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The Man From

U.N.C.L.E.

*"The Sarge is
the Maze Affair"*

THE OLD-FASHIONED AFFAIR

Prod. #7450

Executive Producer:
Norman Felton

Producer:
Sam Rolfe

Teleplay by:

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Dean Hargrove

Story by:

Antony Ellis

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A
METRO-GOLDWYN-MAYER
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See Date: 4-5-65

The Man From
UNCLE

The Old-Fashioned Affair

Prod. #7450

CHARACTERS

SOLO
ILLYA
WAVERLY

G. EMORY PARTRIDGE
EDITH PARTRIDGE
PEGGY DURRANCE
JENKINS
JAMES
FORREST
FOREPAUGH
STATION MASTER
GATE-KEEPER (SILENT)
VILLAGERS

SETS

INTERIORS:

WAVERLY'S OFFICE
DAGGER AND DRUM INN
PORLOCK HALL ENTRANCE HALL
" " STUDY
" " 2ND FLOOR SITTING ROOM
" " 2ND FLOOR HALLWAY
" " DUNGEON
" " DUNGEON CORRIDOR
" " PASSAGEWAYS

EXTERIORS:

RAILROAD STATION
EASTSNOUT VILLAGE ST.
DAGGER AND DRUM INN
PORLOCK HALL GATE
" " DRIVEWAY
" " MAZE
" " GAZEBO
UNCLE HEADQUARTERS

Chgs. 2-17-55
The Man From
U.N.C.L.E.

The Old-Fashioned Affair

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ACT ONE

FADE IN:

EXT. UNCLE HEADQUARTERS - ESTABLISHING - DAY

1

A few pedestrians hurrying along the street.
Illya's car draws up to park.

ANGLE AT CAR

2

As ILLYA slides across the seat, opens the door and gets out...to collide with G. EMORY PARTRIDGE, who is dignified, middle-aged and British down to his spats and cane. The impact causes the old boy's portmanteau to fall to the sidewalk, springing open.

PARTRIDGE

Dreadfully sorry.

ILLYA

No...it was my fault...allow me.

Illya stoops to help as Partridge gathers the papers which have spilled out.

PARTRIDGE

Don't know why I'm in such a hurry, actually. I think this city does it to me. Everyone rushing about. You'd think it was the Big Push all over again, wouldn't you?

Illya takes a good look at the man...he looks vaguely familiar. He is about to say something, when Partridge crams the last envelope into his case and looks anxiously o.s.

PARTRIDGE

Good heavens! My bus. I'll miss my bus. My apologies again, Sir.

Partridge hurries out of SHOT. Illya watches him go...a little puzzled, then with a shrug, starts for the building. Now sees something at his feet and stops.

INSERT - ANGLE ON BOOK

3

An ancient-looking copy of "Morte D'Arthur" by Mallory.

ANGLE IN STREET - FEATURING ILLYA

4

He picks up the book and calls after the retreating form of Partridge.

ILLYA

Sir? Your book.

Partridge doesn't turn to acknowledge the call. Illya sprints after him.

EXT. STREET CORNER - ANGLE ON ILLYA

5

as he runs TOWARD CAMERA holding up the book.

ILLYA

Just a moment...your book. Hey!

He pulls up short at a bus stop sign...

EXT. BUS - SHOOTING FROM LANDING - MOVING SHOT

6

We are aboard the bus which is beginning to move. Illya runs a few steps and swings aboard the bus.

EXT. AVENUE - DAY - FULL

7

There is moderate traffic, and for the first time, we see the bus...an English double-decker. The bus is marked..."EASTSNOUT EXPRESS".

INT. BUS - DAY - ANGLE ON ILLYA

8

as he moves toward the front of the bus. Partridge is just seating himself in the front seat behind the driver. There is another passenger, a few seats back. Other than that, the bus is empty.

Partridge settles himself, portmanteau on lap, as
Illya ENTERS SCENE. He's a little breathless.

ILLYA
I believe this is yours.

PARTRIDGE
I beg your pardon,
(recognizes him)
Well, hello...

ILLYA
Your book....
(hands it to him)

PARTRIDGE
Yes, so it is. A rare print,
you know. Difficult to read,
but very valuable. Decent of
you to bring it to me like this.
I'm very grateful.

ILLYA
You're welcome. Goodbye.

Partridge reaches over and takes his arm.

PARTRIDGE
Say, just a moment there. Don't
I know you from somewhere or other?

ILLYA (curiously)
I don't know.

PARTRIDGE
Of course. East Kent Regiment.
That little trek into the Sudan.
All that mucky heat and those
terrible little crawling insects..
the ones that bored their way
through your skin and into your.....

ILLYA (interrupts)
I don't think so. Goodbye.

Partridge takes his arm again. Illya is becoming
less and less amused.

PARTRIDGE
Perhaps I can jolt your memory..
I wore a beard in those days.

ILLYA
Some other time. I really must
get off here.

Partridge takes his arm again.

9
CONT'D
(2)

PARTRIDGE
You mustn't go just yet, Mr.
Kuryakin.

ANOTHER ANGLE

10

Illya starts to pull away, only to discover he's facing the only other passenger on the bus -- FORREST. Forrest is Partridge's butler, and he looks out of place in the role. He's enormous. He towers over Illya. He holds an umbrella.

Before Illya can pull his revolver, Forrest jabs him in the throat with the umbrella. The UNCLE agent falls to the floor of the bus, unconscious.

RESUME - PARTRIDGE

11

He looks over at Illya.

PARTRIDGE (to Forrest)
Got him right at the nerve center, didn't you? Good show.

FORREST
My apologies, sir. I didn't want to be so crude with him.

PARTRIDGE (reassuring)
Nonsense, Forrest. You take pride in your work -- and that's a good quality. If you'd been in my regiment, I dare say you'd have been made a non-commissioned officer in no time at all.

FORREST
Thank you, sir.

PARTRIDGE
Not at all.
(looks at Illya)
He'd never have made it in the regiment.

ANOTHER ANGLE - INCLUDE DRIVER

12

The bus driver is JAMES, Partridge's chauffeur.

JAMES
Where to, sir?
PARTRIDGE
Home, James.

EXT. STREET - BUS

13

It rolls off down the street. A POLICEMAN sees the bus. He looks at it curiously, then goes on about his business.

SWISH PAN TO:

EXT. DEL FLORIA

14

As usual.

INT. UNCLE HEADQUARTERS - WAVERLY'S OFFICE - DAY

15

Solo takes some files from Waverly's desk.

SOLO

Allright, sir. I'll have these sent over to the computation annex.

(looks at watch)

We should get some results by four o'clock.

WAVERLY

What time is it now?

SOLO

Ten minutes after three.

WAVERLY

Mr. Kuryakin's late. He was supposed to have been here at three. He must be somewhere in the building.

SOLO (musing)

I saw his car parked in front of the building when I came in about an hour ago.

Waverly's intercom BUZZES.

WAVERLY (into intercom)

Yes.

MAN'S VOICE (v.o.)

Security for Mr. Solo.

WAVERLY (into intercom)

Come in.

The door opens and an AGENT comes in. He is carrying a three-foot high replica of a pear tree. A partridge (toy) is on one of the limbs. A card is attached to the bird.

15
CONT'D
(2)

WAVERLY

Yes, what is it?

AGENT

This came for Mr. Solo. Someone left it at the Del Floria. Said it was urgent.. We checked it out in the demolition room.

Solo and Waverly examine the bird. Solo removes the card from the partridge.

SOLO

Illya's identification card.

Hands it to Waverly.

AGENT

There's a button here on the bird's back. It actuates a recorder.

Solo pushes the button. We HEAR the scratchy voice of PARTRIDGE -- as from the bird.

PARTRIDGE (v.o.)

Oh, to be in England... now that Illya's here.

(pause)

Seven years of plenty, seven years of lean...

(pause)

On the 1st day of Christmas, my true love gave to me.... A Partridge in a pear tree....

(stops)

AGENT

That's it.

SOLO

Did any of the scanners notice anything unusual in the area?

The agent hands him his clip board. Solo surveys it.

SOLO (disbelief)

An English bus!....The "Eastsnout Express"?

AGENT

I checked with reception and Mr. Kuryakin never checked in.

15
CONT'D
(3)

WAVERLY (dismissing him)
Thank you.

The agent exits. Solo looks again at the bird and the tree.

SOLO

Seven years ago. The bird, Partridge. Remember?

WAVERLY

Ah, yes. Emory Partridge. He was the fellow who took over the Latin American country and turned it into a feudal state of his own.

SOLO

He controlled the country completely.

WAVERLY

I thought you reported him dead.

SOLO

Missing. When we closed down his operation he disappeared into the rain forest. Few people go into that jungle, and no one ever comes out.

WAVERLY

Apparently your Mr. Partridge may have.

SOLO

I suppose if anyone could, Partridge would be the one to do it. A very remarkable, if somewhat distorted, man.
(pause)

And now it seems he's kidnapped Illya and is summoning me into his trap.

WAVERLY

You'd better follow through on this, Mr. Solo. If it is Partridge, let's close the file on him once and for all. And see if you can manage to bring Mr. Kuryakin back with you.

Solo looks again at the bird.

15
CONT'D
(4)

SOLO

I'm sure Illya would appreciate
the gesture.

WAVERLY

How will you proceed, Mr. Solo?

SOLO

I'm a little late for the express
bus, so I'll take a jet to London --
and see if our office there can
direct me to "Eastsnout."

WAVERLY

Whatever it is, it sounds very
disagreeable. Eastsnout?

SWISH PAN TO:

EXT. THE INN - EST. SHOT - DAY

16

An English country Inn, full of fading charm. An
elderly gentleman walks along the seemingly-empty
street. Partridge's limousine pulls INTO SHOT and
parks. The elderly gentleman doffs his cap as he
passes the car.

INT. CAR - ILLYA AND PARTRIDGE

17

In the back seat. Partridge gives a condescending
nod to the o.s. man, then turns to Illya.

PARTRIDGE (majestically)

Welcome to Eastsnout, Mr. Kuryakin.
This lovely countryside and
unspoiled hills beyond for twenty
miles --- are mine.

ILLYA

I'll hold my applause, if you don't
mind.

PARTRIDGE

Come now. Let us not spoil our trip. Relax. Look about you. Isn't it charming?

17
CONT'D
(2)

ILLYA (numb headache)

It's all been a little too charming for me, I'm afraid.

PARTRIDGE

I like to think of it as my fiefdom -- and the people like to think of me as their squire.

(proudly)

Yes, I doubt if there's been any essential change in this area during the past three hundred years. Now that's what I call real progress.

ILLYA

An interesting theory, if it pleases you.

PARTRIDGE

We are all very happy here. You see, they know where they stand, my people. I give them a sense of security they need in a world where morality is decaying everywhere.

(pause)

There's no need for your snooping psychoanalysis in Eastsnout, Mr. Kuraykin. And the people here appreciate what I've done for them. Oh, they may not come right out and say so, but in their hearts they know.

ILLYA

It all sounds very re-assuring.

PARTRIDGE

Yes. We know what freedom really means here in Eastsnout.

CAMERA PULLS BACK to disclose Illya's hands manacled, his feet shackled and secured by a bolt in the floor of the car.

PARTRIDGE

Of course, you will have to take my word for it.

SWISH PAN TO:

EXT. PORLOCK HALL GATE - DAY

18

The gate-keeper opens the massive iron gate and Partridge's limousine drives through.

EXT. PORLOCK HALL

19

Partridge's mansion. A grey and rather grim house of imposing stature. The limousine parks in front.

CLOSER ANGLE ON CAR

20

The Chauffeur has jumped out to open the door for Partridge. Forrest opens the other rear door on Illya's side. A key unfastens Illya's manacles and fetters. Partridge gets out and as he does so, EDITH PARTRIDGE MOVES INTO SCENE. A tweedy lady in her fifties with a mid-victorian air about her.

EDITH

I didn't expect you until this evening, dear. Did you have a good trip?

PARTRIDGE

Splendid, my dear. You look well.
(turning to Illya)
Welcome to Porlock Hall.

Illya, rubbing his wrists, is escorted by Forrest.

UNDERSHOT

This is Mr. Kuryakin...he'll be our guest for a few days...my wife, Edith.

Illya nods, Edith self-consciously fixes her hair-do.

EDITH

How do you do, Mr. Kuryakin. So nice to have you. You're just in time for tea. Won't you come into the study?

PARTRIDGE

Sorry, Edith, but I want to walk Mr. Kuryakin about before I show him to his room.

EDITH (to Illya)
You'll join us for dinner, then.

20
CONT'D
(2)

PARTRIDGE
I'm afraid Mr. Kuryakin will be
tied up this evening.

EDITH
Another time, perhaps.

PARTRIDGE (to Illya)
This way.

Illya follows Partridge inside, Forrest behind him.
Edith follows.

INT. PORLOCK HALL - THE HALL - TRAVELLING SHOT

21

Lining either side of the great hall we see paintings of ancestral notables. Illya walks beside Partridge. Forrest is a few paces behind, Edith following.

PARTRIDGE
Yes, you see, we've tried to keep things just as they were during Cromwell's day.
(confidentially)
There is electricity here, however the former tenants put it in and we just haven't gotten around to taking it out. Of course, we don't use it ourselves.

Illya's eyes dart from side to side, gauging his chances for escape...committing every alcove, door and window to memory. Partridge sees this, and smiles gently.

PARTRIDGE
Would you believe it, Mr. Kuryakin, this part of the house was built in 1530... Although I have never seen it myself, some say that the ghost of the first Earl of Eastsnout still lurks in this house. The story is that his jealous step-brother took the traditional family sword and skewered him. Right in this very hallway. I have the sword over the fireplace in my study.

ILLYA

The Earl must feel right at home here. Very secure.

21
CONT'D
(2)

PARTRIDGE (smiles)

I never thought of it quite that way before.

As the men go OUT OF SHOT, PEGGY DURRANCE, a comely young thing, comes down the staircase.

PEGGY

Tea is ready, Mrs. Partridge.

EDITH (somewhat forlornly)

Just for one, I'm afraid. I'll take it in the upstairs sitting room....again.

ANGLE AT FRENCH WINDOWS - DAY

22

Partridge opens the door for Iillya, who steps through. Partridge follows as does Forrest.

EXT. GARDEN AND MAZE - DAY - FULL

23

We see a portion of the garden...roses, hollyhocks, etc. Facing is the entrance to the maze... a thick bramble hedge...impenetrable, thorny, at least twelve feet high. JENKINS, the head gamekeeper, appears in the maze entrance. A shotgun is cradled in his arm. Iillya, Partridge and Forrest move over to him.

PARTRIDGE

Ah, Jenkins.

JENKINS

'Afternoon, Squire. Welcome home.

PARTRIDGE

This is Mr. Kuryakin, Jenkins, he'll be staying with us for a bit.

JENKINS (grim)

Yes, sir.

PARTRIDGE (indicating
the gun)
Any trouble, Jenkins?

23
CONT'D
(2)

JENKINS

Not really, sir. Just one of the
wolves...must have broken out of
the wolf-house. I think he's gone
into the maze.

PARTRIDGE

Oh? We shall have to keep our eyes
open. Perhaps you'd better come
along with us. This way, Mr.
Kuryakin.

They walk towards the maze entrance.

24-32 OUT

INT. EDITH'S BEDROOM - 2ND FLOOR

33

PEGGY DURRANCE, a comely young thing, stands by the window -- teapot in hand. Edith Partridge is sitting near the window, her teacup on a small table beside her. Peggy looks o.s., out the window.

EXT. MAZE - LONG SHOT FROM ABOVE

34

large, foreboding.

RESUME - BEDROOM

35

Peggy moves away from the window.

PEGGY

I thought I saw Mr. Partridge walking in the maze -- with a stranger.

EDITH (smiles)

Oh, yes. It must be that nice young man with the awkward name. Charming fellow. Very sort of physical-looking, in an unusual way... or did you notice, Peggy?

PEGGY

Why are they taking him into the maze?

EDITH

Oh, I believe he's a friend of Mr. Partridge's. Just showing him the grounds, I suppose.

Peggy looks back out the window again.

EDITH

Could I have my tea now, Dear. I so dislike things that are cold.

EXT. GAZEBO

36

It stands in the center of the maze. The four men move over to it. They move onto the gazebo.

PARTRIDGE

Well now...here we are, right in the center of the maze. No more than a hundred and fifty feet from the house as the crow flies.

(looks about, proudly)

Rather inspired, don't you think.

ILLYA (coolly)

Remarkable.

Partridgemotions to Jenkins. The gamekeeper lifts open a trap door.

PARTRIDGE

After you, Mr. Kuryakin, and do
watch your step. I wouldn't want
to be responsible for any accidents.
Wait here, Jenkins.

36
CONT'D
(2)

Illya starts for the trap door. Forrest takes the
shotgun from Jenkins.

INT. DUNGEON CORRIDOR - DAY - SHOOTING TO STAIRCASE 37

A shaft of light from the trap door illuminates a
part of the rock-lined corridor. Forrest finds a
torch, lights it, and hands it to Partridge, who
leads the way along the corridor.

PARTRIDGE

This is one of my favorite little
hideaways at Porlock Hall. It
gives one a real sense of continuity
with the past, something to hang on
to, so to speak.

ANGLE AT DUNGEON DOOR - DAY 38

Partridge has stopped before a massive iron door.
He unbars it and swings it open. He ushers Illya
inside.

INT. DUNGEON - DAY - FULL 39

By the light of Forrest's torch, we SEE a corner
of the room. A table, chair...small fireplace.
Forrest lights a candle. Illya looks around the
room.

INT. DUNGEON - ILLYA'S P.O.V. 40

A SLOW PAN that picks out various torture devices
in the dungeon...some in corners, others further out
in the room. Highlighted by the flicker of light from
the torch and candle, we SEE a rack, Iron Maiden, the
"boots" and assorted instruments of the period. On
one wall are manacles and chains to accommodate three.
In the center space, still in chains, is a skeleton.

RESUME - PARTRIDGE AND ILLYA

41

ILLYA

Every home should have a
recreation room.

PARTRIDGE

I'm glad you feel that way.
You'll be staying here for a
while, and I do want you to...

Suddenly, Illya knocks the torch from Partridge's
hand -- and the room goes dark. From the faint
light in the dungeon corridor, we see Illya's form
go out through the door. The room quickly becomes
light again as Forrest lights a candle with his
cigarette lighter.

PARTRIDGE

That was foolhardy. You'd
better go fetch him, Jenkins.

EXT. GAZEBO

41X1

Illya comes out of the gazebo, races across to the
first maze corridor.

EXT. 1ST CORRIDOR

41X2

He takes a few steps when suddenly a bank of sharp
stakes spring up from the ground ahead of him. His
entrance blocked, he heads back in the opposite
direction, and around a corner.

ANOTHER CORRIDOR

41X3

Illya comes around the corner, freezes.

ILLYA'S POV - WOLF

41X4

A snarling, hostile animal.

WIDER ANGLE

41X5

Illya is stymied, not sure where to go. Before the
wolf can attack --- a gate shoots across the corridor.

ANOTHER ANGLE - INCLUDE JENKINS

41X6

JENKINS

Would you like for me to
open the gate?

ILLYA

That's not necessary, I'll
consider myself captured.

Partridge and Forrest hurry INTO SHOT.

PARTRIDGE

That's really very bad form,
Mr. Kuryakin. You should never
attempt to go through this maze
by yourself. There are some
devilish devices scattered about,
and Mr. Jenkins here has done a
magnificent job in keeping them
fully operational.

JENKINS

Thank you, sir.
(looks o.s., raises gun)

They all look o.s.

ANOTHER ANGLE - CORRIDOR - THEIR POV

41X7

The wolf darts out of SHOT.

RESUME

41X8

JENKINS (pointedly
to Illya)
I'll see if I can get that other
little animal.

He moves off.

PARTRIDGE

Fine. Come now, Mr. Kuryakin.
Let's move along --- in an orderly
manner.

They all head off.

ANGLE - PARTRIDGE TO FORREST

41X9

PARTRIDGE

I'll tell you one thing about
this chap. He's no gentleman.

SWISH PAN TO:

INT. DUNGEON - DAY

41X10

Forrest shackles Illya to the wall, beside the
skeleton. There is a lighted candle on a nearby
table. Partridge holds the torch.

PARTRIDGE (nods to
skeleton)

Hope you don't mind.

ILLYA

Any friend of yours is a...

PARTRIDGE (interrupts)

That's the ticket. Keep your
spirits up. We don't want you
moaning about all night, after all.

(to Forrest)

Let's go back. We must prepare
for Mr. Solo's arrival.

(to Illya)

Good day.

The two men exit, and the room becomes darker --
illuminated only by the candle. Illya looks at the
skeleton, shrugs. Suddenly, a gust of wind -- and
the candle flame is blown out.

CLOSE - ILLYA

42

We HOLD on his face for a moment as we HEAR a
THUMP -- then a CLANKING SOUND.

ROOM - ILLYA'S POV

43

We PAN ACROSS the room. Past the rack and the iron
maiden. Nothing more.

RESUME - ILLYA AND SKELETON

44

Illya asides to the skeleton.

ILLYA.

Were you expecting anyone?

ANOTHER ANGLE - FAVOR IRON MAIDEN

45

Our CAMERA DOLLIES IN on the eye slot in the face of the iron maiden. And there are two eyes staring out at us.

FADE OUT:

END ACT ONE

ACT TWO

FADE IN:

EXT. R.R. STATION - ANGLE ON TRAIN - DAY - STOCK 46

This is one of those lines that should have been condemned ten years ago. It loses fifty thousand pounds a year, and is antiquated beyond all reason.

EXT. CAULDRON WEST PLATFORM - DAY - FULL 47

Solo is the only passenger who has alighted here. He sees the STATION MASTER, an elderly curmudgeon, who is picking up a stack of newspapers. Solo moves to him.

SOLO

Good morning.

The Station Master gives him a suspicious look, and struggles with the newspapers.

SOLO

Can I give you a hand?

STATION MASTER

Aye.

Solo takes the stack of papers and follows the Station Master to a booth.

SOLO

You... ah, you have a taxi here?

STATION MASTER

Nay.

SOLO

I'm on my way to Eastsnout.

STATION MASTER

Nobody in his right mind makes a journey to Eastsnout.

SOLO

You may have a point there. However...

STATION MASTER (interrupts)

There's dark things they do say goes on up to Eastsnout...

SOLO
I'm sorry to hear that. Nothing
chronic, I hope. Is there any-
body who could give me a lift
there?

47
CONT'D
(2)

JAMES (voice over)
At your service, Mr. Solo.

ANOTHER ANGLE - INCLUDE JAMES

48

Solo scrutinizes him. James uses his umbrella for
support.

SOLO
Oh, are you?

JAMES
I'm to drive you directly to
Porlock Hall.

SOLO
Mr. Partridge sent you.

JAMES
My car's right over here, sir.

He heads off. Solo follows.

ANOTHER ANGLE

49

Solo approaches the Partridge limousine where James
is standing, holding the umbrella. Solo reaches for
the rear door handle, when James raises the um-
brella and thrusts it towards his throat.

Solo quickly opens the car door, blocking the um-
brella. The point of the umbrella jams into the
window glass, shattering it.

Solo hits James, knocks him back. They exchange
blows. Solo uses a judo move to throw him up
against the open door. Before James can swing
again, Solo slams the door on him, knocking him
unconscious. Solo shoves James in the back seat.

Solo turns to the Station Master, who has calmly ob-
served all this activity.

SOLO
Good help is very hard to
find these days.

He climbs into the car and drives off. OUR CAMERA
HOLDS on the station master, who shrugs laconically. 50 OUT

EXT. EASTSNOUT STREET - DAY

51

Solo parks about fifty feet from the DAGGER AND DRUM INN. He climbs out of the car and goes over to the tavern.

INT. DAGGER AND DRUM - MED. SHOT - SOLO

52

Solo steps inside -- suddenly, a dart whizzes by his ear and sticks in a wall target behind him.

CLOSE SHOT - TARGET

53

Bullseye.

WIDER ANGLE - TAVERN

54

Quaint. A few patrons gathered about - some at the bar, a few at tables, all quietly attending to their drinks. Jenkins is standing by the bar, darts in his hand. All of the men look over at Solo. Jenkins glares at him. The bartender, FOREPAUGH, looks anxious.

SOLO (big smile)
Good afternoon.

No one responds.

SOLO (to Jenkins)
Don't let me interrupt your game...
(steps aside)
I wonder if I could get some information.

Jenkins hurls another dart.

INSERT - DART BOARD

55

Another bullseye.

RESUME - GROUP

56

Forepaugh glances nervously at Jenkins, then back to Solo. He's intimidated by the gamekeeper's presence.

SOLO

I was wondering if you could tell me
how to get to Porlock Hall.

56
CONT'D
(2)

At this, Jenkins throws the last two darts in rapid
succession. Two more bullseyes. Jenkins turns to
Forepaugh.

Forepaugh moves away, nervously. Solo evaluates
this silent conspiracy for a moment, then turns to
the dart board. He removes the darts and walks
over to Jenkins at the bar.

SOLO

I see.

MED. TWO SHOT - SOLO AND JENKINS

57

Solo prepares to throw a dart.

SOLO (to Jenkins)

Perhaps you could tell me how to
get to Porlock Hall?

He throws a dart.

CLOSE - DART BOARD

58

Bullseye.

RESUME - SOLO AND JENKINS

59

This little feat doesn't go unnoticed by Jenkins.

SOLO

I have some personal business
there.

59
CONT'D
(2)

He throws another dart.

CLOSE - DART BOARD

60

Another bullseye.

RESUME - SOLO AND JENKINS

61

He doesn't acknowledge. Solo realizes it's hope-
less.

SOLO
I don't mind telling you that
because I feel you'll keep it
to yourself.

He fires off the last two darts.

CLOSE SHOT - BOARD

62

Two more bullseyes.

ANOTHER ANGLE - INCLUDE DOOR

63

Solo turns to leave. Peggy enters, notes the board.

PEGGY (looks at board)
Say, that's very good.
(looks at Solo)
Oh....

ANOTHER ANGLE

64

She sees Solo - and Jenkins. Her smile fades and
she moves over to the bar. Forepaugh walks over to
her. Solo watches Peggy. Jenkins watches Solo.

PEGGY
Good afternoon, Mr. Forepaugh.

FOREPAUGH
Afternoon, Miss Peggy.

64
CONT'D
(2)

PEGGY
I'm afraid I'll have to ask
you for the monthly account.

FOREPAUGH
I've got it all ready for you.

ANOTHER ANGLE

65

Forepaugh reaches behind the bar and pulls out a ledger. Jenkins moves over to the dart board and pulls out the darts.

FOREPAUGH
Please explain to the Squire
that business has dropped off
quite a bit.

SOLO
Pardon me, Miss. You seem to speak
the language. Could you tell me
how to get to Porlock Hall?

Peggy looks at him, quickly looks away.

PEGGY
No.
(to Forepaugh)
I'll tell him, Mr. Forepaugh.
Goodbye.

She picks up the ledger and hurries out of the Inn.
Forepaugh turns away as Jenkins moves next to Solo.

All of the men at the Inn watch closely as Jenkins
fiercely throws a dart.

CLOSE - DART BOARD

66

A dead-center bullseye.

RESUME - SOLO AND JENKINS

67

Jenkins hands Solo a dart.

SOLO (surveys the
board)

Looks easy enough to beat.

He throws the dart.

CLOSE - DART BOARD

68

Solo's dart has split the other dart in half.

CLOSE - SOLO

69

amazed at himself.

SOLO (quietly, to
himself)
Well, what do you know.

WIDER ANGLE - TAVERN

70

Jenkins is annoyed. The spectators are out of their
seats in amazement.

SOLO (a salute)
Cheers.

He exits. Jenkins watches after him, suspiciously.

EXT. EASTSNOUT STREET

71

Solo steps out into the street, gets a few feet from
the Inn and...

PEGGY (v.o.)
Psssssssst.

ANOTHER ANGLE - INCLUDE PEGGY

72

hiding in a doorway, a few steps away. She beckons
to him, frantically.

PEGGY

Psssst.

72
CONT'D
(2)

SOLO

You know, that's the nicest
thing anyone's said to me all day.
My name is Napoleon Solo.

She takes his arm and pulls him into the doorway.

PEGGY

Peggy Durrance.

(beat)

Why do you want to go to Porlock
Hall?

SOLO

I believe a friend of mine is
staying there.

PEGGY

A Mr. Kuryakin?

SOLO

That's the one. Could you show
me how to get there?

PEGGY

No.

SOLO

I should have known.

PEGGY

It's for your own good. I'm afraid
you can't help your friend -- and
you'll only get yourself in trouble.
Go away, please.

Solo shrugs and steps away.

SWISH PAN TO:

73-78 OUT

EXT. PORLOCK HALL GATE

79

Peggy's car drives up to the gate, stops. Solo
steps around to her open window from the rear
bumper. His gun is casually at the ready. He
glances about.

SOLO

Thanks for the lift.

PEGGY

Oh!

(beat)

Get in! Hurry! The man will
be here shortly to open the
gate.

79
CONT'D
(2)

INT. PEGGY'S CAR

80

Solo complies, surveys the O.S. manor, continues
their conversation as though it were uninter-
rupted.

SOLO

Now then, where are they keep-
ing Mr. Kuryakin?

PEGGY

In the dungeon.

SOLO

How do I get there?

PEGGY

I'm...afraid. Are you a friend
of the Squire's?

SOLO

In all honesty, I don't think
so.

PEGGY

There's an entrance through the
maze.--But you'd better not try to
go in there. Squire Partridge has
it loaded with traps and things.

SOLO

And I suppose that's the only entrance?

80
CONT'D
(2)

PEGGY (hesitates)

No, there's another. A secret passage through the house. The Squire doesn't even know about it himself.

Solo approaches her strategically.

SOLO

What do you have against the Squire, specifically?

PEGGY

Squire Partridge is a terrible man, Mr. Solo. He bought up all the land from those that would sell, and bought up all the notes of those who wouldn't. He controls everyone in Eastsnout.

SOLO

What about you?

PEGGY

I lived here with Dad --- he was the gamekeeper -- until he had the terrible accident that killed him. I stayed on as sort of a companion to Mrs. Partridge. She's a very dear person, but I'm really quite terrified of the Squire. I guess that's why I haven't left.

SOLO

You do want to leave here, don't you?

PEGGY (brightens)

Oh, very much. I want to get away from this musty old place, get out into the world. See new things... I've often dreamed of going to London and...

(realizes it's futile)

But it's all a little too much of a dream, I'm afraid.

SOLO

Peggy, let's you and I make a bargain. If you take me to Mr. Kuryakin, I'll rid this village of the Squire -- and personally see you off to London.

PEGGY
You'll do all that?

80
CONT'D
(3)

SOLO
I don't see why not. It's a fair
exchange.

PEGGY
Duck.

Solo ducks down behind the seat.

EXT. GATE

81

The gate-keeper comes INTO SHOT. He opens the
gate and Peggy's car drives through.

WIPE TO:

EXT. PORLOCK HALL

82

Peggy parks the car near the front door.

INT. PEGGY'S CAR

83

PEGGY
I'll meet you upstairs. It's the
first door at the end of the hall --
to your right. I'll go first to
see if it's all clear.

EXT. PORLOCK HALL

84

Peggy gets out of the car and goes to the door.

INT. PORLOCK HALL - THE HALL

85

Peggy slips inside, carefully leaves the door open
a crack. Peggy goes O.S. A moment, then Solo comes
through the door, closes it. His gun drawn, he
looks about cautiously.

THE HALL - SOLO'S P.O.V.

86

The Hall. The stairs.

ANOTHER ANGLE

87

Solo moves silently across the hall, up the stairs. As he reaches the upstairs landing, Partridge and Jenkins come out of the study. Solo keeps out of sight.

ANGLE FROM ABOVE - FAVOR SOLO

88

JENKINS

How was I to know? I thought James was to get him.

PARTRIDGE

You could have tried thinking for a change. Now, please go and check the maze -- see if you can find that wolf.

Jenkins walks away, Solo turns and goes O.S.

INT. 2ND FLOOR HALLWAY

89

Solo moves carefully down the hall, opens the prescribed door.

INT. 2nd FLOOR EDITH'S BEDROOM

90

Solo steps inside and our CAMERA PANS to include Peggy -- and Mrs. Partridge. Peggy is standing by numbly as Mrs. Partridge smiles.

EDITH

My, what have we here. Another young man.

Peggy and Solo exchange glances.

EDITH (to Peggy)

He isn't yours, is he?

PEGGY

No, M'am.

She smiles sweetly to Peggy, then turns to Solo.

EDITH

You may go now, Peggy.

Peggy exits, giving Solo a look that says... "The best laid plans, etc."

EDITH

Do put that gun away, dear boy.
Come and have some tea.

90
CONT'D
(2)

Solo looks around the room.

SOLO

There's a passage out of this room.
(politely)
Would you be kind enough to direct
me to it?

EDITH (coyly)

Oh, I just might do that. After
we sat and talked a bit. I'm very
lonely, you know.

SOLO

And I'm in very much of a hurry.

Solo looks behind the drapes, checks the bookcase..

EDITH

Young men are always in a hurry.
In South America, people know how
to conserve themselves. Have you
ever been to South America, young
man?

SOLO (still looking)

Now and then.

EDITH

Emory and I had our own little
country there a few years back.
(reminiscing)
I loved it so. The parties and the
military balls. All those nice young
men in their sparkling uniforms.
Have you ever danced the Rhumba?

Solo gives up. He aims the weapon at her.

SOLO

I'm forced to insist. Where is it?

EDITH (sighs)

I suppose I must. But only if
you'll come to dinner.

SOLO

I'm looking forward to it.

EDITH

All right, then.

(she rises, crosses the room)

But do be here at eight sharp.

I must retire rather early these

days, you see. I haven't been

feeling quite the same since that

awful business with the rain forest.

She hits a switch. A section of the wall swings open. Solo ducks inside.

EDITH

Oh, here. Take this.

(hands him candle, lights it)

SOLO

Thank you.

EDITH

We'll see you at eight, then.

The wall swings shut, Edith smiles benignly. She walks over to a phonograph, turns it on. We HEAR a rhumba.

INT. SECRET PASSAGEWAY

91

These steps go down. Very dark. Solo comes to a section of the wall that is marked off with an X. He pushes on a jutting brick and...

INT. STUDY

92

A section of the bookcase swings around and Solo steps into the room. The section closes quickly behind him.

WIDER ANGLE - STUDY

93

The study is very cozy, with a fire in the fireplace. The family sword - of Excalibur size - is mounted above the fireplace. Solo is surprised to be there.

ANOTHER ANGLE

94

Partridge is looking out a window, hands clasped behind his back. He turns and sees Solo.

PARTRIDGE (smiles)
Well, look who we have here!
Mr. Solo! You've surprised me.

SOLO
Yes. Just like old times. I
hope you don't mind my dropping
in on you like this.

Partridge ignores the fact Solo has the drop on him, crosses over in front of the fireplace.

PARTRIDGE
Caught me completely off guard,
didn't you? I always felt you
had a very middle-class mind,
Mr. Solo -- but this is very
well done.

SOLO
I'm flattered. Now, let's go
visit Mr. Kuryakin.

PARTRIDGE
Mr. Kuryakin will wait for a
few minutes more. You must hear
about my plan. I think you'll
appreciate it.

Partridge sits down in an easy chair. We SEE
another pear tree replica on the coffee table
between them. There is a toy bird in the tree.

PARTRIDGE (indicates
chair)
Go on, go on. It won't bite you.

Solo is somewhat intrigued. He sits down, cautiously.

PARTRIDGE
Ever since your organization
spoiled everything for me in South
America, I've been planning my revenge---
~~in a way~~ that no one ever has before.
(points to bird in tree)
First Mr. Kuryakin.

Partridge opens a wooden box on the table and pulls
out another bird.

PARTRIDGE

Then you come to roost.

(puts bird on tree)

I have many branches left,
you see. Enough, possibly,
for all of U.N.C.L.E. Who
knows?

SOLO

It's very intriguing, but
you're overlooking something.
(cocks trigger of his
gun)

Let's go.

Partridge looks at the gun in his hand, smiles.
He pushes a button on the arm of his easy chair.

Suddenly, two steel bars spring out of the arms of
the chair and whip across Solo's chest, holding
his arms rigidly. The gun drops from his hand.

Partridge ignores the gun, pulls another bird out
of the box, looks at it.

PARTRIDGE

Yes, I did overlook something.
I forgot to mention that you're
going to make a call and summon
your superiors. Yes, the next
bird to come to Porlock will be
Mr. Waverly.

He puts the bird in the tree.

FADE OUT:

END ACT TWO

94
CONT'D
(2)

ACT THREE

FADE IN:

INT. DUNGEON - MED. SHOT - SOLO - DAY

95

Solo is being manacled to the wall by Forrest.

ANOTHER ANGLE - INCLUDE ILLYA

96

Solo is now chained to the other side of the skeleton.

ILLYA

I see you've come to rescue
me, Napoleon.

SOLO

Wait 'till you hear my plan.
(looks at skeleton)
Who's your roommate?

WIDER ANGLE - DUNGEON

97

The torches on the walls are burning brightly. Partridge is standing nearby, Jenkins beside him. The Squire examines Solo's communicator.

PARTRIDGE

All this technology. They certainly make it easy on you chaps, don't they? Back in the Sudan, my regiment had to send a runner -- and never be quite sure if the bloke would make it or not. Yes, sir, it took real men in those days.

SOLO

I hate to repeat myself, but I'm not calling Mr. Waverly.

PARTRIDGE

We'll see about that. It may all depend on how much spine you have.

The dungeon door opens, and Edith Partridge enters.

PARTRIDGE

Oh, hello, Edith.

She looks at Solo and Illya.

EDITH (smiling)
So this is where you're keeping
our two young men. I suspected
as much.

97
CONT'D
(2)

PARTRIDGE (to Solo)
Come now, Mr. Solo. Show some
breeding. Co-operate. Call your
Mr. Waverly and summon him here.

SOLO
Some other time.

Partridge senses his resistance runs deep. He turns
to his wife, takes her aside.

MED. TWO SHOT - PARTRIDGE AND EDITH

98

They speak quietly.

EDITH
What is it you wanted, Emory.

PARTRIDGE
I'm in a bit of a spot. I want
this Mr. Solo to make a call to
summon his superior, but he's
rather obstinate.

Edith doesn't stop smiling.

EDITH
You want me to persuade him, :
don't you Emory?

PARTRIDGE
Yes, actually that's what I had
in mind, yes.

The iron will beneath the smile.

EDITH (sweetly)
Get you out of another fix, is
that it? Do the hard part for
you? Make you look good, Emory?

PARTRIDGE (uncomfortable)
I'd rather not go into all that
again, dear.

EDITH (smiling
intensely)
You need me, don't you Emory. You
can't quite manage things all
alone, can you?

PARTRIDGE
Please, dear. Would you just
do it.

98
CONT'D
(2)

EDITH
Of course, Emory. Don't I always.
You old dear.

RESUME - WIDER ANGLE

99

PARTRIDGE
Jenkins, you come back to the
house with me. Forrest, you stay
here with Mrs. Partridge.
(to Solo)
I do hope you'll reconsider, Mr. Solo.
Goodbye, Edith.

EDITH
Goodbye, dear.

Jenkins hands Forrest his shotgun. Partridge looks
at the two captives, then Edith. He shudders a
little, then exits with Jenkins.

ANOTHER ANGLE - DUNGEON

100

Mrs. Partridge walks across the room, examining the
various instruments of torture. She stops by the
iron maiden, catches a fingerful of dust.

EDITH
My, my. The place is certainly
in dis-repair, isn't it?

SOLO
Oh, it's a nice place to visit,
but I wouldn't

EDITH (interrupts)
You two boys look so uncomfortable.
I hope you don't catch your death
of cold down here.
(to Forrest)
Light a fire, Forrest.

She walks over to the rack, inspects it. Testing
her sweet-appearing nature:

ILLYA
We would be a little more com-
fortable if your man would release
us from these chains.

100
CONT'D
(2)

EDITH

Oh, I would like nothing more.
But I'm afraid Emory would be
very displeased. Unless Mr. Solo
agrees to make his little busi-
ness call for him.

SOLO

I'm afraid I can't do that. It's
against company regulations.

EDITH

You're such a nice young man, Mr.
Solo. Do make the call. Then we'll all
spend some time together in my parlor.

SOLO

That's very inviting, but ... no.

EDITH

Oh, dear. That is a shame. Very well,
then. Undo his chains, Forrest.

FORREST

Yes, ma'am.

Solo and Illya share a glance. Forrest puts the
shotgun aside.

EDITH

Please - give me the gun, Forrest.

She takes the gun, gives it a professional once-over.
Solo is becoming suspicious of her good-nature.
Forrest takes the key from his pocket and releases him.

EDITH

Let's see. As I recall, you just
pull this triggering device.
(pulls trigger)

She turns and skillfully fires one barrel -- blowing
the head off the skeleton.

EDITH

Ah, that's it.

SOLO (appreciative)

I didn't realize you were so
capable.

EDITH

How do you suppose I ever got Emory
out of that dreadful rain forest?

(pause)

All right, now, you naughty boy.
Onto the rack.

Solo is taken aback, but Forrest shoves him over to
the rack.

SOLO (to Edith)
I have a feeling you're more
talented than I imagined.

100
CONT'D
(3)

EDITH
Go on, now. Upsy-daisy.

Solo sits on the rack, Forrest shoves him down and
locks his hands in place, then locks his feet.

EDITH
Make them snug, Forrest.
(to Solo)
It's a disgrace, really. If you
were my boy, I certainly wouldn't
let you run about and get yourself
in such a mess.
(to Forrest)
Turn the rack now, Forrest.

Forrest turns the wheel. The rack creaks - and so,
we imagine, does Solo. He grimaces.

EDITH
You just let me know when you're
ready to comply, dear.

ANOTHER ANGLE -

101

She walks over to the fire. Holds her hands in
front of the flames.

EDITH
That's much better, isn't it.
(takes a poker from
the wall)
I'll just warm this up for our
other young friend over there.

MED. SHOT - ILLYA

102

He watches her.

ILLYA
You don't need to go to all
that bother.

RESUME - EDITH

103

EDITH (smiles sweetly)
No trouble at all.

DIRECT CUT TO:

INT. PARTRIDGE'S STUDY - DAY

104

Peggy crosses the room, cautiously looks out the window. Sees nothing. She moves over to the bookcase, hits the hidden mechanism. The bookcase swings open. She takes a candle from the mantle, lights it, then slips into the passageway. The bookcase CREAKS shut behind her. Our CAMERA PANS OVER to the hallway door. There stands the Squire, watching after her.

INT. PASSAGEWAY

105

Peggy makes her way through the narrow corridor, stops when she comes to a section of the wall marked "Y". There is a metal ring fastened to the wall, and she pulls on it, opening a section of the wall. As it swings toward her, WE SEE the SPIKES of the iron maiden on the wall. Peggy blows out the candle, steps into the opening.

INT. DUNGEON - CLOSE SHOT - IRON MAIDEN

106

We see Peggy's bright, assumedly wide eyes in the eye slot on the face of the maiden. She looks about.

INT. DUNGEON - WIDER ANGLE

107

Solo is still on the slowly CREAKING rack, Edith heating the poker.

EDITH (holds up
poker).
There, that should do it. Strike
while the iron's hot, they say.

She moves to Illya, the steaming red-hot poker in her hand.

CLOSE - ILLYA

108

The iron is getting close, heading for his face.

RESUME - CLOSE SHOT - IRON MAIDEN

109

Peggy looks terrified.

PEGGY

Oh!

Suddenly, her eyes disappear from the mask -- replaced by the angry eyes of Emory Partridge.

WIDER ANGLE

110

The iron maiden opens and Partridge comes out, pulling Peggy after him. Peggy drops her candlestick to the floor. Everyone turns to them, startled.

EDITH

Good Heavens, you gave me a start, Emory!

PARTRIDGE

This little minx was spying on you.

EDITH (to Peggy)

That's very un-ladylike, child.

PEGGY (to Solo)

I'm sorry, Mr. Solo. I was only trying to help you.

PARTRIDGE

It's all very clear to me now. She helped Solo sneak into the hall.

(nods to iron maiden)

And this passage. She never told me it was here. Why, it's several minutes quicker than walking through the maze.

(to Peggy)

Trying to disrupt everything, aren't you?

PEGGY

That's not half of what I'd like to do.

EDITH

Here, now, Peggy. Have a little respect.

PARTRIDGE

She doesn't know the meaning of
the word. What can you expect
from a child with her background.

PEGGY (to Edith)

And I always thought you were
such a dear, sweet lady.

EDITH

Well, I should hope so.

PARTRIDGE

I never liked her.
(to Forrest)
Chain her to the wall.

Forrest takes her by the arm. Peggy resists, but
he grabs her arms tightly and carries her over to
the manacles.

PARTRIDGE (annoyed)

Come now, Mr. Solo. Things
are getting out of hand. Let's
make that call, eh? We're
wasting time.

SOLO

I was just getting comfortable.

PARTRIDGE

We'll see about that.

He goes to the wheel.

PARTRIDGE

This is extremely distasteful to
me, Mr. Solo. And I resent
your forcing me to do it.

SOLO

My deepest sympathy.

Partridge is reluctant to torture him, but doesn't
want to show it. Edith steps to the wheel.

EDITH

Here, Darling. Let me. Woman's
touch, you know.
(she cranks)

PARTRIDGE (to Solo)

Well? Well?

SOLO (thinks)

I think I'm beginning to feel
something.

PARTRIDGE

She doesn't know the meaning of the word. What can you expect from a child with her background.

PEGGY (to Edith)

And I always thought you were such a dear, sweet lady.

EDITH

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(she cranks)

PARTRIDGE (to Solo)

Well? Well?

SOLO (thinks)

I think I'm beginning to feel something.

PARTRIDGE
I'm losing my patience, Mr. Solo.
(an idea)
Of course. We'll expedite matters.
(to Edith)
May I borrow your poker, dear?

110
CONT'D
(3)

She hands it to him.

EDITH
Be careful, Emory. It's very hot.
Partridge moves over to where Peggy is chained.

PARTRIDGE
We'll see just how much of a
gentleman you are, Mr. Solo.
He is standing a few feet from her, holding the
poker as if it were a club.

PEGGY
What are you going to do?

PARTRIDGE
Test Mr. Solo's breeding, my dear.
(to Solo)
Eh?

111 OUT

MED. SHOT - SOLO

112

He's not sure if Partridge is bluffing. He looks
at Illya.

MED. SHOT - ILLYA

113

He looks at Solo --- questioning.

WIDER ANGLE

114

He moves a step closer, holding the poker high.
He's bluffing.

PEGGY
Please don't.

PARTRIDGE (to Solo)
I can't say as I'll mind this too
much. These young wenches are all
alike. We had to deal with a lot
of them when I was in the army.

(continued)

PARTRIDGE (continued)
(to Peggy - annoyed)
And don't think I don't know what
you've been trying to do to me.
Flaunting yourself about the place
-- always trying to catch my fancy.
But it won't do you any good. You
can't have me.

114
CONT'D
(2)

Edith steps over to him, shakes her head.

EDITH
No, no, Emory. You don't just
wave a hot poker about like that.

She takes it from him, holds it level to Peggy's face.

ANOTHER ANGLE - FAVOR EDITH

114X1

Moving the steaming poker in closer.

EDITH
You move it in slowly, like this.
(reminiscence)
In Panama, if I remember correctly,
just one swipe across the eyes did
the trick.

Getting closer and closer. Partridge blanches,
looks at Solo.

MED. SHOT - SOLO

115

Concerned.

SOLO
Alright, Squire. I'll make the call.

RESUME - EDITH

115X1

Over-involved in her work.

PEGGY (pleads)
Stop. Please, please.

Edith doesn't hear.

EDITH
But somehow I never enjoyed myself
in Panama. It lacked that good solid
satisfaction of a difficult job well
done. Perhaps I should.....

The poker is dangerously close.

115X1
CONT'D
(2)
116 OUT
117

RESUME - SOLO

Anxious.

SOLO
I'll make the call!

ANOTHER ANGLE

118

Partridge reaches in and takes Edith's arm, stopping her.

PARTRIDGE
Excuse me, Dear.

The spell is broken. She lowers the poker, turns to him.

EDITH (sweet smile)
Yes, Dear. What is it?

PARTRIDGE
Mr. Solo has agreed to make the call.

EDITH
That's very nice.

Partridge wipes his brow. Forrest releases Solo.

PARTRIDGE
Yes, of course.
(to Solo)
Very good, Mr. Solo. I wasn't sure you had it in you.
(to Edith)
Thank you, Dear.

Edith pats Partridge's arm.

EDITH (softly, consoling)
Good show, darling.

PEGGY
Just one thing, Squire. When my father was killed they said it was a terrible accident...was it....?

PARTRIDGE
I must confess, my child. It was an accident.

ANOTHER ANGLE - INCLUDE ILLYA

119

Forrest has Solo off the rack. They stand near where Illya is chained. The two UNCLE agents share a look of amazement.

ILLYA

I believe they have March Hares
in the garden, too.

Partridge steps INTO SHOT, hands Solo the communicator.

SOLO

To make an overseas relay call,
I need to attach this...
 (pulls out wire)
...to an electrical outlet.

PARTRIDGE

Very well. We'll go back to
the study.
 (to Forrest)
You'll stay here with them, Edith?

ANOTHER ANGLE - INCLUDE EDITH

120

EDITH

Oh, yes. I think I'll stay awhile
and chat with this young man.
 (nods to Illya)

PARTRIDGE

Come, Mr. Solo. We'll go back
through the passageway. It's
minutes shorter, actually.

Partridge takes the shotgun from Forrest and picks up Peggy's candle from the floor, lights it off a torch.

PEGGY

Mr. Solo!

He turns to her.

PEGGY

Don't forget your promise about the
squire -- and my trip to London.

SOLO

Oh, yes. I'm glad you reminded
me.

Partridge shoves him into the maiden with the
shotgun. Edith moves closer to Illya.

EDITH

Thank goodness that's all over
with. Now we can relax a bit.
Let's occupy our minds with
something pleasant.

(pause)

Have you ever been to South
America, Mr. Kuryakin?

120
CONT'D
(2)

INT. PARTRIDGE'S STUDY

120X1

Solo and Partridge come out of the bookcase section
which swings shut after them. Jenkins, James and
the Gatekeeper enter the room. The Gatekeeper has
a shotgun.

PARTRIDGE

Well, Gentlemen. You took your
time in getting here. I rang
several minutes ago.

JENKINS

We looked in here, but...

PARTRIDGE

Oh, never mind.

(to Solo)

Here's an outlet, Mr. Solo.

Solo attaches his communicator -- by the fireplace.

PARTRIDGE

Tell Mr. Waverly to come at once.
Alone, of course.

SOLO (into communicator)

Overseas relay pattern six, please.
Code one.

(pause, to Portridge)

Takes a moment. Has to relay off
the Telstar satellite.

(there is some overseas
squawking from the communicator)

INT. WAVERLY'S OFFICE

121

Waverly at his communications panel.

WAVERLY

Hello..

RESUME - SOLO

122

stops whistling.

SOLO

This is Solo here, sir.

RESUME - WAVERLY

123

WAVERLY

Ah, yes, Mr. Solo. Report,
please.

RESUME - STUDY

124

Partridge listens closely. Solo wants to give
Waverly a clue to his plight.

SOLO

I've made contact with Partridge,
sir; he says he wants to nego-
tiate -- if he can talk to you
personally.

WAVERLY (v.o.)

What do you recommend?

SOLO (casually)

Well, you know how I feel about a
bird in hand, sir -- and I think
it's a good time to give him the
bird.

Partridge is suspicious.

WAVERLY (v.o.)

What the devil are you trying to
say, Mr. Solo?

Jenkins raises the shotgun to Solo's head.

SOLO

I don't think I can free Illya
by myself. I think you should
come here -- it'll give us a
better chance to size up his
operation.

WAVERLY (displeasure)
All right, all right. If you feel
it's necessary, I'll come at once.

124
CONT'D
(2)

SOLO
He has extensive security. You'd
better come alone. I'll be at
the Dagger and Drum Tavern at
Eastsnout.

WAVERLY (v.o.)
Fine. Meet me at the Eastsnout
Station at three o'clock tomorrow.

SOLO
Goodbye, sir.
(shuts off)

WIDER ANGLE - STUDY

125

Partridge takes the communicator from him.

PARTRIDGE
You've been reasonably cooper-
ative, Mr. Solo. So I'll relieve
you of your embarrassment. I'll
meet Mr. Waverly. We're finished
with you.

Partridge looks at the gamekeeper, who raises the
shotgun.

FADEOUT:

END OF ACT THREE

ACT FOUR

FADE IN:
INT. PARTRIDGE STUDY - DAY

126

Jenkins has Solo covered with his shotgun. James and the gate-keeper are standing by. The gamekeeper raises the gun to fire.

PARTRIDGE (to Jenkins)
Don't make a mess in here. Take him back to the dungeon.

He pushes the hidden button that opens the panel. The bookcase swings open. Solo becomes crafty.

SOLO
Now, really, Squire. What's the hurry?

He leans back against the mantle-piece. Jenkins steps toward him.

SOLO
It's very comfortable here.
(to Jenkins)
Why don't you sit down?

Braced against the fireplace, Solo raises a leg -- and shoves Jenkins backward with his foot. The gamekeeper falls back into the rigged antique chair. The fall triggers the chair -- and the steel bars spring out and entrap him. Jenkins drops the gun to the floor. Solo quickly pulls the huge sword from the mantle-top. James reaches for the gun and Solo hits him across the head with the broadside of the sword. Still holding the sword, Solo leaps behind the bookcase. The bookcase swings shut as the gate-keeper fires -- into the books. Partridge hits the bookcase switch.

PARTRIDGE (to gate-keeper)
Blast. You've broken it.

He hits the easy chair release button -- freeing Jenkins.

PARTRIDGE (to gate-keeper)
You stay here and guard the entrance.
(to other two men)
He might just catch Forrest off-guard and free his friends. Jenkins, get some guns and meet us in the maze.

INT. - PASSAGEWAY

127

Solo is in the almost-dark passageway - moving toward a source of light. As he gets closer, we see that it's the light from the dungeon -- the iron maiden entrance is still open. Solo pauses and looks into the dungeon.

INT. - DUNGEON - SOLO'S P.O.V.

128

Illya and Peggy are still in chains. Edith sits by them. Forrest is stoking the fire with the poker.

RESUME - SOLO

129

He quietly steps into the room -- closing the spiked - back of the iron maiden behind him -- and leaving the iron maiden open into the room. He holds the large sword aggressively.

EDITH (to Illya)
Kuryakin, Kuryakin. What an odd sort of a name. Are your people from Bristol, young man?

ANOTHER ANGLE - ILLYA AND EDITH

130

He sees Solo o.s.

ILLYA
No.

EDITH
Somehow I didn't think they were.

She turns and sees Solo.

WIDER ANGLE - INCLUDE GROUP

131

EDITH
Ah, Mr. Solo.
(gentle reprove)
You're being wicked again,
aren't you?

Solo is holding the sword in a thrust position.

SOLO
I can't seem to break the habit.
(to Forrest)
Just stay where you are.

Forrest picks the red-hot poker out of the fire -
holds it menacingly. He moves toward Solo - hold-
ing the poker as a sword. Forrest lunges - Solo
parries with the large sword - they exchange thrusts.
Forrest moves in - and they cross weapons -- stand-
ing nose to nose. A test of strength. The hulking
Forrest grimaces -- Solo gives him his best Douglas
Fairbanks smile. Solo shoves him away with all his
might. Forrest is propelled backward -- toward the
iron maiden. He trips over a loose brick as he goes --
and falls back directly into the iron maiden. The
force of his body slamming into the spiked maiden
springs the front shut -- clamping him neatly inside.

131
CONT'D
(2)

CLOSE SHOT - SOLO

132

SOLO (sympathetic)

Ouch.

RESUME - DUNGEON

133

Solo moves to Illya and Peggy. Edith applauds
lightly.

EDITH

Well done, Mr. Solo. Well done.

SOLO (to Illya)

Hold still.

Solo takes the heavy sword with both hands and
deftly slices the chains in tow -- with one blow.

ILLYA (to Peggy)

Do you know how to get through the
maze?

PEGGY

I don't know where he's put the traps.

Solo slices her chains with the sword.

SOLO (to Illya)

How do we get out of here?

ILLYA

Through the corridor over there and
up through the gazebo.

ILLYA
What about her?

133
CONT'D
(2)

Solo looks at the rack, then he and Illya share a glance -- probably a good idea at that.

They lift her up by her arms and put her on the rack.

EDITH (smiles)
That's it. Let's don't leave any loose ends lying about.

She lies down on the rack. Illya manacles her hands, Peggy her feet.

EDITH
Snugly now, Peggy. If you're going to do something, do it right.
(aside to Solo)
Confidentially, I just want to see how long it will take me to get free. I'm an expert escape artist, you know.

SOLO
No, but somehow it doesn't surprise me.

Solo, Illya and Peggy exit out into the corridor.

134 OUT

EXT. MAZE

135

Somewhere inside the maze. Jenkins hands a rifle to James, a shotgun to Partridge -- and keeps a pistol for himself.

PARTRIDGE
Alright, let's go. And this time -- let's kill them all.

The two men head off in opposite directions, leaving the Squire standing by himself.

EXT. GAZEBO

136

Solo, Illya and Peggy come up out of the trap door -- and cross this center section of the maze. They run through an entrance into a corridor.

EXT. 1ST CORRIDOR

137

Our intrepid trio moves along -- somewhat cautiously.

ILLYA

Step carefully, Napoleon. There are traps, everywhere.

Solo uses the sword as sort of a mine detector. He stops, brushes some dirt aside, revealing a metal plate.

SOLO

An old pressure plate, probably from a Scotch castle. If someone was running through here and stepped on this...
(he steps on plate)

Suddenly, about a half-dozen bear traps snap up out of the ground in the area immediately ahead of them. Solo takes Peggy's hand and leads her around the traps, Illya following. They go around a corner.

EXT. 2ND CORRIDOR

138

Solo, Illya and Peggy walk carefully, Solo brandishing the sword. WE HEAR an o.s. growling and snarling.

ILLYA

There's a wolf in the maze. And I think it's far past his lunch time.

ANGLE

139

To the right side of the hedge as they walk along, WE HEAR the o.s. growling again as they go. Our Trio pauses for a moment -- so does the wolf. They start up again -- the wolf keeps pace.

ANOTHER ANGLE

140

WE HEAR another rustling sound -- from the opposite direction. Solo signals to keep quiet, nods to the o.s. left.

ANOTHER CORRIDOR - JAMES

141

James is carrying the rifle, moving quietly. He looks to his right -- in the direction of Solo.

RESUME - SOLO, ILLYA, PEGGY

142

Danger on both sides. They take a few steps and WE HEAR the wolf start up again -- and the heavy-footed James behind the other hedge. Then WE HEAR a rifle cock.

SOLO (thinking quickly)

Run!

Solo pushes the girl and Illya down.

RESUME - JAMES

143

Hearing the command, he FIRES blindly into the hedge several times.

RESUME - SOLO AND GROUP

144

The rifle clicks empty. Solo signals his two companions to follow him, quickly. As they go, WE HEAR the wolf go with them.

RESUME - JAMES

145

He hurries after the retreating sound.

RESUME - TRIO

146

They hurry around a corner.

147 CT

ANGLE - TRIO

148

They hurry around the corner towards us and out of SHOT. Suddenly, we HEAR the growling wolf noises and James' footsteps stop. There is a frightening SOUND as the wolf attacks James.

REVERSE ANGLE - TRIO

148X1

Dead end.

PEGGY

What's happening?

SOLO (using fingers)

Wolf...man...

ILLYA

...Bon appetite.

The three turn and go back the other way.

STILL ANOTHER CORRIDOR

149

Our dauntless trio comes around the corner. Solo leads the way, using the sword. They get almost to the end of this corridor when...

SOLO

Hold it.

He's discovered something with the sword. He kneels down.

SOLO

A trip wire.

He looks around.

WIDER ANGLE

150

Our CAMERA follows Illya as he steps over the wire and walks to the intersection where this corridor splits off into a ninety degree right angle and a ninety degree left angle. Illya pushes aside some of the concealing hedge directly ahead of them.

CLOSE - CROSSBOW

151

A crossbow planted in the hedge - a short bolt ready to be fired.

ILLYA

A crossbow set to fire a steel bolt.

WIDER ANGLE - INCLUDE SOLO AND PEGGY

152

They step INTO SHOT with Illya, and...

JENKINS (o.s.)
That's far enough, Yank.

They turn.

ANOTHER ANGLE - INCLUDE JENKINS

153

He is in the center of the corridor, and has the drop on them with his pistol.

JENKINS
Too bad you don't have any darts
this time, Yank. Drop the sword.

Solo casually glances at the crossbow behind him,
then at Jenkins. He tosses the sword ahead of him
and...

CLOSE - TRIP WIRE

154

The sword cuts through the wire.

CLOSE - CROSSBOW

155

The bolt fires.

RESUME

156

Jenkins gets it in the chest. He slumps forward.
Solo looks at Illya and Peggy.

SOLO
I don't know how I do these things.

He goes and picks up the pistol, hands the sword to
Illya. Illya notes the difference in their weapons.

ILLYA
Thanks.

They move down an adjoining corridor, out of shot.

YET ANOTHER CORRIDOR

157

Our trio comes to an opening in the center of the corridor -- they go through the opening.

EXT. CENTER OF THE MAZE - ANGLE ON TRIO

158

Our Three stop short.

PEGGY

Oh, dear.

WIDER ANGLE

159

REVEALING that they are back in the center of the maze. Partridge is sitting on a spindle-legged chair, on the gazebo. A shotgun is cradled in his arm.

MED. SHOT - PARTRIDGE

160

sees them.

PARTRIDGE

Well, hello. I see you found your way back quite nicely.

RESUME - TRIO

161

Since Solo has the pistol, he steps forward from Illya and Peggy. He keeps the pistol trained on Partridge.

SOLO

Yes, it seems we have you, don't we Squire?

RESUME - PARTRIDGE

162

PARTRIDGE

Oh, do you now?

He raises the gun in careful aim.

RESUME - SOLO

163

Solo cocks his pistol.

SOLO

Yes. So I'd put that gun aside if I were you.

RESUME - PARTRIDGE

164

PARTRIDGE

Tactically speaking, I'd say you were on rather unsteady ground, Mr. Solo. You may indeed hit me, but undoubtedly I will not only kill you, but the two as well - with the discharge from both these barrels.

(pats barrels affectionately)

RESUME - SOLO

165

grimly thinking over the odds.

ILLYA (quietly)

We have no choice, Napoleon. Do it.

SOLO (to pair)

All right. Get ready to duck.

(to Squire)

Do yourself a favor, Squire. Put the gun down.

RESUME - PARTRIDGE

166

He cocks both barrels, getting very tense about the whole thing.

PARTRIDGE

God bless us, everyone.

One of the legs of his chair is resting on the trap door. Suddenly, the trap door is shoved open -- throwing Partridge off balance. He fires off into the air as he tumbles off the chair. Edith comes out of the trap door, sees Partridge.

EDITH

My word, Emory.

RESUME - SOLO, ILLYA AND PEGGY

167

They ducked down when the barrels went off. Now they move over quickly to the gazebo.

ANOTHER ANGLE - GAZEBO

168

Our Trio moves onto the gazebo. Solo takes the shotgun, Illya helps Partridge to his feet. Partridge turns on his wife.

PARTRIDGE (fuming)

How could you, Edith. You've ruined everything. I would have blasted them apart. But no, you had to foul up the whole maneuver. Edith, you're nothing but an old....

EDITH (interrupts)

If you can't say something nice about someone, don't say anything at all, Emory.

(to Solo)

Let that be a lesson to you, Mr. Solo.

SOLO

I think it's been a lesson to us all.

SWISH PAN TO:

INT. DAGGER AND DRUM INN - DAY

169

Some of the villagers are in the tavern, heartily enjoying themselves. An air of revelry. Solo and Forepaugh are standing at the bar, hoisting a glass of stout. Peggy breaks away from the small cluster of celebrating townspeople and goes over to Solo. She's wearing an up-dated dress -- significantly emancipated.

PEGGY (overjoyed)

Everyone is so grateful to you, Mr. Solo. It was so very kind of you to arrange for everyone to have their property returned to them.

SOLO

I guess I'm a little old-fashioned, myself.

SOLO (sure of it)
Mr. Waverly's waiting at the
railroad station.

173
CONT'D
(2)

ILLYA
I'm glad I'm not the one who
was supposed to have called him.

SOLO
Yes, I'll bet you are.

PEGGY
Shouldn't we hurry if I'm to
catch my train?

SOLO (helps Peggy
into the car)
You know, it's such a nice day...
I think we'll drive you to London.
(to Illya)
At once, James.

They get in and drive off.

FADE OUT:

THE END