcan's face. As Vulcan staggers back, the guard steps forward, gun poised. Vulcan recovers.

VULCAN

Hold it!

(the guard lowers his gun)
I prefer to have Mr. Solo without bullet holes in him.

ASHUMEN (dryly)

Why should it matter?

VULCAN

For several reasons, the most important being that they would die too quickly.

He motions to Alfred. Alfred opens hatch cover.

VULCAN (to Solo and
Elaine)
Follow him.

120
CONT'D
(2)

Alfred climbs down into the opening. ~~She~~ looks at Solo, who simply nods for her to do as ~~Vulcan~~ has ordered. Solo starts to follow Alfred ~~now~~.

INT. PASSAGEWAY - FULL SHOT - NIGHT

121

The passageway is a dank tunnel. Lines of pipes of various widths run along the walls and ceiling. A ladder runs down the hatch from the floor above. Alfred waits, gun in hand, at the foot of the ladder as Solo climbs down. A moment later ~~she~~ climbs down, Solo waiting to help her. As ~~they~~ step to one side, Vulcan climbs down. Ashumen follows.

ALFRED

Now here's a lovely place....
and it's soundproof. Over ~~here~~.
Mr. Solo...You are about to be
chained to a pipe....Up you ~~are~~.

Solo hesitates, then stands on the bar. ~~Alfred~~ tucks his gun into his waistband, then pulls ~~over~~ another box and stands on it. He takes his ~~key~~ and unlocks one manacle from Solo's wrist. Flinging the loose end of the manacle over the pipe, he ~~attaches~~ the manacle to the wrist. Through this:

VULCAN

Your discomfort will be over ~~in~~
approximately one hour and ~~five~~ five
minutes, Mr. Solo....When we
leave, the room will fill with
steam under high pressure. ~~It~~
will come rather slowly. Just be
patient.

SOLO (turns to Ashumen)

You must have been a patient
man yourself, Mr. Ashumen, ~~it~~ ~~was~~
as a patriot all those years...
while you set your country ~~up~~ ~~for~~
Thrush to take over.

ASHUMEN

Thrush is my country.

121

CONT'D

(2)

Alfred has finished. He steps down, then kicks the box out from under Solo's feet. Solo drops, then is jerked up cruelly by the loop of the chain.

SOLO

So Thrush achieves respectability.
Congratulations, Mr. Vulcan.

VULCAN

With Thrush the government.....
with all the privileges attendant....diplomatic immunity....
industrial potential.....armed
forces at our disposal.

(smiles at Solo)

We achieve more than respectability.

SOLO

But Nobuk and Soumarin.....they
would oppose it.

ASHUMEN (smiles)

They are two dedicated, intensely
patriotic men who will be martyrs...
victims of an unfortunate accident
while negotiating ways to better
the lot of our people. I will
build statues to their martyrdom,
mourn our loss, and rule in their
names....

Alfred has finished with Elaine and steps down. He
lifts her off the box, then tosses the box to one
side.

VULCAN (to Alfred)

The explosion should take place
at nine o'clock tomorrow morning.
You will return here, and arrange
for their bodies to be discovered
in the fire which follows.

ALFRED

You had best leave through the
tunnel...

He climbs up the ladder. Ashumen and the guard start down the tunnel. Ashumen hesitates, looks at Vulcan before turning to Elaine.

121
CONT'D
(3)

ASHUMEN

I am sorry for you, ma'am.

Vulcan smiles, as the guard follows Ashumen. Then he turns a large rotary valve. As a tremendous jet of steam bursts forth he turns to go.

ANGLED UP LADDER

122

ALFRED

Night chums....

He closes hatch cover and bolts it.

MED. SHOT - ELAINE AND SOLO

123

as they dangle helplessly. The footsteps of their captors are HEARD receding, then die as a heavy door is HEARD to slam shut. Elaine's clothing reflects disarray, her makeup smeared and her hairdo coming apart. Solo's eyes are darting around, searching the walls and ceiling for methods of escape.

SOLO

Sorry.

ELAINE

You were very clear about the risks. I understood, and accepted them. You mustn't blame yourself.

SOLO (genuinely
astonished)

Of course I don't blame myself.
It had to be done.

He jerks the chain, swinging his body up in an abrupt thrust as his hands grip the overhead pipe itself. The steam is filling the room. Then Solo swings one leg over a pipe and with the other kicks at the valves and dials, trying to break the pipe fittings.

DISSOLVE TO:

INT. PASSAGEWAY - MED. SHOT - SOLO - NIGHT

124

Solo's hair is disheveled, sweat pouring over his face. His wrists are raw, bleeding. The strain shows on his face and in his rigid, weary movements. CAMERA MOVES DOWN THE LINE OF PIPE, HOLDING ON Elaine, dangling helplessly as before. The jolting of the pipe has taken its toll upon her appearance. Her hair is completely undone. The decoletage of her dress is becoming more extreme. Her shoes have fallen to the ground. The strain upon her arms and shoulders has become painful. As the pipe is jolted an earring shakes loose and drops to the ground making a small sound. She gasps.

ELAINE (a cry)

Stop it!

MED. SHOT - ELAINE AND SOLO

125

Solo ignores her, wearily continuing his routine.

SOLO (gasps, keeps
working)
I've got to break this fitting
and get us down.

He kicks it twice more, then hangs exhausted.

CLOSEUP - ELAINE

125X1

She reacts seeing Solo drop, slumps for a moment herself, then wearily looks up and sees:

CLOSE ON COUPLING SECTION

126

Little drops of water are seeping out of the coupling, collecting along the pipe, and dropping.

ELAINE

Look....Look....

BACK TO SCENE

127

Solo looks up, sees the dripping coupling and with renewed strength, he jerks himself up and begins kicking at the fitting again. Elaine's face reflects hope and excitement as Solo continues. The flow of water increases with each kick.

Suddenly the pipe drops away to hang loosely about a foot below the coupling attachment, water floods out of the open end. Solo's chain slides raspily down the remaining length of pipe, slips off the open end, and he spills to the ground, water splashing around him. He runs to the steam valve and turns it off. Elaine skids down the pipe. Solo quickly gets to his feet and moves to Elaine. He grips her waist, then pulls her down, seating her upon a nearby box where she slumps in exhaustion. Moving quickly, Solo moves a box under the pipe and climbs up. He turns off the water by means of a small valve. The flood of water stops. Stepping down to the ground, he slumps on a box, exhausted, opposite Elaine. For a moment they stare at each other. The soaking has done the final job of destruction to Elaine's appearance. Abruptly Elaine starts to cry. It is silent weeping, the tears running down her cheeks. Solo looks at her, not quite understanding.

ELAINE (sobbing)

They never saw me....Danny, and Florie, and my husband. They always saw me so ordinary...Just pick up, and clean up, and run the car pool, and....

(breaks, sobs, then)

But you saw! When I walked into that room, everyone looked. All those glamorous people....and they looked at me. They admired me. Didn't they?!

SOLO (softly)

You were the most beautiful woman there.

ELAINE

...and it's all ruined now. Look
at my hair....this dress. Look
at me. And my family never saw
it! They never saw it!

127
CONT'D
(2)

Solo sees something on the ground. The earring. He weakly reaches down, picks it up and offers it to Elaine.

SOLO

You dropped this.

Elaine takes it, stares at it, stares at Solo, stares at the earring. As she sits up straighter and starts to attach the earring to one ear, she is struck by the ludicrous picture she must present. She giggles, then starts to laugh. Solo starts to laugh with her. They both slump on the boxes, Elaine replacing her earrings, and laughing hysterically:

DISSOLVE TO:

INT. PASSAGEWAY - CLOSE ON WRISTWATCH - NIGHT

128

The wristwatch shows just after nine. CAMERA PULLS BACK TO HOLD ON MED. SHOT of Solo as he looks at his wristwatch. He is standing in the passageway. Solo moves a box under the pipe.

MED. SHOT - ELAINE AND SOLO

129

SOLO

They'll be coming any minute.
Will you be able to hold your-
self up there?
(indicates pipe)

ELAINE

I'll manage.

SOLO

Whoever comes in -- they'll at
least see someone hanging there.
It may give me the moment I need.

He breaks off at a DISTANT SOUND of a DOOR BEING UNLOCKED. They both tense, Elaine rising quickly. Solo indicates the box. Elaine climbs on, swings the loose loop of her chain over the pipe, then grips the loop with her free hand. Solo moves toward the door, then remembers to open the steam valve. That done he quickly moves back to a position behind the door.

129
CONT'D
(2)

INT. REACTOR ROOM - MED. SHOT - DAY

130

A number of men are standing by the reactor. The main door opens and Vulcan enters, leading Soumarin, Nobuk, and Ashumen. They are followed by a group of dignitaries. It is an impressive party which, chatting freely, moves toward the large machine in the center of the room. There is the SOUND of a LOW HUM coming from the reactor.

BACK TO SOLO AND ELAINE AS:

131

The door is unbolted. Then it slowly opens. A guard enters, followed by Alfred in an asbestos suit. They glance at Elaine, but before they can react, Solo is on them, disabling first the guard with a judo blow, and then knocking Alfred unconscious. Solo rises, looks into the face mask, then starts to take the suit off Alfred. Elaine lets herself down.

SOLO

It's Alfred...and I'm going to borrow his asbestos suit. I blister easily.

INT. REACTOR ROOM - FULL SHOT - THE GROUP - DAY

132

The party is clustered around the machine. An operator stands on the platform checking the instruments. Vulcan says something to Soumarin who eagerly starts to ascend the platform. Nobuk slowly follows. Ashumen is with the rest of the party watching from the ground level.

BACK TO SCENE

133

Solo almost has the suit on by now. He nods toward the corridor to the open door.

SOLO

Get out that way, quickly now!

ELAINE

But you....

SOLO (nods towards
ceiling)

I'm going up there! Go on.

Elaine starts reluctantly down the corridor as Solo starts up the ladder.

INT. REACTOR ROOM - MED. SHOT NEAR PLATFORM - DAY 134

The groups are watching the reactor.

VULCAN (on the
platform with Nobuk and
Soumarin)

Now, gentlemen, I think you'll
find this interesting. We'll
put the reactor through a
typical pressure cycle.

He walks off platform to floor level, turns to
operator, motions to him. Now the LOW HUMMING SOUND
increases in pitch and volume as the pressure builds.

BACK TO SCENE - MED. CLOSE - THE HATCHWAY - SOLO 135

Solo reaches the top of the ladder.

INT. REACTOR ROOM - CLOSE SHOT - THE PLATFORM - DAY 136

Soumarin and Nobuk are standing on the platform.
The roar of the reactor is deafening. The dials are
reaching danger point.

CUT TO:

137
OUT

CLOSE-UP - HATCH 137X1

as the figure of Solo, encased in the asbestos suit
emerges. He races over to platform, jumps upon it.
He grabs Soumarin and Nobuk as he shouts:

SOLO

Get out! Everyone...get out!
It's going to explode.

INTERCUT - THE EXPLOSION

138-143

(NOTE: THE CAMERA WILL JUMP IN A SERIES OF SHARP CUTS TO DELINEATE THE ACTION THAT FOLLOWS.)

Everyone reacts, startled at the new presence. As the warning strikes them the people react in sharp movements, some breaking for the main exit. Solo pulls the two men, shoving them off on the far side. Ashumen and Vulcan had hesitated at the first sight of Solo. Now they break into action, running up onto platform, and get hit by tremendous burst of steam, then they are obliterated in a huge explosion.

EXT. AWAY FROM BUILDING - MED. SHOT - NOBUK, SOUMARIN AND SOLO - DAY

144-145

(NOTE: THROUGH BALANCE OF SCENE WE WILL HEAR FURTHER EXPLOSIONS FROM THE BUILDING AND SMOKE WILL DRIFT OVER THE AREA. THE SOUND OF SIRENS WILL BE HEARD. WORKMEN WILL SCURRY ABOUT THE AREA IN EXCITEMENT.)

Soumarin stops. He swings around, the other two halting with him.

SOUMARIN

Ashumen! Did he get out!?

SOLO

No!

SOUMARIN (screams
towards building)

Ashumen! My brother.....!

He turns to bury his face against the wall, sobbing. Nobuk stands by him, a hand on his shoulder. He looks towards the building.

NOBUK

You and I....we must continue in his name. His dreams were the dreams of our people. For him, we must go on. We must build.

Solo turns and walks away.

EXT. - ELAINE - POV - DAY

146

Elaine is standing beside a staircase emerging from the basement of a nearby building. She is disheveled and weary, numbly watching the fire.

EXT. - SOLO IN F.G. - ELAINE IN B.G. - DAY

147

Solo starts trudging towards Elaine, who stands waiting for him as we:

FADE OUT.

EXT. PLANE LANDING - (STOCK) - NIGHT

148

A passenger plane is touching down as it lands. It starts slowing down on the runway.

INT. PLANE - MED. SHOT - SOLO AND ELAINE - NIGHT

149

Solo and Elaine are seated side by side. She is dressed as she was on the original flight. All the glamour is gone. She is eagerly looking out the window, watching the passing scene. Solo takes her wedding ring out of his pocket.

SOLO

You'll want this now.

ELAINE

Oh yes....

She takes off the expensive ring and exchanges it for the plain gold band. As she slips it on her finger, Solo pockets the other ring and yawns.

SOLO

No regrets about losing Mrs. Van
Esson?

ELAINE

No regrets!

149
CONT'D
(2)

The plane is slowing down now as it nears the terminal.
Solo smiles.

SOLO

Maybe.....just one.

As she looks at him, Solo takes an envelope out of his pocket and hands it to her.

SOLO

There's a gala ball at the United Nations next week. That's an invitation for you and your family. There's a suite reserved at the Waldorf for you. That black gown will be waiting for you. Also the loan of the jewelry.....The hair-dresser.

(she gapes)

Well, you did want your family to see the way you looked last night.

The plane has stopped at the terminal. Through the window the waiting crowd can be seen near the ramp. Elaine's husband and children are in the crowd. Elaine hesitates, then gives him back the envelope.

ELAINE

Thank you....but no.

(at his look)

I had my big moment. Last night when I was...well, perhaps something I dreamed I might be. It was a dream. A memory. It has no right to be anything else. I'm content to go home now.

Solo rises to allow her to get past him. He brings down three packages from the overhead rack. As he hands each package to her:

SOLO

A mother would never come home
from a trip without presents.
(one package)

A doll.

(second package)

And a build-it-yourself radio.
(third package; smiles)

And for him...a sweater. It's
his size....I guarantee it.

She takes the packages, stares gratefully at him for
a moment.

ELAINE

Thank you. You think of every-
thing.

She leans forward and quickly kisses him on the cheek.
Then she turns and hurries down the aisle towards the
exit. OVER ACTION, HOLD ON SOLO LONG ENOUGH AS she
goes off to SUPERIMPOSE DIRECTOR CREDIT. Now:

Solo drops back into his seat and turns to look out
the window towards the disembarking passengers being
greeted by their friends. OVER ACTION OUT WINDOW
BEFORE Elaine comes into VIEW, HOLD LONG ENOUGH TO
SUPERIMPOSE WRITER CREDIT. Now we see Elaine run
into view, being swept up and engulfed by her family.
Solo is a lonely figure by contrast.

CUT TO:

AISLE SHOT

150

Stewardess comes into view in aisle behind Solo.
HOLD LONG ENOUGH TO SUPERIMPOSE PRODUCER CREDIT.
Now Stewardess comes to Solo. She is an attractive
girl, friendly, solicitous, helpful, but not pushing
her sex.

STEWARDESS

Aren't you getting off, Mr. Solo?

SOLO (shakes head)

Mmm-mm.

STEWARDESS

There'll be an hour delay before
we return to New York. You can
stretch your legs.

(shakes his head)

Would you like some coffee?

(shakes his head, eyes start
to close)

Something to eat?

(head shake)

Is there anything I can do for
you?

150
CONT'D
(2)

The last line has been delivered in the earnest
manner of the young stewardess, trying hard to do
her job. Solo turns to the stewardess and beckons
for her to lean down towards him.

SOLO

Well...as a matter of fact....

But that is all we can hear for we -

FADE OUT.

THE END