

9-14-67

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

The Armageddon Affair

Prod.#8485

Script dated: September 12, 1967

Name changes:

FROM:

TO:

ILLYA KURYAKIN

ANDREAS PETROS

" The Man From Thrush Affair "

NOTE: "The Armageddon Affair" has been changed to
"The Man From Thrush Affair"

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

The Armageddon Affair

Prod. #8485

TEASER

FADE IN:

EXT. MOUNTAINS - DAY (ZOOM)

1

A deserted area. Two unidentified U.N.C.L.E. AGENTS, one at the wheel of the U.N.C.L.E. car, the other standing beside the vehicle which is parked a short distance off a winding road. On the seat of the car, a cote containing a COOING pigeon. Both men scan the heavens anxiously.
SUPERIMPOSE:

"SOMEWHERE IN GREECE"

The two men exchange worried glances. One of them checks his wrist watch. ZOOM BACK FAST and HOLD:

IN BINO FRAME

2

The two U.N.C.L.E. Agents as seen through high-powered binoculars from some distance away.

SAME - THE DISTANT POINT

3

Two THRUSH MEN (swarthy Greek types) at their foreign car, concealed from the U.N.C.L.E. Agents below. One THRUSH Man studies the U.N.C.L.E. pair through bins. After a moment, he snaps to alert attention, focusing his bins carefully. His companion reacts immediately by starting the car.

AT U.N.C.L.E. CAR

4

A Homing Pigeon wings in, is taken by the Agent at the car, who removes a small metal capsule from the bird's leg, gets into the car, places the bird into the cote with its mate. (NOTE: His is the only speaking part of the two.)

9-12-67 P.2

U.N.C.L.E. AGENT
(at communicator)
Raven to Eagle. Raven to Eagle...

4
CONT'D
(2)

INT. U.N.C.L.E. CAR - DAY

5

Over this, the other Agent guns the car and speeds onto the nearby road.

ZIP TO:

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

6

He speaks into his microphone.

WAVERLY (at mike)
Go ahead, Raven.

U.N.C.L.E. AGENT'S VOICE
(filter)
"The bird is winged. The bird is winged. Stand by."

Waverly flicks ON his intercom.

WAVERLY (at intercom)
Send in Mr. Solo, please.

EXT. MOUNTAIN ROAD - DAY

7

The U.N.C.L.E. car whips around a sharp turn, speeds past -- we PAN it out of sight around a hairpin turn.

ANOTHER ANGLE

8

As the U.N.C.L.E. car rushes on. Suddenly the THRUSH car, with its pair of THRUSH Men, careens from a side road onto the road ahead, skids to a stop, fully blocking the roadway. The THRUSH men leap from their car FIRING rifles at the approaching U.N.C.L.E. vehicle. In the instant before the U.N.C.L.E. car would have smashed head on into the roadblock, the driver wrenches the wheel.

○ ANOTHER ANGLE

9

The U.N.C.L.E. car slews onto the small side road, around the THRUSH car -- back onto the roadway -- and away. The THRUSH Men leap to their car -- and pursue.

EXT. MOUNTAIN ROADWAY - CHASE - DAY

10

THRUSH car pursuing U.N.C.L.E. car at tire-screaming speed. THRUSH Man firing. U.N.C.L.E. Agent unlimbers a weapon -- returns fire.

ON TIRE OF MOVING THRUSH CAR

10X1

The tire is hit, begins to flatten.

THRUSH CAR

10X2

It skids off road, out of control, plows into ditch. The THRUSH Men are not seriously hurt -- but continued pursuit is impossible. U.N.C.L.E. car speeds away.

ZIP TO:

INT. PHOTOGRAPHIC DARKROOM - DAY

11

The eerie red light reveals the two U.N.C.L.E. Agents as one of them removes a strip of 8mm photographic negative from the "soup" and hands it to his companion, who holds it up to the red light, studying it carefully through a magnifying glass.

U.N.C.L.E. AGENT - CLOSE

12

His magnified eye seen through the glass as he peers at the strip --

U.N.C.L.E. AGENT
(barely whispered)
It's Irbos...

9-12-67 P.3A

TIGHT TWO SHOT

13

The Agent puts aside his magnifying glass and quickly activates his communicator.

U.N.C.L.E. AGENT
(at communicator)
Channel D. Ch --

He never completes the sentence. The door whips open, and the two THRUSHMEN we have seen earlier appear, both wearing gas masks, one carrying a weapon from which a pellet is fired. The U.N.C.L.E. Agent drops his communicator, goes down.

13
CONT'D
(2)

FIGHT

14

The companion of the fallen U.N.C.L.E. agent attacks the THRUSH pair, manages to disarm the man with the gas gun. But, though he fights gamely, he is no match for them; the pellet already fired begins to affect him. ESTABLISH the communicator on the floor.

INT. WAVERLY'S OFFICE - DAY

15

Waverly and Solo stand at the communications panel -- grim, tense. The filtered SOUNDS of the BATTLE in the darkroom are clearly heard. A tape machine records it all.

BACK TO FIGHT

16

The remaining U.N.C.L.E. Agent is hurled against a wall, sags to the floor, gasping and coughing. MOVE IN CLOSE as, painfully, he speaks into the communicator which lies by his face.

U.N.C.L.E. AGENT
Z-95... Z-95...

A man's heel CRUSHES the communicator.

INT. WAVERLY'S OFFICE

17

The tape machine WHIRS on as Waverly glances at Solo grimly, then turns OFF the machine, steps to a large map of the world that is dotted with miniature replicas of the U.N.C.L.E. badge. He removes two badges from Greece, tosses them onto his desk -- MOVE IN and HOLD on the pair of miniature badges. FREEZE.

END TEASER

ACT ONE

FADE IN:
INT. WAVERLY'S OFFICE

18

START CLOSE on the WHIRRING tape machine. We HEAR the SOUNDS of the fight, the U.N.C.L.E. Agent's message: "Z-95...Z-95," and then -- silence. PULL BACK to discover Waverly at the machine, SOLO and ANDREAS PETROS standing by. Waverly grimly turns OFF the machine, glances grimly at Andreas.

WAVERLY

Mr. Petros, I believe you speak
the language of Irbos.

ANDREAS (puzzled)

Yes, sir. I may have a little trouble
with tenses, but --

Waverly presses a button. A PROJECTION MAP of the Adriatic Sea area appears on a wall. Waverly takes a pointer, indicates a nameless dot on the map - a minuscule island.

WAVERLY

Z-95. Project code identification
for the island of Irbos.

(turns to them)

It has taken us three months to
learn that THRUSH is there,
gentlemen. The question now is:
What are they doing there?

He produces a folder, tosses it onto the desk. Solo picks it up, scans its contents (a few pages) as:

WAVERLY

The latest Intelligence on recent
THRUSH expenditures in that region.

SOLO (eyeing folder
grimly)

Electronic gear -- construction
materials --

(eyes widen)

Over three billion dollars?

ANDREAS (thoughtfully)

Spent on an island that's no bigger
than a microdot. And of no apparent
value whatsoever. Why?

WAVERLY

That's what you and Mr. Solo will
determine.

Armageddon... U.N.C.L.E.
Chgs. 9-14-67

P.6

He presses another button. We see a CLOSEUP of a small mountainous island. Waverly indicates a point along its coastline.

18
CONT'D
(2)

WAVERLY

You will go ashore here.

NEW ANGLE

18X1

WAVERLY (pause for effect)

Gentlemen, I cannot over-emphasize the urgency of your mission. THRUSH already has at least three months head start. Communicate with me when you are safely ashore -- then find out what THRUSH is doing on that --

(touch of sarcasm,
to Andreas)

-- microdot of no apparent value.

Andreas is squelched.

SOLO (faint smile)

Welcome aboard, Andreas.

ZIP TO:

EXT. IRBOS BEACH - SHORTLY BEFORE DAWN

19

Two heavily armed THRUSH GUARDS approach along a section of very narrow beach. They pass. HOLD ON the waterline. After a beat, Solo and Andreas, clad in wetsuits, emerge from the surf -- virtually washed ashore. Both look off toward the o.s. Guards who have moved along the beach.

ANGLE

20

past Solo and Andreas to include the Guards, who pause unexpectedly, turn. The boys duck for cover. After a beat, THRUSH Guards resume their patrol, moving away.

SOLO

We'd better get out of these wetsuits and into a couple of dry hopsacks.

ZIP PAN TO:

EXT. IRBOS JUNGLE - DAY

21

After a moment, we SEE Solo and Illya coming toward us through the shrubbery. They are now clad in Irbosnian attire -- hopsack trousers and shirts, sandals. They pause at a viewpoint, survey the area.

THEIR POV

22

A jungle clearing. No sign of life.

SOLO AND ILLYA

23

They start to move again, then halt abruptly at the SOUND of THRUSH MEN SHOUTING, LAUGHING. The SOUNDS come from a declivity a hundred yards further on.

SOLO AND ILLYA

24

As the o.s. SOUNDS continue -- nearing them from beyond the edge of a declivity ahead -- they exchange worried glances, move carefully ahead, poise behind a sheltering rock -- peer off.

THEIR POV

25

Approaching them, running through broken terrain, an Irbosnian about 25 (SAMOS), hopsack-clad, is fleeing from three THRUSH GUARDS -- all armed. Samos is heading straight toward Solo and Illya! The Guards appear content to pursue -- and fire at Samos' feet -- first to one side -- then the other -- enjoying the game.

ANGLE

26

past Solo and Illya on Samos and the Guards -- racing toward the rock that is Solo's and Illya's shelter. Illya and Solo watch, grim-faced.

ILLYA (tight-lipped)
Welcome to Irbos.

26
CONT'D
(2)

They flatten against the rock -- peering off at Samos, who is racing toward them, followed by the Guards -- then, no more than ten feet from the rock, Samos runs full tilt into an invisible force field. With a CRY, he staggers back -- it's as if he'd run at top speed into a cement wall.

SOLO
Force field.

Illya nods. They watch as two THRUSH Guards seize Samos who, though dazed, battles like a caged tiger, lashing out at them with fist and foot.

SAMOS
Let me go! Pigs! Animals!

One of the Guards manages to pinion Samos' arms. Another Guard steps between us and Samos and, although we do not see the actual blow, knocks Samos out with a clubbing fist to the jaw. The two Guards then pick up the unconscious Samos, carry him off. The remaining Guard withdraws, disappears from sight. Solo and Illya remain concealed for a long beat, then move ahead -- keeping down. We PAN them to the point where Samos hit the force field. There, Solo and Illya flatten, scoop at the earth, dig under the force field, work their way under it as one would beneath a barbed-wire entanglement. They swiftly reach the far side of the invisible field and move ahead, after hastily covering the traces of their minor excavation. We PAN on them -- then HOLD as they stop, reacting to the SOUND of a small airplane approaching to land nearby.

THEIR POV (STOCK)

27

A light plane descending.

BACK TO SOLO AND ILLYA - FOLLOWING

28

They move quickly ahead. We FOLLOW, HOLDING them MED. CLOSE. They round an obstructing rock, quickly pull back, looking ahead and down. MOVE IN until we reach them -- and see what they see.

THEIR POV

28X1

A small landing strip. The small plane has landed and taxied to a stop not far from us.

A THRUSH MAN (approximately Solo's height and build) alights from the airplane, which taxis immediately into takeoff out of FRAME, leaving the new arrival alone at the edge of the airstrip. We HEAR the plane take off. The Guards ignore the new arrival, remain at a distance from him. The new arrival (FILENE) shouts to a Guard.

FILENE

You! Where is Dr. Killman?

THRUSH GUARD

Your name Filene?

FILENE (angrily)

I'm Mr. Filene. Now wh --

THRUSH GUARD

(interrupting)

Dr. Killman said you could walk!

The Guard deliberately strolls even farther away from Filene, who fumes.

FILENE

Walk?! He said that?!

THRUSH GUARD

(continuing to walk away)

That's what he said.

FILENE (raging)

You stop when I'm talking to you -- do you hear me?!

THRUSH GUARD (turns
to face him, hard)
I take my orders from Dr. Killman
-- and you walk.
(indicating)
Over that hill.

28X1
CONT'D
(2)

FILENE (boiling mad)
You may be sure of one thing!
Thrush Central will hear about
this!

Almost apoplectic, Filene strikes out in the indicated direction.

SOLO AND ILLYA

28X2

They exchange glances.

SOLO
He's my size, he's from Thrush
Central and he's obviously new
around here.

ILLYA
You'll never bring it off. Maybe
he and Dr. Killman have met before.

SOLO
If they haven't, I'm on the inside!

They move off swiftly -- exiting frame, heading to cut off Filene -- keeping to cover. PAN them out of sight behind a rock.

HILL AREA - DAY (BRIEF INTERCUTS)

29-32

Filene moving along a hillside pathway, still steaming.

Solo and Illya running at a crouch from cover to cover -- moving to cut off Filene.

Filene plodding ahead.

Solo and Illya seeing a small cave in the hillside very near the hill pathway. They dart into the cave.

EXT. HILL PATH - CAVE - DAY

33

Solo and Illya crouch in the mouth of the small cave. After a moment, Filene approaches. Include him. Illya poises, leaps --

FIGHT

34

Caught by surprise, Filene falls before Illya's attack -- but rolls free, manages to get a small, palm-sized WEAPON from his pocket. Illya renews his assault.

INTERCUT

35

Solo moves quickly from the cave.

BACK TO FIGHT

36

Illya grapples with Filene --

FILENE

GUARDS!

Illya muffles the man's mouth. Filene fires his WEAPON -- it is silent -- a RAY stabs past the on-rushing Solo, strikes the rocks above and near the entrance to the small cave.

INTERCUT

37

A large rock, dislodged by the force of the RAY, teeters.

BACK TO FIGHT

38

Solo wrests the WEAPON from Filene's hand, tosses it aside, but Filene manages one more hoarse shout --

FILENE

GUARDS!

-- kicks Illya, whirls away from Solo, staggers against the face of the hill.

INTERCUT

39

The large rock falls, strikes Filene a glancing blow on the head.

SOLO AND ILLYA

40

They pause, move to Filene, examine him.

SOLO

He's dead.

The large rock can be heard rolling down the hill.

THRUSH GUARD'S VOICE

(some way off, approaching)

Sounded like it came from over here!

Illya and Solo quickly carry the dead man inside the small cave and out of sight.

ANGLE AT CAVE - DAY

41

PAST Illya and Solo, crouching, peering carefully out toward the pathway. Solo spots something, nudges Illya, indicates --

THEIR POV

42

Filene's WEAPON lying where Solo tossed it aside.

BACK TO SCENE

43

Solo starts out to get the weapon, withdraws hastily as he hears:

THRUSH GUARD'S VOICE

(o.s., nearby)

Spread out along the hill!

The Guard ENTERS FRAME, spots Filene's weapon, scoops it up, weighs it thoughtfully, sticks it into his belt, moves on out of frame, searching. Solo and Illya exchange grim glances, then Solo begins to remove his Irbos attire as Illya starts stripping the dead man.

EXT. HILL AREA - DAY

44

TWO THRUSH GUARDS searching. .

THRUSH GUARD
(shout, indicating)
Cover that area again!

The Guards begin retracing their steps.

INT. SMALL CAVE - DAY

45

Solo is buttoning on Filene's slightly torn and dirtied jacket, is now attired as a THRUSH MAN. Solo's Irbos wardrobe has been put on the dead man.

SOLO
Better call Mr. Waverly.

Illya produces his communicator, activates it.
(During this, Solo will check Filene's THRUSH I.D. CARD, pocket it.)

ILLYA
Open Channel D... Open Channel D...
Hello... Hello...?

No response. Illya glances at Solo.

ILLYA (regarding
communicator)
They must have a jamming screen
around the entire island.

Solo quickly activates his own communicator. Illya's responds with the familiar sound. Both repocket their communicators.

SOLO
At least we can keep in touch
with each other.

THRUSH GUARD'S VOICE
(o.s., nearby, shout)
Check all the caves!

SOLO (quickly)
I'll get rid of them... I hope...

Illya nods. Solo poises, moves swiftly from the cave. (From now on he'll be dressed as THRUSH -- and maintain his charade as "Filene.")

EXT. HILL AREA - DAY

46

The three THRUSH guards are probing the area. Solo enters from below, taking them by surprise. Two instinctively raise weapons.

SOLO (sharp)
Put away those guns.

THRUSH GUARD
We heard someone call for help.

SOLO
I tripped -- fell halfway down this blasted -- It's a wonder I wasn't killed. Now get out of my way!

They move aside, exchange tight glances -- clearly not liking this officious character. The guards move back toward the airfield as Solo strides ahead.

INT. SMALL CAVE - DAY

47

Illya poises, then slips from the cave and exits in the direction taken by Solo.

EXT. PROJECT HEADQUARTERS - FULL SHOT - DAY

48

ESTABLISHING. A squat, square building that has every appearance of a blockhouse - no windows. It nestles at the base of a hill, has a single entry that is flanked by a pair of brawny THRUSH GUARDS. The area surrounding is bleak, barren. On the side of the hill, near the building, SAMOS lies, bare to the waist, staked out in the sun, Promethean-style. PULL BACK and INCLUDE Solo as he approaches the building from the direction of the airfield on the opposite side of the hill. He slows his stride imperceptibly as he cases the area covertly - then moves purposefully toward the building entrance and the pair of THRUSH guards.

NEARBY

49

Illya poises behind a rock on the hillside, darts quickly to another position of cover.

NEW ANGLE

50

past Illya as he crouches behind some rocks and sparse vegetation, looking down at Solo, whom we see present his THRUSH I.D. to the pair of guards at the building. They wave him past. Solo enters the building. Illya turns his attention to Samos, staked out in the sun. Illya poises, times his move in Samos' direction to avoid detection by the guards below, darts to another position to cover, clearly moving toward Samos.

INT. PROJECT HEADQUARTERS

51

Solo stands in a well-illuminated entry area just inside the front door. There are no other apparent doors in the relatively small area. We can hear the distinct HUM of electronic equipment. A THRUSH GUARD has Solo's THRUSH I.D. card, studies Solo for a moment, then turns to a near wall, places the card flat against the wall. A panel slides noiselessly aside, revealing a short passageway to a door. The guard returns Solo's THRUSH I.D. and nods him through. Solo steps into the passageway. The panel slides shut behind him.

INT. PROJECT HEADQUARTERS - ELEVATOR AND KILLMAN'S DOOR

52

Solo pauses in the closed corridor. The SOUND of electronic equipment is louder - coming from beyond the door (Killman's) at the end of the passageway. Halfway down the corridor is an elevator going -- where? Solo moves toward Killman's door.

EXT. PROJECT HEADQUARTERS

53

past Illya as he poises behind cover, now quite near Samos, staked out on the hillside. This cover includes quite a bit of dry vegetation. Illya drops flat, starts to snake down toward Samos. A THRUSH RIFLE stabs down into FRAME, its muzzle presses against the back of Illya's neck. He freezes. PULL BACK to INCLUDE a THRUSH GUARD standing over Illya, pressing his rifle against Illya's neck.

THRUSH GUARD (dry)

Surprise.

Illya turns his head, glances up at the guard. In

8-28-67

P.16

the instant before the guard reaches down to snatch Illya to his feet, Illya covertly slips his communicator from his pocket, conceals it in the dry vegetation. The guard jerks Illya to his feet - shoves him off in the direction of the building. MOVE IN and HOLD on the communicator in the dry vegetation.

53
CONT'D
(2)

INT. PROJECT HEADQUARTERS - AT KILLMAN'S DOOR

54

SOUND of electronic equipment. Solo stands at the door. There is no handle. He pushes at it. It doesn't budge. He raps shantly, hurts his knuckles on the steel door - then bangs on it with the flat of his hand. The slight SOUND of a BUZZER. The door swings IN. Solo enters.

INT. KILLMAN'S LAB

55

On Solo as he enters. Louder SOUND of electronic equipment. The door closes behind him. He pauses inside the room, looking across it.

AN ANGLE

56

Solo in f.g. We see the room; a bookshelf containing scientific manuals and tomes, a desk with a small, black looseleaf binder on its otherwise empty surface. The remainder of the room is a maze of electronic equipment. There is a radio with phone attached. Beside it stands a small microphone. A large MASTER CONTROL PANEL fills one end of the room. It is linked to a series of COMPUTERS, and is a veritable Christmas tree of varicolored LIGHTS that flash in irregular sequence. On one wall is a large CHART, which appears to be a map of the Earth's surface. It is criss-crossed by numerous HEAVY BLACK LINES - all of which pass through or very near the location of Irbos. (Note: These lines are Earth's major earthquake faults.) Several glass-covered trays of butterflies -- all excellent, beautiful specimens mounted on pins -- are at hand. At the CHART, his back to Solo, stands DR. KILLMAN, a powerfully-built man in his early fifties. He wears tennis shoes, slacks, a sport shirt open at the throat. For a long moment, Solo stands in silence -- ignored by Killman.

SOLO (after pause -
angrily)
Why wasn't I met at the airfield?

Killman doesn't reply, doesn't turn.

56
CONT'D
(2)

SOLO (clipped)
Dr. Killman!

Killman stabs angrily at a button. The CHART disappears from sight. Killman whirls to glare at Solo -- bitterly angry, so angry in fact that he doesn't speak for a moment, as we see a handsome man who glances disdainfully at Solo, strides to his desk, picks up the black looseleaf notebook, jerks open a drawer, tosses the book into the drawer and SLAMS the drawer shut.

SOLO
I'm --

KILLMAN (interrupting -
raging)
You're a spy!

INTERCUT

57

Solo's almost instinctive reaction of alarm -- which he covers immediately.

BACK TO SCENE

58

KILLMAN
A peeper. A meddler. A spy!
This is Killman's project --
Killman's --
(jabs his chest with his
thumb)
-- no one else's!
(growing rage)
Thirty years of research -- thirty
years of agonizing trial and error --
and they whine about a few miserable
days!
(pause; then:)
Did they tell you how nearly ready
the machine is? Did they?!

SOLO
They told me that --

KILLMAN (interrupting;
irate, disgusted)
Get out of here. Go back and tell
Central this project will be com-
pleted without interference from

SOLO (pause; then,
matching his tone)
I have no intention of getting out
or going anywhere! Vast amounts
of money have been spent, and --

58
CONT'D
(2)

KILLMAN (interrupting)
Killman offers the world -- and they
worry about a few million dollars!

SOLO
Billions, Dr. Killman. Billions.

KILLMAN (ignoring this)
Every able-bodied man and woman on
this island is at work this very
moment. They have been for months!
Oh, there have been problems and the
work has slowed down -- but they'll
finish it. They've got to finish it!

SOLO
Obviously Central has serious doubts
about whether they'll finish it in
time.

KILLMAN
The people work around the clock!
What more could anyone do?!

SOLO
That's what I'm here to find out,
Doctor. No matter what private
feelings we may have, we're both
THRUSH --
(near accusation)
-- unless, of course, you're think-
ing of defying the organization.

The two exchange hostile, defiant, silent stares.
Solo has put it squarely to Killman, who finally
turns away angrily, without reply. A POUNDING at
Killman's door. Killman angrily presses a BUZZER
at his desk.

NEW ANGLE

59

to INCLUDE the door as it opens and the THRUSH guard
who captured Illya shoves him into the room. Illya's
hands have been bound at his back. The door closes

9-12-67

P.18A

behind him automatically. Solo and Illya exchange quick, covert glances.

59
CONT'D
(2)

THRUSH GUARD

Caught him outside, Doctor. Looks like he had ideas about liberating the other one.

KILLMAN (testily)

Why bring him here? You know the orders!

THRUSH GUARD

Well, this makes two who tried to escape in the last hour. I thought you'd want to know.

KILLMAN (a beat as he considers)

All right. You did the right thing.
(pause, then -- sudden thought -- sarcastically to Solo)

You're the efficiency man -- what would you do?

SOLO

Naturally, I'd have to know more about the situation here before I could make a final decision -- but if he's a worker, that's what he should be doing.

Killman glowers at Solo, glances at Illya, then:

KILLMAN (to Solo)

Killman will show you efficiency.
(to guard, regarding Illya)

Take him out and shoot him!

MOVE IN FAST and HOLD on Illya's reaction. Then, as the guard manhandles Illya toward the door and we hear the BUZZER that opens it -- FREEZE.

FADE OUT

END ACT ONE

ACT TWO

FADE IN:
EXT. PROJECT HEADQUARTERS - DAY

60

On the building entry as Illya is shoved outside - hands still bound at his back - by the THRUSH GUARD, who motions the two Guards stationed at the entry to follow them.

INT. KILLMAN'S LAB

61

Killman and Solo face one another, locked in angry confrontation.

SOLO
For the last time, I'm telling you that killing people won't accomplish anything!

KILLMAN
You're a new breed of Thrush -- since when has reprisal ceased to be an important weapon?

SOLO
Certain projects require certain methods. I assume you can communicate with the guards outside.

KILLMAN (indicating)
Naturally. That microphone.

SOLO
Call them!

EXT. PROJECT HEADQUARTERS - DAY

62

With the spread-eagled Samos in the shot, we see the three Guards shove Illya (hands bound) against a rock, step back and position themselves to shoot him.

INT. KILLMAN'S LAB

63

Killman stands near the microphone, Solo challenges him.

SOLO

Call them!

KILLMAN

You make an issue of one man's life?!

(indicating)

That radio will get you Top Authority -- call them if you disagree with Killman!

EXT. PROJECT HEADQUARTERS - DAY

64

The trio of Thrush Guards raise their rifles, level them at Illya.

INT. KILLMAN'S LAB

65

SOLO

I represent Thrush Central, Doctor.
I order you to stop this execution
or face a charge of mutiny!

Solo has snatched the microphone and thrust it into Killman's hand. Killman stares in rage at Solo.

SOLO

Give the order!

EXT. PROJECT HEADQUARTERS - DAY

66

The three Guards sight along their rifles at Illya.

THRUSH GUARD

...aim...

KILLMAN'S VOICE (filtered
through loudspeaker)

Killman speaking. Stop the execution.

(the Guards hesitate)

Put the prisoner in the cell in
the cavern.

The Guards lower their weapons. One of them steps forward, grabs Illya by the arm, hustles him off toward the building.

66
CONT'D
(2)

INT. KILLMAN'S LAB

67

Killman is at the microphone as Solo covers his relief.

KILLMAN (sarcastic)
You do agree that he should at least be put behind bars?

SOLO
For the moment, of course. Now release the other one.

KILLMAN
He's a dangerous troublemaker! All of them who try to escape are --

SOLO (interrupting)
Please, leave that to me, Dr. Killman?

KILLMAN (pause, then angrily at mike)
Release the one who is tied up and lock him in with the others!

Near the boiling point, Killman turns from the mike to Solo.

KILLMAN (continuing after pause)
Forty-eight hours. You have forty-eight hours to prove just how efficient you can be. After that, Killman won't be responsible for your safety. This is a small island, but there are a number of interesting ways one can meet with an accident here.

SOLO
I'm certain of that, Doctor. But with your complete cooperation, I'm also sure that forty-eight hours will be more than enough time. Now, if you'll show me the project, I'll get to work.

Killman presses another button on the small panel, then steps to his butterfly collection, where he lifts the glass cover of a tray and takes out a mounted butterfly -- glances at Solo.

67
CONT'D
(2)

KILLMAN
Tell me, Mr.--?

SOLO
Filene.

KILLMAN
Filene. What do you know of the lepidopteron?

SOLO
About as much as I know about your thirty years of research, Dr. Killman.

KILLMAN
They begin life as a plain, almost ugly worm -- and then, the metamorphosis --

A gentle TAPPING at the door. Without taking his eyes from the butterfly, Killman continues:

KILLMAN
-- the button at the desk.

Solo steps to the desk, presses the button. The BUZZING SOUND and the door swings open as:

KILLMAN (regarding butterfly)
Beautiful.

NEW ANGLE

68

Favoring MARNYA as she enters and the door closes behind her. She is, indeed, beautiful. Perhaps 22, Irbosnian, she is attired in colorful stretch pants and blouse, wears sandals. She pauses in the room, glances emotionlessly at Solo, who smiles instinctively at this unexpected appearance of such beauty.

SOLO
She is indeed.

Marnya remains unmoving, almost morose. Killman continues to study the butterfly.

8-28-67

P.23

KILLMAN

Marnya, this is Mr. Filene. He has come to assist. He won't be with us long, but you may show him to the guest room.

68

CONT'D
(2)

SOLO

Marnya.

MARNYA (without
emotion)

This way.

She turns toward the door.

SOLO (quickly)

Dr. Killman, with so little time, I'd prefer seeing the project immediately.

KILLMAN

Very well. Marnya will take you -- won't you, my dear?

It is clearly a command. She glances uncomfortably, almost fearfully at the pinned butterfly in Killman's hand.

MARNYA

Right now, I'd like to talk to you.

KILLMAN (flatly)

We can talk later.

He jabs the pinned butterfly back into place in the case. She hesitates, then, with obvious dread, turns to the door. Killman crosses to desk, presses the BUZZER. The door opens. Marnya exits. Solo starts out -- pauses as:

KILLMAN

Forty-eight hours, Mr. Filene.

Solo nods tersely and exits. As the door starts to swing shut, the THRUSH Guard who found the Silent Weapon on the hillside enters.

KILLMAN

Now what?

The Guard produces the Silent Weapon, places it on the desk.

THRUSH GUARD

They found this near the airfield,
sir. Some sort of weapon but
I've never seen one like it before.

68
CONT'D
(3)

KILLMAN (very
interested)

It's a prototype of Thrush's new
force ray -- very ingenious.

THRUSH GUARD

I guess that Filene must have lost
it. He said he had a fall.
(pause; then)

And, sir, - we found another es-
caped worker in a cave.

KILLMAN

Another one?

THRUSH GUARD

He was dead. Do you want to have
a look at the body, sir?

Killman picks up the Silent Weapon and looks at it
thoughtfully, then tosses it into the drawer with
the black looseleaf binder and shuts the drawer.

KILLMAN

No, no -- bury him and get back to
your post.

Killman presses the BUZZER.

INT. PROJECT HEADQUARTERS - AT ELEVATOR

69

Marnya and Solo stand in the closed corridor, facing
the elevator. She stares straight ahead, her face
drawn, tight-lipped. Solo glances at her, smiles.

SOLO

Tell me, are there any other
Thrush women on the island?

The THRUSH Guard emerges from Killman's lab,
passes them, producing a THRUSH I.D. CARD which
he places flat against the closed-off corridor -
the panel slides aside, he exits.

MARNYA (pause, glance
at Solo, then away; finally)
I don't belong to THRUSH.

69
CONT'D
(2)

The elevator door slides open in front of them.

MARNYA (savagely;
after a slight pause)
...or anyone!

She steps into the elevator. Solo follows her after a slight pause and a look; could this tight-lipped beauty be helpful? The elevator door slides shut behind them.

SHARP CUT TO:

INT. CAVERN CELL

70

CLOSE on Samos as he stares OFF at someone, eyes blazing.

SAMOS
He's a liar!

AN ANGLE

71

We are in an underground cell. It is barred by steel, but its floor, ceiling and three of its walls are earth. There is no visible source of air and the only light comes from an exposed light bulb that hangs in a corridor that leads off, underground, beyond the cell door. Lounging beyond earshot in the corridor are a pair of armed THRUSH GUARDS, who ignore the eight men who are locked inside the cell; seven Irbosnians and Illya. The Irbosnians are all fairly young, hard-eyed, desperate - some with three months' growth of beard. The leader of the Irbosnian captives is MARIUS, handsome, very well muscled.

Samos has hurled his challenge at Illya, who sits slightly apart from the others. The moment has the feeling of a Kafka Trial. Marius remains silent, studying Illya -- as the others mutter angrily, affirming Samos' belief.

FAVORING ILLYA

ILLYA

I tell you I'm here to help.

SAMOS

He takes us for fools!

ILLYA

No! Listen, I --

SAMOS (interrupting)

"Listen." -- Like we listened to that pig, Killman? He wanted to "help" us, too!

Angry mutters of assent from all except Marius.

ILLYA (over AD LIBS)

Will you please let me --

SAMOS

We're wasting time. Kill him!

Samos starts toward Illya, the others follow his head.

MARIUS

Wait!

(to Illya)

How could you - one man - possibly help us?

ILLYA

I'm not alone. That's all I can tell you, now. But if you'll trust me --

SAMOS (interrupting)

Trust him! He's sent by Killman to learn how we get away. Marius, I saw how they pretended they were going to shoot him -- just to make us think he's our friend.

ILLYA

I am your friend!

SAMOS

A vote. A vote for death!

He savagely gives the 'thumbs down' gesture. The others, now a mob (with the exception of Marius), instantly follow Samos' lead. It's five to one - Only Marius abstains as he studies Illya quietly. The die is cast. The six men leap on Illya, fists flailing -- he goes down under their savage assault. Marius glances off toward the two guards in the corridor.

72
CONT'D
(2)

NEW ANGLE

73

To INCLUDE the two guards as, laughing, they move a few paces closer to the cell, watching the execution -- then turn away.

ANGLE AT THE FIGHT

74

Marius looks from the o.s. guards to the five who have Illya at their mercy. Samos has his hands at Illya's throat, is strangling him.

MARIUS

Stop it!

Marius tosses the men of Irbos aside - finally jerks Samos away from Illya, who lies, gasping for breath. The others turn angrily on Marius.

SAMOS

We took a vote!

MARIUS (softly, gesturing
toward guards)

If he were against us, the guards
would have saved him.

Samos and the others slowly grasp the verity of Marius' reasoning as Marius picks up a small bucket of water, kneels beside Illya, raises his head and starts to ladle a drink of water for him.

ZIP TO:

CORRIDOR LEADING TO MAIN CAVERN - MOVING SHOT

75

Solo and Marnya move down the corridor, the elevator from which they have emerged seen in b.g. We are aware of the o.s. SOUND of work being performed (metal on metal, etc.). This SOUND will increase in volume as we MOVE with them along a tunnel inside the mountain.

Marnya is still stoic. Solo is probing carefully.
(No Thrush Guards on duty here).

75
CONT'D
(2)

SOLO

Marnya. A lovely name for a
lovely lady -- who says she
doesn't belong to anyone.

She darts an angry glance at him. He knew before
he said it that he'd strike a sore point.

SOLO (after pause)

And yet, you willingly help us.
Oh, it's commendable -- very
commendable -- but why?

MARNYA (grimly)

You ask a lot of questions.

SOLO

I'm supposed to, Marnya. So I
can be more -- efficient.

MARNYA (pause; then)

You want to know why I help.

The SOUND of work is very near now as Marnya comes
to a halt. We HOLD. She turns to Solo, indicates
o.s. ahead.

MARNYA (flatly)

That is why.

Solo looks.

REVERSE ANGLE (DOWN) - THE CAVERN - FULL SHOT

76

A massive MACHINE of nondescript design is set into
the ground at the center of a huge cavern. We see
Irboonian MEN and WOMEN working at the machine,
assembling it under the scrutiny of armed THRUSH
GUARDS, each of whom is responsible for a small work
group and has blueprints at hand which detail work
instructions for his section. Suspended from on high
and hanging over the machine is a large TIME DEVICE
with a single hand which moves slowly, inexorably
up toward the only marking on its face -- the word
"ZERO". This device signifies the target moment
for completion of the machine. (At the moment, the
hand points to a 9:00 o'clock position.) The
machine itself appears to be some sort of gigantic
electronic device, covered (at the moment, in part)

by a shiny, metallic skin. We can see several sections of the machine's "innards" exposed: a maze of conduit-covered wires. The workers themselves are obviously performing at the point of exhaustion. Tools slip from fingers -- etc. Despite the fact that all of the workers range in age from twenty to forty, all have the appearance of haggard, aging men and women.

76
CONT'D
(2)

As we watch, a WOMAN sags to her knees. A Guard steps forward, jerks her to her feet -- shoves her back to work. A MAN collapses. Another Guard tosses water into the man's face, revives him -- puts him back to work. PULL BACK SLIGHTLY to INCLUDE Solo and Marnya, looking off and down at the cavern from the main corridor -- which is but one of several passages that give onto the cavern from various levels around the cavern.

MARNYA

You see, it's useless to resist.

SOLO (impressed by
the sight)

Of course, none of them know what
they're putting together. Or
do they?

MARNYA

No. They don't. If they did know,
I'm sure they'd --

She trails off in a shudder.

SOLO

They'd what, Marnya?

MARNYA (savagely)

Why should I care. They're fools.
All of them!

She exits fast - back along the tunnel toward the elevator. Solo watches her go, his eyes narrow in thought, then he turns to survey the work at the machine below, studying the situation.

INTERCUT

77

Work at the machine.

BACK TO SOLO

78

He pauses an instant, pursing his lips in thought, then turns toward the tunnel.

ZIP TO:

INT. KILLMAN'S LAB - FAVORING KILLMAN

79

with Marnya standing by, her eyes drawn with fascination and horror to the pinned butterfly display. Killman is at the chart with its fault lines.

CAMERA BACK to INCLUDE Solo, who covertly studies the chart as:

KILLMAN (angrily,
sarcasm)
So you've inaugurated a new routine,
Mr. Filene. The people will now
work in shifts.

SOLO
You should have done it a long time
ago, Doctor. If the people are going
to work efficiently, they'll need rest.
Now they'll get it.

Killman stabs a button - the chart disappears.

KILLMAN (turning on
him)
You'll only slow the work more!

SOLO (coolly)
We'll just have to wait and see,
won't we.

Killman hesitates. Then, it's clear that he's lost the battle as he barks:

KILLMAN
Mr. Filene -- just get out!

Killman angrily strides to his desk, stabs the BUZZER. The door opens.

SOLO (to Marnya)
Perhaps you'll show me to my room
now.

MARNYA (to Killman)
You promised we'd have a talk.

KILLMAN (to Solo)
Wait outside.

Solo sees the tension between Marnya and Killman, then turns and exits. The door swings shut behind him.

79
CONT'D.
(2)

INT. PROJECT HEADQUARTERS - AT KILLMAN'S DOOR

80

Solo is alone in the hallway. He poises at the door, listening.

KILLMAN'S VOICE
(muffled - through door)
Now. What is it?

INT. KILLMAN'S LAB

81

Killman, bored, confronts Marnya, who is a study in thinly-veiled anger.

MARNYA
Get me off this island, today -- now.

KILLMAN
I'm afraid that's impossible.

MARNYA (sarcastic)
I thought nothing was impossible for Dr. Killman! "The world on a string" -- that's what you offered me -- if I'd help you convince my people to work. Well, I'll settle for less than that. But I want it now -- not tomorrow or next week or next month.

Killman toys with a butterfly, glances at her.

KILLMAN
Patience, my dear. It will come in due course.
(looking at the butterfly)
Such beauty must wait for the proper moment to spread its wings.

MARNYA
I'm not one of your collection!

KILLMAN (a beat)
 Aren't you?
 (he enjoys her reaction;
 she knows that she is
 indeed)

81
 CONT'D
 (2)

Perhaps you'd prefer going back to
 your beloved Marius. Although it's
 doubtful whether he'd take you back,
 now. Isn't it?

He smiles at her, supremely confident. She has no
 reply, as he steps to his desk, pauses at the BUZZER.

KILLMAN
 Suppose you just run along and be a
 good little girl again.

He presses the BUZZER. The door swings open.

NEW ANGLE

82

To INCLUDE Solo, lounging in the hall outside the
 door - several paces from it.

KILLMAN (to Marnya)
 Dr. Killman will let you know if he
 needs you.

Furious, she exits. The door closes behind her.
 An INSISTENT HIGH-PITCHED SIGNAL from the RADIO-
 PANEL. Killman steps to it, activates it by
 flipping a switch.

KILLMAN
 Yes?

THRUSH CENTRAL - SHADOWED FIGURE

83-87

The silhouette of a MAN seated in a chair at a desk
 -- and on the desk, a miniature replica of the TIME
 DEVICE that hangs in the cavern. The two are syn-
 chronised. We shall never see the Shadowed Figure
 to identify him, but his voice is the voice of
 THRUSH AUTHORITY. When he speaks his VOICE ECHOES
 slightly in the room that is dark except for a beam
 of LIGHT that fully illuminates the miniature TIME
 DEVICE on the desk -- and bleeds to silhouette the
 man in the chair.

THRUSH AUTHORITY
 Dr. Killman. Has Mr. Filene arrived?

INTERCUT WITH KILLMAN'S LAB

83-87
CONT'D
(2)

KILLMAN

Yes, and he's already sabotaging
Killman's project!

THRUSH AUTHORITY

He is there to accomplish what you
have been unable to accomplish.
We've already extended the completion
date twice, Dr. Killman. There is
very little time and there is no
more money available.

KILLMAN

Then call off your meddler and leave
the project to me!

THRUSH Authority reaches out -- turns the miniature
Time Device toward him slightly.

THRUSH AUTHORITY

The project will be completed with-
in forty-eight hours, Doctor, or it
will be abandoned and destroyed --
and all on the island will be des-
troyed with it.

KILLMAN

But --

THRUSH AUTHORITY (hard)

Is that perfectly clear, Doctor?

KILLMAN (a beat)

It will be completed.

THRUSH AUTHORITY

And you might inquire of Mr. Filene
why he did not report to Central upon
his arrival -- as had been ordered.

KILLMAN

He's been ordered to report?

THRUSH AUTHORITY

That's right. Is anything wrong?

KILLMAN (hastily -

thinking fast)

No. No...Everything is -- fine.

END ON KILLMAN at the radiophone as, now very thought-
fully, he clicks off -- pauses, crosses to his desk,
opens the drawer, takes out the black looseleaf book,

tosses it aside on the top of the desk, then takes out the Silent Weapon, holds it in thought, then tosses it into the drawer, shuts the drawer (leaving the black book on the desk top), and decisively steps to a wall panel, presses a button. A panel slides back, revealing a VOICE PRINT MACHINE -- with exposed roll and stylus. He activates the VOICE PRINT MACHINE -- immediately the roll starts to turn and the STYLUS records in INK on the roll SOLO'S VOICE, which we also hear (filtered) immediately.

83-87
CONT'D
(3)

SOLO'S VOICE (filter, petulant)
Well, it's hardly the presidential suite... You would think that a delegate from THRUSH Central would be given somewhat more -- attractive accommodations.

INT. SOLO'S QUARTERS

88

A windowless room, sparsely furnished for sleeping; bed, chair, lamp on table, floor covering, pictures on the walls. Solo and Marnya stand in the open doorway (it has door handles). Marnya remains in the portal as Solo moves into the room, casually "casing" it (covertly searching for "bugs"; behind pictures, in the lamp, etc.).

SOLO
Let's see -- the elevator goes up from here to Dr. Killman's lab --

MARNYA (bored)
-- and down to the project area further underground. Food will be served to you by a guard. If you need anything, ask him.

She starts out, pauses as:

SOLO
Ah, Marnya -- where is your room?

MARNYA
Down the hall.

SOLO
And Dr. Killman's?

MARNYA
When he isn't upstairs, he's at the project.

He is examining a pillow on the chair - finds a "bug" at its center, disguised as a button. He pulls it gently - enough for us to see the nature of the beast.

SOLO

Yes. Well, I guess that's all.
Unless there's something you'd
like to tell me -- that would be
useful to THRUSH.

88
CONT'D
(2)

She EXITS without reply. Solo closes the door
behind her.

INT. KILLMAN'S LAB

89

He is at the VOICE PRINT MACHINE. Quickly he shuts
it off, rips off the stylus-traced sheet that is a
PRINT of Solo's voice, takes it with him to another
MACHINE -- into which he inserts it (as one would
insert a sheet of paper into a Xerox machine) --
activates the machine, steps quickly to the radio-
phone, manipulates some dials at the radiophone. We
hear the HIGH-PITCHED SIGNAL -- as Killman picks
up the "phone."

KILLMAN - CLOSE

KILLMAN (at radiophone)
THRUSH Central Operation Seven, please.
(a beat)
This is Dr. Killman. You are now
receiving a voice print. It is for
your eyes only. Identify the subject
as quickly as possible and report.

Killman disconnects. We PULL BACK and PAN him to
the Voice Print Transmitting Machine. He satisfies
himself that the print has been transmitted, shuts
OFF the machine, crosses to his door, inserts his
THRUSH I.D. card into the crack between door and
jamb. The door opens. He exits. The door closes
behind him.

INT. SOLO'S QUARTERS

91

Solo poises at his slightly opened door, peering out
into the hallway. He sees no one, moves into the
hall, closing his door carefully.

INT. HALLWAY - OUTSIDE SOLO'S ROOM

92

very similar to Killman's hallway. Solo crosses to the elevator.

ON ELEVATOR

93

The indicator above it shows that the elevator is descending to the cavern level. When it has completed its descent, Solo pushes the button. The indicator shows the elevator rising. After a long beat, the elevator door slides open in front of Solo. He steps into the elevator. The door slides shut. PAN QUICKLY to a point further down the hall, discover Marnya standing in her partially-open doorway, looking toward us -- somewhat puzzled.

CORRIDOR TO KILLMAN'S LAB

93X1

The elevator door slides open. Solo emerges, moves swiftly to Killman's door, poises with his ear at the door, satisfies himself that it was Killman who took the elevator down, then swiftly "cases" the door with his fingertips. Then he produces his THRUSH I.D. card, inserts it into the slight crack between door and jamb and, starting from the top of the door, slides it down slowly. At a point (match the point in the door where we saw Killman insert his I.D.), the door swings open. Solo moves swiftly into the room.

INT. KILLMAN'S LAB

94

Solo enters. The door closes behind him. He glances at the desk, sees the black book there, crosses to the desk.

NEW ANGLE

95

Without lifting the book from the desk, he opens it, stands looking down at its first page.

INSERT

96

The first page of the book as it lies on the desk is a series of numbers in columns -- clearly visible, neatly written:

<u>YEAR</u>		<u>FATALITIES</u>
1057	-	25,000
1268	-	60,000
1290	-	100,000
1556	-	830,000

BACK TO SOLO

97

looking down at the book that lies open on the desk, studying it, pondering. Suddenly, a POUNDING at the door. Solo flips the book closed, poises alertly at the desk. The POUNDING is renewed. Solo doesn't move. After a long moment -- no sound -- Solo glances off -- then moves in that direction. PAN him to the CHART BUTTON. He presses it. The CHART appears. Solo stands looking at it, pondering. Then, slowly, a look of realization dawns. He shakes his head in grim discovery, then presses the button. The CHART disappears. Solo crosses swiftly to the door.

AT THE DOOR

98

Solo inserts his THRUSH I.D. card in the jamb. The door swings open -- to reveal Marnya standing in the hall, staring at Solo. Solo pauses in the open doorway.

MARNYA

What are you doing in there?

Solo recovers swiftly. Steps into the hallway, allowing the door to close behind him.

INT. THRUSH HEADQUARTERS - AT KILLMAN'S DOOR

99

as Solo confronts Marnya, smoothly, smiling.

SOLO

The question should be: what are we doing? But then of course - you know... We're expediting an earthquake.

He takes her by the arm to lead her off toward the elevator. On Solo's look of grim discovery -- FREEZE.

FADE OUT

ACT THREE

FADE IN:

INT. THRUSH HEADQUARTERS - KILLMAN'S DOOR -
ANGLE FROM ELEVATOR

100

Solo still has Marnya by the arm, is leading her toward us. After a beat, Marnya wrenches free of his grasp, pauses, Solo continues to the elevator - presses the button. The elevator door slides open in front of Solo. Graciously, he indicates it:

SOLO

Shall we?

She doesn't react in kind -- as she approaches, enters the elevator.

MARNYA (touched with
sarcasm)
"Expediting an earthquake." Nobody
makes earthquakes -- they just happen.

The door slides shut.

INT. ELEVATOR

101

As it moves DOWN virtually without SOUND.

SOLO

I assumed Dr. Killman had told you.

MARNYA (interrupting)

Oh, he told me all right. Not at
first. Later, after --

(she pauses, hating the
memory of an intimacy;
then)

Naturally, I didn't believe it.

(a beat)

I didn't want to believe it.

SOLO

He was telling the truth, Marnya.

Her face is expressionless. The elevator stops,
the door opens.

INT. HALLWAY ON SOLO'S LEVEL

102

Solo takes Marnya's arm, leads her into the hall.
PAN them toward the door to Solo's quarters. Marnya
angrily jerks free of Solo's grasp.

MARNYA

I don't like being led around!

Solo pauses at his door.

SOLO

It's better than being stuck with
pins like a butterfly, isn't it?

He opens his door - indicates his room.

SOLO

After you.

(as she hesitates)

We're going to talk, Marnya.

MARNYA (pause, then)

Then suppose we start with you tel-
ling me what you were doing in Dr.
Killman's room without his permission!

She eyes him coldly, crosses him into the room. He
glances after her thoughtfully, then enters the room
and closes the door behind himself.

INT. SOLO'S QUARTERS

103

Marnya has paused in the room. Solo crosses from
door to the button "bug." As he does so:

SOLO

Let's get one thing clear. I'm
THRUSH Central. I don't explain
my actions to anyone.

Swiftly, he deactivates the "bug," turns to her.

SOLO

Now. Neither of us will tell Dr.
Killman what we say here - nor will
he learn that I was in his room.

MARNYA

And if I keep silent -- what do I
get in return?

SOLO (a beat; softly)
What have you gotten in return for
abandoning your own people?

103
CONT'D
(2)

Marnya reddens.

MARNYA (lashing back in
her hurt and guilt)
You complain about that? It's to
your advantage, isn't it?

SOLO
But not to yours... Tell me -- if
you had it to do over again --?

MARNYA (harsh)
I don't have it to do over again!...

SOLO
Perhaps you'll have the chance to --
undo it....

MARNYA (scornfully)
Who will give me that chance? You?

SOLO
I want you to trust me, Marnya....
Do you understand?

MARNYA (a beat)
I trusted Killman. I've gotten
nothing in return.... I don't trust
anyone any more.

She exits fast, slamming the door behind her. Solo
stares after her grimly for a beat, then swiftly
produces his communicator, activates it.

SOLO (at communicator)
Illya? Illya?

EXT. KILLMAN'S HEADQUARTERS - DRY VEGETATION - DAY

104

the spot where Illya hid -- was caught -- and dis-
carded his communicator. From the concealing
vegetation we hear the characteristic SOUND of the
communicator.

WHIP TO:

9-12-67

P.41

NEARBY

105

A THRUSH guard pauses, hearing the faint SOUND of the communicator. He starts toward the sound.

INT. SOLO'S QUARTERS

106

SOLO (at communi-
cator - disturbed)
Come in, Illya.... Are you receiving me?
(checks communicator -
finds it operative; then:)
Illya....?

EXT. KILLMAN'S HEADQUARTERS - ANGLE AT DRY VEGETA-
TION - DAY

107

The SOUND of the communicator -- the THRUSH guard approaching in b.g., searching the area with his LIGHT, confused, but prowling ever nearer -- then, the SOUND of the communicator ceases. The guard pauses, ponders, finally turns away.

INT. SOLO'S QUARTERS

108

Solo stands with his closed communicator in hand -- thoughtful. Then he activates it once more.

SOLO (at communicator)
Open Channel D -- Open Ch --

He remembers the jamming screen, grimly repockets his communicator and exits fast.

ZIP PAN TO:

INT. CAVERN - DAY

109

START CLOSE on Killman. He is beaming.

KILLMAN
Excellent, Mr. Filene, truly
excellent.

ANGLE

110

To discover Killman and Solo standing near the machine. INCLUDE the people, fresh, rested -- working steadily, even rapidly at the machine.

KILLMAN

I must admit that I misjudged you. But you're producing remarkable results. At this rate, we'll be finished ahead of the deadline.

He starts away. Pauses as:

SOLO

Dr. Killman? There's just one thing -- The men you've been keeping locked up -- I'd like to have them available for work, immediately.

KILLMAN

Nonsense -- there are only a few -- you're doing magnificently without them.

He exits, a delighted man -- his project is saved! Solo glances around, starts off.

NEW ANGLE

111

Pick up Solo as he approaches a brace of THRUSH Guards who stand at the periphery of the cavern.

SOLO (to Guards)

Where are the prisoners kept?

One of the Guards indicates a passageway above -- reached by steps cut out of the face of the cavern and leading to one of several narrow paths that ring the cavern at various levels. Solo moves to the steps and up. We PAN him to the top.

CAVERN - AT CELL LEVEL

112

Solo approaches from the steps toward two more heavily armed Guards who stand at a passageway that leads from this level deeper into the mountain. As he reaches the Guards, they bring their weapons to "port" -- barring his way.

9-12-67

P.43

SOLO
I want to see the prisoners.

112
CONT'D
(2)

GUARD
It's against orders.

SOLO (angrily)
I'm in charge here -- or haven't
you heard?

GUARD
Only Dr. Killman can grant per-
mission..."Sir."

Solo hesitates -- then turns away, not seeing the
amused looks the Guards exchange.

ANGLE AT CELL DOOR

113

Samos is discovered at the bars, apparently leaning
indolently against them -- but actually keeping his
eyes on the two armed THRUSH Guards who are
standing several paces away in the corridor, having
some sandwiches and coffee -- apparently ignoring
the prisoners.

PAN TO:

INT. CELL - THROUGH THE BARS

114

With Samos tipped in f.g., we discover Illya, Mar-
ius and the others at the back of the cell in clan-
destine, whispered conversation.

INT. CELL - THE GROUP

115

Marius glances off toward Samos, then turns to the
rear wall of the cell and quickly scrapes at the
wall with his hands, removing mud. A portion of a
fissure in the wall is revealed -- just wide enough
for a man to squeeze through.

ILLYA (estimating
the situation)
Two of us might go unnoticed for
a while. With luck we could make
it to Killman in his lab.

9-12-67

P.44

MARIUS

All I want is to get my hands
around his throat!

115
CONT'D
(2)

ILLYA

Because of Marnya?

MARIUS

Because of Marnya. And other
things.

ILLYA

First things first, Marius. And
I have more important business
with him.

SAMOS' VOICE (o.s.,
warning)
Hsst!

NEW ANGLE

116

To include Samos at the cell door -- covertly warn-
ing them of the approach of a Guard. Men hastily
plaster mud against the small opening at the back
of the cell -- then lean against it, hiding it --
as the THRUSH Guard enters in the corridor outside,
peers inside.

INT. KILLMAN'S LAB - DAY

117

Killman at the radiophone, choleric.

KILLMAN (at radio-
phone)
But everything is fine! There's no
prob--

SHADOWED FIGURE
(filtered; o.s. - inter-
rupting)
You exceeded your authority --

THRUSH CENTRAL - SHADOWED FIGURE

118-118.

Seen as before. Everything precisely the same --
except that the miniature time device on the desk
stands between "10" and "11" o'clock -- nearing
the "Z" in "Zero."

INTERCUT

118-118X3
CONT'D
(2)

SHADOWED FIGURE

-- when you contacted Intelligence directly with the voice print. Such communication is forbidden without clearance from Central. And you know that, Dr. Killman!

(slight pause)

We have dispatched another man -- a specialist. He will be arriving soon. You will take your orders from him.

KILLMAN

But you can't replace Filene, he's --

SHADOWED FIGURE

(interrupting)

That is all, Dr. Killman!

Distinct SOUND of a CLICK. The connection is broken. Killman sits at the radiophone for an instant in frozen rage.

ZIP TO:

INT. CAVERN - NEAR MACHINE

119

Solo stands by, watching the progress of the work. Killman enters to him -- very agitated.

SOLO (nodding o.s.)

They're doing very well.

KILLMAN (still

raging inwardly)

I can see that!

(pause, then)

Everything was planned so perfectly. Everything! It took years just to plot the stages of construction -- to put everything down so that even these fools could construct the machine! And now -- when the moment is so near...

SOLO

What's happened?

KILLMAN
They're sending another man!
(etched in acid)
A specialist!

119
CONT'D
(2)

SOLO
To take my place?

KILLMAN
They didn't say. Can you speed
up the work -- even a little?

SOLO (reacting
quickly)
If you'd free the prisoners it
would help.

ZIP TO:

INT. AT CELL

120

The door stands open. The two THRUSH Guards stand alert. Killman is at the door -- confronting the prisoners in the cell. Solo is nearby, Marnya at his side. Illya has moved apart from the other prisoners, stands midway between them and Killman, glancing at Solo.

KILLMAN (raging, at
a Guard)
They are ordered to come out!

SOLO (shrugging)
It's no use. They refuse to go
unless you release all of them.

KILLMAN (regarding
Marius)
He stays!

With a cry of rage, Marius launches himself across the cell toward Killman, who starts back in surprise. The Guards swiftly step forward, raising their rifles. Illya grabs Marius, wrestles him down.

ILLYA AND MARIUS

121

TIGHT on them as Illya holds him down -- whispers in his ear.

ILLYA
Not now.

NEW ANGLE

122

Illya rises, brushes himself off, glances at the other prisoners, then smiles at Killman.

ILLYA

Apparently I am the only volunteer.

He saunters out into the corridor. At Killman's angry, silent gesture, the Guards close the cell door. Solo and Illya have already moved away along the corridor.

SAME - MOVING

123

HOLD Solo and Illya CLOSE as they move along the corridor. In the b.g. we see Killman and the Guards still at the cell, along with Marnya.

SOLO

How's your history?

ILLYA

Try me.

SOLO

The year fifteen fifty-six. China.

ILLYA (thinks; then)

Province of Shensi. Eight hundred thirty thousand people were killed by an earthquake.

He looks up at Solo, understanding it all now. Solo nods grimly.

BACK TO KILLMAN, MARNYA

124

standing near the cell, the Guards nearby, Marius looking out venomously from behind the bars. Marnya looks toward Marius, but when he meets her glance -- with eyes that are cold and hard -- she turns away, unable to face him. She steps up to Killman.

MARNYA (gestures

toward cell; an unsuccessful attempt to appear casual)

The others. What will you do to them?

KILLMAN (distracted
from his thoughts)
Mmm? Oh, I don't know, my dear.
Perhaps I shall leave that to
Mr. Filene. If he finishes the
project on time, I shall owe him
a favor.

MARNYA (digests
this, looks relieved)
I am glad. Filene... He does not
seem a very -- cruel man.

KILLMAN (sardonic
smile)
As I am?

MARNYA
I didn't mean that...

KILLMAN
Of course you did. And of course
you are right.
(a beat)
But no matter. The prisoners will
be Filene's problem.
(meaningfully)
Except for one.

Marnya reacts, knowing who the one must be. And
Killman hugely enjoys her reaction.

KILLMAN
After all, Marius is the ringleader.
We can hardly keep him alive, can we?

MARNYA (mounting
desperation)
Killman, listen to me --

KILLMAN (mounting
enjoyment)
My dear -- you actually sound as if
you care!
(shrugs)
But of course that can't be...After
all, you were the one who betrayed
Marius -- and all of your people.

Marnya appears to be near tears as she looks hard
at Killman, allows her eyes to flicker toward Marius
-- and then, unable to face anyone -- least of all
herself -- turns and flees, leaving the sadistic
Killman watching her go with a very pleased smile.

INT. CAVERN

125

START CLOSE on the Time Device. The hand moves near the "Z" in "Zero. PULL BACK and CRANK DOWN to discover Solo, his arm across Illya's shoulders, guiding him toward a work position at the machine (which is beginning to show signs of completion) -- Ostensibly, Solo is indicating the machine to Illya.

SOLO AND ILLYA - CLOSE - MOVING

126

Solo gestures toward the machine.

SOLO

There it is -- an earthquake machine.

(pauses)

There must be an alarm system in Killman's lab. Give me fifteen minutes to deactivate it and neutralize Killman --

(nods toward machine)

then see if you can pull its teeth!

They reach the machine. Solo pats Illya on the back, motions to a nearby Guard, who steps forward with blueprints and starts indicating the job Illya is to do.

SPECIALIST (sharp command - nearby, o.s.)
Stand very still, Mr. Solo!

NEW ANGLE

127

To include the SPECIALIST. He stands nearby, flanked by two HENCHMEN who have accompanied him from THRUSH CENTRAL. All three are killers, but the Specialist is the deadliest of the three -- the epitome of the ice-water-veined sadist who would delight in pulling the wings off flies. The Henchmen level weapons at Solo, who turns -- freezes. In b.g. we see people at the machine stop working and stare in amazement -- even THRUSH Guards stare.

SPECIALIST (to Henchmen)
And that one.. Mr. Kuryakin.

One of the Henchmen steps to Illya, propels him away from the machine to Solo's side. The Specialist steps to Solo, frisks him expertly, finds his communicator.

8-28-67 P.50

SPECIALIST

So naive. This, Mr. Solo, is
useless on an island that has been
electronically blacked out for
communication except by Thrush.

127
CONT'D
(2)

He discards the communicator.

SPECIALIST

And now, gentlemen, you will
accompany me to Thrush Central --
where we know what to do with
U.N.C.L.E. agents.

On the Specialist's sadistic expression: FREEZE.

FADE OUT.

END ACT THREE

ACT FOUR

FADE IN:

INT. CORRIDOR TO CAVERN

128

Discover Solo and Illya walking ahead of the Henchmen and Specialist -- moving in the direction of the elevator, under the guns of the Henchmen. PAN the group, then HOLD as, from ahead, we hear:

KILLMAN'S VOICE

(outrage)

What is the meaning of this?!

REVERSE ANGLE

129

Killman stands in the tunnel, flanked by THRUSH Guards, choleric. He moves forward quickly, accompanied by the THRUSH Guards -- PULL BACK to INCLUDE Illya, Solo, Specialist and Henchmen.

KILLMAN

What are you doing? Why didn't you report to me?

The Specialist steps forward, past Illya and Solo, confronts Killman.

SPECIALIST

These men are --

KILLMAN (interrupting)

You fool! That man --

(indicating Solo)

-- has found a way to save the project! Release him, and --

SPECIALIST (icy)

Both of them are U.N.C.L.E. agents. They are, in fact, U.N.C.L.E.'s top agents.

(Killman stares in surprise, as:)

You allowed them to penetrate. The project is cancelled, Dr. Killman. It will be destroyed -- and all who remain on this island will be -- liquidated in exactly twelve hours.

KILLMAN
By whose authority?

129
CONT'D
(2)

SPECIALIST
By authority of Thrush Central --
where you are going now to stand
trial.

KILLMAN
No! It's nearly completed! It's --

With a sudden, unexpected motion, Killman whips out
a gun, fires point blank at the Specialist, who falls
with a disbelieving look on his face.

KILLMAN (shout - to
Guards)
Take them!

The Specialist's Henchmen, though armed, have been
taken completely by surprise by Killman's act. They
surrender quickly, meekly, to Killman's men.

ON SOLO AND ILLYA

130

Taking advantage of the rather confused situation,
they slip toward the elevator.

131-132 OUT

ANGLE

133

Killman, gun still in hand, sees Solo and Illya moving
toward the elevator, fires. The bullet kicks up earth
at their feet. They stop instantly.

NEW ANGLE - THE GROUP

134

Killman issues crisp commands.

KILLMAN (to a Guard -
regarding Henchmen)
Take those two out and arrange an
accident.

The Guard shoves the glowering Henchmen toward the
elevator entry and out -- as:

KILLMAN (to Guard,
regarding Illiya)
That one goes back in the cell.
Then report to me here.

The Guard shoves Illiya along the tunnel, past Kill-
man and out toward the cavern.

NEW ANGLE - SOLO AND KILLMAN

135

With the gun still in hand, Killman moves to Solo.

KILLMAN
Now -- Mr. -- ?

SOLO
Solo. Napoleon Solo.

KILLMAN
Mr. Solo, you will resume your --
I believe the word is "cover." You
will see that the work is brought to
immediate conclusion.

SOLO
I think not, Dr. Killman

KILLMAN
Then think again, Mr. Solo. The life
of every human being on this island
is in your hands. The people will
work for you. There's still time to
finish the project -- if you cooper-
ate. If not, I assure you THRUSH
won't hesitate to remove the civili-
zation of Irbos from the surface of
the earth.

SOLO

And if I cooperate, how many other civilizations will be removed -- by your machine?

KILLMAN (smiles)

It's an agonizing choice, isn't it, Mr. Solo. Several hundred natives versus -- how many thousands of people throughout the world?

(a beat)

But it's also a matter of priorities. The natives here have only hours to live. The others -- perhaps weeks, maybe even months.

(a beat)

My guess, Mr. Solo, is that you'll try to save the people here. And worry about the rest of the world later.

SOLO (pause; then -

with great reluctance)

I'll do what I can.

The THRUSH Guard who took Illya to the cell approaches from the direction of the cavern. Killman motions the Guard to him.

KILLMAN (re Solo)

Take him to the cavern. He is to do everything he has done before. The people are to know nothing of what happened here.

(to Solo)

You will be under tightest security. The first untoward gesture -- the first wrong move -- and your friend -- whatever his name is -- will be shot!

He hands his weapon to the Guard, who prods Solo with it and herds him out of frame back toward the cavern. Killman glances at the body of The Specialist, toes it aside and turns toward the elevator.

NEW ANGLE

136

To INCLUDE Marnya, standing nearby - obviously having been there for some few minutes, unseen either by Killman or Solo. She's a new Marnya -

clad now in hopsack, Irbosnian attire - and she fixes Killman with a glare that borders on disgust. Killman stops short at the sight of her.

MARNYA

And will you now have me shot, too?

KILLMAN (reacting to

her dress)

Marnya!

MARNYA (gesturing

toward cavern)

You need all the slaves you can get.
I belong among them.

KILLMAN (a beat)

I think you know where you belong,
my dear.

MARNYA (bitterly)

With you...

KILLMAN (nods; then,

with mounting eagerness)

With me... The promises I made...I'll
be in a position to keep them now,
Marnya. Not in the distant future --
tomorrow!

MARNYA (cool)

The promises... I release you from
them.

KILLMAN

Marnya, will you --

He steps toward her, reaches for her. She slaps him -- a stinging blow on the face. He freezes, glares at her, then smiles.

KILLMAN

Go join your people, if they'll have
you. Killman no longer has need of
you!

She glares at him trembling in rage - then pushes past him and exits toward the cavern. He turns, looks after her, then, in a gesture of egotistical contempt, he turns toward the elevator.

ZIP TO:

INT. CAVERN

137

START on the Time Device. The pointer stands a breath away from the "Z". PAN DOWN to see the workers at the machine -- performing very efficiently. Solo stands by -- held under close scrutiny by a pair of armed THRUSH Guards.

AT SOLO

138

He moves alongside the machine, observing -- we see that the final work is at hand -- the placing of the "skin" covering on the machine. WIDEN to INCLUDE Marnya, approaching. She steps to his side.

MARNYA

I want to help my people.

Solo regards her for a moment, understanding the significance of her decision. He indicates the machine -- where two other Irbosnian WOMEN are at work. It is one of several sections that have not yet been covered by the "skin" and the interior of the machine reveals a maze of electrical conduits. A Guard is at hand -- with blueprints.

SOLO

I'm sure they'll make room for you. The guard will show you what to do.

He smiles at her. She steps to the machine. The two Irbosnian WOMEN glance at Marnya as she joins them. They sidle away from her, indicating their distance. She sees this, ignores it, stares into the machine thoughtfully, as the Guard steps to her with the blueprints.

INT. CELL - ANGLE AT BARS

139

Samos is positioned at the bars, covertly watching the Guards in the corridor. He nods off toward the rear of the cell.

NEW ANGLE

140

INCLUDE Illya and Marius poised at the rear of the cell, partially screened by the remainder of the prisoners. Reacting to Samos' signal, Illya and Marius quickly pull away the mud that conceals the

the fissure -- as the others move to screen the operation from the open end of the cell. Only a brief moment, and then the remainder of the prisoners turn to the rear wall. We see that Illya and Marius have disappeared -- as the prisoners begin to mud up the fissure quickly.

140
CONT'D
(2)

INT. SMALL GROTTO

141

CLOSE on a fissure in the wall. After a beat, Illya appears in the fissure - Marius immediately behind him. Illya glances past CAMERA -- pauses alertly, motioning to Marius.

AN ANGLE

142

To INCLUDE two THRUSH Guards standing at the entrance of the small grotto, their backs to Illya and Marius, who move carefully from the fissure, cross the grotto -- and seize the Guards from behind -- pulling them into the grotto -- and knocking them out, swiftly. After binding them with their own belts, and stuffing their THRUSH caps into their mouths as gags, Illya and Marius take the Guards' weapons and move out of the grotto cautiously.

INT. CAVERN - CLOSE - MARNYA

143

Working at the machine, she glances covertly to both sides, then slips her hand into the machine.

INSERT

144

Marnya's hand closes on an electrical conduit and tugs!

BACK TO MARNYA

145

Her hand inside the machine, tugging viciously -- without effect.

INSERT

146

Marnya's hand on the conduit -- it remains fast, despite her tugging.

BACK TO MARNYA

147

She renews her grip, braces herself to pull harder. Solo's hand (and arm) enters FRAME -- grips her wrist firmly.

ANGLE - SOLO AND MARNYA

148

He withdraws her hand from inside the machine. She stares at him in consternation.

SOLO (whispered
warning)
Don't -- if you want to save the
lives of your people -- don't do
anything that will damage the
machine!

A Guard steps in - pulls Solo away from Marnya.

INT. CAVERN

149

A point along a passageway -- removed from the main cavern. Illya and Marius approach, moving swiftly -- armed with the THRUSH weapons. They reach CAMERA, pause to survey the area ahead.

ILLYA (whispered)
Whatever happens -- we've got to
destroy the machine!

Marius nods his understanding -- they move ahead, past CAMERA.

ZIP TO:

INT. KILLMAN'S LAB - NIGHT

150

Killman is at the MASTER PANEL, manipulating dials. We see that most of the lights on the panel have ceased flashing and burn brightly, steadily. If we see the village at all through his window -- it will

be revealed in the half-light of evening. Under tremendous pressure, but delighted by what he sees at the Master Panel, Killman turns to the small microphone -- punches a button on a control board and speaks into the mike.

150
CONT'D
(2)

KILLMAN (at mike)
Attention...

INT. CAVERN - FULL SHOT - NIGHT

151

To see that several groups of workers have finished their work section -- the machine is nearly finished.

KILLMAN'S VOICE (echoing
in cavern - filter - loud-
speaker)
Attention. The work is nearing
completion. Those who have finish-
ed are to be removed from the
immediate area --

ANGLE AT MACHINE - FAVORING SOLO

152

He listens grimly as --

KILLMAN'S VOICE
When all work has been accomplished
the people will be released.

NEW ANGLE

153

Guards move to herd the idle workers to a position apart from the machine.

SOLO'S ANGLE

154

He glances alertly about -- sees two armed Guards with their eyes and their weapons fixed on him. He strolls toward Marnya -- affecting an air of non-chalance -- but one of the Guards moves quickly to cut him off, interposes himself between Solo and Marnya's position at the machine. The Guard stands immobile -- his weapons at the ready. Solo turns away.

INT. CAVERN - THIRD LEVEL - NIGHT

155

Illya and Marius, armed, approach stealthily. We HEAR the SOUND of work at the machine o.s. -- nearby. Illya and Marius pause, crouch -- look off.

DOWN ANGLE

156

From the third level, PAST the crouching Illya and Marius on the cavern below, where we see Solo; Guards holding a large group of workers apart from the machine -- a few workers still functioning at the machine...among these, Marnya. PULL BACK SLIGHTLY as Marius turns his head -- enthuses to Illya:

MARIUS
Marnya! She's --

Illya cautions him to silence with a gesture.

ILLYA (whispered)
Stay here. I'll try to make it
around to the other side. When
you hear my signal -- fire at the
machine.

MARIUS (staring off
at Marnya)
Marnya --

Illya moves quickly, stealthily OUT OF FRAME. We HOLD on Marius as he looks off toward Marnya, thoughtful, perhaps understanding.

NEW ANGLE

157

To INCLUDE a THRUSH Guard, moving up on the unsuspecting Marius. As he reaches Marius, MOVE IN AND HOLD the Guard CLOSE as he raises his weapon and plunges the butt down and OUT OF FRAME.

ANOTHER ANGLE

158

Marius lies unconscious. The Guard swiftly takes Marius' weapon and moves off in the direction taken by Illya.

INT. KILLMAN'S LAB - NIGHT

159

The MASTER CONTROL PANEL fills the frame. Only two of the LIGHTS continue to flash. PULL BACK to INCLUDE Killman at the panel, manipulating dials feverishly -- a man possessed. He glances at the panel as one of the flashing lights stops flashing and burns brightly -- leaving a lone flashing light. He reaches for the radiophone -- activates it.

KILLMAN (at radiophone;
exultant)
This is Dr. Killman...

THRUSH CENTRAL - SHADOWED FIGURE

160-164

at the desk -- still unidentifiable. The miniature Time Device on the desk, with the hand at the "Z."

KILLMAN'S VOICE (faded;
tered;)
The project is --

THRUSH AUTHORITY (interrupting; sharply)
The project has been abandoned! You are to submit yourself to the orders of the Specialist. That is our final decision!

INTERCUTS:

KILLMAN (at radiophone)
Listen to me! The man is dead -- there was an accident. You can proceed! The project is completed! Do you understand - it's completed!

THRUSH AUTHORITY (pause;
then)
And what of Mr. Solo and Mr. Kuryakin?

KILLMAN
Safely under guard.

END ON:

THRUSH AUTHORITY (pause;
then)
Accept our congratulations, Dr. Killman.

9-12-67

P.62

He raises his arm, gestures. Immediately, a TV CAMERA illuminates the chair and a microphone boom enters FRAME from above and suspends above the chair. (Note: We do not see the Shadowed Figure to identify him.) He speaks.

160-164
CONT'D
(2)

THRUSH AUTHORITY

This is the voice of Armageddon.
I speak to every nation on earth!

INT. KILLMAN'S LAB - NIGHT

165

Killman turns from the radiophone -- flips a SWITCH. A small TV MONITOR goes ON near the Master Panel -- the PICTURE on the monitor is THRUSH Authority, unidentifiable, seated in the chair at the desk -- his VOICE drones on: "This is the voice of Armageddon..." as Killman takes the small microphone --

KILLMAN (at mike -
over)

I congratulate you all!

INT. CAVERN - FULL SHOT - NIGHT

166

All workers have been removed from the machine and stand grouped under the watchful eyes of THRUSH guards. The machine is finished. Solo is held apart by a brace of guards.

KILLMAN'S VOICE (filtered - loudspeaker)

You have done well. Mr. Solo, my appreciation.

SOLO

167

He reacts in tight-lipped silence.

KILLMAN'S VOICE (filtered)

The guards will now remove all workers to the area of the prisoners' cell --

THE WORKERS - FULL SHOT

168

They react in consternation as:

KILLMAN'S VOICE (filtered)

If there is any opposition -- silence it!

A growing MURMUR of anger and rage among the workers -- the guards move to fill Killman's order.

KILLMAN'S VOICE (filtered)

Mr. Solo and Mr. Kuryakin are to be brought to Headquarters immediately!

AT ILLYA

169

He crouches, looking off and down. We can hear the rising MURMUR of angry discontent from the workers, below. The THRUSH guard who knocked out Marius appears behind Illya, moves toward him. At the last instant, Illya whirls -- meets the attack of the guard, grapples with him.

SOLO

170

being moved off by guards in the cavern -- still near the machine. O.s. SOUND of rising MURMUR of discontent among the workers.

MARIUS - AT THIRD LEVEL

171

He stirs, regaining consciousness -- hears the MURMUR of rage from the workers below. Rises -- looks off and down.

HIS POV

172

The workers being herded deeper into the cavern by the guards -- Solo being shoved in the opposite direction by two guards -- and Marnya... as a guard pushes her.

MARIUS' ANGLE

173

His voice ECHOES in the cavern:

MARIUS (enraged cry)
MARNYA!

INTERCUT

174

Marnya turning quickly toward the sound of Marius' voice.

AN ANGLE

175

INCLUDE the workers, guards, Marius above, racing down a flight of steps cut into the earch.

MARIUS
MARNYA!

A guard near Solo raises his weapon, trains it on Marius. Solo leaps at the guard, as --

MARNYA
NO!

Solo knocks aside the weapon. His move triggers the rest of the Irbosnians. The cavern fills with the ROAR of their rage as they fall upon the guards.

ILLYA

176

He decks the guard who tried to jump him, races off.

THE MELEE - SELECTED CUTS

177-181

a tangle of battle. Irbosnians wrestling weapons from THRUSH guards, clubbing at them -- men swinging fists, women kicking -- Marius and Marnya side by side, battling guards.

SOLO

182

battling with the two guards -- apart from the general melee. He knocks one down -- turns in time to see Illya leap INTO FRAME and knock out the other.

SOLO (over)

Come on!

They sprint out toward the tunnel that leads from the cavern.

ZIP TO:

INT. KILLMAN'S LAB - EVENING

183

Killman at the Master Control Panel -- manipulating controls. All LIGHTS on the panel burn steadily. The TV MONITOR pictures the SHADOWED FIGURE at the desk:

THRUSH AUTHORITY (from
TV Monitor)

"...therefore, within the next few minutes a seismic catastrophe will destroy one of the major cities of the world. There is nothing that anyone can do to prevent this disaster."

ZIP TO:

WAVERLY'S OFFICE

184

Waverly at the desk, on the intercom. In b.g. on the wall, a huge TELESCEEN where the Shadowed Figure is seen -- and heard --

THRUSH AUTHORITY (from
telescreen:)

"Following this proof of the power of Armageddon, world capitals will receive instructions that will specify the procedure whereby the government of their nations will be placed in our hands."

WAVERLY (into intercom)

I'm afraid so, Mister Prime Minister... They're using a communications satellite to jam the regular channels. The telecast is being received everywhere in

Waverly clicks off the intercom,
turns to look and listen grimly to the Shadowed
Figure on the telescreen. We MOVE IN and FILL THE
FRAME with the telescreen, during:

184
CONT'D
(2)

THRUSH AUTHORITY
(from telescreen)
"Our instructions will be obeyed
or your cities will be destroyed
by earthquake -- one by one."

INT. KILLMAN'S LAB - FULL FRAME - TV MONITOR:

185

THRUSH AUTHORITY
(from monitor)
"This will be your only warning.
This is the voice of Armageddon."

THE TELESCREEN GOES BLACK

Killman glances at the black telescreen, smiles in
delighted anticipation -- presses a button on the
Master Control Panel. A small section of the panel
slides to one side and a large RED button emerges
silently from the panel -- moving into position
flush with the facing of the panel. Killman presses
another button. Another section of the panel slides
aside, a "clock" moves into position from behind
the panel. It is calibrated from "60" to "0" --
counter-clockwise -- and has a sweep-hand. Killman
settles himself at the panel, presses a button.
The second sweep on the "clock" begins to move from
"60" -- counter-clockwise around toward the "0".

INT. TUNNEL - ELEVATOR AND NEARBY

186

Solo and Illya pause at cover in the tunnel, eyeing
the elevator door. The SOUND of the battle in the
cavern reaches them faintly. The door of the
elevator opens, two THRUSH Guards emerge, reacts to
the SOUND of the battle, race toward us. Solo and
Illya deftly trip them up. One slams his head
against the rock wall of the tunnel, falls
unconscious. Illya seizes the other's weapon, knocks
him over the head with it. Illya keeps the weapon
as he and Solo dart into the elevator. The door
slides shut.

INTERCUT

187

Killman at the Master Panel, eyeing the second sweep on the clock -- it passes "30" -- Killman's finger itches to press the RED Button.

INT. THRUSH HEADQUARTERS - KILLMAN'S DOOR AND ELEVATOR

188

The elevator door opens and Solo and Illya (with THRUSH weapon) race into the hall and to Killman's door, where Solo feverishly produces his THRUSH I.D. - inserts it into the door jamb.

INT. KILLMAN'S LAB

189

Killman poised at the Control Panel -- his hand hovering at the RED Button -- his eyes on the "clock" which sweeps from "5" toward "0". In his excitement, Killman does the countdown to himself --

KILLMAN

Ten -- nine -- eight -- seven --

The slight SOUND of the door opening. Killman glances off toward it.

ANGLE

190

To INCLUDE Solo and Illya as they enter -- spring toward Killman -- who whirls back to the panel, his hand reaching for the RED button.

Illya hurls the THRUSH weapon at Killman. It strikes his arm, deflecting his hand from the button -- and then Solo is upon Killman -- hurling him away from the machine. Killman falls against his butterfly collection, scattering it. Illya snatches up the THRUSH weapon, trains it on Killman -- who glowers in rage. Solo picks up a pinned butterfly from the floor and stands looking at it.

SOLO

It's not very much to show
for thirty years of your life
-- is it, Dr. Killman?

THRUSH CENTRAL - SHADOWED FIGURE (OPTIONAL)

191

Still unidentified. He sits in the chair at the desk. Slowly he extends one hand and grasps the miniature Time Device. We see that it now registers at the "0" in "Zero". Slowly his hand closes on the device until he holds it in a crushing grip. Then he SLAMS it down onto the desk. It SHATTERS. HOLD on the SHATTERING TIME DEVICE and -- FREEZE.

ZIP TO:

INT. WAVERLY'S OFFICE

192

Waverly is at the PROJECTION MAP and the Adriatic Area. Solo and Illya stand by.

WAVERLY (studying
MAP)

The dreadful truth is that Dr. Killman could have brought it off, gentlemen.

(turns to them)

Our seismic experts tell me that Killman's principle, in smaller doses, might be turned to good effect -- the creation of numerous harmless earth tremors to gradually lessen the danger of a major quake. Furthermore, we --

He is interrupted by his RINGING PHONE.

WAVERLY (into phone)

...Send them in, please.

NEW ANGLE

193

Waverly hangs up.

WAVERLY (faint smile)

It appears we have some visitors.

Marnya and Marius enter. Both are dressed in the latest MOD fashion. Marnya wears a strand of HIPPIE BEADS. Waverly rises to greet them.

WAVERLY

Marnya. Marius.

Solo surveys the effect of the wardrobe.

193
CONT'D
(2)

SOLO
Well, I'd say you got away
from Irbos with a vengeance.

MARIUS
Mr. Waverly. Mr. Solo. Illya.
I hope you don't think we're not
grateful, uh --

He glances at Marnya, uncomfortable.

MARNYA (smiles
at Marius; then)
We're homesick.

WAVERLY
Of course.
(to Solo)
Mr. Solo, see to their trans-
portation.

SOLO
Yes, sir.

He turns, pauses as:

ILLYA
Napoleon. The occasion seems
to call for a speech.

SOLO
Illya, if you're determined to
make one - be sure to say some-
thing earth-shaking.

Solo grins. Waverly grimaces. Marnya and Marius
laugh. On these reactions:

FADE OUT:

THE END