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The Man From

JAN. C. / L. E.

THE YELLOW SCARF AFFAIR

Prod. #7424

REVISED FINAL

METRO-GOLDWYN-MAYER
TELEVISION
Presentation

Produced by
ARENA PRODUCTIONS INC.

Executive Producer:
Norman Felton

Producer:
Sam Rolfe

Story by:
Robert Yale Libott

Teleplay by:
Robert Yale Libott
and
Boris Ingster

October 16, 1964

10-16-64

The Man From

U.N.C.L.E.

"The Yellow Scarf Affair"

Prod. #7424

Please note the following name changes:

FROM:

TO:

MAHARAJAH OF PATWAL

MAHARAJAH OF PASAGRA

UNITED NATIONAL CASUALTY
AND LIABILITY EXCHANGE

UNIFIED NORTHERN CASUALTY
AND LIABILITY EXCHANGE

HINDUSTANI AIR TRANSPORT

HANSU AIR TRANSPORT

CHIEF INSPECTOR IRHINDI DARWA

INSPECTOR IRHINDI DARWA

RED FOX RAMPANT

GREEN LION RAMPANT

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ACT ONE

"In-Flight Risk"

FADE IN:

INT. DEPARTURE LOUNGE - DELHI AIRPORT - CLOSE SHOT -
MAC ALISTER - NIGHT

1

A burly, sandy-haired Scot who happens to work for his "Uncle", DUNCAN MAC ALISTER is sitting on a bench working a crossword puzzle. He is surrounded by several pieces of luggage, including a small Olivetti-type typewriter. He looks at his watch anxiously as a bulky, Helen Hockinson type of suburban Boston WOMAN TOURIST dressed at the height of what the well-dressed traveler will wear a couple of decades back approaches. She is carrying a similar typewriter. As she sits beside MacAlister, she leans forward as though interested in his crossword puzzle.

WOMAN

I love crossword puzzles. Five across...the word is "landlocked". And, I think eleven is "end".

MAC ALISTER (writes it)

I believe you're right. That completes two, down....a blood relative "Uncle". Very good, miss.

WOMAN (places typewriter between them)

Mrs. -- What an interesting ring.

MAC ALISTER (hanging onto typewriter)

Green lion rampant. Badge of the Clan MacAlister.

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INSERT - THE RING

2

It is a carved ruby with a green lion rampant.

CLOSE TWO SHOT - MAC ALISTER AND WOMAN

3

WOMAN (puts down
typewriter)
Don't try to open it dear.
There's ten ounces of nitro-
glycerine that goes bang without
the right key.

She picks up the other typewriter as she looks at her
watch.

WOMAN
We were tardy, weren't we. Hope
you didn't miss your jet.

MAC ALISTER
I'll manage something. --

WOMAN
Watch out for stray birds. You
know how a thrush hates to have
anything stolen from its nest.

She goes on O.S. MacAlister walks O.S. in the other
direction.

CLOSE SHOT - DEIRDRE - AT LOADING GATE

4

as MacAlister hurries INTO the SCENE. DEIRDRE smiles
as he juggles his baggage. A very attractive Indian
woman (SITA) is in the process of receiving her
boarding ticket from Deirdre.

SITA
Thank you.
(she moves through)

DEIRDRE (to
MacAlister)
Your boarding pass, please.

4
CONT'D
(2)

MAC ALISTER
Look here, I need help. I've
just missed the London jet.
Only way I can make my connec-
tion is to pick up the Comet in
Bombay.

(hands her ticket; smiles)
Think you could sandwich me in
somewhere?

CHARLIE CHIKHLI, H.A.T.'s traffic manager, ENTERS the
SCENE. He is a small round dark-skinned Indian with
a grinfull of very white teeth. He wears a business
suit and the ubiquitous Congress cap of the Indian
middle-classes.

DEIRDRE
Oh, Mr. Chikhli, this gentleman's
missed the London plane. Could
we possibly arrange in-flight
endorsement?

MED. CLOSE SHOT - FEATURING CHIKHLI

5

He takes the ticket, studies it for a moment.

MAC ALISTER (palming
ten rupee note)
I'd be most grateful.

CHIKHLI (waves it
aside)
It is a pleasure to be of service,
Mr. --
(checks ticket)
-- MacAlister. Hansu Air Trans-
port always seeks to oblige the
traveler.

He executes a flourish on the ticket, hands it back
to MacAlister.

CHIKHLI (cont'd)

As we say, H.A.T. is always on
top of the situation.

5
CONT'D
(2)

He points to his own hat to illustrate the pun.

CHIKHLI (cont'd)

It is a good joke, yes? H.A.T. --
hat. You understand?

MAC ALISTER (managing
a smile)

Yes. Very good joke.

(takes his typewriter, drops
it on Deirdre's foot)

Oh, I'm sorry.

DEIRDRE (pained smile)

That's all right. No harm done.

MAC ALISTER (relieved)

You can say that again....Thanks.

MED. CLOSE SHOT - DEIRDRE

6

She half smiles, shrugs one shoulder almost imper-
ceptibly as MacAlister goes on through the gate.
She smiles to herself, turns back to close her gate.

CHIKHLI

Oh, Miss Purbhani. There's been
a change. Miss Tagor has been
assigned to replace you on this
flight. She's already gone
aboard.

DEIRDRE (annoyed)

But why.....?

10-16-64

P.5

CHIKHLI (shrugs)

Who can follow the workings of
the inscrutable bureaucratic
mind?

6
CONT'D
(2)

He walks away. Deirdre locks up her stand, puzzled.
Outside, the noise of the plane revving up for the
take-off can be HEARD.

EXT. AIRPORT RUNWAY - (STOCK) - NIGHT

7

A DC-6 is starting to taxi down the runway.

EXT. SKY - (STOCK) - NIGHT

8

A DC-6 is flying.

INT. PLANE - FULL SHOT - NIGHT

9

The lights have been lowered ~~and~~ most passengers are
asleep - or seem so.

CLOSER ANGLE - MAC ALISTER AND SITA

10

He is awake, smoking. The large seal ring on his
little finger glistens in the semi-darkness. Sita,
who sits beside him, leans backward, her eyes half-
closed. After a short beat, she speaks.

SITA

What a beautiful ring. It must
be very old....

MacAlister's thoughts have been very far away. He
comes to:

MAC ALISTER

Oh - that. Yes, it is, rather --
A sort of family heirloom --

SITA

May I see it?

(smiles)

I adore old jewelry. It's my
only vice --

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Somewhat reluctantly he takes it off and hands it to her. She examines it carefully.

10
CONT'D
(2)

SITA

Lovely. That's a lion, isn't it?

(he nods)

Your family crest?

MAC ALISTER

Why yes. You know how it is
with family....

His words are cut short by a yellow scarf which whirls around his neck with almost incredible speed....and is pulled tight in a strangler's twist.

ANOTHER ANGLE - FEATURING MAC ALISTER

11

Sita, in seeming panic, clings to him, but MacAlister, reacting instinctively with hand-to-hand combat technique, elbows her away while he arches back and in toward his invisible assailant. A grunt of pain from the strangler O.S. reveals the effectiveness of his upward chopping hand.

CLOSE SHOT - MAC ALISTER

12

His hand has groped for his automatic in the shoulder holster, partly withdraws it. Sita's hands grab his arm and keep him from drawing his gun. CAMERA PANS UP TO HOLD ON the scholarly-looking Hindu gentleman standing behind MacAlister's chair and pulling the noose tightly. Through his glasses his eyes gleam with fanatical fire.

THE MAN (a murmur)

Kali....

CAMERA PANS OVER to reveal several of the other passengers, apparantly asleep. The plane jolts and one of them slides off his seat to sprawl, unnoticed and unmoving, in the aisle.

WHIP PAN TO:

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INT. WAVERLY'S PRIVATE OFFICE - DAY

SOLO is seated studying a teletype message. WAVERLY paces the room.

WAVERLY (shakes head)
The plane, with Duncan MacAlister aboard -- suddenly lost radio contact. They were less than an hour out of Delhi. They found the wreck thirty minutes ago. No survivors.

SOLO
Poor Mac. What was his mission?

WAVERLY
Ever heard of Verac B?

SOLO
Something our Section Three was working on....an absolutely fool-proof lie detector.

Waverly brings up a Verac B case from the floor, puts it on the table, and swings the table around to Solo.

WAVERLY
There's a Verac B case. Study it, so you can recognize it.

Solo examines the case.

SOLO
It is small for the job it does.

WAVERLY
Thrush managed to steal an experimental model from our Tokyo Division. We recovered it quickly enough, and MacAlister was bringing it home. Go to India -- find that Verac B. Or confirm its destruction.

Solo opens the case, viewing the empty interior.

SOLO

This is just the case itself.

13
CONT'D
(2)

WAVERLY

Don't try that with the Verac B, itself. There's a nitro-auto-destruct in the case Thrush stole. They knew it, but never had a chance to disarm the mechanism before we got it back. It's still armed.

SOLO (rising)

Transportation can put me on a flight to Bombay this afternoon.

WAVERLY

Oh -- should any of MacAlister's personal effects turn up, send them along to his wife. She mentioned something about a ring -- a family heirloom --

SOLO

I know the ring. A green lion rampant.

(starts out)

That's the shopping list, then.

FLASH DISSOLVE TO:

EXT. PLANE TAKING OFF - (STOCK) - DAY

14

Preferably a military jet of the latest order.

FLASH DISSOLVE TO:

EXT. PLANE LANDING - (STOCK) - DAY

15

The same plane landing. In India if possible.

FLASH DISSOLVE TO:

INT. A LARGE HANGER - FULL SHOT - DAY

16

This is a large, hanger-like structure off to one side of the airfield. It somewhat resembles a corner of a movie sound stage. The area is lit by about four overhead light buckets so that the effect is of brightly lit patches spotted among the larger areas of shadow and darkness. Three men in coveralls are removing the victims' effects from a truck. Scraps of luggage or clothing are moved to a separate pile near the wall. A number of armed, uniformed POLICEMEN stand guard, one of them a sergeant. Mr. Chikhli, pad in hand, is inventorying the effects.

Off to one side, in the gloom, a long sheet of G.I. type canvas stretches across a line that shows vague indentations. These are the bodies. An Indian Police INSPECTOR, very military in his brisk uniform, sharp turban, and bristling mustache, is in close conversation with a sweating Chikhli. A side door opens and Solo enters, blinking as his eyes adjust to the gloom. The inspector looks up to examine the newcomer. As the inspector crosses to Solo:

MED. SHOT - SOLO AND INSPECTOR

17

INSPECTOR

I am sorry, but no one is permitted here.

SOLO (offering card)

Of course. However....My name is Napoleon Solo. As you see, I'm an investigator for the Unified Northern Casualty and Liability Exchange. My plane just landed at the other end of the field.

INSPECTOR (a bow)

Inspector Irhindi Darwa. You are here for...?

SOLO

One of our assureds was aboard that...

(indicates debris)

...a fellow named Duncan MacAlister. Very heavily covered by an Uncle.

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The inspector is the sort of man who always seems to be quietly sizing up the person he speaks to.

17
CONT'D
(2)

INSPECTOR

Ah, but your Mr. MacAlister must have been an extremely pessimistic man. A colleague of yours arrived a short while ago. It seems that Mr. MacAlister was insured by his company too. He's over there.... examining the bodies.

Solo is on guard, but controlled. He looks over.

INT. - THE CANVAS - SIMPSON - POV

18

In the semi-gloom an American in his mid-thirties, clean-cut looking even in his wilted "whites", kneels near the end of the line, holding the canvas up as he examines the figures underneath.

BACK TO SCENE

19

SOLO

Oh. That should make my job easier.

He indicates the bodies, then starts toward them, the inspector following at his side. TOM SIMPSON looks up, then stands as they arrive.

INSPECTOR (as they
walk)

We are bringing the victims and their effects to this hangar, temporarily.

TOM

I don't see my man in here. Of course it's hard to tell. Still...

INSPECTOR

Two more victims are being brought in. If MacAlister is not among them, then he is one of four who

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INSPECTOR (CONT'D)
appear to be missing....perhaps
never to be found. This is Mr.
Solo.....who is also interested
in your man....another insurance
agent. Mr. Tom Simpson.

19
CONT'D
(2)

TOM (shakes hands)
How do you do.

(indicates the canvas)
I'm afraid our Mr. MacAlister
hasn't been brought in yet.

SOLO
Well perhaps his belongings have
been found?

INSPECTOR (indicating
effects)
All personal property recovered
is over there.

(shrugs)
The villagers who first arrived
at the wreck were very poor. It
will take much interrogation to
be sure that they did not leave
the wreckage in a wealthier state
than they arrived. There is a
case missing -- carried aboard
by a jeweler....its contents has
been evaluated at over seventy
thousand pounds.

(Cont.)

INSPECTOR (CONT'D)

(looks at watch)

I'm afraid I must be going now.

(indicates Chikhli)

Should you need anything -- Mr. Chikhli, an official of the airline, will help you. Good night.

19
CONT'D
(3)

He moves off, saying a few words to the sergeant before he leaves. Solo and Tom move towards the stacks of personal belongings.

MED. SHOT - NEAR STACK OF BELONGINGS - SOLO AND TOM

20

as they reach the pile and stop.

TOM

What a mess. Where do you start?

Solo is moving along the pile, his eyes searching. Tom moves to the other end, but he manages to keep one eye on Solo.

SOLO

There's so much. It might be best to let the authorities sort it all out for us.

TOM

Yeah....I guess so.

CLOSE ANGLE - TOM

21

As he looks, his eyes find a battered portable typewriter. Quickly he pounces, careful to keep it shielded from Solo by blocking it with his body. He examines it surreptitiously....careful not to open it.

SOLO'S VOICE (O.S.)

Are you interested in typewriters?

MED. SHOT - TOM AND SOLO

22

Startled, Tom spins around to find Solo smiling down at him, having moved over silently.

TOM

Just curious to see how it stood up in the crash.

SOLO

And you found...?

TOM

Just a broken typewriter.

SOLO

Bad luck...

He looks over as the doors are rolled open again.

ANOTHER ANGLE - NEAR DOORS

23

The doors have been slid open and a small, panelled truck is driven in. The doors are slid shut behind it. CAMERA PANS the truck as it is driven over beside the line of bodies. The two DRIVERS get out and move to open the rear of the truck to unload bodies.

MED. SHOT - TOM AND SOLO

24

They watch as the first body, covered and on a stretcher, is removed. As the carriers pass, Solo stops them with a gesture and raises the sheet to look, Tom peering over his shoulder. Solo drops the sheet, waving the bearers past. Solo moves to the back of the truck and lifts the sheet to look at the other body.

INT. TRUCK - CLOSE ON SOLO AND TOM

25

ANGLED OVER THE TOP OF THE BODY so that Solo's face can be seen. Tom's watching closely over his shoulder.

As Solo lifts the sheet and looks down, his face shows a reaction. The unseen body is that of MacAlister.

25
CONT'D
(2)

TOM

Is that him?

Solo controls himself. He nods slightly.

SOLO

Yes...I think so. Looks like the photograph they showed me.

He lifts one of MacAlister's hands looking for the ring. There is nothing. He lifts the other one which is tightly clenched. Still no ring.

TOM

What are you looking for?

SOLO

Some more positive identification.
A ring he was wearing.

TOM

It might have fallen off in the crash.

SOLO

A ring? Not likely.

He forces the clenched hand open revealing a torn piece of a yellow scarf enclosing a silver ruppee.

TOM

What's that?

SOLO (examining it)

A silver ruppee....and a piece of a yellow cloth....

CHIKHLI'S VOICE (a

gasp)

Thuggee.....

They back out of car to look at:

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ANOTHER ANGLE - TO INCLUDE CHIKHLI

26

Tom and Solo turn to look in curiosity at Chikhli who is staring at the cloth and the ruppee.

SOLO

Thuggee?

CHIKHLI (shakes head)

No, no...what could I be thinking of? I was just surprised.

SOLO (thoughtfully)

The cult of Thuggee....

CHIKHLI

They were eliminated by the British Raj in the last century. I had a childhood fantasy for a moment. That is all.

SOLO (looking at coin)

The Thugs waited by the roadside to kill travelers, if I remember my history. And they killed by strangling....their weapon, a silken noose, weighted by a silver ruppee....

CHIKHLI (forced laugh)

But this speculation is nonsense! I mean, sir, we live in the twentieth century. The day is long past for stranglers to lurk by the roads to kill....

His voice breaks towards the end as the realization hits him. His eyes and those of Solo and Tom drift over towards the line of corpses.

THE CANVAS COVERED FORMS

The CAMERA PANS ACROSS THE SILENT ROW, the attendants silently covering the last body.

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THE CANVAS COVERED FORMS

27

The CAMERA PANS ACROSS THE SILENT ROW, the attendants silently covering the last body.

CHIKHLI'S VOICE (hushed)

....travelers....

FLASH DISSOLVE TO:

INT. DELHI AIRPORT - SOLO AND CHIKHLI - DAY

28

Very few people are about. Chikhli is attempting to work on a flight list at the travelers' desk, as Solo leans over the counter, talking to him. Chikhli is sweating.

CHIKHLI

Please....it is a fantastic idea.
Leave me alone. I must finish
my work.

SOLO

I'm just trying to understand it.
You said that the villagers
reported seeing the plane crash
two hours after radio contact had
been lost. Two hours is a long
time.

CHIKHLI

The villagers must be mistaken
about the time. Ignorant peasants
of the lowest caste....

ANOTHER ANGLE - TO INCLUDE DEIRDRE

29

She looks very subdued as she comes out of a door behind Chikhli, carrying some charts. She is smartly dressed, not in uniform. She crosses to give the papers to Chikhli.

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DEIRDRE

This is the final list of passengers accounted for. The names of the four who haven't been found are circled.

29
CONT'D
(2)

CHIKHLI

You'd best go home now. Try to put it out of your mind.

DEIRDRE

I'll never forgive myself - never!

Solo's interest is aroused now.

SOLO

Forgive yourself -- for what?

CHIKHLI

Miss Purbhani was supposed to be on that flight -- but there was a last minute change --

SOLO (to Deirdre)

You were very lucky.

DEIRDRE (sharply)

Someone died in my place!

(to Chikhli)

Why was I taken off that flight?

CHIKHLI (shrugs)

It was a routine order, my child.

It had no significance.

DEIRDRE (tightly)

For me, it had quite a bit of significance. I saw each face as I sent them to their deaths. I'll never stop seeing them.

SOLO

You saw all the passengers?

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DEIRDRE

All that boarded at Delhi. There were some through passengers already aboard from the previous stop.

29
CONT'D
(3)

SOLO

There was a man.....MacAlister, among the new passengers. Do you remember him?

DEIRDRE

Yes. We managed to put him aboard at the last moment. He was.... lucky....to find an opening.

SOLO

You're possibly the last person who saw him alive. There are some things his family would like to know. It would be very kind if you could tell me a few things about him.

DEIRDRE (nods)

If it will be of any help. I'll get my purse.

She goes back through the door from which she had come. Solo leans close to Chikhli, taking out his wallet.

SOLO

Mr. Chikhli....I bet you could find out who gave the order to take that young lady off the flight.

CHIKHLI

No, it's impossible to trace back...

He breaks off as Solo pulls a stack of bills from his wallet and drops them on the counter before Chikhli. Chikhli looks at the notes, his eyes dart from side to side, then he quickly covers them with his hand.

SOLO

Impossible?

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CHIKHLI

Well....very difficult.

29

CONT'D

(4)

SOLO

I'll be in touch.

Chikhli pockets the money as Deirdre comes out and moves around beside Solo.

DEIRDRE (to Chikhli)

Good night.

As Chikhli bows, she moves away with Solo. CAMERA MOVES WITH them as they head towards the door.

SOLO

There's a cocktail lounge at my hotel. All right for you?

She nods.

MED. SHOT - NEAR THE DOOR

30

As Solo and Deirdre reach the door, it opens and Tom comes in. He breaks into a wide smile at the sight of Solo.

TOM

I've been looking for you, Solo. You slipped away from the hanger without my noticing.

SOLO

I just wanted to check their flight invoices.

He tries to continue, deliberately refusing to introduce Deirdre to Tom. Tom stays with him.

TOM

We should get together to compare notes. I mean - after all, we're after the same thing.

SOLO

I know. You can reach me at my hotel, later perhaps. I'm staying at the Rajah.

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TOM

So am I. See you later, Buddy.

30
CONT'D
(2)

He heartily slaps Solo on the back. As Solo and Deirdre exit, Tom loses his smile.

ANOTHER ANGLE

31

Tom stands alone for a moment. Then a clean-cut blondish MAN enters apparently reading his newspaper as he walks. He hesitates beside Tom. Tom holds up a hand revealing what looks like a stamp pad of a Thrush insignia cupped there.

TOM (sotto voce)

At the Rajah. Your target is the
bird that glows in the dark.....
right between his shoulder blades.

The blond man turns and leaves. Whistling jauntily,
Tom turns towards the counter.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

INT. PALM COURT - RAJAH HOTEL - NIGHT

32

Solo and Deirdre are seated at a corner table, dressed as before. Through the palm fronds can be seen the movements of waiters and couples on the dance floor. The general atmosphere is rather decorously Victorian - and so is the music, playing some vintage fox-trot. The room clerk's station is off to one side, behind a row of potted palms.

CLOSE TWO SHOT - SOLO AND DEIRDRE

33

DEIRDRE

This is all wrong -- I shouldn't be here -- not tonight - not with all these people - laughing - dancing...

SOLO

That's exactly where you should be. Brooding and feeling guilty over something you had nothing to do with won't help anyone.

DEIRDRE

You sound just like my uncle --

SOLO

Uncles can be right sometimes. What does he do?

DEIRDRE

Do? He lives in the past. I stay with him as he is my only living relative.

SOLO

India's past is quite colorful. Only today, I discovered that our American word, "thug", is derived from the "Thuggees" of India.

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DEIRDRE (disinterested)
Did you? What did you want to know
about Mr. MacAlister?

33
CONT'D
(2)

SOLO
Did you notice if he had a small
portable typewriter?

DEIRDRE (nods)
Notice? He dropped it on my foot.
(smiles - then after a beat)
We both laughed about it - and now
he is dead --

INT. PALM COURT - CLOSE SHOT - DEIRDRE AND SOLO
She breaks at something she sees on the dance floor.

34

SOLO
Something wrong?

DEIRDRE (slowly turn-
ing to Solo)
She was on that plane --

SOLO
Who?

She indicates with her head.

DEIRDRE
That woman in the red sari --

POV - SITA AND INSPECTOR

35

Sita is dancing with the police inspector we had met
earlier.

BACK TO SCENE

36

SOLO (taking her by
the hand)
Let's have a closer look.

She rises and they join the dancers.

ANOTHER ANGLE

37

as Solo and Deirdre dance their way toward Sita.

SOLO
Still think it's she?

DEIRDRE

Now I'm not so certain -- It was mostly the way she moved. Her walk ---

37
CONT'D
(2)

SOLO

Well, let's meet her.

Solo dances Deirdre up closer and manages to accidentally bump the inspector.

SOLO

Sorry.

INSPECTOR

So, we meet again, Mr. Solo. And under much pleasanter circumstances.

SOLO

Isn't it. Miss Deirdre Pubhani, I'd like you to meet Inspector Irhindi Darwa.

INSPECTOR

How do you do. Miss Sita Chandi... Mr. Napoleon Solo.

SITA

Pleased to meet you.

SOLO

My pleasure.

DEIRDRE

Have we met before? You.....you seem familiar.

SITA (a smile)

No. I would remember.

DEIRDRE (pursuing)

On a plane, perhaps? I work for the airlines.

SITA

I never travel by air. I am sorry.

(to inspector)

I am very tired. I would like to retire to my room.

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INSPECTOR

Of course, my dear.
(to Solo and Deirdre)
Excuse us.

37
CONT'D
(3)

Solo happens to glance at the hand Sita is resting on the inspector's shoulder.

CLOSE ON HAND - POV

38

CAMERA ZOOMS IN to HOLD ON a sharp CLOSEUP of MacAlister's ring on Sita's finger.

BACK TO SCENE

39

as the inspector and Sita move across the room to the room clerk's booth. Solo and Deirdre remain on the floor, Solo's staring after the departing couple.

DEIRDRE

She boarded that plane. I am positive.

SOLO (to himself)

So am I. Come on.

He takes Deirdre's arm and hurries after the other couple.

INT. ROOM CLERK'S DESK AREA - NIGHT

40

It is a small corner of the lobby where the desk clerk is located. The potted palms separate the desk from the cocktail lounge. The inspector and Sita have just reached the desk as Solo and Deirdre come up behind them.

SITA

Room six twelve, please.

As the CLERK hands her her key, Solo leans over the counter near her.

SOLO

Four seventeen, please.
(to Sita, a smile)
Two whole floors apart. The
fates fight us.

40
CONT'D
(2)

INSPECTOR (a bit
cold)

The fates are wise. One tampers
with fate at his own peril.

SOLO (laughs)

I understand, inspector. Hands
off....

Belying his words, Solo suddenly lifts Sita's hand,
admiring her ring.

SOLO

That's an interesting ring. A
clan ring, from Scotland.

SITA (coolly removing
hand)

I picked it up in a bazaar.
(to inspector) -
Would you see me to my door?

INSPECTOR

Of course. Good night, Mr. Solo!

He leads Sita off. Deirdre starts to say something
but Solo silences her with a gesture. He turns back
to the desk clerk.

SOLO

There has to be an empty room on
either side of six twelve.

He is tossing down a number of bills as he says this.
The desk clerk hesitates, then looks back at the key-
holes behind him. He brings down a key.

DESK CLERK

You are in luck, sir. Six four-
teen is vacant.

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SOLO (puts his key
down)
Move my things to six fourteen.
I'll be back later.

40
CONT'D
(3)

He turns to Deirdre.

DEIRDRE
What are we going to do about
her?

SOLO
I'll take care of her.....right
after I take you home.

DEIRDRE
I can get home by myself, thank
you.

SOLO
It would be best to let the
Inspector have time to say his
good night, before I visit her.

He guides Deirdre out of the lobby. After he leaves
the desk, the blond man we had seen with Tom steps
INTO SCENE. He looks after Solo for a moment, then
follows.

FLASH DISSOLVE TO:

EXT. MAHARAJAH'S PALACE - (STOCK SHOT) - NIGHT

41

Gleaming in the moonlight, a lush palace set amidst
the jumble of a city section of Bombay.

EXT. THE TERRACE - SOLO AND DEIRDRE - NIGHT

42

Solo and Deirdre come out the doorway. As they pause:

DEIRDRE
As you see, our palace was built
in the midst of the poorest slum.

SOLO
But you do live well.

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DEIRDRE

Before the days of the Republic
my uncle was the Maharajah of
Pasagra. Don't let it over awe
you. We can barely keep it going.

42

CONT'D

(2)

A soft, recurring SOUND barely reaches them from a distance. Solo's head cocks slightly as he tries to find the source of the sound.

DEIRDRE

What's that?

CUT TO:

EXT. ROOF TOP - BLOND MAN - NIGHT

43

The blond man is stretched out on a roof sighting through an ultra-violet sniper scope down towards Solo. The electronic sound is what the couple has heard.

EXT. - SOLO'S BACK - POV - NIGHT

44

as seen through the sniper scope. The Thrush emblem glows in the dark marked in the crosshairs. As the blond man is about to fire, Deirdre steps in front of the crosshairs blocking off the Thrush emblem.

EXT. TERRACE - DEIRDRE AND SOLO - NIGHT

45

Deirdre sees the Thrush emblem glowing on Solo's back. As she reaches out tentatively to touch it, it disappears. Deirdre reacts, startled.

CUT TO:

EXT. ROOF TOP - BLOND MAN - NIGHT

46

Blond man has just flipped off the switch on the rifle. The SOUND STOPS with it.

BACK TO SCENE

47

Solo is looking around at Deirdre. Both are aware that the sound has stopped. Solo notices the puzzled look on Deirdre's face.

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SOLO

What is it?

47

CONT'D

(2)

DEIRDRE

I don't know. A halucination...?
On your back, I thought I saw a...
a....glowing sketch of a bird.

Solo tries to look at the back of his jacket but can
see nothing.

DEIRDRE

It's gone now. There's nothing
there.

SOLO

And that sound has stopped. Let's
go inside. Too much night air.

They both enter and the door closes behind them.

CUT TO:

EXT. ROOF TOP - BLOND MAN - NIGHT

48

The blond man shakes his head in disgust, and settles
down to wait patiently.

CUT TO:

INT. MAHARAJAH'S PALACE - AN OPULENT ROOM - NIGHT

49

Solo and Deirdre enter the room. It is lavishly
furnished in the decor of India. A small statue
stands at one corner silhouetted in the dim light.
It is the Goddess Kali. As Solo looks about the
room:

DEIRDRE

Please excuse me for a few
minutes. My father prefers
that I wear the native costume
of our country when I'm at home.

SOLO

Of course.

49
CONT'D
(2)

Deirdre leaves the room. Quickly Solo removes his jacket and examines the back. He takes out a small flashlight, twists the lens, then turns it toward his jacket. No light comes from the flashlight.

INSERT - SOLO'S JACKET HELD IN HIS HAND - NIGHT

50

We can barely make out the dim image of the Thrush emblem in the center of the jacket.

SOLO'S VOICE (O.S.)

Infa-red light....

BACK TO SCENE

51

Solo turns to examine the room itself. Near the window there is a large, ornate birdcage on a stand. The entire cage comes to about shoulder height. Solo takes the parrot out of the cage. He carefully drapes his jacket over the cage. Then he moves to dim the lights near the window. Opening the window he carefully moves out onto the terrace bringing the cage with him.

EXT. TERRACE - SOLO - NIGHT

52

It is dark on the terrace. Solo opens the cage allowing the birds to fly out. Then he turns the cage so that the back of the jacket faces out toward the rooftops. He carefully slides over to one corner of the terrace behind a planter drawing his gun. He takes the silencer from his holster device and screws it into place as he eyes the surrounding rooftops.

EXT. ROOF TOP - THE BLOND MAN - NIGHT

53

The blond man is looking off toward the palace. He reacts to sight of something and quickly flips on his ultra violet device as he brings his rifle to his shoulder.

EXT. SOLO'S JACKET - POV - NIGHT

54

We are quite a distance from the jacket. All that can be seen is the small glowing emblem of the crosshairs of the device.

BACK TO SCENE

55

The slow electronic note is SOUNDING again as the blond man sights along his weapon. Carefully he squeezes the trigger and the silenced shot spins into the night.

EXT. TERRACE - SOLO - NIGHT

56

The bullet cuts through the jacket splintering the bird cage and the entire apparatus is smashed forward to the ground. Solo has been watching for the flash of the sniper. He reacts when he sees where the shot has come from. He raises his gun, carefully sights and pulls the trigger twice. The shots, muffled by the silencer, spit toward the rooftops.

EXT. ROOF TOPS - BLOND MAN - NIGHT

57

The blond man is hit in the shoulder and spins backward, rolling away from his weapon. He grips his shoulder and crawls quickly to the cover of the parapet. For a moment he squats looking off toward the palace in anger. Suddenly a shadow falls across him. He looks up startled.

REVERSE ANGLE - ROOF TOPS - POV - TWO THUGGEES

58

Two of the Thugees stand before him, swinging their yellow scarves, the weighted rupees in the end giving the weapons body. They start forward ominously toward the blond man.

BACK TO SCENE

59

The blond man scrambles backwards until his back is against the parapet, looking up in fear as the two figures come toward him. A yellow scarf flips across the CAMERA blocking out the scene as the men close in.

EXT. THE TERRACE - SOLO - NIGHT -

60

Solo rises cautiously looking off toward the rooftops. Sensing that there will be no response, he slips his gun back into its holster. He picks up his ruined jacket fingering the hole in the back ruefully. Having no choice, he puts the jacket back on, then re-enters the room.

INT. THE PALACE - FULL SHOT - NIGHT

61

As Solo re-enters the room he is startled to see the figure of a man standing beside the statue of the Goddess, Kali.

CLOSER ANGLE - THE MAN

62

As the man steps forward into the light we see that it is the MAHARAJAH of Pasagra coming toward Solo. His costume is rich, opulent in the Indian manner, but we should recognize that this is the scholarly man who strangled MacAlister in the plane.

MAHARAJAH

Good evening, Mr. Solo. My niece told me you were waiting for her here. She will be with us in a moment.

62
CONT'D
(2)

SOLO (coming forward)

How do you do, Your Highness.

MAHARAJAH

No longer Highness, Mr. Solo -- We are a republic now. Welcome to Pasagra just the same. May I offer you some refreshment?

SOLO

Thank you but I won't be staying long.

(indicates his jacket)

I had an accident.....tore my jacket out on your terrace.

MAHARAJAH

Oh, I am sorry. -- I have been told by Indra - or Deirdre as she prefers to be known in the city - that you have come here to investigate that terrible plane crash.

Solo crosses toward the Goddess in the corner as they talk, his attention attracted by the strange statue.

SOLO

My company sustained a somewhat large loss in that -- accident.

(abruptly)

That is the Goddess Kali, isn't it?

MAHARAJAH

Yes. Early fifteenth century, I believe -- at least it's been that long in our family. You know something of Kali?

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SOLO

I know that the Thuggees worshipped her.

(sees fresh blood in bowl)

That is blood, isn't it?

62

CONT'D

(3)

MAHARAJAH

An animal sacrifice. An old custom that I continue... foolishly perhaps.

SOLO (indicates

statue)

She is a demanding mistress.

MAHARAJAH

Kali is ancient history. She - like myself, is an anachronism. Reality lies with those like Deirdre, who live in the present.

SOLO

Deirdre is an exceptionally handsome monument to the present.

MAHARAJAH

Deirdre's mother was Irish. A lovely delicate woman. My brother was fortunate. I cherish Deirdre because she is all of my line that is left....but I am afraid that I have lost my niece to modern India.

REVERSE ANGLE - TO INCLUDE DEIRDRE

63

Deirdre is entering the room dressed now in an attractive Indian sari. She has heard her uncle's last words. She crosses to hug him gently.

DEIRDRE

You haven't lost me, dear. It's simply that we must accept the world as it is, not as we would like it to be.

SOLO

Seeing you in that sari, I can understand your uncle's sense of loss. I would hate to see all the graceful and beautiful things

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SOLO (CONT'D)
pushed out of the world in the
rush toward modernization.
(looks at his watch)
I really must be going now.

63
CONT'D
(2)

DEIRDRE (crossing
to Solo)
Will you be talking to that woman,
Sita Chandi, now?

There is an imperceptible reaction on the face of the
Maharajah. Solo would prefer not to discuss this
matter before him and he starts toward the exit.

SOLO
I'll take care of it.

DEIRDRE (to her
uncle)
I don't know what to make of it,
uncle. I met a woman at the
hotel who I could swear had
boarded the plane that crashed.

MAHARAJAH
That would be most remarkable, my
dear. I understand there were no
survivors.

DEIRDRE
Well -- there are four passengers
whom they haven't accounted for.

SOLO
I'm sure they'll get that all
cleared up in a few days. Good-
night, sir.

The last had been directed toward the Maharajah who
bows silently. Deirdre crosses to Solo and moves
with him toward the exit.

DEIRDRE
I'll see you out.

They leave.

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CLOSER ANGLE - THE MAHARAJAH

For a moment he stands silently in the gloom. Then, from behind the drapes near him, the two Thuggees we had seen on the roof enter, one of them carrying a sniper's rifle. They move to the Maharajah's side and one of them holds up the rifle. The Maharajah looks at the rifle, then at the Thuggees. One of them makes a gesture with a strangling cord to indicate they had killed the sniper. The Maharajah looks back toward where Solo has exited. He gestures in that direction.

MAHARAJAH

First him....then Sita. She is a danger to us all now.

The two Thuggees bow then silently move behind the drapes to disappear. The Maharajah turns to face the Goddess Kali. CAMERA MOVES IN CLOSE TO HOLD ON the Goddess.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

INT. HOTEL CORRIDOR - SOLO - NIGHT

65

Solo is coming down the hallway. He hesitates before the door marked "612", and listens. The faint SOUND of a bath being run can be HEARD. Solo moves on to "614" and opens it with his key.

INT. SOLO'S ROOM - NIGHT

66

The room is dark as Solo enters. He takes off his torn jacket and tosses it across a chair. Then he removes his holster and equipment. Keeping only his gun, which he tucks into the rear of his waistband, he crosses to the door which leads to Sita's room.

CLOSER ANGLE - SOLO

67

He listens at the doorway, hearing again the faint SOUND of water running. He takes a small device from his pocket which is evidently a locksmith's tool and tries the keyhole to the door. It takes a bit of manipulation, but after a moment he manages to unlock the door. Quietly he opens the door a notch, peers through, then opens it wider and moves through.

INT. SITA'S ROOM - FULL SHOT - NIGHT

68

as Solo slides in through the side door. The room is empty, the lights on. Through a slightly opened door to one side (evidently the bathroom), the SOUNDS of running water can be HEARD. Solo moves silently into the room. His eyes dart across the area, taking in Sita's clothing strewn carelessly about. He sees her jewelry on the dresser. He crosses silently to the dresser.

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CLOSER ANGLE - NEAR DRESSER

69

Solo fingers the jewelry. He finds MacAlister's ring. As Solo picks up the ring to examine it, the water in the bathroom is turned down, though continuing to run. Solo turns towards the bathroom quickly.

ANOTHER ANGLE - TO INCLUDE BATHROOM DOOR

70

There is no time for Solo to hide as the door is opened and Sita enters, clad in a bathrobe, her hair up, evidently prepared to bath. He is leaning casually against the dresser, examining the ring as Sita sees him. She is startled.

SOLO

A green lion rampant....for the clan, MacAlister. How did you get it?

She crosses to the phone. As she lifts the receiver:

SOLO

Yes, by all means, let's invite your friend the inspector in... and this time we'll talk of many things.

(holds up ring)

Of a ring that a man wore boarding a plane that crashed.

(indicates her)

Of a woman who supposedly died in the crash.

(pulls scarf shred and ruppee from pocket)

Of....Thuggee.

Reluctantly, Sita hangs up the phone.

SITA

Well, let us talk of these things, then. The ring? It was bought at a bazaar. So?

SOLO

MacAlister wouldn't have sold it.

SITA (a shrug)
Then it was stolen from him. How
was I to know?

70
CONT'D
(2)

SOLO
You boarded that plane. The air-
line stewardess remembers you.

INT. SOLO'S ROOM - FULL SHOT - NIGHT

71

Through the partly opened door to Sita's room, light streams in and their voices can be clearly heard. As the conversation continues, two figures appear from Solo's balcony. They are the two Thuggees we had seen earlier, their strangling cords held loosely. One of them gestures to the other for him to move down the terrace towards Sita's room. As his partner disappears along the terrace, the first Thuggee glides towards the open doorway, readying his strangling cord. He takes up a position of ambush. Through this:

SITA'S VOICE (O.S.)
Obviously she is wrong. For if I
had been on that plane, how could
I have survived the crash?

SOLO'S VOICE (O.S.)
Now there's an interesting point...

BACK TO SCENE

72

as before.

SOLO (cont'd)
...the plane was seen to crash
two hours after radio contact was
lost. In those two hours, the
plane could have been landed, say
at some airstrip hammered out in
the mountains. Four passengers
could have disembarked....

(waves Thuggee strip)
...four Thuggees....and the plane
could have been looted. Then
someone could have flown the
plane back on course, parachuted
out, and let it crash.

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SITA

That is a fanciful story.

72
CONT'D
(2)

SOLO

Perhaps...but it would explain four missing bodies....seventy thousand pounds worth of jewelry missing along with other valuables - including, by the way - a typewriter. You wouldn't care to tell me where I might find that typewriter - in exchange, let's say for a special plea for mercy at your trial.

Sita moves to sit calmly at her mirror. She starts to put up her hair.

SITA

The only trial, Mr. Solo, will be yours, if you are not out of here by the time I'm ready for my bath. For I will start screaming, somewhat loudly. My friend, the Inspector, would take a very dim view of your forcing your way into my room while I was bathing.

SOLO

Perhaps, we can clarify his view after you've dressed. I will be back.

She continues to fix her hair. Keeping the ring and the shred of strangler's cloth, Solo crosses to his own room. As he goes, CAMERA MOVES TOWARDS the window drapes. They move slightly as a hand holding a strangler's cloth appears.

INT. SOLO'S ROOM - MED. SHOT - NIGHT

73

as Solo enters his room. He starts to close the door behind him when he is attacked from behind by the first Thuggee who has been lying in wait.

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INTERCUT - THE FIGHT

74

Solo manages to dig his elbow into the Thuggee's ribs forcing him to loosen his strangler's grip, then flips him over his head. There is a short, active struggle in the darkness as the men grapple to overcome each other. In the midst of the fight there is a KNOCK at the door which is repeated. After a moment the door is partially opened and Tom is revealed, blinking hesitantly into the room.

TOM

Solo...????

The Thuggee is flung back near the door at this moment. As Solo scrambles towards him, the Thuggee grabs Tom who is caught, surprised and off balance, and flings him into the room to crash into Solo. Both men are knocked to the ground and the Thuggee runs off down the corridor. Solo scrambles to his feet and rushes to the door.

INT. HALLWAY - FULL SHOT - NIGHT

75

as Solo bursts from his door. The corridor is empty. He looks at the empty corridor, then reluctantly returns to his room.

INT. SOLO'S ROOM - FULL SHOT - NIGHT

76

as Solo steps back into his room. He flips on the light, closing the door behind him. The room is a shambles. Tom is slowly getting to his feet.
(NOTE: Through this scene the SOUND of running water continues to be HEARD from Sita's room.)

TOM

What was that all about? A thief?

SOLO (rubbing his
neck)

He wasn't exactly a door to door salesman. This is my night to stay out of dark corners. Twice is too many.

He moves around the room as he talks, recovering the ring, the piece of strangler's silk, etc.

76
CONT'D
(2)

TOM

You mean this happened before?

Solo picks up his torn jacket.

SOLO

Someone put a bullet through my jacket, can you believe it. Fortunately, a little bird had warned me.

TOM (anxiously)

That's awful! I hope you caught the man who shot at you.

SOLO

Well - I damaged him somewhat. Did you just want to make sure that I - got home all right?

TOM (earnestly)

As a matter of fact, I did want to talk to you about the possibility of - working together on this thing.

SOLO

Oh? In what way?

TOM

My firm has sustained a severe loss. And your firm, too.

SOLO

A loss I intend to recover.

TOM

Perhaps. For the time being, we may both be exerting a great deal of effort over nothing. I mean, the loss may be -- lost. Impossible of recovery....

Solo hears the water still running and is moving towards the slightly opened door to Sita's room even as he talks....puzzled.

SOLO (at the door)
Sorry...but that bathtub has been
running in enough water to fill a
pool.

76
CONT'D
(3)

He opens the door and steps into the next room. Tom follows.

INT. SITA'S ROOM - NIGHT

77

As it was before. The bathtub is still running. Water is flowing out of the bathroom and seeping into the room as Solo enters, Tom at his heels. They both see the seeping water. CAMERA PANS OVER TO HOLD on Sita's body, lying sprawled before her mirror.

ANOTHER ANGLE

78

as Solo and Tom cross quickly to the body. Solo lifts her wrist, takes her pulse. His face is grim as he examines her neck.

TOM
What....what happened to her?

SOLO
The Goddess, Kali, has called for
her own.

DISSOLVE TO:

INT. SOLO'S ROOM - NIGHT

79

The room is occupied by Solo, Tom, the inspector and two police officers each stationed at one of the doors. The door to Sita's room is open and we sense activity beyond. The inspector is standing over Solo angrily.

INSPECTOR (deadly)
Lies! The British eradicated
Thuggee a hundred years ago. The
cult of Kali is dead.

SOLO

Dead? Or perhaps, as in the story of Sleeping Beauty, she slept for a hundred years....

(indicates shred of cloth)

That scrap of a strangler's scarf was in MacAlister's hand. And I'll bet that a post mortem will show that the woman in the next room was also strangled.

INSPECTOR (coldly)

I believe there is a much simpler motive for the death of the "woman in the next room". I am aware of the attention you paid to her...of your changing your room to be closer to her.

SOLO

Because I saw she was wearing MacAlister's ring.

(indicates Tom)

Mr. Simpson was with me when I discovered the ~~body~~. She had only been dead a few minutes at that time.

TOM (evasively)

Of course, I don't know anything about what Mr. Solo was up to before I came into his room.

(to Solo, contritely)

Sorry, old man - but I must tell the truth.

SOLO

Of course, I wouldn't want you to do anything dishonest.

The inspector crosses to the hallway door and opens it, holding it as he looks at Tom.

INSPECTOR

Thank you for your help, Mr. Simpson. If you'll return to your room now, I'll stop by and get your full story in a little while.

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79

CONT'D

(2)

TOM (crossing)
Anything I can do to help,
inspector.
(to Solo)
Let me know if you need anything.

79
CONT'D
(3)

SOLO (archly)
Oh I will.

Tom exits, and the inspector gestures for the policeman at the door to go outside. The policeman stands outside the door and the inspector closes it. As he crosses the room he gestures to the other policeman who steps back into Sita's room closing the door behind him. Now Solo and the inspector are alone.

ANOTHER ANGLE

80

to include Solo's gun, holster, radio and equipment laid out on the coffee table. The inspector moves over to the coffee table.

INSPECTOR
Now we are alone, Mr. Solo.
Perhaps you can talk freely.
Would you care to explain the
need for this arsenal?

Solo crosses toward the inspector removing his wrist watch as he comes. He opens the back of his watch and shows the inspector the inside of the case.

SOLO
I am with the U.N.C.L.E. There's
my I.D.

INSPECTOR (examining
watch case)
I have heard of the organization,
of course. But this....
(waves watch)
...is meaningless to me.

SOLO
You can check your own secret
service at New Delhi.

INSPECTOR

It is now after four in the morning, and tomorrow...today rather... is Dewali -- the Hindu Festival of Lights. The government offices will be closed.

80
CONT'D
(2)

SOLO

I don't have too much time, inspector. I believe that the "object" that I'm after fell into the hands of the Thuggees...along with the general loot that they picked up from the plane. I must find it before they try to dispose of it.

The inspector moves to stand very close to Solo, leaning toward him ominously, using his baton to poke at Solo for emphasis.

INSPECTOR

Mr. Solo....I believe that you have reached back in time to find tales of mystic India with which to becloud a simple matter. I believe, that you have killed a woman in the room next door. And I intend to see that you pay dearly for this.

SOLO

She must have meant a great deal to you, inspector. I am sorry.

The inspector picks up all of Solo's armament, and crosses to the door.

INSPECTOR

You shall be sorrier, sir.

The inspector hesitates, then turns back to Solo.

INSPECTOR

In a day or two I shall have the information that confirms or rejects these credentials of yours. Until then you will remain in this room. If you should attempt to leave -- well, India is a poor nation. The jails reflect that poverty.

80
CONT'D
(3)

He opens the door and exits into the hall, shutting the door behind him. For a moment Solo stands there alone, then he moves to the doorway that leads to the hall. He opens the door and looks out.

INT. HALLWAY - A POLICEMAN - NIGHT

81

The policeman who had stepped out earlier stands at parade ease barring the exit. He stares impassively at Solo. Solo closes the door.

BACK TO SCENE

82

Solo sighs, then starts to undress as if to go to bed.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. HALLWAY - THE POLICEMAN - DAY

83

The policeman leans against the wall outside of Solo's door, his "parade dress" wilted by fatigue. A turbaned servant wearing a robe that sweeps the floor carries a breakfast tray down the hall. He hesitates before the policeman. The policeman lifts the covers on the food, checking to be sure there is nothing there but food. Then the policeman knocks on the door and opens it. The servant walks through and the policeman closes the door behind him, leaning back against the door drowsily.

INT. SOLO'S ROOM - FULL SHOT - DAY

84

Solo is at the mirror tying his tie as he completes dressing. The servant crosses through the room heading toward the coffee table.

SOLO

Just put it there on the coffee table.

The servant places the tray on the coffee table, then stands up and turns toward Solo revealing himself as Tom Simpson.

TOM

I don't know about you, but this curried stuff is pretty hard on my stomach for breakfast.

Solo accepts Tom's presence calmly. He indicates the door.

SOLO

That's pretty sloppy police work out there.

TCM

He's half asleep....been on duty all night. Why don't you eat this stuff while we have a little talk?

84

CONT'D

(2)

SOLO

Not without a food taster. But go ahead, talk.

TCM (smiles amiably)

You've got me figured, and I've got you figured. And we're both after the Verac B.

SOLO

That sums it up nicely. So?

TOM

The way I figure it, you've got more information than I have about these Thuggees, and the Thuggees have the Verac B. So you just tell me what you know.

SOLO

And in exchange....?-

TOM

I'll tell the inspector that I was with you for a lot longer than I really was. That will give you an alibi and they'll have to let you go.

As Solo talks he drifts closer to Tom still casually adjusting his clothing, putting on his jacket.

SOLO

I have a better idea.

TOM (interested)

What's that?

SOLO

That - is this!

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As he speaks, Solo swings sharply, his fist clipping Tom's chin. Tom is knocked over backwards against the chair falling unconscious to the floor. Solo quickly kneels beside him loosening the belt that holds the robe, revealing that Tom is fully dressed under his robe. As Solo starts to remove the robe:

84
CONT'D
(3)

DISSOLVE TO:

INT. HALLWAY - THE POLICEMAN - DAY

85

The policeman still leans sleepily near the door. As the door is opened he glances up casually only to see the robed servant coming out, his face concealed by the tray which he carries. The servant closes the door and pads silently down the hallway. As the servant disappears from sight, a TELEPHONE is HEARD starting to RING in the room. The soldier glances in irritation toward the door, as if wishing that the occupant would pick up the phone.

INT. SOLO'S ROOM - TOM - DAY

86

The PHONE is RINGING. Tom stirs, pulling himself to his knees. His robe and turban are gone, obviously now being worn by Solo who has exited as the servant. Tom shakes his head to clear it, glances around angrily, then his eyes fall on the phone. He picks up the receiver.

TOM (into phone)

Yes?!

INTERCUT

87

Between Chikhli at the airport and Tom in Solo's room. Chikhli is standing at the desk in the airport talking into the phone.

CHIKHLI

Mr. Solo, please.

TOM

He just stepped out for a while.
Can I take a message?

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DHIKHLI (doubtfully)
Well there was some information
he wanted....

87
CONT'D
(2)

TOM (smothering
eagerness)
Yes, I know. He was very eager
to receive it. That's why he told
me to stand by the phone when he
had to leave. You can just tell
me....

DISSOLVE TO:

INT. AIRPORT - FULL SHOT - DAY

88

Solo, having abandoned the servant's clothing, is
entering the airport lobby. He moves quickly toward
the desk where Chikhli is working on a report. Chikhli
looks up as Solo stands before him.

CHIKHLI
Ah, Mr. Solo. Then you were
coming to see me.

SOLO (puzzled)
Who arranged for Miss Purbhani
to be removed from that flight?

CHIKHLI (indicates
phone)
I have just given Mr. Simpson all
that information. He said he
would pass it on to you.

SOLO (reacts slightly)
Well let's save Mr. Simpson the
trouble, why don't you just tell
me yourself?

CHIKHLI
Miss Purbhani was removed from the
flight at the request of her uncle.

SOLO
This is interesting. Was any
reason for the request given?

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Chikhli looks about to make sure he is not overheard, then leans forward and speaks in a confidential tone.

88
CONT'D
(2)

CHIKHLI

It seems that the Maharajah foresaw a disaster.

SOLO

That's very far-seeing of him.
How did he manage it?

CHIKHLI

The Maharajah consults the stars.
Of course, we moderns scoff at these things.

SOLO (thoughtfully)

Still - he was remarkably accurate in his prediction. Does the airlines always accede to requests of this sort?

CHIKHLI

Of course not. But after all the Maharajah of Pasagra was a person of considerable importance. He still has many friends in high places.

SOLO

Thanks, Mr. Chikhli. One more favor, if you would. In exactly one hour call Inspector Darwa and tell him I've gone to visit the Maharajah of Pasagra.

CHIKHLI (nods)

In an hour?

SOLO

An hour.

Solo turns and walks toward the exit, Chikhli watching him go.

CLOSER ANGLE - CHIKHLI

89

Alone now he looks at the phone, looks toward the exit and then shrugs broadly, his face expressive. He lifts the phone and as he dials he talks as if to himself.

CHIKHLI

An hour. Why an hour?

(into phone)

Inspector Darwa, please.

FLASH DISSOLVE TO:

INT. MAHARAJAH'S PALACE - FULL SHOT - DAY

90

Although it is day, the room is seen by only a dim light which filters in through the heavy drapes. Here and there a small lantern burns. The dominating factor in the room continues to be the statue of the Goddess Kali, illuminated by candles. The drapes to the terrace part, and Solo slips in quietly, obviously breaking in. He looks around the room warily, then crosses toward the goddess.

CLOSER ANGLE - SOLO

91

He leans over to examine the damp stain he had noticed in the bowl the night before. He touches the stain, finds it still wet and examines his fingers thoughtfully. He looks back at the goddess, examines her, then starts to search the area around the statue. The floor catches his eye.

CLOSE ANGLE - POV - THE FLOOR

92

There are dripping stains along the floor - as if something had been carried to the bowl, leaking in the process. Solo kneels INTO SHOT to examine the stains. He starts to follow the trail and it brings him up to the wall behind the statue. At that point he rises, CAMERA RISING WITH him. It is as if the stains had come from the wall, yet the wall is blank. He touches the wall trying to find some way out, but it seems solid.

ANOTHER ANGLE

93

Solo looks around, puzzled, then returns to the statue. As he examines the statue again a thought occurs to him. He reaches out and grasps the statue, then tries to turn it. It starts to move. He turns it more firmly and the statue swings halfway around. Suddenly there is a RATTLING NOISE from overhead and Solo looks up sharply.

ANOTHER ANGLE

94

as an iron grille rolls down from the ceiling, stretching from wall to wall, firmly locking Solo into a corner behind the statue of Kali. Solo leaps at the bars, shakes them and finds himself firmly locked into his corner. With some resignation, he turns back and relaxes expectantly.

MED. SHOT - MAHARAJAH'S PALACE - DAY

95

After a moment Deirdre enters, looking about, obviously responding to the noise. She sees Solo trapped behind the bars and crosses toward him, confused.

DEIRDRE

Mr. Solo! What are you doing here?

SOLO (looking at
the bars)

Right now, not very much.
(touching bars)

Who arranged this welcome for
uninvited visitors?

Deirdre stares at Solo with some suspicion now.

DEIRDRE

It was installed several hundred
years ago to protect the valuables
of our family. Now suppose you
tell me how you got here.

Solo gestures toward the terrace windows.

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SOLO

Over the terrace. Deirdre, did you know that it was your uncle who arranged for you to miss that flight?

95
CONT'D
(2)

He can tell by her reaction that this is startling news to her.

SOLO (continued)

Last night, that woman, Sita, was strangled. She was killed because you could identify her. Only your uncle was aware of the fact that we had her spotted.

DEIRDRE

He had nothing to do with it!

SOLO

Look around you....look at this palace...at the furnishings. It takes a lot of money to keep this up. You know his fortune was wiped out.

DEIRDRE (desperate)

Perhaps, he borrows....

SOLO (quietly)

No. He kills....

ANOTHER ANGLE

96

as the wall behind Solo slides open silently. Deirdre and Solo turn to look toward the opening.

REVERSE ANGLE - POV

97

The rocky wall of a cave stands as a backdrop behind the newly formed opening. In the opening stands the Maharajah, silently. Three Thuggees wait behind him, their strangling cords held loosely in their hands. Deirdre clasps her hands to her mouth stifling the exclamation.

DEIRDRE

No....!

97
CONT'D
(2)

The Maharajah steps silently into the room. He presses a panel behind the drape and the iron bars ride up disappearing back into the ceiling. The Maharajah turns toward Solo and gestures toward the opening in the wall.

MAHARAJAH

There is a cavern below this palace, Mr. Solo, where the Goddess Kali waits. There, after one brief, shining moment you will have your answers for all eternity.

SOLO (to Deirdre)

I'm sorry.

Solo starts toward the opening, then stops looking back at Deirdre. The Maharajah has moved closer to Deirdre and places a gentle hand on her shoulder. When he speaks to her it is softly, and with some love.

MAHARAJAH

Now, you must come too, my dear. From this moment on we must move along the same path together.

He leads the still numbed girl into the passageway after Solo and the Thuggees. The wall slides shut behind him.

FULL SHOT - THE ROOM

98

For a moment all is quiet. Then the drapes to the terrace open again and Tom moves quickly into the room crossing to the area behind the Goddess Kali. He faces the blank wall through which the others have disappeared.

CUT TO:

INT. THE CAVERN - FULL SHOT - DAY

99

The huge cavern has been carved out by natural forces. There is an incline, or steps leading down from one side. Near the steps are piled the loot from the various Thuggee forays. Much of it is covered by large sheets of white cloth. Some of it stands to one side as if newly acquired and still to be evaluated. A briefcase stands opened, jewels revealed in a glittering display. The Verac B typewriter case stands, carelessly neglected as part of the uncovered display. Opposite the stairway the wall is dominated by a much larger statue of Kali than we had seen in the palace. Perhaps ten members of the Thuggee group squat silently before the statue, their heads bowed in silent contemplation. The cavern is dimly lit by flickering torches or oil basins which are inset in stands placed about the area. Solo, Deirdre, the Maharajah, and their three escorts can barely be seen in the gloom as they come down the stairs and cross towards the statue. The inhabitants of the room don't even look at them. They stop before the statue.

MED. SHOT - SOLO, DEIRDRE AND THE MAHARAJAH

100

Deirdre remains in frozen silence, staring at the statue. Solo looks around the cavern. His eyes range over the assorted loot.

SOLO

That's not all from one airplane.

MAHARAJAH

There was recently a train wreck near Bombay....and other -- accidents.

Solo's eyes catch the Verac B.

THE VERAC B - POV

101

CAMERA ZOOMS IN for a CLOSEUP of the Verac B, standing among the loot.

SOLO'S VOICE (O.S.)
The disciples of your cult share
in the profits, I take it.

101
CONT'D
(2)

BACK TO SCENE

102

Solo's eyes dart around, seeking escape through scene.

MAHARAJAH
In the beginning, it was the
thought of profit that led me
to revive the cult.

Solo sees something on the stairs and smothers his
reaction.

NEAR STAIRS - POV - INTERCUT THROUGH SCENE

103

Tom, unseen, is slipping down the stairs among the
shadows, his gun held ready in his hand. He drops
behind the piled loot, out of sight of the Thuggees,
then steals along the back of the stolen material,
making his way towards the Verac B.

MAHARAJAH'S VOICE (O.S.)
Later - well - I've been a shikhari
-- a big game hunter. But a tiger
is after all, only a cat.

BACK TO SCENE

104

MAHARAJAH (continued)
To stalk your own equal - lure him
- finish him off with only brain
and hands - and a square of yellow
cloth! There is exaltation. Can
you understand?

DEIRDRE (breaks)
It's horrible!

MAHARAJAH
You will learn this exaltation.
You will kneel to Kali.

Now both the uncle and the niece are strangely calm as they look at each other. A mystical acceptance of their respective fates has overtaken them.

104
CONT'D
(2)

DEIRDRE

I knew you as my uncle. I do not know you in this guise.

MAHARAJAH (gestures
at Thuggees)

Now that you know, you must join us -- or the children of Kali will send you into the mists with this man. I could not stop them.

DEIRDRE

I would rather they did.

MAHARAJAH

You will not want to accept that fate. Watch!

He gestures and abruptly two of the Thuggees grab Solo's arms and force him to his knees. Solo has been trying to follow Tom's progress. A third strangler moves behind Solo, flicking his silken noose into position.

105

CLOSE SHOT - SOLO

As the noose is slipped across his neck:

SOLO

Wait! Let me buy my life! I can tell you where there's a fortune!

106

MED. SHOT - THE GROUP

The Maharajah gestures and the strangler loosens his noose.

MAHARAJAH

Where is this fortune?

SOLO

Over there...that typewriter case....

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MED. SHOT - THE VERAC B - TOM

107

Tom had just been trying to reach the Verac B when Solo called attention to it. He pulls back, gun ready, flattened out behind the pile.

SOLO'S VOICE (C.S.)

...there's no typewriter in it.
It's something very special.
Very valuable.

BACK TO SCENE

108

At the Maharajah's gesture, one of the Thuggees goes to the Verac B and brings it back to place it on the ground between Solo and the Maharajah. As the Maharajah looks at the case?

SOLO

Go ahead...open it. You'll see.

The Maharajah gestures and the Thuggee tries to unlock the case. It cannot be opened.

SOLO

You'll have to break it open!
As I said - it's something
special.

The Thuggee draws a knife and inserts it into the edge of the Verac B, trying to pry it open. Solo is tense, knowing that if he succeeds the case will blow up, killing everyone around it.

CLOSE SHOT - TOM

109

He is sweating as he watches the Thuggee work on the case. The prize may be lost at any moment. Finally he can't stand it. He leaps out of concealment, firing at the Thuggee with the knife.

FULL SHOT - THE GROUP

110

The Thuggee is wounded and falls away from the Verac B. Everyone turns, startled, to face Tom who is advancing into the room, gun ready.

TOM

Keep away from that case! Just
back up!

110
CONT'D
(2)

No one moves. Solo has been freed by the two men who
had held him. He quickly grabs the Verac B, holding
it against his chest as he rises.

SOLO

Thanks for springing to the rescue,
Simpson.

TOM (a snarl)

You knew I couldn't let him break
open the case. The auto destruct
would blow up the Verac B.

SOLO

True enough. Let's go.

Solo takes Deirdre's arm and starts towards Tom.

TOM

You can stay! Just hand over the
case!

SOLO (clutches case
to chest)

If your bullet goes through this
case....the booby trap goes off.
The three of us go out of here or
up in smoke - together.

Tom is forced to accept the situation.

TOM

We'll settle later, then.

As Deirdre, Tom, and Solo back up towards the stair-
way, the Maharajah and his men have remained, poised
in their places.

MAHARAJAH

You will not be permitted to leave.
Some of us will die.....but your
graves will be dug in the earth
upon which you stand.

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He gestures and the Thuggees start to move in towards Tom, Solo and Deirdre. Solo and Tom poise themselves to make a fight of it.

110
CONT'D
(3)

SOLO (to Deirdre -
sotto voce)
Run for it. My "friend" and I
will stay for the dance.

Tom glances at Deirdre, then the Thuggees moving slowly in, then at Solo. He grins at Solo.

TOM
I like the way you volunteer me
for rescue work.

SOLO (eyeing
Thuggees)
Cheer up. You won't have time for
it to become a habit.

Deirdre moves a few steps up the ramp, then stops and turns to watch fearfully. She refuses to run away.

ANOTHER ANGLE - ~~SOLO~~, THUGGEES, SIMPSON

110X1

The Thuggees move in and the fight starts. Both Solo and Simpson give good accounts of themselves, swinging through the melee as the Thuggees scramble over them trying to get their scarves into position. Finally, Simpson is flattened by the overwhelming weight of numbers and one Thurggee starts moving in for the kill. Solo has been lashing about with the Verac B case. He is finally in a position where a Thuggee has managed to get a strangling cord across his throat as he in turn has an arm locked around the throat of another Thuggee and one foot firmly planted on the chest of a third Thuggee. It is at this moment that we hear the Inspector's voice o.s.

INSPECTOR'S VOICE (o.s.)
This is a curious spectacle with
which to greet a policeman's eyes.

ANGLE TOWARD THE STAIRWAY

111

The Inspector stands at the head of the stairway, baton tucked under his arm, a group of policemen, with rifles ready, at his back. Deirdre stands just a few feet before them.

BACK TO SCENE

Solo and the Thuggees around him are frozen in the position in which we had seen them before.

SOLO
Welcome, Inspector, to that non-existent, long-extinct cult -- the Thuggees.

DISSOLVE TO:

INT. AIRPORT - MED. SHOT - DAY

Deirdre is checking a passenger through as Solo and the inspector enter. Solo is carrying the Verac B. They cross to Deirdre and Solo hands her his ticket.

SOLO (taking his
ticket)
I must warn you -- I'm a very demanding passenger. I'll probably be taking up a good deal of your time.

113
CONT'D
(2)

DEIRDRE

An H.A.T. hostess must respond
to the needs of each passenger.
(to inspector)
Are you coming on the flight,
inspector?

INSPECTOR

No, I just want to be sure that
Mr. Solo - and his - typewriter,
are safely aboard your plane.
(with some discomfort)
My superiors were most explicit
about that.

ANOTHER ANGLE

114

as Tom comes running into the airport, luggage in
hand. He rushes up to break into the group. As he
hands Deirdre his ticket:

TOM

Now, now, Solo. After all we've
been through together, you wouldn't
try to slip away alone.

SOLO

As a matter of fact, I was think-
ing of it.

TOM (eyeing the

Verac B)

Wouldn't hear of it, Old Man. We
have to finish our business.

SOLO

But you wouldn't want to leave
Delhi without seeing their
marvelous jail. I'm sure the
inspector can arrange a tour for
you.

INSPECTOR (gets it)

Of course. We just have time to
inspect the cells before lunch.
Come along.

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TOM
Hey - now wait a minute...

INSPECTOR
Have a pleasant trip, Mr. Solo.

Deirdre closes the gate and she and Solo move off
towards the plane.

TOM (to inspector)
I protest!

INSPECTOR
Yes, that's a very fine idea.
Come along.

And he pulls the angry Tom away: FREEZE FRAME.

FADE OUT.

THE END