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The Man From

U. N. C. L. E.

THE STAMP AFFAIR

Prod. #7416

A  
METRO-GOLDWYN-MAYER  
TELEVISION  
Presentation

Produced by  
ARENA PRODUCTIONS, INC.

Executive Producer:  
Norman Felton

Producer:  
Sam Rolfe

Written by:  
Dick Nelson

July 15, 1964

7-22-64

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

The Stamp Affair

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Script dated: July 15, 1964

Name changes:

FROM:

WOLFGANG KRUG

SUE BRENT

TO:

MAX VOLP

TERRY BRENT

Page 31 - West 29th and 11th Streets to  
West 29th and 14th Streets

Page 50 - 348 Dewhurst to 348 Superior

The Man From  
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PROLOGUE

FADE IN:

INT. COFFIN ROOM - FULL SHOT - NIGHT

A1

It is lit for eerie. One coffin is upright (if possible...if not, then it can lie down). We can see the silhouetted figure of Solo in the coffin through the plexiglass top. Our GIRL walks into SHOT and starts to walk past the coffin. Solo TAPS on the glass. The girl hesitates, looking around for the source of the sound. Solo TAPS again. The girl spots him and crosses to open the plexiglass top. Solo steps out. He takes a few deep breaths.

SOLO (to girl

Thanks.

(taps coffin)

This one seems to fit. I'll take it. Have "Napoleon Solo" inscribed upon it.

(she moves off to make

some notations in an order

book. Solo discovers

Camera.)

Ah, Good Evening.

(indicates coffin)

I thought I'd make my selection now since I might have an abrupt need for one. My line of work, you know.

(a beat)

Oh, you don't know? I'm an agent for UNCLE. My organization is involved with all sorts of evil all over the world. Sometimes we encounter an outfit named Thrush... they rate number one on our "evil outfits" list. I'm going to meet one of their more attractive members tonight. Along with some other freelance evil types. Some history is involved in this escapade. So, I think I'll take along a couple of college students. Are you ready?

FADE OUT:

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

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ACT ONE

"Queen's Gambit Accepted"

FADE IN:

EXT. RURAL AREA - STREAM-SIDE - BRIDGE - DAY

1

It's early morning in a pleasant, wooded area, somewhere in New York State. In F.G., a stream meanders peacefully among the trees. Its banks are rather steep, and a small bridge traverses it....the bridge serving a narrow, country road. A small, nondescript pickup truck appears on the road, moving toward the bridge. When it reaches the bridge, it pulls off the road and stops.

CLOSER ANGLE IN PICKUP - AMADEUS

2

A small, bald, clean-shaven elderly man is the driver of the pickup. He nervously scans the landscape in all directions.

POV - SCENE THRU WINDSHIELD - PANNING SHOT

3

Through the windshield of the pickup, we see that the area is completely devoid of people. In fact, a few ducks, swimming peacefully in the water near the bridge are the only signs of life.

ANGLE ON AMADEUS

4

Satisfied, he puts the truck in reverse, and backs off the road, to the edge of the bank above the stream. He sets the brake but leaves the motor running and clambers stiffly out.

## CLOSER - AMADEUS

5

Again he glances anxiously about. Despite the old clothing he has worn for this task, he seems notably out of place here. He looks a good bit like a college professor, which, among other things, he is.

## WIDER - THE SCENE

6

as he goes to the back of the truck and drops the tailgate.

## ANGLE IN BED OF PICKUP

7

Its load, partially obscured by an old canvas thrown over it, is a large metal drum, of the kind used to ship oil or chemicals. WIDEN ANGLE SLIGHTLY as the old man (Professor Amadeus) crawls up into the bed of the pickup and begins to half-drag, half-roll the drum to the edge of the truck bed. It's a struggle -- the drum must outweigh him by several pounds. But finally he succeeds in getting it to the edge of the truck bed. The old man pauses, panting, rubbing the back of a shaking hand across his sweating brow. Then, he reacts in sudden fear to an O.S. SOUND -- the high, excited voices of a group of boys at play. He looks toward:

## POV - OPPOSITE EDGE OF STREAM

8

Four or five BOYS, ages twelve to fourteen, appear on the bridge, emerging from the woods. All are armed with homemade sling shots -- they're looking for targets.

## CLOSER ANGLE - THE BOYS

9

They take no notice of the old man. One of them spots something in the water, takes aim with a sling shot and whangs away at it.

## INSERT - A DUCK

10

As the boy's shot splashes near it, the duck squawks and takes off.

BACK TO BOYS

11

They AD-LIB noisy scoffing at the shooter's aim and start firing at the other ducks, which also take off.

MED. SHOT - AMADEUS

12

Frightened, he scrambles down from the truck bed, attempts to close the tailgate but the protruding metal drum prevents this. He gives up and hurries to the driver's seat.

WIDER ANGLE - AT REAR OF PICKUP

13

As the old man puts the pickup in gear, and starts out with a jerk, the drum rolls off the back of the truck and begins to roll down the bank.

ANGLE ON DRUM

14

as it rolls heavily to the water's edge and lurches to a stop, half submerged.

ANGLE ON PICKUP TRUCK

15

It picks up speed and drives out of SHOT.

MED. SHOT - ONE OF THE BOYS

16

He takes aim at the drum and lets fly.

CLOSE SHOT - THE METAL DRUM

17

The stone hits it with a loud clang.

BACK TO BOYS

18

Attracted by the noisy target, the other boys begin to pelt it.

## CLOSE - THE DRUM

19

Hit repeatedly, it clangs again and again. Then, a new SOUND, from within the drum a bone-chilling, animal growl growing quickly. Simultaneously, the drum begins to rock slightly and something inside struggles to escape.

## ANGLE - ON THE BOYS

20

They stare in open-mouthed terror at what is happening to the drum.

## BACK TO THE DRUM

21

Its lid is being battered loose from within. As we watch, the lid gives way and a ghastly figure spills out into the daylight. Its form is that of a man -- but a man in the process of decay. His skin is the color of pewter -- his hair is dead white. The thing is mouthing insane gibberish that sounds somehow Germanic but is no recognizable language. The thing takes a few faltering steps up the slope of the bank, eyes rolling blindly, then with a last shriek of rage, collapses and rolls back down upon the drum. A final tremor passes through it and then it is mercifully dead.

## GROUP SHOT - THE BOYS

22

They have been transfixed, but the death of the thing below breaks the spell. They flee, yelling in fear.

## BACK TO THE DEAD MAN

23

CAMERA MOVES IN on the corpse's forearm, bare where it has been flung against the drum. There is a tattoo on the arm and CAMERA MOVES IN for an EXTREME CLOSEUP. The tattoo shows a jagged streak of lightning and beneath it two letters: "SS". On this,

MATCH DISSOLVE TO:



INT. U.N.C.L.E. HEADQUARTERS - RESEARCH ROOM - NIGHT 24

We are ON a MATCHING STILL PHOTOGRAPH of the tattoo, flashed on a screen, HOLD for a beat, then PULL BACK to reveal SOLO. ILLYA is sitting beside him.

ILLYA

The tattoo, of course, was a stroke of pure luck. Why the man hadn't had the thing obliterated years ago I'll never understand.

ANOTHER ANGLE - FAVORING SOLO

25

Solo studies the photo, which we can no longer see, in this new ANGLE.

SOLO (thoughtful)

The Nazi Gestapo insignia.

ILLYA

That's correct. We have an identification on him from wartime German files.

Illya pushes a switch and the next photo flashes on. It is a picture of the body of the man who was in the canister.

SOLO

Who was he, Count Dracula?

ILLYA

Odd you should say that. There is something distinctly "undead" about the man, quite aside from his appearance. He was a Major Ernst Neubel...reported killed twenty years ago, during the last months of the war in Germany. Which brings us to another man...

He presses another switch. A series of films flash on screen...a combination of still photos and old newsreel clips. The first picture shows a faded passport-type i.d. photo of a youngish, ascetic looking little man with black beard, lots of hair.



ILLYA (with film)

25  
CONT'D  
(2)

Subject, Krug, Wolfgang, Nationality  
German, Doctor of Medicine, Doctor  
of Philosophy....He was a brilliant  
medical researcher. His field was  
blood chemistry.

The film shows old newsreel clips of work in a labora-  
tory, a medical clinic, etc., all full shots, no  
closeups, so that no one is identifiable. Over this:

ILLYA

The S.S. man we found yesterday  
was assigned to Krug sometime in  
1944. He headed an elite guard  
of security people who went to  
almost incredible lengths to keep  
Krug's last experiments secret.  
They succeeded admirably...And  
three weeks before the fall of  
Berlin -- Krug's laboratory was  
destroyed...along with its entire  
personnel...we believed.

On the screen now, a newsreel clip of a large, bombed-  
out building -- completely gutted, nothing but  
foundation left, and not much of that. The film runs  
out...Illya turns the lights on.

SOLO

Except Neubel wasn't blown up...  
it now appears.

ILLYA

Precisely. Neubel survived. And  
something else may have survived.  
A stamp.

SOLO

A stamp?

ILLYA

Krug was a stamp collector....he  
owned several unique, one-of-a-  
kind items of great value. The  
collection was presumed lost in  
the explosion...but tonight, at  
a stamp auction here in Manhattan,  
what may be one of Krug's stamps  
is being offered for sale.

SOLO

So - if Neubel survived, and the  
collection survived, then there's  
a chance that Herr Doktor Krug,  
himself, made it too.

25  
CONT'D  
(3)

FLIYA

Also....whatever it is that he  
was so secretly experimenting upon...

As they exchange a look:

CUT TO:



INT. OFFICE BUILDING - CORRIDOR OUTSIDE AUCTION CO.  
OFFICE - NIGHT

26

We are CLOSE on a cardboard placard, standing outside the propped-open, glass doors of the Auction Company office. It reads:

"AUCTION TONIGHT"

8 P.M.

at the Galleries of

H. H. Hurter, Inc.

Valuable 19th Century Classic Stamps

WIDER - THE SCENE

27

showing a group of people getting off an elevator and heading for the Auction. There are other offices on the floor, but they're closed for the night. CAMERA SINGLES OUT Solo, among the new arrivals. He pauses outside the Auction Company offices to glance at the placard, then follows the others inside.

INT. AUCTION CO. RECEPTION ROOM - NIGHT

28

ANGLE to door as Solo moves inside. The place is normally a reception office, but tonight desks have been moved out to give the room a foyer effect. There is a refreshment table against one wall. Solo heads for it, CAMERA MOVING with him. He reaches the refreshment table, where ILLYA KURYAKIN, in caterer's white uniform, is dispensing punch, etc. He looks a bit sour.

SOLO

How's the punch?

ILLYA

It just went flat, my friend...

Solo reacts with slightly raised eyebrows.

SOLO (quietly)

Someone recognized you?

ILLYA

28

Not just recognized -- greeted me  
like a long, lost brother. It seems  
Thrush has elected to join the  
game....

CONT'D  
(2)

(he indicates someone O.S.)

She just went into the auction room...

Solo turns, following Illya's gaze.

POV - THRU OPEN DOOR INTO AUCTION ROOM

29

We can see just a small portion of the auction room....  
it has a number of chairs to accommodate bidders....the  
layout not unlike a small theater. The two or three  
rows of seats we can see through the door are already  
partially filled with bidders chatting and studying  
catalogues. But one, seated closest to the door, is  
looking toward CAMERA, smiling and waving. It is  
ANGELIQUE, looking ravishing.

REVERSE ANGLE - TWO SHOT - SOLO AND ILLYA

30

Solo reacts with a slow smile. He's beginning to like  
this assignment. At his shoulder, Illya looks more  
sour still.

SOLO

Angelique! Well!

(sees Illya's look, loses smile)

ILLYA

Sometime you must tell me what it's  
like....romancing a woman who would  
kill you without a qualm, if Thrush  
ordered it. And knowing Thrush,  
that order might be given already.

SOLO

It adds spice, Illya.

(about to start away)

And -- I flatter myself that she  
might have a few qualms....just the  
slightest, fleeting regret.

He gives Illya a parting wink, and heads for Angelique.

## ANOTHER ANGLE - TOWARD AUCTION ROOM

31

As Angelique leaves her seat and comes out into the reception room to meet Solo. She is all warmth and effervescence...she goes close against him, offering her cheek for a lover's greeting kiss. Solo bestows it.

ANGELIQUE

Darling, how wonderful to see you...  
it's been much too long.

SOLO

Angelique, you're just as beautiful  
as you were in Switzerland. I'll  
always remember you, on that  
mountain road, with the gun in your  
hand --

ANGELIQUE

You're sweet. Come...we must talk.

SOLO (promptly)

Your place or mine?

ANGELIQUE (laughs)

Darling -- business first. I mean,  
if we don't do our jobs, they won't  
let us play together, n'est-ce pas?

SOLO (regretful)

Afraid you're right. Well, let's  
get on with it.

They start toward a bench in a quiet corner of the room.  
CAMERA FOLLOWS. As they pass Illya, Angelique reacts  
to his look of disapproval.

ANGELIQUE (to Solo)

Really, Napoleon....your friend is  
much too grim.

SOLO (kidding)

The truth is -- he's jealous.

ANGELIQUE (righteously)

He should realize that even in war,  
enemies must occasionally negotiate.  
And if the emissaries become --  
well -- friends....what harm could  
there be in that?



SOLO (laughs)

Angelique...you're marvelous...with  
a dozen more like you, Thrush could  
rule the world.

31  
CONT'D  
(2)

ANGELIQUE (joining his  
laugh)  
Sweetheart -- a dozen like me, and  
we wouldn't need Thrush.

They have reached the bench and sit. Angelique  
settles herself, folds her hands primly in a "down  
to business" pose.

ANGELIQUE

Now -- we both know why we're here.  
My people and your people are most  
interested in one particular stamp...  
But should we begin competing for  
it tonight...?

Solo nods, getting the point.

SOLO

Yes -- I see. You and I start  
bidding against one another, we  
can set a world's record for a  
stamp's purchase price.

ANGELIQUE

And if we did that, we'd most  
likely frighten Krug beyond the  
reach of any of us. So -- a truce.  
It's expedient for both sides,  
agreed?

SOLO

Agreed. One of us buys the stamp --  
The truce remains in effect until  
we've had it examined. Now -- who  
buys it?

Angelique considers a moment, then digs into her purse,  
coming up with a large, antique coin.



ANGELIQUE

Heads I buy -- tails you buy...

31

CONT'D

(3)

She flips the coin, but Solo catches it in mid-air, glances at it, after an apologetic smile to Angelique.

INSERT - COIN IN SOLO'S HAND

32

It has come up heads. He turns it over, and the other side is heads, too.

BACK TO SHOT

33

Solo drops the coin back into Angelique's purse. She is completely unabashed at being caught in her little trick.

ANGELIQUE

So sorry, darling -- force of habit.

SOLO

I believe I win by default. Shall we go in?

Solo stands and offers his arm. Angelique rises regally and takes it. As they start toward the auction room,

DISSOLVE TO:

INT. STAMP SHOP - NIGHT

34

We are CLOSE on the magnified eye of the STAMP EXPERT, as he peers at us through a large magnifying glass. CAMERA PULLS BACK to reveal the scene; the expert is examining Solo's purchase. Behind him, Solo and Angelique watch attentively. The expert shows signs of increasing distress. He is a bird-like, twittery type.

EXPERT

Terrible -- a desecration -- who  
would do such a dreadful thing?

34

CONT'D

(2)

SOLO (puzzled)

Do what? Is something wrong?

The expert gestures toward the stamp which lies on an  
illuminated tray before him.

EXPERT

Look at it! Beautiful, eh? superb,  
eh? Without question the finest  
single 1874 Schleswig-Holstein 70  
Kreuzer extant. But single.

ANGELIQUE

It shouldn't be?

EXPERT

I know this stamp -- it is an old  
friend. When I was a boy in Prague  
I saw this same stamp on exhibition  
-- but then it was one of a pair.  
Since that time, someone has  
separated them.

SOLO

And that's bad, is it?

EXPERT (appalled)

Bad! Would you tear the Mona Lisa,  
in half?

(near tears)

Vandalism!

ANGELIQUE (delicate  
impatience)

But can you tell us if it's from  
the collection of Wolfgang Krug?

The expert pulls himself together. With tweezers, he  
delicately turns the stamp over face down and bends  
over it, putting the magnifying glass on it again.

EXPERT

Ah -- these markings on the back --  
you see?

(Cont.)

EXPERT (cont'd)  
(points with tweezers)  
This is the mark of Ferrari, the  
greatest collector of them all. --  
When he died, it was purchased by  
Arthur Hind -- this is Hind's  
identifying symbol here.

34  
CONT'D  
(3)

ANGELIQUE  
But those are the only two markings.  
Didn't Krug use an identifying  
symbol too?

The expert brightens, beginning to enjoy his role of  
detective.

EXPERT  
Of course! That's why the stamps  
were separated. Krug did use a  
mark, and it must have been on the  
other half of the original pair.

Solo and Angelique straighten, looking at each other.  
Both are aware, not without regret, that the truce is  
over.

SOLO  
Well, it's been a memorable evening,  
Love. But I'm afraid the music just  
stopped.

ANGELIQUE  
Really, darling -- you must come  
over to my side. Think what fun  
we'd have.

SOLO  
Can I drop you somewhere?

ANGELIQUE  
Thank you, no -- I have a car  
waiting.

Angelique lifts her face for a good night kiss, and  
simultaneously, she is opening her purse.

INSERT - ANGELIQUE'S PURSE - ROSE

35

Angelique takes a boutonniere from her purse.



WIDER - TWO SHOT

36

as Angelique pins the flower to Solo's lapel.

ANGELIQUE

Good night, dear. Take care.

She heads for the door.

ANGLE AT DOOR

37

Angelique opens the door, turns to blow a parting kiss to Solo, then makes a Loretta Young exit. Ilyia enters past her, giving her a disgruntled look. She blows him a kiss and goes.

BACK TO SOLO, EXPERT AND ILLYA

38

Solo is still smiling towards the door. The expert continues to stare after Angelique, dazzled, as Ilyia comes up glancing quizzically at the rose.

ILLYA

She seems happy. Who is dead?

SOLO (hand on rose)

Don't be unkind, Ilyia. Any woman who gives a man flowers can't be all bad.

INSERT - ROSE AND SPIDER

39

The flower, as a spider emerges and starts up Solo's lapel.

BACK TO SCENE

40

As Ilyia slaps the spider to the floor and steps on it. The expert is alarmed and puzzled. Solo loses his smile.

ILLYA

A poisonous spider. One of  
Angelique's relatives, perhaps?

40  
CONT'D  
(2)

EXPERT (appalled)

You mean -- that beautiful young  
woman tried to --

SOLO

You know Shakespeare, my friend?  
"What a goodly outside falsehood  
hath"? Well, there went the  
goodliest outside in the whole  
falsehood game.

As the expert shakes his head in consternation,  
Solo shrugs an apology at the scowling Ilyia.

DISSOLVE TO:

INT. SCHOOL CORRIDOR - PHONE BOOTH - DAY

41

We are in the corridor of a city college...it's  
the period between classes....a number of students  
move along the hall, or gather in small groups to  
chat. Beside a phone booth, a boy and girl are  
waiting for someone in the booth to complete a call.  
CAMERA MOVES IN on them --- they are CHUCK BOSKIRK,  
and SUE BRENT...not quite Joe College and Betty Coed,  
but attractive, energetic young people, just enter-  
ing adult life, and enjoying every minute of it. Sue  
shows a little impatience.

SUE

Hey, can't you make this call  
during lunch? We're going to  
be late to class.

CHUCK

Who can wait till lunch? I want  
to know --

(reacts as person in booth  
comes out)  
-- we're on...

## CLOSER ANGLE IN BOOTH

42

As they crowd in together, and Chuck deposits a coin and starts to dial a number. He pauses, reacting to Sue's closeness.

CHUCK

Hey, we ought to make more phone calls together.

SUE (grins)

Down, boy...

Chuck's party answers. During the following, while waiting for responses, he teases Sue by nibbling her ear, etc. She takes it in the spirit in which it's meant.

CHUCK (into phone)

Uh -- Auction department, please.

(pause)

This is Mister Boskirk calling.

About the stamp you sold for me in last night's auction....I was wondering, could I pick up the money this afternoon? Fine....

fine -- oh, just out of curiosity, what was the realization?

(listens)

Yes -- how much?

(barely containing his excitement)

Thank you -- very much.

He hangs up, stares in awe and rising excitement at Sue.

CHUCK

Did you hear that?



SUE (sensing his  
excitement)  
No -- come on, don't keep me in  
suspense....

42  
CONT'D  
(2)

CHUCK  
Six thousand five hundred dollars.  
That means our percentage is six  
hundred fifty!

SUE (awed)  
That much?

CHUCK  
And more to come...that's what the  
man said.  
(a beat, as he absorbs the  
full meaning of their good  
fortune)  
You know what this means? We won't  
have to wait till graduation....we  
can get married this summer...

She looks a bit troubled...he sees her look and frowns.

CHUCK  
Well, that's all right with you,  
isn't it?

SUE (meaning it)  
Of course -- it's wonderful...only  
....I don't know....coming out of  
the blue like this -- it just seems  
too good to be true.

CHUCK  
You know what? You worry too much.  
(kisses her)  
Now come on -- we're both late for  
class.

ANGLE OUTSIDE BOOTH

43

as the couple emerge from the booth into now nearly  
empty halls. Another quick kiss and they head in  
opposite directions. We stay with Chuck.

NEW ANGLE - CORRIDOR

44

Chuck hurries to a classroom and goes in. CAMERA MOVES IN on a card on the door -- that reads:

## INDUSTRIAL CHEMISTRY

Unit One

Prof. Amadeus

INT. CHEM LAB - DAY

45

Other students are already at their work benches in the chemistry lab as Chuck bustles in, hurriedly donning a plastic apron which has been folded on his bench. In immediate foreground we see the Professor's back as he bends over an attendance record, marking it.

AMADEUS

You are late, Mr. Boskirk.

CHUCK

I'm sorry, Professor -- I had to make a phone call.

Amadeus gets up from his desk, back still to the CAMERA.

AMADEUS

Very well, ladies and gentlemen, we will continue today our study of enzymes.

(he picks up a pointer from his desk)

Let us look again at our chart.

(he turns to face CAMERA now)

Your first microscopic slide shows enzyme action in the product known as yogurt.

He lifts the pointer to indicate something above and behind CAMERA. As he does so CAMERA MOVES IN to VERY CLOSE SHOT of his face. He is, of course, the same Professor Amadeus we met at that stream-side in the country.

DISSOLVE TO:

INT. AUCTION COMPANY - RECEPTION ROOM - DAY

45X1

Sue is leaning nervously against the wall. She straightens, looking relieved as Chuck comes out of the Auction Room. He triumphantly holds up a wad of bills. Solo, briefcase in hand, has his back to them as he chats with a receptionist in b.g.

SUE

Cash?

CHUCK

That's what the man said -- cash.

Chuck puts an arm around her, gives her a squeeze. They start toward the open double doors. Solo starts after them.

INT. CORRIDOR

46

As Chuck and Sue come out of the room, they hesitate as Chuck puts the money away in his pocket. The elevator has just opened at the end of the corridor and TWO "BRINKS" TYPE of GUARDS come out of it carrying money sacks and loosely held guns. They rapidly approach the young couple as the ELEVATOR OPERATOR waits in his open door. A few people are in the corridor. The door of an office opens and Ilya comes out of it...a casual office worker.

ANOTHER ANGLE

46X1

As the "Brinks" men come abreast of the young couple, things happen. One man hurls his bag to the floor in the doorway of the Auction Reception Room. The other tosses his bag back towards the elevator.

QUICK CUTS - THE MONEY BAGS

46X2

One explodes in the doorway sending out billows of white smoke and goes at Solo and the others in the room and hallway. The other blinds Ilya and the others in the corridor.

47-55 OUT



ANGLE ON BANK MESSENGERS AND ELEVATOR OPERATOR

56

They pull up small gas masks which were concealed.

MED. SHOT - ILLYA

57

He recoils from the gas, but can't escape its blinding effects. He pulls a gun from beneath his jacket and stumbles into the corridor.

ANGLE ON SOLO

58

He pulls his gun from the briefcase...already assembled for rapid fire with shoulder stock in place. But he can't use the weapon yet -- the gas makes a smoke screen. He clutches a kerchief over nose and mouth, heads into the gas.

ANGLE AT AUCTION DOOR

59 OUT

59X1

One of the bank guards has grabbed the helpless, coughing Chuck. He starts dragging him toward the elevator. The other man reaches for Sue, who cowers back towards Solo. Solo stumbles into them. He pulls Sue away, slamming the guard back with the stock of his gun.

ANGLE ON ILLYA

60

With a massive effort, he grabs at the guard hauling Chuck down the hall.

WIDER ANGLE

61

The Elevator Operator leaps to help Chuck's assailant. He clubs at Illya with his gun and Illya falls back, pulling the "Brinks" guard with him. The Elevator Operator grabs Chuck and drags him towards the elevator as Illya and the guard grapple on the ground over Illya's gun.

## NEAR AUCTION DOOR

61X1

The 2ND GUARD, in an effort to recapture Sue, fires a shot at Solo. Solo drops to his knees as the shot misses. He fires a burst back at the guard who is hit and falls.

62 OUT

## ANGLE AT ELEVATOR

62X1

The Elevator Operator has shoved Chuck inside, and hearing the fire fight in the hall, realizes it's time to go. He jumps in after Chuck. Immediately the elevator doors starts to close.

## ANGLE TOWARD CAB

63

Solo, now succumbing to the blinding effects of the gas, struggles for a clear shot at the elevator, but his shots go harmlessly into the closed door as the elevator shoots down. He turns back to aid Illya, who is wrestling with the first guard. They struggle for Illya's gun -- it goes off between them, just as Solo reaches them. Illya rises wobbily -- the guard is dead.

ILLYA (hoarsely)

The boy --

SOLO

No chance -- They got him.

Sue, staggering after them, covers her mouth in anguish for Chuck. CAMERA MOVES IN on her as we:

FADE OUT.

END ACT ONE

ACT TWO

"The Three Cornered Game"

FADE IN:

INT. U.N.C.L.E. HEADQUARTERS - LOUNGE - NIGHT

64

ANGLE on Sue, who huddles anxiously on a couch in an U.N.C.L.E. lounge. Illya is pouring a cup of coffee. He crosses to offer it to her. She shakes her head, mutely, then looks up, hopefully, as Solo enters.

ILLYA

The examination of the dead impostors...?

SOLO

No identification. Fingerprints removed by surgery. A standard Thrush commando unit.

Solo moves and sits opposite Sue.

SUE

Thrush?

SOLO

A very powerful group of renegades who would like to run the world. Now - how did Chuck get that stamp?

SUE

It just showed up one day, in the mail. There was a letter with it, saying the owner of the stamp was a helpless invalid, and Chuck's name had reached him through reliable sources, and -- oh, I don't know what all. Now that I think about it, it all sounds terribly phony....but at the time -- well, I guess we wanted to believe it.

SOLO

Because you could use the money?

SUE

Use it! It was the answer to everything. It meant we wouldn't have to wait to be married.



SOLO

Did the letter make arrangements  
for getting the money to the  
owner of the stamp?

64  
CONT'D  
(2)

SUE

No -- It just said he'd be con-  
tacted later.

(worried)

Well, he sure was contacted all  
right. Will I ever see him again?

SOLO

Probably. When the people who  
kidnapped Chuck question him and  
find out how little he really knows  
...they'll try to find some other  
way to make use of him.

SUE

But even if he was to get away  
from them - how will he find me?  
I mean...

(looks around)

I don't even know how you brought  
me into this building.

SOLO (to Illya)

Oh? Didn't you explain the  
route to the young lady?

ILLYA (to Sue)

If you will recall...we walked  
into a building, climbed two flights  
of steps...went into an office...  
then through a door...entered an  
elevator...descended three floors...  
opened a wall...passed through  
several corridors...rode an elevator  
up two stories...and here you are.

SOLO (to Sue)

See how easy? Matter of fact, I  
mean to bring Chuck to you soon -  
following the same route. I think  
I know what's the next move we may  
expect from Thrush.

FLASH DISSOLVE TO:

EXT. TENEMENT AREA - NIGHT

65

A dimly-lit street, devoid of traffic or any signs of life. CAMERA PANS to ESTABLISH SCENE, then MOVES IN on the door of one particular building. A fast open sports car is parked just outside the door.

CLOSER ANGLE AT DOOR

66

as Chuck comes out, looking groggy and confused. He is supported by Angelique.

ANGELIQUE (low,  
urgent)  
Just a little farther -- we're  
almost to the car.

Chuck nods foggily and lets Angelique lead him down the steps to the street.

ANGLE AT CAR

67

As Angelique helps Chuck into the passenger seat she glances nervously back toward the building from which they have come. Then she hurries around to the driver's side. Just as she gets behind the wheel:

ANGLE AT DOOR OF TENEMENT

68

The door bursts open and a man appears, gun in hand. He is the surviving bank messenger from the kidnap scene -- though he is no longer in the messenger's uniform. The gun comes up.

ANGLE AT CAR

69

Angelique whips out a small pistol of her own. It spits toward the guard.

ANGLE ON GUARD

70

He cries out and falls.

BACK TO CAR

71

Chuck is gaping toward the fallen man, Angelique hastily starts the car and screeches away. As the car disappears around the corner CAMERA PANS BACK to the guard. Now that the car is out of sight, he gets to his feet, unhurt, and brushes himself off. He smiles in grim satisfaction at the success of Angelique's "rescue" of Chuck. On his face --

DISSOLVE TO:

EXT. STREET NEAR CHUCK'S ROOMING HOUSE - NIGHT

72

One or two cars are parked at the curb, but the street shows no signs of life. Angelique's sports car rounds the corner, moving slowly now. It pulls to a stop in front of Chuck's rooming house.

CLOSER ANGLE IN CAR

73

Switching off the engine, Angelique turns to Chuck, who still appears groggy and confused.

ANGELIQUE

Here is your home. Still dizzy?  
It is the sodium pentathol --  
coffee will make you feel better.

73

CONT'D

(2)

CHUCK

Look...I appreciate what you've  
done for me....getting me away  
from those men. But I still don't  
know who you are....or who they  
were....right now, I'm not even  
sure who I am.

ANGELIQUE

Those men belonged to a ring of  
inter-national criminals. And as  
for myself, I can only tell you  
that I am an agent for an organi-  
zation which works for world-wide  
law and order. Beyond that I must  
ask you to trust me. You may have  
heard of the U.N.C.L.E.

(he tries to think; she leans  
toward him)

Am I really such an untrustworthy  
character?

CHUCK

Well, let's just say you're....  
confusing.

ANGELIQUE

Come -- I will make the coffee for  
you in your room.

They get out of the car and start toward the rooming  
house, Chuck still exhibiting unsteadiness.

EXT. ENTRY OF CHUCK'S ROOMING HOUSE - NIGHT

74

ANGLE near door as Chuck and Angelique approach. Two  
figures emerge from the shadows, a uniformed POLICEMAN  
on one side of the door -- Solo on the other. They  
move immediately on Angelique, grabbing her from either  
side. Chuck looks on, more confused than ever.  
Angelique struggles.

SOLO

Resisting an officer, love? Not smart.

74

CONT'D

(2)

She subsides but is not happy.

ANGELIQUE

What tricks are you playing now?

SOLO

Me? I was just helping the officer make an arrest -- like any good private citizen. I think it's the immigration people, dear. Something about being employed without a work permit.

CHUCK (protesting)

Now, wait -- she helped me....she got me away from some very dangerous men --

SOLO

I'll bet she did -- running and shooting and all that sort of thing?

Chuck nods. The policeman has taken Angelique's pistol from her coat pocket and hands it to Solo, who breaks it open for Chuck.

SOLO

Loaded with blanks. She wasn't really helping you escape -- she was just giving you a longer leash. Sue is waiting for you. I'll drive you there.

He indicates a parked car. Chuck needs no further convincing. With a last puzzled look at Angelique, he heads for the car.

ANGELIQUE (fuming)

This man is really a policeman?

SOLO

He really is, sweet. I don't imagine they can hold you more than a couple of hours -- but every little bit helps.

The policeman begins to steer Angelique toward another car.

74  
CONT'D  
(3)

ANGELIQUE

You've treated me very badly to-night, liebchen -- perhaps you think you have won the war, but you have really only lost the peace.

She goes haughtily, attended by the policeman. Solo grins, shakes his head, and starts after Chuck.

DISSOLVE TO:

INT. U.N.C.L.E. HEADQUARTERS LOUNGE - NIGHT

75

Chuck and Sue sit close together on the couch. Solo stands nearby. There is a telephone on the desk.

SOLO

Any calls coming into the phone in Chuck's apartment will ring directly here. We've had your place under surveillance since early this evening. The phone began ringing at eight-fifteen, and it's rung at half-hour intervals ever since. We just let it ring, of course.

CHUCK

And you think whoever's been calling me is this man you're after -- the one who sent me the stamp.

SOLO

We hope so. There's a chance he was frightened off by the ruckus the opposition made when they kidnapped you this afternoon --



He breaks off, tightening visibly as the phone attachment begins to ring.

75  
CONT'D  
(2)

SOLO (swiftly, to  
Chuck)  
If it's instructions about  
delivering the money just  
indicate you'll carry them  
out.

Chuck picks up the phone.

CHUCK (into phone)  
Hello?

From the phone attachment, a speaker device amplifies the other end of the conversation so that all in the room can hear it.

AMADEUS (disguised  
voice)  
Instructions: Bring the money  
to warehouse, corner of West 29th  
Street and 11th Avenue. Come  
alone. Come two o'clock exactly.  
Instructions understood?

CHUCK  
Yes -- yes, I understand.

The line clicks dead, and we HEAR dial tone. Solo  
shuts it off, with a low whistle -- he's impressed.

SOLO  
Now there is a very cautious man.

SUE  
It sounded as if he was dis-  
guising his voice.

SOLO  
He was. It's probably some one  
you know..  
(checks his watch)  
Well, twenty minutes to two.  
We'll have to get moving.

SUE  
You know where the man is -- why  
do you need Chuck now?

SOLO

A man as cautious as the one we're  
after would certainly get the wind  
up if anyone but Chuck shows up at  
that warehouse.

(to Chuck)

We'll give you every protection,  
but I won't deny there's a risk.

75

CONT'D

(3)

Chuck considers a beat, then shrugs fatalistically.

CHUCK (to Sue)

Who could stop now? My curiosity's  
killing me.

SOLO (smiles approval)

You have the money?

Chuck nods and produces the roll of currency we saw  
earlier, handing it to Solo. Solo unrolls it, taking  
a small cylindrical object out of the center of the  
roll. He holds it up gingerly between thumb and  
forefinger.

CHUCK

What is it?

INSERT - "HOMER" DEVICE

76

As Solo holds it up. It's perhaps an inch long,  
thinner than a pencil.

SOLO'S VOICE (over)  
A "homer" -- a miniature radio  
transmitter that sends a constant  
signal. They must have planted it  
on you before Angelique's great  
escape scene.

76  
CONT'D  
(2)

BACK TO SCENE

77

SOLO (continued)  
Anyone with a receiver tuned to  
its frequency can follow this --  
and anyone carrying it -- at a  
distance of one mile. I'll have  
this taken for a ride in the country.  
It will lead the opposition on a  
wild goose chase while we go meet  
the stamp collector.

During the above, Solo has removed a thick elastic band  
from another pocket, and carefully slips it around the  
roll of bills.

CHUCK (joking)  
What's that -- another "homer"?

SOLO  
That's right. Broadcasting on  
our frequency. The receiver's  
in my car.

He tosses the roll back to Chuck who puts it in his  
pocket. Solo opens the door for him -- they are  
starting out when they realize Sue is hurriedly donning  
her coat, intent on going with them.

CHUCK (protesting)  
Hey -- you can't --

SUE (determined)  
Now, don't tell me I can't. I  
thought I'd lost you once today --  
if you think I'm going to sit here,  
staring at the walls, not knowing  
where you are, or what's happening  
-- well, I'm going. Believe me you  
don't have time to talk me out of it.

Chuck looks at Solo who shrugs helplessly. As the three start out together.

77  
CONT'D  
(2)

CHUCK

Women!

DISSOLVE TO:

EXT. STREET IN WAREHOUSE AREA - NIGHT

78

ANGLE is on a ramshackle warehouse building, its large sliding door partially open. Inside we can see nothing but darkness. ESTABLISH for a beat, then PAN AWAY to SHOT of the street. Car appears, moving slowly. It comes to a stop a little over a block away and a figure (Chuck) gets out and starts TOWARD CAMERA on foot.

REVERSE ANGLE - PAST CAR TO CHUCK

79

as he walks away from us. We see now that the car is Solo's car. CAMERA MOVES IN on car, revealing Solo in the friver's seat and Sue in the back seat.

INT. CAB - NIGHT

80

Solo is adjusting the volume on his "homer" receiver. It's a small electronic device about the size of a transistor radio. It emits a low, steady WHINE. In the back seat, Sue is looking about at the surrounding buildings. She is obviously agitated and concerned for Chuck. The back door is slightly open.

SUE

You said there'd be others here,  
to protect him.

SOLO

They're here.

As Chuck nears the warehouse Sue shows increasing concern. Solo leans forward, concentrating on Chuck.

SOLO

He's almost there.



EXT. WAREHOUSE - NIGHT

81

as Chuck reaches the open door and stops. He is frightened, hesitant about going into the dark interior of the place. As if in answer to his thoughts, a light goes on inside the warehouse. It's dim, but it's an improvement.

INT. WAREHOUSE - NIGHT

82

ANGLE on Amadeus, crouching in concealment deep inside the warehouse. He squints between some shipping crates toward the entrance. He is half in, half out of an opening in the floor -- evidently it's the mouth of a hidden stairway.

ANGLE ON CHUCK

83

as he starts into the place.

INT. CAR - NIGHT

84

Sue is really upset now. She leans forward, her voice rising.

SUE

He's gone in....how can you protect him if you can't see him?

Abruptly the homer signal goes out -- the receiver giving a loud burst of STATIC. Solo reacts in concern and twists a dial on the receiver, trying to regain the signal. Behind him, Sue's face tells us she's sure the interrupted signal means disaster. She opens the rear door of the car, (static from the receiver covers the sound of door opening) and slips out. Meanwhile, Solo has flipped open the receiver case, and adjusts something within. The static cuts out, the SIGNAL returns, as before.

SOLO (relieved)

Loose transistor -- nothing to worry --

Suddenly he realizes Sue is gone. He looks up, sees:

EXT. POV THRU WINDSHIELD - SUE

85

( She is running after Chuck.

WIDER ANGLE ON STREET

86

Solo jumps out of the car and starts after her, but she has a good head start.

INT. WAREHOUSE - NIGHT

87

Chuck is well into the place now, about halfway between the door and the crates which conceal Amadeus. He stops, reacting to the SOUND of running footsteps from the street.

ANGLE ON AMADEUS

88

He, too, HEARS the footsteps and reacts in fear. His hand goes to a switch concealed just inside the trap door entrance. He squints between the crates.

POV - BETWEEN CRATES TO DOOR

89

With Chuck in immediate F.G., we see the partially open door behind him. Sue's running figure appears.

ANGLE ON AMADEUS

90

He presses the switch.

EXT. WAREHOUSE - NIGHT

91

An EXPLOSION goes off just inside the warehouse door. Sue is thrown back into the street like a rag doll.

INT. WAREHOUSE - AMADEUS

92

( He slips down into the tunnel, pulling the trap door shut.

EXT. WAREHOUSE - NIGHT

93

Chuck comes from the warehouse, unscathed by the explosion -- Solo rushes up from the direction of the car. They meet at Sue's crumpled figure. As they stare down at her,

FADE OUT,

END ACT TWO

ACT THREE

"A King in Perpetual Check"

FADE IN:

EXT. STREET NEAR SOLO'S CAR - NIGHT

94

It's a half hour later. Sue, on a stretcher now, is being worked over by the ambulance team. Chuck stands by, looking stunned and tragic. An attendant is closing the doors of an ambulance as Solo and Chuck stand by: Chuck stares worriedly after the ambulance as it drives away.

ANOTHER ANGLE

95

As Illya comes into Shot carrying a charred floor-board fragment.

ILLYA

We found the escape route -- a tunnel with a hidden exit blocks away

(holds out fragment)

The bomb was not anything fancy.

SOLO (sniffs the wood)

Mm. Nitro-glycerin.

ILLYA

This is not Thrush -- they would use something more sophisticated.

He moves back toward the blast site and OUT of SHOT.

SOLO

So, in this game of hare and hounds, the hare refuses to play a timid role. He makes it a three-cornered game. Why does Krug go it alone? Why doesn't he join Thrush?

ILLYA

It is work, I think -- yes. Puzzle, that.

Illya moves off toward on of the cars...



CLOSER TWO SHOT - SOLO AND CHUCK

96

Solo moves up behind Chuck, watching with him as the ambulance pulls away.

SOLO

What did the doctor say?

CHUCK

She's all right, Chuck. You heard the Doctor say that the cuts and burns were minor. They only took her to the hospital as a precaution against shock.

SOLO

If you want to go to the hospital, I'll take you there.

CHUCK (nods

acceptance)

She kept talking about her mid-term exams...she was worried because she was going to be in the hospital awhile and she might get behind in her studying.

(apologetically)

I'd like to get her books for her.

SOLO

Sure -- where are they?

CHUCK

At school. We share a locker there. It wouldn't be out of the way?

Solo looks at him for a moment, feeling deeply sympathetic for the boy, who might very easily feel resentment for what has happened tonight. At this moment, Solo decides he likes Chuck very much. His voice and expression tell us so.

SOLO

It won't be out of the way.

96

CONT'D

(2)

They start for the car as we,

DISSOLVE TO:

EXT. FRONT OF SCHOOL BUILDING - NIGHT

97

ANGLE at curb as Solo's car stops, and Solo and Chuck get out. They are about to start into the school when Solo pauses, looking O.S.

POV SHOT - ANGELIQUE'S CAR

98

as it pulls to a stop across the street.

BACK TO SOLO AND CHUCK

99

Solo gives Chuck a wry look.

SOLO

Looks like we could open a night school -- I'll keep her busy while you get the books.

Chuck looks admiringly over toward Angelique.

CHUCK

You think maybe there's a place for me in your line of work? No, second thought....Sue's the jealous type.

He heads into the school building as Solo crosses to Angelique.

ANGLE ON ANGELIQUE'S CAR

100

as Solo comes up. Angelique regards him coolly.

SOLO

Bailed you out in a hurry, didn't they, love?

## ANGELIQUE

It was a thoroughly nauseating experience, Napoleon.....I shall probably never forgive you.

100  
CONT'D  
(2)

SOLO (regretful shrug)

Well, c'est la guerre. Uh --  
why the interest in higher education?

Angelique isn't even going to dignify the question with a lie. On her disdainful look,

CUT TO:

INT. SCHOOL CORRIDOR - LOCKERS - NIGHT

101

The school is dimly lighted -- all the classrooms locked and dark. Chuck comes along the corridor, stopping at a locker. He opens it, removes an armload of books.

ANOTHER ANGLE

102

PAST Chuck, to a bend in the corridor. We HEAR hurried footsteps, a key in a lock and a door opening, all magnified by the acoustics of the empty hall, and all with the careless haste of someone driven by panic. A moment after the SOUND of the door opening, we see more light from that direction....the lights have been turned on in a classroom around the corner of the hall. Chuck listens to all this with a frown of curiosity. He quietly shuts his locker, and then, with a shrug of dismissal, is about to head back down the corridor the way he came...but then, O.S. he hears SOUNDS of drawers being wrenched open...a tinkle of broken glass. He decides to have a look and heads toward the sound.

ANGLE PAST CHEM LAB DOOR

103

TO Chuck, as he rounds the bend of the corridor and pauses, surprised as he sees the light and sounds are issuing from the Chem Lab. He starts for the door.

INT. CHEM LAB - NIGHT

104

Professor Amadeus is frantically emptying papers, etc., from his desk drawers into a couple of cardboard cartons. He is sweating, panting, greatly agitated. He starts violently as Chuck appears in the doorway... his hand darts to his coat pocket, which is concealed from Chuck by the Professor's body.

INSERT - AMADEUS' HAND - LUGER

105

He pulls a luger partly out of his coat pocket.

WIDER - THE SCENE

106

PAST Amadeus to Chuck....Chuck can't see the pistol from where he stands, and relaxes with visible relief as he recognizes the Professor.

CHUCK

Oh, it's you. I thought maybe it was - you know -- vandals or something.

AMADEUS (still very fearful)

No -- no, only I. You -- you are here so late, Mister Boskirk...

CHUCK

Yeah, well....it was kind of an emergency.

(indicates books)

Had to pick these up for Sue -- my girl.

AMADEUS (releasing luger)

So late, she makes you bring her books? Why is this?

CHUCK (reluctant to talk about it)

There was kind of an -- accident, tonight. And she's gonna be in the hospital for awhile.

(starting to leave)

Well, sorry if I scared you....



He stops as Amadeus struggles, trying to lift the box. It's heavy. Chuck has finally wakened to the fact that Amadeus seems preparing to leave the premises for good.

106

CONT'D

(2)

CHUCK

You going away or something?

AMADEUS

Oh, no-no-no...just, some experiments I have been doing at home...  
I find I have need of my notes, you see.

He tries again to lift the box...Chuck takes pity on him, comes to his assistance, first putting his books on the floor outside the lab door.

106  
CONT'D  
(3)

CHUCK

Here -- let me carry it for you.

AMADEUS

Well, it is a bit heavy...

Chuck picks up the box, starting out of the room with it.

CHUCK

No trouble -- lead the way.

Amadeus follows Chuck out into the corridor, killing the lab lights, and shutting the door.

CUT TO:

EXT. FRONT OF SCHOOL BUILDING - SOLO AND ANGELIQUE

107

Angelique and Solo have reached the end of their conversation. Angelique, still sulking, starts her car and drives away. Solo watches.

ANGLE ON ANGELIQUE'S CAR

108

as she turns the corner and disappears around the side of the school building.

BACK TO SOLO

109

as he starts toward the school building.

CUT TO:

EXT. REAR OF SCHOOL BUILDING - ANGLE PAST TRUCK TO DOOR - NIGHT

110

The pickup truck we saw at the stream-side is parked beside a small unloading platform at the rear of a building. A dim night-light above a door gives the only illumination to the scene. Chuck and Professor Amadeus come through the door, Amadeus holding the door

for Chuck, who has his hands full with the box. As they move to the truck, Amadeus steers Chuck to the rear of the truck.

110  
CONT'D  
(2)

AMADEUS

Just in the back there...so...

He steps into the truck bed, and indicates the spot where he wants Chuck to deposit the box.

CLOSER - ANGLE AT TRUCK - AMADEUS AND CHUCK

111

The bed of the truck is about level with the loading platform, so that Chuck has to bend over the side of the truck to put the box where Amadeus wants it. Unnoticed by Chuck, Amadeus is looking about, making certain there's no one around to observe what he has in mind. Satisfied, he stealthily takes the luger from his pocket.

AMADEUS

A little farther to the front,  
there....

CHUCK (stretching to

comply)

About here?

He is on the point of losing his balance and falling into the truck -- just what Amadeus has in mind. He brings up the gun and chops it down on the back of Chuck's head. Chuck falls neatly into the bed of the truck, beside the box of papers. Working swiftly now, Amadeus covers box, Chuck and all with the canvas cover...then scrambles down from the truck bed.

WIDER - THE SCENE

112

as Amadeus gets hurriedly into the driver's seat, starts the truck engine, and drives away.

ANGLE AT SCHOOL BUILDING CORNER - TOWARD PICKUP

113

as it drives away from the loading ramp and turns onto a narrow side street. Then, as the pickup moves OUT of SHOT, CAMERA PANS to a corner of the building where a

Angelique's car is driven slowly out of the shadows.  
It is Angelique, and she has seen Amadeus' abduction  
of Chuck.

113  
CONT'D  
(2)

ANOTHER ANGLE - SIDE STREET

114

Angelique's car abruptly roars out in pursuit of  
the pickup as we,

FLASH DISSOLVE TO:

115-117 OUT

EXT. AMADEUS HOUSE - NIGHT

118

Amadeus' pickup truck is just turning in at an old-  
fashioned, high-gabled house on one of the aged  
residential streets of Queens. The Professor stops  
in the driveway, leaves motor and lights on, and  
clanders out to open the door of the garage. Then  
he scrambles back into the driver's seat.

INT./EXT. GARAGE - NIGHT

119

SHOOTING OUT toward the street, as Amadeus drives  
into the garage. It's a large, two-car garage,  
and absolutely bare. Just three walls and a door.  
Amadeus sets the brake, kills engine and lights and  
starts to get out again. He stops, petrified as  
the garage is suddenly flooded with light...the  
lights of a car turning in from the street. The  
car, Angelique's drives up and stops before the  
garage...she gets out and walks ahead of the head-  
lights and into the garage.

CLOSE - AMADEUS

120

staring in fear and bewilderment at Angelique.

MED. SHOT - ANGELIQUE

121

as she reaches Amadeus with her most dazzling smile.

ANGELIQUE  
Doctor Krug, I presume?



## WIDER - THE SCENE

122

The garage is still illuminated by the headlights of Angelique's car. Amadeus reacts to her greeting by pulling the luger....not unexpected on Angelique's part, though her smile turns to a pout.

ANGELIQUE

Really, Doctor, that isn't necessary.  
I'm here to help you.

AMADEUS (very nervous)

Stay just there -- do not move.

With this, he is backing toward the garage door, which he closes, shutting them in. Then, still keeping gun and full attention on Angelique, he sidles to the wall, and presses a concealed switch. Immediately the garage floor begins to sink down, the accompanying WHINE of a large electric motor. A slit of light appears at floor-line, widening steadily as they descend into a subterranean installation beneath the house.

ANGELIQUE (delightedly)

An elevator....how clever!

AMADEUS (afterthought)

And, who are you? How is it you  
have found this place?

As they talk, we see more and more of the underground installation, as the elevator platform continues its descent. The place seems to be a large laboratory... an eerie place filled with strange equipment, vaguely reminiscent of Frankenstein's laboratory. Angelique cooperatively settles herself to answer Amadeus' question.

ANGELIQUE

Well, that's rather a long story.  
You see...I work for a very powerful,  
very far-flung organization,  
dedicated to making the world safe  
for fugitive scientists like yourself....

122  
CONT'D  
(2)

CUT TO:

EXT. AMADEUS HOUSE - SOLO IN CAR - NIGHT

123

ANGLE at curb, where as Solo parks the car. He is turning a dial on a direction finder box. A BEEPING SIGNAL rises and falls in volume as he turns. He finds the point at which the signal is the loudest and looks at the house indicated. Then he takes out his pocket radio and CLICKS it.

SOLO (into radio-  
phone)  
Illya...  
(waits)  
come in.

ILLYA'S VOICE  
Where are you, Napoleon?

SOLO  
Chuck's homing device indicates he's  
been taken to 348 Dewhurst.

CUT TO:

INT. UNCLE HEADQUARTERS - COMMUNICATIONS ROOM -  
NIGHT

124

Illya, on the radio, looks worried. A girl sits at the equipment.

ILLYA (into radio)  
I'll leave with a couple of men right  
now. Will you wait for us?

BACK TO SOLO

125

SOLO  
I'm going to break into the place  
now...back me as soon as you can.

He shuts off the radio-phone and gets out of the car.

CUT TO:

INT. KRUG'S LAB - NIGHT

126

Angelique is being tethered to a standpipe by Amadeus. She is taking it as a matter of course, confident that once he understands her mission, he'll become more trusting. Meanwhile, she continues her explanation of how she came to be here.

## ANGELIQUE

...and when we had young Mister Boskirk under sodium pentathol, we made him name all of his acquaintances, you see. And of course, the name of Professor Amadeus was on the list. Now earlier this evening, I had a few hours to think....and I recalled that Doctor Wolfgang Krug had been named for one of my favorite classical composers.....Wolfgang Mozart. I also remembered that Mozart had an unusual middle name -- in Latin, it means, I believe, "Beloved of God": Amadeus. It seemed an interesting coincidence... so when I was free to do so, I decided to pay a visit to the school, to see what I could find in your classroom. I arrived to observe your -- ah -- acquisition of Mister Boskirk....discreetly followed you and -- here I am.

During the above, Amadeus has completed tying her, and turns his attention now to Chuck. The pickup truck still stands beside Angelique's car on the lowered elevator platform. Amadeus crosses to the pickup, and peels back the canvas, revealing Chuck, who stirs and moans slightly, beginning to rouse. Amadeus makes an attempt to drag him out of the truck, finds him too heavy. Chuck sits up, and Amadeus prods him with the luger, steering him out of the truck and over to the standpipe. He ties him beside Angelique.

## ANGELIQUE (helpfully)

Have you had a chance to look for the money from the sale of your stamp?

In all the excitement, Amadeus had forgotten the money. 126  
He now goes through Chuck's coat, finding the roll of CONT'D  
bills in one of the pockets. Amadeus regards the (2)  
money sadly. Chuck slumps down, sitting on the floor,  
still semi-conscious.

AMADEUS

It doesn't matter....there is no  
time now...for what I intended to  
do with this...

(looks toward Angelique)

These others you talk about...they  
know where you are?

ANGELIQUE

Oh, certainly. But they have no  
wish to force you to a decision --  
that's why I was sent here first...  
to attempt to reason with you.

AMADEUS (cynically)

And if reason fails?

ANGELIQUE

But surely you must see that my  
friends are your only hope now?  
I mean, we are not the only ones  
seeking you....you have enemies,  
Herr Doktor....powerful enemies  
who would stop at nothing.

(indicates Chuck)

Ask him...he saw their work earlier  
tonight. They even employed police.

Amadeus waves impatiently, signifying he needs silence  
to think. He moves slowly toward a large, heavy  
insulated door, across the room from where Chuck and  
Angelique are tied. He stares at the door, clasping  
and unclasping his hands in a frenzy of indecision.  
He begins to open the door, then stops, and turns away  
from it, leaving it slightly ajar.

NEW ANGLE - ON "TANK ROOM" DOOR

127

As Amadeus moves away from the partially opened door,  
CAMERA BEGINS MOVING IN slowly on the two or three inch  
crack between door and door-jamb. We HEAR Angelique  
and Amadeus, both O.S. now, continuing their discussion.

## ANGELIQUE'S VOICE (O.S.)

127

Why do you hesitate, Herr Doktor?  
You don't believe me? There is a  
radio in my car....I can contact  
my headquarters, and bring you the  
personal greetings of many of your  
former friends and associates.  
They have found a safe refuge in  
our organization...

CONT'D

(2)

By now, CAMERA IS VERY CLOSE on the crack between door  
and jamb, and we,

CUT TO:

INT. TANK ROOM - NIGHT

128

The room beyond the door...a small room, empty except  
for what seem to be long, low tanks, lined against one  
wall. They are vaguely coffin-shaped, are covered with  
heavy glass, and some kind of liquid bubbles softly  
inside them. Down INTO SHOT comes Solo, lowering himself  
silently from a ventilation duct overhead. He pauses,  
reacting with surprise as he hears Angelique's voice  
from the next room.

## ANGELIQUE'S VOICE (O.S.)

...the same safety and freedom we  
offer you. As well as unlimited  
funds with which to continue your  
experiments...no need to sell your  
stamps and thereby expose yourself  
to discovery....

## AMADEUS' VOICE (O.S.;

angrily impatient)

What do I care about those others?  
They were nobodies...nothings.....  
and now -- what are they now? Old  
nobody-nothings....

Solo has noticed the tanks now, crosses silently to them.

CLOSER ANGLE - AT TANKS

129

as Solo bends over them, examining them with the aid of  
a tiny flashlight, which throws a pencil-thin beam.



First he takes note of a number of pipes and tubes leading to and from the tanks, through which the liquid in the tanks is evidently kept in circulation. During this, Amadeus continues without pause:

129  
CONT'D  
(2)

AMADEUS' VOICE (O.S.;

continued)

The other ones, the important ones... they were my friends. And the one man who stood above the rest -- it was for him I worked -- for him I have lived these last twenty years, hiding and waiting...waiting for a new generation to grow to manhood in my poor fatherland...waiting till there were many young men again -- lost, bitter young men, needing someone to guide them, teach them -- lead them as their parents were led.....

Solo has now turned to examine the contents of the first tank. The tiny pencil-beam of light penetrates the glass, revealing in the milky liquid within something floating -- something shaped like a man. He bends close, squinting as he tries to make out the features through the cloudy chemical bath. He finds a square of glass above the head is moveable, and silently opens it. A cloud of fumes comes up from the tank. He brushes them aside and shines the light down on the face in the liquid.

CLOSER - SOLO

130

As he squints down through the vapor and liquid at the face, and in B.G., hears Amadeus' voice continuing, he begins to realize who it is he is looking at. We see his dawning recognition, incredulity and then horror, as Amadeus' O.S. voice rises to a climax:

AMADEUS' VOICE (O.S.;

continued)

The world thinks he died when Berlin fell...but like Barbarossa in the legend, he only sleeps, waiting to rise up again when the fatherland needs him. And I who perfected a process for suspended animation -- I alone can wake him!

Solo's face confirms what Amadeus is saying.....he stares as though hypnotized into the face (BELOW FRAME) in the tank. And then, too late, he realizes that the vapor he has been inhaling -- the fumes from the tank -- are poisonous. He tries to stifle a coughing fit, but does not succeed. Choking, clutching his throat, he slumps to the floor, unconscious.

130  
CONT'D  
(2)

FADE OUT.

END ACT THREE

ACT FOUR"White Plus Black Equals Red Death"

FADE IN:

INT. KRUG'S LAB - NIGHT

131

CLOSE on Solo's face, as he gradually regains consciousness. As his eyes open, he tenses, remembering where he is, then makes an attempt to sit up. He finds himself immobile, and CAMERA PULLS BACK to reveal that he is strapped down on an operating table. In the middle of Krug's laboratory. He looks around, sees:

POV - ANGELIQUE AND CHUCK

132

still tied to the stand-pipe. Chuck is conscious now, but slumps dejectedly, in a state of near-shock. Angelique, too, is sagging somewhat, though she perks up slightly as she sees Solo is conscious.

ANGELIQUE

Ah, Mon petite chout.....you are awake.

ANOTHER ANGLE - FAVORING SOLO

133

to INCLUDE Angelique and Chuck.

SOLO

Well, more or less.

(he struggles against the  
straps, realizes it's  
useless)

Where's Krug -- on a house-call,  
I hope?

Angelique looks with dread toward the tank room.

ANGELIQUE

In there -- where he found you.  
Napoleon, is it true, what he said?  
Does he really have -- in there -- ?

SOLO

I'm afraid so. Angelique -- how long have I been out -- how long ago did he find me in there?

133  
CONT'D  
(2)

ANGELIQUE

He heard you choking on the fumes and went right in. That was -- I don't know -- it seems a long time ago...How did you get in there?

SOLO

Climbed down through an air vent from upstairs.

(sympathetically)

How are you feeling, Chuck?

CHUCK

My -- my head hurts....and I get kind of dizzy when I try to sit up straight....but mostly I guess I'm just scared -- scared to death.

SOLO

Be pretty strange if you weren't. Look -- help is coming. I don't know exactly when, but soon....

AMADEUS' VOICE (O.S.)

Let them come --

Solo and the others look toward:

POV - AMADEUS

134

just coming out of the tank room, pushing ahead of him a gurney, on which is a sheet-covered figure. The figure doesn't move but drips steadily as the last of the chemical bath drains from it.

AMADEUS (continued)

They are too late already.

He pauses to shut the heavy door of the tank room and bolt it....then he shoves the gurney to a point beside the table on which Solo is strapped down.

ANOTHER ANGLE - ON SOLO

135

as he looks over at the covered figure, reacts with controlled revulsion.

SOLO

Barbarossa is pretty ripe, Krug.  
Do you think he'll muster much of  
a following if he comes out looking  
the way Neubel looked when they  
found him?

In B.G., Amadeus has moved on to the elevator platform, still in its lowered position with pickup truck. He takes the box of papers from the pickup, puts them on the floor.

REVERSE ANGLE - PAST AMADEUS TO SOLO ET AL

136

Amadeus presses a control, and the elevator starts up, carrying the vehicle back to garage level.

AMADEUS

Ach, poor Neubel.....a pity, a  
great pity, ja. But have no fear..  
..I will not make the same mistake  
twice.

ANOTHER ANGLE - FAVORING SOLO

137

He cranes his neck to watch the elevator (now O.S.) going up. Amadeus moves back INTO SHOT and busies himself with a large pump-device, something like the heart-lung pumps used in open-heart surgery. Amadeus sees Solo watching the elevator, and explains:

AMADEUS

You see, when the lift is in place  
at the upper level, we are effec-  
tively sealed in. And the help you  
spoke of will be sealed out.

SOLO

I see. You plan to make a permanent  
home down here for yourself and your  
pickled superman....



AMADEUS

Hardly...there is an emergency exit  
...a tunnel. When the sleeper awakes,  
he and I will use it together.

137

CONT'D

(2)

SOLO

Another tunnel....you have a lot of  
gopher in you.

O.S., the SOUND of the elevator motor cuts off...Amadeus  
stops what he's doing and moves to a control panel.

AMADEUS

And now -- to make certain we are  
not disturbed.....

He selects a switch and pulls it. There is a muffled,  
distant EXPLOSION and a minor fall of dust from the  
ceiling.

ANGLE ON CHUCK AND ANGELIQUE

138

They react to the sound, looking up.

CHUCK

What -- what was that?

ANOTHER ANGLE - FAVORING AMADEUS AND SOLO

139

as Amadeus goes back to work at the pump. During the  
following, he will bare an arm of the "sleeper", and  
begin connecting tubes from the pump to the veins and  
arteries of the arm.

AMADEUS

The house above us is now in flames.  
It will burn to the ground. No one  
up there could possibly suspect what  
is down here...and even if they did  
....how could they get through the  
fire?

(directing this to Solo)

You have made this moment possible.  
I will explain it to you carefully,  
because I want you to feel fear.  
Fear, you see, will put adrenalin  
in your bloodstream...and adrenalin  
will be helpful in the revival  
process....

He has completed the connecting of the tubes to the "sleeper's" arm....and now switches on the pump. It begins to WHINE quietly.

139  
CONT'D  
(2)

AMADEUS (continued)

Blood is the key to my discovery, you must understand. I did not myself realize how important it was until the unfortunate failure with Neubel. With him, I used his own blood supply, chemically preserved and stored separately at the time he was put into suspended animation. But, as you are already aware, this was not the way. Poor Neubel began to decay in a matter of hours.

VARIOUS REACTION SHOTS - SOLO - ANGELIQUE - CHUCK

140

INTERCUT with SHOTS of Amadeus, as he continues his work, SHOTS of the still-dripping "sleeper", SHOTS of the pump whirring away. Solo is beginning to sweat somewhat, and Chuck and Angelique listen with horror and fascination.

AMADEUS (continued)

And so, I realized whole, fresh blood was the only answer. It was for this I decided to sell my stamps, you see...and buy the blood discreetly from blood banks. And then, tonight, all my efforts, my years of patience, seemed doomed. No time to buy blood....

(gestures toward Angelique and Chuck)

...these two, not the right blood type....and then you came. An answer to my last, desperate prayers. Your blood is the right type.

(indicates pump, and "sleeper")

At this moment, the preserving fluid is being drained from his veins.... it will be replaced by whole, fresh blood.

(Cont.)

## AMADEUS (CONT'D)

(to Solo)

Yours will be a unique honor, my friend. It is through you that he will live again.

(a touch of apology)

I regret you will not be here to enjoy your reflected glory. Of course, he will need your entire blood supply.

140

CONT'D

(2)

With this, he is moving in on Solo with needle-tipped tubes, preparing to insert them in Solo's arms.

CUT TO:

EXT. BURNING HOUSE - (PROCESS?) - NIGHT

141

In F.G., Illya's car pulls up in front of the burning house. O.S. we can hear the SOUND of approaching fire-sirens. But Illya and his men are first on the scene. They stare at the place, which is already an unapproachable holocaust. As they slowly, wordlessly get out of the car,

CUT TO:

INT. KRUG'S LAB - NIGHT

142

ANGLE ON Amadeus and Solo. A duel is in process: Amadeus attempting to insert the needle-tipped tube into Solo's arm....and each time he tries to do so, Solo twists his arm the inch or two allowed by the restraining straps....just enough to spoil Amadeus' aim. This goes on for several seconds, until it is interrupted by an O.S. SCREAM from Angelique. Both men react, looking toward her.

ANGLE ON ANGELIQUE AND CHUCK

143

They are staring toward the "sleeper".

ANGELIQUE

It -- it moved! Look at it!

MED. CLOSE - "SLEEPER"

144

The sheeted body is beginning to stir slightly....in a kind of spasmodic twitching.

ANGLE FAVORING SOLO AND AMADEUS .

145

As Solo stares in sickened fascination at the "sleeper", Amadeus takes advantage of his distraction to jab the needle home. (OUT OF FRAME.) Solo's wince and Amadeus' look of triumph tell us the duel is over. Amadeus returns to the controls of his pump.

AMADEUS

The movements you see now are mere nerve spasms....brought about by the reviving fluid now cleansing and stimulating his vital organs. He will not be truly awake until his new blood supply circulates in his brain.

He checks his watch.

AMADEUS

Four minutes more of the reviving fluid....and then -

(a glance toward Solo)

-- we will be ready for your contribution.

The "sleeper" stirs again, more violently this time. Abruptly, there is another EXPLOSION from above..... but this one sharper than the first. They look toward:

145  
CONT'D  
(2)

ANGLE ON ELEVATOR AREA - FIRE

146

Liquid flame begins to drip down from above, touching off a rapidly spreading fire in wooden framing of the elevator shaft. Smoke billows up.

ANGLE ON ANGELIQUE AND CHUCK

147

reacting in dismay to this new danger.

TWO SHOT - SOLO AND AMADEUS

148

Amadeus is also dismayed, but Solo sees a ray of hope in the fire.

SOLO

I wondered how long it would take -- the fire's exploded the gas tank. That's burning gasoline coming down the elevator shaft, Krug. This whole place will be ablaze in a lot less than four minutes.

CLOSE - AMADEUS

149

staring at the fire, fear and panic welling up in him. For the moment, he can think of only one thing -- saving himself.

WIDER - THE SCENE

150

as Amadeus rushes to the control panel, pulls another switch. The air is becoming dense with smoke.

ANGLE ON TRAP DOOR

151

In the center of the wall opposite the elevator, a large trap-door snaps open.

BACK TO SCENE

152

Now that the exit-route is open, Amadeus hesitates, wanting to flee, but still fanatically loyal to the thing beneath the sheet. He is torn by his conflicting desires for a moment, then another spasm of the "sleeper", this one accompanied by a gurgling, animal sound, makes up his mind for him. He returns to his post by the pump, anxiously checking his watch again.

AMADEUS

So -- two minutes more. I have  
come too far to desert him now....

ANGELIQUE

What about me? Will you leave me  
here to burn?

AMADEUS

What else can I do?

ANGELIQUE (low, pleading)

Shoot me. And the boy, too. It  
would be quicker.

Amadeus considers briefly, then shrugs. Why not? He pulls out the luger and moves toward Angelique and Chuck.

CLOSE - SOLO

153

Amadeus' back is to him...he has one last try to prolong his life. He strains mightily to get hold of the straps closest to his hands, then, having succeeded in this, he rocks his body violently to one side and then the other, attempting to throw the table over. There is just enough play in the straps to let him start the table rocking slightly.

THREE SHOT - AMADEUS, ANGELIQUE AND CHUCK

154

as Amadeus reaches them, the gun coming up.

AMADEUS

So -- in the head, or the heart...  
which do you prefer.



ANGELIQUE (quivery  
smile)  
Wherever you think it would be  
less painful, please. You're the  
doctor....

154  
CONT'D  
(2)

AMADEUS  
Ja -- in the head, then. You would  
please to close your eyes?

A spasm of smoke-induced coughing hits him. When he  
recovers and brings the gun up again, Chuck and  
Angelique both shut their eyes. But before the trigger  
is pulled, there is a LOUD CRASH from O.S.

ANGLE ON SOLO

155

He has succeeded in tipping the table over on its side.  
It has fallen away from the "sleeper's" gurney.....and  
the fall has pulled the needle-tipped tube from his arm.  
Solo continues to strain against the straps.....the fall  
has loosened them slightly. Amadeus rushes INTO SHOT,  
protesting frantically.

AMADEUS  
No-no-no.....you will spoil every-  
thing....

He picks up the end of the tube, attempts to re-insert  
it in Solo's arm.

CLOSE ANGLE - SOLO'S OTHER ARM

156

The leather strap has been cut partly through by the  
edge of the table when it fell to the floor. Solo  
strains at it and the strap parts.

BACK TO SCENE

157

as Solo brings his freed fist up in a looping blow to  
the side of Amadeus' head. Amadeus goes sprawling in  
a welter of tubes. Solo now swiftly completes his  
escape from the table and runs toward:

THREE SHOT - ANGELIQUE, CHUCK AND SOLO

158

as Solo runs to the two and swiftly unties them. Smoke is now thick in the laboratory and all of them are suffering its effects. The fire, however, is largely contained beneath the elevator, where the floor is a lake of burning gasoline.

SOLO

Get out fast -- through the tunnel  
-- before the smoke finishes you...

ANGELIQUE

But you...

SOLO

I'm coming...Chuck, get her out!

Chuck attempts to comply, grabbing Angelique's wrist and leading her gropingly toward the trap door. Solo heads back for Amadeus.

ANGLE AT TRAP DOOR

159

as Chuck and Angelique reach it, Angelique pulls free of Chuck, shoves him through, then dashes to:

CLOSE - AMADEUS' GUN

160

lying where he tossed it when he ran back to Solo. Angelique scoops it up.

WIDER - THE SCENE

161

Solo is half-dragging, half-carrying a limp Amadeus toward the exit. He stops, reacting as he sees Angelique has him covered.

ANGELIQUE

I'll take him, darling. It's why  
I'm here, after all.

SOLO

Angelique, there's no time --

ANGELIQUE (determined)  
Thrush wants him and Thrush shall  
have him. Herr Doktor, come with  
me...

161  
CONT'D  
(2)

Amadeus has recovered enough to obey. He staggers  
toward her. She backs toward the trap door.

ANGLE PAST ANGELIQUE TO TRAP DOOR - ILLYA

162

as Illya emerges from the tunnel, sees Angelique back-  
ing toward him and quietly takes her from behind,  
wresting the gun away from her.

WIDER - TO INCLUDE SOLO ET AL

163

SOLO  
Get them out, Illya....

His back is against the gurney on which the "sleeper"  
lies. Abruptly the bared arm goes through a violent  
spasm, the hand fastening in an iron grip on Solo's arm.

CLOSE - SOLO AND SLEEPER

164

as Solo, face contorting in hate and revulsion, struggles  
to free himself from the thing's inhuman grip. He  
finally rips free, and then in a reaction of pure animal  
hate, he gives the gurney a violent shove toward:

ANGLE ON ELEVATOR SHAFT

165

as the gurney and the "sleeper" roll into the flames.

CLOSE - AMADEUS

166

He cries out in anguish as he sees the immolation of  
his god. He breaks toward the shaft.

ANGLE ON SHAFT

167

as Amadeus follows the "sleeper" into the burning  
gasoline. There is one horrible cry, then silence.

Solo rushes FROM CAMERA, but it's too late to help Amadeus. He turns away, sees a box of papers, and picks them up.

167  
CONT'D  
(2)

ANGLE AT TRAP DOOR

168

Angelique and Chuck have begun to descend into the tunnel....Illya stands waiting for Solo. As Angelique and Chuck disappear, Solo comes INTO SHOT.

ILLYA

You're all right?

SOLO (nods)

How'd you find the tunnel?

ILLYA

The smoke -- it's coming up through a manhole cover four blocks from the house.

(looks toward fire)

What was that, that went into the flames?

SOLO

Something that should have died a long time ago.

They start into the tunnel as we,

DISSOLVE TO:

INT. U.N.C.L.E. HEADQUARTERS - LOUNGE - DAY

169

Chuck and Sue, looking fresh, and except for a small bandage or two on Sue, unscathed for all their perils, are poring over a map with Solo. He is tracing an itinerary for them.

SOLO

...then after the week in Tahiti, you come home via Honolulu and San Francisco. How does it sound?

SUE (thrilled)

Wow -- now that's what I call a honeymoon.

CHUCK (kidding, to

Sue)

After a trip like that, you think  
you'll be happy keeping house in  
a cold-water flat?

169  
CONT'D  
(2)

SOLO

We -- uh -- thought of that, too...

He goes to a table, where a large, flat paper wrapped  
package lies. He brings it back to the couple.

SUE

What is it?

SOLO

Krug's stamp collection. We found  
it yesterday in a safe deposit box  
here in Manhattan. Since he had no  
heirs....well, we'd like you two to  
have it.

CHUCK

The -- the whole collection?

SOLO (nods)

It ought to set you up in something  
a little nicer than a cold-water  
flat.

For a moment, Chuck and Sue look at each other, con-  
sidering. Chuck reads Sue's expression, her temptation,  
then her slight, negative head-shake.

CHUCK (to Solo)

Look -- the honeymoon trip is  
great....it'll give us something  
to remember the rest of our lives.  
But this....

SUE

We wouldn't feel like plain-old  
American newlyweds, if we didn't  
have to pinch pennies the first  
few years. Maybe -- maybe we could  
give it to the college?

CHUCK (likes the  
idea)  
Yeah....a -- a bequest, kind of.  
From Professor Amadeus.

169  
CONT'D  
(3)

SOLO (smiles)  
All right -- to the college it is...  
They look up as Illya enters.

ILLYA  
Sorry, my friend....but you have a  
caller.

SOLO (frowns)  
Oh?

ILLYA  
Outside the security entrance.  
Better attend to it....before the  
place gets a bad name.

Solo turns to Chuck and Sue.

SOLO (apologetic)  
Sorry, you two. Duty calls....

SUE  
Just a minute...  
(moves to him)  
In case you don't make it to the  
wedding...

She kisses him. When they break, Solo regards her  
thoughtfully for a beat. Then, to Chuck:

SOLO  
You know -- don't ever sell your  
line of work short -- it has a lot  
to recommend it.

As he starts out,

FLIP TO:



EXT. CLEANING SHOP - DAY

170

as Solo comes out and finds the parked sports car and Angelique waiting for him. He stops, reacting with not unpleasant surprise. She's looking her comeliest.

ANGELIQUE

Hello, darling. Have you missed me?

SOLO

Well, I did wonder what became of you after the fire. You didn't hang around to say goodnight.

ANGELIQUE

To tell you the truth, I was trying to figure out a way to get Doctor Krug's papers away from you..... unfortunately, the opportunity didn't present itself.

SOLO

When did you ever wait for an opportunity?

ANGELIQUE

Well, that opportunity has passed.  
(opens door)  
Truce time.

SOLO

No spiders?

ANGELIQUE

Just me, darling.

SOLO

When you put it that way...I guess I don't mind at all.

He gets into the car, and as they drive off together:

FADE OUT.

THE END

EPILOGUE

INT. COFFIN ROOM - MED. SHOT - NIGHT

The Girl is standing beside the coffin as Solo talks to The Camera.

SOLO

Now those are what I call real  
first class villains. I mean, they  
just don't make them like that anymore...  
(straight)  
...at least, let's pray they don't.  
(lightens)  
But now...for next week...  
(indicates off stage)

FLASH PAN TO:

TRAILERS

A series of trailer scenes. Then:

BACK TO SCENE

Solo is signing the girl's order book. He looks up Into Camera, smiles.

SOLO

With action like that coming up,  
I may have to ask for a raise.  
(to girl)  
What would you like...? cash...?  
check...? credit card...? trading  
stamps...?

She reaches up, pulls his head down gently, and kisses him for a moment. As she releases him, he looks Into Camera:

SOLO (clears his throat)

Well...! From each, according to  
his ability - to each, according to  
her needs.

He smiles, turns, picks up the coffin, and walks out with it under his arm (NOTE: or, if the coffin is too heavy, it is on a small dolly and he merely rolls it away with him). Girl turns, looks Into Camera, and winks:

FREEZE FRAME:

FADE OUT

THE END