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The Man From

U.N.C.L.E.

THE QUADRIPARTITE AFFAIR

Prod. #7414

**REVISED FINAL**

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PARAMOUNT PICTURES INC.

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CAST LIST

(In order of appearance)

SOLO  
ILLYA  
MARGARET

MARION RAVEN

An attractive and intelligent young woman, charming and delightful; she is a little susceptible and rather stubborn.

GREGORY RAVEN

Marion's father. He works for the World Health Organization.

ADAM PATTNER

Colonel, U.S. Air Corps, Retired (forcibly). He is a political fanatic, but tough, shrewd and efficient. He thinks the world is being ruled by idiots, and has a great contempt for weakness.

HAROLD BUFFERTON

An immensely rich Englishman - emerald mines in Colombia provide him almost unlimited money. Usually drunk, he is sardonic, cynical, and rather bored with life.

IVAN KARADIAN

An Armenian scientist who has produced a "fear gas" and let it get into the hands of some dubious people. A worried, frightened man, though earnest and highly-skilled in his own field.

MILAN HORTH

A huge, cheerful rogue, a professional bandit from Montenegro, he is a nonsense peasant, and very likeable.

MESSANGER

A normal, unobtrusive messenger from a Delivery Service.

(CONTINUED)

CAST LIST (Cont'd)

GERVAISE RAVEL	Widow of a French Minister of dubious caliber, she is fortyish, of astonishing beauty and elegance, and is competent, ambitious, and quite ruthless -- a mixture of Messalina, Lucrezia Borgia, and Eva Peron.
OFFICER	Merchant Marine type, a heavy, preferably foreign.
GUARD	Tough and ugly, ill at ease in evening clothes.
DOCTOR	One of Waverly's men. He should be the inquiring, erudite type.
CREWMAN	A good, Naval type, now in civilian clothes; likeable.
OPERATOR	Foreign, tough, a heavy.
CARLO	Italian, a fanatic, a heavy.
LEADER	A uniformed officer in Pattner's Army. He looks competent and alert, and he should be able to shout orders in half a dozen different languages.

NOTE:

Many of the heavies are identified as "foreigners". The point we want to make is that the Quadripartite Army has no National allegiance; these men should be visibly and vocally representative of as many different nationalities as possible, and where they appear together, as in the capture of Illya's party, it would be nice to have an obvious Swede with a Negro, an obvious Japanese with a Spaniard.... And any ad-libbing should emphasize this point.

\* \* \* \* \*

SET LIST

Apart from the standard sets - Waverly's office, the Channel Room from "The Vulcan Affair" and normal street scenes, etc., - the following sets are required:

1) SEGMENTS OF A YUGOSLAV (MONTENEGRAN) VILLAGE.

They should be very "old-world" and charming to contrast sharply with the advanced functionalism we see both in U.N.C.L.E.'s H.Q. and in the H.Q. of the Quadripartites. The streets are cobbled, the arches Byzantine, the roofs are tiled and the windows have wooden shutters. The village is small and backward; the kind of place you would see in a travel folder.

2) MARION'S APARTMENT.

Quite affluent-looking, since Marion's father is a doctor. Good taste, and a nice air of domesticity, for Marion's sake, rather than of luxury. Marion's hobby is photography, and a lot of her pictures are on the walls. A corridor outside the room.

3) THE DECK OF THE "BIELLA".

The "Biella" is a yacht of immense elegance and luxury, and it should show. Several parts of the deck are needed, as well as passageways (one with an angle in it) below deck.

4) THE CABINS OF THE "BIELLA".

Camera angles can probably make one cabin serve for the three required. One of these has no porthole (Marion's prison), and one has a long-range TV sender-receiver concealed behind a folding wall - (Gervaisé's cabin).

5) THE DECK OF A FISHING BOAT.

In contrast to the "Biella", this should be ragged and strictly functional. A feeling of lobster pots, coiled ropes, etc.

6) THE BAR.

Perhaps this would not pass as a bar by American standards. A dirt floor, a ramshackle counter against a log wall, some dilapidated tables and benches, and scooped-out potato-halves filled with goats' fat into which lengths of string have been put -- these are the lamps and the only source of light. A feeling of antiquity and of great poverty, but a poverty that no one cares about. The smugglers who hang out here are tough and it's obvious from their surroundings. A few rifles would be lying around; it's the kind of place where some guy is always sharpening a dagger as you go inside....

(CONTINUED)

THE COMMAND ROOM.

This is the brain center of the Quadripartite H.Q. Masses of electronic equipment, including a bank of TV screens on one wall, and some maps, pinpointed perhaps. With this, the furnishings are very elegant and comfortable -- deep leather chairs, etc.

A CELL.

Steel-lined, windowless, lit by an overhead light, close to which there is a grill for the air vent.

A GENERATOR ROOM.

There is a mass of equipment here to keep an underground factory alive. Essentially, a mass of cables disappears into a conduit in the wall.

THE CONDUIT.

Several sections of narrow pipe, mostly filled with cables, leaving enough room for a determined man to squeeze past with difficulty -- and give us a horrifying claustrophobic effect. At one point along the conduit, there are several openings leading off it -- other conduits which are not used.

TWO PASSAGES.

These are outside the laboratory, the Command Room, and the Cell in the Quadripartite's H.Q. One passage leads into the other at an angle. There is a door to the outside in Passage #1, and several interior doors in Passage #2.

THE PASS.

This is a portion of the standard kind of pass that cowboys are always galloping into, except that it must give the effect of a "gas-trap" -- so that anyone passing from one end of it to another has to go through a depression where a heavier-than-air gas will hang. To accentuate this, one end should slope down, and the other should have some rough-cut stone steps leading up to a heavily camouflaged steel door which swings on a counterbalanced pivot in the rock-face and leads to the underground H.Q. of the Quadripartites.

\* \* \* \* \*

TEASER

INT. COMMAND ROOM - U.N.C.L.E. - ILLYA, GIRL - DAY A1

The girl, in cocktail or evening gown, bringing in a bowl of fruit. Illya, screwdriver in hand (dressed in tux), is fooling around with a switch. She puts the bowl down near Illya and accepts the screwdriver from him.

ILLYA (to girl)

It is fixed. You now can start the episode.

(turns to audience as girl goes to switches)

Oh, good evening. My name is Illya Nickovetch Kuryakin - and I am an Agent in Section Two of the U-N-C-L-E... along with Napoleon Solo whom I'm sure you know. Our chief, in Section One, Mr. Waverly, has a very special assignment for us tonight.

(He has been inspecting fruit.

Discovers and removes fear grenade)

One of those plots that takes place in several parts of the world with which our organization, as you know, becomes involved. Tonight, we encounter a terror weapon...

(holds up grenade)

...quite literally. And an unholy foursome who wish to use this weapon. We will need to involve a young girl, I'm afraid...somebody's daughter. One of you, perhaps. In a moment we will start this adventure - in pure terror....

FADE OUT

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ACT ONE

1 OUT

FADE IN:

EXT. MOUNTAIN ROAD (YUGOSLAVIA) - WITH HORTH - NIGHT

1X1

PANNING to ESTABLISH the locale. They are searching for Gregory. CAMERA comes to rest on MARION RAVEN, an attractive young woman of twenty-two or so. We HEAR the sound of running feet. Marion looks round to see what it is, and her expression changes to one of surprise.

EXT. ROAD - OBJECTIVE - NIGHT

2

Marion's POV. GREGORY RAVEN, Marion's father, is in LONG SHOT, running fast towards CAMERA.

BACK TO MARION

3

Her expression changes to one of alarm and she begins to run forward.

BACK TO GREGORY - CLOSER

4

He is stumbling in towards CAMERA, exhausted, his clothes disordered, and as he comes into CLOSE SHOT, we see that he is mortally afraid - exaggeratedly so. Now, Marion runs INTO SHOT and clutches at him.

MARION

Daddy.....what is it.....what's  
the matter.....?

He is looking back fearfully over his shoulder.  
Now he turns to her, his eyes still blazing with  
acute fear. He begins to scream.

4  
CONT'D  
(2)

GREGORY

Let go of me.....let me go! Let me  
go.....!

MARION (shocked)

Daddy.....!

He struggles to free himself from her strong grasp.

MARION

Daddy, it's me, Marion.....what's  
the matter....?

Unable to free himself, he lashes out at her with  
his fist and sends her flying to the ground. He  
stumbles away, and Marion grabs him by the legs  
and holds him. Her own alarm is approaching his  
now, but it is the alarm of desperation, not of  
fear. Suddenly, Gregory collapses, leaning into the  
wall, staring at her, passing a hand over his face  
as though in shock. Marion gets to her feet, puts  
an arm around him, tries to comfort him. Gregory's  
voice is a halting whisper:

GREGORY

Get...get a doctor...quickly...a  
doctor...

He falls to the ground and Marion bends over him.  
Now, the CAMERA ZOOMS past them, very FAST, to find  
the silhouette of a car moving slowly round the  
corner at the end of the road where Gregory came  
from. A man leans out of the window. This is  
ADAM PATTNER, a forceful, intelligent, but fanatical  
ex-Air Force man. He is lugging a square box that  
looks like a 16mm camera out of the window, aiming  
it at Gregory and Marion, and he wears a head-set  
and microphone of bizarre design.

ANOTHER ANGLE

5

Now we can see the rear end of Pattner's camera.  
It has a small screen, like a portable TV set, on  
which there is a blurred and dancing picture. He  
turns a dial, steadying the picture, turns another  
dial and brings it into focus. It is a picture of  
Marion bending over her father. We see that he is  
struggling to speak to her.



PATTNER  
It's wearing off, Bufferton. He's  
coming round.

5  
CONT'D  
(2)

INT. COMMAND ROOM - NIGHT

6

This is a plush and expensively decorated office, where there is a mass of electronic equipment, including an array of large TV-type screens set in a bank along one of the walls. CAMERA is on HAROLD BUFFERTON, an Englishman, slightly drunk and highly amused. He sits in a comfortable leather chair, a bottle beside him and a microphone in his hand, and is watching one of the screens, on which the picture from Pattner's camera is duplicated. Beside him, also watching, is ENVER KARADIAN, an Armenian scientist. Karadian is nervous, timid, unhappy. GERVAISE RAVEL can be seen on another TV screen, but she is participating in the action in the room. She sits in her bed eating delicately from a tray.

BUFFERTON  
Interesting, what? How long since  
he got a whiff of that stuff?

GERVAISE (on screen)  
Thirty minutes, darling. Not a  
heavy dose, either.

On the screen, we see Marion run OFF.

PATTNER (voice over)  
She's gone for help, there's only  
one thing to do. Unless you have  
any alternative suggestions.....?

BUFFERTON  
That's a fool question, if ever I  
heard one.

PATTNER (voice over)  
Gervaise?

GERVAISE (on screen)  
Kill him.

PATTNER (voice over)  
Long as we're all agreed.

Bufferton leans forward and switches off Pattner's screen. He looks at Karadian.

BUFFERTON  
Karadian, have a drink.  
(to Gervaise)  
How's the weather in New York, dear?

GERVAISE (on screen)  
 Bring your raincoats. You know how  
 unpredictable it is at this time of  
 year.

6  
 CONT'D  
 (2)

7-8 OUT

BACK TO PATTNER

9

Pattner switches the camera off and puts it away. Then he takes a shotgun from the seat beside him, aims it at Gregory, and FIRES, then puts the shotgun away. Suddenly, he looks through the windshield in alarm.

EXT. THE ROAD - OBJECTIVE

10

Pattner's POV. Gregory Raven lies dead on the ground, and MILAN HORTH runs fast INTO LONG SHOT. Horth is a big, clumsy bear of a man, a Montenegrin peasant. He has suddenly appeared from nowhere, and he is standing by Gregory, looking down at him. We HEAR Pattner step on the starter, and HEAR the tires squeal. Horth looks quickly towards CAMERA, whips out a revolver, aims it straight INTO CAMERA, FIRES four rapid SHOTS, and then races toward CAMERA. When he is in MED. SHOT, he stops, staring after the car, which we can still HEAR making its getaway. There is an expression of profound disgust on his face and he begins to swear volubly in Montenegrin. He moves a few steps into CLOSE SHOT, still swearing, as we

DISSOLVE TO:

INT. WAVERLY'S OFFICE - DAY.

11

CAMERA is on Waverly's face. He is angry, impatient, frustrated.

WAVERLY

Dr. Gregory Raven was in Yugoslavia on a U.N. Health Mission. He stumbled on something that was none of his business, and he made a purely cursory report to his superiors. Then someone killed him. According to his daughter, he was in a state of almost pathological terror, and according to his file he was a normal, decent, intelligent man. I want to know what it is that can reduce a man like that to... to a whimpering rabbit.

CAMERA IS PULLING BACK to disclose the scene. Solo and Illya are there, listening attentively to what Waverly says.

11  
CONT'D  
(2)

WAVERLY

Well, Mr. Solo? Mr. Kuryakin? How do you frighten a normal man half out of his mind?

Illya shrugs.

SOLO

The fear of death, perhaps.

WAVERLY (a snort)

If he was expecting a shotgun blast, he'd have warned his daughter to run, and to run fast. Instead, he told her to fetch a doctor. Not a policeman. A doctor.

Waverly hands him a file. Solo flips it open to a photograph of MARION (ESTABLISH).

ILLYA

A nice-looking girl!

WAVERLY

Marion Raven, she was visiting her father and arrived in time to see him killed. She's come home now - here in New York.

FLASH PAN TO:

INT. MARION'S APARTMENT - DAY

12

Marion's apartment is modest but charming; some of her own framed photographs are on the wall. She has been working at a desk, cropping pictures. Solo and Illya are listening to Marion.

MARION

My report to the police was clear enough, surely? All my father said was... he'd come across something "interesting and alarming" -- his exact words.

SOLO

He was a foreigner, he didn't even know the language, he must have had a local man to help him. No?

12  
CONT'D  
(2)

MARION (remembering)

There was one man who seemed... an unlikely sort of man for Father to know... a smuggler of black market cigarettes. Father said he was a professional bandit... is that an old-fashioned word?

SOLO

Not over there. You knew this man?

MARION

Yes. Milan Horth. I rather liked him. He was so very proud of being a good smuggler.

Illyais wandering around the room, looking at the photographs on the wall. One of them is a sailing ship.

ILLYA

Did you take this photograph? It's very good.

MARION

Yes. You don't often...

(she breaks off, remembering)

...I wonder... I took a photograph of a big yacht, and when I showed it to Father, he... he made me destroy it. A beautiful yacht, the "Biella."

(she begins to cry softly)

That was... the day before... he was killed. Why, Mr. Solo? Can you tell me why?

(recovering)

I'm sorry. I don't usually make a fool of myself like this.

SOLO

There's nothing foolish about natural grief.

MARION

It's just that... I've never been under police protection before, and it's... it's nerve wracking.

Solo and Illya are staring at her, puzzled.

12  
CONT'D  
(3)

MARION

Oh, it's very unobtrusive, I assure you, but... I've felt them following me since I arrive in New York...

(seeing Solo's expression,  
she breaks off, alarmed)  
It is a policeman, isn't it?

SOLO

No, it's not.

He looks at Illya who has crossed to look out the window. Illya stares up and down the street.

ILLYA

As she says - they are very unobtrusive. Nobody out there has...

(to Solo)  
...that sort of look.

Illya moves back to Solo's side. There is a little silence, and then Marion sighs.

MARION

I wish I knew what... what this was all about.

SOLO

We'll find out, I promise you. Do you have any relatives out in the country where we could send you for a while?

MARION (steadily)

I won't go away and hide, Mr. Solo. This is our home, this is where my father... I won't leave it, not just to run off like a scared rabbit.

SOLO

I see. Not the rabbit type.

MARION

Definitely not.

ILLYA

You're a stubborn woman.

Solo starts for door.

SOLO

I must do some research. Mr. Kuryakin  
will look after you.

(to Illya)

Take good care of her, Illya. She  
may well be a very stubborn woman.

(pause)

But she is nice.

ILLYA

Resolution is my favorite virtue.

There is something about Illya that fascinates her.  
Solo is watching their awkwardness with a quizzical  
smile.

SOLO (to Marion)

You'll get used to him. He might  
even grow on you.

(at the door, he turns  
to Illya)

I'll be at H.Q., check in on the  
hour.

He exits, and Marion looks at Illya, then raises her  
arms in a charming gesture that means: Well, what  
do we do now?

MARION (to Illya)

Shall I... make some coffee or some-  
thing? Or would you like... shall  
I play some records?

ILLYA

You probably don't have anything I  
like.

(a smile)

Just try and forget I'm here.

MARION

That won't be easy.

ILLYA

Just a piece of the furniture.

DISSOLVE TO:

13-16 OUT

INT. CHANNEL OFFICE - DAY

17

CAMERA is on Heather. She is looking up at a screen  
on the board. Throughout scene, INTERCUT to show the  
changing pictures on the screen as she talks --  
various photographs of the "Biella," and finally of

Gervaise, clicking into position. PULL BACK to show scene. Solo, comfortably seated, relaxed, is watching the screen as he drinks a cup of coffee. She presses a switch on the tape-recorder, and we HEAR a VOICE coming off the tape:

17  
CONT'D  
(2)

HEATHER'S VOICE

The "Biella," a deadweight tonnage four thousand, overall length a hundred and forty feet, service speed fourteen knots, maximum sixteen point five, registered France to Mme. Gervaise Ravel, left Valona, Yugoslavia, on the eleventh, arrived New York Harbor on the twenty-first, carries a crew of thirteen deck officers and seamen....

SOLO (interrupting)

All right, let's take a look at the owner of the yacht.

Heather cuts the tape-recorder and switches another button. On the screen a photograph of Gervaise Ravel appears.

SOLO

Very handsome.

HEATHER (a sniff)

If you like the feline type.

SOLO

They always purr so nicely. What do we know about her?

Heather reaches for a file, flips it open, reads:

HEATHER

Gervaise Ravel, thirty, born in Aix-en-Provence, widow of Armand Ravel....

SOLO

The French Minister who committed suicide a year or two ago?

Heather sighs at the interruption, continues reading:

HEATHER

... who was suspected of heading the Intelligence Department of the French Secret Army and who killed himself on April 7th, 1963, rather than face trial.

(she looks at Solo with amusement)

Shall I go on?

SOLO

Do.

17  
CONT'D  
(3)

HEATHER (reading)

She is known to be in touch with a group of exiled Peronistas in Spain, and with dissident groups in Japan, South America, and North Africa. She is non grata in France, but has no police record in any country.

(she stops reading and looks at Solo)

And she's classified as dangerous.

SOLO

All beautiful women should be so classified.

HEATHER

Me too, Mr. Solo?

SOLO

Top of the list, Miss McNabb. Pull some more material for me.

FLASH PAN TO:

INT. MARION'S APARTMENT - NIGHT

18

The mood here is quite different now. Illya, in shirt sleeves and particularly at ease, is sitting comfortably in a big armchair, listening to a progressive jazz record as Marion waits for his approval. There are coffee cups in evidence.

MARION

Someone once said, there can be no mischief where there is music, do you believe that?

ILLYA

Cervantes. But he was wrong. There's mischief all around us, and it pays not to forget it.

There is a KNOCK at the door. Illya leaps to his feet, gestures to Marion to move away from the door, goes to answer it. Marion, suddenly fearful at Illya's rapid change of mood, moves to the bedroom door. Illya watches that she is out of the way, then:

ILLYA

Who is it?



MESSENGER (voice over;  
muffled)  
Messenger Service.

18  
CONT'D  
(1)

Illya opens the door to disclose a uniformed  
MESSENGER, waiting with a large box of candies.

MESSENGER  
For Miss Marion Raven.

ILLYA  
I'll take it.

He takes the box, fumbles in his pocket as though  
looking for change, but apparently can't find any.

ILLYA

Step inside a minute.

18  
CONT'D  
(2)

As the messenger follows him into the room, Illya puts down the box on a table, and reaches for his jacket. He finds some change in a pocket and hands the messenger a tip.

MESSENGER

Thank you sir.

He exits. Illya locks the door after him, looks at the box broodingly, weighs it in his hand, listens to it, takes the card from it, goes to the bedroom door and opens it to let Marion in -- she comes only as far as the door jamb when he stops her with a gesture.

ILLYA (reading  
the card)  
With love, darling, Edmund.  
(to Marion)  
Who's Edmund?

MARION

He's...a boy I go out with some-  
times.

ILLYA

Get him on the phone, will you?

MARION

I can't, he left town this morning,  
he's flying to Mexico for a week.

Illya weighs the box in his hand again, speculatively, and examines the wrapping. His voice is cheerful and comforting.

ILLYA

Doesn't seem very ominous, does  
it? But let's make sure. Better  
stay in here.

As Marion withdraws hesitantly back to the bedroom, Illya carefully opens the box of candies, making something of it, checking each movement he makes. When he has it opened, we see that it is just an ordinary box of chocolates. He spreads the packing away from it so that the top layer is clearly exposed, and stands with his hands on either side of it, looking down at it and wondering.

ILLYA

Come on in, it's all right.

Marion re-enters, looks at the chocolates.

18  
CONT'D  
(3)

MARION  
The kind he always sends.

ILLYA  
Well, that's a good sign. But  
I'll still have them analyzed.

Marion looks at him, worried; this sort of thing is  
very alien to her.

MARION  
And that...that wasn't...just a  
messenger?

The progressive jazz record ends. Illya takes a  
miniature polaroid-type camera from his jacket  
pocket, peels off a photograph of the messenger,  
looks at it. (ESTABLISH).

ILLYA  
If he wasn't...we can easily find  
him. His fingerprints, also, are  
on the package.

Marion, astonished, stares at him.

MARION  
Well...aren't we efficient.

ILLYA  
And the record needs flipping.

There is a moment almost of intimacy between them.  
Smiling, she goes to the record player and flips the  
disc; the MUSIC she plays has an ominous note to it.  
CAMERA goes to the box of candies. One of the  
chocolates is slowly disintegrating, and a wisp of  
smoke is spiralling up from it like the smoke of a  
cigarette.

DISSOLVE TO:

19-20 OUT

INT. CHANNEL OFFICE - NIGHT

21

Solo, with Heather, is going through the file she  
has given him, frowning. There is silence. The  
door opens and Waverly enters. He carries a sheet  
of paper which he hands to Solo.

WAVERLY

Mme. Ravel is giving a reception  
on board her yacht tonight.  
Thought you might want to pay her  
a visit. .

21  
CONT'D  
(2)

SOLO

Yes sir.

WAVERLY

What's the word from Mr. Kuryakin?

Solo checks his watch, goes to the phone.

SOLO (dialing)

He was supposed to have called...  
three minutes ago.

We HEAR the phone RINGING at the other end. Waverly  
waits impatiently. Solo looks at Heather, worried.  
She checks a file quickly.

HEATHER

Murray Hill 3-3098.

Solo nods. He slams down the phone, hurries to the  
door, and exits. Waverly nods curtly to Heather..

WAVERLY

Let me know.

As he exits, Heather goes to the board, sits, waits.  
She looks very worried.

22 OUT

INT. MARION'S APARTMENT - NIGHT

23

CAMERA is on the box of candy. One of them has dis-  
integrated, but no more gas is coming from it.  
WHIP-PAN to find the door. It's suddenly thrown  
open, and Solo comes in with a rush, crouching, gun  
in hand, ready. He stares at:

MED. SHOT - ILLYA - OBJECTIVE

24

Illya is huddled in a corner, crouched on the ground  
with his hands over his head, as though he is trying  
to protect himself from some terror that hangs over  
him. He is whimpering quietly. CAMERA DOLLIES IN  
fast on his face as he looks at Solo and screams in  
the most abject fear. Trembling, he plucks at his  
lip.

SOLO (voice over)  
Illya!

24  
CONT'D  
(2)

ILLYA  
Get away from me...Get away...!  
Leave me alone...Please leave me  
alone...Don't touch me...!

BACK TO SCENE

25

Solo puts away his gun and strides toward Illya. Illya rolls away, trying to reach a corner, crawling, clawing out at the empty air. Solo watches him, bends down and tries to pull him to his feet. Illya lashes out at him and sends Solo sprawling, and as Solo gets to his feet, puzzled and alarmed, Illya darts away, gets under a table, covers his head with his arms again, and starts to scream.

ILLYA  
No...! Go away.....! No...!  
No...!

His voice dissolves into hysterical screams.

BACK TO SCENE

26

For a moment, Solo watches, automatically straightening his clothes after his fall. He goes to the bedroom, looks in briefly, as though confident of finding nothing there, looks once at the whimpering Illya, then attaches his sender to a switch-plate.

INT. CHANNEL OFFICE - NIGHT

27

As soon as the light comes on, Heather, waiting and worried, throws the switch. Waverly is entering, pauses.

HEATHER (breathlessly)  
Are you all right?  
(recovering - sees  
Waverly)  
I mean...Channel D is open.

INT. MARION'S APARTMENT - NIGHT

28

Illya is still whimpering. Solo presses the button of his sender.

SOLO (calmly)  
Message for Number One of Section  
One. Marion Raven is...missing.  
(pause)  
And I'm all right, thank you.  
Acknowledge.

INT. CHANNEL OFFICE - NIGHT

29

The SOUND of Illya's whimpering is coming over the receiver. It puzzles Waverly.

WAVERLY  
Waverly here, Solo.  
(pause)  
Is that...is that some sort of  
animal I can hear crying?

INT. MARION'S APARTMENT - NIGHT

30

Solo looks across to where Illya is.

SOLO  
Something like that, sir. Signing  
off.

He puts away his sender, and begins to move toward Illya.

FADE OUT.

END ACT ONE

ACT TWO

FADE IN:

INT. THE DECK OF THE BIELLA - DAY

31

A party is in progress, and the deck is crowded with guests, in evening clothes, dancing, drinking, chatting, having a good time...CAMERA finds a distinguished looking Germanic type, elderly, hard as nails, soldierly, who is whispering with two younger, also very Germanic types, then PANS to find Gervaise. Elegantly gowned, exquisitely groomed, she is sipping a glass of champagne and watching the Germans obliquely. Colonel Adam Pattner moves INTO SHOT and follows the direction of her eyes.

PATTNER

Can we count on them?

GERVAISE

Yes, a total of thirty, all ex-officers, all with axes to grind. And they want a lot of money.

PATTNER

Bufferton has a lot of money...

He turns as Bufferton saunters INTO SHOT. Gervaise looks at him.

GERVAISE

We need a flat two million, a bonus for the Germans. Is it too much?

BUFFERTON (a shrug)

A single one of my emerald mines would produce that in a single week. Money is like fertilizer, Gervaise darling, you must spread it around if it's to do any good.

(pause)

Or, shall we say, any harm. And our dear Colonel Pattner has a lot of harm...

PATTNER (angrily)  
It's no harm to upset the idiot  
applecart that passes for govern-  
ment...When we pull this off, I'll  
show you a government that...

31  
CONT'D  
(2)

He breaks off, snorts, and turns away. Gervaise,  
smiling gently, looks at Bufferton.

GERVAISE  
Don't push him too hard. We  
need him.

Bufferton laughs, raises his glass to her. The  
CAMERA DOLLIES along the deck and comes to REST  
at the gangway, then TILTS DOWN to find a launch  
coming to a stop below. Somewhere visible is the  
insignia of a Fire Department. A man in a rain-  
coat and uniform cap climbs the gangway to the  
deck. From this angle, we do not see who he is.  
He looks back and waves in dismissal, and the  
launch pulls away. Now, he reaches the deck and  
comes into MED. SHOT, and we see that it is Solo.  
There is a uniformed junior officer at the head of  
the gangway, a guard; like all the men who work for  
Pattner, he looks tough and unsmiling, in sharp  
contrast to the casual gaiety of the guests. As Solo  
approaches, he jerks his head in a gesture that means:  
What the hell do you want? Solo shows him a card.

SOLO  
Fire Department.

The officer takes the card, examines it carefully,  
then goes to a blower nearby, whistles into it,  
waits for an answering whistle from the bridge.

OFFICER  
Inspector Matheson, sir, from the  
Fire Department.

PATTNER (voice over;  
blower)  
All right, send him up.

The officer hands Solo back his card, jerks his head  
to the bridge.

OFFICER  
The bridge.

Solo moves away through a door which leads to the  
base of the bridge, CAMERA PANNING.



## ANOTHER PART OF THE DECK - NIGHT

32

as Solo comes through the door. He is in a deserted corridor. He looks round quickly, finds no one in sight, strips off his raincoat and cap, and stuffs them into a ventilator. Underneath, he wears immaculate evening clothes. He goes out through another door.

## ANOTHER PART OF THE DECK - NIGHT

33

There is a dense crowd of guests here. Solo comes through a door, takes a glass from a tray held by a passing steward, sips it, wanders among the guests, watching unobtrusively. INTERCUT with SHOTS of the guests and of Gervaise and Bufferton, who do not see him. On a SHOT of Gervaise, her eyes go up and CAMERA ESTABLISHES a warning light flashing on and off. Pattner hurries INTO SHOT.

PATTNER

We've lost a Fire Inspector.

GERVAISE

This way.

They push through the crowd together.

## INT. A CORRIDOR - NIGHT

34

Solo is coming down the companionway, still wandering with apparent aimlessness, sipping a drink as he goes. There are two doors leading into cabins. He opens one at random - it is marked "CABIN E" - and looks inside, then draws back with a surprised look on his face.

SOLO

I beg your pardon...

He makes a grimace, meaning: Well, how about that? and moves on to the other door (marked "CABIN D"), opens it, looks inside.

## ESTABLISHING SHOT - CABIN D

35

Three or four people are sitting on a bunk, some men and a few girls, drinking and chatting boisterously. No one pays Solo any attention.

## ANOTHER PART OF THE CORRIDOR

36

(Out of sight of the first part, round an angle.) Solo finds a single door here. It is marked "PRIVATE", and there is a guard there, in an ill-fitting tuxedo, very obviously not a guest. He is sitting on a stool close beside it, picking his teeth. Solo nods to him pleasantly, goes to try the door handle. The guard stops him with:

GUARD

Sorry, sir, private.

Solo has seen that the door is locked. He nods affably to the guard and turns away. Back round the corner, he gets rid of his drink, looks around to make sure he's alone, takes out his Uncle Special, and we watch him fit a special charge to it -- a dart tipped with a paralyzing poison. He conceals the gun under his jacket, and moves back round the corner. As he approaches the guard, who watches him suspiciously, he starts to engage him in conversation.

SOLO

You haven't by any chance seen...

Solo is now close to the guard. Before he can move, Solo places the gun close to the guard's body and fires. There is a soft SOUND of a silenced shot, and the guard throws up his hands and falls. Solo catches him before he can hit the ground, slips his gun into his pocket, quickly drags the guard to Cabin E, throws open the door.

INT. CABIN E - NIGHT

37

as Solo comes in, dragging the guard. A man is there, necking with a pretty girl, and he looks around in surprise. Solo grins at him affably.

SOLO

He's passed out; see if you can find him some coffee, there's a good fellow.

The man merely stares. Solo EXITS, closing the door behind him.

## BACK TO SCENE

38

Solo moves quickly back to the locked cabin around the corner, puts an ear to the door, listens, then takes a small steel case from his pocket -- a case that looks like a box of automobile fuses (ESTABLISH). He takes out a small cylinder which is a heat-bomb -- it looks almost like an automobile fuse -- then a thumbscrew to set it going, and slips it into the keyhole. His gun is in his hand now. There is a sudden HISSING SOUND, and simultaneously, Solo puts his shoulder to the door as the lock dissolves in a bright flash of heat. The door flies open.

## INT. THE PRIVATE CABIN - NIGHT

39

Unlike the other cabins, this is barely furnished and there are no portholes - it has the feeling of a cell. Marion is there, lying on a cot, and sitting beside her is another guard, who leaps to his feet, reaching for a gun, as Solo comes in with a rush. Solo fires a silenced shot with his Uncle Special, and the guard drops to the ground and lies still. Solo steps over to Marion, drops down beside her. She stares at him, struggling into a sitting position, very dazed.

SOLO

Come with me, quickly.

He takes her by the hand, leads her quickly OUT.

## INTO THE CORRIDOR - NIGHT

40

as Solo and Marion come out of the private cabin. There is the SOUND of running feet - several men. Solo looks around, quickly pulls her into the cabin marked E, and closes the door. Three men - officers from the ship - run by, hurrying. The door opens and Solo drags Marion out again. They hurry towards the companion-way.

41 OUT

## EXT. THE WATER - NIGHT

42

Close by the hull of the yacht as, first Marion and then Solo drop into the water and start swimming away. Solo has to help her.

INT. THE DECK - NIGHT

43

Prominent in the SHOT, a warning light is still flashing on and off. Some tight-lipped officers are moving among the boisterous, cheerful guests, searching. Among them is Pattner. Some guests are leaning on the rail, excitedly looking down into the water, attracted by something below. Pattner runs to them looks DOWN.

EXT. THE WATER - HIGH ANGLE - NIGHT

44

We see Solo and Marion swimming away.

BACK TO SCENE

45

Pattner turns away, runs up to the bridge.

INT. THE BRIDGE - NIGHT

46

Gervaise is there with Bufferton and one or two of the ship's officers, looking out over the guests as Pattner hurries in. He goes to a gun-rack on the wall, opens it, takes out a rifle.

PATTNER (to Gervaise)

In the water, both of them.

Gervaise hurries to the side, looks DOWN, turns back to Pattner, who is loading the rifle, and stops him.

GERVAISE

Not here, are you mad? Get them on shore, a boat, some men, quickly...

BUFFERTON

Unless you want us overrun with policemen, old boy.

Pattner glares, throws him the rifle, which Bufferton catches. As Pattner hurries OUT OF SHOT.

BUFFERTON

Tiresome fellow.

EXT. THE WATER - NIGHT

47

Solo and Marion are still swimming for the shore, far from the yacht now.

MED. SHOT - THE OFFICER

49X6

Choking, he sees them go. He returns to the intercom set and flips the switch.

OFFICER (coughing,  
into intercom)  
A boat...came alongside and picked  
them off. They're gone.

INT. GERVAISE' CABIN - BUFFERTON AND GERVAISE

49X7

At the interphone. Gervaise turns the switch off. Bufferton pours another drink.

BUFFERTON  
They do plan well...don't they?

FLASH PAN TO:

INT. WAVERLY'S OFFICE - NIGHT

50

CAMERA is on the box of candies which Marion received. They are scattered over the table now. PULL BACK to disclose the scene: Waverly, Solo and Illya are in conference, and a DOCTOR has just finished examining Marion, who is sitting in a bathrobe. (Solo has changed into fresh clothes.) She has now fully recovered, as has Illya - and they sit very close together.

DOCTOR  
It's very interesting. One disintegrated piece of candy, which left behind it traces of both picric acid and chlorasine. And the bloodslides from this young lady show the same reaction as those of Mr. Kuryakin diphenal-sulphide. Extraordinary...Perhaps the card will tell us something.

He hands Waverly a punched, computer-type card. Waverly slips it into a computer, presses a switch. The MOTOR turns, lights flash, tape-reels spin. They wait.

SOLO (to Waverly)  
Colonel Adam Pattner was on board,  
very much at home there. Remember  
him?

50  
CONT'D  
(2)

WAVERLY  
Ex-Colonel Adam Pattner, yes I do.  
He was forced to resign his com-  
mission because of political fanati-  
cism. He believed the world was  
being ruled by idiots.

SOLO  
Not the first time a man has been  
ruined by a half-truth.  
(he turns to Marion  
with a smile)  
All right now?

MARION  
Yes. Just...still frightened.  
Is that...is that bad?

ILLYA  
A chemically induced fear, you're  
right to be worried about it. I  
am too.

SOLO  
Well - judging by the two of you -  
the stuff leaves no after-effects.

She looks at him gratefully. The computer stops  
turning and a bell SOUNDS. Waverly raises a warn-  
ing hand, then throws a switch. The tape-reels  
begin to turn again, and CAMERA finds a speaker  
from which a VOICE is HEARD.

HEATHER'S VOICE  
Diphenalpicrincyanicchlorasine, a  
compound of picric acid, chlorethyl-  
sulphide, chlorasine, and cyanide of  
potassium, known to be a powerful  
depressant which acts on the nervous  
system and artificially creates a  
condition of extreme fear. It was  
developed by Professor Enver Karadian  
during World War Two, but work on it  
was abandoned when the gas, known  
commonly as DPCC, or Fear Gas, was  
found to be too unstable for efficient  
control. Professor Karadian continued  
his research on the gas in Germany,  
the Soviet Union and Japan in the  
period 1952-1958. He was expected to

(continued)

HEATHER'S VOICE (cont'd)  
visit the United States in April of  
1959, to demonstrate the results of  
his research, but disappeared, and  
there has been no trace of him since.  
DPCC was first tested in Greece in  
1943, but was found to be...

50  
CONT'D  
(3)

Waverly, frowning, switches off the machine.

WAVERLY  
April 1959...Wasn't that the time  
Colonel Pattner resigned suddenly?

ILLYA  
Yes, it was. I wonder if it was he  
who steered Karadian away from the  
Pentagon?

WAVERLY  
And now...someone has tamed that  
Fear Gas and put it to work.  
(he turns to Marion)  
Tell me about this Yugoslav village  
that seemed to interest your father,  
Miss Raven.

MARION (a shrug)  
Well, there's not much I know. A  
place called Nasunji, not a village  
so much as a mountain area...a lot  
of deep caverns, I believe, where  
the guerrillas used to hide out dur-  
ing the war...It's almost impassable  
country, quite remote...

SOLO  
And this is where your father's  
friend, Milan Horth, lives?

MARION  
Yes.

WAVERLY (to Marion)  
Miss Raven, will you help us find  
the men who killed your father.

MARION (steadily)  
I will do anything you ask me to.  
Waverly looks at her without speaking for a moment.  
Then:

WAVERLY  
Good.

FLASH PAN TO:

INT. THE "BIELLA" - NIGHT

We are in Gervaise's cabin, and Pattner and Bufferton  
are seated,

as Gervaise slides back a folding door which might normally disclose a wall-length bar; but behind the door is a complicated-looking electronic switchboard and a king-size TV screen. She pulls a switch and the screen lights up immediately. On it, we see a picture of Karadian. He, too, is working a series of switches (they are trying to keep this long-range TV communication functioning.) Gervaise speaks into a microphone, turning the dials to keep the picture clear as the VOICE coming in fades from time to time.

GERVAISE

Karadian...can you hear me?

KARADIAN (faint)

Yes, you're coming in faintly...  
How was the meeting?

GERVAISE

Excellent. I have recruited four more groups, and we're promised nearly three thousand more men under the command of the German. What about the containers?

KARADIAN

Coming off the assembly line fast now.

GERVAISE

Anything else? What about security?

KARADIAN

Under control.

GERVAISE

Tighten it up. We've had a little trouble. Raven's daughter has been exposed to the gas and she's been talking. I don't know to whom...

KARADIAN (aghast)

What?

GERVAISE

...so you can expect a visit from an unfriendly agency. I want a red alert on all systems, is that understood?



KARADIAN  
I understand.

51  
CONT'D  
(3)

GERVAISE  
Then I'm signing off.

She switches off the machine, looks at Pattner thoughtfully.

GERVAISE (bluntly)  
If there's an assault, he won't be able to handle it.

PATTNER (rising)  
I'd better get back there. You and Bufferton can finish off here.

GERVAISE  
Good.  
(pause)  
I'd like to know just who it was took that girl from under our noses. It suggests a highly efficient organization.

PATTNER (coolly)  
They will have to be taught a severe and painful lesson.

BUFFERTON (jeering)  
Go to it, Pattner. Teach them.

Pattner glares at him.

DISSOLVE TO:

52-53 OUT

INT. CHANNEL OFFICE - NIGHT

53X1

CAMERA is on a relief map of a mountainous area. A model of a B-17 is being "flown" over the map by Waverly's hand. PULL BACK to disclose the scene. Solo, Waverly and Illya and Marion are present. A helicopter model sits unnoticed on the table.

WAVERLY  
...The plane will come in fairly low...say about five thousand feet. We'll use an old B-17 or 25. Smugglers are still using surplus aircraft in this part of the world. And that should do it.  
(sets plane down on map)

MARION

But how can you be sure of their  
response to such a situation?

53X1  
CONT'D  
(2)

WAVERLY

With their wealth ...their obvious  
resources...plus Colonel Pattner's  
military know-how...well - their  
reaction is fairly predictable.

SOLO

It had better be.  
(he turns to Marion)  
If you want to back out, tomorrow  
will be too late.

ILLYA

It might be well for you to recon-  
sider.

MARION

You won't find anything without  
Horth. And Horth doesn't know  
you.

SOLO (hand on map)

All right. Next stop...Yugoslavia.  
The three of us.

FADE OUT.

END ACT TWO

## ACT THREE

FADE IN:

EXT. B-17 (OR B-29) - FLYING OVER MOUNTAINS - DAY  
(STOCK)

54

It is flying over mountainous terrain.

EXT. RADAR ANTENNA - DAY (STOCK)

55

A small radar antenna set among the rocks and forests of the mountains. It is turning, scanning the skies.

INT. COMMAND POST - PATTNER, KARADIAN - DAY

56

Two uniformed technicians (Carlo is one of them) sit at the various devices, checking their view-plates and alarm systems. Pattner sits at a table, his sidearm (an Army 45) disassembled before him. He is cleaning it and putting it together. Suddenly the BLIP of the radarscope takes on a new SOUND.

CARLO

Sir! We've got an intercept!

PATTNER (continuing

his work calmly)

Course! Range! Altitude!

INT. RADARSCOPE - DAY (STOCK)

57

The face of the radarscope. The small dot that signifies a moving plane is seen approaching the center of the picture.

CARLO'S VOICE

Direct heading...security area.  
Range - twelve miles. Altitude -  
five thousand feet. Coming around.

BACK TO SCENE

58

Pattner continues to focus his attention upon re-assembling his gun through the sequence.

PATTNER  
Circling - mmm? Alert intercept.

58  
CONT'D  
(2)

Carlo hits a button. A SIREN sounds in short blasts.

EXT. NIKE SITE - DAY (STOCK)

59

A Nike is seen rising up on its cradle, seeking the sky.

BACK TO SCENE

59X1

The Technicians continue to watch their screens.

CARLO  
It's coming around for another approach.

PATTNER  
Bring it down.

Carlo punches a button.

CARLO  
The bird is now on auto-fire, Sir!

EXT. NIKE SITE - DAY (STOCK)

60

The Nike moves into position...locks...fires.

EXT. THE PLANE - DAY (STOCK)

61

It is flying. A streak of rocket shoots towards it...hits...explodes. The remnants of the plane plummet down.

INT. COMMAND POST - AS BEFORE - DAY

62

As Carlo sees the hit and dots disappear. He pushes a button and the SIREN stops.

CARLO  
Direct hit, Sir. The scanner is clean.

PATTNER (finishes  
assembling)  
Parachutes?

62  
CONT'D  
(2)

CARLO  
None reported sighted, Sir.

PATTNER (small smile)  
A lesson in manners - for the clever  
people.

WHIP PAN TO:

EXT. TERRAIN - HELICOPTER - FULL SHOT - DAY

63

A helicopter scoots across the terrain just a few feet above the ground. It touches down. Solo, Illya and Marion, dressed in black Commando-like costumes, jump out and run towards the nearby bushes without looking back. Immediately the helicopter takes off and scoots away, hugging the ground.

EXT. TERRAIN - MED. SHOT - SOLO, ILLYA, MARION -  
DAY

64

They are crouched in the bushes watching the helicopter go. Marion stares up at the sky.

MARION  
Do you think they might have picked  
up the helicopter on their radar  
screens?

ILLYA  
No. We flew in too low.

SOLO  
Let's hope all their electronic scanning equipment was trained on that robot controlled bomber. Let's go...

They start out, CAMERA PANNING with them as they take a couple of steps only to stop abruptly as the CAMERA PICKS UP the barrel of a pistol (a la "Great Expectations"). They freeze...reacting.

EXT. BRUSH - A FIGURE - P.O.V. - DAY

65

The gun can be seen, clearly held by the silhouetted figure of a huge man. As the man steps forward we

can't it is Horth.

65  
CONT'D  
(2)

EXT. - FULL SHOT - THE GROUP - DAY

66

as Marion breaths in relief.

MARION

Horth!

She runs to embrace him. Horth keeps the gun on Illya and Solo.

HORTH

These are your friends?

MARION

Oh, yes. Very good friends.

HORTH (raises

gun..smiles)

Hello....

Illya and Solo smile and relax.

FLASH DISSOLVE TO:

INT. HORTH'S HOME - FULL SHOT - DAY

67

It is quite a cabin. A few domestic animals share the scene. Illya, Solo and Marion share the peasant-type of meal (bread, cheese, salami, etc.) that is spread on the table. Horth cuts the bread, peasant-style, as they talk, ending up by imbedding the knife in the bread and leaving it standing on the table. Horth is talking:

HORTH

...so I see the big bird go puff,  
and the little bird land on nest  
and lay three eggs...

(indicates the trio)

So I come down to see what the eggs  
hatch.

SOLO

Well, I'm glad it was you. It could  
have been some of the other fellows.

HORTH (nods)

Could have been. Many strangers are  
all around...

MARION

You scared...scared the wits out  
of me - springing at us like that.

67  
CONT'D  
(2)

HORTH (shrugs)

That is how I lost my fourth wife.

ILLYA

We've come a long way to find you,  
Mr. Horth.

HORTH

Now you find. So?

68-70 OUT

CLOSER ON THE GROUP

71X1

SOLO

Is it safe to talk here?

HORTH

Nowhere is safe. But talk.

SOLO

You remember Gregory Raven?

Horth glances at Marion.

HORTH

He was my friend too.

SOLO

And the men who killed him, you  
know where they come from?

HORTH

Nasunji. A mountain...out there.

SOLO

Strangers, you said. Do you know  
where they came from? What they're  
doing?

HORTH

From France, from Spain, from  
Germany, many other places too,  
but what they are doing...I do  
not know. Gregory Raven told me  
that he had found a man who had  
been to the caves of Nasunji and  
who had returned so full of fear  
that he could not speak.

(continued)

HORTH (continued)

He wanted me to guide him to this place, and when we went there, secretly, we could not find a way through the armed strangers who were guarding the caves, and in the hollow where the caves are, a white gas was lying and Gregory Raven took me by the arm and said we must run from it, or what had happened to the man he had found would happen to us too. And so, to my shame, I ran.

(pause)

One day, I go back, to see what these evil men do on my mountain.

SOLO

All right, now's your chance. Will you guide us there?

Horth looks at Marion.

ILLYA

Just the two of us. Is there somewhere Marion can stay till we get back?

MARION (spiritedly)

And if you don't get back?

ILLYA

But we will...

MARION

These are the men who killed my father.

HORTH

She is a brave woman. I like.

SOLO

All right, but it's a tough climb.

MARION

Don't let my sex mislead you, Mr. Solo.

SOLO (a sigh)

I've been trying hard not to.

(to Horth)

Can we go? Now?

Horth, his meal finished, has been wiping the blade of his knife on his sleeve carefully. Now, without warning, he suddenly turns and throws the knife through the window. The others react...startled.

71X1  
CONT'D  
(2)



OBJECTIVE SHOT - SOLDIER - THE WINDOW

71X2

their POV. For a moment nothing happens. Then abruptly something clutches the rag curtain, then tears it down. A soldier, tommy gun in hand, is revealed, the knife in his chest. He falls forward through the window and into the room.

BACK TO SCENE

71X3

Horth moves over to the soldier, CAMERA PANNING, takes his knife, moves back.

HORTH

I told you, nowhere is safe.  
Better we leave here.

SOLO

Where to?

HORTH (a grin)

To Nasunji.

DISSOLVE TO:

EXT. OPEN COUNTRY - DAY

72

CAMERA is on a rugged outcrop of rock, at ground level. A hand grips it from behind, and Horth's face appears as he pulls himself laboriously over the top.

ANOTHER ANGLE

73

Horth leans down and helps Solo up, then Marion, and then Illiya. They are panting, dishevelled, and show definite signs that this has been a very hard climb indeed. Horth grins at them cheerfully.

HORTH

How you like our mountains, eh?

MARION (gasping)

How much....much more?

HORTH  
Four, five hours maybe.

73  
CONT'D  
(2)

ILLYA  
I had the foolish idea that I  
was in good condition.

SOLO  
Learn a little something every day.  
They move on up, walking.

DISSOLVE TO:

ANOTHER PART OF THE COUNTRY - DAY

74

They are climbing now, hand over fist, Marion being helped. They reach a crest, flop over onto flat ground, exhausted. Only Horth stands, looking down at them.

HORTH  
We go too fast, maybe?

Marion, on her back, rolls over and gets onto her hands and knees, her head dropping, her breath painful. She is trying to get to her feet, but lacks the strength and HOLDS her position as CAMERA goes in for a CLOSE SHOT.

HORTH (voice over;  
gentle)  
Maybe we rest a little, no?

Marion flops over again onto her back, her arms flung out. Solo rolls over beside her so that their faces are close together.

SOLO  
Strange, isn't it? Up, and up,  
and up, and where to? To the  
depths of despair.

MARION  
No despair. Just...you reach a  
point when it's physically im-  
possible to go any further, and  
yet you know you must. And you  
will. And we don't even know  
what's up there, do we?

SOLO  
A lot of answers, I hope.

Over scene, there is the SOUND of a helicopter motor. Solo looks UP.

74  
CONT'D  
(2)

GROUP SHOT

75

Illya gets to his feet, looks UP at the sky. Horth points.

HORTH

There. Many times, at night, we hear this.

REVERSE SHOT - OBJECTIVE - NIGHT (STOCK)

76

A helicopter flying low.

HORTH (voice over)

It rides like a bird over the valley and then... then it goes away. Many nights.

BACK TO SCENE

77

They are all looking UP at the helicopter.

SOLO

Three hours to daylight.

Marion struggles to her feet, Illya goes to help her, they move on.

DISSOLVE TO:

EXT. A MOUNTAIN TOP - DAY (STOCK)

78

PANNING SHOT, showing a vast range of mountains, one behind the other, far into the distance - a "top of the world" feeling.

EXT. OPEN COUNTRY - DAY

79

We are on a similar hilltop, and Solo and Horth move INTO SHOT and drop to the ground behind a rock to look out over the valley. Solo takes out a pair of binoculars, Horth points.

HORTH

Nasunji. The caves are through the pass and across that bridge there, you see?

79  
CONT'D  
(2)

Illya and Marion move INTO SHOT, drop down beside the others.

OBJECTIVE SHOT - NASUNJI

80

MASKED for binoculars. We see a crater-type depression in the hills, with a pass leading out of it. The terrain is rough and forested, and (essentially) crater-like; it is the kind of depression in which a heavy gas would hang about and not disperse to the surrounding countryside, except through the walls of the pass. Down in the crater, some armed men are taking stores from a pile in the open where last night's helicopter has left them, and moving into the pass itself. CAMERA PANS to find another group of armed men who are searching the countryside, and finally come to REST on a man who is looking over the crater through binoculars.

SOLO (voice over)

I have a feeling they still expect someone.

ILLYA (voice over)

Then let's not disappoint them.

GROUP SHOT

81

as they get to their feet and move OFF among the bushes, very carefully, moving always DOWN from now on. Illya takes Marion's arm.

ILLYA

At all times. Close to me.

She nods, gratefully.

DISSOLVE TO:

INT. COMMAND ROOM - DAY

82

Seated at the electronic control-board, Carlo, wearing earphones and microphone, is turning some dials. He turns as Karadian hurries in.

CARLO  
We've picked something up, Mr.  
Karadian. Unit Six.

82  
CONT'D  
(2)

Karadian picks up a microphone, speaks into it.

KARADIAN  
Unit Six, let me see what you've got.

He presses a switch, and one of the king-size TV screens lights up to show open country of the kind we have just seen. The picture moves as though a camera is panning. Now, Pattner comes in, angry and impatient, looks at the screen for a moment, then presses half a dozen switches, one after the other; with each switch another screen lights up, till they are all working. He takes the microphone from Karadian, speaks into it angrily.

PATTNER  
All Sections, start your cameras.

83 OUT

EXT. SOME BOULDERS - DAY

83X1

on top of the mountain. A camera lens - of the type Pattner was using in Act One - is seen poking through rocks, panning slowly.

EXT. OPEN COUNTRY - DAY

84

Solo, Illya, Marion and Horth are slipping down a steep incline, keeping hidden among the bushes. Suddenly, Solo gives a signal, and they drop to the ground. Solo points silently.

REVERSE SHOT - SOLO'S POV

85

The man with the binoculars, still searching the hillside, alone.

BACK TO SCENE

86

SOLO (a whisper)  
Move on down, keep out of sight.  
I'll meet you at the bottom.

Worming his way along on his stomach, he moves OUT OF SHOT. The others cautiously move on DOWN.

INT. COMMAND ROOM - DAY

87

Pattner and Karadian still watching the screens.

EXT. OPEN COUNTRY - DAY

88

CAMERA is on the man with the binoculars. His face is towards CAMERA. Behind him, Solo appears among the bushes in MED. LONG SHOT. He takes out his Uncle Special, aims it at the man, fires. The silencer muzzles the shot. The man drops to the ground. Solo runs forward and quickly begins to strip off the man's uniform.

INT. COMMAND ROOM - DAY

89

A picture of Illya, Marion and Horth appears on one of the screens. They are moving down the mountainside, under careful cover.

KARADIAN

There they are!

PATTNER

I'm not blind.

(into mike)

Section Three, switch to tele-photo and hold them.

The picture changes as the lens changes, and Illya's party is now seen closer. Pattner goes to a table and pours himself a drink, takes it to a comfortable chair, sits, watches the screen as on it we see Illya's party struggling to keep out of sight.

PATTNER (into mike)

Section Seven. Get in close,  
I want to see their faces.

On the screen, the lens changes and we see Marion's face, large and anguished. Close to exhaustion, she is trying not to cry. Pattner laughs.

PATTNER

I should have taken care of her before, shouldn't I, the last time?...Now she's come back, with a headache. For us.

(he takes his mike and speaks into it)

All right, pick them up and bring them in.

He runs a hand over the switches, to turn them off, and laughs shortly.

89  
CONT'D  
(2)

KARADIAN

A woman.....! Couldn't we...I  
suppose...Couldn't we at least...

PATTNER (brutally)

No. We couldn't.

EXT. OPEN COUNTRY - DAY

90

Duplicating the last SHOT seen on the screen. Illya freezes as he HEARS A SOUND behind him, then slowly raises his hands. The others do the same. A group of half a dozen men of differing national types moves in on them, rifles at the ready - a tall, blond Swede, a dark Spaniard, a Japanese, a Negro, a Polynesian... (We want to make the point that no specific national group is involved in this operation.) Their LEADER, wearing distinguishing badges of rank on his uniform, swiftly disarms them and signals with a blast of a WHISTLE. Solo is nowhere to be seen. Now a military car moves into SHOT, driven very fast, and brakes to a halt beside them. The driver reaches into a box in the back and hands out some bizarre-looking gas masks attached to portable back-tanks. The Leader hands three of them to Illya's party, and one of the men helps them put them on as the others cover them with machine-pistols.

LEADER

You wouldn't have got much  
further without these.  
Straight on, move.

Walking behind them, he shepherds them down the hill. The Jeep takes off again, up the hill, and the rest of the guards disperse.

EXT. THE PASS - DAY

91

This is a steeply-walled chasm in the rock, which serves as a "gas-trap" and guards the entrance to the caves. They continue along it in a single file. White gas swirls round them.

## ANOTHER PART OF THE PASS

92

As they come to a widened part of it, they climb UP a dozen or so steps which have been cut into the rock face. At the top of this stairway, the Leader takes off his mask.

LEADER

All right, you can take them off now.

As Illya, Marion and Horth take off their masks, the Leader pulls down a lever which is concealed in the rock face, and part of the wall swings open on a counter-balanced swivel, revealing a steel-lined passage. The Leader motions them inside.

## INT. PASSAGE SET #1 - DAY

93

This is furnished like an ante-room; a guard at a desk, some shelves behind him, a few steel cupboards, etc. By the door, a lever is marked: OPEN:CLOSE. As they enter, the Leader puts his mask down on a shelf where there are several others, and motions to Illya's party to do the same, then conducts them further down the corridor. As they move on, Horth looks around in wonder at what has been done inside his mountain. A little ahead of them there is a junction - another part of the corridor leading off to one side.

LEADER

Turn right here.

Ahead of him, Illya, Marion and finally Horth turn the corner. The Leader follows.

## INT. PASSAGE SET #2 - DAY

94

As the party comes round the angle. There are several doors in the steel wall here, and a guard, armed with a machine-pistol, is standing by one of them which is marked "AMMUNITION: KEEP OUT." Suddenly Horth turns and swings at the Leader, knocking him to the ground. The guard runs forward and Illya goes for him. The Leader leaps to his feet and swings his machine-pistol at Horth. Horth knocks it aside and reaches for the guard who is struggling with Illya, heaving him bodily away and freeing Illya.



HORTH  
Take the girl and run!

94  
CONT'D  
(2)

He flings the guard bodily away from him as the Leader swings his weapon again. Illya grabs Marion's arm as, behind him, Horth fights with his two opponents.

ILLYA  
Come on!

Pulling Marion, he turns and races back along the corridor, CAMERA PANNING with them. An alarm bell begins to RING, and warning lights flash.

INT. PASSAGE SET #1 - DAY

95

Illya and Marion race for the entrance. The guard there swings his gun at Illya, who knocks it out of his hand and hits him hard under the jaw; the guard goes down. Illya throws the lever to open the door. We HEAR THE SOUND of a burst of machine-pistol fire and Marion looks back in the direction it came from.

MARION  
No.....No!

ILLYA  
Hurry!

He grabs Marion as the steel door swings open, then pulls up sharply.

REVERSE SHOT - OBJECTIVE

96

Illya's POV, through the door. Standing outside is a ring of armed men, their weapons pointing to CAMERA. Behind them in b.g., four men are carrying containers on their shoulders and also heading INTO CAMERA.

BACK TO SCENE

97

Illya makes a gesture of hopelessness, then turns away. Marion begins to sob. The Leader comes hurrying from around the corner, wiping some blood from his face. Two guards follow him, carrying the dead body of Horth. The Leader looks at Illya angrily, gestures at the body.

7-8-64

P.48

LEADER

Next time, it will be you.  
(he turns to the guard  
at the entrance)

Hurry and get that door closed!

97  
CONT'D  
(2)

We see that the four men with the containers on their shoulders are now moving into the corridor. The door swings shut behind them. One of these men carries a box of stores on his shoulder so that we do not yet see his face. At a gesture from the Leader, Illya and Marion move back down the corridor, followed by the work party. A guard unlocks the door to the ammunition store, and the four men with their stores go inside; as they do so, we see that the man with the box on his shoulder is Solo.

FADE OUT

END ACT THREE

## ACT FOUR

FADE IN:  
INT. THE YACHT - DAY

98

CAMERA is on Gervaise, with Bufferton, as she dials the receiver of the TV set. TILT UP to show the picture on the screen. On it we see the Command Room, with Pattner occupying the center of the screen. Illya and Marion are visible behind him.

PATTNER (on screen)  
They tricked us with the decoy airplane, but we stopped them in the valley. The girl and two men. We had to kill one of them.

ANOTHER ANGLE - FEATURING GERVAISE

99

GERVAISE  
Good. Find out who sent them and how much they know.

INT. COMMAND ROOM - DAY

100

A scene duplicating that which we have seen on the screen, only now it is Gervaise on the screen, continuing her instructions.

GERVAISE (on screen)  
Use Thiopental on them both, and then... get rid of them. Kill them. Take them away now.

Marion shudders at the cold venom in her voice. Illya's face is expressionless. Pattner makes a gesture at the Leader, who prods Illya with his gun, ordering them out. As they go to the door, Gervaise continues talking.

GERVAISE (on screen)  
I've finished the recruiting and we can open the attack any time you're ready. Do you have enough gas?

7-28-64

P.50

PATTNER

Enough to flood every Military depot in the country. I'm allowing a total of five days for the take-over, and we're only waiting for the new pilots to get here, where are they?

100  
CONT'D  
(2)

GERVAISE (on screen)

On their way now.....

The door closes behind Illya and Marion.

INT. THE YACHT - DAY

101

Pattner alone on the screen now.

GERVAISE

Signing off.

The screen goes dark as she flips a switch. She turns to Bufferton and puts a femininely affectionate hand on his arm.

GERVAISE

I wish we could have done this alone, you and I.

BUFFERTON (softly)

They're coming to the end of their usefulness, both of them.

He leans forward and almost mockingly kisses Gervaise lightly on the mouth. In a moment, she reaches out and clutches him hard to her.

INT. A CELL - DAY

102

This is a small, steel-walled room, floodlit from the ceiling, windowless and bare. As the door opens, Illya and Marion are thrust inside by the Leader, and the door is locked behind them. Overcome with anxiety, Marion sinks hopelessly to the floor. Illya calmly looks around, finds an opening in the ceiling, heavily barred, which is the air-conditioner vent. (ESTABLISH). Saying nothing, he takes Marion's arm, gently places her against the wall so that she can support herself by leaning into it, indicates with gestures that he is going to climb onto her shoulders.

(NOTE: Since this cell would be wired for sound, and Illya would know this, there is no dialogue throughout the scene).

She nods, and braces herself. Illya climbs onto her shoulders, balances for a moment, then leaps out and grabs the grill over the vent. He hangs there, then pulls himself up to brace his feet against the ceiling, trying to wrench off the grill by brute force.

102  
CONT'D  
(2)

INT. PASSAGE SET #1 - DAY

103

Outside the ammunition store. The guard is waiting. Three men come out and move away OUT OF SHOT. The guard begins to close and lock the door after them, then suddenly stops, realizing that one man is missing. He looks back once, then unlimbers his machine-pistol, goes inside.

INT. THE AMMUNITION STORE - DAY

104

A vast room that has been carved out of rock. Some of the rock-face still remains, parts of it are covered with sheet steel. There are huge piles of boxes stacked everywhere, and as the guard moves into the room, very slowly, looking round, his machine-pistol ready, CAMERA goes with him so that we see the marking on the boxes as he moves past them. They are marked: MORTARS. BAZOOKAS. PLASTIC EXPLOSIVE. RIFLES. Etc., etc., in a variety of foreign languages - French, German, Russian, Spanish, etc. At a slight SOUND, he begins to move back towards the door. He reaches for a lever.

CLOSE SHOT - A LEVER (ESTABLISHING)

105

Set in the wall, the lever is marked "ALARM." The guard's hand comes INTO SHOT to occupy most of the FRAME, about to pull down the lever. The fingers suddenly shoot open, starkly. PULL BACK quickly to show the guard stiffen, then fall. WHIP-PAN to show Solo, just putting away his Uncle Special -- after obviously having clubbed the guard. He runs to the door, closes it, finds a crowbar, starts opening a case that is marked "PLASTIC EXPLOSIVE: DANGER." Close by is a coil of fuse-wire, which he glances at. Then he glances up towards the conduit opening in the wall.

7-30-64

P.52

INT. THE CELL - DAY

106

Illya is still hanging upside down from the ceiling grill, desperately trying to move it. He is covered with sweat and fury. Below him, watching, Marion slowly sinks to her knees and begins sobbing.

MARION

It's no use...it's no use...

INT. COMMAND ROOM - DAY

107

Karadian and Pattner are there, watching a small TV screen on which we can see Illya and Marion in the cell - a HIGH ANGLE SHOT, SHOOTING DOWN on them.

PATTNER

Energetic young man, isn't he?

Worried, Karadian shakes his head slowly.

KARADIAN

What are we...what are we going to do with them?

PATTNER

I can't believe that's a serious question. If we....

The lights go OUT, and a red emergency light comes ON.

PATTNER

What the.....

He goes to a lever on the wall, pulls it down several times, nothing happens. Now, there is the muted SOUND of a small-scale explosion, and the emergency light goes OUT then ON again. Pattner, followed by Karadian, runs to the door.

108 CUT

INT. THE CONDUIT - DAY

108X1

CAMERA is on a tight pack of electric cables, smouldering and blackened, which have just been exploded. PULL BACK to disclose the scene: Working by the emergency light, Solo is packing more explosive against other cables and putting a fuse to it. The cables disappear into an opening in the wall, and he peers inside, then goes back and lights the fuse. He crawls further along the conduit.

INT. A CABLE CONDUIT - DAY

109

Solo worms his way deeper into it, looking back over his shoulder. A grill bars his way. He wrenches at it, looking back over his shoulder anxiously.

INT. THE CONDUIT - THE FUSE - DAY :

110

CAMERA is on the spluttering fuse, its spark getting closer to the explosive.

BACK TO SCENE

111

Solo fights the grill. In the confined space, he has difficulty dislodging it. He is covered with perspiration now. He looks back.

INT. THE CONDUIT - THE FUSE..

112

CAMERA is in same position. The fuse is almost all gone now.

BACK TO SCENE

113

The grill comes off, and Solo forces his way past it. The set SHAKES as the SOUND of a huge explosion is HEARD, and smoke comes billowing into the conduit. Solo coughs. Another explosion is HEARD, then another.

INT. PASSAGE SET #1 - DAY

114

Pattner is racing for the entrance. Some armed men, carrying flashlights, run towards him, their lights being the only light for the scene.

PATTNER

The doors, check the doors!

Smoke is billowing out from a great vent in one of the steel walls. The men turn on Pattner's order and race for the entrance. Pattner and Karadian, running, follow.

## INT. THE CONDUIT - DAY

115

Covered with grime, smoke swirling round him, Solo crawls on. He comes to an intersection of four or five conduits leading OFF in various directions. He peers down through a grill, and the light of a red emergency flare flashes across his face. He draws back, moves on. He begins to tap in morse code - a "Mayday" signal - as he goes along.

## INT. THE CELL - DAY

116

Illya hears the tapping SOUND, begins to rap on the metal walls.

## INT. THE CONDUIT - DAY

117

Using his transmitter to check his direction, Solo worms his way into one of the subsidiary conduits. Smoke everywhere. CAMERA goes with him till he reaches a grill; He peers through it, DOWN.

## INT. THE CELL - DAY

118

Solo's POV, as he peers down on Illya and Marion, staring UP at him.

## BACK TO SCENE

119

Solo puts his foot against the grill, kicks it, hammering away repeatedly till it breaks loose.

SOLO  
Hurry...quickly...

## INT. THE CELL - DAY

120

Illya is hoisting Marion up so that she can reach Solo's groping arms as he hangs down from the opening, half in and half out of the cell. He grabs her, pulls her into the vent with him. As soon as she is clear, he reaches down for Illya. Illya leaps, misses, tries again, grabs Solo's wrists, dangles there.



INT. PASSAGE SET #1 - DAY

121

Close by the main entrance. The fire and smoke are less now; and a man is using a foam fire extinguisher, the CAMERA PANNING with him as he uses it, and coming to REST on the main door. Pattner and Karadian are standing there, waiting. Pattner holds a machine-pistol, aimed down the corridor. HOLD as they wait. The SOUND of the crackling flames dies down and there is SILENCE.

REVERSE SHOT

122

Pattner's POV, SHOOTING DOWN the passage to the angle at the end. The man with the extinguisher runs OUT as the flames go out. HOLD on the emptiness.

BACK TO PATTNER

123

He is still waiting. Karadian fidgets nervously, in sharp contrast to Pattner, who is well in command of the situation. HOLD. There is SILENCE.

BACK TO REVERSE SHOT

124

Now, Solo suddenly appears at the angle, wearing a gas mask. In a lightening movement he hurls a small cylindrical container towards CAMERA, and then disappears again.

BACK TO PATTNER

125

The container smashes into the steel door behind him, breaks, and falls to the ground. A puff of white smoke billows out from it. Simultaneously, Pattner fires a burst from his machine-pistol, then stares at the gas coming from the container. He drops the gun, covers his face with his hands, and starts running; his eyes are wide with sudden fright. CAMERA PANS him to a door. He begins to SCREAM, then hammers at the door with his fists and slowly sinks to the ground. CAMERA DOLLIES in for a TIGHT SHOT of him. He is whimpering now, in hysterical terror.

PATTNER

Karadian... help me... help me...  
please help me.....!

125  
CONT'D  
(2)

MED. SHOT - KARADIAN

126

He is crouched on the floor, his hands over his head, whimpering.

BACK TO REVERSE SHOT

127

The corridor is empty. Now, Solo appears, still masked. He watches for a brief moment, then turns back and makes a gesture. Behind him, Illya and Marion appear, also wearing the masks. They race forward. Pattner covers his head in fright as they pass him.

ESTABLISHING SHOT - THE ENTRANCE

128

as Solo, followed by Illya and Marion, race INTO SHOT. Solo pulls down a lever on the wall that is marked: OPEN. CLOSE. Nothing happens. He gestures to the others, and they all put their shoulders to the door and force it open.

EXT. THE PASS - DAY

129

at the entrance to the caves. The door is slowly opening. Solo, Marion and Illya run through it, out into the open air, leap down the stone steps into the "gas trap" which is the pass.

SOLO (shouting;  
muffled)  
Hurry - I left a fuse burning in  
the ammunition dump!

They race across the bridge. A guard blocks their way. They return his FIRE. He drops and they race past him.

130-134 CUT

THREE SHOT - SOLO, ILLYA AND MARION (DOUBLES) 135

as they, too, reach the end of the bridge and dive,  
roll over and over down the mountain.

EXT. OPEN COUNTRY - DAY 136

At the bottom of the mountain, Solo, Illya and Marion roll head over heels into SHOT. They lie there for a moment, almost knocked out. They are bedraggled, their clothes in shreds, their faces muddied. Solo rolls over onto his knees and hands. Now, the earth shakes under them and there is the SOUND of a gigantic EXPLOSION.

MONTAGE 137-137X4

A series of STOCK SHOTS of a mountain exploding, a landslide rolling down into the sea, suitably far off.

DISSOLVE TO:

138-144 OUT

INT. WAVERLY'S ROOM - DAY 145

Illya and Marion are seated comfortably while Heather is serving them coffee. Waverly, deep in thought, has his back to them.

WAVERLY

They've lost their laboratory, their Headquarters, their scientist... And their supply of that gas is buried under a million tons of rock. That would seem to be the end of it, wouldn't it?

ILLYA

Nothing left but an ugly scar. One day, that'll be covered over too.

Waverly turns to Marion.

WAVERLY

And you, Miss Raven... we've a lot to thank you for. If there's ever anything I can do for you. Ever, at any time, anywhere...

Marion gets to her feet, and holds out a hand to him. He takes it.

145  
CONT'D  
(2)

MARION

All I want now is the cozy feeling I get when I'm curled up on my own divan, listening to the kind of music I like.

(a quick smile)

The tunes your people play are hard on my nerves.

B.G., the door opens, and Solo enters. He has a file in his hand. He waits by the door.

ILLYA (to Marion)

I'll take you home.

MARION

You don't have to...

ILLYA

We'll walk. It's a good night for walking.

She looks at him for a moment, then smiles and half-nods. They go to the door where Solo is waiting. Marion holds out her hand.

MARION

I suppose I ought to say it's been nice...?

SOLO

And I ought to say I hope we'll meet again. One day, no doubt.

(he looks at Illya)

If you're needed, where will you be?

ILLYA

Right where I'm needed.

He takes Marion's arm and guides her firmly out. Solo looks after him, his eyebrows raised. He makes a gesture that means: "Well, how about that?" And crosses to Waverly, holding out the file.

SOLO

Our report, sir.

As Waverly takes it, Solo looks back once again to the door. Noticing:

WAVERLY

The best possible thing for her. She's a lot to forget. I told Illya to help her put it all behind her.

SOLO

That seems to me, sir, to indicate  
a very sympathetic attitude. I'd  
like you to know I appreciate it.  
A few days' rest...

WAVERLY (interrupting)

It's all over, isn't it, for Marion  
Raven? But not, Mr. Solo, for you.

SOLO

Gervaise Ravel? And Bufferton?

WAVERLY

Precisely.

SOLO

I was afraid you'd say that.  
(hopefully)  
Tell you... right after this weekend...

Waverly snorts and crosses to the door, opens it,  
turns back.

WAVERLY

Tonight -- when you've decided what  
to do about them, let me know.

SOLO

Yes, sir.

Waverly exits. Solo turns to Heather and makes a  
hopeless gesture, then sits in the lounge chair and  
stretches his legs out. Heather comes over and  
stands beside him, then slowly sinks to the ground  
at his feet. It's almost as if she senses his  
weariness. CAMERA begins to PULL BACK AND UP.

HEATHER

Drink?

Solo slowly shakes his head.

HEATHER

Cup of coffee?

The slow head-shake again.

HEATHER

Cigarette?

His eyes are closed.

HEATHER

Are you thinking of that... woman?

Solo opens his eyes, looks at her briefly, and then his eyes go to the console of the control panel.

145  
CONT'D  
(4)

SOLO

All that sophisticated machinery,  
there must be some music somewhere.

Instantly, Heather gets to her feet, crosses to the panel, turns a dial. After a moment, some MUSIC comes on. She turns to Solo, and waits. He gets to his feet, and draws her to him. They begin to dance, slowly. CAMERA HAS PULLED BACK until they are just two people dancing in the center of the FRAME and waiting for the music to end.

SOLO

After all -- I'm free... until  
tonight.

FADE OUT:

THE END

EPILOGUE

BACK TO SCENE

146

Illya still holds the fear grenade.

ILLYA

Well that's two down, and two  
to go. The hue and cry is up  
for Gervaise and Bufferton now.  
Until we find them, we will have  
other fish to fry. For example,  
next week...  
(he looks off)

FLASH PAN TO:

A SERIES OF TEASER SHOTS

147-150

CUT TO:

BACK TO SCENE

151

ILLYA

As you see, the devil never sleeps.  
(to girl)  
Ah, well. Here...put this fear  
grenade in our museum...  
(hands it to her)  
...Careful. If it should go off  
you would be reduced to a writhing  
mass of terror.

She drops it and it goes off. Illya steps back,  
worried. The girl stands frozen for a moment,  
caught in the fumes.

ILLYA

Now you've done it! Now you  
will become a fear stricken...

His words are smothered by the girl who leans  
forward and kisses him. As she breaks the kiss,  
Illya looks into the CAMERA.

ILLYA (puzzled)

So - someone has discovered an  
antidote???

The girl looks into CAMERA and winks...

FREEZE FRAME  
FADE OUT:

EXT. - A HILLTOP - MED. SHOT - ILLYA, JILL - DAY

They are sprawled on the ground, fairly close. Jill is having trouble catching her breath. Illya is surveying the countryside through the telescopic sight he has taken off his gun.

JILL

I'll never breathe normally again.

ILLYA

Just take deep breaths...slowly. You only have a few moments before Napoleon and Horth return from scouting the area ahead. Then we climb again.

He finishes his survey, then starts locking the scope back on the gun. Jill looks at the gun.

JILL

It seems as if most of the time we've spent together, you have a gun in your hand. Really, Illya ... I never feel quite comfortable near you.

ILLYA (patiently,  
perhaps, but not coldly)  
You must learn to ignore me. Pretend I'm part of the background...just another rock, or a tree.

JILL (smiling)

Very well. You're a rock!

There's a pause, then she turns away. Illya grins at her back.

DISSOLVE TO:



INT. THE CELL - MED. SHOT - ILLYA AND JILL

They are sitting close together in a corner of the cell. Illya is thinking furiously as his eyes search the room, trying to find a way out. Jill looks quite miserable, scrunching up near Illya.

JILL  
Illya...

ILLYA (cutting her off)  
Hush....

JILL  
But I'm so....

ILLYA (not too roughly)  
Please. I must think. There has to be some way out of this.....

JILL (despairingly)  
But there just isn't. So can't we just talk for...

ILLYA (looking around)  
Not now. Just pretend I'm not here. As if I am part of the walls.

JILL (blowing)  
That's what you are, alright. Pretend that you're a chair, or a lamp...or a tree...or a rock...or a wall! Well, sometimes...just sometimes...pretend that you're a human being.

Her head sinks into the palms of her hands in exhaustion. Illya looks at her, aware of his bad behavior. Gently he places an arm around her shoulders and draws her against his chest.

ILLYA (gently)  
For just a few moments then...let us pretend that I am a human being.

She looks up at him, then allows herself to snuggle close.

CUT TO: