

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

THE MAZE AFFAIR
Prod. #8480

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7-28-67

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

The Maze Affair

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Script dated: July 24, 1967

Name changes:

FROM:

DR. JAMES MARQUETTE

MARQUETTE ELECTRONICS

CLEMSON

TO:

DR. JAMES FEBRAY

FEBRAY ELECTRONICS

CLEMONS

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

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TEASER

FADE IN:

EXT. STREET - DEL FLORIO'S - MED. SHOT - DAY

1

A cab pulls into the SHOT. SOLO gets out of the cab followed by ILLYA. ILLYA counts his change as the cab pulls away, then follows Solo into the tailor shop.

INT. DEL FLORIO'S

2

The usual setup. But this time, include a spotting table with pull-out hoses. Soiled garments are on the table. At the pressing machine, we see DEL FLORIO. He nods to Solo and ILLYA, exchanges ad lib greetings with them as they pass and move toward the dressing room. Del Florio pulls the steam lever on the pressing machine.

INT. U.N.C.L.E. RECEPTION ROOM

3

as Solo and ILLYA come through the secret panel in the wall. They move to the desk and receive their I.D. badges from the RECEPTIONIST. LISA enters the SHOT. She's carrying a sealed file folder.

LISA (an air
of urgency)
You're ten minutes late...Mr.
Waverly is waiting for you in
Communications...

She turns sharply and starts into the corridor with Solo and ILLYA at her heels.

* INT. DEL FLORIO'S - SHOOTING TOWARD DOOR

4

A man enters, moves to Del Florio. He carries a suit on a hanger and a small paper-wrapped package - though we do not yet see the latter item.

ANOTHER ANGLE

5

MAN

Marstow's the name. (places
suit on counter
Will it be ready by five? I want
to wear it this evening.

DEL FLORIO

No problem.

MAN

Oh, this spot...
(indicates a spot on
the jacket)
Can you get it out? I think
it's coffee.

Del Florio frowns at the spot. He reaches for a
plastic sprinkler and douses some fluid on the spot.

DEL FLORIO

Don't know..Coffee's hard...

Rubs the spot with a brush, then turns his back on
the man to examine the soiled spot under a lamp.

ANGLE - THE MAN

6

Del Florio in b.g. with his back turned as the man
places the package among the soiled garments on the
counter. He deftly covers part of the package with
a dress hem.

ANOTHER ANGLE

7

as Del Florio turns to the man.

DEL FLORIO

I can't guarantee it.

MAN

Well, just try I'll see you at
five.

The man moves out of the SHOT as Del Florio looks after him. SOUND of door closing. Del Florio places the suit on the spotting table. He's taken aback as he notices the package among the soiled garments. He looks off toward the door, realizing that the man left the package. He picks up the package and moves toward the door with it.

7
CONT'D
(2)

* AT FRONT DOOR - MED. SHOT

8

DEL FLORIO (calling)
Hey! Mister Marstow!

Del Florio looks out into the street, to his left and to his right. Apparently Marstow has disappeared. Del Florio shrugs.

INT. COMMUNICATIONS CORRIDOR - VARIOUS CUTS

9-9X4

ESTABLISHING the command bunker atmosphere of the place. This room is the heart of U.N.C.L.E. headquarters. It's a heart in the truest sense, reflecting the activity of U.N.C.L.E. as a steady flow of information is gathered, decoded, evaluated and relayed to U.N.C.L.E. stations throughout the world. At this moment, there is a frantic throbbing of the giant pulse as operators at switchboards, girls at teletypes, agents wearing headsets, decoding radio signals, all concentrate on their tasks. Their hushed voices to each other contribute to the din rising from the clattering and clicking of the machines being used. CAMERA FINDS WAVERLY on the move and FOLLOWS him. He checks the notations of a radio operator, then moves on to a teletype. A GIRL at the teletype rips a sheet of paper from the machine and hands it to Waverly. he studies the paper as he wheels turn on their spindles.

ANOTHER ANGLE - FEATURING A LARGE WALL MAP

10

of the world. Pinpoints of light illuminate various places on the map. Waverly enters the SHOT, studying some papers. ANOTHER GIRL moves to him.

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P.4

WAVERLY (to girl)
Post these locations, please.

10
CONT'D
(2)

Hands her the papers. The girl moves to a control panel which activates the lights on the map as Waverly moves off toward the radio operators, consulting his watch as he goes.

ANOTHER ANGLE

11

as Solo and Illya follow Lisa into the communications corridor. CAMERA FOLLOWS as they move to Waverly at the side of one of the radio operators, studying a message. He glances up and sees Solo. He doesn't acknowledge his presence but turns back to the radio operator.

WAVERLY (to radio operator)
Keep the tapes going.. I want
everything double-checked.

He gestures with his head toward Solo and the others, and they follow him to a table near the illuminated map.

ANOTHER ANGLE - MED. SHOT

12

WAVERLY (to Lisa)
Miss Rogers..the dossier.

Lisa hands him the sealed file.

WAVERLY
Thank you...

LISA
Yes sir.

She moves off as Waverly rips open the sealed file and hands the contents to Solo who shares them with Illya.

WAVERLY
That's the file on the latest
THRUSH operation.
(glances toward the
radio operators)
And we're adding to it by the
moment.

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SOLO (blinks as he
looks at a page)
A molecutronic gun?

12
CONT'D
(2)

ANGLE - WAVERLY

13

WAVERLY
I'm told it works on a principle
not unlike that of the laser...
I need hardly point out the conse-
quences if THRUSH should succeed
in stealing it.

Solo and Illya show great concern as they look over
the documents.

SOLO
These messages...?

WAVERLY
From THRUSH itself.
(with grim satisfaction
as the boys react)
We've succeeded in breaking
their most recent radio code.

INT. DEL FLORIO'S

14

as Del Florio stares at the package in his hand.
He suddenly moves to the spotting table with it
and places it on the table. He picks up his phone
and presses a button on it.

DEL FLORIO (to phone)
Bomb Control... Stand by for possible
demolition procedure.

Del Florio hangs up the phone. He picks up the
nozzle of the spotting hose and begins to spray
the package with a fine mist.

ZIP TO:

INT. THRUSH ELECTRONICS LAB - DAY

15

The room is typical of a modern lab complete with
IBM type computer tapes rotating happily on their
spindles. Nearby is a control panel on which are
mounted a series of gauges with a small light
above each. Seated at the control panel is OLIVER
BARNES. in his thirties, rather bland looking in

* his horn rims and laboratory smock, on which there is a THRUSH shoulder-patch. Standing next to him is Clemons, an assistant, holding a pad and pen, ready to take notes. A light above one of the gauges comes on. The indicator on the gauge swings rapidly from side to side.

15
CONT'D
(2)

BARNES (calmly)
That meant the sensors on the package are reacting....Apparently, they've sprayed it with a substance to amplify any sounds inside the package.

CLEMONS (worried)
U.N.C.L.E. will discover it's a bomb!

BARNES (unconcerned)
Two minutes!

INT. DEL FLORIO'S

16

as Del Florio presses the nozzle of the spotting hose to various places on the package, stethoscope fashion. On the wall behind him, a red light begins blinking on and off. This is accompanied by the amplified SOUND of metallic ticking. Del Florio reacts.

INT. COMMUNICATIONS ROOM

17

as a wung-wung-wunging alarm SOUND is heard. Illya, Solo and Waverly react. In b.g. operators all remain at their post.

ILLYA
Bomb alert!

* Illya darts out of the room. CAMERA PANS to Solo at a window where he presses a button and a steel shutter slides across the window. CAMERA PANS to teletype and radio operators working under pressure, aware of the alert.

ANGLE - WAVERLY

18

flipping switches on an intercom.

WAVERLY (to intercom)

Demolition unit at the ready! Mr.
Kuryakin will be in charge!

18
CONT'D
(2)

INT. A CORRIDOR IN U.N.C.L.E. HEADQUARTERS

19

as TWO AGENTS wearing bomb demolition garb rush into the SHOT toting fire extinguishers. As they rush out of the SHOT, a steel door drops from the ceiling, sealing off the passageway.

* INT. DEL FLORIO'S

20

as Del Florio drops the package into a chute in the wall.

INT. SUB CELLAR IN U.N.C.L.E. HEADQUARTERS

21

ANGLE TOWARD an opening in a wall where a moving conveyor belt leads out. The package appears on the belt from within the opening. CAMERA PANS with the package as it drops off the end of the belt and into a steel mesh net which is promptly drawn together by steel cables and hoisted into the air.

A SERIES OF CUTS SHOWING TECHNICIANS AT CONTROL PANELS

22-25

looking off toward the bomb.

ZIP TO:

INT. THRUSH ELECTRONICS LAB - DAY
BARNES AT HIS CONTROL PANEL

26

Other lights are on above the gauges. Barnes studies the gauges with interest.

BARNES

They've enclosed the package in steel mesh.

CLEMONS

That won't stop it!

BARNES

Twenty-nine seconds...

BACK TO THE SUB CELLAR

27

- * Steel cables lead out of a square water-filled hole in the concrete floor, going up and off into limbo. Illya, dressed as the others, now, moves quickly into the room. He studies a set of dials on the wall, then looks off toward the hole.

*

28 OUT

* ILLYA

29

sweating as he picks a hand mike off a hook on the wall.

ILLYA (to mike)
Bomb at forty foot water level.
Stand by for detonation.

CAMERA PANS agents moving quickly out of the SHOT. SOUND of a RUMBLING ROAR. CAMERA SHAKES as a geyser of water leaps up out of the hole in the floor.

ZIP TO:

INT. THRUSH ELECTRONICS LAB

30

The control panel is all aglow with blinking lights. The assistant is jubilant as he watches the display. Suddenly, every light goes out.

CLEMONS

We've done it! We've blown
up U.N.C.L.E. headquarters!

BARNES (shaking
his head)

No. The bomb detonated on schedule.
But it was under forty feet of
water... At best, we wet the feet
of a few U.N.C.L.E. agents.

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Clemson, when this dawns, strikes his pad against the control panel in angry frustration. Barnes freezes him with a look. He inspects the gauge that Clemson struck and sees the blow did no harm. He looks up at his assistant.

30
CONT'D
(2)

BARNES

I told Central it wouldn't work...
There's only one way to blow up
that fortress...

(a grim smile)

And that's by getting U.N.C.L.E.
to help us.

Clemson reacts with a look of non-comprehension.

FADE OUT:

END TEASER

ACT ONE

FADE IN:

INT. U.N.C.L.E. COMMUNICATIONS ROOM

31

- * Waverly is talking on the intercom. In b.g. Solo operates the mechanism which causes the shutters to retract. He moves back to Waverly.

WAVERLY (to intercom)
All stations! The bomb alert is over. Return to normal duty.

- * He clicks off as Illya, in his demolition garb, enters.

- * WAVERLY
Well done, Mister Kuryakin...
(to both)
Well, gentlemen, where did we leave off before that minor annoyance?

ANOTHER ANGLE

32

ILLYA
The molecutronic gun...

Waverly nods. He takes a sheet of paper from the file on the table and hands it to Solo.

WAVERLY
That's all the background information we have....The weapon's being developed by Febray Electronics in Brooklyn...A test will be conducted for the Army this afternoon. Make contact and take charge, Mr. Solo...
...Immediately.

SOLO
Yessir.

He moves out of the SHOT.

ILLYA (to Waverly)
What about me, sir?

WAVERLY
Just hold yourself in readiness, Mr. Kuryakin. I rather suspect you'll be involved in this before it's all over....One thing is certain. THRUSH must not get the molecutronic gun.

EXT. SMALL INDUSTRIAL BUILDING - BROOKLYN - DAY - 33
(ESTABLISHING SHOT)

Any glass and steel modern building that might contain a very modern electronics laboratory, the home of Marquette Electronics Corporation.

EXT. ENTRANCE DOOR - MARQUETTE ELECTRONICS - DAY - 34
MED. CLOSE SHOT - ANGLE TOWARD PLAQUE BESIDE DOOR

It reads "Marquette Electronics Corporation." Solo enters the SHOT, carrying a small tool kit. He glances at the sign, then opens the door.

INT. CORRIDOR INSIDE BUILDING - MED. SHOT 35

An armed man (FIRST GUARD) sits at a reception desk. In b.g. the corridor continues. In the wall adjacent to the desk and a few feet behind it, is a door. Solo enters the SHOT and moves to the desk.

SOLO

I'm from Argo...Supposed to check the air conditioning.

FIRST GUARD

Sorry, buddy. You got the wrong place. The company handles its own maintenance.

SOLO (feigns

annoyance)

Aw, come on! You mean I dragged all the way over here to... Wait a minute, I'll show you the work order.

Solo opens his tool kit and extracts a sheet of paper, ostensibly his work order. The First Guard picks it up and scowls at it.

ANOTHER ANGLE 36

as Solo takes what looks like a ballpoint pen from his pocket. He presses a button on it. A tiny puff of smoke shoots out of the end of the pen toward the First Guard's face. The man slumps over, unconscious.

SOLO (to fallen guard)

Solo moves around the desk and carefully opens the door. On the inside of the door, we see some clothing hung up. Just a closet! Solo reaches for his tool kit, deposits it inside the closet, then moves off down the corridor.

36
CONT'D
(2)

MED. SOLO

37

cautiously moving down the corridor. He stops as he sees something on the bottom part of the wall.

ANGLE THE WALL - SOLO'S POV

38

Partially concealed by a potted palm placed against the wall is a photoelectric cell. Solo enters the SHOT and kneels. He lowers his hand in front of the cell. Immediately, a crackling arc of electricity leaps across the corridor directly in front of Solo. He reacts, rising and stepping back quickly. An ALARM starts SOUNDING. Solo looks around hurriedly.

A CORRIDOR

39

Two guards in the same uniform as the guard at the desk (we shall call them SECOND AND THIRD GUARDS) rush down the corridor with drawn pistols. The ALARM keeps SOUNDING over scene.

ANGLE - RECEPTION DESK

40

The guard still slumped over the desk as the Second and Third Guards rush on. They stop short as they see the guard, then move cautiously toward the potted palm. CAMERA FOLLOWS. Second Guard puts his hand across the photoelectric cell. The arc of electricity snaps across the corridor again. He presses a hidden switch on the wall which stops the alarm. The guards take a couple of steps past the photoelectric cell showing us that the switch that shut off the alarm also shut off the electric trap.

SECOND GUARD (puzzled)
Whoever set off the alarm -- he
couldn't have gotten past the
voltage trap.

SOLO (off camera)
Very observant.

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The guards react to Solo's voice and turn sharply. They start to bring their guns up, but think better of it as they see.

40
CONT'D
(2)

ANGLE SOLO

41

standing in front of the open closet door with his gun pointing right at them.

SOLO (indicating
closet)
In here, gentlemen.

INT. MARQUETTE SCIENCE LAB - MED. SHOT

42

featuring DR. JAMES MARQUETTE, president of the company. He's an electronics genius in his mid-thirties, but his strong good looks suggest a man of action. An ASSISTANT stands beside Marquette. Both are involved with a futuristic-looking gadget on a workbench. An oscilloscope screen on the gadget flickers weird wave patterns. In a wall in the b.g. a steel vault door is seen. The door has a combination lock in its center. (This room contains the control panel seen in the Electronics Lab used in Teaser, but this equipment will not be seen again until Act Four)

MARQUETTE (as he studies the gadget)
Open the pressure manifold...We've got to synchronize the wave patterns.

The assistant turns a couple of knobs on the gadget. CAMERA PANS to an exit door.

EXT. HALL OUTSIDE OF SCIENCE LAB - ANGLE DOOR

43

On the door is the warning in large print: "Authorized Employees Only." Solo enters the SHOT. He tries the door and discovers it's locked. He reaches into his pocket and takes out a lock pick.

CLOSE - THE LOCK

44

as Solo's hand moves toward it. We see a small, dark hole in the door above the lock.

BACK TO MARQUETTE

45

and his assistant working on the gadget. LOUD
SOUND of shot O.S. Both react and turn toward the
exit door.

MARQUETTE (beat)
Someone set off Security Nine.
(gives the assistant a
light shove)
See if he's still alive.

CAMERA FOLLOWS the assistant. He takes a gun from a
cabinet and moves to the door. He cautiously opens it.

EXT. HALL - ANGLE ON DOOR

46

as it opens and the assistant looks down expecting
a dead man. A hand holding a gun moves quickly into
the SHOT, pointing at the assistant's head. The man
reacts. CAMERA PULLS BACK and we see Solo holding
the gun. Solo takes the assistant's gun away and
pockets it.

SOLO
Thank you for opening the door.

The man backs into the room with Solo following.

INT. SCIENCE LAB

47

as the man moves into the room, followed by Solo.

ANGLE MARQUETTE

48

as he sees Solo and reacts. He quickly reaches for
a drawer.

SOLO (O.S.)
Hold it!

Marquette's hand freezes on the drawer.

ANOTHER ANGLE TO INCLUDE ALL THREE

49

Solo gestures with his gun and Marquette and his assistant move toward a couple of chairs.

SOLO (continuing)
Just sit down and relax, Dr. Marquette.

Marquette and his assistant grudgingly sit.

MARQUETTE
I don't know what you're after, but...

SOLO (sitting on the
edge of a desk)
To begin with, that booby trap in
the door was too obvious. All I had
to do was stand aside while it dis-
charged...
(sighs)
As a matter of fact, all your security
arrangements are inadequate. I'll
be glad to show you how to improve
them.

Solo puts his gun away. Marquette looks bewildered.

MARQUETTE
Who are you?

SOLO (as he holds out
his ID card)
Napoleon Solo...I'm from UNCLE.

ZIP TO:

INT. ENTRANCE CORRIDOR

50

SHOOTING PAST the first guard, still slumped over his desk. Two men wearing the uniforms of Army Generals approach the desk TOWARD CAMERA. Both are carrying attache cases. They stop momentarily at the desk, glance at the guard, then continue toward CAMERA. We recognize Barnes and his assistant, Clemson, as they come closer. SOUND of PHONE RINGING. CAMERA MOVES INTO CLOSE SHOT of phone ringing on the guard's desk.

MATCH CUT TO:

ANOTHER PHONE (INT. SCIENCE LAB) CLOSE SHOT

51

This one isn't cradled. CAMERA PULLS BACK and we see Marquette holding the phone as it rings its muted tones. Irritated, he slams the phone back into its cradle and glares at Solo who's facing him. The assistant is nearby.

MARQUETTE (seething)

All right, Solo, you've made your point. You took care of my security guards...Now would you mind telling me how you know THRUSH intends to get my invention?

SOLO

How we know isn't important...Let's do something about it.

(to the assistant)

Two of the guards are in the uniform closet. Better release them.

The assistant looks to Marquette.

MARQUETTE

Go ahead!

The assistant turns and starts out of the SHOT.

BARNES (O.S.)

(outraged)

What's going on here!?

Marquette and Solo look off sharply. CAMERA PANS to Barnes and Clemson entering. The assistant backs up a step as Barnes intimidates him.

ANOTHER ANGLE - FEATURING BARNES

52

as Barnes and Clemson move to Solo and Marquette.

BARNES (the compleat general)

You've got a man sleeping at his post! If he were in the Army, he'd be court-martialed and shot. What kind of security do you have here, Marquette!?

Over this, Clemson closes and locks the door, almost surreptitiously.

MARQUETTE (sore)

Now just a minute --

BARNES (fuming)
Your explanation had better be
good...Really good.

52
CONT'D
(2)

SOLO
Excuse me, General!

Barnes and Clemson react.

REVERSE ANGLE - SOLO

53

holding his gun in his hand.

SOLO (continuing)
Place your attache cases on the
desk, if you don't mind.

CLEMSON (angry)
What do you think you...

A fast motion of Solo's gun silences him. Barnes
and Clemson look at each other, then put their
attache cases on the desk.

SOLO
Since there was no guard to check
your credentials, I hope you won't
mind showing them to me...Get them
slowly and hand them to Dr. Marquette.

BARNES (furious)
What's going on here?

MARQUETTE (with smug
satisfaction)
This is Mr. Solo -- from UNCLE.

Barnes and Clemson react.

SOLO
Now let's see those credentials.

The wind somewhat taken out of their sails, Barnes
and Clemson reach into their tunics and take out
wallets. Marquette grins toward Solo as he takes
the wallets and opens them.

ANOTHER ANGLE

54

MARQUETTE (to Solo)
Generals Blaines and Wallace...I was
expecting them.

BARNES (testy)
Now may we...

SOLO (cutting him off)
Not yet!

Solo reaches into his pocket and takes out his com-
municator. He flicks it on.

SOLO (into communicator)
Open Channel S., please.

A couple of beats, then a SIGNAL SOUND.

VOICE (filter)
Washington...

SOLO
Solo, Section two. I want a location
on two generals...Blaines and Wallace..

VOICE (filter)
Stand by...We are checking.

Barnes and Clemson exchange looks.

BARNES (grumbling to
Solo)
Totally unnecessary...

CLEMSON
...And very insulting, if you ask
me...Now see here, Solo...

VOICE (filter)
Blaines and Wallace left Washington
in A.M. for New York...Mission clas-
sified, but we can get it.

SOLO
That won't be needed. Thank you.

He clicks off the sender and puts his gun away.

SOLO (pleasantly)
Now, General, as you were saying
about security...

BARNES (a bit
deflated, after a beat)
All right...Let's get on with
the test, shall we?

54
CONT'D
(2)

MARQUETTE (to
assistant)
Open the vault.

ANOTHER ANGLE

55

with the group in the f.g., as the assistant
moves to the vault and works the combination.
He opens the door and enters. Barnes and Clemson
retrieve their attache cases.

MARQUETTE (to Barnes)
You realize, of course, lab tests
can only give a hint as to the
potential of the molecutronic gun.

BARNES
We'll arrange for field testing
in due course.

The assistant carries out a case about three feet
long and brings it to a table near the group.

MED. SHOT - THE GROUP

56

as they gather around the table. Marquette un-
latches the case. The sides flop down and the
molecutronic gun is revealed. It's a weird-
looking device, mounted on a short tripod. There
are various antennas on a five gallon cylinder
from which projects a glass-enclosed muzzle. A
series of control buttons is on top of the cylinder.

BARNES (dryly)
So this is the weapon that's going
to make all field artillery obsolete.
Hard to believe.

MARQUETTE

Some Army men claimed the tank would never replace the horse, General.

56

CONT'D
(2)

BARNES

Just how does this work?

MARQUETTE

I won't try to explain the theory.

(points to the buttons)

But when activated, a beam of amplified light is emitted from here.

(touches the muzzle)

When the beam touches anything, it causes a violent agitation of the object's own molecules... Within seconds, the target will explode.

Over this, Barnes has placed his attache case on the table next to the gun.

INSERT: THE ATTACHE CASE

57

We see Barnes' fingers pressing the catch on the attache case. Smoke starts to billow from it.

GROUP SHOT

58

as smoke starts to fill the room. All react. Barnes and Clemson leap back from the table, pulling smoke gas masks from their pockets as they move. They place them on their faces. CAMERA PANS to Solo with gun in hand, trying to see through the smoke. He suddenly collapses to the floor. Behind him, the assistant staggers, then hits the floor, too. CAMERA PANS to Marquette as he runs to the vault with his hand over his mouth. He slams the door behind him.

ANOTHER ANGLE

59

as the smoke clears. Barnes moves to the molecutronic gun and closes its case about it. Clemson goes to Solo and lifts him over his shoulder. Barnes and Clemson start toward the door with their respective loads.

INT. SPEEDING CAR (PROCESS) - DAY

60

ANGLE PAST DRIVER AT WHEEL

Barnes and Clemson are on the back seat with Solo seated between them. Solo is just coming to.

BARNES

Pleasant nap, Mr. Solo?

SOLO (looking around)

It's always good to wake up and discover you're still alive, General.
...Of course, you're not a general.

BARNES

No. The pay isn't high enough.
General Blaines and General Wallace were --

(a wry smile)

tied up...So we took their place.

SOLO

...And you're from THRUSH.

BARNES (pleasantly)

Of course.

ANOTHER ANGLE

61

SOLO

You've got the molecutronic gun...
Why do you need me?

BARNES

Are you suggesting we simply kill you, Mr. Solo?

SOLO (after a beat)

Uh, no. You can just let me out at the next bus stop.

BARNES

Since you were on hand, I thought you might like to observe the field trials of the gun. I can guarantee you the best seat in the house...since you'll be the target.

Solo reacts, sighs and folds his arms.

INSERT: CLOSE SOLO'S HANDS

62

as his thumb and forefinger touch his tie tack.
He turns the tack to one side.

ZIP TO:

INT. MARQUETTE'S SCIENCE LAB - ANGLE ILLYA

63

holding a small flashlight-sized gadget in his hand. The gadget has a flat disk on the end of it that looks like a miniature radar antenna. Illya points the disk at various places on the walls and cabinets as he moves about the room with CAMERA FOLLOWING. Illya moves to where Marquette is standing near some equipment. Marquette is watching him and fuming.

ILLYA

Excuse me, please.

MARQUETTE (stepping
aside)

Just what do you think you're going
to find?

Illya applies his disk to various places in the
area.

ILLYA (as he works)

Listening devices.

MARQUETTE

A waste of time! You ought to be
out combing the city...

WAVERLY (o.s.)

We already are, Dr. Marquette.

ANOTHER ANGLE

64

showing Waverly and TWO U.N.C.L.E. AGENTS behind
him inspecting electronic equipment. Waverly moves
to Marquette.

WAVERLY (cont'd)

...the city and the entire nation.
I've issued a blanket alert...Every
law enforcement agency in the
country is --

He breaks off, reacts to a sharp buzz-buzz SOUND. CAMERA WHIPS to Illya pointing his gadget at a light switch. Illya pockets the gadget and takes a screw driver from his pocket. WAVERLY and Marquette move into the SHOT as Illya removes the switch plate. He reaches into the switch box and takes out a listening bug.

64
CONT'D
(2)

ANGLE MARQUETTE

65

as he reacts. Illya hands the bug to an agent. The man moves off with it.

ANOTHER ANGLE

66

WAVERLY

Dr. Marquette, you're in considerable danger. With your approval, we'd like to place you under protective custody.

MARQUETTE (reacting)

You what?!

(a beat)

You're locking the barn door after the horse is gone!...THRUSH has the molecutronic gun and...

WAVERLY (interrupting)

And if they kill you, they'll have a monopoly on it.

MARQUETTE

I'm not going to sit around while you go through the motions of protecting me...You knew that THRUSH was after the gun...But that didn't stop them from getting it!

WAVERLY (grim)

Perhaps, doctor, we'll have better luck with you...In any event, the security of the world demands that we try.

SOUND of radio signal is heard. Waverly and Marquette look at Illya.

ANGLE ILLYA

67

as he takes out his communicator and adjusts it.

ILLYA (into communi-
cator)
Kuryakin here.

67
CONT'D
(2)

LISA (o.s. on filter)
Lisa...We have a lead on Solo.

CUT TO:

INT. COMMUNICATIONS ROOM - CLOSE LISA
at console.

68

LISA (urgently)
We're getting signals from the hom-
ing device in his tie tack.

BACK TO ILLYA

69

ILLYA
Have you got a steady fix?

LISA
Not yet. But we hope to have it
shortly.

ANOTHER ANGLE

70

as Waverly takes the communicator from Illya.

WAVERLY (into communi-
cator)
Waverly here -- Once the fix is es-
tablished, contact all spotter
stations to pinpoint the location
and relay all information directly
to my car.

LISA (o.s., filter)
Yes, sir.

Waverly clicks off, gives the communicator back to
Illya.

WAVERLY
See that Dr. Marquette's safety is
assured.
(to Marquette)
Good day, sir.

Waverly departs in a hurry, followed by the other
agents.

EXT. LONG SHOT FROM ABOVE - DAY (STOCK)

71

A limousine speeds along a country highway.

INT. LIMOUSINE (PROCESS) - DAY

72

Solo sitting between Barnes and Clemson, watching the passing scene. He steals a glance at a door handle.

BARNES

I wouldn't try it, Mr. Solo...
The door handles are electrified.

Solo raises an eyebrow, then sits back.

ZIP TO:

INT. ANOTHER CAR (PROCESS) MED. CLOSE SHOT - DAY

73

Waverly and TWO U.N.C.L.E. AGENTS are watching the dials of a little black box being held by Waverly. We hear BEEP-BEEP SOUNDS increasing in volume.

WAVERLY

We're getting closer.
(leans forward and addresses driver)
Faster!

EXT. WAVERLY'S CAR

74

as it zooms past the CAMERA.

ZIP TO:

EXT. A RAMSHACKLE SHACK IN WOODS - DAY

75

The place has a deserted look about it. CAMERA PANS and we see part of the THRUSH limousine hidden in the thicket.

CUT TO:

EXT. A CLEARING IN THE WOODS

76

as Waverly's car pulls into the SHOT. Waverly and the two agents come out. Waverly carries the black box while the agents carry U.N.C.L.E. rifles. Waverly consults the box. Its SOUNDS are louder than ever.

WAVERLY (pointing off)
The signals are coming from over there!

Now, another vehicle pulls up behind Waverly's and two more U.N.C.L.E. agents emerge. Waverly shuts off the sound and puts the box on the ground. He pulls his gun from his shoulder holster.

WAVERLY
All right, gentlemen. Spread out, then converge on the target.

CUT TO:

EXT. CLEARING OUTSIDE OF SHACK - LONG SHOT

77

as seen through a dirty glass pane within the shack. An agent darts across the clearing, then takes cover behind a tree. The second agent appears, then joins the first. The other two agents move toward the rear of the shack.

EXT. CLEARING - ANGLE WAVERLY

78

behind a tree. He looks off, then waves his men forward.

INT. SHACK - ANGLE DOOR

79

suddenly kicked open. An agent leaps in with his rifle held ready to fire. He does a take.

HIS POV

80

Camera pans the empty room. A few scattered pieces of furniture are seen. A kitchen table is in the center of the room.

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BACK TO THE AGENT

81

SOUND of a CRASH. He reacts, brings his weapon around ready to fire. CAMERA WHIPS to another door hanging open on its hinges. The other agents and Waverly enter.

ANOTHER ANGLE

82

as all look about the room cautiously. The agents poke their guns into cupboard doors. One of them kicks aside a throw rug looking for a possible trap door.

ANGLE WAVERLY

83

as he spots something. He moves to the table and picks up a small object.

WAVERLY (a beat)
Mr. Solo seems to have lost his tie tack.

CLOSE WAVERLY

84

holding Solo's tie tack in his fingers.

FADE OUT

END ACT ONE

ACT TWO

FADE IN:

EXT. NEW YORK HOTEL - DAY - ESTABLISHING (STOCK)

84X1

Posh.

85-89
OUT

INT. HOTEL CORRIDOR - DAY

89X1

as, shooting from behind, we see three men in colorful burnooses, accompanied by a bellboy bearing three suitcases, approach a room. One of the burnoosed trio (his garments are a bit more ornate than those of his fellows) is, as we shall learn in due course, Marquette. The other two are U.N.C.L.E. agents. The bellboy puts down the suitcases, opens the hotel room door, deposits the suitcases just inside. The three men enter the room, one of the U.N.C.L.E. men pausing to give a tip to the bellboy who then moves off down the corridor.

ANOTHER ANGLE

89X2

to show Illya, himself carrying a small suitcase, emerging from another room -- a broom closet, perhaps -- and stepping to the door through which the trio have gone. Illya knocks on the door. It's a signal: two raps, a pause, two more raps, another pause, a single rap. After a beat, the door opens and:

INT. HOTEL SUITE

90

Illya steps to MARQUETTE, whose face we now see for the first time. Illya moves to a table with his suitcase. We SEE the suite is elaborately furnished.

ILLYA (as he moves)

I take it the accommodations are satisfactory.

MARQUETTE

The devil with the accommodations!
And these childish games! Trying
to pass me off as a Shah!

ILLYA (shrugs)
I once passed myself off as a
Tibetan lama.

MARQUETTE
Did you find Solo?

ILLYA (as he starts
opening the suitcase)
Not yet. Our --

MARQUETTE (cutting in,
bitterly)
I didn't think so. Look, Kuryakin,
I want --

Illya has the suitcase open now. Inside, we see an
electronic device resembling a TV tube tester.

ILLYA (riding over him)
I know. You want action!...The action
would be quicker if you'd cooperate!
(indicates the gadget)
Your molecutronic gun emits beta rays.
This can detect the rays from several
miles off..Once we get a lead...

MARQUETTE
If you get a lead!...Listen, U.N.C.L.E.
must have a way to get a message to
THRUSH...Tell them I'll pay millions
to get my invention back.

ILLYA
They won't be interested...

MARQUETTE (angry)
Make the offer!

ILLYA
They'll take your money and your
life!...Now let's get on with this.
(indicates the device)
Only you know the wave lengths for
the molecutronic gun...Please set
these gauges to correspond with them.

Marquette glares at Illya for a moment, then turns
his attention to the beta ray detector. He studies
it for a moment, then flips some switches and ad-
justs knobs.

MARQUETTE
That should do it.

ILLYA
Thank you.

He snaps the case closed and moves toward the door with it.

90
CONT'D
(3)

MARQUETTE

I just hope you get a chance to use it.

He nods to the agents, one of whom opens the door and closes it behind Illya.

ZIP TO:

91 OUT

INT. WAVERLY'S OFFICE - NEAR MAP AREA

92

Illya and Waverly are present, along with Lisa. The latter presses a button. A panel in the wall near the large map opens, revealing a screen. She presses another button. A map appears on the screen showing a barren area with mountains and deserts. Only a few towns dot the area.

CLOSE - THE MAP ON SCREEN

93

A heavy arrow points to a small town labeled "Vinegar Wells."

ANOTHER ANGLE

94

Waverly picks up a pointer and points to the arrow on the map.

WAVERLY

The breaking of the THRUSH code seems to be paying off rather effectively, Mr. Kuryakin. The latest message we've intercepted calls for a rendezvous of their agents here.

ILLYA (looking at
the map)
Vinegar Wells.

WAVERLY

A desert community...But this is only the rendezvous point...From there, the THRUSH agents have been directed to proceed to a "testing area."

ILLYA

...for the molecutronic gun.

WAVERLY

Undoubtedly....But until we have the precise location of the testing area, U.N.C.L.E. can't launch a full scale attack....Find that testing area, Mr. Kuryakin!

94

CONT'D
(2)

ILLYA

Yessir!

He moves off sharply. Waverly looks after him for a moment, then looks back at the map.

ZIP TO:

EXT. A ROADWAY IN FRONT OF A FILLING STATION - DAY - 95
CLOSE SHOT - ANGLE FROM BELOW

as a jeep roars into the FRAME and brakes to a SCREECHING STOP, spraying dust as it does. From this ANGLE we can see only the bottom half of the jeep. A pair of male legs in khaki trousers and desert boots step out of the jeep. CAMERA SLOWLY TILTS UP and PULLS BACK a little and we see the owner of the boots is Illya. The rest of his outfit includes a surplus army jacket and a turtleneck shirt. The back of the jeep is loaded with prospecting and camping equipment.

ANOTHER ANGLE

96

An OLD MAN leans back on a chair a few feet from the gas pump. He wears suspenders, a straw hat, and fans himself with a cardboard fan. He also uses the fan to swat flies. The old man eyes Illya pleasantly.

ILLYA (dryly)

I hope I'm not disturbing you.

OLD MAN (swatting a

fly)

Jest help yourself...Self service.

Illya goes to the pump, cranks it, then puts the hose in the jeep's gas tank. He sets the nozzle to work automatically, then takes a map from his pocket and opens it.

ILLYA
Is this Vinegar Wells?

96
CONT'D
(2)

OLD MAN
Yep. If you'd gone five feet further
you'd have been out of it.. You pros-
pectin'?

(Illya nods)
Last couple of days a lot of men and
equipment been headin' into the desert...
Rumor is that they're diggin' around
the old ghost town.

ILLYA
Ghost town?

ANGLE THE OLD MAN

97

OLD MAN
Yep..Ain't on the maps. But if you
go twenty miles out and turn up the
old wagon trail for another ten,
you'll run right into it...Might be
worth a try.

ILLYA
Maybe. I'll look at it.

ANGLE ILLYA

98

as he moves to the gas hose and removes it from the
gas tank. He hangs it up and looks at the meter.

ILLYA
One ninety-four.

He takes out a wad of bills and peels off two ones
and hands them to the old man.

OLD MAN
I don't have the six cents...Can't
you squeeze a few more drops into
your tank?

ILLYA
Keep the change.

98
CONT'D
(2)

Illya gets back into the jeep, starts it, then ZOOMS out of the SHOT. CAMERA HOLDS on the old man fanning the settling dust away from him. He looks after Illya for a moment, as the SOUND of the jeep diminishes in the distance. He reaches under the seat of his chair.

INSERT - THE OLD MAN'S HAND

99

pulling at the brace supporting the seat. It pulls free and we see it's the front of a shallow drawer. The hand reaches into the drawer and takes out something.

BACK TO THE OLD MAN

100

We see that he's holding a black radio transmitter. He presses a button on it.

OLD MAN (to sender)
Kuryakin is on his way.

He puts away the sender and swats a fly with the fan.

ZIP TO:

EXT. GHOST TOWN - LONG SHOT FROM HIGH ANGLE - DAY
(STOCK)

101

The view is from a few hundred feet away. The town looks totally deserted.

EXT. EDGE OF SMALL RISE - MED. SHOT - ILLYA

102

on his belly peering over the rise. In b.g. we see the jeep near some underbrush. Illya gets up and moves to the jeep. From it, he gets the suitcase containing the beta ray detector. He flips a switch and immediately we HEAR PULSATING SOUNDS. He reacts. He takes out his communicator and flips it on. Heavy STATIC SOUND is HEARD. He flips off the switch on the beta detector. The pulsating sounds cease, but the static on the communicator continues. (Static may be of the same rhythm as pulsating sounds.)

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ILLYA (into communicator)
Open Channel D, please...Can you
hear me? I think I've located the
molecutronic gun. Signal if you
can hear me.

102
CONT'D
(2)

He waits; only the static answers continuously.
Illya reacts in annoyance.

ILLYA (into communicator)
I'm getting interference on this end...
probably beta rays cutting in on our
frequency.
(increasing urgency)
Can you hear me?!

He frowns, makes a couple of adjustments, but as
the static continues, he gives up and puts away
the communicator. He looks off. He suddenly re-
acts as he sees something. CAMERA FOLLOWS as Illya
moves to the edge of the rise and starts down it.

EXT. GHOST TOWN

103

Barnes and a couple of THRUSH agents lead Solo,
his hands tied behind him, down a street.

ON ILLYA

104

as Illya runs across a small clearing to the side
of a building and looks around it.

MED. SHOT - SOLO AND GROUP

105

moving down street toward an old gallows. CAMERA
PANS to gallows and HOLDS on a hangman's noose
dangling from the gallows.

BACK TO ILLYA

106

reacting to what he sees. He reaches into his
jacket pocket and takes out some small grenades.

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ANGLE - SOLO AND GROUP

107

as they reach the stairs leading up to the gallows.

EXT. SIDE OF ANOTHER BUILDING - DAY

108

as Illya runs into SHOT and crouches beside the wall. He looks off.

ANGLE - THE GALLOWS

109

as the THRUSHMEN escort Solo up the stairs. Barnes seems in no particular hurry as he places the rope around Solo's neck.

SOLO

This is hardly the test of an ultra-modern weapon, Mr. Barnes.

BARNES (cryptically)

I'm certain it will get the desired results.

BACK TO ILLYA

110

CAMERA PANS with him as he moves to another position beside the building. He tosses one of his grenades, then runs out of the SHOT.

BACK TO GROUP

111

on gallows platform. Sudden SOUND of EXPLOSION. All react. CAMERA WHIPS to a shanty. We see smoke gushing from it. SOUND of another EXPLOSION.

ANGLE - BARNES

112

as he and two of his men move down the stairs with guns in their hands. One man is left on the platform with Solo.

ANOTHER ANGLE

113

The man standing beside Solo looks off toward where Barnes and the others have gone. Suddenly, Illya moves into the SHOT and leaps up onto the platform. The man turns and swings at him. Illya blocks the blow with one hand and jabs the man in his solar plexus with his other hand. The man bends sharply and Illya administers the coup de grace to the back of his neck.

CLOSER ANGLE

114

as Illya moves to Solo and takes the rope from around his neck. Suddenly, both men drop below the CAMERA ANGLE.

ANOTHER ANGLE

115

toward platform. We see a wide open trap door where Solo and Illya were standing a moment before.

INT. AREA BENEATH GALLOWS

116

Barnes and couple of his men enter, carrying automatic weapons. On the floor where they've fallen a few seconds before are Solo and Illya.

ANOTHER ANGLE

117

BARNES

Ah, Mr. Kuryakin...how nice of you to drop in...My apologies for the "hanging." It may have seemed rather crude to you.

ILLYA

It got results...It brought me out into the open.

BARNES

Exactly...And you've arrived just in
time to see the field test of the
molecutronic gun...

(a beat)

As I promised, Mr. Solo will have
the honor of being its first target.

ZIP TO:

117
CONT'D
(2)

EXT. DESERT AREA - HIGH ANGLE - DAY

118

Rocks dot the area. CAMERA PANS to a rise where
we see Barnes and his men. In the b.g. we see
Illya tied. Barnes makes adjustments on the
molecutronic gun which is mounted on a tripod.
Barnes gets a bullhorn, speaks into it.

BARNES (into bullhorn)

We're ready, Mr. Solo...All you have
to do is run.

CAMERA PANS. ZOOMS to another distant rise, atop
which we see Solo.

ANOTHER ANGLE

119

as Solo starts to move off.

BACK TO BARNES

120

looks off at Solo, then to his man at the molecu-
tronic gun. Barnes puts a set of earphones on.

BARNES (to radio)
All spotters...stay alert.

CAMERA PANS to Illya, straining at his ropes.

BACK TO SOLO

121

disappearing behind some rocks.

122 OUT

ANGLE - BARNES

123

BARNES (to radio)
Target - thirteen B as in Baker.
(raises an arm)
Fire!
(drops his arm quickly)

CAMERA WHIPS to THRUSHMAN at the molecutronic gun.
He presses a button on the gun. BUZZING SOUND is
HEARD and a light flashes on in the nozzle of the
gun.

ANGLE - SOLO

124

as the area near him suddenly erupts with a terrif-
ic blast, knocking him flat. Solo struggles to his
feet and runs. As he leaves the SHOT, another blast
rocks the area and debris is sent flying.

ANGLE - BARNES

125

BARNES (to radio)
Target - Fifteen T as in THRUSH....

CAMERA WHIPS to Illya reacting with distress as he looks off toward the bombardment.

BACK TO SOLO

126

He peels off his jacket and tears it apart as he runs. Another EXPLOSION goes off, narrowly missing him. He's knocked down again, but as he falls, he heaves his jacket toward the explosion.

BACK TO BARNES

127

BARNES (shouting
to man at gun)
Hold your fire!

EXT. EXPLOSION AREA - DAY

128

As the dust settles, we see Solo's shredded jacket lying on the ground. In b.g. there is underbrush. CAMERA PANS to the edge of a nearby rise. We see evidence of a recent explosion; a small crater and dislodged rocks. The CAMERA MOVES toward the edge of the rise. B.G. is open sky. The impression is that below the ridge is a sheer drop.

ZIP TO:

ANOTHER ANGLE - LONG SHOT

129

We see Barnes carrying the molecutronic gun. He's accompanied by his men and Illya, who still has his hands tied behind him. The group moves toward CAMERA. Two other THRUSHMEN enter the SHOT from another direction. The group stops as the new men point off toward the CAMERA and tell something to Barnes. (We are too far from the group to hear the dialogue.)

THE EXPLOSION AREA

130

as the group enters the SHOT. Barnes stops short as he spots Solo's jacket. He picks it up, then tosses it away. He and another THRUSHMAN move to the edge of the rise and look down.

EXT. RUGGED ARROYO - DAY - (STOCK) - THEIR POV
FROM ABOVE

131

The drop appears about a hundred feet deep, lined with jagged rocks and clumps of scraggly bushes.

BACK TO BARNES AND THRUSHMAN

132

THRUSHMAN

He must have been blasted right over the edge.... Want us to go down and check?

BARNES (shakes

his head)

Nobody could have survived that fall.

They move away from the edge of the rise.

ANOTHER ANGLE

132X1

as Barnes starts to make adjustments on the molecutronic gun. Illya is seen in b.g.

BARNES

We'll repeat the same test on Mr. Kuryakin. As soon as we --

He suddenly frowns as he works on the gun and checks its gauges. The THRUSHMAN moves to his side.

THRUSHMAN

Something wrong?

BARNES

The trajectory controls. The circuitry has been damaged.

He looks toward Illya.

ANOTHER ANGLE

BARNES

You've gained a little living time.

(to THRUSHMAN)

We'd better get to work on it right away.

THRUSHMAN (hesitantly)

Sir, I -- ah -- well, the guidance factors are pretty sophisticated and -- well, I'm not sure we can fix this.

BARNES (flash of anger)

Oh?

THRUSHMAN (thinking)

The inventor of the gun -- Marquette.... Perhaps if we got him out here ...

BARNES (a beat as

he ponders this)

You're quite right ...

(sarcastic to Illya)

But I can't imagine that Mr. Kuryakin would care to tell us where he's hidden.

Illya stares at him grimly, then looks away toward where Solo apparently went over the cliff. Barnes nods to the THRUSHMAN, who moves to Illya and roughly pulls him away from the edge. The rest of the THRUSHMEN join Barnes and all move out of the SHOT. CAMERA PANS to the underbrush and ZOOMS IN to a CLOSER ANGLE. We see Solo, apparently dead, in the foliage.

ZIP TO:

INT. HOTEL ROOM - DAY

134

The U.N.C.L.E. agents are seated around the room, still dressed in their burnouses. SOUND of KNOCKING at the door: Two RAPS, a PAUSE, two MORE RAPS, a PAUSE, a SINGLE RAP -- the U.N.C.L.E. signal. The U.N.C.L.E. agents open the door. Four THRUSH agents rush in and cover the U.N.C.L.E. men with automatic weapons.

CUT TO:

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135

INT. BEDROOM

where Dr. Marquette is reclining on the bed.
He reacts as two of the THRUSH agents enter.

FADE OUT:

END ACT TWO

ACT THREE

FADE IN:

EXT. VULTURES - DAWN (STOCK)

136

circling in the sky.

EXT. DESERT AREA - MED. SHOT - DAWN

137

Solo is lying face down where we last saw him. a moment, we don't know whether he's still alive. He comes to, alerted by vulture SOUNDS. He starts to rise, but the movement is a sharp reminder of his pain-wracked body. He forces himself up, stumbles and falls. On his hands and knees, he shakes his head, then slowly and deliberately, he gets to his feet again.

ANOTHER ANGLE

138

as Solo looks around trying to get his bearings. He looks toward a rise or a sand dune and staggers toward it. With great effort, he climbs the rise.

ANGLE TOP OF RISE

139

as Solo climbs up it, toward CAMERA. He stands shaky on his feet as he looks around.

HIS POV - PAN SHOT (STOCK)

140

The desert and the mountains in b.g.

BACK TO SOLO

141

looking around. His eyes catch something and he squints as he stares at it.

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EXT. CLUMP OF TREES - LONG SHOT - DAY - SOLO'S POV

142

Through the trees, part of a convertible can be seen. It's parked on a dirt road. Its top is up.

BACK TO SOLO

143

as his face reflects sudden hope. He starts scrambling down from the rise.

THE CONVERTIBLE - MED. SHOT

144

through the windshield we indistinctly see a GIRL on the front seat.

INT. CONVERTIBLE

145

We see ABBE, a pretty girl, wearing an evening dress. Her head rests on the crook of her arm on the back of the front seat. She's sound asleep.

EXT. CONVERTIBLE

146

as Solo moves into the SHOT and approaches the car. He looks in through the windshield and reacts mildly to the sight. He moves to the door and raps on the window.

SOLO
Miss!...Miss?...

He tries the handle on the door.

INT. CONVERTIBLE - SHOOTING PAST ABBE TOWARD DOOR

147

as Abbe stirs and looks up as the door opens. She becomes aware that the door is open and someone is standing there. She tenses suddenly. Solo lowers his head and looks inside. Abbe sees the dirty bruised face. She draws back quickly and SCREAMS.

SOLO (protesting)
I'm sorry...I....

ANOTHER ANGLE

148

as Abbe's arm suddenly flashes across the scene, her hand holding a high heeled shoe. The heel makes contact with Solo's head. Solo lurches backward. Abbe grabs the door and starts to pull it shut.

OUTSIDE THE CAR

149

as Solo grabs the door before Abbe can get it shut. He yanks hard and pulls the girl out of the car as she desperately tries to hang onto the door. Abbe jumps up and is about to run, but Solo grabs her by the wrist. She starts fighting him again. Solo is forced to circle her body with both his arms.

CLOSE - SOLO AND ABBE

150

SOLO

Will you stop!? I'm not going to hurt you.

ABBE (straining)

You are hurting me.

SOLO

I'm trying to keep you from killing me!

(as Abbe continues to strain)

Please...I...I didn't mean to frighten you.

Abbe stares at him for a long moment, not struggling. CAMERA PULLS BACK as Solo releases her. Winded, he leans against the car as Abbe stares at him, puts her shoe on.

ABBE

I'm sorry..But you did....

SOLO (wearily)

Look...I don't know just where I am ...But I've got to get to a telephone...

ABBE (concerned)

Have you been in an accident?

SOLO (nods)
In a manner of speaking...
(makes a move toward the
open car door)
Can you drive me to the closest place
that...

150
CONT'D
(2)

ABBE (shaking her
head)
The car won't go...I don't know what
happened...Last night, it just conked
out on me.

SOLO
Conked out..?

Gets into the driver's seat and turns on the key.
He turns the engine over with the battery. He
glances at the dashboard, then shakes his head.
He looks up at Abbe.

SOLO (wearily)
You're out of gas.
(getting out of the car)
Do you know how far we are from any-
where?

ABBE
The closest town is twenty miles...
Vinegar Wells...
(looks back down the road)
I'm from Gossamer Flacs..That's al-
most forty miles.

ANOTHER ANGLE

151

SOLO (as he looks off)
How'd you get stuck out here?

ABBE
I...I had a fight with my boyfriend
at the country club...I just had to
get away.

SOLO
You got away all right...I hope some-
one's out looking for you.

ABBE
I don't think so...When I left the
country club, I told my dad I was
going to spend the night at my girl
friend's ranch.

SOLO (hopefully)
Near here?

151
CONT'D
(2)

ABBE (shakes her head)
Ten miles past Vinegar Wells.

Solo frowns, considers. Then:

SOLO
All right. Stay in your car. Some-
one's going to come for you eventu-
ally. Now listen carefully. Get to
a telephone and call --

ABBE (cutting in)
But what if nobody comes!? I mean
for days...I'll die of starvation...
Exposure...snakebite!
(a beat)
Where are you going?

SOLO
Back where I came from. I have some --
business to take care of.

ABBE (pleading)
Please take me with you.

SOLO (firmly)
Listen, you'll be in a lot more dan-
ger if I do...Some men tried to kill
me...And they'll try again...
(softens his tone)
If I can, I'll come back.

ABBE
That's a great promise..What if you
don't get back? I'll just be some-
one you left to die.

Solo ponders the truth of this, makes his reluctant
decision.

SOLO
All right. Come on.

He takes her by the arm. Immediately Abbe stumbles,
looks up at Solo, yanks off her shoes.

REVERSE ANGLE

152

Solo and Abbe moving away from the CAMERA into the desert. An odd sight: a barefoot girl in an evening dress and a man in shirt-sleeves.

ZIP PAN TO:

CLOSE - MARQUETTE (INT. OLD SALOON)

153

as a hand slaps across his face. He reacts and grimaces with pain. Then he lifts his head and glares defiantly. CAMERA PULLS BACK and we see Barnes facing Marquette. Marquette is seated on a chair, his hands held behind him by a THRUSHMAN.

BARNES

That's only the beginning, Dr. Marquette...You'll eventually tell us, so why not save yourself a lot of agony?

ANOTHER ANGLE

154

showing Illiya lashed to another chair some distance away watching Marquette. Near Marquette is a table on which is the molecutronic gun, electronic gear and various bottles of chemicals. Other THRUSHMEN are also present.

MARQUETTE

Why not save yourself a lot of agony...Make a deal with me.

BARNES (interested)

Of course...Tell us how to fix the molecutronic gun and you can go free.

MARQUETTE

Let me go with the gun. I'll pay ten million.

Barnes LAUGHS HARSHLY, then stops abruptly and belts Marquette across the face again. Marquette slumps in his chair. In b.g. Illiya reacts.

BARNES (laughs)

Ten million!...My dear Dr. Marquette ...THRUSH will get a hundred times that by using the weapon.

Barnes reaches for Marquette's collar and lifts his head a little, ready to strike again. Suddenly Marquette pulls his arms free and leaps to his feet. He knocks Barnes down with a punch, then dives toward the table, apparently trying to get the molecutronic gun.

154
CONT'D
(2)

ANOTHER ANGLE

155

as a THRUSHMAN crosses in front of Illya to get to Marquette. Illya puts his foot out and the man goes flying.

ANGLE - MARQUETTE

156

struggling with one of the THRUSHMEN at the table. Barnes gets to his feet and moves behind Marquette. He delivers a chop to the back of Marquette's head. Marquette immediately drops to the floor unconscious.

ANOTHER ANGLE

157

BARNES (to his men)
Get Kuryakin out of here...Before
I'm through, Marquette will beg to
tell us all we want to know...

ZIP TO:

EXT. DESERT AREA - DAY

158

The area where the explosions occurred. Solo enters the SHOT. He looks back and Abbe joins him, limping. She sits on a rock.

ABBE (breathless)
I can't go another foot, Napoleon.
(rubs one of her bare feet)
I'm sorry.

SOLO (a beat)
All right. Stay here. Rest...It'll
be safer for both of us if I go the
rest of the way alone.

ABBE
You'll - be all right, huh?

158
CONT'D
(2)

SOLO
If I'm not back in a couple of hours,
try to make it back to your car.
(as he starts away)
I hope we're both lucky.

Solo moves off. Abbe watches him go as she nurses her foot. Suddenly she reacts as she sees:

ANGLE ON SNAKE

159

as it slithers toward her.

ON ABBE

159X1

She panics, jumps to her feet, and starts off after Solo.

ABBE
Hey, wait for me! I changed my mind!

ANGLE - SOLO

160

as he turns and looks back. Abbe runs into the SHOT. Suddenly she trips over something and falls. Solo moves to her and helps her sit up.

CLOSER ANGLE

161

ABBE
There was a snake, and --
(reacts to what she tripped over)
What kind of crazy place to string a wire!?

Abbe exhibits a length of wire which she picks up. It leads off in both directions. Solo frowns as he examines the wire. He rises and begins following the wire to its source. Abbe gets up, charges after Solo.

ANGLE - SOLO

162

as Abbe joins him. He moves a few more steps to some underbrush. He reaches in and takes out a bundle of dynamite to which the wire is attached. He pulls the cap from the bundle.

ABBE (awed)

Is that dynamite?

Solo nods. He looks around. You can practically see the wheels turning.

SOLO

It is indeed.

ABBE (bewildered)

What's it doing out here?

SOLO (thoughtfully,

after a beat)

I think I know.

ZIP TO:

163 OUT

INT. AREA BENEATH GALLOWS

164

Illya is alone in the near-darkness. The door flies open. Before Illya can make a move a couple of THRUSHMEN throw Marquette into the room and slam the door shut again, and we hear the SOUND of its being RELOCKED from the outside.

ANOTHER ANGLE

165

as Illya moves to Marquette lying on the floor.
Marquette looks pretty beaten up.

MARQUETTE (self-
disgust)
I'm sorry, Kuryakin....I broke....I
didn't want to, but --

ILLYA
It's all right....How soon will the
gun be ready for testing again?

MARQUETTE
Ten or fifteen minutes. But that
should be time enough for us to es-
cape.

ILLYA (grimly)
Lots of time.

Marquette reaches into his pocket and takes out a
couple of vials and shows them to Illya.

FEATURE MARQUETTE

166

MARQUETTE
During that fight I started...I
grabbed these....Acids....If they're
mixed, they'll explode.

ILLYA (brightening)
I've always said--if one is to be
locked in an escape-proof room, it's
good to have a scientist with you.

He takes the vials from Marquette and both move to
the door. They find a small crack between the door
and the rocks of the wall. Illya wedges the vials
into the crack.

MARQUETTE
Both bottles must break simulta-
neously.

Illya nods. He finds his rock on the floor. Both
men stand a few feet back from the door. Illya
takes aim and throws the rock. It misses by a few
inches. Illya retrieves the rock.

ILLYA
Stand back... I've got to get
closer.

ANOTHER ANGLE

167

as Illya takes careful aim and throws the rock. CAMERA PANS TO THE DOOR as the rock strikes. SOUND of a terrific blast. Lots of smoke. CAMERA PANS back to Illya as he hits the floor, knocked down by the blast. Behind him, Marquette is also knocked off his feet.

ANOTHER ANGLE SHOOTING PAST ILLYA AND MARQUETTE

168

toward door as smoke clears. Both react as they see the door is still shut. A long pause, then the door swings open. Both scramble to their feet.

EXT. STREET IN GHOST TOWN - DAY

169

Two THRUSHMEN carrying automatic weapons rush into the SHOT. Obviously, they've been attracted by the sound of the explosion. They stop short, look around, then start to move off. Suddenly, Illya and Marquette rush into the SHOT behind the men and jump them. Illya disposes of his man with one flip and one judo chop while Marquette flattens his opponent with a couple of well directed punches. Illya and Marquette pick up their guns and start off. Sudden SOUND of GUNFIRE o.s. Bullets crash against the side of a building near Illya and Marquette. Both dive for cover behind a rain barrel. CAMERA PANS to a couple of THRUSHMEN across the street, firing at them from behind a water trough. In b.g. up the street, we see Illya's jeep.

BACK TO ILLYA AND MARQUETTE

170

as they return the fire.

ILLYA

They can keep us pinned down and box us in. We've got to make a move fast.

MARQUETTE (nods)

If we can grab the molecutronic gun...

Illya squeezes off a shot.

ANGLE THE THRUSH MEN

171

behind the water trough. One of them pitches forward out into the street.

BACK TO ILLYA

172

as he hands his gun to Marquette.

ILLYA

Keep them busy while I circle around.

He crawls out of the SHOT as Marquette keeps his attention OFF CAMERA.

INT. SALOON

173

Barnes and another THRUSH AGENT are at a window looking out onto the street, firing automatic weapons. SOUND OF SHATTERING GLASS. They turn sharply. CAMERA PANS to Illya. Behind him, we see the shattered window through which he crashed.

SERIES OF ACTION CUTS

174-178

as Illya meets the THRUSH agent head on. As the man swings his weapon in line to fire at Illya, Illya grabs the muzzle and uses it as a lever to keep the man moving forward. With the rifle in his possession, Illya quickly clobbers the man with the butt, then turns toward Barnes....

YET ANOTHER ANGLE

179

...or to where Barnes was a moment ago. He's fled, apparently lacking the time to seize the molecular gun on the table quickly. Illya takes the weapon and goes out the back window. SOUNDS OF GUN FIRE continue over SCENE.

ANGLE MARQUETTE

180

beside the rain barrel, clutching his side as he fires at one of the THRUSH men across the street. CAMERA PANS to Illya where he crouches beside his jeep. He puts the molecular gun into the jeep.

6-7-67

P.55

MARQUETTE (o.s.)
(shouting)
Kuryakin...

180
CONT'D
(2)

CAMERA PANS to Marquette standing, waving frantically.

MARQUETTE (cont'd)
Get going...forget about me...

Several shots are heard. Marquette staggers out into the street, falls, rolls over, face up. He's obviously dead.

BACK TO ILLYA

181

reacting. He hesitates for an instant, debating whether to go to Marquette, then leaps into the jeep, starts it, and drives toward CAMERA.

ANOTHER ANGLE

182

As THRUSHMEN dive out of the way as the jeep bears down on them.

YET ANOTHER ANGLE

183

PAST the THRUSHMEN firing at the rear of the jeep as it zooms out of the SHOT.

ZIP TO:

EXT. FILLING STATION - DAY - MED. SHOT

184

as Illya's jeep screeches to a stop in front of the station, sending up a cloud of dust. Illya leaps from the jeep, looks at the road behind him. Apparently he's outdistanced his pursuers. CAMERA PANS with Illya as he races for a phone booth.

ANOTHER ANGLE

185

as Illya dials, quickly. In b.g. we see the old man on his chair, looking at Illya as he fans himself.

CUT TO:

INT. COMMUNICATIONS ROOM

186

Waverly is at a teletype as it pounds out a message. The operator rips it from the machine and gives it to Waverly.

WAVERLY

Send a reply...Paris conference must delay. Unless present crises resolved all conferences on this matter will be meaningless.

The operator starts banging out the message as Waverly moves off with CAMERA FOLLOWING. Lisa moves into the SHOT.

LISA (urgently)

Mr. Waverly...Mr. Kuryakin calling!

Waverly moves quickly to the phone on the nearby table.

ANOTHER ANGLE

187-190

WAVERLY (to phone)

Yes, Mr. Kuryakin...What have you found?

He listens intently for a moment, his face revealing his concern.

WAVERLY

Very well, U.N.C.L.E. will cover your return every inch of the way... What of Mr. Solo?

INTERCUT BETWEEN WAVERLY AND ILLYA

Illya (a beat)

Solo is dead, too, sir.

WAVERLY (reacts, long pause)

Are...are you certain?

ILLYA

I saw him killed.

WAVERLY (another beat; then)

Very well, Mr. Kuryakin. Proceed to the nearest airport. An escort squad of U.N.C.L.E. agents will be on its way within minutes.

ANGLE ILLYA

191

as he hangs up the phone. CAMERA FOLLOWS him as he quickly returns to his jeep.

OLD MAN

Have any luck out there?

ILLYA

Yes...all bad.

He gets into the jeep and drives out of the SHOT. The old man looks off for a few minutes, then gets up and moves toward the telephone.

ANGLE - THE OLD MAN

192

He pulls on the phone. It swings out and reveals a small tape recorder mounted in the wall behind it. The old man presses a button. The tape rewinds for a few seconds. He presses another button and the tape begins to play.

WAVERLY'S VOICE

(filter)

Yes, Mr. Kuryakin...What have you found?

The old man smiles to himself.

ZIP TO:

EXT. STREET IN GHOST TOWN

193

The entire place has a deserted look. Solo and Abbe move into the SHOT, edging along the side of a building.

BARNES (o.s.)

Why, Mr. Solo...

Solo and Abbe turn sharply.

ANOTHER ANGLE

194

Barnes and another THRUSHMAN have guns in their hands as they face Solo and Abbe.

BARNES (cont'd;
to Solo)

How pleasant to see you still
alive... And with a charming
young lady as well.

(looks past Solo
toward edge of
building)

Oh, I believe you've met my
superior, Dr. Marquette.

194
CONT'D
(2)

CAMERA PANS QUICKLY to reveal Marquette as he
comes around the edge of the building. Solo
looks toward Marquette in shocked reaction.

MARQUETTE

Good afternoon, Mr. Solo...
Testing my security arrangements
again?

FADE OUT:

END ACT THREE

ACT FOUR

FADE IN:

EXT. SALOON IN GHOST TOWN - DAY (ESTABLISHING SHOT) 195

THRUSHMEN are seen carrying out cases of supplies and loading them into a couple of waiting cars.

INT. SALOON - MED. SHOT 196

Barnes and Marquette are seen quickly packing equipment into small cases. CAMERA PANS to Solo and Abbe seated nearby where a THRUSHMAN holds an automatic rifle pointed at them.

ABBE (scared)

What are they going to do to us?

Solo starts to reply, but just shakes his head.
SOUND of a sender SIGNAL.

ANGLE - MARQUETTE 197-200

as he takes a sender from his pocket and presses a button. Solo seen in b.g.

MARQUETTE (to sender)

Report.

VOICE FROM SENDER (Old

Man in gas station; filter)

Kuryakin is on his way back to
U.N.C.L.E. headquarters with the
molecutronic gun.

MARQUETTE

Good.

INTERCUT BETWEEN MARQUETTE, SOLO AND ABBE reacting to what they hear.

MARQUETTE (continuing)

What about the girls?

VOICE FROM SENDER

Her story checks out. Abbe Melton,
Gossamer Flats. No possible connection with U.N.C.L.E.

MARQUETTE
Report received.

197-200
CONT'D
(2)

He shuts off the sender.

ANGLE - ABBE

201

ABBE (hopefully)
I told you... You can let me
go.

CAMERA PULLS BACK to include Marquette.

MARQUETTE
I'm afraid not, my dear.

Abbe shows her frustration which Marquette ignores.

SOLO (to Marquette)
It was all a setup, wasn't it?...
The broken THRUSH code...feeding
us a lead to bring Illya here..
And you let him escape. Even
the molecutronic gun is a fake,
isn't it?

MARQUETTE
Close, Mr. Solo. But not a fake...
just not a gun... It's a very
sophisticated bomb which Mr. Kuryakin
will innocently carry into U.N.C.L.E.
headquarters.

SOLO
Your bomb won't get past the front
door... Not even Mr. Waverly can
carry in anything unusual.

MARQUETTE (blacks with
mock sympathy)
Ah, yes, Mr. Waverly.... Poor man,
he has such a short time to live....
(a beat)
I have a treat for you, Mr. Solo.
I'm going to let you witness the
final phase of my plan to destroy
U.N.C.L.E. headquarters... Right
down to the last digit in the
countdown.

ZIP TO:

INT. DEL FLORIO'S

202

as Illya enters carrying the molecutronic gun in its carrying case.

DEL FLORIO

Good afternoon, Mr. Kuryakin. I...

Illya places the case on the spotting table.

DEL FLORIO (continuing;

very compassionate)

I heard about Mr. Solo.

ILLYA (ignoring

the remark)

Check this, please.

Del Florio sprays the case with the mist from the spotting hose as Illya watches. Del Florio presses the nozzle against the case.

DEL FLORIO

So far, so good. No reaction from the alarm devices.

ILLYA

I didn't expect any. This isn't a bomb.

He moves to the fitting room. Del Florio moves to the pressing machine and as Illya enters the fitting room, he presses the steam lever. Del Florio returns to the molecutronic gun case. He presses the button on the wall. The panel opens and he sends the case down the chute.

ZIP TO:

203 OUT

INT. MARQUETTE'S SCIENCE LAB

204

FEATURING the control panel seen in TEASER. At the panel is Febray. Barnes and another THRUSH agent are holding their guns pointed at Solo and Abbe, who watch the panel. The light above the first gauge comes on.

FEBRAY (tense)

It's begun!

CAMERA PANS to Solo, tense and worried as he watches.

BACK TO FEBRAY

205

Another light comes on above another gauge.
Febrey reacts with delight.

ZIP TO:

INT. SUB CELLAR U.N.C.L.E. HEADQUARTERS - CLOSE SHOT

206

* The molecutronic gun is suspended by a couple of steel cables. CAMERA PULLS BACK and we see that the gun is over the open water hole in the floor. U.N.C.L.E. agents in demolition garb are standing by with fire extinguishers. A technician applies a stethoscope to various parts of the outside casing. The stethoscope has large earphones attached to it. After a long pause, the technician, satisfied, raises his hands in a thumbs-up position. The tension is broken, and the others present relax -- with monumental sighs of relief.

CUT TO:

* INT. U.N.C.L.E. LAB CONFERENCE ROOM - CLOSE ON
WAVERLY

207

He's on the phone.

WAVERLY (into phone)

I see...Thank you.

(hangs up)

The device contains no active detonation mechanism... They're bringing it up now.

CAMERA MOVES BACK AND UP, and we see the people to whom Waverly has been speaking. The room as seen from this ANGLE, has a surrealistic quality. We get the feeling we're in a surgical amphitheatre where a team of surgeons are about to perform a difficult open-heart surgery. There is a cone of light illuminating a table in the center of the room. All around the table are electronic devices next to which are standing U.N.C.L.E. SCIENTISTS. Mr. Waverly and Illya are also at the table. Now, from the dark perimeter of light an U.N.C.L.E. AGENT steps up to the table and places the molecutronic gun on it. The man turns and disappears into the shadows.

CLOSER ANGLE - FEATURING WAVERLY

208

WAVERLY (solemnly)
The molecutronic gun...One of the
most devastating weapons yet
invented... Gentlemen, you may
begin analysis procedures.

ANOTHER ANGLE

209

The mood is tense. Everyone is feeling the weight of responsibility, yet there's anticipation, too, as a secret is about to be unfolded. CAMERA PANS TO the gun as a pair of hands reaches into the SHOT and makes contact with the weapon.

CUT TO:

MARQUETTE

210

at the control panel, watching intently.

BACK TO:

U.N.C.L.E. LAB

211

A scientist picks up a small electric socket wrench and applies it to one of a series of nuts on the outer casing of the gun. CAMERA PANS TO Waverly and Illya watching intently. SOUNDS of the electric tool continue. CAMERA SLOWLY PANS the tense faces of the other scientists watching the procedure.

ANOTHER ANGLE

212

as the first scientist removes the outer shell on the weapon. We see various tubes and condensers revealed attached to another casing. Two other men move to the weapon with gauges and listening devices which they apply to it.

CUT TO:

SOLO AND THE OTHERS

213

watching Marquette at the control panel. More lights are lit now.

MARQUETTE (pleased;
to Solo)
The mechanism will be ready to be
triggered when the last bolt is
removed from the inner casing.

SOLO
It'll be detected.

MARQUETTE

No, Mr. Solo...the triggering is done remotely. The bomb will send me a signal that it is ready. Then I'll merely press this button.

(points to a button)

In less than a second after I do, the bomb will explode.

213
CONT'D
(2)

Another light blinks on. Marquette makes a couple of adjustments. He takes a THRUSH sender from his pocket and speaks into it.

MARQUETTE (to sender)

Marquette to antenna tower...

Increase the amplification. Circuit signals are weakening.

He studies the gauges for a moment as another light comes on and needles move on the gauges.

MARQUETTE (to sender)

Signal at peak. Hold it steady.

He puts the sender back into his pocket.

MARQUETTE (to Solo)

Only a few more minutes.

He turns his attention back to the panel. The other THRUSH men watch in eager anticipation.

BACK TO U.N.C.L.E. LAB - A SERIES OF CUTS:

214-218

Blending action and sweat. Hands reach for special tools; small devices are gingerly removed from the weapon. Waverly's face is set grimly, but beads of sweat appear on the brows of the others as they watch and work. Scientists apply special devices to the weapon. Nearby machines give mechanical analyses of each step. Spinning computer wheels, fluoroscopic images, heart beat machines, etc. And always back to the tense faces and deft hands disassembling the weapon.

MED. CLOSE SOLO AND ABBE

219

Abbe seems numb with terror. Solo leans a little closer.

SOLO (whispering)
Abbe...
 (she doesn't seem to hear)
Abbe...!

219
CONT'D
(2)

Abbe looks at Solo like she's not sure she's heard him.

 SOLO (whispering)
I want you to faint.
 (Abbe doesn't seem to
 understand)
Faint!

 ABBE (finding her
 voice, whispers)
I...I'm too scared...

 SOLO (hard whisper)
Fake it!

ANOTHER ANGLE

220

as Barnes sees them whispering. In b.g. Marquette is tense at the panel.

 BARNES (sharply)
Shut up!

Barnes threatens with his gun. Abbe groans and slumps to the floor. Barnes and the other THRUSH men react and move to the girl. Marquette looks away from the panel in annoyance. Solo suddenly jumps at Marquette, grabbing him around the chest. They wrestle. CAMERA PANS Barnes and the other THRUSH man who are picking Abbe up from the floor. When they see Solo's action, they drop Abbe, who sits up immediately and begins screaming.

BACK TO SOLO

221

and Marquette wrestling at the control panel as Barnes and the other man enter the shot and pull Solo off Marquette. Barnes hits Solo on the top of his head with his gun. Solo goes down, but not out.

 MARQUETTE (angry)
Lock them in the vault!

The THRUSH agent yanks the groggy Solo to his feet while Barnes grabs Abbe by the arm. They lead them away at gun point.

CUT TO:

LAB CONFERENCE ROOM - CONTINUING SERIES OF
TENSION CUTS

as Waverly and Illya watch the scientists remove another casing from the weapon. On the table, we see a couple of other casings and many tubes and condensers arranged in an orderly fashion on the table. A pair of scientists work on the weapon with tools while others make notes. Include machines, SOUNDS and sweating faces.

ZIP TO:

INT. VAULT - MED. SHOT

228

as the door opens and Solo and Abbe are shoved inside. The door slams shut behind them. Solo immediately reaches into his pocket and brings out Marquette's sender.

ABBE

His radio!

SOLO (nodding)

To the loser goes the spoils.

ABBE (hopefully)

Can you get help?

SOLO

Maybe - THRUSH uses a different frequency from ours.

He opens the radio and looks inside.

SOLO (urgently)

Do you have a hairpin?

ABBE (distracted)

A hairpin?

(shakes her head)

SOLO

Anything with a sharp point...

Abbe looks around frantically -

ABBE

The tip of one of your shoe laces!

SOLO (shakes his head)

Too large.

ABBE (suddenly)

Wait! -- Turn around.

SOLO
What?

228
CONT 'D
(2)

ABBE (insistent)
Turn around!

A beat, then Solo turns his back.

ANOTHER ANGLE

229

showing only Solo.

ABBE (o.s.)
All right, you can turn back now.

CAMERA PULLS BACK as Solo turns around. Abbe is adjusting her dress as he does. She hands him a safety pin.

INSERT: OF SAFETY PIN

229X1

SCENE

229X2

Solo has no time to make cracks as he peers into the radio and starts making adjustments with the point of the safety pin.

ZIP TO:

LAB CONFERENCE ROOM

230

The molecutronic gun is now considerably smaller. FEATURE the sweating face of a scientist as he gingerly removes some condensers.

CUT TO:

MARQUETTE AT THE PANEL

231

Another light comes on above a gauge. There are only two more gauges to go.

CUT TO:

SOLO IN THE VAULT

232

as he keeps making adjustments with the safety pin.

SOLO
I think I've got it!

He closes the radio case and presses the button.

SOLO (to sender)
Open Channel D...Channel D come in...
Solo to U.N.C.L.E....

He's answered by STATIC.

ABBE (anxiously)
Can't they hear you?

SOLO (persisting)
Channel D...Solo to U.N.C.L.E....
Signal if you're receiving me...

He waits a long moment. Nothing but STATIC is HEARD. He cracks up the radio and desperately starts making more adjustments.

LAB CONFERENCE ROOM

233

* The scientists continue the tense work as Waverly and Illya watch for a long moment. Suddenly Lisa enters the room and moves quickly to Waverly's side.

LISA (urgently)
An odd message on our channel, sir...
Heavy static, but we picked out the
sender's name...
(a beat)
Solo.

Waverly and Illya react. Sudden silence in the room as everyone stops what they're doing and look to Waverly -- who in turn looks to Illya.

ILLYA
It can't be...Solo is dead!

Waverly takes out his own communicator and tunes it in. We hear the SOUNDS of crackling STATIC. A voice is under it, but it's impossible to make out the words. Waverly switches off the sender.

WAVERLY (to Illya)
Follow through on this!

ILLYA (sudden surge of hope)

* Illya and Lisa leave the SHOT quickly. Waverly turns to the others.

233
CONT'D
(2)

WAVERLY
Continue dismantling the weapon.

ZIP TO:

INT. VAULT

234

Solo still holds the sender in his hand.

SOLO (to sender)
Repeat...The molecutronic gun
is a bomb...repeat...a bomb...
Are you receiving me?

Looks at Abbe.

SOLO
I don't think I'm getting through.

He opens the radio again and starts probing it with the safety pin.

CUT TO:

FEBRAY AT THE PANEL

235

All the lights are lit but one.

FEBRAY
Just one more signal.

CUT TO:

WAVERLY AND THE OTHERS

236

as a scientist removes the last screw from a casing, then lifts the casing off. A weird arrangement of transistors is revealed.

CUT TO:

FEBRAY

237

as the last light comes on. Febray is elated. He looks at Barnes and the other THRUSHMAN.

MARQUETTE (triumphant-
ly)
Bring in Solo and the girl!

237
CONT'D
(2)

Barnes and the THRUSH man move off.

CUT TO:

INT. VAULT

238

where Solo is talking to the sender.

SOLO
...A bomb that will be detonated
by remote control. Can you hear
me...a bomb...

The door opens suddenly behind him.

ANOTHER ANGLE

239

as Barnes sees the radio in Solo's hand. Barnes
snatches the radio as the other man grabs Solo.

BACK TO MARQUETTE

240

as Barnes and the other man drag in Solo and Abbe.
Barnes shoves them in front of Marquette.

BARNES (giving the
radio to Marquette)
He was trying to contact U.N.C.L.E.

Marquette reaches into his pocket and realizes
where Solo got the sender. His look of consterna-
tion turns to a smile. He puts the sender down on
the control panel.

MARQUETTE
A game try, Mr. Solo.
(indicates the panel)
But as you can see...it failed.
(long pause)
Now, the final moment...

6-7-67

P.71

He turns and jabs the button on the control panel. All the lights above the gauges start blinking on and off rapidly. Suddenly, all the lights go out. Wheels on spindles above the panel begin turning.

240
CONT'D
(2)

ANGLE SOLO AND ABBE

241

their eyes riveted to the panel looking totally frustrated. A high frequency HUM begins and steadily increases in volume threatening to shatter eardrums. Abbe desperately covers her ears. Suddenly there is total silence. CAMERA PANS TO PANEL. The wheels have ceased turning, all the gauges are at zero. There are no lights.

MARQUETTE (quietly)
U.N.C.L.E. headquarters...
(sudden fervor)
No longer exists!

Barnes and the other THRUSHMEN show their delight. Barnes shakes Marquette's hand while the other man claps Barnes on the back. They're so busy congratulating each other, they ignore Solo and Abbe for a moment. Whereupon, Solo charges right into their midst and knocks Marquette down with one punch. Barnes swings at Solo, but Solo ducks the punch and chops Barnes down with a rabbit punch to the ear.

ANOTHER ANGLE

242

as the other THRUSH man pulls his gun and aims it at Solo. Abbe screams a warning. Solo chops the gun out of the man's hand, then knocks him out with a couple of punches to the head. Solo dives for the gun the man dropped.

ANGLE MARQUETTE

243

as he pulls his own gun and moves quickly to Abbe. He seizes her around the waist and holds her as a shield while he points the gun at her head.

WIDER ANGLE

244

Solo points his gun at Marquette.

MARQUETTE

Just drop the gun on the floor
or I'll kill the girl.

244
CONT'D
(2)

Suddenly, Abbe slumps at the waist in a dead faint. Marquette fires at Solo, but misses--he's off balance while letting go of Abbe. Solo returns the fire, getting Marquette in the shoulder. The gun falls out of Marquette's hand.

SOLO (waving his gun)
Over there!

Marquette backs away as Solo moves to a phone.

SOLO (glancing toward
Abbe)
You can get up now, Abbe...Abbe?

Solo shows a mild reaction as he realizes Abbe really fainted. He dials the phone.

SOLO (to phone,
urgently)
Solo to U.N.C.L.E. sub station D-7.
What word do you have of the explosion at headquarters?
(chagrined at an apparent
lack of understanding at
the other end of the line)
That's right...A bomb went off and...
(stops abruptly)
You have no report yet?...I see.
Well, check it out! I'll call back
in one minute.

As Solo hangs up, looking worried, a crackling radio static SOUND is heard.

WAVERLY'S VOICE
(filter and mild static)
Mr. Solo, can you hear me?

SOLO (to himself,
bewildered)
Mr. Waverly?

CAMERA WHIP PANS to Marquette's sender on the control panel. Waverly's voice continues as Solo enters the SHOT.

WAVERLY'S VOICE (filter)
The bomb was sent to the demolition tank...And not a second to spare... We're all right here...Give us your location.

Solo reaches for the sender.

ZIP TO:

244
CONT'D
(3)

INT. U.N.C.L.E. HEADQUARTERS - SOLO'S OFFICE

245

Solo, Illya, Abbe.

SOLO

I was hoping you'd stay in town for awhile.

ABBE

But I have a date at the country club...I can't wait to get back. I'm sorry.

Starts to turn.

ILLYA

Get on with it, Napoleon.

SOLO

Abbe...

Abbe waits.

SOLO (cont'd)

Mr. Waverly directed me to present you with a medal for bravery under fire.

ABBE (awed)

A medal?

She stands up very straight. Solo pins something we can't see on her blouse. Then he kisses her.

ABBE (protesting)

Napoleon!

SOLO

Just part of the official ceremony.

ANOTHER ANGLE - MED. CLOSE

246

as Abbe looks down at the "medal" and sees it's her safety pin.

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ABBE
My safety pin!

246
CONT'D
(2)

SOLO
Don't ever go without one...

Abbe does a burn as we:

FADE OUT:

THE END