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The Man From

U.N.C.L.E.

THE HER MASTER'S VOICE AFFAIR

Prod. #8426

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

The Her Master's Voice Affair

Prod. #8426

TEASER

FADE IN:

EXT. RUNWAY - NIGHT - (STOCK) - SHOOTING INTO LIGHTS 1  
 OF A LARGE JET THAT HAS JUST HIT THE RUNWAY

It comes up to CAMERA with blinding brilliance.

ZIP TO:

1X1  
 OUT

CLOSE ANGLE - LOUDSPEAKER

2

P.A. VOICE (filter)

Passengers from Flight 19, originat-  
 ing in Washington, are now debarking  
 at Gate 31.

CAMERA BACK AND DOWN to focus on DR. MATSU among  
 several passengers moving down a ramp. He's in  
 his forties, carries a briefcase. Suddenly, two  
 figures materialize, flank Dr. Matsu, fall into  
 step beside him. They are NAPOLEON SOLO and  
 ILLYA KURYAKIN.

Dr. Matsu starts as his darting eyes take them in,  
 then smiles faintly.

SOLO

Straight ahead, Dr. Matsu. Our  
 car's at Gate 34.

MATSU (after a beat;  
 his smile widens)

Two U.N.C.L.E. agents meeting me at  
 this ungodly hour! What have I  
 done now, gentlemen?

SOLO

It's not what you've done, doctor --  
 it's what someone might do to you.  
 We've learned there may be an attempt  
 to steal the plans of your project.

MATSU (shakes head)  
You've made your trip for nothing,  
gentlemen. The plans aren't with  
me. They're perfectly safe in my  
house.

2  
CONT'D  
(2)

ILLYA (doesn't like it)  
Your house?

MATSU (nods)  
My wall safe has six-inch plate and  
an automatic alarm system. It's  
quite burglar-proof. There's really  
nothing to be concerned about.  
(a slight twinkle)  
But you can drive me home, if you'd  
like.

ZIP PAN TO:

EXT. STREET IN FRONT OF MATSU HOUSE - DAY - (DAWN) 2X1

The street is lined with fashionable homes. A milk  
truck drives into scene, parks in front of the house  
soon to be established as Dr. Matsu's. Suddenly,  
MUSIC is heard coming from the truck; ostensibly,  
the MILKMAN has turned on the vehicle's radio.  
We hear an orchestral arrangement of The Merry  
Widow Waltz.

Now the milkman emerges from the truck with his  
bottles, steps to the front door of the house,  
deposits them. Then, after looking about rather  
surreptitiously, he moves to one of the side  
windows. The window is open. He checks once again  
to make sure that no one else is about, then climbs  
in.

ZIP PAN TO:

INT. U.N.C.L.E. CAR - DAY - (DAWN)

3

Illya drives, Dr. Matsu is beside him, Solo is in  
the back seat.

SOLO  
You live alone, Doctor?

MATSU  
I have a housekeeper. And right  
now my daughter Miki is visiting.

SOLO  
Mickey?

3  
CONT'D  
(2)

MATSU (a smile)  
M-i-k-i. She's home from school  
for the weekend.  
(to Illya, indicating)  
You can park right in front of  
that milk truck.

EXT. STREET IN FRONT OF MATSU HOUSE - DAY (DAWN)

4

as the car stops in front of the milk truck. Solo  
and Dr. Matsu emerge. Solo leans into the car.

SOLO (to Illya)  
You want to wait for us?

ILLYA (a shrug;  
gestures off)  
I'm enjoying the music.

Solo looks toward the milk truck, from which the  
strains of The Merry Widow still emanate. As he  
and Matsu start toward the house into which the  
milkman climbed earlier:

SOLO  
Your -- uh -- your milkman really  
gives service.

MATSU  
I only hope it doesn't wake up the  
whole neighborhood.

Mr. Matsu opens the door, he and Solo enter.

INT. MATSU HOUSE - DAY - LIVING ROOM

5

Touches of Japanese decor. The pair enter quietly.

MATSU (a whisper)  
I'm sure Miki's still asleep.

SOLO (whisper)  
I hope we won't dis--

He breaks off as, from o.s.:

VOICE (soft, even)  
Have you memorized it?

Solo and Dr. Matsu exchange glances. Matsu looks understandably alarmed.

5  
CONT'D  
(2)

MATSU (whisper)  
It's -- it's from the den. Miki --

Solo puts his finger to his lips, draws his gun, starts for the den.

INT. DEN - DAY

6

We see the milkman (GRATZ) a very obvious scar on his face, standing not far from the window through which he has come, talking to a nightgowned MIKI MATSU. She's a very attractive teenager. She stands before an open safe set into the wall behind a painting. In her hand is a sheaf of papers which she is intently studying. From outside, we still hear The Merry Widow.

GRATZ (to Miki)  
You haven't answered me.

MIKI (mesmerized)  
Yes. I know it all.

Her eyes stay on the papers.

GRATZ  
You're sure, Miki? Down to the last comma?

MIKI  
Shall I recite it?

CAMERA ANGLES to include Solo, who's digesting the startling scene before taking action. Dr. Matsu is behind him. Both, of course, are unseen by Miki and Gratz.

GRATZ  
That won't be necessary. I want you to put the papers back in the safe now. And lock it. Then no one will ever know that it's been opened.... Not even you.

MIKI  
Not even me.

SOLO  
All right -- put your hands up and don't move!

The milkman reacts as CAMERA ANGLES to take in Solo coming through the door, gun out with Matsu after him, then leaps for the window, pulling the drapes with him as he turns to obscure Solo's vision. Solo fires after him...

6  
CONT'D  
(2)

7-13 OUT

INT. CAR - ILLYA

14

His head against the back of the seat resting with his eyes half shut. He's been listening to the music. He comes alive, reaching for his gun and opening the car door at the same time.

EXT. MATSU HOUSE - ANGLE TO DEN WINDOW

15

As the milkman emerges through it, crouches low pulling out his own gun to fire at Illya coming around from the car. Running for his truck, he whips around to get a shot off at Solo.

ANGLE - SOLO AT WINDOW

16

He pulls back as he fires.

ANGLE - ILLYA BEHIND CAR

17

He fires, then ducks back as he gets a shot.

ANGLE TO TRUCK

18

The milkman leaps aboard, still firing, starts the truck.

ANGLE - ILLYA

19

He has to jump back to avoid the truck careening past him.

U.N.C.L.E. CAR - TIGHT ON TIRE

19X1

as a bullet hits it and it goes fzzzz.

ANGLE TO SOLO AT WINDOW

20

SOLO (calling to Illya)  
What are you waiting for? Go after  
him.

ILLYA (glance at tire)  
On three tires?

SOLO (frowns)  
You have a point...All right, come  
on in.

Illya starts for the window.

INT. DEN

21

Matsu is holding Miki by the shoulders as she stares  
back blankly. Illya comes through the window to  
observe the scene.

MATSU (pleading)  
Miki, what's wrong?! Wake up!

She continues to look blank as Matsu looks at her  
helplessly.

SOLO  
Try slapping her.

Matsu brings his hand across her face in a smart,  
quick slap and Miki's eyes blink, then start to  
focus in the manner of one coming out of a heavy  
sleep.

MATSU  
Miki! ... Miki!

A moment as she looks from the papers still in her  
hand to her father...to Solo and Illya, then back  
again.

MIKI (awake)  
What is it? What happened!?

On her look of bewilderment...

FADE OUT:

END TEASER

## ACT ONE

FADE IN:  
INT. WAVERLY OFFICE - DAY

22

ELLIOT, a psychiatrist is talking. Present are Waverly, Miki, Dr. Matsu, Solo and Illya.

ELLIOT

There is no doubt, Dr. Matsu that your daughter has acted under the influence of some extremely deep-seated psychic interference. The condition still exists, and though she is completely normal in every other respect she is programmed to unconsciously obey certain commands at a pre-arranged signal.

WAVERLY

And you've been unable to -- de-program her?

ELLIOT (nods)

We've tried everything. The best we can hope for is that time will be the healer. That it will erase itself of its own accord.

WAVERLY

Thank you, Dr. Elliot.

Elliot rises, exits. Waverly looks to Matsu.

WAVERLY

You, of course realize the implication, Dr. Matsu?

MATSU (grimly)

I'm afraid I do, Mr. Waverly.

(glances at Miki)

My daughter has become a walking file of top-secret information.

WAVERLY

Yes. And she can be forced to reveal it to whoever made her that way.

ILLYA

THRUSH.

WAVERLY

Since THRUSH has made two previous attempts to steal the plans, there is no reason to doubt that they're behind this piece of deviltry.



SOLO (glance at Miki)  
It seems to me, sir, that under the  
circumstances, Miss Matsu should be  
put under lock and key.

22  
CONT'D  
(2)

WAVERLY  
Indeed.

MIKI  
But I have to go to school!

WAVERLY (to Miki)  
It would be best if you didn't,  
Miss Matsu.

MIKI  
But I have to -- I'm on the debating  
team!

SOLO  
It would only be till work has been  
completed on the Matsu project. A  
few weeks at the most.

Miki looks to her father for support, but gets none.

MATSU (to Miki)  
I'm afraid the debating team will  
have to do without you, Miki. For  
a little while, anyway.

MIKI (obediently)  
Yes, father.

MATSU (to Waverly)  
..Which means I'll have to engage  
a tutor as well as a bodyguard.

WAVERLY  
If you'll leave that to us, Dr. Matsu.  
We have a man in this very room who  
fits both requirements perfectly.

Solo's head comes up with an unconscious touch of  
confidence as Matsu and Miki's eyes automatically  
go to him.

WAVERLY  
Mr. Kuryakin.  
(as Illiya reacts)  
Black belt in judo. Did post-  
graduate work at the Sorbonne, PhD  
from Cambridge.  
(to Illiya)  
Medieval Architecture, wasn't it?

ILLYA

Uh, no sir. That was Mr. Barlow's field. Mine was quantum mechanics.

22  
CONT'D  
(3)

MATSU (impressed, to  
Illya)

I didn't know we were colleagues.

ILLYA (modestly)

I'll -- have to brush up on New Math.

WAVERLY

Do that.

(to Solo)

You, Mr. Solo, will check into the school...the Partridge Academy for Young Ladies...I would think you're ideally suited for that task.

SOLO

Thank you, sir.

WAVERLY

The school has an excellent reputation, as does its owner and Head Mistress, Miss Hester Partridge. Let me caution you, Mr. Solo. Extreme tact.

SOLO

I think I'll find a way to handle it, sir.

WE ZIP PAN TO:

EXT. PARTRIDGE ACADEMY - DAY

22XL

to establish.

INT. PARTRIDGE PARLOUR - DAY - CLOSE SHOT

23

of HESTER PARTRIDGE. She looks exactly like her name. The study is early American with a touch of old lace. At the moment, Partridge is seated at a sofa, pouring tea from a tea service. Near her, at another table, the framed picture of a man smiling out at us. We will find out his name is JASON SUTRO.

PARTRIDGE

Lemon or cream, Mr. Solo?

23  
CONT'D  
(2)

WIDEN to take in Solo facing her in a chair. He's in white ducks, holds a pith helmet in his lap,

SOLO

Uh..just plain...thank you.

PARTRIDGE (pouring)

I'm very flattered that you've come halfway around the world to look us over.

SOLO

The reputation of your school more than warrants it, Miss Partridge. It was only after a careful study of a few selected institutions did her Highness the Begum insist that I come here,

PARTRIDGE

The Begum of Bangerpole -- you are her.,.

SOLO

Secretary, to be precise. Her private, confidential secretary. I also serve the Maharajah... The final decision, of course, rests with him.

PARTRIDGE (sipping  
her tea)

Naturally. And how old is the young lady, Mr. Solo?

SOLO

The Maharanee has just turned sixteen.

(sips and smiles)

My, time flies. It seems only yesterday that I was taking little Gigi on her first tiger hunt. Have you ever hunted tiger, Miss Partridge?

PARTRIDGE (a bit re-  
pelled)

I must admit, never, Mr. Solo.

SOLO

The Maharajah maintains his own private game preserve. If you should ever have the urge for a little sport, you'd be more than welcome,

PARTRIDGE  
To be perfectly frank, Mr. Solo,  
the sight of blood repels me.

23  
CONT'D  
(3)

SOLO (mildly)  
Forgive me.

PARTRIDGE  
Besides, I've never approved of  
that type of activity for women.  
It -- well, it's unfeminine.

SOLO (judiciously)  
Other sports are more genteel, yes.

PARTRIDGE  
Indeed...to get back to the purpose  
of your visit...

SOLO  
Oh yes. Gigi is an only child and  
I'm sure you can understand the  
Begum's concern that I make a full  
report on the school before she  
makes the recommendation to the  
Maharajah.

PARTRIDGE  
I would expect that, Mr. Solo. We  
have a visitor's cottage here. My  
suggestion would be that you spend  
a few days with us and acquaint  
yourself completely with our  
facilities.

SOLO  
An excellent thought.

Partridge reaches out to yank at a service cord  
next to the drapes.

PARTRIDGE  
Then it's settled. I'll have  
Duane show you to your room.

The door opens and DUANE looks in. He's an elderly  
gaffer in handyman clothes. His voice is a nasal  
twang.

DUANE  
You called, Miz Partridge?

PARTRIDGE  
I'd like you to escort Mr. Solo to  
the guest cottage. He's staying  
with us for a few days.

DUANE  
Yes, Ma'm.

23  
CONT'D  
(4)

Solo has risen...reaches for his suitcase.

DUANE  
I'll take that. That's my job, sir.

PARTRIDGE  
Just make yourself at home, Mr. Solo.  
We are completely at your disposal.

SOLO  
Thank you.

He follows Duane out of the room CAMERA STAYING ON Partridge. She looks very thoughtful.

ZIP PAN TO:

INT. MATSU HOUSE - DAY

24

An indoor garden with Japanese accessories. OPEN on CLOSE of Miki seated on a cushion singing a soft, lyrical Japanese song and accompanying herself with a koto. She's in the traditional costume replete with obi. HOLD, then WIDEN to include Illya and Dr. Matsu in kimonos, also on cushions before small individual tables. There are tea and cakes before them.

ANGLE - ILLYA AND MATSU

25

We see Matsu's pride and affection as he listens to Miki. She finishes and lowers her head with charming humility.

ILLYA  
That was beautiful.

MIKI  
Thank you.

MATSU  
My daughter believes in preserving the traditions of my forefathers.

He gets to his feet. So do Miki and Illya.

MATSU

The prerogative of youth. Personally, I think it's pretty square, but what can you do with a kid that's hung up with the past?

He puts an arm around her fondly.

MATSU

It's back to the drawing board. My plane leaves in forty-five minutes.

(calls out)

Taka!

MIKI

Do you wish me to accompany you to the airport, Father?

Matsu looks to Illya.

ILLYA

I'd advise against it, sir.

An elderly Japanese female in an obi and kimono materializes. This is TAKA. She bows.

MATSU (to Taka)

Mr. Kuryakin will be staying with us for a while. You will treat him as an honored guest.

She bows again, backs out as Matsu turns to Illya.

MATSU

I'm leaving you with my most precious possession, Mr. Kuryakin. Guard her well.

ILLYA

I'll do my best, sir.

MATSU

And if she doesn't behave - just spank her. I find it gets excellent results.

Illya looks at Miki. She lowers her head demurely.

ILLYA

I'm sure that won't be necessary.

MATSU (idly)

I wonder.

He smiles...kisses Miki on the forehead.

MATSU  
Goodbye, baby ...

25  
CONT'D  
(3)

MIKI (bowing)  
Sayonara ...

Matsu looks at Illya and shrugs helplessly.

MATSU  
See what I mean?

He goes. Miki stays in the bowed position a moment longer before straightening.

ILLYA  
Well, we're on our own. What would you like to do?

MIKI  
How about a game of pool? I'll spot you five points.

With Illya's reaction ...

ZIP PAN TO:

EXT. PLAYING FIELD - CLOSE SHOT OF VERITY - DAY

26

A beautifully-fashioned, extremely attractive piece womanhood in shorts and sweatshirt. She has a whistle on a cord hanging from her neck as she looks off and blasts on it. Her full name is VERITY BURGOYNE.

VERITY (calling)  
Out of bounds! Take the shot, Liz!

CAMERA PULLS BACK to show two teams of girls in shorts playing field hockey. LIZ goes to the sideline to get the ball as one of the other girls looks off and lets out a wolf whistle. Her name is KISH and she could lose a few pounds. The others look off.

SUZY  
Hey, who's the stranger?

DOTTIE  
Not bad looking -- if you like the type.

SUZY  
I like the type.

KISH  
I saw him first.

26  
CONT'D  
(2)

Verity's head turns.

WHAT THEY SEE

27

Solo, with Duane holding his suitcase, approaching.  
Solo looks ahead appraisingly.

RESUME - VERITY AND GIRLS

28

LIZ  
And would you look at what he's got  
on his head! Wild!

DOTTIE  
He's a white hunter.

KISH (picking it up)  
On safari. Into darkest Long Island  
with elephant gun and camera.

LIZ  
What's he hunting for here?

KISH  
Girls, I hope.

VERITY  
All right - that'll be enough of that.

DUANE'S VOICE  
Oh, Miz Burgoyne...!

She turns...

ANOTHER ANGLE

As Duane comes up with Solo.

DUANE  
This is Mr. Solo - he's stayin'  
for a couple a days.

VERITY  
Hello... I'm Verity Burgoyne.



DUANE  
Miz Burgoyne's head of the physical  
culture department.

28  
CONT'D  
(2)

SOLO  
I can see that she meets all the  
requirements.  
(to Verity)  
A pleasure to know you, Miss  
Burgoyne.

The girls have clustered around.

DOTTIE  
How about introducing us?

She gets a chorus of approval from the girls.

VERITY (sternly)  
Get back to your game, girls.  
(to Solo as the girls  
reluctantly move off)  
Duane's the only male on the campus.  
You're a new rooster in the hen  
house, Mr. Solo.

SOLO (thoughtfully,  
as he eyes the departing  
girls)  
I've -- uh -- been in worse predica-  
ments, Miss Burgoyne.

She laughs. From o.s. we HEAR the distinctive SOUND  
of a motor horn calliope approaching. Solo, Verity  
and Duane turn.

WHAT THEY SEE

30

An approaching Rolls-Royce town car replete with  
liveried chauffeur and footman is coming up the  
drive.

BACK TO SCENE

31

SOLO  
That's quite an entrance. Who  
is it?

DUANE  
It's Mr. Sutro...

SOLO  
Oh?

VERITY  
Jason Sutro. The grapefruit king.

ANGLE - ROLLS-ROYCE - POV SHOT

32

As it pulls up before one of the buildings - the footman comes around to open the door. JASON SUTRO steps out, to be met by Miss Partridge, who emerges from the building.

ANOTHER ANGLE

33

PARTRIDGE (effusively)  
Mr. Sutro!

She comes on. Some of the girls now begin to materialize around Sutro's car.

RESUME - SOLO, VERITY, DUANE

34

DUANE (apologetically  
to Solo)  
I better get over to see if  
Miz Partridge...

SOLO  
You go ahead.

Duane picks up Solo's suitcase.

SOLO (indicating  
suitcase)  
That's all right. I can handle  
it.

Duane puts it down, goes.

SOLO (looking off)  
Mr. Sutro appears to be another  
rooster.

ANGLE - FROM SOLO AND VERITY

35

Sutro can be seen being greeted by Partridge, still surrounded by girls.

VERITY (smiling)  
The girls are quite fond of him.  
He always brings presents.

SOLO  
Ah... The Pied Piper...

## VERITY

Mr. Sutro has also endowed the school with a gymnasium and library in memory of his late departed sister. He's really very sweet.

35  
CONT'D  
(2)

## ANGLE - ROLLS-ROYCE

36

The footman is opening the trunk lid. Sutro looks around.

## SUTRO

That little Japanese girl - I have a special surprise for her... where is she?

## PARTRIDGE

Oh, you mean Miki...She's home. Dr. Matsu took her out of school for a few weeks...

A momentary cloud comes into Sutro's eyes as he looks at Partridge - his benevolence returning as the girls cluster about him and his gift-wrapped presents. Duane, with an armload of presents, starts toward the main building. Now, Partridge sees something o.s.

## PARTRIDGE (calling)

Oh, Mr. Solo!

## ANGLE - SOLO AND VERITY - PARTRIDGE IN B.G.

37

## PARTRIDGE

Why don't you and Miss Burgoyne join us, Mr. Solo?

## SOLO

Thank you.

(to Verity)

Shall we, Miss Burgoyne?

He takes her arm. She smiles and they step forward, Solo taking his suitcase.

## ANGLE FEATURING SUTRO

38

looking over to the approaching Solo and Verity with a friendly smile.

SUTRO (effusively)  
I have a little something for you,  
too, Miss Burgoyne.

38  
CONT'D  
(2)

He hands her a cellophaned, ribbon-wrapped package.  
She looks at it.

VERITY (enormously  
pleased)  
My favorite perfume! Thank you!

SUTRO (a slight bow)  
My pleasure, my dear.

PARTRIDGE  
Mr. Sutro, I would like to present  
Mr. Solo.

As they shake hands:

SUTRO  
Delighted, sir. Are you the  
father of one of these girls?

SOLO (reacting)  
Uh -- no. Just -- just an admirer  
of all of them.

PARTRIDGE  
Mr. Solo is the secretary to the  
Begum of Bangerpole. Perhaps her  
daughter will be a pupil here.

SUTRO  
Marvelous! He -- controls quite a  
bit of oil, doesn't he?

PARTRIDGE (changing  
the subject, to Solo)  
Have you been to your quarters yet,  
Mr. Solo?

SOLO  
No. Duane was leading me there, but --  
(a smile)  
-- we've been very pleasantly detoured.

PARTRIDGE  
Oh, dear. And Duane's gone now, too.

SUTRO  
If you're going to the guest cottage,  
Mr. Solo, my chauffeur will be de-  
lighted to take you there. He'll take  
your suitcase.

SOLO  
Please. I'm afraid I've been  
enough trouble.

38  
CONT'D  
(3)

SUTRO (turning  
toward car)  
Nonsense. No trouble at all.  
Gratz!

ANGLE TO INCLUDE THE CHAUFFEUR

39

behind the wheel of the car. As he turns to his  
master's command, we see:

CLOSE ON CHAUFFEUR

39X1

-- that he's the scarfaced milkman of the TEASER.

ON SOLO

39X2

as he reacts.

ON GRATZ

39X3

as he clearly recognizes Solo, realizes that he's  
apparently been spotted.

SCENE

39X4

Sutro is aware of the looks that have passed between  
Solo and Gratz.

SUTRO  
Is there something wrong, Mr. Solo?

SOLO (a beat)  
No, not a thing. Everything's --  
(a beat)  
-- just fine.

FADE OUT:

END ACT ONE

## ACT TWO

FADE IN:

INT. WAVERLY'S OFFICE - DAY

40

Waverly is at his desk, at the mike.

WAVERLY (into mike)

Surely, Mr. Solo, your cover couldn't have been penetrated so soon!

INTERCUT WITH SOLO IN HIS ROOM AT THE SCHOOL - DAY

41

Solo is now wearing clothing more normally associated with him. He speaks into his communicator.

SOLO

It's not that, sir. The Begum and Maharajah are old friends of mine, and they would've backed me up to the hilt.

(a beat)

Unfortunately, Sutro's chauffeur turned out to be our friend the milkman.

WAVERLY

I see.... And he recognized you...?

SOLO

I'm quite certain of it. And, under the circumstances, I wonder if my usefulness here hasn't come to an end.

WAVERLY

On the contrary. You're in some jeopardy, I realize, but -- well, that's the nature of our work, isn't it?

SOLO

Of course, sir.

WAVERLY

And while they're deciding how to get rid of you, why, you might learn something of value.

SOLO (after a beat)

It's -- something to look forward to.

WAVERLY

Well, be of good cheer, Mr. Solo.  
And keep in touch.

41  
CONT'D  
(2)

He clicks off his mike. Solo turns off his communicator, shrugs thoughtfully.

ZIP PAN TO:

EXT. POOL - DAY - SHOT OF GIRL ON DIVING BOARD (STOCK) 42

The diver doubling for Verity makes a spectacular dive to the SOUND of o.s. applause.

EXT. POOLSIDE - GROUP SHOT 43

Applauding from an open poolside cabana are Partridge, Solo and Sutro. WIDEN to take in girls in suits and robes nearby.

CLOSE - VERITY 44

As she comes up to the side and pulls herself out of the pool.

ANGLE - GROUP AT CABANA AND VERITY 45

She's handed a towel by a beaming Sutro.

SUTRO

A swan! A beautiful, soaring swan!

VERITY (smiles)

Thank you.

SUTRO (turning back)

Don't see much of that in Bangerpole, do you, Mr. Solo.

SOLO

I've never seen a one and a half side roll with a full twist executed with more grace and precision, Mr. Sutro, even at the Tokyo Olympics.

SUTRO (smiling)  
Ahhh! I detect the voice of an expert.

45  
CONT'D  
(2)

SOLO (manages a  
modest smile)  
Strictly a spectator.  
(a beat)  
Do you come here often, Mr. Sutro?

SUTRO  
As often as I can take time from my business. I enjoy youth, beauty and learning, Mr. Solo and I find them all here.

SOLO (pleasantly)  
I understand you've been very generous to the Partridge Academy. A gymnasium - a library....

Partridge listens quietly to all this.

SUTRO  
I'm a very rich man. I have no objection to paying for value received.

SOLO (gently probing)  
You pay quite well, sir.

SUTRO  
I'm known for that, Mr. Solo. I'm quite open-handed with my employees, for example.

SOLO  
You mean in your -- uh -- grapefruit business?

SUTRO  
Among other things - This is the age of diversification, Mr. Solo.

SOLO  
I see.



SUTRO

I pay well because it is my policy  
to employ only the very best. I'm  
constantly on the lookout for --  
(seeming offhandedness)  
--oh, men like you, Mr. Solo.

45  
CONT'D  
(3)

SOLO

Thank you.

SUTRO

Of course, I realize you're -- engaged  
right now, and I would hardly want  
to lure you away from..  
(slight beat)  
..a Maharajah. But if ever the  
time does come --  
(smiles; pointedly)  
--well, I would see that your rewards  
would be commensurate with your  
abilities.

SOLO (pleasantly)

Thank you, but I'm quite satisfied  
where I am.

Sutro's face hardens for just a moment; his initial  
ploy has failed. But then he breaks into a smile.

SUTRO

Pity.

Partridge who has been following the above with keen  
interest, decides to intervene.

PARTRIDGE

I think Miss Burgoyne is ready with  
the next event, gentlemen.

The men's eyes go toward the pool.

ANGLE - GIRLS

46

as a group of them take positions at poolside.

ANGLE - SIDE OF CABANA FACING POOL

47

Verity, in a robe, is seated at a small table with  
a loudspeaker microphone before her.

VERITY (into mike)  
Next on the program will be an  
exhibition of rhythmic exercises.  
The participants will please take  
their positions...

47  
CONT'D  
(2)

ANGLE - GIRLS

48

They line up in posed attention at either side of  
the pool.

ANGLE - GROUP: SUTRO-SOLO-PARTRIDGE

49

SUTRO  
Remarkable collection of youngsters  
Mr. Solo. In that group before us  
are the daughters of two cabinet  
members, the daughter of a prime  
minister, and a crown princess.

Solo is looking at something else.

SOLO  
Very impressive...

Sutro follows his glance to --

ANGLE - VERITY

50

looking out toward the girls.

VERITY  
All right...  
(raises her hand)  
You may start the music, Suzie.

ANGLE - SUZIE

51

In charge of the loudspeaker-tape recording system.  
She touches a button and the tape begins to roll.

ON SOLO

52

He reacts sharply as the strains of The Merry Widow come through the speaker.

ANGLE - GIRLS

53

as they react in apparent confusion, begin to mill about bewilderedly.

ANGLE - GROUP

54

A restrained reaction from Sutro and Partridge.  
Then:

PARTRIDGE (calling)

Girls! Keep your places. Miss Burgoyne!

The girls freeze. The music stops abruptly.

VERITY'S VOICE

I'm sorry...

ANGLE - VERITY AT RECORDER

55

Standing by Suzie.

VERITY

I don't know how this tape got mixed up in here.

She reaches for another tape.

ANGLE - GROUP

56

as some other musical number that we own comes over the speaker. Partridge and Sutro lean back to watch the show. So does Solo -- a deeply thoughtful expression on his face.

ZIP PAN TO:

INT. MATSU DEN - DAY

57

Illya is giving Miki a lesson. He's seated facing away from her, toward the window, a textbook in his hand. He's in shirtsleeves, wears a shoulder holster in which there is, naturally, a gun.

ILLYA (looking in  
book)  
All right. Describe, as briefly  
as possible, the socio-economic  
factors that contributed --

57  
CONT'D  
(2)

Miki, wearing a pixie-like look, begins sneaking  
up behind him.

ILLYA (cont'd)  
--to the outbreak of the Second  
Punic War.

MIKI  
Well, it was an outgrowth of  
commercial rivalry between Rome and  
Carthage which was caused --

She yanks the gun from his holster. He reacts too  
late. Miki has taken a step back, points the gun  
at him.

MIKI  
Put 'em up!

ILLYA (sighs heavily)  
Miki, we are supposed to be very  
attentive at lessons. And, even  
more important, we do not play  
with loaded guns.  
(holds out his hand)  
Give it to me.

MIKI (backs away,  
gun still on Illya)  
I'm not playing.  
(gestures to door)  
I want you to open that door and  
let me out. I've been in this house  
so long I'm going stir-crazy!

ILLYA  
Miki --

MIKI  
If you don't, I'm going to shoot!  
Bang! Right between the eyes!

ILLYA (with enormous  
patience)  
Will you please give me the gun?

MIKI  
If I do, will you take me to a night-  
club tonight?

ILLYA  
Absolutely not.

57  
CONT'D  
(3)

MIKI  
A movie?

ILLYA  
That's out, too.

MIKI  
A walk?  
(and, when he doesn't  
reply)  
You'd take a dog for a walk!

She keeps backing off as he keeps advancing.

ILLYA  
I'm sorry. Not even a walk.

MIKI  
Then no gun.  
(musingly)  
Maybe I won't shoot. I'll just  
call up your boss -- that Mr.  
Waverly.  
(imitating the call)  
Mr. Waverly? Listen -- what kind  
of an agent did you send out to  
protect me? He's the one who needs  
protection. I'm holding his own  
gun on him right now!

As she continues to back away, or circle the advancing Illya, he lunges for her. The gun clatters to the floor as Illya grabs her, turns her almost upside-down.

MIKI (tremulous)  
You're -- you're cute.

ANGLE TO INCLUDE DOOR

58

The door opens and Taka enters. She observes the scene with some dismay. Illya looks up.

ILLYA (to Taka)  
It's all right -- I'm only showing  
Miki a new exercise....

Taka still looks dubious. Illya lifts Miki to her feet, recovers his gun. He is saved by the beep of Illya's communicator on the desk. Miki moves up to stand beside Illya, wide-eyed, as he talks.

ILLYA  
Kuryakin here.

58  
CONT'D  
(2)

INT. GUEST COTTAGE BEDROOM - DAY

59-62

We see Solo talking very quietly into his communi-  
cator as he turns on the radio next to him.  
INTERCUT HIM WITH ILLYA IN MATSU LIBRARY.

SOLO  
I'm talking from the Partridge  
Academy. I haven't checked the  
room for bugs so I want you to  
listen carefully. I'm only going  
to say this once.

ILLYA  
What? You'll have to speak louder.

SOLO  
I said I'm only going to say this  
once.

ILLYA  
It's that music. What did you say?  
Solo turns down the radio slightly with:

SOLO (very loud)  
I said I'm only going to say this  
once!

ILLYA  
You don't have to shout. I can  
hear you. Go ahead and say it.

SOLO  
I think I've run into something.  
Do you remember the music that  
was coming from the milk truck?

ILLYA  
Certainly. It was The Merry Widow  
Waltz.

SOLO  
I want you to play it to Miki and  
let me know what happens.

ILLYA  
Just a moment.  
(to Miki)  
Do you happen to have The Merry  
Widow Waltz among your records.

MIKI (shakes her head)  
Nope.

59-62  
CONT'D  
(2)

ILLYA (to Miki)  
Perhaps your father --

MIKI  
He only collects Dixieland.

INT. PARTRIDGE'S ROOM - DAY

63

Miss Partridge and Sutro are drinking tea as they listen to the bugged conversation.

SOLO  
It shouldn't be any trouble to get.  
Buy it and put it on your expense  
account.

ILLYA  
I haven't been paid for the money I  
laid out for that umbrella yet. I'll  
do it, but this is absolutely the  
last time.

BACK TO SCENE

64

Illya clicks off as Miki looks at him.

MIKI  
Chintzy, aren't you?

INT. PARTRIDGE'S ROOM - DAY

65

as Sutro clicks off his "bug" receiver. He and Partridge smile at each other. CAMERA MOVES IN CLOSE as they raise their teacups to their lips.

ZIP PAN TO:

INT. MATSU LIVING ROOM - DAY -- MATCH CUT ON TEACUPS

66

They are on a tray. CAMERA BACK to show Taka carrying the tray to Illya and Miki, who are playing chess.

ILLYA

It's your move. And I have your  
queen in check.

(looks up)

Oh, thank you, Taka.

66

CONT'D

(2)

Taka puts the tray on the table, disappears toward  
the kitchen. Miki moves. Illya studies the board.

ILLYA

Where did you learn the Philidor  
Defense?

MIKI

It was originally created by Stein-  
metz. I only use it when I'm faced  
with a Rue Lopez flank attack.

Illya looks at her and goes back to the board. He's  
in trouble. He reaches for a piece.

MIKI

I wouldn't make that move if I  
were you.

ILLYA

I'm not falling for anything like  
that.

He moves - she makes a quick move - he moves again -  
so does she.

MIKI

Check!

Illya scowls..is studying the board when there is a  
ring at the door.

MIKI

You're saved by the bell!

ILLYA

Must be the delivery boy with  
the record.

He gets up and starts for the door.

MIKI

Don't forget...you're supposed  
to tip him.

Illya snorts and exits as Miki looks after him with  
a smile...



INT. MATSU FOYER - DOOR

67

The bell rings again as Illya appears from b.g.

ILLYA (calling)  
All right, I'm coming.  
(gets there).  
Who is it?

VOICE (O.S.)  
Delivery. I have a package for  
Mr. Kuryakin.

Illya opens the door. The delivery boy is none other than GRATZ, the Sutro chauffeur.

GRATZ  
Two dollars and ninety cents.  
C.O.D.

Illya digs into his pocket and comes up with three dollars. He gives it to Gratz who hands him a record in an envelope, then offers him a book and a pencil.

GRATZ  
Sign here.

Illya is balancing the record with one hand and signing with the other when --

MIKI (who has come  
up behind him)  
Illya! Look out!

The warning is too late. Illya can do no more than look up before Gratz has belted him. Another man (CHESTER) follows Gratz into the room, and the fight is on. Taka, attracted by the noise, enters, can only look on in paralyzed confusion.

Illya, as always, gives a very good account of himself -- though he is outnumbered and both his antagonists are much larger than he. At a critical moment in the fray, Miki takes a samurai sword off one of the walls, gets it to him. That tips the scales -- and right in the nick of time. The heavies flee out the door as Illya charges them with it. When it's all over:

ILLYA (panting heavily)  
Thank you.

MIKI  
Are you all right?

ILLYA  
I'm fine. Get the record.

67  
CONT'  
(2)

Miki picks up the record from the floor as Taka brushes Illya off. Miki shakes the envelope.

MIKI  
I think it's broken.  
(a beat)  
You're out three dollars.

On Illya's reaction:

ZIP TO:

EXT. CABANA - NIGHT

68

Music -- most assuredly not The Merry Widow -- is playing softly as a pensive Verity sits on a bench. Solo comes out of the shadows.

SOLO  
A penny for your thoughts.

VERITY (startled)  
What?

SOLO  
I believe that's how the expression goes.

VERITY (recovers, smiles)  
To be honest, Mr. Solo, I wasn't thinking at all. I was just -- relaxing a little. I love the girls, but -- well, they can be a little trying.

SOLO (sitting down  
beside her)  
How long have you been here?

VERITY  
Almost two years. Two very happy years.

SOLO  
That speaks well for the school -- and for Miss Partridge.

VERITY  
She's one of the finest women I know.

SOLO (casually)  
I have a feeling that there's more  
than meets the eye between Miss  
Partridge and Mr. Sutro.

68  
CONT'D  
(2)

VERITY  
In what way, Mr. Solo?

SOLO  
Could it be romance? I thought I  
detected a little gleam in her eye.

VERITY (laughs)  
It was probably because she was  
thinking of a new dormitory. That  
Mr. Sutro's promised.  
(a beat; she rises)  
Well, it's getting a little late  
now, and --

SOLO  
I was just thinking....

VERITY  
Yes?

SOLO (a glance toward  
speaker)  
All that music and no dancing....  
May I, Miss Burgoyne?

As she steps into his arms and they begin to dance:

VERITY  
Well, only until this song is over.

SOLO  
Speaking of songs -- that tape you  
played today. By accident. The  
Merry Widow.

VERITY  
I don't know how it happened. It's  
hardly the type of music you play  
for rhythmic exercises.  
(smiles)  
It's no wonder the girls were con-  
fused when it went on. I was too.  
(a beat)  
Why do you ask?

SOLO  
Oh, just a random thought forming  
in the back of my mind. Nothing,  
really.

The music stops. The dancers break.

68  
CONT'D  
(3)

VERITY

Well, I -- do have to go back now.  
I have an eight o'clock class.

She holds out her hand to Solo. He holds it.

SOLO

Can you spare a little time for me  
tomorrow?

VERITY

You heard what Miss Partridge said.  
If you need anything, just holler.

SOLO

You know, I just might do that.  
Good night.

As she moves off, Solo watching her thoughtfully, we:

ZIP TO:

INT. CORRIDOR - NIGHT

69

A lone night light is seen burning as Verity appears from the stairs. She starts down the corridor, then suddenly stops as the strains of The Merry Widow theme is heard coming from one of the rooms.

CLOSE ANGLE - VERITY

70

Her face turns expressionless with the music. As the theme continues:

ANGLE TO INCLUDE FIRE EXTINGUISHER

71

on the wall. Verity reaches up, takes the fire axe.

INT. GUEST COTTAGE - NIGHT

72

Solo, clothed, lies in bed pensive. Moonlight streams in. Presumably it's warm in the room. He rises, opens the window, starts back for the bed. But opening the window has let in the sounds of the familiar music. He reacts, steps back to the window. He looks out, presumably trying to pinpoint the direction from which the strains of The Merry Widow come.

ANGLE TO INCLUDE DOOR

73

as it opens soundlessly and Verity enters. CAMERA  
PANS DOWN to include the fire axe.

ON SOLO

74

He has not heard Verity's entry, continues to gaze  
out the window. Now Verity is behind him. She  
lifts the axe and we FREEZE

FADE OUT

END ACT TWO

## ACT THREE

FADE IN: 75  
INT. GUEST COTTAGE BEDROOM - NIGHT

(Cont'd from previous scene)  
Verity UNFREEZES to start the axe down...

CLOSE-UP - SOLO 76

Solo whirls as the blade swishes past him, imbeds itself into the window sill.

ANGLE - SOLO AND VERITY 77

She manages to pull the axe out of the sill and tries for a second blow as Solo grabs her. They struggle. She fights like a wild cat... until Solo is forced to clip her on the jaw and every ounce of fight goes out of her. The rigidity goes out of her face and she looks at Solo blankly. A pause, then:

VERITY  
What are you doing in my room?

SOLO  
It happens to be my room, Miss Burgoyne...

She looks around, then her eyes drop to the axe she's still holding in her hand.

SOLO  
You tried to kill me with it.

VERITY  
Kill you?

It sinks in and a moment of hysteria hits her. She screams. Solo tries to smother it with his hand.

SOLO  
Verity! Do you want to wake the whole place up?!

She begins to shake as Solo puts a comforting arm around her.

SOLO  
It's all right, Verity! Easy,  
now...Here, try this.

77  
CONT'D  
(2)

He procures a small flask, puts it to her lips.

SOLO  
I keep it around only for --  
situations like this.

She drinks, tries to compose herself.

VERITY  
I must have walked in my sleep...  
It's never happened before...  
I don't know...

SOLO  
Sssh...

He listens. The unmistakable sound of voices is heard o.s. Solo quickly takes the axe and throws it under the bed, then moves to touch the light switch. The light goes on as Partridge in curlers and a robe appears in the doorway followed by Duane in a pair of pants and a tucked-in night-shirt. He's holding a shotgun. Both stop short at the sight of Solo and Verity.

SOLO  
Uh, before you--jump to any  
conclusions, Miss Partridge--  
this can very easily be explained.

PARTRIDGE (cold)  
I may be gullible, but I'm not  
stupid, Mr. Solo. I'm afraid it will  
take more than an explanation.

Duane's head turns as Liz, Dottie and Kish, in robes and curlers, look in curiously.

DUANE  
Miz Partridge...  
(indicates girls)

PARTRIDGE  
There's nothing here that can be  
of interest to any of you girls.  
Get back to your rooms, please. At  
once!

The girls reluctantly leave.

PARTRIDGE (to Duane)  
Tell them that Miss Burgoyne thought  
she saw a prowler.

77  
CONT'D  
(3)

DUANE  
Yes, Ma'm.

He goes with Partridge, closing the door.

VERITY  
Mr. Solo had nothing to do with my  
being here. It was all...

PARTRIDGE (cutting in)  
Mr. Solo came here as the emissary  
of the Maharajah and the Begum of  
Bangerpole.

(to Solo)  
Out of respect to them. and because  
the breath of scandal has never  
touched my school, I shall not call  
the police...I expect you to be  
packed and gone by morning.

(to Verity)  
You will return to your room, Miss  
Burgoyne. We will discuss this  
tomorrow.

She opens the door for Verity who looks at Solo.  
He shrugs. Verity goes. Partridge follows. She  
pauses before closing the door.

PARTRIDGE  
In the morning, Mr. Solo.

As she shuts the door...

ZIP PAN TO:

INT. MATSU STUDY - DAY

78

A small room extending from or adjacent to the  
library. Illya is putting a record on an elaborate  
hi-fi turntable. Miki is nearby. She's wearing  
slacks or Bermuda shorts.

MIKI  
If you want my opinion, I think  
the whole thing is ridiculous.  
What am I supposed to do when I  
hear the Merry Widow?



ILLYA

I don't know - that's why we're  
playing it.

78  
CONT'D  
(2)

He puts on the record and the Merry Widow starts.  
Miki flops into a chair and assumes what she thinks  
is a receptive pose. The record rolls on for a  
moment.

ILLYA

Anything happening?

MIKI

Yes, I'm getting sleepy. Order  
me to do something. Maybe that'll  
do it. Something drastic. Like--  
(thinks)  
--jumping off a cliff.

ILLYA (faint smile)

There are no cliffs handy. Why  
don't you go to the terrace and  
jump off?

MIKI

Really, Mr. Kuryakin...

She stops suddenly.

ILLYA

What is it? Do you feel something?

She gets up from the chair with an expressionless  
look on her face and starts walking toward the  
terrace.

ILLYA

You're putting me on...

She continues on going through the doors...

ILLYA

Hey, come back here!

EXT. TERRACE - DAY

79

Miki reaches the terrace rail - starts climbing over  
as Illya runs in to grab her. In the b.g. the music  
continues.

ILLYA

Miki, stop!

(Continued)

His arms are around her to hold her back. She suddenly looks at him and breaks into a wide grin.

79  
CONT'D  
(2)

MIKI

You cared! I really had you worried! You thought I was going to do it!

ILLYA

Of all the silly, childish...  
(he stops)  
What is is?

She starts to weave in his arms like a cobra being mesmerized.

ILLYA

Miki...this isn't a joke...

Another weave, then without warning she throws her arms around his neck and starts kissing him. Illya disengages himself.

ILLYA

Miki, this is serious business. Now, stop it!

MIKI

I can't. I'm hypnotized.

She goes right back to kissing him. Illya manages to get free once again.

ILLYA

Your father had a point. I think what you need is a good spanking. Suppose Taka walked in on us?

MIKI (blithely)

Oh, I'd just say you were attacking me.

Illya reacts, then:

ILLYA

That does it.

He grabs Miki, put her over his knee, is about to start paddling when there is a beep on his communicator. Miki's eyes open as he releases her and takes out his communicator.

ILLYA

(into communicator)  
Kuryakin here.

EXT. GYMNASIUM - DAY

80

Solo can be seen behind a large bush next to the building. His suitcase is at his feet.

INTERCUT HIM WITH ILLYA ON TERRACE

SOLO

I hadn't heard from you so I  
thought I'd give you a jingle.  
Did you play the record?

ILLYA

It had no effect on her whatsoever.  
(a glance at Miki)  
At least nothing that's --  
germane to our problem. How are  
things at the school?

SOLO

As a matter of fact, I've just  
been thrown out bag and baggage  
for entertaining one of the  
faculty in my room.

ILLYA

I presume she was female.

SOLO

Very. The trouble is she tried  
to kill me with a fire axe...the  
answer's here, Illya. I'm sure  
of it.

(looks off)

Someone's coming - I'll have to  
talk with you later....

He CLICKS off, pockets his communicator and sticks  
his head out.

SOLO

Psst!

ANGLE TO GYM ENTRANCE

81

Suzie and Kish are coming out. The bush with  
Solo is next to it.

SUZIE

Mr. Solo!

KISH

We heard that you left this morning.

SUZIE  
For India.

81  
CONT'D  
(2)

SOLO  
Well -- uh -- I'm supposed  
to be gone. But the fact is  
that I have a --- very good  
reason for wanting to stay  
here. And I need a place to  
roost. If you girls could  
help me I ...

SUZIE  
The boathouse. It's on the  
lake about two miles from here.

SOLO  
Too far.

KISH (to Suzie)  
How about the attic?

SUZIE  
It's too risky.

SOLO  
Where is it?

SUZIE  
In the main building. Right  
over Miss Partridge.

SOLO  
I'll take it.

SUZIE  
You just want to be near her,  
don't you?

SOLO  
I beg your pardon?

KISH  
You don't have to hide it, Mr.  
Solo. It's written all over you.

SOLO  
Well would you mind reading it  
back to me?

SUZIE  
Miss Burgyone. You're in love  
with her, aren't you?

They look at him with a broad smile. Solo looks back.

81  
CONT'D  
(3)

SOLO (a beat)  
I guess there's no point in trying to deny it.

KISH  
Even if you did we wouldn't believe you.

SOLO  
Then you can do me one more favor. You can tell her I'm here, but no one else. Promise?

SUZIE (reproachfully)  
You know we'll keep your secret, Mr. Solo.

ZIP PAN TO:

INT. ATTIC ROOM - DAY

82

Looking like something out of Bekin's warehouse with everything from a moosehead to a rubber plant. Solo slumped down in a chair is watching Suzie make up the bed while Dottie with a towel wrapped around her head is dusting. They all freeze with a KNOCK.. relax with:

KISH'S VOICE  
It's only us.

SOLO  
Us?

The door opens to reveal Kish and about three girls in back of her all carrying pieces of bric-a-brac and furniture. Kish is holding a lamp.

DOTTIE  
Isn't that Miss Partridge's lamp?

KISH  
Yeah. She'll never miss it.  
(to Solo)  
You don't have to worry about anyone snitching on you, Mr. Solo. We're all very trustworthy.

SOLO (reacts)  
All? How many is that?

82  
CONT'D  
(2)

KISH  
Only twenty.

SOLO  
That -- uh -- certainly takes  
a load off my mind.

A step at the door turns all heads. It's Verity.  
Her eyes scan the room.

VERITY  
I see the girls are doing  
right well by you, Mr. Solo.

SUZIE (to girls)  
I think we better go now.

VERITY  
I think that's an excellent  
idea.

The girls crowd to the door.

KISH (a final word)  
Be gentle with her, Mr. Solo.

She closes the door as Solo and Verity react to  
this parting advice. After a beat:

VERITY  
I got your message from the  
girls. This is sheer madness,  
Mr. Solo.

SOLO  
(dryly)  
Under the circumstances I think  
you can start calling me Napoleon.  
Yes, I suppose some explanation  
is due you.

VERITY  
Making the girls think you're  
here because of me! What kind  
of a nonsense is that?

SOLO  
How could I have disappointed  
them? All the world loves a  
lover...and besides I needed  
a place to stay.

VERITY (a beat)  
Who are you?

82  
CONT'D  
(3)

SOLO (serious now)  
Does the name U.N.C.L.E. mean  
anything to you, Verity?

VERITY  
It's some kind of security  
organization...?

SOLO  
Right. And I happen to belong  
to it.

VERITY (slowly)  
Just what does U.N.C.L.E. have  
to do with the Partridge Academy?

SOLO  
You'd better sit down.

She does...looking at him.

SOLO  
Have you spoken with Miss  
Partridge about last night?

VERITY  
This morning. I told her I  
had been sleepwalking and she  
accepted it. But I still don't  
understand what made me do what  
I did.

SOLO  
What happened after you left  
me at the cabana last night,  
Verity?

VERITY  
I went directly to Partridge  
Hall. That's the main building.  
I went upstairs and was walking  
in the corridor...

(stops - looks at Solo -  
beat)  
After that -- I don't know.

SOLO  
I want you to think hard.  
Do you remember hearing any  
music...?

82  
CONT'D  
(3A)

VERITY (thinking)  
Music...?

SOLO  
The Merry Widow Waltz.

He hums a few bars...she looks at him and  
something registers.

VERITY  
Yes...Now that you mention  
it...I seem to remember some-  
thing like that...  
(a beat)  
But what's that got to do with --  
(slight shudder)  
with what happened?

SOLO  
You were programmed to respond  
to that piece of music. And  
while you were in a trance,  
you were given a command to  
kill me.

VERITY (a long  
beat)  
But...but why?



SOLO

Someone here knows who I am and wants me out of the way. We suspect that the school has been infiltrated by -- certain evil forces. That some of the pupils have been conditioned just as you were.

82

CONT'D

(4)

VERITY

I -- don't understand..

SOLO

Most of the students here are daughters of very important people. The girls may have access to information that's equally important.

VERITY

I see. But--but who's behind it?

SOLO

I think that the original tape of The Merry Widow will supply all the answers. And there's only one person here who can help me get it.

They look at each other, then:

VERITY

What do you want me to do...  
Napoleon...?

ZIP PAN TO:

INT. MATSU DEN - NIGHT

83

The furniture is pushed back to the wall. Miki and Illya, wearing masks and gloves, are whacking each other in the traditional Samurai combat sport of Kendo. They batter each other around for a few minutes with the heavy bamboo sticks..Now Miki charges in and Illya slips around to whack her on the derriere.

MIKI

That's not fair!

ILLYA

It's eminently fair. You know there aren't any rules to this game...Had enough?

MIKI

For now.

He pulls his mask off - she follows.

83  
CONT'D  
(2)

MIKI

How come you're such an expert on  
Kendo, anyway?

He takes off his gloves as she does the same.

ILLYA

U.N.C.L.E. agents are experts in  
everything, Miki. We have a rather  
extensive training program.

The ringing phone interrupts. Illya picks up the  
receiver.

ILLYA

Hello!

INT. PARTRIDGE OFFICE - NIGHT - CLOSE OF PARTRIDGE  
AT DESK PHONE

84-86

Small and lined with book shelves.

PARTRIDGE

May I speak with Miss Miki Matsu,  
please. This is Miss Partridge.

INTERCUT with Illya.

ILLYA

Just a moment.  
(to Miki)  
It's Miss Partridge for you.

Miki goes to the phone.

MIKI (phone)

Hello, Miss Partridge!

PARTRIDGE

I'm calling to find out how you're  
feeling, my dear.

MIKI

Oh, I'm feeling fine now, thank you.

PARTRIDGE

I'm so glad. When are you coming  
back to school?

WIDEN as Partridge looks off to take in Duane. He's  
standing by a tape recorder on a nearby table. He  
lets the tape run and it very softly begins the  
theme of The Merry Widow.

ANGLE - ILLYA

87

Pushing some of the furniture back.

MIKI'S VOICE

I don't know...next week, I hope...

ANGLE - PARTRIDGE

88

The music is barely audible as she speaks softly.

PARTRIDGE

Don't change your voice or your expression, Miki...Just listen to me carefully. I'm going to tell you what you have to do...

ANGLE - ILLYA

89

WIDEN as he pauses for a look at Miki. She's listening to what's being said with a slight smile on her face. Reassured, Illya goes back to replacing the furniture.

MIKE (phone - a long beat)  
Yes, I understand, Miss Partridge...  
Thank you for calling...Goodbye.

She hangs up.

ILLYA

What did she want?

MIKI

Just to know how I was feeling and when I was coming back to school...  
And to say how much everybody misses me.

(yawns)

I'm bushed. I think I'll go to bed.

Illya regards her closely.

ILLYA

Everything all right?

MIKI

I - don't know. Something just came over me and I feel - - sort of strange.

(faint smile)

I'm sure it's nothing.

They move to the doorway...exit.

89  
CONT'D  
(2)

INT. HALLWAY - MIKI AND ILLYA

90

They stop before her bedroom door.

ILLYA  
You'll lock the windows?

MIKI (smiles)  
Don't I always?

ILLYA  
Your room is bugged so there's  
nothing to worry about. But if you  
even think anything is wrong...  
yell.

MIKI  
Don't worry - I will.

ILLYA  
Good night.

He opens the door. Miki leans over and gives him a  
peck on the cheek, then goes inside, closing the  
door. We HEAR the lock close. Illya goes on to  
the next room...goes inside.

ANGLE TO DOOR UP HALLWAY

91

Taka, peeking out, is satisfied as she closes it  
softly with a smile.

INT. MIKI'S BEDROOM - NIGHT

92

Miki stands at the door, listening as Illya's  
footsteps recede. She looks as if she's fighting  
something within her. If she is, it's a losing  
battle. After a moment, she goes to the closet  
and takes out a coat. Then she moves to the terrace  
windows, looks out toward -

EXT. MATSU STREET - POV SHOT - NIGHT

93

In darkness, except for a single lamplight. ANGLE to take in car parked with its lights out up the street away from the house. Now we HEAR the first strains of The Merry Widow.

INT. MATSU ATRIUM - NIGHT

94

as Miki, wearing her coat, tiptoes out of her room, carrying her shoes in her hand, moves through the darkened atrium. Illya is sitting in the darkness, facing away from her. Now he hears the music and, in turning, sees her pass in the darkness.

ILLYA

Miki!

She speeds up. He goes after her. She makes it to the door and exits. He's just a step behind.

EXT. STREET - NIGHT

95

as Miki emerges onto the street, running now. Illya is right behind.

ILLYA

Miki!

Illya is on the verge of grabbing her when a figure comes out of the shadows and belts him. It's Gratz. Illya rises, tangles with the chauffeur, is just about to dispose of him when Gratz's cohort, Chester, saps Illya from behind. And, while all this is going on, Miki continues, trance-like, to the car. Sutro opens the back door for her.

SUTRO (a smile)

Come in, my child.

As she enters, Gratz and Chester return to clamber into the front seat of the vehicle, Gratz taking his accustomed position in the driver's seat. The car drives off, and we cut to:

ANGLE ON ILLYA

96

lying unconscious on the street.

FADE OUT

END ACT THREE

## ACT FOUR

FADE IN:  
INT. SOLO'S ROOM (ATTIC) - DAY

97

Solo is just finishing dressing when there is a knock on the door. He opens it and is confronted by Dottie, Suzie and Kish with an assortment of plates and platters - covered by a blanket.

SUZIE

Soup's on! We've got your breakfast.

SOLO

Manna! I'm famished!

He closes the door after them as they set it all up on a small table replete with tablecloth, cutlery and a napkin.

DOTTIE (with above)

The chef wouldn't believe us at first, but we told him it was for Kish. She's always hungry.

KISH (nods)

The doctor says it's nerves.

Suzie uncovers as Solo sits down, tucking in his napkin.

SUZIE

Orange juice - bacon - ham - hot cakes - French toast and coffee.

DOTTIE

And two kind of eggs. Fried and scrambled.

Kish comes up with a bottle from under her sweater.

SOLO

What's that?

KISH

Cooking sherry. We thought you might like a morning snort.

Solo raises an eyebrow.

SOLO

Very thoughtful.

DOTTIE  
If there's anything else you want,  
just ask for it.

97  
CONT'D  
(2)

SOLO  
Thank you. But I think this will do  
me very nicely - for the next week  
or two.

The buzzer SOUNDS from the hallway. Solo looks up  
from his orange juice.

SUZIE  
That's the five-minute warning buzzer.  
We've got to go to class.

KISH  
Just leave the dishes when you finish.  
We'll wash them.

SOLO  
Bless you all.

They go to the door...

DOTTIE  
See you later.

Kish has opened the door, then steps back as Verity  
appears.

KISH (a know-all smile)  
Oh, hello, Miss Burgoyne.

SUZIE  
We just brought Mr. Solo his breakfast  
and we're going to class.

They move out as Verity comes in, looking over at Solo.  
She's carrying a handbag. Solo holds up a piece of  
bacon. The girls linger...

SOLO  
The only way to fly.  
(to girls)  
Thank you, girls.

They reluctantly leave.

SOLO  
Any luck?

VERITY  
I'm beginning to feel like Mata Hari.

She opens her handbag, withdraws a small roll of tape.  
Solo rises, takes it from her.

SOLO

Where did you find it?

VERITY (a beat)

In Miss Partridge's safe. She gave me the combination last year when she went to a teacher's conference in England.

(beat)

I -- hope you're wrong about this, Napoleon.

Solo places the tape on the recorder in his suitcase.

SOLO

We'll know in a minute.

The Merry Widow starts playing. And Verity's eyes turn glassy, she appears to go into a trance.

SOLO

Feel anything?

VERITY (dully)

Yes, I -- I have no will of my own. You must tell me what you want me to do.

Solo clicks off the recorder. He's found out what he wanted to know.

SOLO

I want you to snap out of it right now....

She blinks, apparently coming out of it.

VERITY

What -- what happened?

SOLO

What I expected. Very clever. Take a tune that everyone knows and give it a unique arrangement -- then take it from there.

VERITY (a beat

while it sinks in)

I still can't believe that Miss Partridge --

She breaks off as Solo's communicator beeps. Solo takes it out of his jacket pocket.

SOLO (communicator)

Solo here.



ILLYA'S VOICE (filter)  
I'm in a bit of a mess, Napoleon.  
I was hit over the head last night  
and they took Miki.

97  
CONT'D  
(4)

SOLO (communicator)  
Last night! Why didn't you call  
me earlier?

INT. POLICE STATION - DAY

97X1

A disheveled Illya is holding his jacket in one hand  
and the communicator in the other. To the side, a  
policeman looks baleful.

ILLYA (communicator)  
I just came to. I was picked up  
off the sidewalk by a very conscien-  
tious policeman who booked me on a  
drunk charge.

The cop hangs his head.

SOLO (filter)  
Does Mr. Waverly know about this?

INT. WAVERLY OFFICE - DAY - WAVERLY

talking via communicator.

WAVERLY  
I certainly do, Mr. Solo. I now  
have the very unpleasant task of  
calling Dr. Matsu and telling him  
that his daughter....

SOLO (filter)  
Just a moment, sir.

RESUME SOLO

99

Looking out of the window.

WHAT HE SEES

100

The Rolls coming into the school grounds.

RESUME ILLYA

101

Waiting with the cops looking on.

WAVERLY'S VOICE

What is it, Mr. Solo?

RESUME SOLO

102

Looking down.

SOLO (communicator)

It's Jason Sutro's car. It's pulling into the driveway.

POV SHOT TO CAR

103

Gratz and Chester in the front. They come out quickly, look around with Sutro coming out. He also looks around - sees nothing - holds out his hand for Miki to come out from the inside. As she steps out...

RESUME SOLO

104

SOLO

They brought Miki. You'd better get moving. Fast!

He clicks off, gets into his jacket with:

SOLO (to Verity)

You stay here. I'm going...

DUANE'S VOICE

You're both going, Mr. Solo.

ANGLE TO DOOR

105

Duane in the doorway holding a shotgun...

DUANE

Two barrels. You can have your pick. She'll get what's left. Move out.

Verity moves towards the door with Solo following...

DUANE  
You first, Mr. Solo.  
(gestures)  
Get the tape, Miss Burgoyne.

105  
CONT'D  
(2)

As Solo starts to exit, Verity takes the tape from the recorder.

DUANE (to Solo)  
Just a minute!

He reaches inside Solo's jacket and pulls out his gun.

DUANE  
Now, you, Miss Burgoyne - and I'll  
take the tape...

As she hands him the tape and follows Solo out with Duane going after them...

EXT. SCHOOL GROUNDS - PLAYING FIELDS - DAY

106

We see girls in assorted athletic activities -- trap shooting, golf putting, archery, even several javelin throwers. We cannot distinguish any of the girls at this point. Passing through this come Solo and Verity -- with Duane right behind them, his gun pointed at their backs from within his jacket pocket.

INT. PARTRIDGE'S OFFICE - DAY

107

Miki is seated in a chair - Partridge is seated tightlipped at her desk - Sutro is facing her. The shades are pulled - the room is in semi-darkness with a single desk lamp -- there is a tape recorder on the desk with a speaker system. A single wall lined with bookcases to the ceiling has a ladder for reaching the top shelves.

SUTRO (furious)  
I told you you should have let me  
keep the tape! What do we do now?!

PARTRIDGE  
We get it back. There's only one  
person who could have taken it.

SUTRO (cold)  
For your sake, my dear Hester, I  
hope you're right.

PARTRIDGE

Have I ever failed you?

He has no chance to reply as the door is pushed open with Solo and Verity moving into the room and Duane in back of them.

DUANE

I found them in the attic.  
(shows the tape)  
With this.

Partridge looks at Sutro with no show of triumph. He bows his head ... Duane puts the tape on the table.

SUTRO

My most abject apology. Forgive me, my dear.  
(to Duane)  
Watch him.  
(to Verity)  
Sit down, Miss Burgoyne.

Verity sits in one of the chairs as Duane holds the shotgun on Solo standing against the bookcase. Partridge threads the tape on the recorder as Sutro looks over to Solo.

SUTRO

You should have taken my offer, Mr. Solo.

SOLO

The party isn't over yet.

SUTRO (smiles)

You're quite right on that score. The entertainment is just about to begin.  
(to Partridge)  
Are you ready?

PARTRIDGE

Indeed I am, Mr. Sutro.

Over this, she has been putting the recovered tape on the recorder. Now she tilts the lamp so the light hits on Miki's face - touches the recorder button starting the tape. It begins The Merry Widow Waltz...She lets it play for a moment, then, looking at Miki:

PARTRIDGE

I want you to relax - there's nothing troubling you - it's so good to relax...

MIKI (another world)  
Relax...

107  
CONT'D  
(3)

PARTRIDGE  
That's very good...you're a good  
girl, Miki -- a very good girl.

MIKI  
Good girl...

ANGLE - SOLO

108

Watching Duane out of the corners of his eyes. Duane  
is caught between watching Solo and seeing what's  
going on.

PARTRIDGE'S VOICE  
Do you remember the papers in  
your father's safe, my dear? The  
ones you took out and memorized?

BACK TO SCENE

109

MIKI  
Yes.

PARTRIDGE  
I want you to recite them to me.  
Do you think you can do that?

MIKI  
Yes.

PARTRIDGE  
All right...  
(she gestures to Sutro,  
who has pad and pen at  
the ready)  
You can start now, Miki...

MIKI (a pause...then:)  
Matsu Five...Top Secret...Part  
One...This project is based on  
data accumulated during my research  
on the effects of gamma radiation...

ANGLE - SOLO AND DUANE

110

Miki's VOICE coming over. Duane's eyes are off Solo  
for the moment as he looks in Miki's direction. Solo  
moves to quickly push the ladder right into Duane...  
jumping him at the same time. The shotgun BLASTS as

Solo is able to grab his arm and jerk it upwards sending the blast into the ceiling. Crossing over with his other hand, Solo yanks the shotgun out of his hand...swivels to the rest of the room...

110  
CONT'D  
(2)

ANOTHER ANGLE

111

Miki still talking - Partridge looking up bleakly - Sutro reaching into his jacket for a gun. Verity sits still looking out blankly.

SOLO  
I wouldn't, Mr. Sutro...

Solo points the shotgun straight at Sutro. It stops him.

SOLO (to Partridge)  
Turn that thing off!

She looks at him...reaches for the switch, turns off the music.

SOLO (to Verity,  
indicating Miki)  
Come on, Verity, let's get her  
out of here.  
(to the others)  
I'll shoot the first one that  
follows us.

He goes out with Miki and Verity, pushing the door shut after him.

INT. HALLWAY - DAY

112

on Chester approaching, drawing his gun as Solo is seen with Miki and Verity coming out of the office.

SOLO - MIKI - VERITY

113

Solo sees Chester, fires one barrel, misses. Chester fires back. Solo lets go with the other barrel. Chester drops.

BACK TO OFFICE

114

DUANE  
He shot both barrels. He's  
out of ammunition.

He moves to the door followed by Sutro, both taking out guns.

EXT. SCHOOL BUILDING - DAY

115

As Solo, Verity and Miki come out the door. Gratz, who has remained in the car, steps out now, raises his gun, is about to shoot at the dodging trio, who have seen him as they have started for the car.

ANGLE ON SUTRO AND DUANE

115X1

at the doorway as they come out of the building.

SUTRO (calling to  
Gratz)  
Stop! I don't want the girl hurt!

Gratz lowers his gun.

SUTRO (to Duane)  
Wait here. We have a better way.

He whirls and starts back into the building.

ANGLE ON SOLO - VERITY - MIKI

116

as the pursued trio dodge amidst the shrubbery.

INT. PARTRIDGE'S OFFICE - DAY

117

Partridge has moved to the window, raises the shade, looks out. Sutro enters.

SUTRO  
Well, what are you waiting for!?  
Do you want them to get away?

PARTRIDGE  
What's the matter, my dear Mr. Sutro?  
Don't you think your --  
(contemptuously)  
your gorillas are adequate to the  
task.  
(looks out the window again)  
You need have no fear. They won't  
escape us.

EXT. SCHOOL GROUNDS - DAY

118

as Solo, Verity and Miki run across the playing field.

CLOSE ON DOTTIE

119

practicing putting with a small group of girls. She and the others look up as the fleeing trio race by.

DOTTIE (calling)  
Hi, Mr. Solo!

She waves gaily.

CLOSE ON SUZIE

120

among a band of archers. She sees the trio, and:

SUZIE (calling  
joyfully)  
Miki! You're back!

CLOSE ON KISH

121

hefting a javelin as Solo, Verity and Miki whiz by.

KISH (cheerily)  
Hey! Where you all going?

Now we hear, from a loudspeaker, the strains of The Merry Widow once more. Kish reacts appropriately. And, a moment later, we hear the voice of Miss Partridge.

PARTRIDGE'S VOICE (filter)  
Attention...all girls on the playing  
fields...Attention all girls on the  
playing fields...This is Miss Partridge.

INT. OFFICE

122

Partridge is talking into the mike with Sutro looking on.

PARTRIDGE (mike)  
Mr. Solo is an enemy. He wants to  
hurt Miki and Miss Burgoyne...I  
want you to stop him...

ON DOTTIE

123

She and the girls in her group react, raise their golf clubs as weapons, start away, their faces filled with murderous frenzy.



ON SUZIE

124

Ditto for her and her girls, with bows and arrows as their weapons.

ON KISH

125

Her face grim, she starts away, javelin at the ready.

SOLO - MIKI - VERITY

126

as they pause to get their bearings. Now, from the loudspeaker:

PARTRIDGE'S VOICE (filter)  
Miss Burgoyne! Attention Miss  
Burgoyne!

BACK TO PARTRIDGE

127

PARTRIDGE (mike)  
Mr. Solo means to do you harm.  
You have reason to hate him...  
(a beat)  
You will kill him.

BACK TO TRIO

128

Solo turns just as Verity, her face contorted with hate, hurls herself at him, scratching, clawing, biting. Her surprise charge bears him to the ground, and they wrestle on the turf. Over this:

PARTRIDGE'S VOICE (filter)  
Miki. Miki Matsu! I want you  
to run! Do you understand me?  
Get away from Mr. Solo! Run,  
Miki!

Out of the corner of his eye, as he battles with Verity, Solo sees Miki start off.

SOLO  
Miki!

He and Verity get to their feet. Verity lunges once again. Solo clips her neatly on the chin. As she falls:

SOLO (meaning it)  
Sorry, Miss Burgoyne.

128  
CONT'D  
(2)

Whereupon Solo races off after Miki.

SOLO (calling)  
Miki! Come back!

Suddenly a shower of arrows plow into the ground in front of him, blocking his path.

ON SUZIE AND HER GIRLS

129

as they pause to fit new arrows into their bows.

BACK TO SOLO

130

He turns, dives into some shrubbery, opens his communicator.

SOLO (communicator)  
Open Channel D, please.

WAVERLY'S VOICE (filter)  
Come in, Mr. Solo.

SOLO (communicator)  
I'm afraid I'm running out of time, sir.

EXT. FREEWAY - ON RACING CAR - DAY

131

Waverly is at the wheel, wearing goggles and a sporty cap. Illya is seated next to him. The car is motionless, surrounded by other motionless cars.

WAVERLY (into mike)  
We're doing the best we can,  
Mr. Solo. But I'm afraid it's  
the morning rush hour.

BACK TO SOLO

132

he's about to answer when he looks up, his eyes widen.

HIS POV

133

Three attractive trap shooters, their guns pointed straight at him, about to fire.

SOLO

134

Hurling himself to one side as -- BLAM!

TRAP SHOOTERS

135

as they continue to fire, defoliating the bushes around the fleeing Solo.

SOLO

136

running across an expanse of grass now, a horde of girls in pursuit.

ON SUZIE AND HER GIRLS

137

They pause, kneel, draw their bows, let loose.

ON SOLO

138

More arrows zip by him, fall at his feet as he runs. Now, from another direction:

ANGLE TO INCLUDE DOTTIE AND HER GROUP

139

as they appear in front of Solo, swinging their golf clubs at him. Dottie herself comes closest to clobbering him as he darts and slips the clubs as an accomplished boxer would evade opponent's blows. He finally breaks loose, runs a few more steps and --

ON KISH

140

as she lets her javelin loose.

SOLO

141

With a thunk, the javelin imbeds itself into the tree beside which Solo has paused to catch his breath. Solo reacts, moves on hastily.

EXT. MAIN BUILDING - DAY

142

as Miki, fleeing wildly, appears. She is spotted by Duane and Gratz, grabbed. They rush her into the building.

PAN WITH SOLO

143

as he continues to dart and dodge, finally finds momentary safety in a clump of trees, whips out his communicator once more. He's panting heavily.

SOLO (communicator)  
Channel D, please.

WAVERLY'S VOICE (filter)  
You seem a bit out of breath,  
Mr. Solo.

SOLO (communicator)  
It's a long story, sir...

WAVERLY (filter)  
I daresay. Whatever the case,  
we're out of the traffic jam  
now. Mr. Kuryakin has found a  
short cut. It won't be long.

SOLO (communicator)  
When you get here, sir, go to  
Miss Partridge's office. Do  
you read me? The tape is there!

WAVERLY (filter)  
Miss Partridge's office. Very  
good, Mr. Solo.

Solo clicks off his communicator, looks o.s.

HIS POV

144

Dottie, Suzie, Kish, a horde of their schoolmates...  
As they see him.

KISH  
There he is!

SOLO

145

He runs once more, toward the cabana and swimming pool.

THE "HOUNDS"

146

continuing the chase.

ON ONE OF THE TRAP SHOOTERS

147

as she stops to take careful aim, and BLAM!

ON SOLO

148

as he falls, somersaults, spins to his feet, resumes running...but he favors one leg.

INT. PARTRIDGE'S OFFICE

149

Partridge coolly instructs Miki, while Sutro again has his pen and pad at the ready.

PARTRIDGE

We will resume where we left off, Miki. Is that clear?

MIKI

Yes...We have found that by combining the two elements, the end result will be an explosive force which --

EXT. MAIN BUILDING - DAY

150

as the sports car, the goggled Mr. Waverly at the wheel, skids up the driveway. Gratz and Duane, near the front of the building, open fire on the vehicle, so that Mr. Waverly cannot stop at the front door. As the car zooms on:

WAVERLY

Geronimo, Mr. Kuryakin.

Illya understands. As Mr. Waverly slows down slightly, he leaps from the car, hits the ground, rolls, comes up firing at Gratz and Duane.

BACK TO SOLO

151

in the cabana now, continuing to dart and dodge. But he seems nearly trapped as the girls advance on him, their faces -- if possible -- more murderous than before.

## MAIN BUILDING

152

Duane spins to the ground, felled by a bullet from Illya's gun. Illya pauses to reload. Gratz has momentarily disappeared.

## ON WAVERLY

153

who has stopped the car, emerged.

WAVERLY

Look out, Mr. Kuryakin!

## ON ILLYA AND GRATZ

154

as the latter emerges to fire at Illya -- who, alerted just in time by Waverly, is missed. Illya rushes at Gratz and, after a fight in the U.N.C.L.E. style, disposes of him with a judo chop. Illya turns and rushes into the building.

## CABANA AND SWIMMING POOL

155

Solo is backed to the edge of the pool as the girls advance. He whirls and dives into the water; he has no place else to go.

## INT. PARTRIDGE ROOM - DAY - SUTRO, PARTRIDGE, MIKI

156

Miki is still spewing out data on her father's project --

MIKI

....makes it a virtual certainty....  
Conclusions: One. That the --

-- when Illya bursts in. Miki breaks off in confusion. Sutro draws his gun. Illya rushes him. In the struggle, the GUN GOES OFF. There is an o.s. CRY, and --

## ANGLE ON PARTRIDGE

157

as she tumbles to the floor.

## ILLYA - SUTRO

158

Illya knocks him out, rushes to Partridge....

ILLYA - PARTRIDGE

159

ILLYA

The girls....How do I stop them?

PARTRIDGE (weakly)

The tape....Give me the tape....

SWIMMING POOL

160

Solo climbs out the other side, takes one or two steps and then his leg gives out and he falls. The girls, who have run around the pool, are almost on top of him now, ready for the kill.

SOLO'S POV

161

On the girls, Kish in the lead as they advance murderously toward the camera, their faces grim, hate-filled. Suddenly from the loudspeaker:

PARTRIDGE'S VOICE

(filter; the voice is weak,  
the words are halting)

This is....Miss Partridge....  
Attention all girls.... Stop now....  
I repeat.... Stop what you are  
doing....Go back to....your classes  
.... And remember.... You've done  
what I've asked.... And I'm very....  
very proud....of all of you....

The last words are barely audible. Over this, we have seen the grimness, the hate go out of the eyes of the pupils as they stopped their advance. Now they are a group of healthy teen-agers once more, and they look at Solo with some puzzlement.

ANGLE FEATURING KISH AND SOLO

162

as the girl regards him with considerable astonishment, her eyes wide.

KISH

Mr. Solo.... What are you doing in  
those wet clothes?...Do you want to  
catch your death of a cold?

ZIP PAN TO;

INT. WAVERLY'S OFFICE - DAY

163

Waverly behind his desk, Dr. Matsu and Miki in chairs facing him, Solo and Illya standing. Solo leans on a cane.

MATSU (to Waverly)  
You're sure there won't be any  
aftereffects on any of the girls,  
Mr. Waverly?

WAVERLY  
I have the unqualified statements  
of two of the foremost experts in  
the field, Dr. Matsu. There's  
nothing to fear on that score.

MIKI (to Waverly)  
What's going to happen to the school?

WAVERLY  
Miss Partridge left it to Miss  
Burgoyne in her will. She was quite  
fond of her.

MIKI  
Why, that's wonderful!  
(to Solo, wisely)  
You're pretty fond of her, too,  
aren't you, Mr. Solo?

SOLO  
Well, we've -- uh -- shared a rather  
unique experience.

A moment, then Matsu gets to his feet.

MATSU (to Miki)  
We'd better be moving on.  
(to Waverly)  
Oh, I have a favor to ask of you,  
Mr. Waverly...I would like to borrow  
your Mr. Kuryakin for an evening.

WAVERLY  
It would be my pleasure. May I ask  
for what purpose?

MATSU  
Miki has told me that Mr. Kuryakin  
is an expert in the Japanese sport  
of Kendo. I would like to arrange  
a match between him and my club  
champion. We've always considered  
him the best.



ILLYA (alarmed)  
Well, I'm not really an expert....  
As a matter of fact, Napoleon is  
much better than I....

163  
CONT'D  
(2)

WAVERLY (to Illya)  
Come now, Mr. Kuryakin. I'm sure  
you're much too modest. Besides,  
Mr. Solo won't be up to it for  
several weeks.

Solo rubs his knee, manages a grimace.

SOLO  
My knee. It's very painful.

Illya glowers at him.

WAVERLY (to Matsu)  
I'm sure that Mr. Kuryakin will be  
glad to take on your champion,  
Dr. Matsu. You have my permission.

MATSU  
Thank you. And thank you,  
Mr. Kuryakin. I'll arrange for the  
evening. Goodbye.

WAVERLY SOLO ILLYA  
Goodbye.

Miki looks at Illya.

MIKI  
I'll be there, too. Sayonara.

They leave. Waverly turns to Illya.

WAVERLY (thoughtfully)  
Kendo....Perhaps, Mr. Kuryakin,  
you'd like a refresher course....

With Illya's bleak sigh, we --

FADE OUT.

THE END