

The Man From

U.N.C.L.E.

THE MOONGLOW AFFAIR

Prod. #7490

10
1.

REVISED FINAL

A
METRO-GOLDWYN-MAYER
TELEVISION
Presentation

Produced by
ARENA PRODUCTIONS INC.

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

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TEASER

FADE IN:

EKT. CARESSE COSMETICS, INC. - NIGHT

1

Somewhere on Long Island. A large, modern, three-story home office building. An expanse of grounds around and behind the building -- WE ZOOM IN and

DIRECT CUT TO:

2 OUT

INT. CARESSE ATRIUM - NIGHT

3

A number of beautiful young women in this luxurious, round hall -- most of them professional models. They stand around the center fountain, on display. Although everyone is having a cocktail and enjoying a buffet, there is an air of anxiety -- the girls very subdued. OUR CAMERA PANS ACROSS the girls, HOLDING on Illya. He wears a tuxedo, as do the rest of the male guests. There are only a few men in the room, so he can't help but stand out, even though he tries to appear casual -- nursing a martini.

ANGLE - JEAN

4

Not quite up to par, in contrast with the other women in the room. The Career Woman gone wrong. She looks at the o.s. Illya with more suspicion than feminine interest.

ANGLE - INCLUDE ILLYA

Jean moves INTO SHOT beside him

JEAN

Which one do you think should be chosen as "Miss Moonglow," Mr....

ILLYA

Kuryakin. At your service.

(looks at girls)

A difficult decision. To find
someone worthy of representing
your new cosmetic.

(looking at her)

I personally prefer a woman of
accomplishment.

5
CONT'D
(2)

She looks at the beautiful girls.

JEAN

I suppose they fit into the typical
male's misconception of beauty.

(beat)

You're from the...

ILLYA

...advertising agency. I just
dropped in to send out a few
feelers. You understand.

JEAN (she doesn't)

Oh.

She moves OUT OF SHOT -- Illya looks for a handy exit.

ANGLE - JEAN

6

She moves INTO SHOT beside MARILYN, an attractive
secretary.

JEAN (confidentially)

Call security. Check out

Mr. Kuryakin.

7 OUT

ANGLE - ILLYA

7X1

moving into the reception area. He pushes a button
on his cigarette case.

DIRECT CUT TO:

EXT. CARESSE BUILDING GROUNDS - NIGHT

7X2

Solo is behind some shrubbery, wearing a tuxedo.
He gets the signal -- a BEEP from his cigarette
case.

EXT. REAR CARESSE BUILDING

7X3

Solo comes INTO SHOT --- the SECURITY POLICEMAN at the steel door turns to see him. A beat -- while they look at each other. Solo gives him a clinical appraisal.

SOLO

Is that your best uniform?

He moves over to the guard, fingers a shirt button.

SOLO

Little snug?

Solo's hand zips up from the button in an uppercut -- another quick blow and the guard is down. Solo applies a plastique to the door, lights it. The door is opened, Solo steps through.

INT. REAR ENTRANCE CARESSE BUILDING

7X4

Solo steps inside, gun in hand -- looks about and then moves OUT OF SHOT down the corridor.

7X5-7X6 OUT

INT. CARESSE ATRIUM - NIGHT

7X7

The reception still going on -- suddenly, the entrance doors open and ARTHUR CARESSE, a handsome, sophisticated, unscrupulous man, enters from the double doors that connect to the hallway. He's followed by An ASSISTANT.

WIDER ANGLE - ROOM

8

as they step into the room and all eyes turn to them --

ANGLE - ILLYA

8X1

He moves over to the reception area door -- and through it. OUR CAMERA PANS OVER to Jean - watching him.

ANGLE - CARESSE

9

As he coolly surveys the room -- Jean moves INTO SHOT beside him.

CARESSE

Are these all of the semi-finalists?

JEAN

Yes.

(stage whisper)

I think there's an UNCLE agent in the building.

CARESSE (to assistant)

Be careful not to alarm our guests. I'll be in the laboratory.

DIRECT CUT TO:

10-19 OUT

INT. DEMONSTRATION LAB

20

Solo enters, looks around the empty, metallic chamber. A chair, with arm and chest straps in the center of the room. Suddenly, two wall panels slide open and Solo turns to see...

ANGLE - CONTROL ROOM - SOLO'S POV

21

ANDY WATSON, a rather seedy-looking scientist. He sports a white smock that looks as though most of his lunch is on it --- standing by the QUARTZITE RADIATION PROJECTOR. A device that looks like it might be a rigged-up slide projector. Andy aims the projector, snaps it on --- a GREEN RAY.

ANGLE - SOLO

22

He's ready to fire his UNCLE Special, but he's hit in the face by the green Quartzite Ray.

CONTROL ROOM - SOLO'S POV

22X1

Everything DISTORTS -- colors, shapes.

fto
pn.

RESUME - SOLO

22X2

Solo reels backward -- firing his UNCLE Special at the control room window.

REVERSE - CONTROL ROOM

23

From over-the-shoulder of Andy we see the bullets shatter the safety glass -- without effect.

RESUME - SOLO

24

staggering. He fires again, wildly, stumbles for the door.

INT. LAB CORRIDOR

25

Solo comes out the door as Illya hurries INTO SHOT. He sees that something is wrong with the groggy Solo -- helps him around a corner and OUT OF SHOT ---as Andy, Caresse and the assistant come INTO SHOT from the other direction. They have their guns drawn -- come down the corridor after Our Duo.

INT. REAR ENTRANCE

25X1

Illya and Solo INTO SHOT. Illya helps Solo to the door.

ILLYA
Can you make it?

Solo nods yes, vaguely -- staggers out the door. Illya turns back to the corridor.

ANGLE DOWN CORRIDOR - FAVOR ILLYA

25X2

The assistant appears down at the other end of the corridor, opens fire. Illya returns same -- moves OUT OF SHOT.

to
n.

11-29-65 P.6

ANGLE - STILL ANOTHER CORRIDOR

25X3

Illya comes around the corner -- only to find himself facing an armed Caresse and Andy. The assistant rushes in behind him -- trapped -- he drops his gun. Caresse walks over to him -- clouts him with the butt of his pistol -- Illya goes down.

CARESSE

Where's the other one?

DIRECT CUT TO:

26-33
OUT

EXT. WOODED AREA --- DOLLY SHOT - SOLO

34

He stumbles through the wooded area.

DOLLY SHOT - (AEROFLEX) - SOLO'S P.O.V.

35

IN and OUT OF FOCUS --- the colors blurred. Everything DISTORTS.

EXT. ROAD

36

Solo moves to a section of chain link fence that's been cut through. He falls against it and pushes out onto the road -- moving to his car. He tries to open the door -- can't. He falls back onto the road.

CLOSE - SOLO

37

Pain. WE HEAR an o.s. automobile. Solo looks toward the sound.

CAR - SOLO'S P.O.V.

38

WE SEE the headlights of a car --- MAGNIFIED - COMING TOWARD CAMERA. The SOUND of the car becomes INTENSE.

CLOSE SHOT - SOLO

39

Getting closer -- and he can't move.

RESUME - CAR

40

Almost on top of him. The noise overwhelming.

CLOSE - SOLO

41

It's all over.

U
I

LOW ANGLE - SOLO TO PICKUP TRUCK

42

An old pickup truck CHUGS to a stop a few yards from Solo -- and an elderly FARM COUPLE get out, quickly move to him. They kneel down beside him, FRAMING INTO A THREE SHOT. The farmer looks at Solo, then to his wife.

FARMER
Must be a playboy.

FADE OUT.

END TEASER

ACT ONE

FADE IN:
EXT. NEW YORK CITY - DAY

43

As always.

INT. UNCLE INFIRMARY - CLOSE WAVERLY AND SOLO - DAY

43X1

Waverly is leaning over Solo, who is stretched out on a delivery table -- a sheet covers all but his face. WE SEE that Solo is trying to say something to Waverly, but can't.

WAVERLY - SOLO'S POV

43X2

WE SEE the distorted Waverly -- suddenly, the images fade, become darker -- and OUR SCREEN goes BLACK.

RESUME - WAVERLY AND SOLO

43X3

Solo's head falls back. Unconscious.

WIDER ANGLE - UNCLE INFIRMARY

44

A lot of electronic medical equipment. There is a NURSE and a MALE ATTENDANT busying about the room.

WAVERLY moves beside DR. SWIFT, a dignified-looking physician, and MARK SLATE. Slate is an intelligent and virile-looking sort -- who has the toughness of mind and body that we'd expect from a Section II operative, but suspiciously looks like he might be on the other side of forty.

SWIFT

I've never seen anything like it. He's been exposed to some kind of radiation -- but exactly what kind...we don't know.

Waverly looks at Solo with some concern.

to
n.

Two scientific-looking gentlemen, Dr. Faust and Dr. Moderna enter.

44
CONT'D
(2)

SWIFT (to Waverly)
The radiation specialists from
London and Beirut.

Swift moves over to them, silent greetings - Slate
and Waverly move aside.

TWO SHOT - SLATE AND WAVERLY

45

WAVERLY (hushed)
Sorry to have to pull you in
off your flight to Majorca,
Mr. Slate, but I have an emergency
assignment for you here -- breaking
in a new Section II operative ---
in the field.

SLATE
Always glad to do a job for the
New York office, sir. It doesn't
seem like too long ago that I
broke in Napoleon Solo.

(casually)
What happened to Agent Quint? I
thought he was handling your
trainee work.

WAVERLY
Ah, yes. Quint. Poor devil. We
had to "kick him upstairs". He
has a desk job now. Too bad, but
he reached age forty.

The thought makes Slate uncomfortable. He automati-
cally pulls in his stomach and stands a little more
erectly.

to
B.

SLATE

When will I meet the new
agent?

45
CONT'D
(2)

WAVERLY

I've asked Miss Dancer to
meet us here.

SLATE (dead-pan)

Miss Dancer.

WAVERLY

I didn't intend to put her in
the field so soon, but under the
circumstances....

(looks o.s.)

Ah, here she is...

DOOR - THEIR POV

45X1

The infirmary door slides shut behind APRIL DANCER,
a lovely young woman. April, apart from being an
attractive girl, possesses a number of qualities
that distinguish her from other lady espionage
agents: charm, poise, style and a clever,
intuitive mind. And to make her even more
endearing, she has a fine sense of humor. Nothing
grim about her. She carries an UNCLE file.

RESUME - TWO SHOT - WAVERLY AND SLATE

45X2

SLATE (under his
breath)

She can't be more than eighteen --
she's just a girl.

WAVERLY

Hardly. Miss Dancer is twenty-
four -- and most capable.

OUT

WIDER ANGLE

57

April moves over to them.

APRIL

You sent for me, sir.

WAVERLY
This is Mr. Slate, Miss Dancer.

57
CONT'D
(2)

ANOTHER ANGLE

57X1

Dr. Swift, Dr. Moderna and Dr. Faust move INTO SHOT
beside Our Trio. Everyone is very grave.

DR. MODERNA
Baffling. We cannot determine
the cause of the radiation
symptomology...and the
irradiation has already
penetrated the primary and
secondary layers of Mr. Solo's
skin.

DR. FAUST
We're helpless unless we know
what was used on Mr. Solo --
because at the present rate --
the radiation will reach the
spleen in forty-six hours ---
and Mr. Solo will die.

Waverly turns to the two agents.

WAVERLY
It will be up to you to find
out what happened to Mr. Solo --
as well as what THRUSH has done
with Mr. Kuryakin.

(pause)
I'm counting on you -- and so is
Mr. Solo.

(to Slate)
Miss Dancer will give you all
the background information.

April is somewhat surprised. She looks at Mark.

APRIL (tentatively)
You're going into the field with
me?

Slate and Waverly share a look.

SLATE
Is there some objection?

APRIL

Oh, nothing. I suppose the
rules and regulations are too
fresh in my mind...

57X1
CONT'D
(2)

WAVERLY (interrupts
icily)

What are you talking about?

She doesn't quite know how to say this -- she doesn't
want to hurt Mark's feelings.

APRIL (hesitant)

I thought that Section II men ...
at a certain age... became
executives...and didn't have to
go in the field anymore.

ANGLE - SLATE

57X2

Slate blanches, but recovers quickly.

SLATE (strains a
laugh)

That's the rule, all right.
(to April)
Shall we go?

ANGLE - APRIL

57X3

She's sorry.

APRIL

The sooner the better.

They two exit and OUR CAMERA PANS with Waverly as he
walks over to Solo --- looks at him with concern for
a moment.

INT. APRIL'S OFFICE

57X4

They enter and we see the feminized UNCLE office for
the first time. Slate sees it too -- looks around
in mild amazement.

APRIL

Do you like it?

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h

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SLATE

Yeah..it used to be my office.

57X4
CONT'D
(2)

April hands him the dossier, which he opens. She moves over to her desk and quickly begins loading the countless cosmetic items spread out on her desk into a seemingly-bottomless purse.

58-64 OUT

INSERT - FILE

64X1

A dossier and picture of Arthur Caresse.

SLATE (v.o.)
Arthur Caresse.

RESUME - WIDER ANGLE

64X2

SLATE (reading)
President of Caresse International
-- and Caresse Cosmetics, Inc.

Before he can read further ---

APRIL
Also a high-ranking THRUSH
official. He's been operating
in Europe for the past few years.
Since Caresse's recent return
from Europe, our intelligence
has reported that a number of
THRUSH technicians and shipments
of electronic equipment have been
moved into the Caresse Home
Office Building.

Slate is slightly taken aback.

SLATE (musing)
I wonder if Section One assumes
that Caresse's "Miss Moonglow"
contest somehow connects with
the United States' "Moonglow"
Space Flight?

APRIL
Yes, they do. The United States
government has asked us to
investigate --- Mr. Solo and
Mr. Kuryakin were assigned to
explore the possibility.

Once again he looks at her. He's impressed with
her grasp of the situation -- but slightly annoyed
too.

SLATE
I see. Cape Kennedy is too well
guarded for THRUSH to try anything
there. I don't suppose we have
any leads, do we?

64X2
CONT'D
(2)

APRIL

No. We know that THRUSH has space plans of it's own -- but we don't know how they might plan to interfere with the United States project.

SLATE

Just how do you fit into this assignment. Specifically.

APRIL

Section One thinks that I might be able to do some undercover work inside the Caresse Building -- especially now that Mr. Solo and Mr. Kuryakin have failed. A woman is the last thing they would expect.

She fills in the handbag, we see that the desk is clear. She examines herself in a wall mirror --
OUR CAMERA PANS with her as she moves over to Slate. He indicates her purse.

SLATE

You got all of that in there?

APRIL

Of course. Ready?

He takes one last look around the room.

SLATE

...For anything.

WE ZIP PAN TO:

EXT. CARESSE BUILDING - DAY

as before.

65

INT. ATRIUM

Jean crosses the empty atrium -- goes to the paneling in front of Caresse's office. A section automatically opens -- closes behind her.

66

INT. CARESSE'S OFFICE

67

Caresse is by his desk. His tie is loose and he's massaging the back of his neck. He switches on the interphone as Jean enters.

CARESSE (into
interphone)
Get me a scanner's report
immediately -- I want to know
if he made it back to UNCLE
headquarters.
(switches off)

Jean smiles, getting some pleasure from his discomfort. She moves to his desk, neatly arranging his paperwork. Jean talks rapidly.

U
t

67
CONT'D
(2)

JEAN

Up all night, Arthur. Isn't it amazing? You come back from Europe with your big hush-hush project -- you don't even let me near the laboratory -- but when there's trouble, it's your poor, frail sister that discovers the UNCLE agent. Isn't it amazing?

Arthur glares at her.

ARTHUR

Fascinating.

JEAN (machine gun)

I've made all the press coverage arrangements for the reception on the yacht tonight -- checked with the caterers --- covered the guest list -- Only two cancellations -- Admiral Wheeler is giving a political talk at the Veterans Club -- and Professor Worth is marching in a political demonstration...in front of the Veterans Club --- too bad they can't come later, they could share a taxicab --- Here are the three semi-finalists we... you selected last night...

Arthur watches her with annoyance.

ARTHUR (cool)

Which one do you like?

JEAN

The girl from Kansas. Tall, tan, young and wholesome.

Caresse looks at the picture --- then tears it in half, tosses it aside. He initials another picture.

CARESSE

I like this one. Have her in this morning for wardrobe fittings and make up.

Jean is furious.

JEAN

You have no right to disregard my opinion like that, Arthur. After all, I'm the one who has to...

Caresse stands, controlling his anger -- and cuts her short.

CARESSE

You're on the payroll like everyone else -- and don't forget it -- so be careful, unless you want that pathetic little husband of yours... what's his name...

67
CONT'D
(3)

JEAN

Peter...

ARTHUR

..Peter to have to start supporting you.

Jean softens.

JEAN

..I didn't mean to appear to be... domineering.

CARESSE

The Man from U.N.C.L.E. who got away wasn't in any condition to talk, but I'm doubling all our security. I called you in here because I want to use you as my backup on this project -- in case anything happens to me.

JEAN

You're including me...that's marvelous...you're the dearest thing in the world to me, you know that, don't you?

A BUZZ on the inter-phone.

JEAN

Yes?

MARILYN

Your husband on line one.

JEAN

Tell him I'm not in.

She switches off.

ANGLE - CARESSE

67X1

He moves over to an enormous, heavily-framed portrait on the wall.

CARESSE

After we've completed the Moonglow project here, I'll be returning to Europe. The diagrams of the THRUSH rocket base are being held for me...by my friends here..

(indicates painting)

67X1
CONT'D
(2)

He pushes a desk button. The elevator door panel slides open.

CARESSE

Take my elevator down to the lab.

She crosses to the elevator, goes in.

JEAN (machine gun again)

When I come back we'll take care of all of the arrangements for the girl..And if you'll just sign those policy memos that I dictated this morning, then we'll...

Caresse can't take it anymore. He pushes a button, the elevator doors quickly close...cutting her off. He pushes a button on the interphone.

CARESSE

I'm sending my sister down -- fill her in -- she has a top priority clearance.

67X2-67X3 OUT

INT. CONTROL ROOM

68

Andy is in the room with CARL, a strong-looking German. Andy switches on an interphone. Carl speaks every other word in German.

ANDY (into phone)

Yes, sir.

CARL (in German and English)

I know exactly where we will go in -- but I don't know why --

Andy waves him away.

ANDY

Alright, beat it.

Carl exits, Jean enters. He gives her a subservient smile.

68
CONT'D
(2)

ANDY
THRUSH Central sent him over because he's a top German demolitions man--but I can hardly understand a word he says.

JEAN
Where's your big secret?

Andy turns to the machine. He has the habit of scratching himself publicly.

ANDY
This. The Quartzite Radiation Projector.

ZIP PAN TO:

69-74
OUT

INT. UNCLE HEADQUARTERS -- APRIL'S OFFICE - DAY

75

April is in her office, a metallic room that has been feminized in its decor. She is talking into a dictaphone, as she hurriedly loads the countless cosmetic items spread out on her desk into her purse.

APRIL (quickly)
Take a letter, please. Mrs. Sarah Dudley, 5109 Garfield Avenue, Springfield, Missouri: Dear Aunt Sarah..I'm sorry that I haven't written more often, but training to be a...registered nurse...is even more time-consuming than I...
(she pauses and shuts off machine...)

The door slides open and Mark Slate enters -- interrupting her dictation.

MARK
Mr. Waverly wants to see us right away.

She quickly puts the machine aside and finishes packing the cosmetic items into her purse.

ANGLE - MARK

75X1

He looks around the room, noting the feminine objects with disdain.

ANGLE - APRIL

75X2

Still loading items into her seemingly bottomless purse. She looks over at Mark.

APRIL
Do you like it?

ANGLE - MARK

75X3

He looks slightly saddened.

MARK
Yeah...it used to be my office.

RESUME - APRIL

75X4

She fills in the handbag, we SEE that the desk is clear. She examines herself in a wall mirror -- OUR CAMERA PANS with her as she moves over to Slate. He indicates her purse.

MARK
You got all of that in there?

APRIL
Of course. Ready?

He takes one last look around the room.

SLATE
...For anything.

They move out into the hall.

76 OUT

INT. WAVERLY'S OFFICE

77

Waverly, Slate, Dr. Swift and the two radiation specialists, DR. FAUST and DR. MODERNA are pointing at some X-rays. April enters.

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DR. MODERNA (Arabic accent)
Baffling. We cannot determine the
cause of the radiation symptomology...
and unfortunately the irradiation has
penetrated the primary and secondary
layers of Mr. Solo's skin.

77
CONT'D
(2)

DR. FAUST
We're helpless unless we know what
was used on Mr. Solo --- because
at the present rate -- the radiation
will reach the spleen in forty-six
hours --- and Mr. Solo will die.

Everyone is very grave.

78 OUT

ANGLE - SLATE AND WAVERLY

79

Waverly looks at her.

WAVERLY
I'm counting on you --- and so
is Mr. Solo.

ANGLE - APRIL

80

Responsibility.

FADE OUT:

END ACT ONE

10
5.

ACT TWO

FADE IN:
EXT. NEW YORK BROWNSTONE - DAY

81

April comes INTO SHOT, moves to where Mark Slate is standing in a doorway.

SLATE

UNCLE intelligence traced one of the secretaries to Apartment 3F. She'll be leaving for work anytime now.

(beat)

Maybe I'd better go with you.

APRIL (nicely)

No, thank you -- but it's really very nice of you to be concerned.

He'd never admit that he's concerned.

SLATE

It's nothing personal. You'll have to learn that in this grim business of ours you have to be professional. Detached.

(beat)

Of course I wouldn't want to see anything happen to you...and have all that training go to waste.

She smiles, knowingly -- moves to the building. Slate watches after her for a moment -- then surreptitiously removes a hand-exercise grip from his pocket, begins to squeeze it.

82-83 OUT

INT. MARILYN'S APARTMENT

84

Marilyn, dressed for work, heads for the hallway door. She opens it, startled to find April waiting for her, UNCLE Special in hand.

MARILYN

Who are you?

APRIL

Your replacement.

to
pn.

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MARILYN
What do you mean?

84
CONT'D
(2)

APRIL
Hadn't you noticed? You don't
feel like going to work today.

April takes an atomizer from her purse -- turns to
Marilyn. A small jet of smoke. Marilyn keels over
onto a sofa.

ZIP PAN TO:

85-87 OUT

U
-

EXT. CARESSE BUILDING - DAY

88

as before.

INT. CARESSE'S OFFICE

89

Caresse's office is furious with activity. April enters, views the commotion. She has some memos in hand, moves in close to his desk. She is sizing him up and looking about the office, very much the young secret-agent-about-town. TWO SONGWRITERS, A LAYOUT MAN, TWO MALE HAIRDRESSERS. Caresse is on the telephone, and we play the following throughout:

CARESSE (into telephone)
Yes, Jean...Our Miss Moonglow will be here in a few minutes... no, I'm taking care of it...just tell the wardrobe people to be here.....

(hangs up -- to Young Man)
I'll take this one. Get on it right away.
(to hairdressers)
Let's try that one on her.

A young LAYOUT MAN stands in front of Caresse's desk -- presenting a series of art cards with more hopefulness than conviction. The cards show various designs for the new tube of Moonglow lipstick -- series of unusual shapes -- none of which please Caresse until he sees one that is shaped like a rocket. This amuses him -- he selects it, initialing the sketch. There are TWO SONGWRITERS by the wall piano, and whenever they think it is a good idea, they try out a few bars of their musical jingle "Go to him, glow for him, with Moonglow". The two Hairdressers have a wooden head-form on the desk. They try several different wigs on the head, arranging the hair of each one meticulously - until Caresse selects one.

TWO SHOT - APRIL AND CARESSE

90

She slides the memos in front of him -- as he turns away to face the songwriters. There is a model

rocket on his desk labeled "Moonglow." April runs her finger over the rocket, casually.

90
CONT'D
(2)

CARESSE

It's nice, but see if you can get something with a little more excitement.

A BUZZ on the telephone. Caresse picks it up.

CARESSE (into phone)

Yes...Central?....Just a moment.

(to all)

That will do for now...

Everyone heads for the door. Caresse notices April's interest in the rocket.

CARESSE

Don't touch that.

(takes memos)

I'll sign these later.

ANGLE - APRIL

91

She takes a decorative pin from her blouse. She slips the pin onto a drape as she crosses to the door.

92 OUT

WIDER ANGLE

93

April exits, the panels automatically close behind her.

CARESSE (into phone)

I'm ready on that overseas call...

INT. ROTUNDA

94

April crosses the rotunda -- goes to the secretarial area.

to
p.

INT. SECRETARIAL AREA

95

April sits at her desk -- the two girls at the desks beside hers don't pay any attention. April slips a receiver into her ear. OUR CAMERA DOLLIES IN ON her ear. We HEAR a filtered Caresse.

CARESSE (filter)
We're dismantling the laboratory
and moving the equipment out...

DIRECT CUT TO:

INT. CARESSE'S OFFICE

96

Completing our sound bridge.

CARESSE (cont'd)
...of the building today. I'll
be dumping it in the river.
It's important that there be
no trace of our operation left
behind...yes...we'll be dumping
Kuryakin's body in the river,
too.

(beat)
I've transferred our rocket
base diagrams onto microdots.
I'll be bringing them to Europe
with me on Tuesday.
(hangs up)

97-100 OUT

U
I

RESUME - APRIL

100X1

She puts the earphone aside, and moves away from her desk.

ANOTHER ANGLE

100X2

She moves out of the secretarial area -- sees something o.s. OUR CAMERA PANS with her as she cautiously moves over to the stairway door. She applies her electronic door opening device to the door. We HEAR a faint whirr, then a click as the door pops open. April slips through the door.

INT. STAIRWAY

100X3

Carefully closes the door behind her, moves down the stairs.

INT. LAB CORRIDOR

100X4

A SECURITY POLICEMAN is helping a technician roll a piece of heavy equipment down the hallway and OUT OF SHOT. We see April peer around the corner and watch -- when she's sure that they're safely gone she moves into the corridor and we DOLLY WITH her to the Control Room Door. She notes the door with interest, goes inside.

INT. CONTROL ROOM

101

April steps in. There is the Quartzite device -- on its stand. She sees something o.s.

ILLYA - HER POV

102

In the demonstration chamber chair, unconscious.

RESUME - APRIL

103

Andy enters, followed by Carl. She quickly turns aside, slips into a white smock.

ANDY (to Carl)
You'll meet me at the yacht tonight.
Have you got that?

103
CONT'D
(1)

April is trying to edge her way to the door unnoticed.

CARL (in German and English)
Ja. I know exactly where to go through the wall... But I don't know why...

ANDY
Never mind. I'll pick you up at your hotel.

CARL (in German and English)
Of course. I'll be at my hotel.

ANDY (waves his away)
Alright, beat it.

April is almost to the door -- Carl moves over to open the door in a gentlemanly way -- and Andy sees her.

ANDY (to April)
Say you.

APRIL
Me.

U
t

ANDY
Take all those files over there --
and burn them.

103
CONT'D
(2)

Carl bows slightly to her, smiles -- and exits.
April quickly moves over to the files.

ANDY
They're not worth anything, but
we've got to burn them anyway.
Regulations.

APRIL (trying it
out on him)
I'm sure Caresse keeps the good
stuff...hidden in his office...
somewhere...he wouldn't trust
us with the diagrams of the
secret rocket base, would he?

ANDY
You ask a lot of questions.

APRIL
I'm new here. Very new.

Andy gives her the once over.

ANDY
Well, you're quite an improvement.

April knows when to vamp. She moves to him, only
somewhat suggestively. She nods to Illya.

APRIL
Is he real?

Andy begins to pack the Quartzite device in its
carrying case -- but he can't take his eyes off
April.

ANDY
Almost. Sturdy little fellow.
But he's had some powerful doses
of this...
(pats machine)

APRIL
What happens to him...
(remembering)
The usual...body disposal
procedure?

ILLYA - THEIR P.O.V.

104

The two technicians are removing Illya from the chair.

RESUME - APRIL AND ANDY

105

ANDY

Yeah. I'm through testing the machine on him -- but I'd like to keep him. I've got lots of ideas.

APRIL (indicates Illya)

There's not much left to work with, is there?

ANDY

Oh, I could fix that. Just reverse the Quartzite device. It would restore his sensory systems and counteract the radiation.

APRIL

All that just by reversing the machine.

He handcuffs the device to his wrist.

ANDY

That reminds me.

(picks up phone)

Honey, call the yacht and tell them to send a steward over here to pick up the body.

(hangs up)

I've got to shove off. Let's get together one of these days.

APRIL (fishing)

Er...say, what about...tonight?

ANDY

Tough luck, kid -- we're completing the project tonight. I've got to work.

APRIL

Well, that's a scientist for you.

He winks -- moves out into the hall. April watches after him -- then goes out.

11-29-65 P.31

INT. LAB CORRIDOR

106

April comes out of the Control Room, goes around a corner.

107-111
OUT

INT. ELEVATOR CORRIDOR

111X1

April comes around a corner, sees something o.s.
She goes through the door into the elevator room
as the Security Policeman comes INTO SHOT and down
the hallway. A near miss.

INT. ELEVATOR ROOM

111X2

April is removing her smock, tosses it -- along with
the files into a hamper. She enters the elevator,
the doors close.

INT. ELEVATOR

111X3

April looks at the direction buttons.

INSERT - BUTTONS

111X4

Labeled "B" - "A" - "Roof". Her finger ENTERS SHOT
and pushes "B".

RESUME - APRIL

111X5

Anxious.

INT. CARESSE'S OFFICE

111X6

Activity. Caresse enters, notes the way Jean has taken
over his office. In the room are the Two songwriters,
Two hairdressers, Two wardrobe women, Jean -- and an
open-faced, lovely girl, SALLY.

SALLY (excitedly,
to Caresse)
I can't tell you how this
has been the greatest expe-
rience of my life -- being
chosen as Miss Moonglow.

JEAN (to Hairdressers)
Bring it down more, around
her face.

SALLY
I've met so many wonderful
girls during the contest...

JEAN (to wardrobe
women)
Not so tight there...Let
me see that other fabric.

SALLY
It's been the greatest
experience of my life. It
really has.

The two hairdressers are 111X6
arranging Sally's hairdo. CONT'D
One of the wardrobe women (2)
is measuring her as the
other makes notations.
The two songwriters are
playing the Miss Moonglow
Theme on the piano. Jean
is pacing around the girl,
very much in charge. The
two wardrobe women move
over to where they have
some large bolts of fabric
(sixty inches wide) against
the elevator wall.

INTERCUT WITH CARESSE 111X7

As he watches Jean in action. An occasional annoyed
look at his Miss Moonglow.

WIDER ANGLE 111X8

The two wardrobe women unroll a bolt of fabric --
blocking the elevator door from view.

INT. ELEVATOR 111X9

The doors open and a puzzled April steps out.

ANOTHER ANGLE - APRIL 111X10

She steps into the room as the elevator doors close
behind her. The fabric is blocking her further
entrance into the room.

to
on.

TWO SHOT - JEAN AND CARESSE

111x11

Confidential.

CARESSE (furious, but controlled)
This isn't the girl I wanted. What happened to the one I picked?

JEAN (slyly)
She's gone, Arthur, I knew that if only you'd see this girl the way I visualize her...

CARESSE
Get rid of her.

JEAN
I'm afraid it's too late, Arthur. We don't have time to find anyone else. We'll have to go with this one.

CARESSE
I said... get rid of her.

ANOTHER ANGLE - JEAN

111X12

She moves over to where the fabric is outstretched by the two women.

JEAN
Wait until you see her in this.
She lowers the fabric with her hand -- and WE SEE April behind it. April smiles, tentatively. Jean doesn't see her.

CARESSE (v.o.)
Perfect.

Caresse moves INTO SHOT and takes April's arm, shoving the fabric aside. He leads her past an astonished Jean.

CARESSE
Here we are. Right from our own ranks... the new Miss Moonglow.

Sally moves to him.

SALLY
What do you mean?

111X12
CONT'D
(2)

CARESSE (to Jean)
Pay her off -- and get her out of
here.

JEAN
You can't do this, Arthur.

Sally becomes vicious.

SALLY
I'll sue. I'll take you for every
penny you've got.

CARESSE (to Jean)
Get her out of here.
(to others)
Give this girl the full treatment --
my way -- and have her on the yacht
by eight o'clock tonight.

Jean and the former Miss Moonglow leave, furiously.
April is very uncomfortable, as it interferes with
her plans.

APRIL
It's very nice of you... but I'm
very busy... I'm just a temporary
secretary... and I have a lot of
heavy typing.

CARESSE
What's your name.

APRIL
April Dancer.

CARESSE (wry)
Congratulations, April. I under-
stand this is going to be the
greatest experience of your life.

He moves away, she starts after him.

APRIL
But I'm really not very good in
public.

CARESSE (coldly)
If you like working here, you'll
accept the honor graciously.

b7c
b7d

APRIL
In that case... I'm very grateful.

111X12
CONT'D
(3)

CARESSE
I'll see you at the yacht tonight --
and we'll see how grateful you are.
(to others)
You'll have to work quickly. Go on.

The two hairdressers take April by the arm, lead her out, followed by the wardrobe women. Caresse turns to the two songwriters, who smile insincerely.

CARESSE:
Play it again. Maybe it'll get better.

INT. ATRIUM

112

April backs away from the two hairdressers.

APRIL
Just a moment. I have to clear off my desk. I'm very conscientious.

She goes to the secretarial area.

INT. SECRETARIAL AREA

113

Conveniently empty. April moves up the ramp to one of the files. She opens a drawer.

INSERT - FILES

114

April quickly thumbs to the letter "U" -- and pulls out her communicator.

RESUME - APRIL

115

APRIL (softly)
Channel 'D' please.

DIRECT CUT TO:

EXT. ROAD

116

The same section of road where we saw Solo earlier. Slate is leaning against the car -- throwing rocks at the chain link fence. The fence has been repaired -- and a sign says -- BEWARE -- ELECTRIFIED FENCE. As he hits the fence with a rock -- sparks fly.

We HEAR the BEEP on his communicator.

SLATE

Channel 'D' is open.

RESUME - APRIL

117

APRIL

Something's going to happen on Caresse's yacht tonight. They have their radiation device already on it's way there.

RESUME - SLATE

118

SLATE

Any idea what they're planning to do with it?

RESUME - APRIL

119

APRIL

No, but evidently THRUSH does have space plans of its own. Caresse has the location of their hidden rocket base on two microdots somewhere in his office.

RESUME - SLATE

120

SLATE

Good. Can you arrange to get in there and find them?

RESUME - APRIL

U
1

21

APRIL

I'm afraid there's been a
minor complication. I've been
chosen as Miss Moonglow. I'll
be going to the yacht, too.

121
CONT'D
(2)

RESUME - SLATE

122

Dismay.

SLATE

Miss Moonglow. Any other good news?

RESUME - APRIL

122X1

APRIL

A truck is coming to pick up the
rest of the electronic equipment ---
and Illiya. He's in bad shape.

RESUME - SLATE

122X2

SLATE

I'll intercept -- and meet you
at the yacht. And by the way --
Congratulations -- and good luck.

123-124
OUT

RESUME - APRIL

124X1

April closes the file and turns -- WE PAN with her --
and discover Jean a few yards away, giving her a
cold stare.

JEAN

They're waiting for you.

April breezes past her -- gives her a smile.

APRIL

Well, here we go.

ZIP PAN TO:

EXT. REAR CARESSE BUILDING - DAY

125

The Security police officer helps the STEWARD load a laundry hamper --- heaped with soiled linen -- onto the truck.

CLOSE - HAND - BINOCULAR POV

126

WE SEE Illya's hand hanging limply over the side of the hamper. WE ZOOM IN TIGHT on the hand.

ANGLE - SLATE

127

Parked on another section of road -- looking through binoculars. He moves to his car.

RESUME - PANEL TRUCK

128

The hamper is loaded onto the truck -- the driver pulls away from the building.

ZIP PAN TO:

129 OUT

EXT. NEW YORK ALLEY - DAY

130

The panel truck drives INTO SHOT --- and backs into the rear entrance of the VICTORY LAUNDRY AND LINEN SERVICE. The steward gets out of the truck and goes into the rear entrance of the laundry.

ANGLE - SLATE

131

He pulls his car into the other end of the alley -- gets out and stealthily moves to the panel truck.

ANGLE - TRUCK

132

Slate opens the door to the truck, goes to pull the hamper out when...

ANGLE - STEWARD

133

Coming out of the rear entrance with clean linen -- he sees Slate.

WIDER ANGLE

134

Slate has the hamper down to the ground -- turns to see the steward behind him -- the steward draws a gun -- Slate shoves the hamper forward -- knocking the steward off balance -- he drops his gun as he falls against the brick wall. Slate draws his UNCLE Special -- but the steward shoves the hamper back toward Slate, ducks inside the rear entrance. Slate fires -- a near miss. Slate dodges the hamper, hurries into the rear entrance after the steward.

ANGLE - HAMPER

135

It rolls against some trash cans, stops.

INT. LAUNDRY ROOM

136

Deserted, ominous. Slate looks around for the steward. Suddenly, a rack of clothes rolls into him -- taking him off guard. The steward leaps out from behind the rack -- and engages Slate. The steward presses him against a large hot water heater in an effort to take his gun. Slate grimaces as we SEE the steam rising from his scalding back. Exerting all his strength, he shoves away from the heater. The steward is slamming Slate's wrist against a water pipe -- finally, Slate's grip is broken, and the gun is thrown free.

ANGLE - WASHER

137

The revolver goes into a front-loading washer.

RESUME - DUO

138

Slate shoves the steward away --- while he's watching the gun's flight -- and gives him a healthy karate chop that sends the Thrushman flying.

ANGLE - WASHER

139

The Thrushman lands against the machine door, closing it. The machine goes on. The steward turns to look inside the machine -- in hopes of getting the revolver -- but the suds are swirling inside -- it's too late. A LAUNDRY OWNER enters SHOT, startled to see the commotion.

EXT. REAR ENTRANCE

140

A garbage truck pulls up behind the linen service. Two burly men get out of the truck and go over to the trash cans -- beside Illya's hamper. They begin to dump the cans into the rear of the truck.

INT. LAUNDRY

141

The steward picks up a hot iron from an ironing board, yanks the cord free from the wall as he moves to Slate. Slate knocks the Thrushman down and out, then moves outside, the laundry owner after him.

142-145
OUT

EXT. REAR CARESSE BUILDING

146

The garbage truck is just driving away as Slate moves over to the hamper and looks inside -- ~~it's~~ empty. He turns and runs after the truck.

ANGLE - ALLEY

147

Slate catches up with the truck as it pauses before pulling out into the street.

SLATE (out of breath)
You picked up my laundry by mistake.

The two men look at each other with annoyance, get out of the truck. Slate takes out his communicator, tries to click it on, without result.

SLATE (annoyed)
Broken.

ANOTHER ANGLE - TRUCK

148

The laundry owner moves INTO SHOT beside Slate as the two men open the rear of the truck. Slate writes on a piece of paper.

SLATE (to men)
It's in a laundry bag.
(to owner -- hands him
note and two dollars)
If you'll be kind enough to take
it to Del Florio's Cleaners --
here's the address -- they'll know
what to do with it --- just tell
them to take it easy on the starch

GARBAGE MAN
You're a little out-of-shape,
aren't you?

FADE OUT:

ACT THREE

FADE IN:
EXT. NEW YORK CITY - NIGHT

148X1

As usual.

INT. WAVERLY'S OFFICE - CLOSE - MONITOR -(STOCK)

148X2

We SEE a space rocket being prepared - nighttime ---

WIDER ANGLE - WAVERLY'S OFFICE

148X3

Waverly turns away from the screen as Dr. Swift enters.

WAVERLY

How are Mr. Solo and Mr. Kuryakin?

SWIFT

Unless we can find a way to counter-act the radiation soon, I don't see much hope for them. Have you heard anything from your two agents?

WAVERLY

No, our communications people can't reach either of them.

(annoyed)

Washington has certainly been able to reach me, however. The Pentagon is very concerned about possible THRUSH designs on their Moonglow space flight.

(nods to monitor)

ANGLE - MONITOR - THEIR POV

148X4

More nighttime preparation.

RESUME - WAVERLY AND SWIFT.

148X5

SWIFT

When is the flight scheduled?

WAVERLY
In twenty-four hours.
(pause)
And I'm afraid I don't have
any answers for them, either.

148X5
CONT'D
(2)

ZIP PAN TO:

EXT. CARESSE'S YACHT - NIGHT - (STOCK)

149

Docked somewhere on the Hudson river, it looks
festively lit.

INT. MAIN SALON

150

A number of affluent people, including Arthur Caresse --
some photographers -- MUSIC coming from somewhere.
Our "Miss Moonglow Theme", if possible. We see Andy,
Carl and the assistant standing to one side, all
wearing tuxedos. Andy has the device chained to his
wrist. Andy checks his watch, catches a surreptitious
glance from Caresse.

INT. CARESSE'S CABIN

151

April is expensively gowned and jeweled, leaning on
a slant board as the two hairdressers are giving her
the final once over. She has everything on but her
lipstick. There are a number of floral arrangements
-- in the room. Jean enters.

JEAN

Well, don't we look...lovely.

April is leery of her, but keeps cool.

APRIL

Thank you.

JEAN

Isn't it amazing, dear. You came
to us from out of nowhere, or...
however the song goes.

APRIL

Weren't my THRUSH identification
papers in order.

JEAN

They certainly appear to be in
order. Of course I've cabled
THRUSH Central for a verification.

CARESSE (voice over)
I thought I told you to stay
away from her.

151
CONT'D
(2)

Our CAMERA PANS OVER to INCLUDE Caresse at the doorway. Everyone, including the two hairdressers, turn to him. Jean crosses to the door.

JEAN
In fact, Arthur, I'm not even staying for your reception. I think I can be more useful to you elsewhere.

She exits, Caresse looks after her, annoyed. Then he turns to April.

CARESSE
I must apologize for my sister's charm.
(hands her box)

152-153 OUT

INSERT - BOX

154

She opens it -- we see a tube of lipstick -- in the shape of a rocket.

CARESSE
Moonglow -- our first tube.

RESUME - ALL

155

She hands it to a hairdresser.

APRIL
How..er..nice.

The hairdresser begins to apply the lipstick to her. Caresse heads for the door.

CARESSE
After the reception we will go somewhere and test each other's generosity.

April can't reply because of the lipstick application, but her eyes widen.

CARESSE
They'll call you when we're ready for you to come up.

He exits.

INT. CORRIDOR

156

Caresse comes out of the cabin door and heads up the stairs. As he goes OUT OF SHOT we see two stewards -- carrying bundles of linen -- come INTO SHOT from the other end of the corridor.

CLOSER - SLATE AND STEWARD

157

We see that it's a bruised Slate and his slightly-mangled companion. Slate is behind him, pokes him with his bundle. The steward moves through another door off the corridor -- Slate follows him,

INT. SUBMARINE ROOM

158

Mark closes the door behind them and we see that the room looks something like a submarine chamber, with all sorts of gauges and dials. There are several wet suits and face masks hanging on the wall. Mark takes his revolver out of the package of linen and aims it at the steward. Slate tries to manipulate a sore shoulder.

SLATE

All right, it's turning into a long day. Let's hear how well you explain things.

STEWARD

This room is connected to an underwater escape hatch -- through the pressurized door over there.
(nods)

SLATE

Demonstrate.

The steward moves over to the door -- it's like a submarine door -- the wheel spins around and the door opens. Slate looks inside.

ESCAPE ROOM - HIS POV

159

The usual escape room that you'd expect to see on a yacht.

RESUME - SLATE AND STEWARD

160

Mark is looking at the wet suits.

SLATE

Who goes inside the wet suits?

STEWARD

I don't know. And if I were you,
I wouldn't waste my time trying
to figure it out.

SLATE

Why not?

STEWARD

They're going to know something is
wrong when they discover that
Kuraykin's body wasn't brought on
board.

Mark picks up a large laundry bag -- he holds it
up next to the steward, checking it for size.

SLATE

I suppose you were going to put
him in one of these, weight it
-- and dump it in the river with
that underwater back door of yours.

The steward doesn't like the way he's looking at the
sack -- and at him.

SLATE

Right?

161-162
OUT

INT. SALON

162X1

Caresse enters the salon - he checks his watch, signals a nod to Andy and his men. Andy and the two men exit.

ANGLE - EXT. SHIP'S HORN - NIGHT

163

Or whatever it is that indicates we're getting under way. It goes ON and then OFF.

INT. SUBMARINE CHAMBER

164

Mark Slate drags a very lumpy laundry sack and deposits it inside the escape hatch. Then he quickly exits.

INT. CORRIDOR

165

At the other end of the corridor, WE SEE Mr. Ramon and Mr. Prince leaving Caresse's cabin. Slate waits for them to get OUT OF SHOT - then goes over to the door. He knocks once. April comes to the door -- opens it a crack. She notes his condition.

SLATE

Would you like for me to air my
dirty linen in public -- or
may I come in.

She's surprised to see him -- lets him in. She starts to close the door after him as Andy, Carl and the assistant come down the stairs and INTO SHOT. She watches after them, through the slightly-opened door. Slate's head joins hers -- they both watch.

THRUSHMEN - HER POV

166

Going down to the submarine room. WE DOLLY IN on the device chained to Andy's wrist.

U
I

RESUME - APRIL AND SLATE

166X1

They've seen enough.

INT. CARESSE'S CABIN

167

She closes the door, moves to where she has a glass of champagne waiting. She takes a sip, enjoying it. She holds out her glass. Slate massages his shoulder, shakes his head. He looks at her, with some appreciation for her beauty.

SLATE

I always knew this business was too tough for a girl.

APRIL

Will you settle for some information? That was their radiation device in that case. The same one they used on Solo and Illya.

SLATE (musing)

Where would they take the machine...underwater...?

APRIL

We'd better get their device from them intact. It can be reversed somehow...and cure anyone who has been irradiated.

SLATE

I'll get the machine. Do you mind telling me what you're going to be doing in the meantime?

APRIL

I'm going to have Arthur Caresse take me back to his office where I will locate the microdots. Then you'll have their machine -- and I'll have the location of their hidden rocket base.

SLATE (wry)

I didn't realize it could be so easy.

She takes a napkin, dips it in her champagne, dabs at his bruised face.

11-29-65 P.47

APRIL

They say that alcohol is good
for cleaning wounds. My,
you're very bruised.

167
CONT'D
(2)

He takes the glass from her, smiles at her concern.

SLATE

Here. I'll treat it internally.

He takes a sip.

INT. SUBMARINE ROOM

168

Andy, Carl and the assistant are putting on their
"wet" suits. We see their tuxedos hung on the wall.

ANGLE - ANDY

169

He looks, sees something o.s.

ESCAPE CHAMBER - ANDY'S POV

170

The lumpy sack in the chamber.

RESUME - ANDY

171

He smiles, walks over to the door -- closes it --
and throws a few switches. Lights flash -- and
we HEAR the water filling up the chamber.

DIRECT CUT TO:

172-173 OUT

INT. CARESSE'S CABIN

174

Slate is checking his UNCLE Special, ready to go out
the door. We HEAR a p.a. box --

STEWARD (v.o.)

We're ready for you upstairs,
Miss Moonglow.

April moves to the door. Slate gives her an "okay" sign -- she goes out.

174
CONT'D
(2)

INT. CORRIDOR

175

April comes out of the cabin and goes up the stairs. Slate is behind her -- he moves over to the submarine room door.

ANGLE - MARK

176

He opens the door a crack and peers inside. They climb into the chamber --

SUBMARINE ROOM -- HIS POV

177

Andy and the Assistant are in their wet suits -- but Carl isn't quite ready. They're full suits, complete with hoods that cover the head --- only the eye, nose and mouth holes showing. Andy opens the chamber, noting that the laundry bag and its contents are gone.

ANDY

We go out through the chamber
when the lights go off upstairs.

(to Carl)

C'mon, hurry up.

They, Andy and the assistant, go through the door into the chamber, leaving the door only slightly ajar.

U
L

178-179
OUT

ANOTHER ANGLE -- SLATE

179X1

His chance. He opens the door a crack, beckons to Carl. Carl looks at him, puzzled.

SLATE (stage whisper)

Are you the party that ordered
the potato soup?

Carl can't figure that out, but it's too late. Slate pulls him away from the view of the submarine door -- gets an armlock around his neck.

DIRECT CUT TO:

INT. SALON

180

The guests have moved to the perimeter of the salon area -- Caresse stands in the center, very much the promoter.

CARESSE

Ladies and Gentlemen, may I
present -- Miss Moonglow.

WE HEAR an o.s. fanfare. Caresse points to a nearby door. The door opens and April steps in. She pauses, smiles to the crowd -- there are flash-bulbs going off --- applause from the crowd.

ANGLE - CARESSE

181

He signals an o.s. Steward.

WIDER ANGLE - SALON

182

Suddenly, the lights go out -- there are some appropriate crowd noises and then WE SEE something unusual. April's lipstick glows in the dark.

11-29-65 P.50

CLOSER ANGLE - APRIL

183

Glowing.

CARESSE

Moonglow --- America's first lip-
stick to actually glow in the
dark. Come over here, my dear.

WIDER ANGLE

184

WE SEE the eerie pair of glowing lips move across
the dark salon.

DIRECT CUT TO:

INT. SUBMARINE ROOM

185

WE SEE Slate put on his face mask -- he's all ready
in the wet suit and wearing the cross-over belts.
He puts his revolver inside one of the belt packs.

ANDY (v.o.)

Come on, Carl. Hurry up.

Slate moves over to the chamber door. WE SEE a red
light FLASHING over the door. The door closes. WE
SEE the gauges activate -- HEAR the water moving
into the chamber.

DIRECT CUT TO:

186 OUT

EXT. UNDERWATER - (STOCK) - NIGHT

186X1

The divers swimming through the murky water.

ANOTHER ANGLE - UNDERWATER STOCK - NIGHT

187

Swimming away.

DIRECT CUT TO:

INT. SALON

188

The lights go on. April is beside Caresse. Applause. Caresse signals for the music to begin -- everyone becomes festive all over again. Some couples dance, photographers take April's picture. She tries to smile convincingly.

DIRECT CUT TO:

189-190
OUT

INT. DRAINAGE PIPE - NIGHT

191

Dimly-lit, as you might well imagine. The three men come up out of the water -- move into the abandoned drainage system. WE HEAR the echo of their footsteps.

Andy switches on his portable light. Slate is breathing a little heavily after the swim. Andy (assuming that he's Carl, of course) -- slaps him on the back.

ANDY

Little out of shape there, Carl.

He chuckles to himself, moves over to a section of the wall -- listens closely. The three men move over and listen, too. Now WE CAN HEAR it, too. The o.s. clamor of a basketball game in progress.

ANDY (amused)

The United States Government has so little imagination --- always putting their secret laboratories under basketball gymnasiums.

(to Slate)

The noise of the basketball game will cover your demolition work.

CLOSE - SLATE

192

Demolition work!

to
n.

RESUME - ALL

193

ANDY

Bums -- Jefferson College hasn't won a game in four years.

(to Slate/Carl)

Alright, let's go.

Slate looks at him -- not quite sure what to do.
Andy shakes his head -- turns to the assistant.

193
CONT'D
(2)

ANDY (derisive)
Alright, I've brought you both this
far -- I'll give you the details.
(to Slate/Carl)
Now listen very, very carefully.

SLATE
Ja, ja.

Andy overemphasizes to make his point.

ANDY
We go through the wall into the
laboratory --
(pats machine)
-- we irradiate the astronaut food --
and come out again. We must be very
careful so no one knows that we've
been in the Space Food Laboratory.
Right?

Slate mutters --- in what he assumes will pass for
German.

SLATE (pseudo-German
and English)
Yes. Of course.. who wouldn't?

ANDY (amused)
After the astronauts get a taste of
the doctored food they'll lose
control of their space craft -- and
crash. So much for Project Moonglow --
and it'll take them months to figure
out what happened.. We've got a
similar plan in work for Russia.
(pats machine)
This will stymie the manned space
programs of both countries -- and the
THRUSH space program will be well
underway...

SLATE
Ja.. uber alles...

Andy shoves him. Mark pulls a map from one of the
pockets of the demolitions belts -- and looks at it,
puzzled.

INSERT - MAP

194

A maze of sewer lines -- and German descriptions.

RESUME - MARK

195

Baffled. He sweats a little.

to
h.

ANDY
All right, let's go.

195
CONT'D
(2)

WIDER ANGLE - ALL

196

ANDY
Come on, come on.

Mark moves ahead of them, looking at the walls. He pauses -- and completely at random -- selects a wall section. WE HEAR the far-off noises of the basketball game.

ANGLE - SLATE

197

He begins to take off his belts -- when suddenly Andy moves beside him, forcibly helping him to take off the demolitions belts.

ANDY
Hurry up.

Andy pulls the revolver from a pocket before Slate can move to stop him.

ANDY
I'll keep you covered.

Since there isn't much he can do about it, Slate opens the packs -- and spreads his tools out on the floor.

ZIP PAN TO:

INT. BROWNSTONE CORRIDOR

198

Jean and the elderly building manager are standing at the door to Apartment 3F. The old man is fumbling with the keys. Jean takes them away from him, opens the door.

INT. MARILYN'S APARTMENT

199

Jean steps in, switches on the light -- and WE QUICKLY PAN to her discovery -- the unconscious Marilyn.

ANGLE - JEAN

Un-
be

200

Aha.

FADE OUT:

END ACT THREE

ACT FOUR

FADE IN:

EXT. NEW YORK CITY SKYLINE - NIGHT - (STOCK) 201

Lovely.

INT. DRAINAGE SYSTEM 202

Mark lights a plastique -- WE SEE it burning brightly, etching into the metal of the drainage wall. He quickly places suction cup devices on the cut section -- the assistant lifts the section away. Andy holds the lamp and the gun.

ANGLE - SLATE 203

He moves to the next interior section, runs his hand over the brick wall. Slate then takes what looks like a tube of toothpaste (it's plastique, of course) -- and squeezes out a similar cut-away pattern onto the brick.

DIRECT CUT TO:

INT. YACHT SALON 204

From somewhere, WE HEAR romantic MUSIC. Couples are dancing -- including Caresse and April.

DOLLY SHOT - CARESSE AND APRIL 205

as they dance. He holds her close. April is rather anxious to leave.

CARESSE

We're going to dock on the East River any minute now. We could slip out --- and do something adventurous.

APRIL

Providing that we stop by your office. I want to check in my glass slippers --- and change.

The steward ENTERS SHOT.

205
CONT'D
(2)

STEWARD
Telephone, sir.

CARESSE
Take the message.

STEWARD
I believe it's important, sir.

The steward hands him a telephone.

CARESSE
Hello.

INT. MARILYN'S APARTMENT

206

Jean is on the telephone. The building manager is feeding coffee to a very groggy Marilyn.

JEAN
Listen to me, Arthur -- now I've really got something to tell you about your Miss Moonglow...

RESUME - CARESSE

207

CARESSE
I don't want to discuss it.
(hangs up)

RESUME - JEAN

208

JEAN (taps receiver)
Hello... Arthur... Arthur...

RESUME - CARESSE

209

The telephone RINGS -- Caresse signals to the steward, who comes INTO SHOT and answers it.

CARESSE (aside to steward)
As soon as the men return, send them back to the plant. I'll check in with you later.

Caresse takes April's arm and they exit.

209
CONT'D
(2)

STEWARD

Hello?... I'm sorry Mr. Caresse
isn't available...

DIRECT CUT TO:

210-213
OUT

INT. DRAINAGE SYSTEM

214

The assistant slides a large section of the brick wall aside -- and Andy focuses the light on the last obstacle -- a plywood wall. Slate takes out a small power saw (the usual underwater transistorized battery-pack handsaw) --- and cuts into the wood. In the distance, WE HEAR the sounds of the o.s. basketball game.

REVERSE ANGLE - INT. LOCKER ROOM

215

WE SEE the small saw blade cutting into the wood.

RESUME - SLATE

216

Sweating -- he finishes the job -- the assistant applies the suction cup devices to the wood. Lift it away. Slate leads the way through the opening, followed by Andy.

INT. LOCKER ROOM

217

Dark, sweaty. The o.s. noise of the basketball game is louder now. Andy moves over and turns on the light -- and looks around. As you may recall, he still has the Quartzite device chained to his wrist.

ANDY

What is this...
(opens a locker)

Andy opens a locker -- pokes inside with his gun.

ANDY

...A locker room...

Slate flies into the door -- slamming it against
andy's gun hand -- an elbow to Andy's stomach --
and he's down. The assistant moves toward him --
Slate kicks a bench, sliding it into his shin --
both down -- He takes off his face mask, tosses
it aside. Andy is up -- and they struggle. He
knocks Slate back into a shower -- Slate's back
is jammed into the hot water knob. The hot water
goes on -- lots of steam. He backs away -- the
assistant comes at him -- he turns the steaming
hot water on them. Slightly scalded Slate knocks
him aside --- only to find himself facing Andy --
who has the gun leveled at him. The room is
filling with steam.

217
CONT'D
(1)

U
b

ANDY (cocks gun)
Another UNCLE agent. Too bad.
You've made a long swim for
nothing.

217
CONT'D
(2)

Suddenly, we HEAR an o.s. rumbling. Suddenly, the door to the steamy locker room is thrown open and the jubilant basketball team from New York State College surges in -- celebrating its victory. Slate leaps for Andy -- gets the gun hand -- but the swell of ballplayers is too much. One of the team-mates embraces Slate in his exuberance. Mark has the gun -- but Andy pushes past some of the players -- and out the door.

ANGLE - BALLPLAYERS

218

They see the unconscious form of the assistant in the steaming shower.

RESUME - SLATE

219

The room is quieting down -- he's trying to make it to the door after Andy. A policeman at the door -- blocks his way -- and takes his revolver.

POLICEMAN

I just missed that other one in
the costume -- Now, who are you?
What is this all about?

Mark takes off his head mask.

SLATE

Look, it's very simple to explain.
A group of men were going to use
their Quartzite Radiation Projector...
(he looks at the policeman
and the witnessing ball-
players)

ANGLE - POLICEMEN AND BALLPLAYERS

220

They think he's slightly demented.

RESUME - SLATE

221

SLATE (realizing
their reaction)
Quartzite Radiation Projector.
You see, it's...
(beat)
It's not as simple as I thought.
I think I'd better use your
telephone.

ZIP PAN TO:

INT. CARESSE'S OFFICE

222

Caresse is at the bar, fixing two drinks. April
is by his desk, looking around the room for some
sign of the microdots.

CLOSER ANGLE - APRIL

222X1

She examines the table rocket. Caresse steps INTO
SHOT beside her.

CARESSE
You'll have to be careful with
that, it actually works. The
button activates it.

APRIL
Sounds dangerous.

CARESSE
Yes. We're considering a line
of children's toys. I'll go
down to wardrobe and get your
things.
(hands her drink)
This should keep you warm until
I come back.

He exits into his private elevator --- she begins
her search. She checks the desk, the paneling,
etc.

ANGLE - PAINTING

222X2

April moves in beside the painting -- lifts it away
from the wall and looks behind it. Nothing. The
painting goes back against the wall with a THUMP.

11-29-65 P.61

ANOTHER ANGLE - APRIL

222X3

She looks at the o.s. portrait.

PORTRAIT - APRIL'S POV

222X4

The two microdots have moved closer together --
and the eyes appear to be crossed.

RESUME - APRIL

222X5

She goes to the painting, reaches for the two micro-
dots.

JEAN (v.o.)
Isn't that just like a woman...

WIDER ANGLE - INCLUDE JEAN

222X6

April steps away from the painting to a position
closer to the desk. Jean has a gun pointed at her.

JEAN
...always trying to redecorate.

ANGLE - APRIL

222X7

She moves behind the table rocket.

ANGLE - JEAN

to
n. 222X8

She cocks the gun.

JEAN
Get away from the desk.

RESUME - APRIL

222X9

She has her hand near the rocket button.

11-29-65 P.61A

APRIL
Put the gun down..unless you
want to see my first space
shot.

222X9
CONT'D
(2)

RESUME - JEAN

222X10

She raises the gun to fire.

JEAN
Here's your countdown.

RESUME - APRIL

222X11

She moves her finger to the button.

RESUME - JEAN

222X12

Before she can fire, Caresse enters from the
elevator.

Caresse
What's going on here?

She turns to him, momentarily distracted.

ANGLE - APRIL

222X13

She pushes the rocket button.

WIDER ANGLE

222X14

The rocket is launched. Jean and Caresse duck aside as it shoots toward them, a trail of smoke behind.

ANGLE - APRIL

222X15

She ducks out the door into the atrium.

222X16-222X17 OUT

RESUME - JEAN AND CARESSE

222X18

JEAN

Now maybe you'll listen to me
--- she's an UNCLE agent.

They head out into the atrium.

WIDE ANGLE - ATRIUM

222X19

Jean and Caresse move out into the seemingly deserted atrium, looking for April.

ANGLE - RECEPTION AREA - FAVOR APRIL

222X20

In the shadows of this elevated area. We see Caresse come INTO SHOT in the b.g., near the atrium fountain.

RESUME - JEAN AND CARESSE

222X21

Jean is on the other side of the fountain, moving to the patio area. Caresse looks toward the o.s. reception area, walks over in that direction.

RESUME - APRIL

222X22

She backs further into the shadows and OUT OF SHOT as Caresse approaches. Caresse moves in closer, framing into a MEDIUM SHOT. He smiles.

RECEPTION AREA - CARESSE'S POV

222X23

We see the glowing lips in the darkness.

RESUME - CARESSE

222X24

He moves to the source of the glow.

RECEPTION AREA - CARESSE'S POV

222X25

The lips are backing away from him. Suddenly, the lights go on and we see April.

223-238 OUT

ANOTHER ANGLE - INCLUDE CARESSE

239

standing by the light switch. Angry.

CARESSE (calls out)
Over here, Jean. I've got her!
(to April)
I think I'll turn you over to
her --- you deserve it.

April has an idea. She moves close to him.

APRIL
Just for old times.

She gives him a kiss, backs away from him.

CARESSE
Sorry, but you're a little late.

Suddenly, April dives for the light switch.
Darkness.

ANGLE - JEAN

240

She comes INTO SHOT near the reception area.

CARESSE (v.o.)
Come back here!

11-29-65 P.64

CARESSE - HER POV

241

The lips glowing in the dark.

RESUME - JEAN

242

She fires twice.

ANOTHER ANGLE

243

We see the glowing lips sink to the floor. Jean switches on the lights, stunned to see Caresse slumped against the wall -- he's badly wounded.

CARESSE

She kissed me.

It to
on.

April moves INTO SHOT behind Jean, deftly takes the gun from her hand --- motions her back down to the atrium.

243
CONT'D
(2)

APRIL
We'll go back for those two microdots -- and arrange for an ambulance.

Jean moves ahead of her, down the stairs to the atrium.

244-258 OUT

ANGLE - ATRIUM

258X1

As the two women approach the office door --- the hallway doors open and Andy enters, carrying the Quartzite Device. He removes the device from his wrist as he approaches them, unaware of Jean's plight.

ANDY
What a miserable evening. I couldn't get back to the yacht --- An UNCLE agent fouled everything up. And just try to get a taxi when you're wearing one of these..
(indicates wet suit)

He sees the gun in April's hand.

ANDY
What is this all about.

ANGLE - JEAN AND APRIL

258X2

Jean moves away from April.

APRIL
You can just put the machine down anywhere.

ANGLE - ANDY

258X3

He flips open the lid, turns it on.

ANGLE - APRIL

258X4

She gets hit by the green ray -- blinks, staggers and FIRES.

ANGLE - ANDY

258X5

He ducks behind one of the wooden horses as a SHOT tears into the horse. He raises up behind the horse, gives her another jolt.

ANGLE - APRIL

258X6

getting hit by the ray. Groggy.

ATRIUM - APRIL'S POV

258X7

Everything DISTORTS.

WIDER ANGLE - ATRIUM

258X8

Andy gives her another shot of the ray -- Jean moves in on her, cautiously. April fires twice, wildly.

JEAN

Give me the gun, dear.

ANGLE - APRIL

258X9

backing to the patio area. She fires twice more.

ANGLE - JEAN

258X10

She ducks as the wild shots ricochet off the walls, then moves toward her again.

ANGLE - APRIL

258X11

She's getting perilously near the edge of the patio.

ATRIUM - APRIL'S POV

258X12

Wild distortions. We HEAR Jean's distorted voice.

JEAN

Give me the gun.

DOLLY - APRIL

258X13

As she staggers backward to the ledge, she pulls the trigger again. CLICK. It's empty.

LOW ANGLE - TO PATIO LEDGE

258X14

We see her getting perilously close to the edge, about to go over backwards.

ATRIUM - APRIL'S POV

258X15

A variety of distorted shapes and SOUNDS.

ANGLE - APRIL AND LEDGE

258X16

She's falling over the ledge, but...

ANGLE - SLATE AND APRIL

258X17

He takes her hand and pulls her back up before she goes completely over. He puts his arm around her.

SLATE

We thought you might like a little company.

She squints at him.

CLOSE - SLATE - APRIL'S POV

258X18

We see the fuzzy but recognizable outline of his face.

RESUME - TWO SHOT

258X19

APRIL (groggy)
Fine...thank you.....

WIDER ANGLE - ATRIUM

258X20

The assembled UNCLE agents have collared Andy and Jean -- lead them away.

RESUME - SLATE AND APRIL

258X21

SLATE
Well, that wraps it up.

She looks at the o.s. atrium area.

ATRIUM - APRIL'S POV

258X22

Still DISTORTED, can't make out a thing.

RESUME - SLATE AND APRIL

258X23

She rests her head on his shoulder. It's been a long day.

APRIL
I'll take your word for it.

ZIP PAN TO:

259-265 OUT

INT. APRIL'S OFFICE - CLOSE MONITOR (STOCK)

265X1

A rocket BLASTS off for outer space.

WIDER ANGLE - OFFICE

265X2

April is unloading her bottomless handbag as she and Slade watch the monitor. Waverly enters from the hall carrying a file.

WAVERLY
Congratulations. The government's
Project Moonglow seems to be off
to a good start.

265X2
CONT'D
(2)

SLATE (to Waverly)
How are Solo and Kuryakin?

WAVERLY
They've made a remarkable recovery.
(nods to monitor)

INSERT - MONITOR

265X3

We see our heroes in action.

RESUME - ALL

265X4

WAVERLY (to April)
I understand you received a small
dose, yourself.

APRIL
Yes, sir. But I'm fine now.
What's our...er...my next
assignment?

WAVERLY
As a matter of fact, I was
considering teaming the two of
you again. You seem to work
well together. If that's all
right with you, of course.

ANGLE - SLATE

266

SLATE (wry smile)
Yes, I think it would be all right.

ANGLE - APRIL

267

APRIL
I wouldn't make a move without
him.

RESUME - ALL

268

Waverly hands Slate a file.

WAVERLY

They evidently made a typographical error in your file. Says here that you're over forty. Preposterous, of course. I suggest you correct it and send it back to Master Files.

Waverly exits. Slate glances over at April, who has resumed the unloading of her bottomless handbag.

SLATE

I'll take care of it right away, sir.
(to April, amazed)
You really had all of that in there, didn't you?

APRIL

Yes....Mark....
(pause)
I don't think you're out of shape at all.

He looks at her -- how did she know --- adjusts his chin -- they both smile -- We FREEZE FRAME.

FADE OUT.

THE END