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52

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The Man From

U. N. C. L. E.

THE CHERRY BLOSSOM AFFAIR

Prod. #7487

Executive Producer:
Norman Felton

Producer:
David Victor

Teleplay by:

Mark Weingart

Story by:

Sherman Yellen

September 20, 1965

A
METRO-GOLDWYN-MAYER
TELEVISION
Presentation

Produced by
RENA PRODUCTIONS, INC.

Air Date - 11-19-65

9-21-65

The Man From

U.N.C.L.E.

"The Cherry Blossom Affair"

Prod. #7487

Please make the following name change:

FROM:

TO:

KIRU ACADEMY

OGAKI ACADEMY

The Man From

U.N.C.L.E.

"The Cherry Blossom Affair"

Prod. #7487

TEASER

FADE IN:

EXT. AIRPLANE DISEMBARKING RAMP - FULL SHOT - (STOCK)

1

as passengers alight from the plane.

QUICK CUT TO:

INT. AIRPORT LOUNGE - DAY

2

Hustle and bustle. Suitcase laden passengers, scampering here and there. OVER THIS SHOT we HEAR the loudspeaker announcing the arrival of Flight 703 from Tokyo.

MOVING SHOT

3

WANDERING through the crowd, BRINGING US to SOLO speaking into the communicator.

SOLO

I've just confirmed Dr. Grayson's arrival at the New York Airport -- he should be entering the terminal at any moment.

WAVERLY (FILTERED)

Fine. Just keep in mind that the film he is carrying is of the utmost importance.

SOLO

Yes, sir.
(shuts off)

CAMERA PANS, following Solo's gaze to the off ramp, where the passengers are entering the terminal, thus BRINGING US to DR. GRAYSON, a harried-looking man in his late forties. He is clutching a can of film.

3
CONT'D
(2)

ANGLED PAST DR. GRAYSON'S SHOULDER TO CRICKET OKASADA

4

A few paces behind Dr. Grayson, also carrying a can of film. She is twenty-five -- small, alert, direct, very attractive, who disguises her better instincts with a veneer of "bright" sophistication. She wears a simple and perhaps arty suit.

TWO SHOT - CRICKET AND DR. GRAYSON

5

as she buttonholes him, obviously in need of a light.

CRICKET

Pardon me -- but do you by any chance have a light?

He fishes inside his pocket for a lighter.

ANOTHER ANGLE - SOLO

6

moving briskly toward Dr. Grayson and Cricket.

JAPANESE COUPLE - SOLO'S POV

7

elderly, gentle couple, hovering dangerously close to Dr. Grayson -- the man bespectacled, with a camera; the woman with a brightly decorated parasol.

ANGLE ON JAPANESE WOMAN

8

trying to line up a clean shot of Dr. Grayson with her parasol.

DR. GRAYSON - HER POV

9

lighting Cricket's cigarette, when suddenly a passenger steps in front of them, blocking her view of Grayson.

ANGLE ON JAPANESE MAN

10

trying to focus Dr. Grayson with his camera, as OUR CAMERA PANS DOWN AND IN OVER his shoulder, giving us an UPSIDE-DOWN SHOT of Dr. Grayson and Cricket, with Solo JUST ENTERING FRAME.

ANGLE ON SOLO

11

about twenty feet from Dr. Grayson and Cricket, moving quite fast.

THE JAPANESE WOMAN - SOLO'S POV

12

pointing her parasol at Dr. Grayson.

DR. GRAYSON - HER POV

13

passengers bobbing and weaving in front of him, preventing a clean shot.

ANOTHER ANGLE - SOLO

14

breaking into a run, stabbing at his jacket pocket for his gun.

SOLO (shouting)

Dr. Grayson!!!

DR. GRAYSON, CRICKET, AND SOLO - UPSIDE-DOWN - JAPANESE MAN'S POV

15

through camera. TILT UP to Japanese man, triggering camera device.

ANGLE TO COVER THE ACTION

16

billows of smoke fanning out from the direction of Japanese man's camera. For a split second, Cricket, Dr. Grayson, and Solo are temporarily blinded. It is in this moment that Dr. Grayson moves off, allowing Japanese woman a clean shot at him.

ANGLE ON JAPANESE WOMAN

17

firing her parasol.

ANOTHER ANGLE - DR. GRAYSON

18

hit, staggering for a moment.

WIDER ANGLE - TO COVER THE ACTION

19

Dr. Grayson tumbling against Cricket, jarring her can of film lose.

CLOSE SHOT - CRICKET

20

screams.

CAMERA TILTS DOWN - PANNING

21

with can of film, rolling through the smoke.

JAPANESE MAN - CRICKET'S POV

22

as he picks up the can of film. Together with the Japanese woman they belt for the exit.

ANGLE ON CRICKET

23

CRICKET (yelling)

They've stolen my can of film!

WIDER ANGLE - TO COVER THE ACTION

24

as she takes after them, passing Solo, as he moves toward the prone body of Dr. Grayson.

ANGLE TO HOLD SOLO

25

as he bends over the obviously quite dead body of Dr. Grayson, picking up the "right" can of film.

QUICK CUT TO:

ANGLE TO HOLD CRICKET

26

as she gazes futilely O.S., as oblivious passengers are flowing by her on all sides. CAMERA PANS DOWN and IN to Dr. Grayson's cigarette lighter, which she is still clutching. She regards it for a moment, as CAMERA PULLS BACK FOR CLOSE SHOT.

EXTREME CLOSE SHOT - CRICKET

27

her mind tumbling with the events which have just taken place. Suddenly an expression of quiet determination floods her face -- and we know she is off and running.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:
EXT. U.N.C.L.E. HEADQUARTERS - NEW YORK

28

As usual.

INT. WAVERLY'S OFFICE

29

The room is flooded in darkness, but enough light flickers from the screen for us to see:

SOLO AND ILLYA

30

with WAVERLY.

WAVERLY

Our film laboratory made this 35 mm.
film print from the negative Mr.
Solo recovered from Dr. Grayson.

CUT TO SHOW:

LOSE - MONITOR

31

We SEE what appears to be a control room: white smocked JAPANESE OPERATORS are occupied spinning and adjusting knobs behind a panel. OVER THIS SHOT we HEAR in Japanese what is undoubtedly a countdown, when suddenly we:

CUT TO:

STOCK SHOT

32

of a volcano erupting, an awesome, terrifying sight.

RESUME - ILLYA AND SOLO

33

with Waverly, as the lights go on. There is a moment's silence as the impact of what they have just witnessed sinks in.

SOLO

It would seem Thrush has found a way to activate volcanos....

ILLYA (grim)
Dr. Grayson, I presume.

33
CONT'D
(2)

WAVERLY

Yes, Mr. Kuryakin. Dr. Grayson was one of the world's foremost geologistsEvidently Thrush Eastern managed to get a stranglehold on him....

SOLO (musing)

Even so, he informed U.N.C.L.E. headquarters in Japan he had a vital discovery he wanted to turn over to us. But something happened: either Thrush got on to him, or he panicked...

ILLYA

But why should Thrush be interested in volcanos?

WAVERLY

Intelligence informs us Thrush Eastern has scheduled a high-level meeting of Thrush scientists -- quite possibly for a demonstration of their new "volcanic activator."

SOLO (putting the pieces together)

Thrush scientists from different countries -- with only one thing in common -- they all have volcanos within their borders. If Thrush can activate those volcanos they will have a powerful hold over those countries. And, eventually --

ILLYA

-- The rest of the world -- charming.

WAVERLY

Precisely why it's vital that we find their volcanic device....and destroy it.

INTERCUTS - SOLO AND WAVERLY

34

PANNING, to follow Solo's gaze, as Waverly pulls down the wall map.

SOLO (OVER SHOT)

Which brings us to Japan.

34
CONT'D
(2)

WAVERLY

The city of Kiru, specifically. We suspect Thrush Eastern is headquartered in the Kiru area, but we're not sure exactly where.

SOLO

Any leads?

WAVERLY

We do know one of their fronts is the Ogaki Academy for Judo and Karate, undoubtedly the training center for Thrush Eastern. You'll begin there, Mr. Solo.

ILLYA

What do you have in mind for me, sir?

WAVERLY (reading from
file)

Miss Cricket Okasada...age twenty-six
...Japanese-American...graduate of
Bryn Mawr....Occupation: dubbing
expert for Samson Films...

SOLO (to Illya)

She puts in the actor's voices for Japanese and American films. It's called dubbing.

35
OUT

REACTION SHOT - ILLYA

36

ILLYA (coolly, since
he knew)

Thank you. If there's ever anything
I can explain to you...

WAVERLY (interrupts,
testily)

Our Security has cleared Miss Okasada, but her complicity in Dr. Grayson's death would give me pause for doubt. In any case, Mr. Kuryakin, you'll have to hurry. We've learned that she leaves tonight for Japan.

36
CONT'D
(2)

CAMERA ZOOMS IN ON wall map, FRAMING Island of Japan.

ZIP PAN TO:

EXT. JAPANESE CITY - DAY

37

A title card reads: KIRU - 120 Kilometers South of Tokyo.

EXT. HARADA'S FEUDAL PALACE - LONG SHOT - (STOCK) - DAY

38

Our CAMERA ZOOMS IN....

INT. PALACE - PROJECTION ROOM

39

FANNING TO ESTABLISH the presence of half-a-dozen THRUSH-MEN as they wait for the film to roll. CAMERA BRINGS US to KUTUZOV, who sits inscrutable, about forty, with a thin elegance and a cruel face. He has been assigned from Thrush Central to oversee security of the operation. We LOSE him, and the CAMERA BRINGS US to HARADA, Japanese, his eyes darting back and forth like minnows. He is in charge of Thrush Eastern. Around him are the Japanese couple we established in the Teaser -- the man, whom we shall call YUKIO -- and the EASTERN THRUSHMAN-MANAGER, in charge of the Novelty Store. All wear Western apparel. It is hot and muggy. Sweat gathers in beads on everyone's face. Harada is fanning himself nervously.

HARADA

Our film laboratory made this print from the negative Mr. Yukio recovered from Dr. Grayson.

REVERSE ANGLE - MONITOR

40

as the lights go off we see what appears to be a run-of-the-mill western - played in Japanese by Japanese actors.

INTERCUT REACTIONS OF EACH

41

Suddenly the lights SNAP on.

ANGLE TO HOLD KUTUZOV

42

as he rises. He regards the group with a slight, almost hurt smile, as though having gone through this unpleasant task a thousand times.

KUTUZOV (with that
small smile)

I do not wish to spoil anyone's
entertainment, but if you'll forgive
me, I've seen this particular film.
(to Harada)

No doubt our film is with U.N.C.L.E.
by now.

On cue, the Japanese couple, and two Eastern Thrushmen
melt away, leaving Harada and Kutuzov alone.

INTERCUTS - HARADA AND KUTUZOV

43

tual distrust.

KUTUZOV (veiled sarcasm)

I wish I didn't have to report this
...unfortunate incident....to Thrush
Central, but...they're so squeamish
about security....You understand...

REACTION SHOT - HARADA

44

An odd smile slips across his face.

HARADA

We're deeply honored Thrush Central
feels our little project worthy of
your attention.

Kutuzov regards Harada blandly.

KUTUZOV

44

CONT'D

(A2)

My dear Harada, nothing would please
Thrush Central more than for Thrush
Eastern to....

(choosing his words)

assert...shall we say, a more vigorous
role, in our grand design. And this
demonstration of the volcanic device
could be the first step....Isn't it
the Japanese who say the longest
journey must begin with the first
step?

HARADA (dryly)

The Chinese.

KUTUZOV

44

CONT'D

(2)

Ah yes...Confucious...I remember...
It's a wonder I don't forget my own
name in this heat...Don't you people
believe in air-conditioning?

HARADA

My apologies -- a slight malfunction-
ing. It's being attended to.

KUTUZOV (rising)

Splendid.

ANGLE ON HARADA

45

rising to join him.

KUTUZOV (caustic)

You're not staying to see the rest of
the film?

There is a moment's pause.

HARADA (blandly)

I'll wait until it comes on television.

ZIP PAN TO:

EXT. JAPANESE STREET - ESTABLISHING SHOT - DAY

46

Not so blary and noisy as the main drags, but traffic is
heavy and there are lots of people on the sidewalks.
There are a number of stores and restaurants dotting the
street with their brightly decorated signs and displays.

MOVING SHOT

47

to discover Cricket walking briskly TOWARD US, then PAST
CAMERA.

REVERSE ANGLE - ILLYA

48

who has been observing Cricket from an alcove; now talk-
ing into his camera.

ILLYA
Napoleon; Miss Okasada is coming
into focus. She just went into the
Takata Novelty Store.

48
CONT'D
(2)

EXT. ANOTHER JAPANESE STREET - DAY

49

Solo facing us. ANGLED PAST him we SEE Kiru Academy for
Judo and Karate -- "Not Open To The Public."

SOLO (into communicator)

Eh...

(glancing at the sign, saying
"Not Open To The Public")

Apparently the Kiru Academy frowns
on visitors.

RESUME - ILLYA

50

ILLYA (wryly)

I wonder why.

RESUME - SOLO

51

SOLO

You go on ahead. I'll check back
with you later.

Solo puts his communicator away.

DIRECT CUT TO:

INT. TAKATA NOVELTY STORE - CLOSE ON VOLCANO - DAY

52

which suddenly bursts into jet of flame, PULLING BACK to
Cricket having her cigarette lit by Japanese Thrushman-
Manager.

INTERCUTS - MANAGER AND CRICKET

53

MANAGER (very polite)

Yes, it's true we stock these --
but we ship them all over the world.

CRICKET

Look at the engraving at the bottom
-- "To Dr. Grayson from H."

53
CONT'D
(2)

REACTION SHOT - MANAGER

54

as the identity of Cricket registers.

ANGLE ON MANAGER - BEHIND COUNTER

55

PANNING DOWN, as he reaches for a revolver, already
equiped with silencer.

CRICKET (V.O.)

Now if I could find this H. -- who-
ever he is -- I'm sure I could find
my film.

RESUME - TWO SHOT

56

concealing the revolver.

MANAGER

I wish I could help you -- but we
don't even have facilities here for
engraving....

CRICKET (beginning a
slow boil)

Hey, what's going on here! The sign
outside says you do exquisite engrav-
ing....

FULL SHOT

57

as a "realistic-looking" gun ENTERS FRAME FROM LEFT.
Pop! From the barrel, blossoms a black and gold parasol.

ANGLE ON MANAGER

58

startled, dropping silencer back onto shelf.

ANGLE WIDENS

59

to include Illya, so that we now have a THREE SHOT of Thrushman-Manager, Cricket and Illya.

ILLYA

Marvelous. I'll take a dozen of these to send back home to Terre Haute....

MANAGER (who doesn't want Cricket to get away)
Excuse me, I'm not quite finished with this young lady.

CRICKET (angry and frustrated)

You mean I'm not quite finished with you! Look -- I don't know what kind of games you're playing here, but every cent I have in the world is tied up in that negative. Don't you understand! It's the first film I've ever produced! And it's irreplaceable!

MANAGER (apologetically to Illya)

A new generation of women without any respect for our gracious personal traditions. Humility, reticence...

(nods O.S.)

My assistant will try to help you, Miss.

He reaches underneath the counter and presses a button.
They all look.

VICTOR - THEIR POV

60

An angry-looking Japanese steps out of the beaded curtain that separates this section of the store from the rear corridor.

RESUME - ALL

61

Victor moves INTO SHOT, takes Cricket by the arm. Cricket doesn't quite know what to make of this. Illya does.

MANAGER

Take care of her, Victor.

Illya moves in between the two, knocking Victor aside.

ILLYA (to Cricket)

Run.

CRICKET (incredulous)

Why?

ANGLE - VICTOR

62

raises his gun, FIRES.

ANGLE - CRICKET

63

A ceramic piece beside her SHATTERS.

CRICKET (eager to go)

Sayonara.

He bolts -- the manager moves after her.

ANOTHER ANGLE

64

Illya kicks the gun from Victor's hand -- turning to hit the manager -- who falls aside -- Illya bolts through the beaded curtain.

T. CORRIDOR

65

Illya draws his gun as he moves down the hallway -- through an open door as Victor comes into the hallway, RING.

INT. ROOM

66

Illya returns FIRE.

ANGLE - VICTOR

67

He opens a small wall panel. There are two switches. He throws one.

INT. ROOM

68

as the door automatically closes, Illya HEARS the lock SNAP. He twists the doorknob, trying to force it open -- no use, he's sealed off.

INT. CORRIDOR - VICTOR AND WALL PANEL

69

He throws the second switch.

THE ROOM - ILLYA'S POV

70

completely empty. Suddenly we HEAR RUMBLING SOUND as CAMERA PULLS QUICKLY UP AND AWAY until we have an ANGLE SHOT looking down on the floor as it slides toward Illya, revealing a pit underneath. We SEE myriads of spikes and swords jutting up from the recesses of the pit -- an impaled skeleton.

ILLYA

71

eyes darting, looking for an avenue of escape.

ANGLE ON FLOOR

72

sliding towards Illya.

ILLYA

73

trying the door again. Trapped!

ILLYA'S POV - THE FLOOR

74

perilously close.

ANGLE TO COVER THE ACTION

75

As the floor slides flush against the wall, Iliya grabs hold of the doorknob, so that he is dangling over the spikes.

THE SPIKES - ILLYA'S POV

76

stabbing up at him.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

THE SPIKES - ILLYA'S POV

77

to MATCH LAST SHOT of Act One.

ILLYA - CLOSE

78

giving a piercing scream.

INT. CORRIDOR

79

The Thrushman moves to the door with a smile of satisfaction.

ANGLE TO COVER THE ACTION

80

As the door opens, Illya snaps his legs against the wall, swinging off, so that the startled Thrushman tumbles INTO SHOT, plummeting to his fate below.

ANOTHER ANGLE - ILLYA

81

swinging back into corridor.

INT. CORRIDOR - SERIES OF SHOTS

82-84

showing Illya edging his way back into the novelty store.

ANGLE TO HOLD ILLYA

85

as he reaches the rear entrance to the novelty store.

PANNING - ILLYA'S POV

86

to ESTABLISH customers rummaging through merchandise, with Thrushman-Manager behind the counter.

MOVING WITH ILLYA

87

As he slips behind a counter, CAMERA MOVES IN OVER his shoulder to reveal a display of assorted Japanese firecrackers.

ANGLE ON ILLYA

88

igniting firecrackers.

ANGLE ON FIRECRACKERS

89

Sparks shower the novelty store as we HEAR EXPLODING firecrackers.

ANGLE ON MANAGER

90

instinctively dropping behind counter for cover.

PANNING TO ESTABLISH REACTIONS

91

of frightened customers, scampering here and there.

ANGLE ON ILLYA

92

OVER SOUND of EXPLODING firecrackers, breezing through and out novelty store.

ILLYA

Happy New Year!

DIRECT CUT TO:

EXT. JAPANESE STREET - FRONTING OGAKI ACADEMY

93

Segue in on SOUND OF BUS BACK-FIRING.

ANGLE ON SOLO

94

CAMERA PANNING to follow his gaze.

ON BUS SHOT - BUS - SOLO'S POV

95

as it rumbles to a stop in front of Academy.

ANGLE ON SOLO

96

watching to see who gets off the bus.

THRUSH RECRUITS - SOLO'S POV

97

as they spill out of the bus, a mixed, but bright-eyed group of Thrush recruits, carrying suitcases, etc. They all wear the same apparel -- slacks, with a blazer. CAMERA ZOOMS IN ON blazer, FRAMING the INSIGNIA OF THRUSH.

CLOSE SHOT - SOLO

98

the wheels spinning.

THE RECRUITS - SOLO'S POV

99

as they file off the bus, entering the Academy in a neat, orderly line.

BACK TO SOLO

100

waiting for the last man.

THE RECRUITS - SOLO'S POV

101

all but the last man has entered the Academy.

PANNING SHOT

102

CAMERA FOLLOWS Solo and EXPANDS INTO TWO SHOT, as he approaches last recruit.

SOLO

Pardon me, sir...

ANGLE TO COVER THE ACTION

103

As the recruit turns to face Solo, Solo starts to bring down his hand for a karate chop --

MATCH CUT TO:

INT. KIRU ACADEMY - CLOSE SHOT - HEAD

104

reacting as though he had taken the blow. PULL BACK to discover two THRUSH INSTRUCTORS, wearing karate outfits, engaged in combat. CAMERA PANS a little bit around, to show us we are inside Kiru Academy with as many "arenas" as production will allow -- to give us the feeling of almost assembly line efficiency. There are several miscellaneous observers and instructors standing by. A class in progress.

ANGLE TO HOLD RECRUITS

105

They enter, glancing around.

REVERSE ANGLE - THE ARENA

106

As the two Thrush instructors finish their demonstration, CAMERA PANS to include Yukio, the wizened, wrinkled, bespectacled Japanese man of the Teaser, who enters ring and begins to speak:

YUKIO

So as you see the two-knuckled thrust
is thrown from the kiba-dachi position...

As his voice trails off abruptly:

SOLO - REVERSE ANGLE - ZOOM SHOT - FROM YUKIO'S POV

107

as he enters Academy, wearing the Thrush blazer and carrying the gentleman's suitcase.

CLOSE SHOT - YUKIO

108

shock of recognition floods his face, which gives way to a strange look of cunning.

REVERSE ANGLE - SOLO

109

glancing around -- has not yet spotted Yukio.

REVERSE ANGLE - YUKIO

110

YUKIO

Perhaps one of the new recruits would
be kind enough to allow me to demon-
strate.....

REVERSE ANGLE - SOLO

111

his attention caught by Yukio's voice, then galvanized, as
he recognizes him as the man from the Teaser.

REVERSE ANGLE - YUKIO

112

YUKIO

Ah, yes -- you'll do nicely.
(pointing to Solo)

ANGLE TO ESTABLISH REACTIONS

113

All eyes rivetted on Solo.

ANGLE ON SOLO

114

not exactly delighted by this development, as he finds
himself being propelled into the arena by his fellow
recruits, one of whom volunteers to hold his jacket.

SOLO (as he pats his
shoulder holster reassuringly)
Eh, no thanks -- I catch colds so
easily.

ANOTHER ANGLE

115

as Solo enters arena, regarding Yukio warily, who bows
politely.

YUKIO

Ah, Mr. Solo, you wouldn't strike
a man with glasses, would you? ---

ANGLE TO COVER THE ACTION

116

Before Solo has time to reply, or for that matter, even think, Yukio savagely chops Solo's shoulder with the striking edge of his extended hand.

ANGLE ON SOLO

117

practically paralyzed, as the force of the blow snaps his shoulder holster, letting it slip to the ground.

ANGLE ON GUN

118

lying harmlessly on the mat.

ANGLE ON YUKIO

119

kicking the gun out of the ring.

THE FIGHT

120

Clearly Solo is out of his depth. For that matter, his shoulder is still numb from the first blow he received and it's all he can do to avoid Yukio's whistling karate chops. If anything, Solo's only advantage would seem his "ineptness", perhaps giving Yukio a false sense of security, allowing Solo to administer a double flying kick, one foot hitting Yukio's chest, the other snapping against his solar plexus.

ANGLE ON YUKIO

121

crumpling to the ground.

ANGLE ON SOLO

122

with no intention of sticking around for the return match.

SOLO

You will excuse me...

CAMERA FOLLOWS Solo zigzagging through startled recruits until he comes to a corridor angling off main room.

BACK TO YUKIO

123

trying to raise himself -- the wind kicked out of him, so that at first when he speaks he is not understood.

YUKIO (gasping)
Stop him...stop him...an Uncle
agent.

INT. CORRIDOR

124

Solo racing TOWARD US, then PAST CAMERA. An ALARM SOUNDS.

REVERSE ANGLE - SOLO

125

moving AWAY FROM CAMERA as pursuers ENTER FROM BEHIND CAMERA.

ANOTHER ANGLE - CORRIDOR

126

Some distance down the corridor, ahead of Solo we SEE figure of GEISHA.

GEISHA - SOLO'S POV

127

fragile, delicate girl of exquisite beauty, who is fluttering a brightly decorated fan. She bows.

ANGLE ON SOLO

128

returning the bow.

SOLO
Pardon me, Miss....I'm looking for
the exit...

ANGLE ON GEISHA

129

hurtling her razor edge fan at him.

ANGLE ON SOLO

130

instinctively ducking, as the fan sails past him, cutting through a Japanese lantern, continuing on through screen.

ANOTHER ANGLE - SOLO

131

turning, to follow its flight. We HEAR a THUD and a MOAN.

ANGLE - SCREEN

132

Body of THRUSH GUARD -- fan imbedded in his back -- he falls through the screen.

ANGLE TO COVER THE ACTION

133

As Solo turns to face Geisha, he catches her karate blow in the neck - slipping into unconsciousness.

ZIP PAN TO:

INT. HARADA'S AUDITORIUM - DAY

134

Two Samurai Warriors swishing swords like a scythe. TILT UP to discover they are puppets, almost life-size, being manipulated by two hooded puppeteers, perched above them, but out of view from the audience. PULLING BACK to reveal a tiny auditorium. INCLUDE Kutuzov and Harada. Harada is fluttering his fan; Kutuzov, with that same inscrutable frown nailed to his face.

INTERCUT SHOTS - HARADA AND KUTUZOV

135

KUTUZOV (moving)

I never ceased to be amazed by the Orient. On the one hand, you can create such a dazzling spectacle as this...

(gestures O.S.)

On the other, you can't solve a simple problem of air-conditioning.

HARADA

An unexpected complication, I'm told.

135
CONT'D
(2)

KUTUZOV (with that
small smile)
Not to change the subject, my dear
Harada, but in writing my security
report to Thrush Central I find there
seem to be a few gaps...

HARADA (a shade
defensively)
For instance...

KUTUZOV
Oh, for instance.....how one of your
men wound up skewered at the bottom
of a pit -- at your novelty store.

HARADA (meaningfully)
We have something special in mind for
him.

KUTUZOV (sarcastically)
Really! I hope he'll be of more use
to you dead, than he was alive....
Don't misunderstand me, Harada, I do
not wish to run your show, as the
English say -- but in view of this
alarming security problem, don't you
feel we should move up the date of
the demonstration.
(the last, less a question than
a command -- then, pointedly).
Of course, it's only a suggestion....

ANOTHER ANGLE - EASTERN THRUSHMAN

136

Before Harada can reply, EASTERN THRUSHMAN ENTERS SHOT, whispers something into Harada's ear, simultaneously handing him a slip of paper.

KUTUZOV (needling
innocently)
Something the matter?

HARADA (savouring this)
It would appear that the air-conditioner
was made in your country.

KUTUZOV (this rocks him
a little)
Really...

HARADA
And the distributor...
(referring to the slip of paper
just handed to him)
...an obstinate man, by the name of
Pasha, refuses to make the trip from
Tokyo....

KUTUZOV (trying to
salvage his dignity)
Please -- then allow me to handle
this personally.

TWO SHOT - KUTUZOV AND HARADA

137

Kutuzov taking the slip of paper from him.

HARADA
You're most kind.

KUTUZOV (anxious to
change the subject)
Now, if we could return to this
annoying matter of security.....

ANGLE TO INCLUDE EASTERN THRUSHMAN

138

who handed Harada slip of paper.

HARADA (snapping out
the orders)
Tell Yukio as soon as he disposes of
the girl and the Uncle agent I want
every available man here for double
security! We're moving the demon-
stration to within the next twenty-
four hours!

138
CONT'D
(2)

ZIP PAN TO:

INT. PROJECTION ROOM OF SAMSON FILMS

139

to ESTABLISH Dr. Kildare film flickering from the screen.

REVERSE ANGLE

140

as we discover Illya and Cricket, the difuse light from
the screen makes changing shadows on their faces. They
are seated behind a small table, with a telephone.
Cricket is wearing a set of headphones. Throughout this
scene, she dubs the woman's voice in Japanese.

CRICKET

Did it ever occur to you that if you
found me so easily -- what do you call
them - Thrush....they'll find me too.

ILLYA

As a matter of fact that's why we
didn't close down their novelty store
cover.

CRICKET

That was thoughtful.

ILLYA

You see, you're their only connection
-- and in just about two minutes the
phone's going to ring....

CRICKET (bursting out)

This is sheer madness! All I want is
my film! Now suddenly I'm involved in
some wild plot about a volcanic
"blower-upper", with people running
around shooting each other.....

(braking - with a woman's logic)

Why don't you just call in the army?

CLOSE INTERCUTS - ILLYA AND CRICKET

141

ILLYA

Well, for one thing we don't know
where Thrush Eastern's headquarters
are....

CRICKET

And you want me to expose myself so
I can lead you to them?

ILLYA

More or less...

The PHONE RINGS.

CRICKET

Hello...Yes, this is she....

VOICE (FILTERED)

Listen carefully.....if you want to
get your film back...

CRICKET

Yes.

VOICE (FILTERED)

At four o'clock this afternoon, come
to the novelty store...

CRICKET

...Yes...

VOICE (FILTERED)

Alone...Is that clear!...Alone!

We HEAR FILTERED CLICK; then Cricket hangs up phone; turn-
ing to Ilyia.

142-

143

OUT

REACTION SHOT - CRICKET

144

far from convinced over her course of action.

WRITTEN

CRICKET (on the edge of
her decision)
I don't know...I want that film back
...but it's beginning to lose some-
thing in the translation.

144
CONT'D
(2)

ILLYA (reassuringly)
I'll be right behind you.

CRICKET (a strong
believer in safety in numbers)
With Mr. Solo.

ILLYA
I'm afraid Napoleon won't be able to
join us. I haven't been able to get
him on my communicator. I'm afraid
he may have run into some trouble at
the Ogaki Academy.

CRICKET (warily)
What kind of trouble?

DIRECT CUT TO:

INT. HORTICULTURE ROOM OF OGAKI ACADEMY - BLAZING LIGHT
EMANATING FROM OVERHEAD LIGHT - SOLO'S POV - DAY

145

PULL BACK to discover Solo spread-eagled above a sheet of
wire screening. TILT DOWN to planter under Solo, where
bamboo shoots are sprouting. If we are on our toes we
see that they have been honed down to razor sharpness. At
the moment they are about a foot away from Solo's back.

PANNING SHOT

146

to ESTABLISH the presence of Yukio, the parasol-carrying
Japanese woman of the Teaser, and the fragile, delicate
looking Geisha. Our attention is caught by the Geisha,
who sprinkles the shoots with a beautifully decorated
watering can throughout scene.

YUKIO
No doubt, you are wondering what
manner of plant is growing under-
your back.

SOLO (wryly)
Somehow I had a feeling you'd tell
me.

WRITTEN

YUKIO

Bamboo, Mr. Solo. Bamboo. You see, horticulture is a hobby of mine -- and of all the living plants bamboo grows faster than any other. You have no idea how fast, Mr. Solo.

(he pauses for effect)

In a few hours, certainly not later than this evening, the shoots will begin to prick your back -- and then...

SOLO

Well, I always say everyone should have a hobby....

YUKIO

In case you're wondering about your friends, allow me to relieve your anxiety....Miss Okasada is going to the novelty store, no doubt in the belief that Mr. Kuryakin is behind her. Unfortunately, for her, we have arranged a little detour for Mr. Kuryakin....

CAMERA PANS QUICKLY to Japanese woman, who, on cue begins dialing.

JAPANESE WOMAN (in perfect English, but with an edge of hysteria in her voice)
Police?...Thank heaven! My name is Cricket Okasada...I'm terribly frightened ...Ever since I've arrived in Japan I've been followed by ---

DIRECT CUT TO:

EXT. SAMSON FILMS - ANGLE ON ILLYA

147

ILLYA

Good luck.

ANGLE TO INCLUDE CRICKET

148

as they emerge from Samson Films onto the street, Illya moving away from her.

CRICKET (apprehensive)

Where are you going?

ILLYA
I'll follow behind you in my car to
keep you covered.

148
CONT'D
(2)

CRICKET
What if this "meeting" is a trap?

ILLYA
I'm sure it is -- but we'll have to
take the chance.

Cricket smiles, trying to hide her understandable concern.
She moves on down the sidewalk, our CAMERA PANS to FOLLOW
Illya -- moving over into his car. We HEAR distant police
SIRENS.

ANGLE - ILLYA 149

He climbs into the car as the SIRENS BECOME LOUDER. He
reaches up to adjust the rear view mirror.

MIRROR - ILLYA'S POV 150

Victor, sitting upright in the back seat -- Victor slumps
over against the door.

ANGLE - STREET 151

The police car screeches to a halt beside Illya's car --
policemen get out and quickly move toward the car.

ANGLE - ILLYA 152

Framed.

EXT. CAR 153

The POLICE LIEUTENANT opens the rear door -- and Victor
falls out onto the pavement. He turns to Illya.

LIEUTENANT
Would you be kind enough to accompany
us?

ANGLE - ILLYA

154

He raises his arms, annoyed.

FADE OUT.

155-157
OUT

END OF ACT TWO

ACT THREE

FADE IN:

EXT. STREET FRONTING KIRU ACADEMY - MED. SHOT - CRICKET 158

moving toward the Academy. She stops short.

ENTRANCE TO KIRU ACADEMY - CRICKET'S POV 159

as Yukio, Japanese woman with parasol, as well as entire force of Kiru Academy, come spilling out to enter cars. They rocket off.

MOVING SHOT - WITH CRICKET 160

After a moment, she hesitantly goes to the entrance of the Academy, and enters.

ANGLE TO HOLD CRICKET 161

as she enters the Academy, peering around cautiously.

PANNING SHOT - THE ARENA - CRICKET'S POV 162

empty.

MOVING WITH CRICKET 163

as she advances slowly, walking on eggs, to the corridor, angling off the arena.

INT. CORRIDOR - ANGLE TO HOLD CRICKET 164

coming TOWARD US, then PAST CAMERA.

REVERSE ANGLE 165

with Cricket walking away from us.

ANOTHER ANGLE - THE CORRIDOR

166

as Cricket approaches the door, leading to the horticulture room.

CLOSER ANGLE - CRICKET

167

hesitating, then opening the door slowly.

REVERSE ANGLE - SOLO

168

The bamboo has reached his back -- a few sprouts have grown on either side of him -- to heighten the effect.

ANGLE TO HOLD CRICKET

169

as she enters horticulture room.

SOLO - HER POV

170

CRICKET
Oh, dear.
(then seeing the bamboo
against Solo's back)
OH, DEAR!

SOLO
You're just in time for the harvest.

ANOTHER ANGLE

171

as Cricket frees Solo from his bonds.

CRICKET
You know, it's a lucky thing
for you I saw Illya get arrested.

SOLO (wryly)
Isn't it.

CRICKET
Well, with Illya out of the picture,
you were my only other alternative.

SOLO
You could have gone to the police and...

CRICKET
...but they don't have my film --
I don't suppose you've seen it, have you?

SOLO (wryly)
Eh, no -- but I'll try to catch it
when it comes to the neighborhood
theatre....

171
CONT'D
(2)

CRICKET
All of a sudden you're pretty cocky
-- for a man whose life I just saved.

SOLO (wryly)
Well, in my own boyish way, I'm trying
to say thank you.

CRICKET
That's more like it.

SOLO
Eh, just one question --

DIRECT CUT TO:

172-OUT

INT. JAPANESE POLICE STATION - LINE-UP

173

Illya is standing in the middle of some seedy-looking
Japanese characters.

LIEUTENANT (V.O.)
Just one question -- Mr. Kuryakin.

Illya steps forward, blinking at the lights.

ANGLE - LIEUTENANT

174

holding the Uncle special and the novelty gun.

LIEUTENANT
Why do you carry two guns?

RESUME - ILLYA

175

ILLYA
One of them is a novelty item --
a toy.

RESUME - LIEUTENANT

176

looking at the Uncle special.

LIEUTENANT

Of course.

176
CONT'D
(2)

He aims it in the air, pulls the trigger. The special goes OFF.

RESUME - ILLYA

177

The men in the line-up duck aside as the shot reverberates.

ILLYA

I believe it's the other one.

RESUME - LIEUTENANT

178

annoyed.

LIEUTENANT

Just what is this organization --
the U.N.C.L.E.?

DIRECT CUT TO:

INT. JAPANESE POLICE STATION - CLOSE SHOT - ILLYA

179

A small tensor light is framed on his face. Not exactly a heartening sight with his collar unbuttoned and his tie limp and dangling. He runs his hand down his face and shakes his head as if to clear it. A clock on the wall reads 3:50. Illya replies with the slightly bored tone of a man who has been asked the same question a hundred times.

ILLYA

U.N.C.L.E. is a world wide organization dedicated to the preservation of world peace.

LIEUTENANT (pondering
this)

Like the Peace Corps...

Lieutenant ENTERS SHOT from BEHIND CAMERA.

PANNING SHOT

180

to ESTABLISH a half a dozen Japanese policemen clustered around Illya. Our attention is most caught by the Japanese policeman who "frisked" Illya earlier and is now noodling with his Uncle pocket communicator.

RESUME - ILLYA

181

ILLYA (nods to clock)
In about ten minutes a young girl will be in great danger -- and she needs protection. Now would you mind calling the ambassador? Or at least let me call him.

LIEUTENANT (suspicious)
You wish me to appear foolish in the ambassador's eyes?

ILLYA (anger taking over)
All you have to do is pick up the phone and call Uncle headquarters.

LIEUTENANT (nobody's fool)
Ah....but who is Uncle?

As Illya shrugs, PAN QUICKLY to Japanese policeman, who has been noodling his pocket communicator. Suddenly we HEAR "BEEP-BEEP", causing him to drop it on the desk.

FULL SHOT

182

There is a stunned silence. All eyes rivetted on communicator.

ANGLE ON ILLYA

183

calmly picking up communicator.

ILLYA
Allow me...
(into communicator)
Overseas relay, Class D, priority,
please scramble.

QUICK CUT TO:

INT. WAVERLY'S OFFICE

184

Waverly at his communications panel.

WAVERLY

Hello.

RESUME - ILLYA

185

ILLYA

This is Kuryakin here, sir.

RESUME - WAVERLY

186

WAVERLY

Ah, yes, Mr. Kuryakin. I've been waiting for your report.

RESUME - ILLYA

187

glancing around.

ILLYA

...Actually, I'm having a slight problem with the authorities....A word from the ambassador might help expedite matters.

RESUME - WAVERLY

188

sensing Illya in trouble. Purposely guarded.

WAVERLY

I'll attend to it, Mr. Kuryakin... Unfortunately we don't have a great deal of time...Everything seems to indicate our "feathered friends" have pushed up the demonstration to within the next twenty-four hours... Has Mr. Solo succeeded in spotting their nest?

RESUME - ILLYA

189

ILLYA

I'm afraid Mr. Solo has fallen on hard times...

RESUME - WAVERLY

190

WAVERLY (ice)

I see. You're having a slight problem with the authorities, and Mr. Solo has fallen on hard times. Where's Miss Okasada?

(uncomfortable pause)

Don't tell me she's fallen on hard times as well.

RESUME - ILLYA

191

ILLYA

I'm afraid so, sir.

RESUME - WAVERLY

192

WAVERLY (crisply)

It seems as if I'd better stay in close touch with your situation there. I'll leave for our Tokyo office right away. That will be all Mr. Kuryakin.
(shuts off)

RESUME - ILLYA

193

PANNING to ESTABLISH reactions of astonished Japanese policeman.

ANGLE ON LIEUTENANT

194

clearly impressed, but trying not to show it -- takes communicator from Ilyia, regarding it for a moment.

LIEUTENANT

How much -- how much is one of these?

ILLYA

I haven't the vaguest idea....Oh, maybe five hundred dollars.

LIEUTENANT (triumphantly)

We could make 'em for half the price...

ZIP PAN TO:

INT. CONTROL ROOM (TO MATCH SC. 31) - DAY

195

White-smocked operators scurry here and there. People jammer and jab. Hustle and bustle. Behind the panel, operators are adjusting knobs. CAMERA PANS a little bit around, enough to ESTABLISH guards stationed at all the exits, finally BRINGING US to:

FULL SHOT - VOLCANIC ACTIVATOR

196

squatting in the center of the room, blinking on and off, with spider-web coils fanning out to the operator's panel. CAMERA PULLS QUICKLY UP AND AWAY until we have an ANGLE SHOT looking down on the control center. ADJUST CAMERA to ESTABLISH we are in a tiny amphitheatre, partitioned from the control room by a sheet of glass. TILT UP to ESTABLISH several TV screens positioned around the room.

TWO SHOT - KUTUZOV AND HARADA

197

observing the activity below them.

KUTUZOV

Well, I must say I'm impressed.
Very impressed. Just think --
within twenty-four hours the world
will witness a catastrophe, the likes
of which has never been seen before.

REACTION SHOT - HARADA

198

There is a slight pause.

HARADA (gesturing to
ceiling TV)

Look up....

PANNING to follow Harada's gaze, as we ESTABLISH baseball game in progress.

KUTUZOV

Ah yes, the closed circuit TV...
(then seeing baseball game --
with ill-concealed contempt)
Baseball! I cannot understand your
passion for the American game of base-
ball....What I wish to know is, is in
what country are you going to activate
the volcano?

198
CONT'D
(2)

HARADA

Mount Kilo in Vulgaria.

KUTUZOV

Why Vulgaria?

HARADA

Why not?

KUTUZOV

Well, I suppose the demonstration must
take place somewhere -- as long as it
isn't my country....still....it does
seem a little ghoulish to have the
Vulgarian Thrush representative sitting
here, watching the destruction of his
own country.

HARADA

Unfortunately he won't be able to
join us.

REACTION SHOT - KUTUZOV

199

KUTUZOV

Oh...

HARADA

Yes, apparently he regards the idea
of a "volcanic activator" as pre-
posterous. Besides, he informed us
he was too busy with experiments of
his own...

KUTUZOV (slight
disapproving)

With what experiments?

HARADA

It seems he's conducting a geological expedition on MOUNT KILO.

199
CONT'D
(2)

INTERCUTS - KUTUZOV AND HARADA

200

breaking into laughter.

KUTUZOV

My dear Harada, you do have a sense of humor after all.

(still laughing - then as an afterthought)

Incidentally, Harada, as soon as the demonstration's over, will you have your men prepare for the transfer of the "activator" to Thrush Central?

REACTION SHOT - HARADA

201

For just a flash his face seems to contort. Then it passes.

KUTUZOV

Believe me, my friend, it was the most difficult decision I ever had to make. You have no idea how it pained me. But in view of, shall we say, questionable security, I could scarcely recommend any other alternative....Just the same, I was most affluent in my praise of you, and in particular, your role in this little project.

HARADA

You're most kind. Most kind.

ZIP PAN TO:

202
OUT

EXT. NOVELTY STORE STREET - DAY

203

A half block down the street, Solo's car pulls INTO SHOT and parks.

INT. SOLO'S CAR - DAY

204

Solo and Cricket in the front seat.

CRICKET

So that's why Illya was arrested.
(admiringly)

Hey, those guys are pretty clever.

SOLO

They have their moments.

They get out of the car.

EXT. STREET

205

Walking.

CRICKET (mildly interested)

Where are we going now?

SOLO (nods O.S.)

The novelty store, of course.

CLOSE INTERCUTS - SOLO AND CRICKET

206

Cricket regarding Solo as if he were slightly mad. Solo is keeping a close eye on the store and generally looking around for trouble.

CRICKET

Don't you think you ought to go home,
take a nice warm bath, and after a
good night's sleep....

SOLO (nods)

You go on inside. I'll be watching
you from across the street.

CRICKET (now she knows
he's mad)

I'd like to think that you're kidding.

SOLO
Remember -- they don't know I'm free.

206
CONT'D
(2)

CRICKET
It seems to me I've had a conversation
like this before.

SOLO (continuing his
thought)
-- which gives us the element of
surprise.

They stop.

STORE FRONT - THEIR POV

207

shuttered. A "closed" sign in Japanese and English.

RESUME - TWO SHOT

208

CRICKET
Not a chance.

SOLO
Think what you'd be doing for humanity.

CRICKET (negative)
Uh-uh!

SOLO (searching for the
magic word)
Think of your film.

HOLD on Cricket, and --

DIRECT CUT TO:

SOLO
Remember -- they don't know I'm free..

206
CONT'D
(2)

CRICKET
It seems to me I've had a conversation
like this before.

SOLO (continuing his
thought)
-- which gives us the element of
surprise.

They stop.

STORE FRONT - THEIR POV

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Not a chance.

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CRICKET (negative)
Uh-uh!

SOLO (searching for the
magic word)
Think of your film.

TOLD on Cricket, and --

DIRECT CUT TO:

NOVELTY STORE -- DAY

209

the shades are drawn. As dark as possible. Enough light
flows in for us to ESTABLISH we are in the novelty store.

CAMERA PANS a little bit around showing us something of the novelty store -- festooned with eerie masks, balloons, etc. The entire scene is shadowed and silhouetted.

209
CONT'D
(2)

REVERSE ANGLE - CRICKET

210

entering from the street, focussing her eyes.

PANNING - CRICKET'S POV

211

THROUGH the novelty store, BRINGING US to life-sized Japanese figurines propped against the wall. Our attention is caught by Kutuzov, who is standing at a slightly tilted angle suffering the Murdock water torture.

MOVING WITH CRICKET

212

advancing toward him, warily. Deathly quiet.

CLOSER ANGLE - KUTUZOV - CRICKET'S POV

213

Quite still. Something is wrong.

REVERSE ANGLE - CRICKET

214

CRICKET (tiny voice)

Hello...

ANGLE ON CRICKET

215

She edges forward.

EVEN CLOSER ANGLE - KUTUZOV - CRICKET'S POV

216

His eyes stare open. His head rolls. He is quite dead. Suddenly Cricket ENTERS SHOT FROM BEHIND CAMERA, letting out a blood curdling SCREAM, as Kutuzov's body slumps to the floor.

EXT. JAPANESE STREET FRONTING NOVELTY STORE - SOLO

217

He darts to the store, revolver in hand.

DIRECT CUT TO:

INT. NOVELTY STORE

218

as Cricket, panicky, starts racing to the door.

ANGLE TO HOLD SOLO

219

as he enters novelty store, revolver in hand.

WIDER ANGLE TO INCLUDE CRICKET

220

She runs into his arms.

ANGLE TO COVER THE ACTION

221

In this split second, Eastern Thrushmen emerge from shadows, their machine guns levelled at Solo and Cricket.

ANOTHER ANGLE - YUKIO

222

materializing from B.G., as the lights SNAP on.

YUKIO

Ah, Mr. Solo, don't tell me you rose off your death bed, just to come to our little sale.

ANGLE ON SOLO

223

regarding the pointed machine guns. Clearly it's no contest. He tosses his gun aside. Then he picks up a sign: "ONE THIRD OFF," and casually flips it on the prone body of Kutuzov.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

EXT. HARADA'S PALACE - ESTABLISHING SHOT

224

DIRECT CUT TO:

INT. HARADA'S PUPPET THEATRE - DAY

225

PANNING ACROSS STAGE to ESTABLISH two life-size Samurai puppets, brandishing swords, BRINGING US to Cricket and Solo, strung up exactly like puppets, with collars around their necks. TILT UP to reveal two hooded puppeteers, perched on a catwalk, manipulating ropes, leading to their collars. ANGLE WIDENS to include Harada.

* INTERCUTS - SOLO, CRICKET, HARADA AND PUPPETEERS

226

as they test the ropes, leading to Solo, causing his neck and limbs to jerk throughout scene.

HARADA

Welcome to Kiru, Mr. Solo.

SOLO

Home of Thrush Eastern.

HARADA

Mr. Yukio tells me you are quite a student of karate....I hope things weren't too unpleasant for you.

SOLO

Well -- actually I was getting to like it -- but I couldn't keep up the payments.

227-229

OUT

ANGLE ON CRICKET

reacting to rope being pulled on her neck.

230

CRICKET

Hey! I'm no puppet. I'm a real live
girl. Remember!

ANGLE ON HARADA

231

Harada regards her for a moment, then turns his attention
to Solo, taping a Samurai sword to his hand.

HARADA

Ah, yes, after we demonstrate our volcanic activator, we have some very special entertainment in store for you, Mr. Solo.

231
CONT'D
(2)

SOLO

Eh, don't go out of your way on my account.

CRICKET (not a girl who gives up easily)

They're going to run my film...

HARADA

No, my dear, this is going to be a live performance -- at least in the beginning....

SOLO (getting his meaning)

No strings attached, I hope.

HARADA

Why, Mr. Solo -- that's exactly what's going to make it so amusing.

ANGLE WIDENS to include Eastern Thrushman, who enters excitedly, buzzing something in Japanese.

ANGLE ON SOLO

SOLO (wryly)

Something wrong....

HARADA (after a moment)

It appears Sandy Koufax just pitched a no hitter.

HOLD this tableau for a moment, and --

ZIP PAN TO:

EXT. STREET FRONTING NOVELTY STORE - DAY

CAMERA MOVES IN, FRAMING sign: CLOSED FOR RENNOVATION.
From BEHIND CAMERA Iliya moves INTO SHOT.

232

233

ANOTHER ANGLE - ILLYA

234

"jimmying" door open, then entering novelty store..

INT. NOVELTY STORE - ANGLE TO HOLD ILLYA

235

as he enters, gun in hand, peering around.

THE STORE - PANNING - ILLYA'S POV

236

The CAMERA PANS a little bit around, showing us the store is quite empty, but finally BRINGING US to the deceased Kutuzov, with the sign "One Third Off," perched on his chest.

ANOTHER ANGLE - ILLYA

237

advancing toward Kutuzov, still on guard. One glance tells him Kutuzov is quite dead. In a second Iillya fishes through the dead man's pockets -- empty, except for one slip of paper, which Iillya examines carefully.

CLOSER ANGLE - ILLYA

238

the wheels spinning.

ANOTHER ANGLE - ILLYA

239

getting out his communicator.

ILLYA (into communicator)
Open Channel D....Tokyo relay pattern
F, please....

QUICK CUT TO:

INT. U.N.C.L.E. HEADQUARTERS IN TOKYO

240

Waverly at his communications panel. Several Japanese AGENTS - men and women - at work in B.G.

WAVERLY

Hello....

RESUME - ILLYA

241

ILLYA
Kuryakin here, sir.

RESUME - WAVERLY

242

WAVERLY
Ah, yes Mr. Kuryakin...Were you
able to locate Miss Okasada?

RESUME - ILLYA

243

ILLYA
Unfortunately I didn't get here in
time....Evidently they have Miss
Okasada, and probably Mr. Solo as
well -- but I do have a lead.

RESUME - WAVERLY

244

WAVERLY
I see. What do you suggest?

RESUME - ILLYA

245

ILLYA
I don't want to rush the building --
it would jeopardize Miss Okasada and
Mr. Solo....but I'll need reinforce-
ments later....please have your men
ready to stand by until I signal for
them.

RESUME - WAVERLY

246

WAVERLY
I'll be waiting for your signal, Mr.
Kuryakin.
(shuts off; to Japanese woman-
agent)
May I have more of that tea, please?

ZIP PAN TO:

EXT. HARADA'S PALACE GATE

247

We SEE truck ENTERING SHOT, bearing the letters PASHA AIR-CONDITIONING. CAMERA ZOOMS IN to discover Illya, decked out in serviceman's garb.

CAMERA ANGLED THROUGH WINDOW TO GUARD - ILLYA'S POV

248

The guard examines Illya's pass, then opens the gate, letting Illya pass through.

ZIP PAN TO:

INT. PALACE CORRIDOR - ANGLE TO HOLD ILLYA AND GUARD

249

as they come toward us, Illya wearing jump suit with PASHA AIR-CONDITIONING emblazoned across his chest. He is carrying a tool chest and wearing a strictly no-nonsense expression.

MOVING SHOT - ILLYA AND GUARD

250

beginning at the mouth of the corridor, finally BRINGING US to two guards stationed at control room's entrance.

FULL SHOT

251

After a moment's exchange between Illya's guard, and TWO GUARDS with Thrush rifles, we HEAR LOUD BUZZ, allowing the brightly decorated steel door to split open, and Illya to enter.

INT. CONTROL ROOM - ANGLE TO HOLD ILLYA

252

as he enters, peering around to get his bearings.

PANNING SHOT - THE CONTROL ROOM - ILLYA'S POV

253

Hustle and bustle. White-smocked operators scampering here and there as the countdown stage is approaching. In B.G. Harada is holding mike with earphones, linking him with Thrush scientists, who sit, observing behind partitioned glass in the amphitheatre.

ANGLE ON HARADA

254

beginning to speak into mike.

HARADA

Ladies and gentlemen, this is a moment of great significance in Thrush history. but before proceeding further, I would like to commemorate this demonstration to my late and dear friend, Mr. Kutuzov, without whose assistance, more than assistance, spiritual guidance, this demonstration would not be taking place...

ANGLED THROUGH GLASS PARTITION TO ESTABLISH REACTIONS OF THRUSH SCIENTISTS - HARADA'S POV

255

mildly bored, very uncomfortable in the muggy and steam-ing amphitheatre -- the women fluttering their fans.

RESUME - HARADA

256

VOICE (FILTERED)

It's hotter in here than in the volcano -- can't you do anything about it...

REACTION SHOT - HARADA

257

A strange sting of pain crosses his face -- that this banality should mar his finest moment.

HARADA (crisply)

It's being attended to....

CAMERA PANS QUICKLY to FOLLOW Harada's gaze, BRINGING US to Illya busily at work at the generator.

ANGLE -- ILLYA

258

glancing up at Harada, holding up five fingers, to indicate that's all the time it will take.

CLOSER ANGLE - ILLYA

259

surreptitiously extracting timing device from tool box,
as CAMERA PANS DOWN and IN OVER Ilyya's shoulder, as he
sets the device for "five minutes."

DIRECT OUT TO:

INT. PUPPET ROOM - TWO SHOT

260

of Solo and Cricket, with Solo glancing up at the hooded
puppeteer perched above him.

SOLO (more or less to
himself)

If there were some way I could catch
him off balance.

CRICKET

What?

SOLO (focussing on
Cricket)

I just wanted to say, I'm not sure
how all this is going to turn out,
Cricket -- but thank you...

CRICKET

Oh, don't thank me. If you must know,
I thought there might be a picture in
all this -- but on second thought I
don't think anyone would believe it.

SOLO (after a moment)

Why do you do that?

CRICKET

Do what?

SOLO

Go around with that flip "tough-as-
nails" attitude -- as though you don't
care about anything or anybody?

CRICKET (too quickly)

I do not.

(after a searching moment)

Do I?

SOLO

Why don't you just try accepting the fact that you're a lovely, intelligent girl?

260
CONT'D
(2)

REACTION SHOT - CRICKET

261

regarding Solo with a new appreciation.

CRICKET

You know -- you're not like your run-of-the-mill secret agent at all -- you're really very nice.

INTERCUT CLOSE SHOTS - SOLO AND CRICKET

262

SOLO (accepting the compliment)

Thank you.

CRICKET (reflective)

And you're about ninety-nine percent right.

SOLO

About what?

CRICKET

I am a lovely, intelligent girl --

ZIP PAN TO:

INT. CONTROL ROOM - ANGLE TO HOLD ILLYA

263

as he drifts toward the exit, where he is abruptly stopped by guard.

ILLYA (indignantly protesting)

Listen, I have a number of calls to make....

REACTION SHOT - GUARD

264

Illya's protest, falling on deaf ears: he prods Illya back into the room.

ANGLE ON ILLYA

265

Oh, great! ILLYA (under his breath)

ANGLE TO COVER THE ACTION

266

as voltage begins to CRACKLE and sparks fly from the "volcanic activator" -- suddenly exploding into billows of smoke.

STILL WIDER ANGLE - TO COVER THE ACTION

267

Total pandemonium as the "volcanic activator" crumples into smouldering heap.

ANGLE ON ILLYA

268

darting for the door -- too late -- it slides shut as we HEAR security ALARM SYSTEM BLARING.

ANGLE TO ESTABLISH REACTIONS

269

All eyes rivetted on Illya, surrounded by guards. Clearly the masquerade is over. In the B.G. we SEE the smoking "volcanic activator." CAMERA MOVES PAST Illya to CLOSE SHOT of Harada, paralyzed with rage, finally BRINGING him INTO TWO SHOT with Illya.

HARADA (his rage hardens and cools)

I was given to believe that the West regarded suicide as foolhearty -- because that is what you have just done -- committed suicide.

ILLYA (shrugging toward the volcanic activator)

Well -- nobody's perfect.

ANGLE ON HARADA

270

* removing Illya's gun, OVER SOUND OF ALARM.

DIRECT CUT TO:

INT. HARADA'S AUDITORIUM - NIGHT

271

We HEAR the O.S. ALARM.

ANGLE - PUPPETEERS

272

looking at each other, not quite sure what to do. They are holding their control boards.

ANGLE - SOLO

273

His moment. He quickly reaches up, grabs his arm wires -- and yanks.

ANGLE - SOLO'S PUPPETEER

274

Caught off-guard, he pitches forward.

WIDER ANGLE - STAGE

275

The puppeteer smashes to the floor in front of Solo. Solo's wires are now in front of him -- and the neck rope limits his mobility. As the puppeteer groggily tries to get to his feet -- Solo manages to kick him in the head.

ANGLE - SECOND PUPPETEER

276

He works the control board of the first Samurai puppet.

RESUME - SOLO

277

trying to free himself of his leg wires. The first Samurai puppet moves forward, swinging his sword. Solo is forced to duel with him -- he swings back on the neck rope to dodge a swing from the puppet.

ANGLE - CRICKET

278

The puppet's sword cuts through one of the arm wires.

RESUME - SOLO

279

swinging forward on the neck rope as far as he can -- and brandishing the sword.

ANGLE - PUPPET

280

Solo cuts off the sword arm -- at the elbow -- it dangles impotently on the wire.

ANGLE - PUPPETEER

281

Curses. He moves over to the control board of the second puppet.

ANGLE - SOLO

282

Free of the arm wires -- he saws away at his neck rope -- and quickly cuts it in two. Solo then moves out onto the stage -- freeing himself of the leg wires -- unwrapping the tape that binds the sword in his hand -- the second puppet moving forward throughout.

ANGLE - PUPPET

283

swinging his sword maliciously -- an awesome sight.

ANGLE - SOLO

284

Sword in hand, he moves to confront the puppet.

ANOTHER ANGLE

285

Solo is almost to the puppet -- his eyes fixed on the deadly adversary -- when suddenly he throws his sword up into the air, O.S. right.

ANGLE - PUPPETEER

286

sword in his chest -- falls back onto the platform.

REVERSE ANGLE - SOLO AND PUPPETEER

287

The puppet hangs limp.

CAMERA FOLLOWS ILLYA

SOLO (pleased with himself)

POLE: Nice shot.

Solo moves over to the first puppet, yanking the sword -- still attached to the forearm -- from its wire. With the forearm still attached, it makes a formidable-looking lance. Holding it by the forearm, Solo cuts through Cricket's neck rope -- pulls off her wires.

CRICKET

You were marvelous, Mr. Solo.

SOLO (frees her)

You see -- we have our moments, too.

MOVING WITH CRICKET AND SOLO

288

as they leave the puppet theatre.

INT. PALACE CORRIDOR - ANGLE TO HOLD CRICKET AND SOLO

289

as they emerge into corridor. CAMERA PANS QUICKLY to ANOTHER PART OF THE CORRIDOR, to discover Harada brandishing Illya's gun, with Illya slightly ahead of him. Solo is carrying the arm and sword.

SOLO (wryly)

We were tired of waiting....

HARADA

Pity, but perhaps, when time permits, you will favor us with a return performance.

ANGLE ON SOLO

290

raising his sword slightly, in javalin position.

SOLO

I'm afraid your little show is over.

290

CONT'D

(2)

HARADA

Somehow I don't think so.

(to Iliya)

Please join the others.

CAMERA-FOLLOWS Iliya, as he moves toward Cricket and Solo.

ANGLE ON SOLO

291

SOLO

I think it only fair to point out,

I threw the javalin in college. In

fact, some people thought I was rather remarkable.

297

INTERCUTS - SOLO AND HARADA

292

Harada cocks the gun.

HARADA

How interesting, Mr. Solo. Some day we must exchange success stories. Now, if you'll be kind enough to return the sword to....

SOLO

I think not.

HARADA

You surprise me, Mr. Solo. I gave you more credit than this. A sword against a gun. Really.

SOLO

Well, I've never been much of a percentage player.

(pointedly)

Tell me, what do you think the percentages are of pitching a no hitter.

REACTION SHOT - HARADA

293

This unnerves him a little. He cocks Iliya's gun reassuringly.

ANGLE ON SOLO

tenses.

294

INTERCUTS - CRICKET AND ILLYA

295

ANGLE TO COVER THE ACTION

296

as Solo begins to uncoil, Harada fires. Pop! The gun balloons into the parasol we saw in Act One.

ANGLE TO ESTABLISH REACTIONS

297

There is a stunned silence.

ANGLE ON SOLO

298

pinioning Harada against the wall.

SOLO

What do you do for an encore?

CRICKET (to Iillya)

You don't seem surprised.

ANGLE ON ILLYA - SOLO'S POV

299

unzips jump suit, revealing Uncle special taped to his chest.

RESUME SCENE

300

SOLO (incredulous)

You mean you've had that all the time?

ILLYA

Well, you don't think I'd let them take the real gun, do you...I wanted him to lead me to you first.

CRICKET

Did you have to wait so long!

ILLYA

300

* Well, I've never really seen a javelin thrown....

CONT'D
(2)

* SOLO (pointedly to Illya)

You may yet.

CRICKET (missing Solo's sarcasm)

That's right. We've got him, but there may be more to come...

ILLYA

Unlike Mr. Solo, I am somewhat of a percentage player...

(into communicator)

Open Channel D, please....This is Kuryakin here....You can send in those men now...

(shuts off)

CRICKET

You mean it's over.

SOLO

You sound disappointed.

CRICKET

Heck -- I was just beginning to get the hang of it.

ZIP PAN TO:

INT. PROJECTION ROOM -- DAY

301

Waverly, Solo, Illya and Cricket. Cricket looks very feminine...and feels that way. We SEE "THE END" titles flash onto the screen. The lights go on.

WAVERLY (wry)

Of course, we wouldn't want it to get around that we spend our afternoons this way, Miss Okasada.

ILLYA

Our image, you know.

ANGLE ON CRICKET

302

rising, with packages.

CRICKET

You're all very sweet.

She moves to exit, then stops, as though she might have forgotten a package.

CRICKET

Just one question, Mr. Solo. Did you really throw the javalin in college?

ILLYA

Yes, Napoleon. Tell us about your javalin throwing days.

SOLO

Eh....well....it's a very personal intimate story. I'll reveal all to Miss Okasada over a cocktail.

Waverly moves in, taking her by the arm.

WAVERLY

I had rather hoped that Miss Okasada would have tea with me -- in my office.
(smiles, to her)
May I have the pleasure?

CRICKET

I'd love to.

(to Solo)

I'm afraid we'll have to postpone our date.

She moves off, with Waverly.

TWO SHOT - SOLO AND ILLYA

303

ILLYA

I'd like to hear your story -- anytime.

Solo just might hit him, except that we FREEZE FRAME.....

FADE OUT.

THE END