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Felton Cory

The Man From

U.N.C.L.E.

THE INDIAN AFFAIRS AFFAIR

Prod. #7492

A
METRO-GOLDWYN-MAYER
TELEVISION
Presentation

Produced by
ARENA PRODUCTIONS, INC.

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3-2-66

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

The Indian Affairs Affair

Prod. #7492

Script dated: March 2, 1966

Name changes:

FROM:

LLOYD XAVIER

TO:

C. C. CODY

(ALSO REFERENCES TO
XAVIER'S RANCH, ETC.
CHANGE TO CODY)

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

The Indian Affairs Affair

Prod. #7492

TEASER

FADE IN:

EXT. OKLAHOMA CITY - DAY - STOCK

1

As you might expect.

EXT. OKLAHOMA CITY STREET

2

A street-front office bears the legend: "United States Department of Interior --- Bureau of Indian Affairs." NAPOLEON SOLO comes out of the office, onto the street. There is a large cigar-store Indian outside the office -- Solo gives it an amused glance, walks down the street.

3-7 OUT

DOLLY SHOT - SOLO

7X1

He walks a few feet from the building, pauses -- and looks behind him.

WOODEN INDIAN - SOLO'S POV

7X2

The Indian is now several feet away from the Bureau office, in front of another building.

RESUME - SOLO

7X3

Curious, but he moves on. Our CAMERA DOLLIES WITH him. He goes a few more feet -- and looks over his shoulder again.

WOODEN INDIAN - SOLO'S POV

7X4

Moved several yards further, in front of another store.

RESUME - SOLO

7X5

He smiles to himself, walks around a corner.

EXT. ANOTHER OKLAHOMA CITY STREET - DAY

8

Solo comes around a corner, heading TOWARD CAMERA.
ILLYA KURYAKIN steps INTO SHOT alongside of Solo,
our CAMERA DOLLIES with them.

ILLYA (without looking
back)
How long has he been following you?

SOLO
Since I left the agency.

ILLYA
Are there any more of them?

SOLO
I don't know.

ILLYA
I have a car in the next alley.

ANGLE - SOLO AND ILLYA

9

They turn into an alley.

ANGLE - WOODEN INDIAN

10

At the corner. A real Indian, dressed in a business
suit steps out from behind the wooden one. He turns
his head upward, gives out with the yip-yip-yip of
a wolf call.

EXT. BUILDING

11

Our CAMERA ZOOMS IN on another man - an INDIAN in
a business suit - standing on the roof edge, near
the alley.

EXT. ALLEY

12

Solo comes around the corner, into what might be a side corridor in the alley. Our CAMERA PANS with them to include their car. The car is parked at an angle to block the alley. Illya and Solo pause as we HEAR the o.s. wolf call again.

SOLO

What is that?

ILLYA

The cry of a wolf. A signal for the hunters - to attack their prey.

Solo assembles his U.N.C.L.E. Special, as does Illya, they walk over to the car, a distance of several yards.

ANGLE - ILLYA

13

He looks around, as we HEAR the wolf call again. He moves around to the other side of the car -- heading for the driver's seat.

EXT. BUILDING - LONG SHOT INTO ALLEY

14

From this ANGLE we see Solo and Illya - suddenly, the second Indian that we saw on the roof a few moments ago appears - and we see the flaming arrow in his bow. He fires down to the U.N.C.L.E. agents.

ANGLE - ILLYA AND CAR

15

The arrow hits the rear of the car -- and the car goes up in flames. Illya backs away. The flames block him from going to Solo's aid.

ANGLE - SOLO

16

He fires at the man on the roof.

ANOTHER ANGLE - ALLEY

17

The first Indian appears from around the corner, throws a tomahawk.

ANGLE - SOLO

18

Backed up against a wall - the tomahawk sticks in the wall beside him. Solo fires.

ANGLE - INDIAN

19

No match for this kind of weaponry, he backs around the corner as the bullets ricochet off the wall.

ANGLE - SOLO

20

Suddenly, arrows land on the pavement, stick in the boxes piled nearby, in the wall. Solo moves across the alley to the opposite wall for cover.

ANGLE - INDIAN ON ROOF

21

He fires arrows in a rapid-fire succession.

22-23. OUT

ANGLE - SOLO

More arrows. One of them pins his sleeve to a wall. Solo is momentarily immobilized.

ANGLE - INDIAN

24X1

The one from around the corner appears again, ready to fire an arrow.

ANGLE - ILLYA

25

Illya runs INTO SHOT from the other end of the alley. He fires at the Indian at the corner, who ducks out of sight.

WIDER ANGLE - ALLEY

26

Solo by the burning car. Illya moves to Solo, looking around for more signs of adventure. Quiet.

27 OUT

EXT. BUILDING ROOF

28

A section of the roof. The 2nd Indian moves over to where we see some smoke coming from a small metal chimney. The chimney has a conical top, which the Indian removes. Laying the top aside, he removes a handkerchief from his pocket - and begins to send smoke signals.

EXT. ALLEY

29

Solo pulls out the arrow, freeing his arm. Illya sees something o.s., nods. Solo looks.

EXT. BUILDING

30

We see the SMOKE SIGNALS going up over the city.

RESUME - SOLO AND ILLYA

31

SOLO

Well, it looks like we may have an Indian uprising on our hands.

FADE OUT:

END TEASER

ACT ONE

EXT. NEW YORK CITY -- DAY

32

As usual.

INT. UNCLE COMMUNICATIONS ROOM -- DAY

32X1

Solo is standing by a lovely UNCLE girl, WANDA.
Wanda is flipping switches and looking busy.
Solo is interested in her physically.

WANDA (ingenious)
You shouldn't be so modest, Mr.
Solo. After all, saving Mr.
Kuryakin from a full-scale
Indian attack...

SOLO (interrupts)
Oh, I'm sure he'd do the same for me..

ANGLE -- WAVERLY AND ILLYA

33

They enter. Solo moves away from the girl.

WAVERLY
Ah, Mr. Solo. I've been looking
for you.

SOLO
Yes, sir.

WAVERLY
Your Oklahoma City incident has
far-reaching implications, I'm
afraid.

SOLO
What kind of implications?

WAVERLY
The "Z" Project, for example. For
some time now, our intelligence
reports have indicated that THRUSH
is on the verge of developing some
new kind of hydrogen bomb.

ILLYA
I think I recall a Dr. Asura -- a
top THRUSH nuclear expert.

3-2-66

P.8

WAVERLY

Our office in Tulsa noted that
Dr. Asura --

omit

33
CONT'D
(2)

He hands them a picture.

INSERT -- PICTURE

34

Dr. ASURA, a smiling Japanese gentleman.

RESUME -- ALL

35

WAVERLY

We've just decoded the microdot
report that you brought in
Oklahoma. It seems that Dr. Asura
has been tracked down to the
Cardiak Indian Reservation just
outside of Oklahoma City.

YANANA

ILLYA

Why did Indians make an attempt on us?

WAVERLY

I think it's because this report
indicates that Chief Highcloud is
missing.

SOLO

THRUSH?

WAVERLY

We assume that THRUSH might have
kidnapped the Chief in order to keep
the members of the tribe silent --
and also act as a security force.

omit

ILLYA (looks at the
file)

A THRUSH scientist in charge of a top
project is sent to an Indian reservation
-- without staff or laboratory. An
Indian Chief is missing -- and the
tribe reluctant to talk about any of it.

WAVERLY

Rather perplexing, isn't it?

SOLO

How perplexing, sir?

WAVERLY

Mr. Kuryakin will leave immediately for the Reservation. As for you, Mr. Solo...

(looks at file)

The Chief has a daughter here in New York City. According to Mr. Clark, she's technically still a Princess in the tribe. The tribe might talk to her. Here's her address.

(hands him paper)

SOLO

I'll check into it.

ILLYA

Mr. Solo is to locate a young lady -- I assume that she will be beautiful and charming -- and free to drop everything to fly away with him on an adventure.

SOLO

...I don't see why not...

WE ZIP PAN TO:

EXT. CODY'S RANCH -- DAY

36

A large ranch, with a road from the main gate -- which features a large inscription above the gate. The inscription reads: THE C. C. CODY HISTORICAL SOCIETY MUSEUM. There are two guards at the gate, wearing blue attire that looks similar to the old U.S. Cavalry uniforms. The guards at the ranch, as well as all of ~~Cody's~~ men all wear this uniform, and all wear what pass for a Cavalry-style western hat.

A limousine pulls up to the gate. The guards open the gate and allow it to drive through to the main building.

INT. CODY'S LIVING ROOM -- DAY

37

Many of the furnishings here are modern, contrasted against the historical paraphernalia of the Old West that is featured in the room.

3-2-66

P.9A

LLOYD CODY, a tall, aristocratic-looking man in his middle forties is seated behind an enormous desk. He wears a dark business suit -- and his feet are propped up on the desk, displaying his hand-tooled boots.

37
CONT'D
(2)

Cody has a heavy mustache, and chews on a panatella as he watches an o.s. wall monitor. He looks very concerned, troubled.

38-39
OUT

MONITOR - XAVIER'S POV

40

A band of ferocious Indians are attacking a group of innocents. We see the picture, but we don't hear any sound.

DO

ANOTHER ANGLE - XAVIER

41

His concern turns to enthusiasm. He CLICKS ON the sound with the remote control device in his hand. We HEAR the CHARGE BUGLE CALL of the Cavalry.

MONITOR - XAVIER'S POV

42

The Cavalry to the rescue.

ANOTHER ANGLE - LIVING ROOM

43

RALPH, enters -- a burly sort who looks like he would be more comfortable in dungarees than the suit he's wearing. He carries an attache case.

OUR CAMERA PANS with him as he moves over to Xavier -- Xavier looks up and realizes he's there, clicks off the monitor.

XAVIER

What's the trouble?

RALPH

The Indians. They want to talk to the Chief.

XAVIER

Getting restless, are they?

(pushes an inter-com button on his desk)

Send the Chief in here.

(flips off)

How is Dr. Asura?

RALPH

He's alright. I've got a man with him at the shack.

(takes paper from briefcase, reads)

This just came in off the relay:

THRUSH Central confirms that the units from Nigeria, Bangkok..New Delhi and Kansas City will be here tomorrow. They go on to say how important the Z project is, etc., etc.,.

XAVIER

Yes. As if I didn't know...Ah,
Chief Highcloud...

43
CONT'D
(2)

Ralph turns to look.

ANGLE - CHIEF HIGHCLOUD

44

A THRUSH Guard leads in CHIEF HIGHCLOUD -- a dignified, proud gentleman in his middle fifties. The Chief is wearing a dark jump suit. Our CAMERA PANS with him as he moves over to the desk.

XAVIER

Chief, your people want to hear from you -- to know that you're alright. I'm sure you wouldn't want them to worry, so we'll just make a phone call.
(dials phone)

The Chief looks at Xavier for a moment, with distaste.

CHIEF

I won't do it.

XAVIER (to Chief)

Listen you, I want you to tell those savages that they'll cooperate with us...and keep quiet about it...

CHIEF

I will not help you.

XAVIER

Yes you will. Or I'll kill every last one of them.

CHIEF

You will kill them all anyway.
My final answer is no.

Xavier would like to break his neck immediately, but controls himself.

XAVIER (to guard)

Get him out of here. Keep him under tight security -- cut down his rations to bread and water...and take the television set out of his room.

The guard leads him out. Xavier is still furious.

CODY

As soon as the Z project is completed I'll take care of him personally --

44
CONT'D
(2)

RALPH

I can stall the Indians until tonight, I guess. But they're going to want to talk to him.

CODY (picks up a file)

I remember something about the Chief having a daughter? Where is she?

RALPH (takes letter
from file)

She's in New York. According to her letters to the Chief she has something to do with... preserving the Indian Heritage in dance.....
(points to letter)

ZIP PAN TO:

45 OUT

INT. LAST CHANCE SALOON -- CLOSE ON CHARISMA -- DAY

45X1

Standing with a tribal headdress -- the kind with feathers that go down to the ground --- a beautiful young girl, CHARISMA, smiles at us. Then we HEAR the beat and the sound of music.

OUR CAMERA PULLS BACK TO SHOW us a section of the bar -- made up to resemble a "Wild West" sort of place. There is a girl on each side of Charisma. They wear western outfits: one, the parody of a sheriff, the other a "Buffalo Bill". They are on a small stage above and behind the bar.

*only one of these dancers
now girl gone*

ANGLE - BAR

45X2

There are a few businessmen at the bar, as well as Napoleon Solo. Solo moves OUT OF SHOT.

ANGLE - CHARISMA

45X3

NO
Tomahawk in one hand, she dances a frug-like version of a tribal dance. After a moment, Napoleon Solo appears from the curtains behind her.

TWO SHOT - SOLO AND CHARISMA

46

She hands him a card.

CHARISMA

I received your card, Mr. ..Solo?

SOLO

Yes. I don't want to pry, but our dossier had you listed as a student, Miss Highcloud.

CHARISMA

I am a student. But when the government cut back on the student loans I had to get a part time job. What can I do for the UNCLE?

SOLO

Is there somewhere we can talk?

CHARISMA

I have to catch the one o'clock bus -- I can meet you outside.

SOLO

Fine.

ANGLE - STAGE

Charisma moves out onto the stage, continues her dance.

47

omit

EXT. NEW YORK STREET

A sign on the club -- THE LAST CHANCE SALOON -- Solo comes out of the club, moves over to the bus stop. There is a man standing at the bus stop, reading a paper. He and Solo exchange glances for a moment.

← NO

48

ANOTHER ANGLE

Charisma comes out of the club, wearing a raincoat over her brief costume. She moves over beside Solo.

49

SOLO

It's about your father -- he's missing -- I'm afraid he's been kidnapped.

CHARISMA

Kidnapped? / Are you sure? Why?

49
CONT'D
(2)

SOLO (interrupts her)

It's a very long list of assumptions,
Charisma. We can talk about it on
the plane to Oklahoma City -- if
you'll help us.

CHARISMA

You're moving a little too fast for
me, Mr. Solo. What am I supposed
to do. Exactly.

SOLO

The members of your tribe won't
talk to us about the disappearance --
but they might talk to you.

*Must
word
change*

ANOTHER ANGLE - INCLUDE BUS

50

The city bus pulls up to a stop in front of Solo,
Charisma and the awaiting passenger.

CHARISMA

I'll go to my apartment and change.
Where shall I meet you?

The bus doors open.

SOLO

I have a car around the corner.
I'll drive you.

The passenger jostles past Solo and Charisma to
step on the bus, stops short.

PASSENGER

What is this?

Solo and Charisma - about to move off - turn to look.

BUS DRIVER - THEIR POV

51

Wearing a gas mask. He has a gas container in his
hand. He fires it at the CAMERA, clouding the screen.

REVERSE - PASSENGER - SOLO AND CHARISMA

52

Since the passenger is in the f.g., he gets the biggest share of the gas. He falls aside, coughing.

PASSENGER

Tear gas!

omit

ANOTHER ANGLE - STREET

53

Solo pulls the girl away, sees something o.s.

REAR DOORS - SOLO'S POV

54

The doors open and TWO MORE THRUSHMEN, wearing gas masks, step off the bus. They fire their gas charges.

WIDER ANGLE - STREET

55

The gas sprays out across the sidewalk, quickly engulfing all of the innocent pedestrians.

ANGLE - SOLO AND CHARISMA

56

The smoke overpowering them. A THRUSHMAN comes INTO SHOT and reaches for Charisma - but Solo knocks him aside. More smoke. Solo and the girl are coughing.

Suddenly, another THRUSHMAN comes up from behind, gets Solo by the throat. Still another THRUSHMAN grabs Charisma and holds a spare gas mask to her face -- pulls her OUT OF SHOT.

Solo wrenches the mask off the face of the THRUSHMAN attacking him, knocks the man down and out.

Solo puts the gas mask to his face, hurries off in the direction of Charisma and the THRUSHMAN.

ANOTHER ANGLE - SOLO AND BUS

57

The bus is pulling away, Solo arrives to see it drive off. The smoke is clearing away and the coughing passenger moves INTO SHOT beside Solo. Solo hands him the gas mask, which the man fits onto his face.

SOLO

Well, the bus service hasn't improved much, has it?

The man gives him a curious look, we...

FADE OUT

END ACT ONE

ACT TWO

FADE IN:
EXT. CODY'S RANCH - DAY

58

The limousine pulls up to the gate - the guards admit the car.

ANGLE - RANCH HOUSE

59

The car stops by the side entrance to the main building - we see all of the ranch equipment around. Ralph steps out of the limousine, leads a blindfolded Charisma inside the house.

INT. CODY'S LIVING ROOM - ANGLE ON CODY

60

Cody is standing over a table in the center of the room. On the table is a bas-relief map with small figures of cavalry and Indians. Cody is positioning the figures on the map. Ralph and the blindfolded Charisma move INTO SHOT beside him. Cody nods to Ralph - and the assistant removes her blindfold.

CODY *L.C. CARSON HISTORICAL Western*
Welcome to the C.C. Cody *MUSEUM*
Historical Society Museum. Non-
profit, of course. I am C. C.
Cody, Miss Highcloud.

Charisma's raincoat is open so that we can see some of her scanty costume underneath - Cody notes this with some interest.

CHARISMA

What is all this about. Where am I?

CODY

In Oklahoma. Not far from the reservation of your people.

She notes his interest in her costume, pointedly closes her coat.

CHARISMA

Why did you bring me here?

XAVIER

I represent an organization known as THRUSH. We're a large organization, with varied interests. At the moment we are interested in using the Cardiak Reservation as a....
 convention site.

60
 CONT'D
 (2)

*ROADWAYS of
 SORTS*

CHARISMA (catching

on)

I see. And what have you done with my father?

XAVIER

He's here. We've brought you to convince him to cooperate with us.
 (nods to Ralph, who exits)

CHARISMA

I don't really see how I can be of any help to you...

XAVIER (interrupts)

I think you will. This is a hobby of mine.

(nods to board)

The Oklahoma Massacre. An entire army unit was wiped out by a band of blood-thirsty hostiles.

She looks at him with curiosity.

CHARISMA

I'm sorry to hear that.

omit

XAVIER

You should be. It was your people that committed the atrocity. Almost a hundred years ago -- but that doesn't matter. It could have been last week for all they care. Indians don't have any guilt, that's why they're still savages.

ANOTHER ANGLE - INCLUDE RALPH AND CHIEF

61

Ralph follows the Chief into the room. The Chief sees his daughter - we see a moment of surprise, but he remains stoical.

XAVIER
Here's a little something we shipped
in from New York, Chief. Your
supposedly noble daughter...carrying
on the...heritage of your people...

61
CONT'D
(2)

Xavier pulls her raincoat aside, revealing the
costume.

ANGLE - CHIEF

62

Shock.

ANGLE - XAVIER AND CHARISMA

63

XAVIER
This is how she's been ..exhibiting
your tribal dances. In saloons.

CHARISMA (takes coat
back)
Stop that --- It's not like that,
Father.

XAVIER (interrupts)
Now perhaps we'll make that little call,
Chief.

Xavier opens his coat, revealing a cowboy-style
shoulder holster. He removes a Colt .45, aims it
at Charisma.

XAVIER
Well, Chief.

ANGLE - HIGHCLOUD

64

He stares at the two of them, angrily. Our CAMERA
PANS with him as he moves over to the embarrassed
Charisma. He stares at her, her outfit.

CHIEF
A daughter of mine would not
dishonor herself this way.
(shakes his head)
She is not my daughter.

WIDER ANGLE

65

Everyone is astonished as the Chief turns and walks from the room. Ralph looks at Xavier for a moment, shrugs, and moves after the Chief.

ANGLE - CHARISMA AND XAVIER

66

CHARISMA

You shouldn't have done that.

XAVIER

You're right. Perhaps my approach has been wrong. I should kill him and make it an object lesson for the rest of the tribe. Not a bad thought.

He heads for the door.

CHARISMA

Wait. What is it you want him to do?

XAVIER

I want him to tell his people to cooperate with us by keeping silent -- and keeping strangers away from the reservation for the next twenty-four hours.

CHARISMA

Let me talk to him. I can convince him. Just give me a little time... to get back in his favor.

He looks at her for a moment, his eyes wander over her.

XAVIER

Alright. You have until six o'clock this evening. I've promised the tribe to make the Chief available to them by sundown.

INT. SOLO'S CAR - CLOSE ON SOLO

67

Listening to a listening device, of course.

CHARISMA (v.o.)
If you could just get me some
different clothes. Something
less radical.

67
CONT'D
(2)

XAVIER (v.o.)
I think I can find something
appropriate.

Solo clicks off the listening device, looks out
of the car.

XAVIER'S RANCH - SOLO'S POV

68

From behind the protective covering, we see the
ranch's main gate.

RESUME - SOLO

69

He opens the glove compartment, takes out a car
communicator.

SOLO
Open Channel 'D' please.

ZIP PAN TO:

EXT. INDIAN TRADING POST STREET - DAY

70

Dusty, deserted. A battered pick-up truck pulls
INTO SHOT. Illya climbs out of the cab of the
truck, looks around, he walks over to where a wire
gate blocks the end of the street. A sign reads
"INDIAN RESERVATION - KEEP OUT." Illya looks around.

TRADING POST STREET - ILLYA'S POV

71

Our CAMERA PANS OVER the deserted buildings. Some
dust blows by. Suspense.

RESUME - ILLYA

72

He turns to the truck as we HEAR the beep of his
car communicator.

ILLYA
Kuryakin here.

72
CONT'D
(2)

INTER-CUT - SOLO AND ILLYA

23

SOLO
I don't want to startle you, but
I'm at a place called the Cody His-
torical Society and Museum -- not
far from the reservation.

*western
museum*

ILLYA
What are you doing there?

SOLO
THRUSH staged a kidnap attempt
on the Chief's daughter.

ILLYA
Are you trying to tell me that that
they staged a successful attempt?

affixed SOLO
With my usual foresight -- I
slipped a homing device onto her coat.
I assumed that they would take her
to the Chief. I allowed them to
kidnap her.

ILLYA
I'll accept that story for the
moment. What are you doing now?

SOLO
I'm going to check out their
security -- you might as well
proceed onto the reservation.

ILLYA (looks at
truck)
The transportation supplied by our
Tulsa office is not exactly the
most up to date, but I'll drive in
--- and let you know what I find in
the way of Japanese scientists.
(clicks OFF)

WIDER ANGLE - ILLYA

74

He takes a small kit from the truck, goes over to
the fence. With a display of sparks and smoke,

he cuts through the lock. Illya opens the gate,
climbs in the truck -- and drives through onto the
reservation.

74
CONT'D
(2)

ANOTHER ANGLE

75

As Illya's pickup drives OUT OF SHOT, an INDIAN
steps INTO SHOT, watching after him. Our CAMERA
PANS with the Indian as he goes around the boulder
to where his motorcycle is parked. There is a W.W.
2 walkie-talkie on the cycle. He picks up the walkie-
talkie.

76-77
OUT

EXT. RESERVATION ROAD

78

Illya's truck is driving along the bumpy road.

INT. TRUCK - ANGLE ON ILLYA

79

He sees something, o.s.

ANGLE - HILLTOP

80

Four Indians -- on motorcycles -- appear at the
crest of the hill. They ride down the hill -- and
FIRE a warning shot in the air.

ANGLE - ILLYA

81

He accelerates.

EXT. ROAD

82

The pickup tears off down the dusty road, the
Indians pursuing.

INDIANS - TRUCK P.O.V.

83

Catching up with the truck. One of the Indians
FIRES his rifle into the air.

Pistol:

ANGLE - ILLYA

84

The road is bumpy, so the truck is hard to control.
Illya is glancing at the Indians in his rear view
mirror.

85-92
OUT

WIDE ANGLE

93

The Indians pursue.

ANGLE - ILLYA

94

Looking at them in the rear-view mirror. He turns
corner.

ANGLE - ILLYA'S TRUCK

94X1

Illya goes off into a fork in the road and OUT OF
SHOT -- The Indians go the other way. A moment.
Then Illya's truck backs INTO SHOT - heads off the
way that he came --

*No Rock ledge
one motorcycle, as
2 riders 1 climbs
95
into truck*

EXT. ANOTHER PART OF THE ROAD

Illya's truck drives under a rock ledge. ANOTHER
INDIAN appears -- and he leaps down onto the moving
truck.

DOLLY SHOT - TRUCK

96

The Indian moves to the window at the back of the
cab, swings at the glass with a piece of metal.

ANGLE - ILLYA

97

As the glass shatters through into the cab -- and the Indian reaches through to get him in an arm lock around the neck.

ANGLE - TRUCK

98

It veers wildly on the road.

ANGLE - ILLYA AND INDIAN

99

Illya tries to free himself, but he's at a disadvantage. He is forced to take both hands from the wheel as the Indian pulls him back.

ANGLE - TRUCK

100

It veers off the road completely.

ANOTHER ANGLE

101

The truck crashes through some underbrush, slamming into a tree.

ANGLE - CAB

102

Illya stumbles from the cab. OUR CAMERA PANS WITH Illya as he sinks to his knees, holding his head -- and trying to catch his breath. Then, Illya looks up -- at something o.s.

omit

LOW ANGLE - TO INDIANS

103

Standing over Illya, looking very annoyed.

RESUME - ILLYA

104

Trapped.

ZIP PAN TO:

INT. CHIEF'S BEDROOM

105

The Chief is sitting erectly in a straight-backed chair, listening to some classical symphonic music on the radio. A knock at the door. The Chief looks to the door, doesn't respond. He looks back in the original direction. WE HEAR the door open.

CHARISMA

Father....

ANGLE - CHARISMA

106

Dressed in a more authentic Indian-like outfit. Her hair hangs to each side in pig-tails. All in all, she looks very ethnic. Charisma is carrying a tea service. OUR CAMERA PANS with her as she goes to the Chief.

CHARISMA

I brought you some tea.

She pours him a cup, kneels down by his chair. For a moment, she looks very much like the daughter of an Indian Chief.

CHARISMA

I hope you'll try and understand that my...dancing...there's nothing wrong with it. And I just do it during my lunch hour.

CHIEF

I had hoped that someday you might return to us.

CHARISMA

Please, Father. You know I can't come back -- not to live, anyway. I couldn't undertake that kind of change in cultures.

(beat)

Sociology one-eleven. *omit*

CHIEF

I know -- I suppose that is what angered me. Do you have a good life in New York?

CHARISMA

Oh, yes. I guess so.

CHIEF

But you're not sure.

CHARISMA

You're not supposed to be happy in
New York -- you're supposed to be
lonely.

106
CONT'D
(2)

The Chief looks at her -- puts his arm around her.
Being an undemonstrative man, this gesture seems very
overt. Charisma leans against him.

CHARISMA

You know that I'm supposed to con-
vince you to help those men.

CHIEF

I know.

CHARISMA

I guess all we can do is to wait --
and hope that the man from UNCLE will
find us somehow.

CHIEF

The man from what?

CUT TO:

LONG SHOT - CHARISMA AND CHIEF - TELESCOPIC POV

107

We SEE them standing by the window.

ANGLE - SOLO

108

He lowers the rifle with the telescopic sight. We
SEE that he's in some underbrush, not far from the
house. Solo reaches into his pocket, pulls out a
two-way communicator dart.

INSERT - DART

109

Solo twists the top -- it CLICKS on. We SEE a tiny
red light FLASH OFF AND ON, HEAR a BEEP.

RESUME - SOLO

110

He loads the dart into the gun -- takes aim -- FIRES.

INT. CHIEF'S ROOM

111

The dart zips into the room, sticking in the statue of an old-line cavalry officer on the wall beyond the Chief and Charisma.

Charisma and the Chief turn to the statue.

PAINTING

ANGLE - STATUE

112

The dart has nailed the officer right between the eyes; of course. Charisma and the Chief move INTO SHOT, examining the dart.

SOLO (filter V.O.)

Charisma?

She brightens..

CHARISMA

Mr. Solo! Where are you?

RESUME - SOLO

113

SOLO (sotto voce)

I'm just outside the museum grounds.
How are you and the Chief?

RESUME - CHIEF AND CHARISMA

114

CHARISMA

Fine, so far.

RESUME - SOLO

115

SOLO

Do you know what your hosts are
doing on the resdrvation?

RESUME - CHIEF AND CHARISMA

116

CHARISMA

No, just that they want my father
to help keep the tribe in line
until tomorrow.

RESUME - SOLO

117

SOLO (absorbing this)
Until tomorrow.
(beat)

Charisma, you and the Chief go ahead
and be cooperative. We have a man on
the reservation right now -- I'll be
hearing from him soon.

INT. CHIEF'S ROOM - ANGLE ON DOOR

118

The door opens and Ralph enters, looks over to the
Chief and his daughter.

ANGLE - CHIEF AND CHARISMA

119

CHARISMA
We'll try to be patient.

She turns to see Ralph.

ANGLE - RALPH

120

Looks at the two of them suspiciously.

RALPH
We're waiting for your answer, Chief.

ANGLE - SOLO

121

He's listening intently.

ANGLE - CHARISMA AND THE CHIEF

122

She leans back, palms the dart -- taking it out of
the statue.

CHARISMA
My father has agreed to help you ---
under the circumstances.

RESUME - SOLO

123

He looks concerned for a moment, turns back to the communicator.

SOLO
Open Channel 'D' please.

ZIP PAN TO:

EXT. WIDE OPEN SPACES - DAY - STOCK

124

As before.

EXT. CLEARING - ANGLE ON ILLYA

125

Flat on his back -- in a spread-eagle position. He is gagged, and two Indian braves conclude tying his arms to stakes driven in the ground. Two more Indians stand by them.

ANGLE - 1ST INDIAN

126

The two braves move aside as this Indian moves in -- he's clearly in charge. He kneels beside Illya.

1ST INDIAN

You will tell us who you are -- why you have come to this place -- what you want.

Illya looks at him, MUMBLES through his gag.

1ST INDIAN

If you don't talk, then soon will come the giant red ants, drawn by the sweet smell of your pale skin.

Illya MUMBLES again.

1ST INDIAN

The ants will come and burrow into your flesh....

The 1st Indian pauses as a 2nd Indian kneels down beside him from OUT OF SHOT.

2ND INDIAN (confidential)
I looked everywhere, Darryl. But I
can't find any giant red ants.

126
CONT'D
(2)

1ST INDIAN (angry)
There have to be some around here
somewhere.

2ND INDIAN
I think they were all killed off by
the crop-dusting last year.

ANGLE - ILLYA

127

He spits out the gag.

ILLYA
If you gentlemen will indulge me
for a moment...

ANGLE - INCLUDE TWO INDIANS

128

They break up their huddle to look at Illya.

ILLYA
I am Illya Kuryakin -- you'll find
my identification card in my wallet.
The piece of equipment that the
gentleman over there has dismantled...

ANGLE - 3RD INDIAN

129

He has the communicator apart, the parts dangling
about on their respective wires.

RESUME - ILLYA

130

ILLYA
That was my communicator. Now, if
you will just untie these bonds, I
will show you how we will free your
Chief.

2ND INDIAN

Why should we do what you say --
we don't know you.

130
CONT'D
(2)

ILLYA

You will have to follow me.

1ST INDIAN

Why?

ILLYA

Because I have a plan.

FADE OUT:

END ACT TWO

ACT THREE

FADE IN:

EXT. WIDE OPEN SPACES -- (STOCK) 131

An Indian sunset.

EXT. SHACK AREA -- NIGHT 132

WE SEE the shack in the b.g. Then, ILLYA appears from behind a mound. We notice a change in his appearance. Illya's hair has been turned black, his face darkened. He wears clothes like the Indians we saw earlier. Illya comes from behind the mound, heading for the shack.

ANGLE -- SHACK 133

Illya stealthily moves along -- Indian style -- gets in close to the shack. Illya sees something, o.s.

LIMOUSINE -- ILLYA'S P.O.V. 134

Xavier's limousine coming INTO SHOT, heading for the shack.

RESUME -- ILLYA 135

He moves around a corner of the small building.

RESUME -- LIMOUSINE 136

It drives to the shack. Ralph gets out, goes inside.

ANOTHER ANGLE -- REAR OF SHACK 137

Illya moves over to where WE SEE a loose plank in the shack interior. He carefully, slowly, pulls the plank forward. As he does this, WE HEAR the voices of the two men inside.

RALPH (voice over)

How are you, Dr. Asura?

137
CONT'D
(2)

Illya leans in closer to the wall, to listen.

INT. SHACK

138

Dr. Asura and a THRUSHMAN are seated at a crude table in the center of the room. The THRUSHMAN admits Ralph, then returns to his dinner. The doctor looks up at Ralph.

ASURA

Would you like some raw fish?

RALPH

Er...no thanks, Doc.

(to guard)

Everything quiet?

The guard, busy eating the Japanese food with relish, nods yes. Ralph looks at his watch, then goes to a window, paces a bit.

RALPH

The Indians should be here soon.

ASURA

Is the Chief going to cooperate?

RALPH

We get cooperation when we want it, Doc.

ASURA (relieved)

I'll be going home soon, then.

RALPH

Right. I received confirmation today that the units are on their way here. We'll have your bomb assembled and out of here before noon tomorrow.

omit

ANGLE -- ILLYA

139

Listening intently..

ASURA (voice over)

I must say that I will be glad to leave this place.

RALPH

It's been a little nervous for all
of us. Using these Indians has
been nothing but trouble.

(looks out window)

Here they come.

139
CONT'D
(2)

EXT. SHACK

140

Several of the Indians -- carrying torches --
approach the shack.

ANGLE -- ILLYA

141

At the corner of the building -- as the braves
come closer, Illya moves over and becomes one of
the group.

ANOTHER ANGLE

142

Ralph opens the door. He looks at them for a
moment, then signals the guard inside. The guard
hands him a THRUSH walkie-talkie.

RALPH (to Indians)

Who's in charge here?

Illya steps forward.

ILLYA

We have come to talk to the Chief.

RALPH

Just hang on, I'll put you through
to him.

He pushes a button on the walkie-talkie.

ILLYA

Wait. We don't want to talk to
the Chief on your device.

RALPH

What do you mean by that?

ILLYA

We have decided. I will go as
a delegate to discuss tribal
matters with him.

RALPH (getting
angry)
Now, wait a minute.

142
CONT'D
(2)

ILLYA
We have decided.

RALPH
Why don't you just talk to him
over this phone?

ILLYA
The voice can be recorded. I have
personally been tricked that way
by the telephone company many times.

Ralph is fuming, but he turns aside and pushes a
button on the communicator, puts the receiver to
his ear.

MED. SHOT -- RALPH

143

RALPH (into device)
You've got a small problem here,
Mr. Xavier.

INT. XAVIER'S OFFICE

144

Xavier is on the phone. Charisma, the Chief
and a guard are nearby.

XAVIER
What kind of a problem?

RESUME -- RALPH

145

RALPH
They won't talk to the Chief over
the phone. They want to send Little
Beaver here in for a pow-wow.

RESUME -- XAVIER

146

XAVIER
Alright, anything to keep those...
animals...quiet. Bring their...
delegate...in here.
(hangs up)

Xavier turns to Charisma and the Chief.

146
CONT'D
(2)

XAVIER

I should have known better than to
try and deal with savages.

CHARISMA (sarcasm)

You can't tell them apart -- they
all act alike.

XAVIER (looks her

over)

Oh, I don't know.

He gives her a leer, signals for the guard to take
Charisma and the Chief away. As they are led OUT
OF SHOT, Xavier looks after her for a moment.

EXT. SHACK -- NIGHT

147

The Indians are in a huddle, Illya in the middle
of them.

ILLYA

Keep your people out of sight
until you hear from me.

Ralph comes out of the shack, goes to the car.

RALPH

Alright you. Let's go.

Illya goes over, climbs into the car. The limousine
drives OFF.

ZIP PAN TO:

EXT. RANCH GROUNDS -- NIGHT -- MED. SHOT -- SOLO

148

Solo is hiding behind some underbrush, somewhere
near the main gate. He ducks out of sight as a
guard passes IN AND OUT OF SHOT. The guard has
a rolled whip around one arm, but we don't point
it up.

CLOSER ANGLE -- SOLO

149

He gets a BEEP on his communicator. He quickly
pulls it out of his pocket to open it -- and stop
the BEEPING.

SOLO (quietly)

Solo here.

EXT. NEW YORK CITY - NIGHT

150

As usual.

INT. WAVERLY'S OFFICE

151

Waverly by the console.

WAVERLY

Our communications people have been trying for the last two hours, but we haven't been able to reach Mr. Kuryakin either, Mr. Solo.

RESUME - SOLO

152

SOLO

What do you suggest we do, Sir?

RESUME - WAVERLY

153

WAVERLY

We'll just have to stay on alert, I'm afraid. Our intelligence reports that various THRUSH personnel are moving into the Oklahoma area.

RESUME - SOLO

154

SOLO

Sounds like the Z project is gaining momentum.

RESUME - WAVERLY

155

WAVERLY

Possibly. That's what we have to find out, anyway. If THRUSH does have a new superbomb -- this will be our chance to get it.

RESUME - SOLO

156

SOLO

I'll keep an eye on things around here -- let me know if you hear from Illya.

RESUME - WAVERLY

157

WAVERLY

I'll be leaving for our Tulsa office in the morning. You can reach me there.

RESUME - SOLO

158

He clicks OFF. Before he can make another move, however, a whip CRACKS -- and the communicator flies from his hand.

WIDER ANGLE - INCLUDE GUARD

159

The guard cracks the whip again, catching Solo by the throat. Solo is thrown somewhat off-balance. He grabs the whip -- and the two men engage in a tug of war -- as Solo turns blue.

Solo feints forward, then yanks hard -- the guard is pulled down to his knees. Solo pulls the whip free, hits the guard with the butt end -- the guard sinks down and out.

Massaging his whip-burned throat, Solo peers out from behind his protective underbrush to the nearby ranch house.

2ND GUARD - SOLO'S P.O.V.

160

Coming in his direction.

RESUME - SOLO

161

Whip in hand, he moves out from behind the ranch house. OUR CAMERA PANS with him as he moves away from the underbrush, hides behind a tree as the 2nd Guard comes INTO SHOT in the b.g.

ANGLE - GUARD

162

He pauses, looks in Solo's direction -- he's suspicious, thought he saw something.

ANGLE - SOLO

163

Flat against the tree.

RESUME - GUARD

164

He's about ready to go over to the tree, when WE HEAR the sound of a car driving up a gravel road bed.

ANOTHER ANGLE - INCLUDE GATE

165

The THRUSH limousine pulls up to the gate -- the 2nd Guard moves over to the gate. He takes out a flashlight -- and shines at the driver, then to the back seat on Illya and Ralph.

The guard then moves over to the gate, opens it. The limousine roars up the driveway to the ranch house.

ANOTHER ANGLE - GUARD

166

He moves over to where we saw Solo hiding a moment ago -- Solo is gone, of course. The guard then moves over into the underbrush -- using his flashlight.

ANGLE - UNDERBRUSH AREA

167

Not a sign of Solo, or the 1st Guard. The 2nd Guard is satisfied, moves away. OUR CAMERA PANS UP to the tree where we see the 1st Guard nearly jack-knifed over a branch up above.

EXT. RANCH HOUSE

168

The driver stays by the car as Illya and Ralph go inside.

INT. BEDROOM CORRIDOR

169

The hallway outside the Chief's room. There is a guard outside the door. Ralph and Illya enter INTO SHOT.

RALPH (to guard)
Tell Mr. Xavier that the...dele-
gate...is here to meet with Chief.

169
CONT'D
(2)

The guard moves OFF, Ralph and Illya go inside the Chief's room.

INT. CHIEF'S ROOM

170

The Chief and Charisma stand as Illya and Ralph enter.

RALPH
You have a visitor, Chief.

ILLYA
I am here to speak for the council,
Chief.

ANGLE - CHIEF AND CHARISMA

171

The Chief doesn't know Illya, of course. He looks at Charisma and then back to Illya.

ANGLE - RALPH AND ILLYA

172

RALPH
Is there something wrong?

Illya begins to talk to the Chief in sign language.

RESUME - CHIEF AND CHARISMA

173

The Chief responds in kind.

CHIEF
I see.
(goes into sign language)

RESUME - RALPH AND ILLYA

174

Ralph is trying to follow this, can't.

ILLYA
Would you like for me to repeat
that?

WIDER ANGLE

175

The guard returns, whispers to Ralph.

RALPH

Mr. Xavier wants to see the girl. Right away.

CHARISMA

Oh. I'll be right back.

She exits, apprehensively, with the guard.

RALPH

You two can go ahead with your conference.

He exits. WE HEAR the door lock CLICK. Illya moves to the door, tries the lock.

CHIEF

There is another of your men outside. He talked to us with this.
(hands Illya dart)

ILLYA

A communicator dart. Fired it through the window, I suppose.

CHIEF

Yes.

ILLYA

My friend is a bit of a show-off.
(clicks dart ON)
Open Channel 'D' please.
(no response)
Come in, Napoleon.

CHIEF

What is wrong?

ILLYA

I don't know.

Illya takes a piece of metal from his belt, goes to work picking the door lock. He does the job quickly, opens the door a crack to see...

GUARD - ILLYA'S P.O.V.

176

Standing across the hallway. Where OUR CAMERA PANS down to a telephone.

RESUME - ILLYA

177

He closes the door.

ILLYA

I have to get to that phone across the hall - try and get in touch with our Tulsa office. It's about time we had some reinforcements.

CHIEF

What shall we do?

Illya looks at him, then gets an idea. He takes a handkerchief, spreads it on the floor.

ILLYA

If you'll just put your ear to the floor, you can hear when the guard leaves.

CHIEF (surprise)

Oh, really.

ILLYA

It's an old Indian trick.

INT. CODY'S LIVING ROOM

178

Cody is behind his desk when Charisma enters. He is smoking a cigar.

CODY

I was about to pour myself a drink.

CHARISMA

No, thank you.

CODY

I didn't offer you one.
(gives her a look)
Come here.

She moves over to him.

178
CONT'D
(2)

179-181
OUT

CLOSER ANGLE - CHARISMA AND CODY

181X1

He stares at her, with something more than appreciation. His shot glass is on the edge of the desk. He deliberately knocks the glass over, the contents pouring onto the floor.

CODY *CRAN*

Clean it up. I don't have any
rags on me - so use your dress. *omit*

*glass is on desk
not on desk*

With great self-assurance, Charisma glares at him, kneels by the desk and wipes the spot with the edge of her skirt.

ANGLE - CODY

181X2

Watching her, becoming more and more interested. He smiles, holds his cigar over her head, flicks some ashes down on her.

*SMOKING
cigarette
no ash on her*

ANGLE - CHARISMA

182

She stops wiping, coolly reaches to her forehead and brushes the ashes away. Then she stares at him, with great control.

CHARISMA

Satisfied? *omit*

ANGLE - CODY

183

He grabs her by the shoulders, pulls her to her feet.

CHARISMA

Take your hands from me.

CLOSE - CODY

184

CODY

My grandfather hated Indians. So
did my father and so do I. But
one must know his enemy - and I
have always known of the many secret
ways of the savage red men.

TWO SHOT - CHARISMA AND CODY

185

She struggles to get free.

CHARISMA

Let me go!

CODY

Today, the modern white man is
burdened -- his vitality is ebbing
away -- while the Indian still
keeps his savage strength.

CHARISMA

You're insane! Get away from me!

omit
185
CONT'D
(2)

She breaks away from him, backs away. He moves after her.

DOLLY SHOT - CODY

186

Closing in.

CODY

I know that you Indians possess the secret. I want it.

TWO SHOT

187

Charisma is backed against a wall. He takes her in his arms.

CODY

Give me your heritage.

He lunges forward to kiss her -- but she ducks down. He runs head-on into the wall -- just a bruise.

WIDER ANGLE

188

Charisma is trying to keep away from him. She heaves a book, a lamp, anything she can find.

EXT. RANCH HOUSE

189

Solo moves INTO SHOT, whip in hand. He's moving along close to the house when he HEARS the muffled sound.

CHARISMA (v.o.)

Stay away from me!

Solo pauses by the large living room window. He leans over to listen.

INT.- CODY'S LIVING ROOM

190

Gody has her successfully backed into a corner. She pulls down an old Springfield rifle that hangs on a nearby bracket.

CHARISMA
I'll shoot!

190
CONT'D
(2)

XAVIER
Not with that, you won't --
it's not loaded.

He takes the gun from her.

EXT. RANCH HOUSE

Solo takes the whip, cracks it toward the roof.

CLOSE - ROOF BEAM

The whip wraps securely around the jutting beam.

RESUME - SOLO

He jumps back with the whip, swinging feet first
into the window. Spectacular.

INT. XAVIER'S LIVING ROOM

Solo crashes into the room -- Xavier turns away
from the girl, engages Solo -- using the old Spring-
field as a club. Solo grabs the gun -- Xavier
shoves Solo back onto his desk, using the rifle
for leverage.

ANGLE - XAVIER

Straining. He glances at something beside Solo.

INSERT - ALARM BUTTON - XAVIER'S POV

On the desk beside Solo

RESUME - XAVIER

Pushing the butt end of the rifle down on the button.

191
Jumps
CRASHES THRU
WINDOW ARMS
OVER
192
FAC

193

194

195

196

197

INSERT - ALARM BUTTON

198

The rifle butt hits it.

INT. BEDROOM HALLWAY

199

The guard outside the Chief's room -- a small light on the wall up above flashes OFF AND ON. The guard hurries toward Xavier's office.

INT. CHIEF'S ROOM - CLOSE ON CHIEF

200

His ear to the floor. His eyes widen and our CAMERA DOLLIES BACK to show Illya kneeling beside him. The Chief gives him a hand signal, Illya goes to work on the door.

INT. XAVIER'S LIVING ROOM

201

Solo is pushing his way up from the desk top as the guard enters in the b.g. Solo pulls the trigger on the Springfield -- IT FIRES -- the guard goes down.

With a display of strength, Solo pushes Xavier away -- and clouts him with the rifle -- Xavier is knocked aside. Solo grabs Charisma's arm, takes the pistol from the guard.

CHARISMA

He said it wasn't loaded.

SOLO

They always say that. Which way to the Chief.

She leads him as they hurry out into the hallway.

INT. BEDROOM CORRIDOR

202

Illya comes out of the room, goes to the telephone. The Chief stands in the doorway. Illya dials the operator.

ILLYA (into phone)

Operator, I have an UNCLE priority call to Tulsa. The code number is nine. Please scramble.

omit

ANOTHER ANGLE - HALLWAY

203

Solo and Charisma come rushing down the hallway. Charisma goes to her father, embraces him. Illya sees Solo, but Solo doesn't recognize him. Illya turns back to the phone.

ILLYA (into phone)
Operator, this is an emergency..I need a scrambled line.

SOLO (hands Chief pistol)
Alright, Chief, we're going to make a break for it. Stay behind me.

Solo turns to Illya -- and taps him on the shoulder.

ANGLE - SOLO AND ILLYA

204

Illya turns, still talking on the phone. Solo is amazed.

ILLYA (angry; into phone)
If you don't want to take the responsibility, then let me speak to your supervisor.

Illya turns from the phone.

SOLO
Er..what are you doing?
Generally speaking...

ILLYA
I'm putting through a call for help.

XAVIER (v.o.)
Then you'd better try shouting..
because we've cut all the phone lines.

ANGLE - XAVIER

205

In a dressing gown -- the war paint removed from his face. A guard is with him -- his rifle aimed at our hardy band.

STILL IN
SCENE
OUTFIT
W/Paint

ANGLE - GROUP

206

Ralph and another guard come up behind them. They're trapped. Solo throws his rifle aside.

SOLO (to Xavier)
Sorry I spoiled your little
costume party.

ANGLE - SOLO AND ILLYA

207

As they raise their hands.

SOLO (aside) *How*
Who does your hair? *omit*

FADE OUT:

END ACT THREE

ACT FOUR

FADE IN:

INT. CHIEF'S BEDROOM - MORNING

208

Solo, Illya, Charisma and the Chief are in straight-backed chairs, securely bound with their arms tied behind the chairs. Each of them is facing a wall, in a square huddle in the middle of the room.

Ralph is over by the door, a rifle in hand. He stretches, goes over to the window, pulls the shade. *Pistol*

Bright sunlight floods across the captives, they blink drowsily.

Xavier enters, signals Ralph to come into the hallway.

INT. BEDROOM HALLWAY

209

Ralph closes the door behind them. Xavier becomes confidential.

XAVIER

I've had my men checking out the entire area. Not a sign of any UNCLE agents, beside these two. I'm going out to the reservation and meet the scientists!

RALPH

What about the Indians? They sent this ringer in here, you know.

XAVIER

I don't care about those filthy Indians at this point. I'm only concerned about running into more UNCLE agents -- they're probably waiting for a signal from those two before they move in. That may give us enough time.

RALPH

What do you want me to do?

XAVIER

First, order a jet --- and have it pick me up at the shack at one o'clock. Close down everything here -- and burn this place down -- with them inside.

omit

Xavier exits down the hallway. Ralph turns and locks the door, heads off in the opposite direction. 209
CONT'D
(2)

INT. CHIEF'S BEDROOM - ILLYA AND CHARISMA 210

Illya is struggling with his bonds.

CHARISMA (wryly)
What's our next move?

ILLYA
It would be very appropriate if we could escape now -- but I'm a little too securely tied, myself. Napoleon?

ANGLE - SOLO AND CHIEF 211

Trying to get free.

SOLO
I'm not having much luck, either.

He gives up, gets an idea.

WIDER ANGLE - ROOM 212

SOLO (to Illya)
If we both stretch a little we might be able to untie her.

ILLYA
Let's try it.

Since she is between ;them, they both lean toward her. We can't really SEE what they're doing, but it looks like quite an effort.

ANGLE - SOLO 213

Working hard.

SOLO
Does that help?

ANGLE - CHARISMA

214

Trying.

CHARISMA

A little.

ANGLE - ILLYA

215

Sweating.

ILLYA

How about that?

ANGLE - CHARISMA

216

CHARISMA

I can't get my hands free -- maybe
I'm just too tired.

ANGLE - SOLO

217

An idea. OUR CAMERA PANS with him as he scoots his chair forward slightly and WE SEE the radio table -- the one the Chief was listening to earlier. Solo stretches forward ---- and clamps the dial with his teeth. With a great effort, he turns the radio ON. We HEAR classical music.

ANGLE - ILLYA

218

ILLYA

What is that supposed to do?

ANGLE - SOLO AND RADIO

219

SOLO

I have to find the right kind of
music.

He clamps the station selector dial with his teeth, turns it. We HEAR the squawking, then we HEAR the rhythmic music --- similar to the music that Charisma danced to in the club.

Solo pushes back to the group, leans over to her --
OUR CAMERA PANS with him to include her.

219
CONT'D
(2)

SOLO
Go ahead. Just like it was your
lunch hour.

Charisma looks at Illya.

ANGLE - ILLYA

220

He nods affirmatively.

RESUME - CHARISMA

221

She looks back over her shoulder, to her father.

ANGLE - CHIEF

222

Looking over his shoulder at her -- he shrugs with
his eyebrows, turns away.

RESUME - CHARISMA

223

We SEE her shoulders move as she begins the gyrations
of her dance.

ANGLE - SOLO

224

For a brief moment, he looks at her with appreciation.

ANGLE - ILLYA

225

He's stretching reaching behind his chair to her
bonds.

ILLYA
Back to work, Napoleon.

ANGLE - SOLO

226

He reaches, too.

SOLO

Yes, of course.

ANGLE - CHARISMA

227

The music is picking up in tempo and so does she.

ANGLE - CHIEF

228

He looks upward, for some sign of guidance.

ANGLE - CHARISMA

229

We only SEE her shoulders, but we can tell that she's making progress. She keeps at it for a moment longer, then -- holds up her hands.

CHARISMA

I did it?

ANGLE - SOLO

230

SOLO

Yes -- and for your next number -- you can untie me.

WIDER ANGLE - GROUP

231

Charisma steps away from the chair and out of her bonds, turns her attention to Solo, goes behind Solo -- and starts to untie him.

ZIP PAN TO:

EXT. RESERVATION SHACK - DAY

Jeeps

232

We SEE four dusty sedans approaching the shack, park.
The THRUSH limousine is parked outside the shack.

INT. SHACK

233

Cody, Dr. Asura and two guards. Cody looks out
the front window, the guards out two other openings.

CODY

They're here.

(to guards)

Any sign of the Indians?

Smith

The guard nods "no". Cody checks his watch.

CODY

We'll have to make this quick,
Doctor.

Cody goes to the door, opens it. Eight men, file
inside, appropriately dressed to represent New Delhi,
Nigeria, Bangkok and Kansas City. Each team has a
small metal box.

CODY

Although you have all been work-
ing in different countries, in-
dependently of each other, Dr. Asura
here has been your Director.

Dr. Asura bows.

ASURA

If you will just put the boxes
on the table in front of me.

233
CONT'D
(2)

The individuals carrying the boxes step forward,
place the boxes on the table, step back.

ASURA

Now if you would be so kind as
to unlock them.

The second man of each team steps forward, unlocks
his box, steps back.

ASURA

Thank you.

Asura then reaches into each box, taking a device
from each.

234-240 OUT

ANGLE - TABLE

241

We see the four devices -- not unlike four halves
of a large grapefruit.

*4 halves of
A GRAPEFRUIT*

ANGLE - ASURA

242

ASURA

Not one of you realized it, but
you were all working in a joint
effort to construct a new style
of nuclear weapon.

ANGLE - TABLE

243

Asura joins the four pieces together -- making one
grapefruit-size object.

RESUME - ASURA

244

He holds the object in his hand.

ASURA

A hydrogen device -- with the
megaton equivalent to any of
the Russian or American bombs.
(looks at it with
affection)

But it has an obvious, crucial
difference. It's size. Small
enough to be carried in a brief-
case. Yes, gentlemen, we've done
it. We've transistorized a
hydrogen bomb.

244
CONT'D
(2)

ZIP PAN TO:

EXT. XAVIER'S RANCH - ANGLE ON RALPH

245

Standing by a large van, he is vigorously honking
on the horn.

ANGLE - RALPH TO HENCHMEN

246

The henchmen hurry INTO SHOT in the b.g.

RALPH

Get into the truck. Go on,
hurry up.

The men obediently move into the back of the van.
Our CAMERA PANS to include Illya in the driver's
seat -- a revolver aimed at Ralph.

RALPH (to Illya)

That's the last of them.

ILLYA

Thank you.

Solo comes INTO SHOT from behind Ralph -- knocks
him down with a blow from his revolver. Illya
goes out the other side of the van cab. Our CAMERA
DOLLIES with Solo as he hurries to the rear of the
truck -- Illya coming back INTO SHOT on the other
side of the truck. They both close a door --
coming together at the rear of the truck. Illya
is about to lock the door, Solo stops him with a
finger. Solo takes a small cartridge from the
back of his neck. He tosses it inside the truck,
closes the door tight -- Illya locks it.

FROM HIS
POCKET

ILLYA

What was that?

SOLO
A new combination sleep gas and
deodorant.

246
CONT'D
(2)

The Chief and Charisma hurry INTO SHOT.

CHARISMA
I'm afraid all of the phone
lines are down.

ILLYA
They're probably assembling the
Z project right now.

SOLO (to Chief)
We'll need some of your men.

ZIP PAN TO:

INT. RESERVATION SHACK - CLOSE ON BRIEFCASES 247

Dr. Asura is adjusting the lock on the final briefcase.

WIDER ANGLE 248

Xavier, guard and Asura in the room. Asura steps
back from the table. Xavier picks up two of the
briefcases, as does the guard.

XAVIER (to Asura)
I'll escort them out to the
reservation gate.
(looks at watch)
I should be back here before
the jet arrives.

Xavier and the guard exit.

EXT. RESERVATION SHACK 249

The scientists are by their cars. Xavier and the
guard hand each of them a briefcase. Our CAMERA
DOLLIES with Xavier as he goes from car to car,
talking throughout:

CODY

249
CONT'D
(2)

The hydrogen device is in one of the briefcases. Since you will be going in your separate directions once you leave the reservation, it is a convenient security precaution. The combination to your briefcase is waiting for each of you in your home country. I must warn you: if a briefcase is opened without the combination, and it does not contain the device, nothing will happen. However, if the briefcase is opened and it is the one with the device --- the hydrogen device will be triggered. So be careful, gentlemen.

Cody goes to his limousine -- the guard drives him -- the other THRUSHMEN quickly get into their cars, drive off.

ZIP PAN TO:

EXT. WIDE OPEN SPACES - DAY

250

The five cars driving across the countryside.

INT. CODY'S CAR

251

He's in the back seat -- but he sees something o.s.

CODY (to driver)
Stop here.

EXT. LIMOUSINE

252

Cody climbs out -- the other cars behind him stop.
Cody looks through his binoculars.

SOLO'S JEEP - BINOCULAR POV

253

Solo and Illya in a jeep -- at the crest of a hill straight ahead. Charisma and the Chief are in the back seat.

RESUME - CODY

254

CODY (to driver)
Get the guns from the trunk and
distribute them to the men.

ANGLE - SOLO AND ILLYA

255

Four men on motorcycles pull up beside Solo.

CHIEF
These are all of the men I
could find.

SOLO
They'll do.

SOLO AND INDIANS - BINOCULAR POV

256

The cycles form up in a line abreast of Solo --
we see Solo giving instructions.

ANGLE - CODY

257

He lowers the binoculars, the driver is beside him.

CODY
Indians.
(to driver)
Pull the cars into a line.
We're going to charge straight
through them. Just like the
Oklahoma massacre ---
(under his breath)
Only this time we're going to win.

LONG SHOT - THRUSH CARAVAN

258

forming into a line.

ANGLE - CODY'S LIMOUSINE

259

Cody climbs into the front seat, holding his
revolver out the window. He fires into the air.

LONG SHOT - CARS 260

They roar away, heading for Solo and his men.

ANGLE - SOLO AND INDIANS 261

He stands in the seat -- Illya drives -- signals a charge.

DOLLY SHOT - THRUSH CARS 262

Five abreast, they speed across the countryside.

DOLLY SHOT - SOLO AND MOTORCYCLES 263

Bearing down on them.

DOLLY SHOT - CODY'S CAR 264

Cody . FIRES.

DOLLY SHOT - SOLO AND MOTORCYCLES 265

Solo and the Indians return FIRE.

ANGLE - ALL 266

As the cycles pass through the THRUSH LINE of cars.
Gun fire all around.

ANGLE -THRUSH CARS 267

They come to a stop.

ANGLE - CODY'S CAR 268

He climbs out of his car. OUR CAMERA DOLLIES with him as he goes to examine the front tire. It's flat. His driver joins him. WE HEAR the SOUND of an o.s. Jet. Cody looks up.

CODY
There's my jet.

ANGLE - JET - STOCK

269

Zoom.

WIDER ANGLE

270

Xavier addresses the men.

XAVIER

Pull the cars into a circle.

The drivers comply.

ANGLE - SOLO, ILLYA AND INDIANS

271

Stopped for a moment.

SOLO

We've forced them into making
a stand -- now let's close in.

The cycles ROAR off.

LONG SHOT - THRUSH CARAVAN

272

The cycles circle the THRUSH cars -- exchanging FIRE.

ANGLE - THRUSHMEN

273

FIRING from behind their cars, Xavier in the center.
A THRUSHMAN is hit, goes down.

ANGLE - XAVIER

274

He FIRES.

ANGLE - JEEP

275

An Indian is hit, falls from his cycle.

ANGLE - SOLO'S JEEP

276

Illya pulls in close to a THRUSH CAR, screeches to a stop. Solo leaps from the jeep onto a THRUSH CAR -- and over onto two THRUSHMEN.

WIDER ANGLE

277

The rest of the men turn to look.

ILLYA (v.o.)
Put the guns down.

ANGLE - ILLYA

278

Standing on top of one of the cars.

ANGLE - THRUSHMEN

279

The rest of the Indians come up behind them. The THRUSHMEN throw down their guns.

ANGLE - INCLUDE ALL

280

The THRUSHMEN are rounded up into a group in the center of the circle. Solo faces Xavier.

SOLO
Alright, where is it?

XAVIER *CARSON*
It won't do you any good.

Illya comes INTO SHOT with the four briefcases, puts them on the ground.

ILLYA
I found one of these in each of the cars.

TWO SHOT - SOLO AND XAVIER

281

SOLO
I suppose my next question should be -- which one?

XAVIER
If you are lucky enough to open
the right one - you'll blow up
this half of Oklahoma.

281
CONT'D
(2)

SOLO (slyly)
What do you suggest I do?

XAVIER (confidential)
I have the combination at the shack.
I'll show you where it is, if
you'll let me go.

SOLO
Oh, of course. It's that simple.
(musing)
I think I get the general idea.

ANGLE - SOLO AND BRIEFCASES

282

Solo steps by the first one, takes out his revolver.

ANGLE - XAVIER AND THRUSHMEN

283

The THRUSHMEN react with apprehension, Xavier stays
cool.

RESUME - SOLO

283X1

SOLO
It seems I remember a similar ploy
I used in Morocco -- three years ago.

He FIRES at the briefcase lock -- kicks it open --
it's empty.

ANGLE - THRUSHMEN

284

Momentary relief.

ANGLE - ILLYA

285

What's he up to?

RESUME - SOLO

286

SOLO

It wasn't that one, was it? As
I was saying, it was Morocco -- in
the spring -- and I was faced with
a similar problem.

He FIRES at the 2nd briefcase -- kicks it open - empty.

ANGLE - THRUSHMEN

287

Anxiety.

RESUME - SOLO

288

SOLO

(steps over to the 3rd
briefcase)

The problem was how to send out
some secret information with a
courier smokescreen.

He FIRES at the 3rd briefcase -- kicks it open --
empty.

ANGLE - THRUSHMEN

289

Great relief.

RESUME - SOLO

290

SOLO

That certainly narrows it down,
doesn't it?

(picks up remaining
briefcase, examines it)

Anyway, to make a long story short,
I devised a very simple plan.

Suddenly, Solo drops the briefcase -- FIRES TWICE
INTO IT.

ANGLE - THRUSHMEN

291

Instinctively ducking aside, then looking at the brief-
case with surprise -- all except Xavier, of course.

ANGLE - SOLO AND BRIEFCASE

292

Holding it -- he shows us that it's empty.

SOLO

And just as you have done, Cody,
I didn't send it with any of my
couriers. I took it out myself.

ANGLE - ILLYA

293

Nods o.s.

ILLYA

Here comes some more traffic.

SEDAN - THEIR P.O.B.

294

It pulls up beside the caravan -- Waverly and his
AGENTS get out.

ANGLE - GROUP

295

Waverly and the men approach the combatants.

WAVERLY

Well, Mr. Solo. I hope you don't
mind my interrupting your expedition.

SOLO

Not at all, Sir. Er...how did you
get here?

WAVERLY

I was in Tulsa, waiting for your
call when we learned that a THRUSH
jet was heading this way. He com-
mandeered it.

ILLYA

I believe you'll find the THRUSH
Hydrogen device at their shack.

WAVERLY

Oh, we already have that. Dr. Asura
was persuaded to turn it over to us.

SOLO (to men)
 March these men to the trading post
 -- and arrange for a security pickup.

295
 CONT'D
 (2)

The UNCLE agents and the Indians move Xavier and his men out.

WAVERLY
 (looking at Illya)
 I'm sure there's some very good
 reason why you're made-up like
 this, Mr. Kuryakin. I'll be anxious
 to read it in your report.

ANGLE - XAVIER AND MEN

296

Moving away from the caravan -- as Chief Highcloud and Charisma move INTO SHOT. Xavier pauses by them.

XAVIER
 I won't forget this.

One of the UNCLE agents pushes him forward, OUT OF SHOT.

ANOTHER ANGLE - INCLUDE WAVERLY, SOLO AND ILLYA

297

Chief Highcloud and Charisma enter the circle of cars, go to them.

SOLO
 Chief Highcloud and his daughter --
 Charisma -- this is Mr. Alexander
 Waverly.

They AD LIB brief hellos.

WAVERLY
 Well, Miss Highcloud, I imagine
 you'll be eager to return to New
 York?

CHARISMA (tentative)
 Yes...I am...

CHIEF
 I suppose you must go back.

She nods 'yes'.

CHIEF

Then as your Chief and your father,
I must pass on to you the key of
happiness, no matter where you are
to live: find yourself a nice Indian
boy and settle down.

297
CONT'D
(2)

ANGLE - SOLO AND ILLYA

298

Colo looks at him, clinically.

SOLO

I don't think you have anything
to worry about.

FADE OUT

THE END