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The Man From

U. N. C. L. E.

THE LOVE AFFAIR

Prod. #7403

THIRD REVISED FINAL

A
METRO-GOLDWYN-MAYER
TELEVISION
Presentation

Produced by
GENA PRODUCTIONS, INC.

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THE MAN FROM U.N.C.L.E.

The Love Affair

Prod. #7403

Please change any reference to MADISON SQUARE
GARDEN to CONVENTION HALL in all description
and dialogue.

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

"The Love Affair"

Prod. #7403

ACT ONE

FADE IN:

EXT. N.Y. INTERNATIONAL AIRPORT - (STOCK) - DAY

1

to see a jet airliner coming in for a landing. It taxis up to a disembarking area.

INT. AIRPORT TERMINAL - (STOCK)

1X1

The mid-day hustle and bustle of passengers, et al.

INT. SECTION OF TERMINAL BUILDING - DAY

2

At an observation window where ILLYA KURYAKIN is looking out idly. The plug of a transistor radio is in his ear and raucous rock-and-roll MUSIC is HEARD dimly.

P.A. VOICE (O.S.)

Announcing the arrival of Flight
217 - nonstop from Boston.
Passengers will arrive at Gate
14. Flight 217 - nonstop from
Boston....

Illya turns away from the window, pausing to ease the plug out of his ear and shudder as the MUSIC jangles stridently. Replacing the plug, he moves to Gate 14.

ANGLE AT ARRIVAL GATE 14

3

Illya comes up to it and lounges against the nearby wall, as though waiting for someone.

4-7
OUT

INSERT SHOT - THE TRANSISTOR

8

To see Illya's finger press a button. The music is abruptly replaced by a low, humming sound.

FULL SHOT - AIRLINE RAMP

9

SHOOTING PAST Illya in the tight F.G. as he watches for the incoming passengers. The humming SOUND continues at the same low level.

ANOTHER ANGLE

9X1

The humming SOUND on Illya's transistor is overtaken by the SOUND of an ambulance SIREN. Illya looks O.S.

ILLYA'S POV

9X2

of an INTERN and TWO AMBULANCE ATTENDANTS. They move past Illya and hurry down the ramp.

ANGLE DOWN RAMP

9X3

The door is opened by AIRLINE ATTENDANTS.

ILLYA

9X4

The humming SOUND increases on his transistor as he looks down the ramp curiously.

ILLYA'S POV

9X5

as the ambulance attendants place a woman (DR. ARMINDEL) onto the stretcher; the intern adjusts an oxygen mask. The doctor gestures to the attendants and they begin to carry her off toward the terminal followed by a STEWARDESS who is obviously trying to control herself.

no aliens

ON ILLYA

9X6

The humming increases. He realizes the person in the stretcher is the one he was to meet.

WIDER ANGLE

9X7

The ambulance attendants, intern, stewardess, followed by inquisitive passengers move toward the terminal. Illya moves to the group.

ILLYA (in shock)

Aunt Margaret!

(to stewardess)

What happened?

The intern, attendants and stewardess stop -- giving the shocked Illya the courtesy of identifying his stricken "aunt". The airline stewardess carries a purse and a .35mm camera.

STEWARDESS

I'm sorry, sir -- she appears to have had a heart attack just before landing. It was awful, poor woman. They're taking her to County General....You said, your aunt?

ILLYA

Yes -- my aunt -- Dr. Margaret Armindel -- She was coming to visit me and --

The intern appears anxious to move on.

INTERN

She's in bad shape -- we'd better get going --

ILLYA (breaks in)

Of course --

(to intern)

I will follow you to the hospital.

The intern and attendants move out with Dr. Armindel.

ILLYA (to stewardess)
Are those hers?

9X7
CONT'D
(2)

STEWARDESS
Yes -- her purse and camera --

ILLYA (takes them)
Thank you -- I'll look after them.
And would you please see that
Aunt Margaret's luggage is sent
to my uncle's.

Illya hands her a card.

STEWARDESS (takes
card)
Yes, sir.

ILLYA
You're very kind.

He takes the purse and camera and moves away quickly.

FLASH CUT TO:

10-20
OUT

INT. UNCLE RESEARCH ROOM - DAY

21

CAMERA CLOSE on the purse and camera. PULL BACK to reveal SOLO, and Illya, studying a series of pictures being flashed on one of the wall screens by SARAH JOHNSON, at the console. On the screen now is a shot of Dr. Armindel. The PHONE BUZZES....WAVERLY picks it up.

WAVERLY
Number one -- Section one --

SARAH
Dr. Margaret Armindel - age thirty-eight - Belgian physicist - working at M.I.T. in Boston on a government research grant. Her project - the direct transference of nuclear energy to propulsion.

Illya opens the camera and removes a roll of micro-film. As he hands it to Solo for examination:

21
CONT'D
(2)

ILLYA

When she was taken from the plane this morning, she was carrying this microfilm record of her research. I was waiting to follow the signals from the homing device one of our agents secreted in her coat.

WAVERLY

Thank you --
(hangs up phone)

SOLO

We have no idea of where she was taking this?

WAVERLY

And perhaps we never will, Mr. Solo! That was County General. Dr. Armindel died a few moments ago.

He signals Sarah.

WAVERLY (cont'd)

Please continue --

She presses a button and DR. JANOS HRADNY's photo appears on the screen.

SARAH

Dr. Janos Hradny - Polish scientist....disappeared from Warsaw two years ago. The father of this suspected project.

SOLO

Suspected project?

WAVERLY

Yes. Over the past two years a number of scientists...from both sides of the iron curtain....have disappeared. None of them were
(Cont.)

WAVERLY (CONT'D)

21

connected with related projects.
Yet if all their specialties
were put together.....something
like this might take shape. Sarah!

CONT'D
(3)

Again Sarah presses a button and the picture changes.
Now we see a magazine illustration of an exotic-looking
spaceship of the Hugo Guernsbach era. As Solo studies
it, mildly puzzled:

SOLO

Haven't seen one like that since
I was a kid. Looks like some-
thing out of Buck Rogers.

WAVERLY

Out of a science fiction magazine,
to be exact - published back in
1938. It's the illustration that
accompanied an article written by
Dr. Hradny. He accurately foresaw
present-day experiments in the
field of space vehicles.

SOLO (nods)

And you believe that Dr. Hradny's
fantasy is becoming a reality.

WAVERLY

But for whom? These scientists
have been disappearing from both
Communist and Capitalist societies.
They were hardly defecting to each
other's countries.

ILLYA (a beat)

Thrush - then?

WAVERLY (nods)

I believe so....Yes. One of their
satraps - heaven knows which one -
probably has been assigned to
develop this spaceship.

Thoughtfully, Solo turns back to Dr. Armindel's purse
and camera on the nearby table, starting to empty the
purse.

SOLO

Well - if Thrush can put this
thing together.

(indicates spaceship)

..it would give them an invul-
nerable base for international
blackmail.

(they exchange looks)

Where do we start?

21
CONT'D
(4)

Illya picks out a ticket from the contents of the
purse and holds it up.

ILLYA

Try Convention Hall. Brother
Love.

SOLO

The Revivalist?

WAVERLY (nodding)

He's holding a big meeting there
tonight. Dr. Armindel had that
reserved seat. We thought some
woman ought to use that ticket.
Just to see what happens.

(indicates Sarah)

Miss...uh-Johnson, volunteered.

ILLYA (gives her
the ticket)

But she should be covered. We've
secured another seat nearby. As
I may have been spotted, it had
best not be me.

(he puts the other ticket
on the table)

WAVERLY

Uh...whom would you suggest, Mr.
Solo?

He wheels the table around, sends ticket to Solo.

SOLO (picking up
ticket)

I wonder.

FLASH DISSOLVE TO:

INT. MADISON SQUARE GARDEN - NIGHT

22

We are CLOSE ON BROTHER LOVE as he speaks. Then through his speech, CAMERA WIDENS to reveal him standing in the center of a bare platform, illuminated only by a single overhead spotlight. The shadowy figures of his robed acolytes can be seen standing in a wide circle behind him.

BROTHER LOVE

Death!!!!!! It comes to us all!
From the moment we are born, we
begin to die! So hear me! Take
my hand and let me lead you to
the everlasting life beyond the
shadows of death!

There is a loud roar from the crowd.

ANGLE ON THE BALCONY

23

At the top of the aisle to see Solo and Sarah appear. Brother Love's voice is heard over the P.A. in the B.G.

BROTHER LOVE'S VOICE

But before you may take that first
step on the path to eternal salva-
tion, you must purge yourselves of
evil! You are mortal - therefore
you are weak! Your bodies are
frail vessels of flesh, drifting
aimlessly on the sea of life, prey
to the winds of temptation, the
hurricanes of corruption, the
tidal waves of sin! Only the pure
of soul may travel this perilous
ocean -- only the faithful in mind
and spirit may hope to reach the
distant shores of the promised land!
So I tell you now - search your
hearts - look deep into your inner-
most being - strip yourselves bare
and stand in the crystal clear light
of divine truth and ask yourselves
- do I have faith? Do I have hope?
Do I have love?

Through the preceding, Solo and Sarah start down the steps of the aisle, checking his tickets. A couple of rows down, he pauses. The seat on the aisle is occupied by PEARL ROLFE, a pert, lively and pretty girl in her early twenties. She holds a pad of paper and chews on a pencil, staring at Brother Love and concentrating on his words. The seat next to her is vacant but her coat and purse are on it....a pillar blocks the view before it. Solo and Sarah hesitate as they eye Pearl.

23
CONT'D
(2)

MED. CLOSE - SOLO AND SARAH

23X1

They pretend to be looking for their seats as they whisper.

SARAH

Oh, oh..."Someone is sitting in Armindel's chair", said the momma bear.

SOLO (eyeing Pearl)

"I'd better find out what she's doing there", said the poppa bear.

SARAH

Why don't I...?

SOLO (steering her toward seat at rear)

Because she's a girl and I'm a boy. Usually, that's the best reason for two people to strike up a conversation.

Sarah takes a seat and Solo moves down towards Pearl.

MED. SHOT - SOLO AND PEARL

23X2

as Solo moves in, checking his ticket against the seat numbers. He stops beside Pearl, studying her dubiously.

SOLO

Excuse me - but I'm afraid you've made a mistake.

Huh - ?

PEARL (blankly)

23X2
CONT'D
(2)

SOLO
You have my seat.

PEARL
I do - ?

SOLO (showing her
his ticket)
Row M - Seat 15. If you'll check
your ticket...

Suddenly, an ELDERLY WOMAN in the row immediately
behind leans forward with some irritation and:

ELDERLY WOMAN
Sssshh!

Hurriedly, Pearl grabs her purse and coat from the
other seat and starts to move over, but then drops
her pad. She and Solo bend down to pick it up
simultaneously and bump heads. After an initial
pained reaction, they both begin to laugh. The elderly
woman leans forward again, now angry, and:

ELDERLY WOMAN
Will you please be quiet!

PEARL
I'm sorry...

As Pearl starts to move again, Solo stops her.

CU 229

SOLO
That's all right. Stay put.
The Little Boy in the Hat. Series starts at 8:00 PM.
He takes the adjoining seat.
evening 8:00 PM, on NBC.

CLOSER ANGLE - SOLO AND PEARL

24

PEARL
Thanks. I couldn't see from there.
That post is in the way. And I
thought nobody was using this seat.
You mind?

SOLO

Not at all.

24
CONT'D
(2)

BROTHER LOVE'S VOICE

And what really is love? It has
been said that love leads to
ambition -- but I find that in
this chaotic world we seldom
return from ambition to love.

omit

We HEAR the elderly woman clear her throat angrily -
and Solo and Pearl settle back to pay attention to
Brother Love who is reaching an impassioned climax:

BROTHER LOVE'S VOICE

Find the answers, my brothers and
sisters - !

LONG SHOT - BROTHER LOVE

25

BROTHER LOVE

And we shall find salvation
together!

(pauses - then)

Now, let us meditate.

He bows his head and stands quietly. ORGAN MUSIC
begins to echo through the arena.

ANGLE ON THE BALCONY - SOLO AND PEARL

26

As Solo glances around, looking for some sign of
Hradny or Welkin, he notes the people in the nearby
seats with eyes closed or heads bowed. Meanwhile,
Pearl finishes making a few notes in her pad, then
turns to eye Solo curiously. Finally, she shakes her
head and:

PEARL

Nope - you just don't look the
type.

SOLO

Type - ?

PEARL

For all this - the Brother Love
bit. You don't really dig him,
do you?

25

CONT'D

(2)

SOLO

I can take him or leave him.
(eyes her and then)
You're not exactly the type
yourself.

PEARL (with a laugh)

I'm just doing research for a
term paper.

SOLO (studies her)

Let's see - Hunter College.

PEARL

How'd you know?

The elderly woman suddenly leans INTO SHOT and, severely:

ELDERLY WOMAN

If you can't show any respect
for Brother Love, why don't you
leave?

SOLO

Sorry.

Solo and Pearl quickly adopt solemn poses, but after
an instant:

PEARL (in a whisper)

How'd you know?

Solo grins, jabs a thumb in a gesture at her leg and
whispers:

SOLO

Black tights are in fashion at
Hunter.

BROTHER LOVE'S VOICE

Brothers and sisters - my heart
hears your call! I feel your love
- your faith - your hope! / Now let
me lead you on the path to re-
demption! /

omit line

Through the preceding, Solo and Pearl glance at each other, shrug and settle back in their seats to listen as we:

26
CONT'D
(3)

DISSOLVE TO:

INT. MADISON SQUARE GARDEN - NIGHT

27

ANGLED on the platform where Brother Love pounds home the climax of his message:

BROTHER LOVE

...and I leave you with this
message, my brothers and sisters
- love! Love and you shall
persevere! Love and you shall
find peace! Love and you possess
the key to eternal salvation!
For love was before the light
began: And when light is over,
love shall be! O' warm heart
in the grave -- O' bridge of
truth! O' Ivy's tooth! Eating
the green tree of the heart of
man. Love -- Love -- Love!

omit

The crowd is HEARD in a roaring chant: "Love - Love - Love".

ANGLE ON THE BALCONY

28

As the people in the surrounding seats chant ecstatically, Solo keeps looking around. Pearl finishes a couple of notes in her pad and:

PEARL

Man - have you ever seen anything
wilder?

(when Solo doesn't reply,
she notices his intense
survey of the crowd and)
Looking for somebody - ?

omit

SOLO (covering)

No - no - just interested in the
crowd's reaction.

(glancing O.S.)

What now?

ANOTHER ANGLE - SOLO'S POV

28X1

To see a robed-and-cowled Acolyte coming up the steps of the aisle, passing out pamphlets.

ANGLE ON SOLO AND PEARL

29

PEARL

That's an acolyte - one of the characters who always travel around with Brother Love. After his speeches, they hand out free copies.

WIDER ANGLE

30

as the Acolyte comes up and hands Pearl a pamphlet.

PEARL

Thanks...

The Acolyte then gives Solo a handful and continues. He takes one and passes the rest down the row, then turns to get a good look at the Acolyte who is slowly moving up the steps.

SOLO'S POV

31

As the Acolyte climbs the steps, the hem of the robe rises to reveal a very shapely feminine calf and ankle, and most unsisterlike silk stockings and high heels. She also wears a distinctive gold anklet.

ANGLE ON SOLO AND PEARL

32

Solo's eyes widen in appreciation, and then he turns back to skim over the pamphlet. Now, a couple of people brush past him, moving out of the row, and he notices that Pearl is putting her pad and pencil into her purse and generally collecting herself, preparing to leave. Solo glances around, troubled, and:

SOLO

This the end - ? / All there's to it? /

over

PEARL

Unless you want to have a private talk with Brother Love. He gives personal audiences after all of his meetings.

32
CONT'D
(2)

Solo hesitates, glancing around, troubled by the absence of any contact. Pearl eyes him hopefully, then sighs and shrugs and, rising:

PEARL

Well - nice to have met you...

SOLO

Wait...

(as Pearl stops)

It's still early. Why don't we go somewhere and compare notes? About Brother Love, of course.

PEARL (holding back)

It's late - and I have an early class.

SOLO

Just over a cup of coffee...

(as she hesitates)

You heard Brother Love's message, didn't you?

(with mock formality)

Napoleon Solo - at your service.

PEARL

Pleased to meet you. I'm Pearl Rolfe. All right then....coffee.

They move out the aisle and up towards the exit, CAMERA MOVING WITH them. As they move up the aisle, Sarah is walking before them. As they pass the female Acolyte, she turns and watches them go. A male Acolyte comes to stand beside her. They both watch Solo and Pearl.... their attitude menacing.

WIPE TO:

INT. CORRIDOR - FULL SHOT - NIGHT

32X1

There is a bank of public telephones at one wall, set up in the open with only small plexi-glass dividers between them. A few people wander past. Sarah ENTERS SCENE and moves to a phone, pretending to make a call. Solo and Pearl ENTER SHOT, Solo stopping her as he sees Sarah at the phone.

SOLO

Excuse me a minute. I've got to make a phone call.

PEARL

Breaking another date?

SOLO

I always let my Uncle know when I'm coming home late.

As he moves towards the phone beside Sarah, Pearl smiles and starts to glance at the pamphlet which she has been holding. For a moment, she sees something in it and frowns in puzzlement.

MED. SHOT - PEARL

32X2

Suddenly the female Acolyte and the male Acolyte appear beside her. Pearl looks up at them startled.

PEARL

Oh!? You startled me...

MED. SHOT - SOLO AND SARAH

32X3

Solo has pretended to dial. They stand, shoulder to shoulder, pretending to talk into their respective telephones.

SARAH

Well, poppa bear - who has been sleeping in whose bed?

SOLO

The girl says she switched seats to get a better view. Seems legitimate.

SARAH

32X3

Seems? Is that good enough?

SOLO

You trot back to Uncle and run an identity check on Pearl Rolfe.... presumably a student at Hunter College. I'll stay with her until you give me a clearance.

SARAH

I'll have it in about two hours. Can you keep her interested that long?

SOLO

Of course. I'm awfully attractive. Ask any girl.

Sarah grimaces, hangs up and leaves. After a moment Solo completes his call and hangs up.

BACK TO SCENE

32X4

as Solo returns to where he had left Pearl. She is gone. He looks around....then something on the floor catches his eye.

ANOTHER ANGLE-

32X5

He picks it up. It's Pearl's pad of notes. In it is the pamphlet she was given by the Acolyte.

33-40
OUT

CLOSER ANGLE ON SOLO

41

Something on the inside cover of the pamphlet catches his eye.

INSERT SHOT - THE PAMPHLET

42

to see a handwritten message scrawled across the printed text. It reads: "Ask for audience with Brother Love."

Pad of notes?

ANGLE ON SOLO

43

As he looks up from the pamphlet, he is clobbered on the back of the head by a pistol. He slumps, two Acolytes catch him. Brother Love's face appears in the SHOT.

BROTHER LOVE

Poor unfortunate man! Probably
has a drinking problem.

(he indicates the wall)

Put him over there and let him
sleep it off.

(he leaves)

The Acolytes lean Solo against the wall and depart.
MOVE IN on Solo and then down to the pamphlet which
reads: "Ask for audience with Brother Love."

FADE OUT:

44-64 OUT

END ACT ONE

ACT TWO

65-73 OUT

FADE IN:

INT. WAVERLY'S OFFICE - FULL SHOT - NIGHT

73X1

Solo is holding an ice bag to his head. Solo, Illya and Waverly are seated around his desk. Sarah is walking around the desk, dropping off copies of a report before each of them as she talks.

SARAH (in the midst)
...the travels of Brother Love and his group of Acolytes have been both extensive, and international. As you can see on page one, they were in Poland the week that Dr. Hradney disappeared. Also - in the areas where all the scientists we suspect, in connection with this project, disappeared.

ILLYA
The cult must be the cover for a Thrush satrap. It has that exquisite scent of unwholesome, blood-stained events trailing in its wake.

omit 2 words

WAVERLY
What about this girl - Miss - er -

SARAH
Rolfe. She checks out. Post-graduate student at Hunter - sociology major - had a legitimate reason to be at the revival.

WAVERLY
Bad luck she happened to be in the wrong seat.

ILLYA
They certainly couldn't mistake her for Dr. Armindel.

WAVERLY
I wouldn't think so.

ILLYA
But they might have thought she was sent by Dr. Armindel to deliver the microfilm.

WAVERLY (nodding)
Are they staying in New York?

73X1
CONT'D
(2)

SARAH (consults book)
Until tomorrow night - when they're
all flying to the coast. Brother
Love is the guest of honor at some
kind of a fund-raising party out on
the Island tomorrow afternoon.

WAVERLY (to Solo)
Mmm. Mr. Solo, how's your head?

SOLO
It hurts.

WAVERLY
Well, you'd better take something for
it, because I want you to go out to
that party tomorrow afternoon and do
something you do rather well.

(Solo looks at him)
Create a fuss!
(Solo's head hurts more)

DISSOLVE TO:

EXT. MANSION - DAY

74

A huge, Long Island monstrosity. A number of cars
are parked in the driveway and elegantly dressed
people are arriving and leaving.

ANGLE ON THE DRIVEWAY

75

to see a car come up and turn into a parking space
some short distance from the front door.

ANGLE ON THE CAR

76

to see Solo and Illya inside, Illya at the wheel.

INT. THE CAR - DAY

77

as Solo and Illya study the people.

SOLO
/ Balenciaga - Dior - Givenchy - /
pretty expensive party.

omit

ILLYA (dourly)
Suddenly I feel very Russian.

77
CONT'D
(2)

SOLO
It's your proletarian blood.

As they speak, Solo reaches into the glove compartment, taking out a small case containing several small, ordinary-looking straight pins. He inserts one in the back of his lapel.

Verify pins

ILLYA
There's no difference between me and those people.

SOLO
Depends on whether you're speaking physically, financially or psychologically.

ILLYA
What makes you so superior? You don't exactly rate with Dun and Bradstreet either.

SOLO
But I have that elegant air of decadence.

Now, Illya has taken his pocket radio, switched it on, and the distinctive humming SOUND is HEARD. He moves it back and forth near Solo and the humming fluctuates in pitch and:

ILLYA (switching
off radio)
All right - I'm homed in....I can receive from your "sender" within a ten mile radius. Don't keep the bluebloods waiting.

SOLO
If you don't hear from me in half an hour, start a revolution.

ILLYA
/Psychologically it will be a pleasure.

That will be a pleasure

He moves out of the car and:

EXT. THE DRIVEWAY - DAY

78

as CAMERA PANS Solo from the car, across the driveway and into the house.

INT. THE MANSION - DAY

79

A large salon that opens on a terrace where the party is in full swing. People are drifting in and out as Solo appears, making his way toward the terrace casually.

ANOTHER ANGLE

80

as Solo comes to the terrace doors to look outside. We see that people are gathered in small conversational groups or seated at umbrella tables. There is also a receiving line with Brother Love and MRS. FARNHAM, the very elegant, trying-not-to-be-middle-aged hostess of the party. Behind them are a number of Acolytes.

Never goes in house

81-85

OUT

ANGLE ON SOLO

86

As Solo considers Brother Love thoughtfully, we note a very striking woman in her early thirties, seated at a small table near the door. She is studying Solo intently. This is MAGDA. She takes a miniature camera from her purse, holds it to her eye and:

Set at outside Table

MAGDA

Smile.

As Solo glances at her, startled, she snaps the picture.

MAGDA

Thank you.

SOLO (warily)

Where do I send the quarter?

MAGDA

Won't cost you any more than the
price of the morning paper.
You'll be on the society page.

(taking pencil and note pad
from purse)

Who are you? Where are you from?
What do you do? Are you rich or
famous?

SOLO

Just put me down for a little of
everything.

MAGDA

Do sit down and tell me about
yourself. After all - you must
be somebody.

SOLO

Not really.

MAGDA

Darling, you are quaint. I'm
Magda.

SOLO

Magda - ?

MAGDA (with some
surprise)

Message From Magda. Dear boy -
don't you read my column?

SOLO

Not tonight. I/may/have to drive.

but work

MAGDA

Why, aren't you refreshing?! Now
you really must tell me about
yourself.

SOLO

That's an interesting camera....
(he has it before she can
resist)
Japanese?

86

CONT'D

(2)

MAGDA (reaching
for it)
No...it's a French make, as a
matter of fact. Please....it's
rather delicate.

86
CONT'D
(3)

SOLO (starts to
return it)
Then I'd better not fool with
it....oops!

) 6 mil

As if by accident, the camera springs open revealing
the roll of film. Magda takes the camera as Solo
lifts the spool, unravelling it. For a moment they
exchange looks. Solo, contritely hands her the mess
of exposed film.

SOLO

Sorry.

As Solo moves off, heading out into the terrace, CAMERA
HOLDS on Magda as she turns to watch him, speculatively.
CAMERA PANS DOWN to reveal the distinctive gold anklet
on her ankle.

87-97
OUT

EXT. TERRACE - DAY

97X1

There is only one person, a WOMAN, still on the receiv-
ing line and being introduced to Brother Love by Mrs.
Farnham as Solo comes up. Other guests are clustered
nearby, chatting idly, and the Acolytes are grouped
quietly in the B.G., their faces hidden by their cowls.
Solo keeps his head turned away from them and waits as:

WOMAN (gushing)
....and I can't tell you how deeply
your messages always affect me.
Your words are such an inspiration!

BROTHER LOVE
Then I've accomplished my humble
purpose. Thank you, dear lady -
and go with love.

The woman moves off and as Solo steps up, Mrs. Farnham turns to him and:

97X1
CONT'D
(2)

MRS. FARNHAM

Good afternoon. How nice of you to come, Mr. - er - Mr. -

SOLO

Smith.

Seeing Solo, Love frowns, troubled, and in the B.G., an Acolyte quickly steps up behind him, ready for trouble as Mrs. Farnham continues:

MRS. FARNHAM

Oh yes - of course - the Philadelphia Smiths.

(turns to Brother Love)

Brother Love - I'd like you to meet Mr. Smith - an old and dear friend.

BROTHER LOVE (smoothly)

Happy to meet you, Brother Smith.

SOLO

My pleasure. Now - where's Pearl Rolfe?

BROTHER LOVE

I beg your pardon?

SOLO (raising his voice slightly)

Pearl Rolfe - what've you done with her?

The Acolyte behind Brother Love steps forward, threateningly, but Brother Love gestures him back, and smoothly:

BROTHER LOVE

And who is Pearl Rolfe?

SOLO

A young lady I took to your revival meeting last night. She had one of your special private audiences and I haven't seen her since!

ANGLE ON THE GUESTS

98

as they begin to turn to Solo and Brother Love, some puzzled and some amused.

ANOTHER ANGLE - FULL SHOT

99

MRS. FARNHAM

Really, Mr. Smith - you must be mistaken.

SOLO (gesturing to
the back of his head)
This lump is no mistake, Mrs.
Farnham, a love pat by the Brother.

MRS. FARNHAM

Young man, I don't particularly
want to call the police, but....

SOLO

Go ahead. I don't mind.

BROTHER LOVE

Patience, Sister Farnham. It's
clearly a misunderstanding.

(to Solo)

I'm sure you'll find that she
merely...

SOLO

I'm sure I'll find her right here
- with them.

(gestures to the group of
Acolytes)

BROTHER LOVE

They are all my devoted followers.

SOLO

Then you shouldn't mind if I see
for myself -/if they all show
their faces - ?/ *omit name*

BROTHER LOVE (to Solo)

omit / Since you insist / a young lady
did join my flock last night.

(gestures to the group)

100-101

OUT

102

ANOTHER ANGLE

to see Pearl, her face hidden by the cowl, moving toward Solo and Brother Love, accompanied by Brother Faith.

BROTHER LOVE

Is she your - er - friend?

SOLO

I'll need a better look.

Solo moves to her and pulls back the cowl.

PEARL

Why don't you mind your own business?

SOLO (startled)

Pearl - !

PEARL

Can't you leave me alone? Why do you keep following me?

ANGLE ON THE CROWD OF GUESTS

103

as they all start to laugh.

ANOTHER ANGLE - MED. FULL SHOT

104

SOLO (confused -
covering)

I've been worried....I've been looking all over for you -

PEARL

So you found me! Satisfied now?

BROTHER LOVE

I knew how she felt about you, *car*
/ Mr....Smith. I tried to save you
the embarrassment.

*Didn't want
to embarrass
you.*

9-18-64
SOLO
Pearl - what's this all about - ?

104
CONT'D
(2)

PEARL
You heard what he said - I joined
him! I'm an Acolyte! Now get lost,
will you?

She turns and moves away, the Acolyte following her
closely. As the crowd laughs and chatters in the B.G.,
Solo watches her, sensing something is wrong, and Mrs.
Farnham comes up to him and:

MRS. FARNHAM
Mr. Smith -- if you're not out of
this house in precisely one minute,
I shall have you...ejected.

Solo hesitates, glances at Brother Love who simply
considers him benignly, then turns and moves away.

105
OUT

ANOTHER ANGLE

106

As Solo is about to leave, he pauses to glance at the
group of Acolytes. Pearl has rejoined them. She pulls
the cowl over her head and turns her back to him.
Puzzled, Solo moves on.

EXT. TERRACE - DAY

106X1

as Magda comes up to join Solo.

SOLO
Sorry - no more pictures.

Solo keeps moving but Magda persists, walking with him.

MAGDA
I'm interested in the story.

SOLO
You heard it.

MAGDA (smiles)

I heard only part of it. I'm sure there's more.

(as Solo ignores her)

What do you suppose she'd say if you could talk to her alone?

SOLO

Not much chance of that.

MAGDA

There's a tired old saw - don't underestimate the power of the press.

(as Solo pauses, eyeing her, quizzically)

That goes double when it's woman-power.

SOLO

No, thanks.

MAGDA

Face it - you need my help.

SOLO

Exactly. But why are you helping?

MAGDA

Dear boy - what kind of messages would Magda have for her column without juicy little tidbits like this?

SOLO

Like what?

MAGDA (making like a headline)

Young girl held against her will by society matron. /

(beat)

I'll get a bonus and Laura Farnham will positively retch!

(beat)

Now come on. We can get to her this way.

Solo considers her, then nods and moves away with her.

106X1
CONT'D
(2)

*on Long Island
state.*

EXT. HEDGE - DAY

106X2

Solo and Magda walk around behind the screen of the hedge, then Solo turns to see Brother Faith and Brother Truth step out of concealment, each holding a pistol. Solo considers them for an instant, obviously debating a break for it, then gives up.

*Verify
the picture*

SOLO

Do you get many converts like this?

DISSOLVE TO:

107-
107X1
OUT

EXT. DRIVEWAY - DAY

108

ANGLED on the car to see Illya looking out anxiously.

INT. CAR - DAY

109

Illya looks at his watch and stirs restlessly. Taking his pocket radio, he switches it on and the humming SOUND is HEARD at very low pitch. He turns up the volume but the pitch stays at the same low level. He starts to put the radio aside when, suddenly, the pitch begins to rise slowly. He glances toward the house quickly.

ILLYA'S POV

110 .

to see the front door open and the Acolytes begin to file out. Two cars drive up and the Acolytes climb into them.

ANGLE ON ILLYA

111

as he watches them, the humming keeps rising in pitch.

ILLYA'S POV

112

Now Brother Love emerges with Mrs. Farnham, Magda and several other guests. As the Acolytes continue to enter the cars, Brother Love pauses to say goodbye to all.

ANGLE ON ILLYA

113

as he watches, the humming holds at a high peak. He scans the crowd at the door, disturbed at not seeing Solo.

ILLYA'S POV

114

Now, the first car draws away and Brother Love climbs into the front seat of the second car. Mrs. Farnham and the guests wave and call goodbye, and the second car pulls away.

ANGLE ON ILLYA

115

Now the pitch of the humming SOUND drops sharply. Illya immediately starts his car.

ANGLE ON THE DRIVEWAY

116

as Illya pulls out and speeds down the driveway.

DISSOLVE TO:

EXT. COUNTRY ROAD - DAY

117

To see the first car containing the Acolytes race past, followed a few seconds later by the second, containing Brother Love. CAMERA HOLDS and PANS with it.

INT. BROTHER LOVE'S CAR - DAY

118

to see Brother Love in the front seat with Brother Truth at the wheel beside him. In the back seat are Brother Faith, another Acolyte and, between them, Solo.

*Verify
Brother Love
Front & Back
Seat?*

His face is hidden by the cowl. Now, Brother Love turns, nods to Faith who pulls the cowl back from Solo's head, revealing he is gagged.

118
CONT'D
(2)

BROTHER LOVE

We have a thirty minute drive to the airport - ample time for me to hear your last confession.

He nods to Faith, who yanks the gag from Solo's face. When Solo reaches up to wipe his mouth, the sleeves of his robe fall back, revealing his hands are manacled.

Verify gag

BROTHER LOVE

And please - no more dramatics. We know your relationship with Miss Rolfe. She's already explained the coincidental exchange of seats.

SOLO

Then why your dramatics back at the party? And why're you still holding the girl?

omit

BROTHER LOVE

As bait - for you. Unfortunately, we weren't aware of your importance last night. ~~Where did you get the ticket to that seat?~~

SOLO

Dr. Armindel gave it to me.

BROTHER LOVE (carefully)

Who is Dr. Armindel?

SOLO

The physicist you were expecting.

Brother Love is clearly disconcerted. He studies Solo for an instant.

SOLO

I'll save you some time. I let Pearl sit in the wrong seat at the Garden for the same reason I put on the show at the party - to find
(Cont.)

omit

SOLO (CONT'D)

118
CONT'D
(3)

out about you first. I have a
microfilm of Dr. Armindel's
records - the way to make Dr.
Hradny's nuclear reactor work in
the satellite.

BROTHER LOVE

You seem to know a great deal...
(Mr. Smith.) *omit*

SOLO

Not Smith....nothing so dis- *omit*
tinguished....The name is Solo.
Napoleon Solo. I am Dr.
Armindel's lab assistant. We're
partners in this. You know she's
not well. She decided to stay in
Boston and let me handle all the
(-- er -- business arrangements.)

TRANSACTION

BROTHER LOVE

I'll need something more sub-
stantial from you than words.

Solo hesitates, then reaches beneath his robe.
Brother Faith immediately grabs his hand and reaches
in himself, taking out Solo's cigarette case. He
opens it, revealing a row of cigarettes. As he con-
siders it, suspiciously, Solo calmly takes the case
and offers it toward Brother Love who shakes his head
in some irritation and:

SOLO

Try one - the fifth one.

Warily, Brother Love takes the cigarette, rolls it in
his fingers, then abruptly breaks it, revealing the
tightly-rolled microfilm.

SOLO

There's the microfilm. Is that
substantial enough?

As Brother Love hesitates, Brother Truth, who has been
studying his rear-view mirror intently, suddenly
interjects:

TRUTH

There's a car following us.

118
CONT'D
(4)

Brother Love looks back through the rear window.

BROTHER LOVE'S POV

119

through the rear window to see Illya's car some distance down the road.

ANGLE IN THE CAR

120

TRUTH

It's been behind us ever since we left the estate.

BROTHER LOVE (to

Solo)

You wouldn't know anything about it, I suppose?

SOLO (glances back,

then shrugs)

Not a thing.

Brother Love studies him for an instant, then nods to Brother Truth who opens the glove compartment and takes out two hand grenades. He pulls the pin from one of them, then holds it as he eyes the rear-view mirror.

120X1
OUT

BACK TO SCENE

120X2

Brother Truth lowers his window, waits a moment, then reaches outside and gently drops the grenade into the road.

121-122
OUT

EXT. THE ROAD - DAY

123

to see Illya's car come speeding TOWARD CAMERA.

CLOSE ANGLE

123X1

ON the grenade as it explodes as Illya's car runs over it.

124-125
OUT

INT. BROTHER LOVE'S CAR - DAY

126

As the SOUND of the explosion is HEARD dimly, Solo can't resist turning and looking back.

127
OUT

CLOSE ANGLE - SOLO

128

His eyes mirror his inner horror as he watches the crash. Then, composed and calm again, he turns back to face Brother Love and CAMERA WIDENS to reveal Brother Love studying him intently, searching for some telltale reaction. Solo merely stares back at him impassively and, finally:

BROTHER LOVE

Welcome to my flock, Brother
Solo. *grin*

As Brother Love turns away and settles back in his seat:

FADE OUT.

129
OUT

END ACT TWO

ACT THREE

FADE IN:

INT. WAVERLY'S OFFICE - DAY

130

CLOSE ON Waverly at his desk. From O.S., we HEAR the BELL of a teletype, followed by the CLATTER. Waverly glances up and CAMERA WIDENS to reveal that Sarah is not at the console as usual. With some irritation, Waverly looks at his watch, then rises and crosses to the teletype.

ANGLE AT THE TELETYPE

131

Waverly comes up to it just as the BELL RINGS again, signifying the end of the transmission. He looks at the message.

INSERT SHOT

132

ON the message in the teletype which reads: "Code 5 - LA to NY - 10:15 AM PST - ghylo ytr ubfrw qvtopytb zrdmnt iokuythnbg thrdfwqsx yuht ik mjfewdcvsw yhbtrwp wvcxt".

ANOTHER ANGLE - WAVERLY

133

as he rips the message from the teletype and crosses to a decoding machine. He feeds the paper into the roll, then, using two keys in two locks, opens a drawer and starts looking for the proper decoding plate. In the B.G., the door opens and Sarah hurries in. Waverly scowls at her and:

WAVERLY

An extraordinary lunch hour, Miss Johnson.

SARAH

I'm sorry, Mr. Waverly. I stopped at the hospital to find out how Illya - er - Mr. Kuryakin is.

WAVERLY

Your sentiments are commendable -
until they interfere with your
efficiency.

(nodding to the machine)

There's a message to be decoded.

133
CONT'D
(2)

SARAH

Yes, sir.

Turning to the decoder, she takes a plate from the
drawer and inserts it in the machine, then turns it
on. A length of tape begins to emerge. Through this:

WAVERLY

Uh -- Could you see him?

code 5D

SARAH

No, sir - he was well enough to
be sent home.

The decoding machine stops and a mechanical sounding
voice issues from the speaker on the machine.

VOICE

Uncle HQ Los Angeles -- "Brother
Love and party landed LA 9:45 AM.
Being ferried in small groups to
retreat by helicopter. No sign
of Solo."

SARAH

Any reply?

WAVERLY

No.

DISSOLVE TO:

134-135
OUT

EXT. THE RETREAT - MAIN GATE - DAY

136

We are SHOOTING UP at an ironwork arch over the gates which have the words "LOVE IS ALL" worked into it. A helicopter lowers into the SCENE beyond the sign and we follow it to the ground. Solo, Brother Truth and another Acolyte emerge. Solo is no longer manacled.

EXT. THE RETREAT - HOUSE - DAY

137

It is a huge, old, dismal stone structure resembling an old mission or monastery. The doors are thick and heavy, studded with iron, and the windows, little more than slits in the stone walls, are all barred. Overall, there is an oppressive and vaguely menacing air. (NOTE: At this Mission all the Acolytes wear guns on the outside of their robes.)

Solo and the two Acolytes, go up the stairs, Brother Truth and Solo entering, the other Acolyte remaining outside.

138
OUT

INT. GALLERY - DAY

139

Brother Truth leads Solo toward the door of Brother Love's "sanctuary". As they reach it, the door opens and Pearl is led out by an armed Acolyte, CHARITY. She stops, looks at Solo and would speak to him, but Charity roughly pulls her onward. At the same time, Solo is ushered into the room.

INT. THE SANCTUARY - DAY

140

It is a richly decorated room...opulent with sensuous type furniture, except that along one wall is an extremely modern communications center replete with several small TV screens and one large one. Brother Love is seated behind his desk. He watches Solo closely as he enters.

BROTHER LOVE
Sit down, Brother Solo, sit *omit*
down. You're not concerned
about the girl, are you?

140
CONT'D
(2)

SOLO (shrugs)
Just don't see why you brought her
all the way out here.

BROTHER LOVE
I couldn't let her go. And after
you forced me to expose her
publicly amidst my disciples -
I could hardly let her body be
found without inviting the atten-
tion of the police. However, here
I have more freedom of action.

HRADNY'S VOICE
Brother Love - !

141-142
OUT

ANOTHER ANGLE

143

to include DR. HRADNY as he bursts into the room.

BROTHER LOVE
Ah - Dr. Hradny - good to see you
again. How is everything going?

HRADNY (distracted)
Oh - very well - I've finished
with Dr. Welkin's contribution
and sent him on to the Island.

BROTHER LOVE (quickly)
That is marvelous. And thanks to
this gentleman, I have brought a
lovely package from Dr. Armindel.
The final step.

HRADNY
Yes - Yes - but - my sister - she
isn't with you - ? You promised.

BROTHER LOVE

I'm doing my best, doctor. But you must understand - ever since we took you out of Poland, the Russians have been watching her. We have to wait. It's just a matter of time.

143
CONT'D
(2)

HRADNY (helplessly)

Time - ? She is old - she has so little time left.

BROTHER LOVE

I'll bring her out, don't worry.

(gives him microfilm)

Now return to the laboratory.... and analyze this microfilm. It contains Dr. Armindel's notes on her work.

RECORDED

Hradny nods wearily and moves off slowly. CAMERA HOLDS on Brother Love as he turns to Solo and:

BROTHER LOVE

Brother Truth will take you to your quarters and see that you're comfortable....until the microfilm has been examined.

SOLO

Just one thing. I don't have any sisters. My price is cash.

BROTHER LOVE

You'll be paid in full - for value received.

TRUTH

This way.

Solo moves to the door, Brother Truth following. As they leave:

144-146
OUT

INT. GALLERY - DAY

147

A long corridor with narrow, slit-like windows on one side and a couple of closed doors on the other. Solo and Brother Truth emerge from the passageway and move down the length of the gallery.

ANOTHER ANGLE

148

As they pass one of the doorways, Hradny is just slowly going through it, closing the door behind him.

ANGLE ON SOLO AND BROTHER TRUTH

149

as Solo lingers, glancing back at Hradny and then noting the doorway into which he disappeared.

TRUTH

Keep moving.

They move to the end of the gallery, going through another door.

INT. PASSAGEWAY - DAY

150

Dimly lit and dank, like the first one, but with a number of small, planked doors leading off it. And in each, there is a barred, rectangular opening at eye-height. Now, as Brother Truth and Solo enter the passage, an Acolyte, Brother Charity, is closing and locking one of the doors. As they come up to him:

CHARITY

Another guest?

TRUTH

Yes. The best room in the house for him.

Charity moves down the corridor. Solo glances back quickly, noting the location of what is obviously Pearl's room, then moves on with Brother Truth.

ANOTHER ANGLE

151

As Brother Charity opens another door, Brother Truth gestures inside and Solo steps into the room warily.

INT. ROOM - DAY

152

A small, barely-furnished, cell-like room with a high, barred window. The sun streams through it brightly. Solo glances around.

SOLO

Do you have something a little
less pretentious?

He closes the door and we HEAR footsteps receding on the stone floor. Solo waits until the footsteps fade away and there is the distant SOUND of a DOOR SLAMMING. He turns to the door and finds that it really has been left unlocked. He moves out into the passage, glances up and down, then re-enters the room, puzzled and disturbed. After a thoughtful glance around, he begins to search the room, looking under the bed, feeling along the frame and legs, turning the chair over, looking under the table, etc. As he does:

MATCH DISSOLVE TO:

INT. TV MONITORING ROOM - DAY

153

ON a TV screen revealing Solo searching his room. CAMERA WIDENS to reveal Brother Love, Magda and Brother Truth watching the screen. Brother Love is stretched out, belly-down upon a massage table, his robe peeled down so that he is naked to the waist. Magda is gently massaging the contents of a bottle of baby-oil onto his back.

MAGDA

Why do we have to watch him?
Why not just lock him up like
the girl?

BROTHER LOVE

No, no, no. Let us see how far
he stretches his tether. Given
enough rope -- he may yet hang
himself.

INT. ROOM - DAY

154

Solo concludes his search, disturbed.

SOLO'S POV

155

a washbasin with a shelf and mirror above it.

FULL SHOT - SOLO

156

Casually, he moves toward the mirror and looks into it rubbing his chin.

INT. TV MONITORING ROOM - DAY

157

MATCHING SHOT. On the screen, Solo is seen rubbing his chin. Then turns and moves back again as:

TRUTH

You think he saw the lens?

BROTHER LOVE

No - of course not.

158-161
OUT

INT. ROOM - DAY

162

Solo wanders back to the bed, sits down, takes his cigarette case from his pocket and opens it. The sun is now slanting directly across him and across the bedside table. As he takes out a cigarette, Solo notices something O.S.

SOLO'S POV

163

to see the sunlight reflection off the case dancing on the wall.

ANGLE ON SOLO

164

Solo casually puts the case on the bedside table so that the sun strikes the open lid, then angles it so that the reflection hits the wall mirror.

ANOTHER ANGLE

165

to see the bright reflection on the wall near the mirror.

CLOSE ANGLE - SOLO

166

Searching for a match, Solo carefully measures the distance, then, presumably not finding a light, puts the cigarette back in the case, adjusting it slightly.

ANGLE ON THE WALL

167

to see the light reflection on the mirror.

ANGLE ON SOLO

168

as he lays back on the bed.

INT. TV MONITORING ROOM - DAY

169

Suddenly, there is a flare of light on the screen, beginning to wash out the picture on one side. Brother Love rises up upon one arm, holding Magda's hand away as he studies the screen.

BROTHER LOVE

What's the matter with the set?

TRUTH (checks it)

Nothing. The sun is reflected from his cigarette case.

MAGDA

You can hardly see anything.

BROTHER LOVE (settling

down)

It'll pass. *shit*

(to Truth)

Check him.

Brother Truth turns and moves out. Magda continues.

INT. ROOM - DAY

170

ON the cigarette case, gleaming in the sun. CAMERA PANS from it to the bed where we see Solo, now just in shirt sleeves and trousers, working over something on the bed. Finishing, he moves away from it and we see the robe and cowl have been stuffed with his jacket and an extra blanket to look like a figure asleep. Solo moves to the door.

ANGLE AT THE DOOR

171

Solo is about to open it when the SOUND of a door is HEARD in the passageway and then approaching footsteps. Solo freezes on one side of the door. The footsteps come closer and closer, finally stopping just outside. Through the barred window, we see Brother Truth's face as he peers inside.

BROTHER TRUTH'S POV

172

The stuffed and covered robe on the bed. CAMERA PANS to the gleaming cigarette case.

ANGLE AT THE DOOR

173

Satisfied, Brother Truth moves off. As the footsteps recede, Solo relaxes slightly and glances toward the wall.

SOLO'S POV

174

to see the light reflection is still on the mirror.

ANGLE ON SOLO

174X1

He listens at the door until the footsteps fade out and carefully opens the door. After a quick look, he moves out, closing the door behind him.

ANGLE ON THE WALL

175

to see the light reflection has moved, now only partly on the mirror.

ON the screen to show the partial glare. CAMERA
WIDENS as Magda adjusts the controls, revealing part
of the stuffed figure on the bed. Seeing this, Magda
relaxes, returns to Brother Love.

MAGDA

He's asleep.

Said by Brother Love

BROTHER LOVE (chuckling)

Continue, Magda!

omit

DISSOLVE TO:

INT. PASSAGEWAY - DAY

177

as Solo comes up to the door of Pearl's room and peers
through the barred opening cautiously.

SOLO'S POV

178

to see Pearl lying face down on the bed.

FULL SHOT - (INTERCUT)

179

SOLO (sharp whisper)

/ Pearl - ! Pearl -

(as she reacts, startled)

No! Lie still! / There's a camera
in there - you're being watched!

(as she freezes)

Act naturally. / Sit up / - move
around - as though you were

restless - / go to the window and
look out - then come over here. /

omit

PEARL (complying)

I'm sorry about yesterday - at
the party - but that man - he had
a knife - !

SOLO

Keep moving - act restless -
nervous -

PEARL (complying)
Who has to act?

179
CONT'D
(2)

and
SOLO
/Now listen/- All I want you to
do is sit tight for the next five-
ten minutes. When I come back,
we'll both get out of here.

PEARL
When you come back - ?

SOLO
I have a job to finish first. *line changed*

PEARL
You can't leave me here - not now!
I'm so scared, I'm ready to jump
clear out've my skin - !

SOLO
Another few minutes - that's all.
Come on - where's that old college
spirit?

ANGLE ON PEARL

180

She is at the window.

PEARL
Back at school - where I wish I
was. You'll make it fast, won't
you, Mr. Solo - ?
(there is no reply)
/Mr. Solo - ?/ *and*

She turns and sees that Solo is gone. She crosses to
the door and looks out fearfully as we:

DISSOLVE TO:

INT. THE GALLERY - DAY

180X1

Solo moves along in the semi-darkness. He hears VOICES
and he stops. He glances around, then quietly opens a
door and enters.

INT. ROOM (OFF LABORATORY)

180X2

as Solo enters. The dank, nondescript room is dimly lighted and the door leading to the laboratory is slightly opened revealing Dr. Hradny and Brother Love. Hradny is tense and upset; Brother Love calm.

HRADNY'S VOICE

No -- It is impossible for me to finish.

BROTHER LOVE'S VOICE

We have very little time, Brother Hradny -- you realize that when you incorporate Dr. Armindel's material we will be finished here and we will rendezvous with the ship.

Solo moves cautiously along the wall and peers into the lab room.

LABORATORY - SOLO'S POV

180X3

Hradny and Brother Love stand before a large work table that holds a model of a space ship, resembling the illustration seen earlier.

HRADNY

There is no chance of my finishing.....The microfilm is worthless.

BROTHER LOVE (slightly

surprised)

Worthless?

HRADNY

I'm afraid you have been duped. The microfilm has vital sections missing.

BROTHER LOVE

and
/Brother Hradny/-- are you trying to tell me that *Bro's* Napoleon Solo, has -- *Smith*

HRADNY (nods)

-- has tricked you/I'm afraid.
And furthermore I do not believe
he was ever associated with Dr.
Armindel.

180X3
CONT'D
(2)

BROTHER LOVE (calmly)

...I'm afraid/Brother Solo/will
have to be -- reprimanded for this...
(a gentle hand to Hradny's
shoulder)

But if we are temporarily stymied
-- we are not defeated, Brother.
We will continue the project on
the Island. I want you to pack
everything and be ready to leave
in an hour.

HRADNY

But what about my sister? -- You
promised.

BROTHER LOVE (he

snaps; slightly annoyed)

/There is no time for/sickening,
/bourgeoisie/family sentiment!

Will you
stop this
sickening
family sentiment

Hradny appears defeated; Brother Love calms and smiles.

BROTHER LOVE

Forgive me. I have finally com-
pleted the arrangement for your
sister's false passport. She
will be arriving next week. I
will see that she is transported
to our new location. I give you
my word.

Hradny nods.

BROTHER LOVE

We must hurry now.

omit

He turns and exits. Hradny stands in silence for a
moment, looking sadly at his space ship model.

181-194
CUT

ANOTHER ANGLE

195

SHOOTING PAST Solo in the tight F.G. as he watches Hradny with some sympathy. As though in a fog, the old man turns to a cabinet and begins to take notebooks out of it, piling them on a nearby table. His back is to Solo.

196
OUT

ANGLE ON SOLO

196X1

as he sidles toward Hradny, mechanically unloading the cabinet, and shaking his head.

SOLO

Do you believe him?

Hradny quickly grabs a gun from the desk drawer, turns and directs it at Solo.

HRADNY

Don't move!

SOLO

Before you do anything you'll be sorry for, doctor, I think you should hear me out.

HRADNY

You are not one of us, Mr. Solo!

SOLO

No....Frankly I'm not. I'm an agent for an organization known as UNCLE.

HRADNY

Uncle?

SOLO

I have little time to explain. You've got to trust me!

HRADNY

I do not trust anyone, anymore!

SOLO

I know. Not even Brother Love.

196X1
CONT'D
(2)

HRADNY

No. But I will continue to work for him until he fulfills his promise to get my sister out of Poland.

SOLO (stronger)

A promise that's as phony as his preachment of love and peace.

Hradny looks at him suspiciously.

SOLO (selling hard
now)

You can't avoid reality forever, doctor. If you'd come out of your cocoon you'd realize that you are now as disposable to Brother Love as I am. Number one: You can't complete the space vehicle without the rest of Dr. Armindel's notes.

(pause)

And number two -- if he really had any intention of getting your sister out of Poland -- which I strongly doubt -- he doesn't anymore. He no longer needs you, doctor -- You're expendable now. The project is dead!

There is a long moment of silence, then Hradny drops the gun on the table and looks at Solo; a sad defeated man.

HRADNY

You are probably correct, Mr. Solo -- at least in one sense. I have always avoided reality. But you are wrong to think that the project is dead. Brother Love will merely take my work and recruit another propulsion specialist to finish it.

SOLO
Not if you destroy your notes
and take your chances on getting
out of here with me.

196X1
CONT'D
(3)

HRADNY (in defeat)
What have I got to lose -- except
my life.

SOLO (a smile)
Let's try to look at the brighter
side.

HRADNY (a hint of
a smile)
We can attempt an escape through
the passageway in the rear.

SOLO
First we have to pick up another
-- disbeliever in Brother Love.
She's waiting in her cell.

Solo guides him toward the door.

FLASH CUT TO:

INT. PASSAGEWAY - DAY

197

ANGLED at the door to Pearl's room as Solo and Hradny
come up to it. Solo looks through the barred opening.

SOLO'S POV

198

to see a robed-and-cowled figure lying face down on
the bed, breathing deeply and heavily, as though
asleep.

199-206
OUT

ANOTHER ANGLE

206X1

SHOOTING PAST Solo in tight F.G. toward the figure on
the bed as:

SOLO (sharp whisper)
All right, Pearl - get ready.
Move fast when I tell you!

206X1
CONT'D
(2)

Solo takes off his shoe, twists the heel, revealing a pocket and takes out the small magnesium fuse. He sets it in the lock, then glances into the room again to see Pearl hasn't stirred. Solo hesitates, then ignites the fuse and steps back. The fuse burns the lock out and he shoves the door open, charging into the cell.

INT. THE CELL - DAY

206X2

as Solo charges in, heading for the bed.

ANOTHER ANGLE

206X3

As the figure on the bed slowly turns and looks up we see that it is Magda.

MAGDA
Any little message for Magda,
darling?

She rises and breaks a small capsule in front of Solo's nose, and he slumps to the floor.

*20
Magda's gun*

ANOTHER ANGLE

206X4

As Hradny moves to aid Solo he is hit with a karate blow by Brother Love who has slipped up behind him along with Brother Truth.

BROTHER LOVE (to
Brother Truth)
Tie them up along with the other
one. Use the wire...it's stronger.

CAMERA PANS Brother Truth as he begins to drag Solo toward a corner. CAMERA HOLDS and we see Pearl tied up and gagged against the wall.

NEW ANGLE - BROTHER LOVE AND MAGDA

206X5

He puts a benevolent hand on her shoulder.

BROTHER LOVE

Bless you, sister.

*Verify
omit*

As Magda returns the compliment with a smile:

FADE OUT.

END ACT THREE

ACT FOUR

FADE IN:
INT. CELL - DAY

207

Solo, Pearl and Hradny are all tied. Pearl is the only one awake; Solo and Hradny still under the influence of the capsules used on them by Brother Love and the Acolyte.

FAVOR SOLO

207X1

Slowly his face begins to move, his eyes open and he looks toward Pearl. She grunts through her gag. Solo leans over as if to kiss her and removes the gag from her mouth with his teeth. She gasps for breath.

SOLO (drops gag
from his mouth)
We've got to get out of here.
You'll be late for class.

PEARL
This is hardly the time for bad
jokes, Mr. Solo.

omit

SOLO
Sorry.

Hradny comes awake now.

HRADNY
Where are we?

SOLO
Back at the starting gate, doctor.

The door swings open; Brother Love appears with Brother Truth and another Acolyte.

BROTHER LOVE (a
gentle smile)
And you will remain at the start-
ing gate, Mr. Solo -- along with
your moronic compatriots.

SOLO
I hope we haven't delayed your
flight, Brother.

207XI
CONT'D
(2)

BROTHER LOVE
You have -- but we are ready to
depart now -- after we take care
of a few minor details.

SOLO (knowingly)
Like the disposal of three drop-
out disciples.

BROTHER LOVE (smiles)
I promise you it will be painless.

SOLO
That's very considerate of you.

Brother Love nods to one of the hooded Acolytes who
removes an explosive device from under his cloak.
Brother Love takes it.

BROTHER LOVE
I will set this little, deadly
explosive to go off in ---

HRADNY (breaks in)
You are mad!

Brother Love looks at him for a long moment and becomes
rather strange and passive as he looks deeply at Hradny
and speaks in a sad, soft tone.

BROTHER LOVE
I -- mad, doctor? I think not.
It is the world I see around me
that is mad. A world filled with
spineless, aimless permissive
creatures passing themselves off
as human beings. I must do some-
thing to help these mental lepers
regain their health.

SOLO

Well then, why don't you give us
spineless, aimless creatures
another chance to see your way
of life.

207X1
CONT'D
(3)

BROTHER LOVE (smiles)

omit
/ Sorry, Mr. Solo. / "He who estab-
lishes a dictatorship and does not
destroy Brutus, or he who forms a
republic and does not destroy the
sons of Brutus, will only reign a
short time."

SOLO (smiles)

Thank you, Brother Machiavelli.

PEARL

Amen.

Brother Love smiles and sets the timer on the detonator
and as it begins to TICK he sets it down on the floor.

BROTHER LOVE (to

Acolyte)

/ You will see that the model space
ship and Dr. Hradny's notes and
files are loaded in the helicopter.
We depart in eight minutes.

(Brother Truth leaves with
the other Acolyte; Brother
Love turns to the others)

And you, my friends, will depart
in ten.

*You will
load Mr. Hradny's
work in the
Helicopter*

He leaves them staring at their doom.

FLASH CUT TO:

208-210
OUT

INT. LABORATORY - DAY

211

Brother Truth and the other Acolyte are hastily load-
ing Dr. Hradny's notes and records into a couple of
small cartons.

FLASH CUT TO:

212
OUT

INT. CELL - DAY

213

CLOSE ON the bomb as it ticks away. PULL BACK to reveal Solo, Pearl and Hradny still tied. Solo looks over at Pearl. Her eyes are filled with tears.

PEARL

Mr. Solo...

SOLO

Yes?

PEARL

I guess it's kind of silly to cry at a time like this --- but it makes me very sad to have to die.

SOLO (smiles)

Would it make you happy if I told you we still have a chance.

PEARL (manages a smile)

Yes --- even if you lie.

SOLO (with extreme urgency)

Quickly, move over beside the doctor.

Pearl starts wriggling over to Dr. Hradny.

SOLO

Try to turn around so your hands are near his.

She complies. Solo now moves himself so that his heels are next to their hands.

SOLO

You see that little button behind my left heel?

(Pearl nods)

Press it.

INSERT - SOLO'S HEELS AND HRADNY'S AND PEARL'S HANDS 214

SOLO'S VOICE

Now doctor, swing the heel aside. *new*

He does.

HRADNY (taking out
the device)

Ah, another one of your little
door openers.

SOLO

Right. We'll see if we can melt
a few wires with it.

CUT TO:

INT. GALLERY - DAY 215

Brother Truth and the other Acolyte come out of the
laboratory and down the corridor and out of the house.

INT. CELL - DAY 216

By now Solo is facing Dr. Hradny and Pearl.

HRADNY

We tear off the insulation and
when we touch the contacts together...

SOLO

...the explosion will melt the
wires on my wrist.

Then as Hradny maneuvers to do this, Solo continues:

- SOLO

But wait a minute, doctor. Let's
remove some of the charge. I'd
like to have some wrists left.

The three of them with their tied hands begin to
maneuver until they have removed most of the plastic
explosive material.

CUT TO:

EXT. LAWN AREA - DAY

217

The helicopter is kicked alive and the rotors begin to spin. We see Brother Truth and the other Acolyte approach carrying the cartons from the laboratory.

CUT TO:

INT. CELL - CLOSE SHOT

218

SOLO (wincing)

I guess I'm as ready as I'll ever
be, doctor.

CAMERA PANS to Hradny and DOWN to his tied hands, each of which holds the contacts of the explosive. PAN ALONG the wires to Solo's hands tied.

HRADNY

Now?

CUT TO:

CLOSEUP - PEARL

219

eyeing the procedure with grave mistrust.

CUT TO:

CLOSE SHOT - SOLO'S HANDS

220

SOLO'S VOICE

Now!

There is a small flash of flame and smoke and Solo's hands are pulled apart.

CUT TO:

THREE SHOT

221

Solo is rocking with pain, but his arms are free.

PEARL

Does it hurt?

omit

SOLC
Yes, it hurts, and Brother Love
said it would be painless.

221
CONT'D
(2)

He sets about loosening their bonds.

CUT TO:

EXT. LAWN AREA - CLOSE ON HELICOPTER

222

The huge prop ROARS and we PULL BACK to see two
Acolytes put the last of the files into the plane.¹
Brother Love and Magda stand by supervising the action
(all are hooded). — 1.

BROTHER LOVE (wild
track)
...that's the last of Hradny's
files.
(the Acolyte nods)
Get the space ship model quickly.

The Acolytes depart. HOLD on Brother Love a beat,
then:

CUT TO:

INT. CELL

223

Solo is just releasing the wires on Pearl's legs.
Dr. Hradny has already been freed and is looking with
fascination at the ticking bomb on the floor.

PEARL (brightens)
Mr. Solo -- you are an absolute
genius.
(she kisses his cheek;
then becomes sad)
But they'll never believe this
back at Hunter College.

SOLO
You're not back there, yet. We
still have a few unsurmountable
obstacles to surmount --
(to Hradny)
Right, doctor?

HRADNY
Right, Mr. Solo.

223
CONT'D
(2)

PEARL
What are you going to do?

SOLO
Put that bomb in Dr. Hradny's lab.

PEARL
Why? I thought ---

SOLO (snaps)
We've got to destroy the space
model and the doctor's notes
before they take off with them.

Solo picks up the bomb and they leave.

FLASH CUT TO:

INT. LABORATORY - DAY

224

as Solo, Hradny and Pearl move in. Hradny goes quickly
to his files, then turns to Solo.

HRADNY
They are gone! We're too late.

SOLO (indicating crates)
Maybe not. Aren't these part of
your model?

HRADNY
Yes. The third stage and the
satellite.

SOLO
Then we're not too late.

He places the bomb under a section of the model in
one of the crates.

We HEAR running footsteps quickly approaching.

SOLO

Apparently they didn't forget it.

(beat)

Stay right where you are.

224

CONT'D

(2)

They freeze. Solo moves to a concealed spot alongside the door. As the two Acolytes move in he chops the first in the back of the neck and grabs his gun. The second Acolyte FIRES his gun and wings Hradny in the arm. Solo quickly disposes of him with a blast of SHOTS. He begins to disrobe the dead Acolyte. Pearl moves to Hradny.

PEARL (to Hradny)

Are you all right?

HRADNY (shrugs)

I don't seem to be dead. So I
guess I'm all right.

SOLO (putting

on robe)

Looks like we'll have to make the
delivery ourselves. Complete
with bomb.

Solo finishes putting on the robe.

SOLO

You wait here, doctor.

(to Pearl)

Ready?

PEARL (frightened)

But if we put that aboard they'll
all be killed.

SOLO (impatiently)

Now you're getting the idea.

PEARL

I think it's horrible --

(beat)

-- but I'll do it.

SOLO

Good girl.

1 - Omit

Solo pecks her on the cheek, puts down her hood and his own and they move to the space ship model and begin to lift it.

224
CONT'D
(3)

Verify

FLASH CUT TO:

225-226
OUT

EXT. LAWN AREA - DAY

227

Brother Love and Magda stand before the helicopter. Brother Love checks his watch and appears impatient. Then he brightens as he looks O.S.

POV

228

of the hooded Acolytes (now Solo and Pearl) moving toward the helicopter, carrying the model space ship between them.

WIDE ANGLE

228X1

as Magda and Brother Love board the helicopter.

Verify

BROTHER LOVE

Quickly --

They double time it now. Brother Love aids in taking the space ship model aboard.

BROTHER LOVE

The explosion will take place in about one minute. You will then dispose of the bodies. The helicopter will be back for you within the hour.

The hooded "Acolytes" nod.

BROTHER LOVE

You have done a splendid job, brothers. My blessings on both of you.

WIDE ANGLE

229

as the helicopter takes off and the two "Acolytes" watch it; Magda and Brother Love continue to wave bye-bye --

CLOSE SHOT - PEARL AND SOLO

230

as they remove their hoods and continue to wave.

CLOSE SHOT - MAGDA AND BROTHER LOVE (IN BUBBLE)

231

As they continue to wave suddenly their eyes pop and they freeze.

CLOSE SHOT - PEARL AND SOLO

232

smile and wave a final goodbye.

AIR SHOT - HELICOPTER

233

as it moves along ZOOM IN and we effect an EXPLOSION.

234

OUT

CLOSE ON PEARL AND SOLO

235

shutter a bit at the horrendous blast.

PEARL

Goodbye Brother Love --- wherever you are.

SOLO

"And all the king's horses and all the king's men couldn't put Humpty together again."

PEARL

Amen.

They smile and move back toward the mansion.

FLASH PAN TO:

INT. AIRPORT TERMINAL - DAY

249

At an arrival gate to see a number of passengers emerging, and finally Solo and Pearl as, in the B.G.: (Solo's wrists are bandaged.)

P.A. VOICE

Now arriving - gate 14 - flight
seven - non-stop from Los Angeles
- flight seven -

omit

ANGLE ON SOLO AND PEARL

250

As they move to one side of the gate and pause, Pearl glances around and sighs.

SOLO

Doesn't sound like you're very
glad to be back.

PEARL

College is going to seem awful
tame.

SOLO

Well - maybe there'll be another
revival soon.

PEARL

Will you be there?

SOLO

Who knows? Goodbye for now, take
care of yourself.

PEARL

Why should I? You do it much
better.

Impulsively, she kisses him, then turns and hurries off. CAMERA HOLDS on Solo as he watches her, fondly, then turns to move on. Suddenly, he stops, reacting to:

SOLO'S POV

251

to see Illya waiting for him, some short distance away. His arm is in a sling and there's a small bandage on his head.

ANOTHER ANGLE - MED. FULL SHOT

252

Solo's initial delight and relief at seeing Illya is quickly covered by a nonchalant pose as he crosses to Illya and:

SOLO

out
Hello, Illya - nice to see you again. What's new?

ILLYA

Nothing much. The Coast Guard stopped that freighter. We've got all the rest of Brother Love's followers, and a good lead to that secret Island of theirs.

SOLO

Guess that'll take care of any unanswered questions.

(glancing at Illya's injuries casually)

Looks like you ran into some trouble.

ILLYA

You know how it is - always hurts when you break up a love affair.

As both men turn and casually walk away, CAMERA HOLDS for:

FADE CUT.

THE END