

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

The Cotton Candy Affair

Prod. #7473

FADE IN:

EXT. FRENCH CHATEAU - DAY

1

An imposing, ancient chateau, ramparts, etc.

INT. HALLWAY - DAY

2

French Army sentries are stationed along the panoplied hallway, which is punctuated by suits of armor, heraldic bearings, etc. The sentries snap to attention as NAPOLEON SOLO and ILLYA KURYAKIN escort COLONEL GERRARDO, an imposing, handsome man of wise and mature years, and FORANGE, a few years younger than Gerrardo, and unlike him, not in uniform. Solo opens doors to a large suite, and they all enter.

EXT. GROUNDS - DAY

3

A sentry walks along high iron fence, passing a sign.

CLOSE SHOT - SIGN

4

It reads (perhaps in French) CAUTION: ELECTRIFIED FENCE.

EXT. GROUNDS

5

Four figures appears out of brush. EL GATO, one of the three, wears a leotard, a gas mask, and has a small bag hanging from his waist. On the other side of fence, workmen have left a sawhorse and a plank. Two of the other men move to fence, form a bridge, their knees touching, as they squat, facing each other. El Gato takes a run at them. As one foot goes on the bridge of their knees, they reach under his other foot and lift him high into the air.

REVERSE ANGLE

6

El Gato clears the fence, somersaults as he hits the ground, then runs, low, for the chateau. Now the fourth figure also in a black leotard comes over the fence by the same method.

INT. SUITE - DAY

7

A well-furnished sitting room. Solo and Illya check the suite, closets, under the bed, etc. Gerrardo moves towards window. Forange takes in his surroundings.

ILLYA (indicating)
We put your luggage in that room,
Your Excellency, and M. Forange's
in there.

GERRARDO (mockingly)
Thank you. Forange, give the bell-
boys a few francs.

Solo and Illya exchange glances, not angry.

ILLYA
We're paid enough for what we do.

SOLO
Mr. Kuryakin and I are responsible
for your safety as long as you're
in France. Sorry if we get in your
way.

FORANGE
Patience, Colonel Gerrardo. A few
more hours and we sign our treaty
with the French government. The
independence of our nation is worth
some-- inconvenience.

GERRARDO (testily)
Why couldn't M. Durain have met us
here? We could have signed this--
piece of paper already.

ILLYA
M. Durain will be here in good time.

SOLO
With a ball-point pen.

GERRARDO (frowns)
It's very stuffy in here.

He goes to window to open it. Solo suddenly
throws himself at Gerrardo, moving him aside roughly. 7
CONT'D
(2)

EXT. CHATEAU 8

El Gato braces himself against wall, just above
window.

SOLO'S VOICE (o.s.)
Please stay away from the window,
Your Excellency. Your medals make
an attractive target.

RESUME - SUITE 9

Gerrardo glares at Solo as Illya goes to window.

GERRARDO
My medals, Mr. Solo, were not won
by timidity.

FORANGE (nervously)
There are those who wish these meet-
ings to fail, Colonel. Until we
have our treaty, please don't risk
your life!

GERRARDO
I am warmed by your concern.
(beat)
And now I would like to rest a
while. If you gentlemen would
excuse me--

SOLO
We'll be right outside.

Gerrardo bows stiffly to them, as Solo and Illya
exit.

INT. HALLWAY 10

Solo and Illya check their guns. A sentry is on
duty. Solo looks up, seems to be listening.

SOLO
Do you hear it?

ILLYA (alerted)
What?

SOLO
The Mediterranean -- lapping against
the beaches of the Riviera.

10
CONT'D
(2)

ILLYA
Wishful thinking. That's ninety
miles from here.

SOLO
I can hear the glad cries of the
bikini-clad women as they dive into
the water--

Solo moves to suit of armor. Unseen, the sentry
peers around corner, takes out gun, sights it.

SOLO
Ah, here's something. A 13th century
bikini --

The SENTRY fires. Solo moves the armor, deflecting
bullet. Illya fires after sentry, who flees.

EXT. WINDOW

11

Shooting in. As El Gato lowers himself onto sill,
his gun barrel picks up Gerrardo. Forange ENTERS.

INT. HALLWAY

12

Bells ring, lights flash. Solo and Illya leave
off chase of sentry, turn and rush the suite door.

INT. SITTING ROOM

13

Gerrardo turns towards Solo and Illya. El Gato
fires -- misses Gerrardo but drops Forange. El Gato
tosses smoke bomb at Solo and Illya, rushes to
Forange's room as the sitting room fills with smoke.

INT. FORANGE'S ROOM

14

El Gato reaches a window, opens it, climbs out and
jumps.

EXT. CHATEAU

15

El Gato lands, rolls, and rushes off.

EXT. FORANGE'S WINDOW 16
Solo and Illya, coughing, look out window. Solo points to drain pipe. Illya winces, shrugs, and follows Solo as he climbs out of window and down drain pipe.

EXT GROUNDS 17
El Gato runs, pulling down object in his path.

ANOTHER ANGLE 18
Solo and Illya running after him, dodging obstacles.

EXT FENCE 19
El Gato reaches point of entry. He takes plank and leans it on the sawhorse, half of it overhanging. He stands on the lower end of the plank. Turns, sees...

SOLO - EL GATO'S P.O.V. 20
Running across grounds.

EL GATO 21
The phony sentry has reached watchtower above El Gato. El Gato looks up to him and signals, then fires shot into air. The sentry jumps down onto upraised end of plank, hurtling El Gato up and over the fence. Solo reaches scene, ignoring sentry who lies as if shot. Solo aims at the fleeing El Gato. The sentry jumps up and pulls a gun to fire at Solo. Illya rushing up shoots sentry who falls to ground.

SENTRY 22
Illya and Solo bend over sentry. His French army coat is open to reveal his black sweater, leotard.

SOLO
Who sent you?

SENTRY
Doctor ... please...

22
CONT'D
(2)

Solo looks at Illya, who shakes his head: "too late."

SOLO
You'll get a doctor when you tell me who sent you.

SENTRY
Circus ...

He sinks back, eyes closed.

ILLYA
Did he say ... circus?

SOLO
That's what I heard.

ILLYA
You mean -- the kind with clowns, and jugglers, and acrobats?

SOLO (grimly)
And in the center ring, ladies and gentlemen -- murder!

FADE OUT:

ACT ONE

FADE IN:
EXT. PLAZA - DAY

23

Near the flower-seller's stalls, the fruit vendors, etc. of Juan-les-Pins, two clowns perform for a street crowd. They are a MALE FIGURE in a military uniform, and a FEMALE FIGURE in a ball gown and blonde wig. They go through a routine involving a slapstick on the female's bustle, which finally bursts (a balloon). The crowd, except for some children, is not very amused. One tourist observer, FRED HAMILL, shakes his head sadly. The clowns start to pass the hat.

HAMILL

24

He moves away, looking disgusted.

CLOWNS

25

They pass the hat, getting indifferent attention. The military clown looks in hat and shrugs. Then both the clowns cross road.

ROADWAY

26

A parked truck bears a painted sign in faded letters: NAPOLEON THE GREAT and JOSEPHINE. The clowns head for rear of truck. Hamill is waiting for them. Then MR. WAVERLY climbs out rear of truck.

WAVERLY

Sorry I missed your premier performance, gentlemen. How was it received?

Solo, the military clown, looks in hat.

SOLO

13 francs, 40 centimes ...

ILLYA

At the official rate of 5 francs to the dollar ...

HAMILL

You were overpaid!

WAVERLY

Mr. Hamill, you'd better take your two pupils in charge again.

26
CONT'
(2)

HAMILL

I'm a clown, not a magician! I'd need another six months to get these deadheads to pass as clowns.

SOLO

Oh, I don't know. I thought I was pretty effective with this.

He holds up the slapstick.

ILLYA

Six months of that?

WAVERLY

We can't wait six months -- not even six days. These assassins missed Gerrardo and they may try again.

HAMILL

You don't even know what circus you're looking for.

SOLO

There were three in the vicinity of the chateau. The sooner we graduate from your clown college, the sooner we can start investigating them ... from inside.

HAMILL

It won't work. No reputable circus would hire you.

ILLYA

Then how about a disreputable one?

ZIP PAN TO:

CIRCUS POSTER - TIGHT SHOT

27

It proclaims the attractions of the ROYALE INTERNATIONALE CIRCUS: EL GATO, the Death-Defying Human Fly as headliner, LES GIBSON FRERES, clowns extraordinaire, and DONNA CORITA, beautiful ballerina of the high wire.

DISSOLVE TO:

EXT. THE CIRCUS RING - FULL SHOT - DAY

28

It is a one-ring, outdoor circus, with seats and small grandstands set up around the ring. On the perimeter are parked cars, vans, trailers, cages, etc. There is activity in the ring.

CLOSER SHOT

29

In the ring, two clowns, HARRY and JOE GIBSON, in full makeup, are doing a routine, and very well. Others near the ring are CHARLEY, the cockney circus manager, BOBO, a midget, who sits on the shoulders of IGOR, the strong man, and two or three roustabouts. Ignoring them to practice are DI MONA, a knife-thrower, and BRUNO, an acrobat. A couple of lovely GIRLS hang from rigging to watch.

ANOTHER ANGLE

30

Corry, bright and lovely, wearing tights, runs towards ring, waving telegram. She comes near just as Harry runs away from Joe, who brandishes an enormous mallet. Corry catches Harry, spins him about.

CORRY

Pop! Wait a minute -- please!

HARRY

Not now, darling! Can't you see we're rehearsing?

CORRY

But this is important! Here's another telegram from those lawyers. They say you and Joe simply have to be in Tampa in 48 hours!

HARRY

48 hours? But we can't leave just like that!

CORRY

Look, Pop, this is twenty thousand American dollars over there! Rich uncles don't grow on trees.

HARRY

Oh, yeah? Did you ever see my uncles?

CORRY (glares at his
humor)
You and Joe have got to go and
get that money!

30
CONT'D
(2)

HARRY
Aw, Corry -- we've been ten years
with the Royale --

CORRY
You know it isn't the same. We've
felt out of place since all the
new people joined up --

HARRY
We can't leave good old Charley
in the lurch --

CORRY
"Good old Charley" owes us six
months in back pay.

HARRY
But he's got to have a clown act!
What's a circus without one?

CORRY (furious)
You know what's wrong with you,
Pop? You've worn that makeup so
much--you even think like a clown!

She storms OFF.

ANOTHER ANGLE

31

Corry goes to trampoline to work off her anger.
El Gato passes her and grins; she turns away. He
grins all the wider, and goes to work on the high
bar. Solo and Illya appear, not in clown makeup.

ILLYA (nodding in
time to her bounces)
I beg your pardon. Could you
direct us to the manager?

CORRY
We don't need any more roustabouts.

SOLO
We're Napoleon the Great and
Josephine.

ILLYA (flatly)
I'm Josephine.

She stops bouncing to stare at them.

ILLYA
We're clowns.

31
CONT '1
(2)

She starts to bounce again.

SOLO
We're really very good.

ILLYA
The toast of three continents.

SOLO
Temporarily unemployed.

She stops, electrified.

CORRY
Wait a minute! Did you say you're
looking for a clown job?

SOLO
Anything wrong with that?

CORRY
Wrong? That's the rightest thing
that's happened around here since
the popcorn machine!

She bounces off the trampoline and into Solo's arms.
She plants an enthusiastic kiss on him.

SOLO
No wonder kids run away to join
the circus.

ZIP PAN TO:

EXT. THE CIRCUS RING

32

Solo and Illya go through their feeble act.

GRANDSTAND

33

Corry and Charley sit watching. She observes
him nervously, hoping for his good opinion.

CORRY (anxiously)
I think they're very good,
Charley, don't you?

Charley scowls.

CORRY

I mean, they may be a little nervous right now -- and I know they're not as good as Harry and Joe. But you'll have to admit they're different.

33
CONT'D
(2)

Charley continues to scowl and slumps into his seat.

CORRY

I mean -- you'll have to admit their costumes are funny!

Charley slumps lower and lower.

CORRY (desperate)

Besides -- if you hire them, we won't even ask for the back pay you owe us!

Charlie undergoes a transformation. He sits up straight.

CHARLEY

You know something, luv? I think maybe those boys are oh-kay. Let me check something out.

He leaves. Corry looks after him with a happy smile then looks back toward Solo and Illya.

INT. THE RING - SOLO AND ILLYA

34

Solo and Illya do their final turn. Corry APPLAUDS vigorously. They bow.

ZIP PAN TO:

EXT. TRAILER - DAY

35

A big, luxurious trailer.

INT. TRAILER - DAY

36

MARKO'S living quarters are lush, handsomely appointed. Including OLGA, a beautiful bookkeeper, and MARIE, a beautiful but inept baton-twirler, scantily clad. Marko, handsome, well-dressed, flamboyantly Middle European, sits at desk checking the books as Olga, wearing an eyeshade, watches. Marie fumblingly twirls baton. Marko turns to look at her.

MARKO (beams)
 Splendid, Marie, splendid. Practice
 makes perfect.
 (at the books)
 A mistake here, Olga.
 (turns page)
 Do this page over.

36
 CONT'D
 (2)

OLGA
 Please, Marko --

MARKO
 My dear, there is one thing I insist
 upon. Meticulous records! Without
 careful, permanent records, life
 becomes a shambles...
 (to Marie)
 Lovely, Marie, very graceful.

The door opens and Charley sticks his head in.

CHARLEY
 Marko, could I see you?

MARKO
 Come in, Charley, come in.
 (as he does)
 This is Marie. Isn't she superb? I
 suggest you hire her before some
 other circus entrepreneur notices
 her great talent and outbids you for
 her services. My child, this is
 your employer.

Marie bobs, and drops the baton on Charley's foot.
 He picks it up, and hands it to her.

CHARLEY
 Uh, look, Marko, as long as we're
 hiring acts, there are these two
 clowns --

MARKO (evenly)
 My dear Charley, I do the hiring here.

CHARLEY
 But all you ever care about is --
 (looks at Marie. Weakly:)
 -- talent.

MARKO (icily)
 You don't approve of our arrangement?
 (pulls ledger to him)
 Perhaps you've forgotten how much
 money I've advanced you?

CHARLEY

One good stand -- one good playdate
-- and I'll pay you off.

36
CONT'D
(3)

MARKO

Very well. Meanwhile -- we'll run
things my way, shall we?

CHARLEY

But you know how you feel about the
Gibsons. And if we don't hire these
new clowns, they'll never leave!

MARKO (beat)

You're sure.

CHARLEY

You know Harry Gibson, he's circus
through and through. He won't leave
me in the lurch -- even if I begged
him to!

MARKO

Then perhaps we should hire these new
clowns. I presume they're funny?

Charley struggles to produce a strained laugh.

CHARLEY

A million laughs!

EXT. CIRCUS RING

37

Harry and Corry approach Illya and Solo, who now
wear makeup.

HARRY

I never heard of Napoleon the Great
and Josephine!

CORRY

Sure you have, Pop -- the toast of
three continents!

HARRY

I got to see this act before I say okay!

Corry goes to Solo and Illya.

CORRY

You don't mind, do you?

ANOTHER ANGLE

38

Marko, with Bobo, Bruno, ANGELO, the tattooed man, and ROSA, in lion-tamer's costume, gun at hip, look at the ring. Marko turns to them:

MARKO (sotto)

Go check their truck.

The men turn to go, but Marko pulls Angelo back.

MARKO

Where do you think you're going?

ANGELO

Check the truck.

MARKO (pleasantly)

Not you, my little art gallery.

ANGELO

Aw, Marko! You never let me do anything!

MARKO

Rosa! See that Angelo gets back to his trailer. And keep him out of the sun.

Rosa leads the grumbling Angelo OFF.

INT. FORTUNE TELLER TENT

39

NADJA, a beautiful gypsy, looks up as Marko ENTERS. She pulls back cloth over crystal ball, reveals a radio set. Marko picks up the handset, and presses a button, speaks into it.

MARKO

All stations! Security Plan B!

INT. CONCESSION STAND

40

Two tough concessionaires, arranging prizes. Light goes on under counter, one picks up radio receiver.

MARKO'S VOICE (filter)

Watch for two new clowns in makeup.

CLOSEUP THE STILTWALKER

41

He holds small radio hand receiver to ear.

MARKO'S VOICE
Report everything they do.

41
CONT'D
(2)

EXT. SOLO'S TRUCK
Bruno lifts Bobo so he can crawl into window.

42

EXT. CIRCUS RING
Solo and Illya conclude their act. There's a deathly hush. Then Corry claps and shouts:

43

CORRY
Bravo! Bravo!

GRANDSTAND - CORRY, HARRY, CHARLEY

44

CORRY
Well, you and Uncle Joe can start packing, Pop. They're absolutely...
(sees his face. Lamely:)
- lousy, huh?

HARRY
It's no use, Corry. We just can't let Charley down this way.

CHARLEY (desperately)
I told you a million times. Let me down! Let me down!

CORRY
Maybe if they learned your routines --

HARRY
Well, we could try and teach them.

CORRY
I'll stay behind and teach them!
I know the act as well as you do!

HARRY
I dunno...

CORRY (near tears)
Oh, Pop, please! How am I ever going to meet that nice young doctor from Seattle I've always dreamed about?
(tears)
I'm getting too old for him already!

HARRY (troubled)
Charley...what do you think?

CHARLEY (eager)
 Let her do it, Harry. You can't
 afford to kiss that inheritance
 goodbye.

44
 CONT'D
 (2)

HARRY
 But there's tradition --

CHARLEY
 Twenty big ones will buy a lot
 of tradition. Besides -- I
 thought those blokes were pretty
 funny.

(he gives them his
 strained laugh)
 Hey, Napoleon! Josephine!

Solo and Illya come towards them.

CHARLEY
 Okay, you're hired -- but on one
 condition.

SOLO
 What's that?

CHARLEY
 You've got to learn some new
 routines. Here's your teacher.
 (pushes Corry forward)
 What she says goes!

Solo smiles. Corry is very, very attractive.

INT. SOLO'S TRUCK

45

Bobo searches truck. Opens drawer.

INSERT

46

CLOSE SHOT of drawer. Bobo's hand takes out two
 small WANTED POSTERS, pictures of Napoleon and Illya.

CLOSE SHOT - BOBO

47

He looks at the Wanted posters - obviously impressed.

EXT. CIRCUS RING

48

Solo and Illya are now passing stiltwalker.

STILTWALKER - CLOSE SHOT

49

STILTWALKER (into
handset)

They just passed point seven.

EXT. SOLO'S TRUCK

50

Bruno, with handset, raps on side of truck, a warning.
Bobo appears in window - jumps into Bruno's arms -
They hurry off.

EXT. GROUNDS BETWEEN RING AND TRUCK

51

Solo and Illya walk towards truck.

MARKO AND CHARLEY - ON CIRCUS GROUNDS

52

Marko smiles as he reads WANTED posters, making sure
Charley can't see what he is reading. He folds and
pockets the posters and turns to Charley.

MARKO

Yes, our new clowns are well
qualified. I like their press
clippings.(he sees Illya and Solo,
intercepts them)Ah, gentlemen! Welcome to the
Royale Internationale. Your
first performance will be on
Monday.

(a toothy grin)

I hope you kill the people!

Smiling he goes off.

MARKO

53

El Gato approaches him, falls into step.

EL GATO

We don't need strangers!

MARKO
They got rid of the Gibsons for us.

53
CONT'D
(2)

EL GATO
Then let's get rid of them!

MARKO
They're wanted men -- professional
killers. We could do with some
professionals around here.

EL GATO (angry)
You call El Gato an amateur?

He stops, letting Marko go OFF. Smoldering with
jealousy he stares towards the off-screen clowns.

INT. SOLO'S TRUCK

54

Illya and Solo enter. Solo takes out device, like
light meter, holds it up. Illya goes to open drawer.

SOLO
They didn't plant any bugs.

ILLYA (with
satisfaction)
The posters are gone.

SOLO
The fish are biting.

They begin to remove UNCLE gear from cold cream jars,
table legs, etc. to set up a radio transmitter.

ILLYA
If they are the assassins we're
still a long way from learning
who hires them.

SOLO
In all probability -- a long
and distinguished list. The
only way we'll find out is by
locating Marko's records.

ILLYA
Radio's all set.

SOLO (into radio)
Channel D -- open --

Suddenly the door flies open. Illya and Solo

instinctively draw guns, turn. It's Corry! She
stares at the guns. Then, angrily:

54
CONT'D
(2)

CORRY

I knew it was too good to be
true! You're not clowns at all!

They look at her, then at each other.

FADE OUT

END ACT ONE

ACT TWO

FADE IN:
INT. TRUCK - DAY

55

The scene is as before, but the door is closed and Corry has stopped crying.

CORRY

I don't care about your -- United Network for whatchamacallit! I don't care if you're secret agents or shoe salesmen! If Pop finds out--

SOLO

But he won't. He's on his way to Tampa.

CORRY

And I'm going right after him! When we get that inheritance --

(she stops)

The inheritance!

(she realizes)

These telegrams!

SOLO (regretfully)

I'm sorry -- but we sent them. It was part of the plan.

CORRY

Then -- there's no money?

ILLYA

Not necessarily.

CORRY (growing fury)

It was a trick! Just a dirty lie to get rid of Pop and Joe -- so you could take their place!

SOLO

It's not as bad as you think.

CORRY

I could kill you for what you did!

ILLYA

Please, listen!

CORRY

It meant everything to me-- everything!

SOLO (gently)
I know. You wanted to go home and
meet that nice young doctor from
Portland.

55
CONT'D
(2)

CORRY
Seattle!

ILLYA
The money may still be yours -- if
we catch this gang of assassins.

CORRY
What?

SOLO
The government of M. Forange's
country has offered a reward for the
capture of his assassin.
Twenty thousand dollars, American.

ILLYA
As agents of UNCLE, of course, we're
not permitted to accept rewards.

CORRY
You mean if you -- caught these
killers -- we'd get the money?

SOLO
If you helped us nail them -- of
course.

ILLYA
Is it a deal?

CORRY
It's a deal!

She shakes Illya's -- then Solo's hand happily.

CORRY
You'll need all the help you can get.
If those assassins don't kill you --
the audience will!

They turn at the SOUND of the door bursting open
again.

MED. SHOT - THEIR P.O.V.

56

Bobo the midget is in the doorway, pointing, hysteri-
cal.

BOBO
I heard you! I heard everything!

56
CONT'D
(2)

Before they can stop him, he grabs a big revolver from the top of a trunk.

BOBO
You won't get away now! Marko's gonna be proud of me!

SOLO (goes towards him)
Give me the gun, Bobo.

BOBO
Keep away from me!

ILLYA (goes towards him)
Yes, Bobo. Pick on someone your own size.

BOBO
I'll shoot!

CORRY (frightened)
Napoleon!

Bobo fires. A CAP PISTOL GOES OFF, and a flag rolls out of the gun barrel.

INSERT

57

The flag reads: BANG!

RESUME

58

Illya closes his arms around Bobo, who is dumb-founded.

ILLYA
What shall we do with him?

SOLO
We'll have to deliver him to town --for safekeeping.

ILLYA
We'll have to explain his disappearance.

CORRY

Don't worry. I'll tell Marko that Bobo ran off to join another circus. Bobo's always changing jobs, anyway.

58
CONT'D
(2)BOBO (starts to
scream)

Help --

Illya claps his hand over Bobo's mouth.

SOLO (grins)

Corry, you're a genius. That doctor in Seattle is a lucky man!

CORRY (a sigh)

If he only knew!

ZIP PAN TO:

EXT. CIRCUS GROUNDS

59

Marko, with Igor nearby, has a table set up, and is surrounded by Frenchmen. The game is 3-card monte.

MARKO

Watch closely, friends. All you do is cherchez la femme. Yes -- find the Queen and win a fortune!

He shows the queen, shuffles her with two other cards. Then he lays them all on table.

MARKO

You, sir. Where is the Queen?

The MAN points. Marko flips card. It's the Queen.

MARKO (paying off)

Sacre bleu! This is my unlucky day! Do you wish to wager that you can't do that again?

SOLO

60

In makeup and costume under trenchcoat, hat pulled down he goes to Marko's trailer. With skelton key, enters.

INT. MARKO'S TRAILER

61

He begins search. He finds ledger books, and begins to examine them.

EXT. CIRCUS GROUNDS

62

Marko has now won the monte. The loser gambles. A WELL-DRESSED MAN edges forward.

MARKO

Try once more, friends --

(to well-dressed man)

What about you, sir? You look like a man who can cherchez la femme!

The crowd CHUCKLES good-naturedly.

WELL-DRESSED MAN

Perhaps. But one can't always trust women.

MARKO

Examine the lady for yourself.

He hands him the Queen.

INSERT

63

His hand palms the Queen, substitutes another card.

RESUME

64

The well-dressed man passes the new Queen back.

WELL-DRESSED MAN

Sorry -- I don't feel lucky tonight.

MARKO (shrugs)

No matter. Our main performance is about to begin, anyway -- Buy your tickets, gentlemen.

He signals to Igor, who packs up table, etc. The crowd moves OFF as does Marko.

INT. TRAILER

65

Solo with ledgers. He HEARS people coming, looks out window. Goes out, quickly. A moment later, Marko and El Gato, dressed to perform, ENTER. Marko takes card to desk, takes out a knife, and begins to scrape off the picture.

INSERT

66

Knife scrapes picture, message underneath.

EL GATO'S VOICE

What does it say?

RESUME

67

Marko looks at card. Pause as he reads - then smiles. There is a KNOCK. Marko pockets card.

CHARLEY (peering in)

You wanted me, Marko?

MARKO

Yes. We leave for Juan-les-Pins tonight.

CHARLEY

Tonight? But I've advertised two more performances tomorrow!

MARKO (snaps)

They're cancelled.

Charley, crestfallen, goes OUT.

EL GATO

Who is in Juan-les-Pins?

MARKO

Monsieur Durain arrives tomorrow.

EL GATO

Ah!

He draws his hand across his throat, grinning.

MARKO

Igor will go with you. Don't miss, El Gato.

EL GATO

I never miss!

EXT. UNDERSIDE OF TRAILER

68

Solo has listening device against floor of trailer.
He reacts, inadvertently making a NOISE.

INT. TRAILER

69

EL GATO
Someone outside!

EXT. TRAILER

70

El Gato rushes out, scans vicinity, and Marko joins him.

MARKO
I don't see anyone.

El Gato bends to look under the trailer.

EL GATO'S P.O.V.

71

He sees no one.

EL GATO AND MARKO

72

EL GATO
There was somebody here!

UNDERSIDE OF TRAILER

72X1

Solo out of sight, clinging to undercarriage.

EL GATO'S VOICE
Where are those new clowns?

ZIP PAN TO:

EXT. RING - DAY

73

Performers' alley between stands. Charley faces Marko and El Gato. SOUND of APPLAUSE.

CHARLEY
Out there -- taking their bows.

El Gato continues to look suspicious. As the two clowns in their familiar Napoleon the Great and Josephine costumes rush past them:

73
CONT'D
(2)

EL GATO
One second!

He starts after the clowns. Marko follows.

EXT. TRUCK

74

El Gato chases the two clowns, Marko in rear.

EL GATO
Stop!

Illya turns as Napoleon the Great continues to the truck. El Gato strides up to Illya and snatches wig off. Illya stares. El Gato curses under his breath and goes to truck, knocks.

EL GATO
Come out!

The door opens. Solo, in costume, looks out.

SOLO
What is it?

El Gato snatches off his wig.

SOLO
What are you doing? Stuffing
a pillow?

El Gato hurls Solo's wig back, and strides off.

EL GATO AND MARKO

75

MARKO
Satisfied, my friend?

EL GATO
I still say we can't trust them!

INT. TRUCK

76

Solo's back is visible, head outside door. Behind him, Corry wipes the last traces of Napoleon the Great makeup. Solo closes door and returns to her.

SOLO

They've gone.

CORRY

You get out, too. I've got two minutes to get into my own costume.

SOLO

You were wonderful, Corry.

She looks at him, tenderly. Then she's in his arms. After the kiss:

CORRY (murmurs)

What a shame you never studied medicine.

SOLO

All I can operate on is a radio transmitter. And I'd better do that right now.

CORRY

Why? What's going to happen?

SOLO

Another assassination attempt. This time on Monsieur Durain.

CORRY (wide-eyed)

Can UNCLE stop it?

SOLO (grins)

Who knows? We might even lend Marko a hand.

Corry looks at him, completely bewildered.

ZIP PAN TO:

INT. MARKO'S TRAILER

77

Angelo, the tattooed man, is on his stomach as Marko, with ultra-violet lamp, tattoos his back. CHARMAINE, another lovely, is seated near Angelo's head. Olga holds radio to ear. El Gato and Igor, both in black leotards, El Gato with small bag, Igor with knapsack - wait.

MARKO
Hold still, Angelo!

77
CONT'D
(2)

ANGELO
Not there, Marko! I'm ticklish
there!

MARKO
Charmaine!

Charmaine gives Angelo a sip of a drink.

OLGA
Points 2 through 8 report all
clear.

MARKO (order)
El Gato -- Igor. Now.

El Gato and Igor go OUT. Angelo sits up.

ANGELO
Let me go, too, Marko!

MARKO
Some other time.

ANGELO
I'm not afraid of danger!

MARKO
Ah -- but I want you to be the
picture of health!

Angelo, disappointed, goes back to prone position.

ZIP PAN TO:

EXT. ROAD

78

Solo's truck is parked. He and Illya quickly change
the panels that advertise NAPOLEON THE GREAT. Now it
is just an everyday camion as they move back into cab.

ZIP PAN TO:

EXT. STREET - JUAN-LES-PINS - DAY

79

Waverly supervises a force of UNCLE agents, gendarmes,
etc. to surround a small building.

EXT. ROOFTOP OF ADJOINING BUILDING

80

Igor and El Gato watch. Igor ties wires about his waist, hurls hooked end over parapet of other building.

FULL SHOT

81

Igor and El Gato have made a high-wire between roofs. Igor braces himself, and El Gato begins his walk.

LONG SHOT

82

El Gato walking the wire between the buildings.

IGOR

83

His face strained as he braces himself.

EL GATO

84

He wobbles for one suspenseful moment - but then finally is on the parapet of the other roof. Suddenly he hears:

UNCLE AGENT'S VOICE
(shouting)
Stop right there!

STREET

85

The UNCLE agents, etc., appear, point their guns at El Gato.

IGOR

86

He sees what's happening, undoes wire and runs OFF.

Waverly smiles wryly.

ZIP PAN TO:

90
CONT'D
(2)

INT. MARKO'S TRAILER - DAY

91

Marko faces an angry El Gato. Illya and Solo wait.

EL GATO

I could have killed him if they hadn't interfered.

MARKO (tightly)

I heard different.

EL GATO

I want another chance at Durain!

MARKO (snaps)

No! These new men get the opportunity you missed.

El Gato glares, and storms OUT. Marko turns to Solo, Illya.

MARKO

You will be paid five thousand dollars. If you succeed.

SOLO

We like to know who we're working for.

MARKO (smiles)

For me, of course. That's all you have to know, isn't it?

(Solo nods slowly)

Meet me in the ring at dawn, and I'll give you your instructions. Goodnight, gentlemen.

He turns to his desk, and they go OUT.

EXT. OUTSIDE TRAILER

92

They walk towards ring.

SOLO

Congratulations, Illya. You're now a full-fledged assassin.

ILLYA

I still say he's too meticulous
not to keep records. And we
need them to know who's really
behind the killings.

92
CONT'D
(2)

SOLO

Tell you what. You search for
Marko's records, and I'll take
Corry to dinner.

Illya reacts. By now they're at the ring.

ANOTHER ANGLE - RING

93

El Gato and Igor confront them. Pause. El Gato
moves to Solo.

SOLO

Well?

EL GATO (sneers)

We came to thank you for your
help .. friend.

Igor lumbers towards Solo. When Illya moves to
interfere, El Gato goes to a stand used in the
animal act, and takes a gun from the holster that
lies there. He points it towards Illya. Illya
reacts.

EL GATO (deadly)

Don't spoil Igor's fun.

ILLYA

Watch him, Napoleon. He's an ox.

Igor goes for Solo, ready to break him in two.
Suddenly Solo puts out a light left jab to the
chin. To all their amazement, Igor goes down
like a felled tree.

SOLO (surprised)

An ox with a glass jaw.

Illya and Solo look at El Gato. Enraged he fires
at them point-blank. The gun goes SPLAT, SPLAT!

FADE OUT

END ACT TWO

ACT THREE

FADE IN:
EXT. RING

94

El Gato, gun empty, befuddled, faces Solo and Illya.

EL GATO
Blanks!

SOLO (vasely relieved)
Seems you picked up the lion-tamer's
gun, El Gato.

ILLYA (happily)
And they always use blanks around
the animals.

El Gato tosses the gun away, and removes a knife.

EL GATO
This is more reliable.

He swipes at Solo, who parries. Illya moves in.
El Gato sideswipes at Illya and rushes Solo. Solo
knocks the knife out of his hand with a karate chop.
El Gato, caught in between them, makes a dive for
the rope leading to trapeze. He climbs up towards
the perch, with Solo and Illya following.

EL GATO

95

He sees them coming. He reaches the perch, and
swings trapeze to reach other perch. But his swing
is short, and he misses, falls.

GROUND

96

Illya bends over El Gato, Solo comes to him. Pause.

ILLYA (looks up)
A bad day for El Gato. He missed
twice.

Corry rushes up to them.

CORRY (shaken)
He -- he's dead?

Illya nods, stands.

CORRY
He tried to kill you -- both.

96
CONT'D
(2)

SOLO
The problem is -- what to do with
him.

CORRY
I know a place.

ZIP PAN TO:

C.U. OF CANNON

97

Solo and Illya almost have El Gato's body in a very large, circus-type, painted pink cannon, as Corry stands guard.

CORRY (suddenly hisses)
Somebody's coming!

Illya and Solo finish just as Charley comes INTO FRAME.

CORRY
Hello, Charley. I was just showing the boys your lovely cannon.

CHARLEY (great pride)
Great, isn't it? Bought it from a Czechoslovak troupe that needed money.

(brightly)
Want to see it work?

ILLYA (quickly)
Er -- No, thanks.

CHARLEY
Only take a minute.

SOLO
Some other time, maybe.

CHARLEY
Been looking for somebody to do the act ever since I bought the blasted thing.

(beat)
You chaps are the right size.

SOLO
But the wrong calibre.

CHARLEY (shrugs)
Well, I'll find something to do
with it.

97
CONT'D
(2)

He goes OFF.

CORRY
Poor Charley. Wish we could tell
him we have done something with it.

SOLO
Illya, we'll have to move fast before
Marko finds El Gato missing.

ILLYA
Move fast? There's nothing we can
do but wait for our assassination
orders -- at dawn.

Solo nods in gloomy agreement.

ZIP PAN TO:

INT. CASINO - NIGHT

98

Tight SHOT of Gerrardo at cashier window. Waverly
approaches. He's flanked by a couple of obvious
body guards in dinner jackets.

WAVERLY
Your Excellency.

The guards acknowledge Waverly's nod -- step a few
steps back. Gerrardo picks up a stack of chips.

GERRARDO
Ah, Mr. Waverly. As you see, I've
found a painless way to pass the
time.

WAVERLY
You'll be happy to know that M.
Durain arrived safely.

GERRARDO
Splendid. I knew there'd be no
trouble.

WAVERLY
There was. But we had advance
warning, so steps were taken.

GERRARDO
 Congratulations. Our meetings will
 commence in the morning, then?

98
 CONT'D
 (2)

WAVERLY (nods)
 M. Durain is in seclusion. We'll
 bring you to him.
 (looks at chips)
 That's a lot of money, Your Excell-
 ency.

GERRARDO (smiles)
 I always play for high stakes.

ZIP PAN TO:

EXT RING - DAWN

99

Solo and Illya wait, warily. All is quiet.

TRAPEZE

100

Above them, a single trapeze swings back and forth,
 with something draped over the bar. Suddenly, a
 rope is released and the trapeze zooms down towards
 them.

RESUME

101

Solo and Illya jump aside as the trapeze comes
 crashing down. Tied to the bar is the body of
 El Gato. Solo and Illya go closer to look at it,
 and at each other. Then:

MARKO'S VOICE (deadly)
 I'm glad you gentlemen are punctual.

They wheel.

WIDER ANGLE

102

From the grandstand march Marko, Bruno, Di Mona,
 Angelo, Igor. They close in on Illya and Solo.

MARKO

I'm honored that my humble efforts
have won the attention of UNCLE.
(tightly)
Five dead agents for one dead El
Gato should be a fair trade.

102
CONT'D
(2)

Illya and Solo keep backing up towards guy wires.
Solo looking desperately for a way out.

SOLO (suddenly)

Illya -- let's do something in
memory of El Gato.

A slight gesture indicates his meaning. Illya nods,
and they both leap for the rope ladder leading to
rigging. They start climbing, and Angelo starts
to follow.

MARKO (concerned)

Angelo! Back!

Angelo scowls and goes back. Marko looks up.

TRAPEZE PERCH

103

Solo and Illya reach top, look down.

MARKO

104

MARKO (pleasantly)

My dear friends, do come down.

SOLO AND ILLYA

105

ILLYA

Well, where do we go from here?

SOLO

Grab the rope. We'll swing to the
other side.

Illya gets the bar and they both hold on to it.

MARKO

106

He signals to Di Mona, who comes forward.

MARKO (calls up)

Please, gentlemen. I've scheduled the death of M. Durain for this morning. Don't make me late for my appointment.

(to Di Mona)

Giuseppe...

A knife appears in Di Mona's hand. He lets it fly.

CLOSEUP ROPES

107

The rope support for the trapeze is split by the knife.

EXT. RING

108

The perch gives way crazily, and Solo and Illya tumble off. CAMERA PANS with them as they plummet down through the air and land in safety net. The circus gang rushes forward and imprisons them in the net, as they struggle helplessly.

ZIP PAN TO:

EXT. SOLO'S TRUCK - DAY

109

Corry raps on door, no answer. She turns away from truck and sees the stiltwalker.

CORRY

Stretch, have you seen Napoleon the Great?

STILTWALKER

I saw him and his partner over by the menagerie tent -- where Rosa keeps the cats she's training.

Corry, a bit alarmed, runs OFF. Stiltwalker smiles, pleased, and takes out his handset radio.

EXT. MENAGERIE TENT - DAY

110

Corry looks about apprehensively, then enters quickly.

INT. TENT

111

There is a large cage with three mean-looking lions. On floor of tent are Illya and Solo bound hand and foot.

CORRY

Napoleon!

SOLO (relieved)

Corry! The heel of my left shoe -- quick!

CORRY (bending)

Let me untie you --

SOLO

That can wait! Slide the heel off my shoe!

She does. Removes small radio device.

CORRY

What's this?

ILLYA

A short-range emergency radio transmitter. Press the button!

She does.

SOLO

Now speak into it. Say: Open Channel Double AA -- priority.

CORRY

Open Channel Double AA -- priority.

She eases up on button. A beep SOUNDS from radio.

CORRY

What do I do now?

Marko, Bruno, Igor and Rosa rush from concealment. Marko takes the radio and Igor and Bruno cover the mouths of Solo and Illya.

MARKO (to Corry)
You've done enough.

111
CONT'D
(2)

He shoves Corry roughly aside, hands the radio to Rosa. She presses button.

ROSA (imitates Corry
very expertly)
This is Corry Gibson. Mr. Solo
wants Mr. Waverly to meet him on
the circus grounds. Mr. Waverly
is to come alone. Out.

Rosa takes her finger off button and hands radio to Marko, who takes it - throws it to the ground - and smashes it. Illya and Solo's eyes follow the action. Marko grins.

FADE OUT.

END ACT THREE

ACT FOUR

FADE IN:

EXT. CIRCUS GROUNDS - DAY

112

Waverly's car drives up. He starts towards ring.
The stiltwalker gives a signal as Waverly passes.

EXT. BEHIND GRANDSTAND

113

Napoleon the Great and Josephine, in costume.
Napoleon negligently tossing a small plastic ball.
They look up at:

WAVERLY

114

Walking casually, looking about. Stops near them,
to look at circus poster tacked to pole. Napoleon
approaches.

MED. CLOSE TWO SHOT

115

WAVERLY

Is it safe to talk, Mr. Solo?

NAPOLEON (whispers)

Whisper.

WAVERLY (sotto voce)

Have you learned more about Marko?

NAPOLEON

Not much.

WAVERLY

I'm to bring Colonel Gerrardo to
Monsieur Durain this morning.

NAPOLEON

Where?

Waverly keeps looking at the hand of Napoleon as
he tosses the plastic ball.

WAVERLY

Circus life doesn't agree with you,
Mr. Solo. Never seen your nails in
such bad shape.

(hand goes into pocket)

Perhaps this nail file will help...

But Napoleon grabs his hand in a steely grip. The
clown's voice now speaks in Marko's normal tones.

MARKO

No, Mr. Waverly. Keep your hands to your
side.

(beat)

That's better.

(tosses ball with other hand)

This is plastic explosive. I can
detonate it any time I wish. You'll
be joined in Valhalla by scores of
innocent bystanders.

WAVERLY

(beat)

Where are Solo and Kuryakin?

MARKO

I asked you first. Where is Monsieur
Durain?

Waverly doesn't answer.

MARKO (grins)

If you want your friends to live --
You'd better answer my question.
Lead on Mr. Waverly.

Waverly shrugs. They start off.

INT. MENAGERIE TENT - DAY

116

The lions stare from their side of cage at Solo,
Illya and Corry, trussed, in other half of cage.
Rosa loosens the ropes at head and foot of wire
divider.

ROSA

Two or three good pushes -- and
down comes the wire. They're
quite impetuous when they're
hungry.

Rosa grins wickedly, and goes OUT. The lions move about, hopefully start pushing against the wire. Solo crabbing himself, rotates on his cocyx, scanning the materials in the cage. He sees straw, a small stick.

116
CONT'D
(2)

SOLO

Illya -- can you see the stick?

Illya looks. Corry sits up, interested.

ILLYA

It's about two inches to your right.

Solo's fingers grope toward it, find it.

SOLO

Move over here -- your back to me!

Illya inches his way across cage to reach Solo.

SOLO

Corry --

CORRY

Yes?

SOLO

Push as much straw as you can over here.

Corry nods -- jackknifes her legs, kicks straw at Solo and Illya. There is a ROAR from one of the lions. They look up

LION

117

It hurtles itself against wire.

RESUME

118

Corry kicks straw until she's exhausted, stops.

CORRY (panting)

Sorry -- that's the last straw.

SOLO

Illya, take the stick.

Illya's fingers take it.

SOLO

Work it through my rope and into the straw.

INSERT

119

The stick, held in Illya's hand, is painstakingly lowered through small loop in Solo's wrist bonds.

SOLO'S VOICE

Get as close as you can, Corry.
When you see smoke, blow on it!

Solo moves his wrists rapidly, twirling the stick that Illya holds upright. Corry's face close to straw.

CLOSE SHOT OF CAGE

120

The corner of the wire comes off.

RESUME

121

The stick twirls...twirls. Suddenly-- a wisp of smoke.

CORRY

Look!

She blows at the straw, and a flame shoots up.

CORRY

We did it!

SOLO

More straw!

Illya crabs out of way. He and Corry push straw to keep fire going. Solo moves to bonds over flame.

CLOSE UP - FLAME

122

He stretches bonds to make fire burn through them.

RESUME

123

He looks up, and sees wire coming off. He winces against pain of flames. Then the bonds part. He gets to his feet and moves to door of cage, opening it from outside. Then he helps the bound Illya and Corry out of the cage; just as the wire parts. Solo slams the door on the lions.

ANOTHER ANGLE

124

Solo bends to untie Illya and Corry.

ILLYA

Come on -- let's get to the truck.

ZIP PAN TO:

EXT. ROAD - DAY

125

The Napoleon the Great truck races along.

INT. TRUCK CAB - DAY

126

Solo drives. Corry in middle. Illya checks gun.
Solo hands him a homing device, Illya activates it.

CORY

What's that?

ILLYA

A homing device. It's tuned to a
tiny transmitter--we plant it on
somebody when we want to follow him.

SOLO

We know Waverly went off with two men
dressed as Napoleon the Great and
Josephine. Well, long ago we put the
transmitter...

CLOSEUP OF "NAPOLEON" HAT

127

SOLO'S VOICE

--in my hat!

We see the hat on Marko's head.

ZIP PAN TO:

EXT. FARM - DAY

128

Waverly's car is parked outside low farm building. Next to it is a higher structure, such as silo. Two gendarmes lie on ground, unconscious. Igor stands over them. Di Mona holds gun on Waverly. Bruno, out of Illya's costume now, stands guard. Only the Napoleon hat and baggy pants of Solo's costume remains on Marko.

WAVERLY

I repeat -- you can't get to M. Durain, Marko. The farmhouse is built like a vault!

MARKO (smugly)

We'll think of something.

He tosses the hat aside. CLOSE IN on hat.

INT. SOLO'S TRUCK - CAB

129

ILLYA

I'm getting a signal, bearing 330.

SOLO

We'll take the next left.

EXT. ROAD - DAY

130

The truck roars down the road.

EXT. CORRIDOR

131

Outside steel door. French Army sentry. Di Mona silently steps around corner, and lets knife fly. Sentry falls. Di Mona beckons, leads Waverly, Marko, Bruno, to door.

MARKO

Open the door, Mr. Waverly.

Waverly doesn't move. Bruno takes a step toward Waverly. Marko stops him.

MARKO

One moment. If the farmhouse
were, indeed, built like a vault
 -- M. Durain would suffocate.
 Unless --

(smiles)

-- this same farmhouse had some
 modern conveniences. Like air-
 conditioning.

Waverly tenses. Marko notices.

MARKO (pleased)

Come on -- let's see what's on
 that roof.

INT. SOLO'S TRUCK CAB

The device BEEPS loudly.

ILLYA

We're almost there!

Solo steps on the gas pedal.

EXT. FARMHOUSE

Marko, Igor, Di Mona, Bruno, look towards roof.
 Waverly with them. There is an air-conditioning
 unit on roof. Marko points it out.

MARKO

There it is! Ah, if only poor
 El Gato were here!

BRUNO (a sneer)

I can be a human fly, too. Look!
 (points)

FARMHOUSE

A ladder against building leads to roof.

RESUME

BRUNO

Give me the bomb!

Marko hands him the plastic ball, and a small
 cyclinder with two prongs. Bruno runs to ladder.

131
CONT'D
(2)

132

133

134

135

EXT. FARM

136

Solo's truck pulls up, and all three rush out.
Di Mona turns, sees them, starts to throw knife.
Solo fires, dropping him.

FARMHOUSE

137

Bruno gets to roof, goes to air-conditioning unit. He takes plastic ball, sticks prongs of cylinder into it. Then he pushes button on cylinder. He puts the plastic bomb into the air-conditioning unit, crawls back.

MARKO, IGOR

138

Begin to fire at Solo and Illya, who take cover behind truck. Waverly breaks from them.

SOLO, ILLYA, CORRY

139

Waverly scrambles towards them, under their cover fire.

SOLO

You all right, sir?

WAVERLY

They've planted a bomb on the roof! Air-conditioning unit!

They look towards roof, very worried. Shots continue from Marko and Igor.

ROOF TOP

140

Bruno is on roof edge, shouting, waving gun.

BRUNO

Marko! Help me down!

SOLO, ILLYA, ET AL

141

SOLO

Help him down, Illya.

Illya fires.

BUILDING - LONG SHOT

142

Bruno falls from roof.

RESUME

143

WAVERLY

That bomb will go off any
minute. Durain will be killed!

CORRY

Napoleon! See that wire?

Solo looks in the direction she points to.

SILO AND FARMHOUSE

144

CAMERA PANS along wire running from silo to farm-
house.

SOLO AND CORRY

145

SOLO

What about it?

CORRY

I once did an act -- the Slide
of Death. It's not hard if you
know how.

SOLO (understands)

I get it.

(to Illya)

Cover me, Illya.

He stands, and starts for silo.

CORRY

Hey -- that's my act!

LONG SHOT

146

Solo breaks for the silo as Illya covers him.
Corry starts running after him.

SILO

147

Solo climbs to top. He gets to wire, tests it. He looks down, and sees Corry climbing after him.

SOLO

Get back to the car!

Corry takes off scarf, hands it to him.

CORY

Wrap this around the wire.

He takes the scarf, wraps it about wire.

MARKO

148

He sees Solo on silo, goes to shoot. A shot from Ilyya drives him back.

SOLO

149

He grips the cloth. Corry watches as he swings his feet out, and rides the wire down to the farmhouse roof. On the way, he drops his gun.

ILLYA

150

He fires at Marko and Igor. A shot hits him in the arm. He drops his weapon, clutches his arm.

MARKO AND IGOR

151

MARKO

Good work! Now to stop the other one!

He goes on a run for the ladder.

ROOF TOP

152

Solo lands on roof and streaks for air-conditioning housing. He kicks off baffle, and gropes inside for bomb. He plucks it out. Then he looks down.

THE GROUND

153

Igor advances towards Illya, who is down on one knee. Igor's gun is ready. Some fifteen yards from Illya, he aims the gun.

SOLO

154

He tosses the bomb.

THE GROUND - LONG SHOT

155

The EXPLOSION knocks out Igor.

ROOFTOP

156

Solo heads for ladder, and meets Marko on the way up. Marko grins, and pulls his gun.

MARKO

Well! No weapon this time, my friend?

He aims the gun at Solo, carefully.

SOLO

157

Corry sees, begins her "slide" down the wire.

Corry (shouting)

Marko!

ROOFTOP

158

Marko whirls, fires blindly at her, misses. She lands on roof and he fires again, twice. The second produces an empty CLICK. He whirls, and with an angry ROAR, hurls himself at Solo, a beautiful flying leap.

LONG SHOT

159

Solo ducks and Marko goes into space.

TWO SHOT - SOLO AND CORRY

160

CORRY (a gulp)
Wow! That's the best circus dive
I ever saw.

SOLO (grimly)
But what can he do for an encore?

DISSOLVE:

INT. CHATEAU - DAY

161

Solo is with Waverly and Colonel Gerrardo, in full
uniformed splendor, as they move from corridor.

WAVERLY
We still don't know who are the
people who hired Marko and his gang.

SOLO
I think we do, sir. One of them is
with us now.

They stop, in front of a door. Solo is facing
Gerrardo squarely. Waverly reacts.

WAVERLY
That's a dangerous accusation,
Mr. Solo.

GERRARDO
A foolish one!

SOLO
Marko knew Illya and I were UNCLE
agents, Colonel. But Marko didn't
guess. He got that information
from you.

GERRARDO
Ridiculous. You forget, Mr. Solo,
I would not be alive today if El
Gato had not missed here in the
chateau.

SOLO
Oh, but El Gato didn't miss. He
got his target -- Forange, the man
who really wanted the treaty with
France. You never did!

GERRARDO
Theorizing, Mr. Solo.

SOLO

No. Marko boasted that, until M. Durain, El Gato never missed. He knew he was supposed to miss you, Your Excellency. Because you hired him!

161
CONT'
(2)

GERRARDO

You have proof of this? Some records, perhaps?

SOLO

As a matter of fact, we do. Would you like to see Marko's books?

He opens the door, ushers Waverly and Gerrardo in.

INT. ROOM - DAY

162

Angelo, stripped, covered with a towel around his bottom, lies on table. Illya with goggles, a strong ultraviolet light, reads to an UNCLE agent who takes it down. Illya's arm in sling.

ILLYA

Three dots -- one dash -- space -- two dots -- dash -- space--

ANGELO

Please, can't I turn over?

ILLYA

I haven't finished your right shoulder.

Illya looks up at the visitors.

SOLO (pointing)

Marko's records. I noticed how solicitous he was with Angelo. He was literarily protecting Angelo's pride.

ILLYA

The code is simple -- cryptography section broke it in ten minutes.

WAVERLY (to Gerrardo)

I'm sure your country will send a better man now to negotiate with Durain.

SOLO (with a smile)
Your Excellency, would you like to
see where Marko wrote your name?

162
CONT'D
(2)

Solo looks, but CAMERA doesn't follow his look.
Gerrardo follows Solo's look, his expression icy.

GERRARDO (offended)
The cad.

ZIP PAN TO:

EXT. THE CIRCUS RING - DAY

163

Full of confusion as new people are practicing
various circus acts. Corry is rushing about, try-
ing to get things organized.

CORRY
Come on, hurry up! We've got a
matinee today! ...Bridget, that
costume doesn't fit, you'll split
every seam when you climb the rig-
ging ... Marie, will you please for-
get that darned baton? ... You over
there, stop getting in everybody's
way --

She turns and sees Solo and Illya approaching.
Illya still has his arm in sling.

CORRY
Well! If it isn't the toast of
three continents!

She laughs and goes to give them both a kiss.

CORRY
I don't know why I'm so nice to
you! You really put a dent in this
circus -- half our acts are in jail!

SOLO
I know why you're nice to us.
Twenty thousand dollars!

CORRY
I'm so happy for Pop and Joe!
They're staying in Florida, you
know -- like two rich retired
gentlemen!

ILLYA
And what about you, Corry?

163
CONT'D
(2)

CORRY
Well... I just can't leave now ...
with all the new acts to break in...

SOLO
I see.

CORRY
I can't leave poor old Charley in
the lurch, can I?

ILLYA
Of course not.

CORRY (angrily)
Oh, how could you two ever under-
You're not circus!

SOLO
Maybe so. But I remember that you
had a certain dream ...

CORRY (a little wist-
fully)
Dreams are for children.

A handsome YOUNG MAN approaches. He carries a small
black bag.

YOUNG MAN
Excuse me -- are you Miss Gibson?

CORRY
We don't need any more roustabouts.

YOUNG MAN (smiles)
I'm not a roustabout. Charley told
me you could direct me to that sick
lion you've got.

CORRY (does a take)
Oh -- you're the veterinarian.

YOUNG MAN
That's right. Name's Bill Haley.

Corry looks at him with growing interest.

CORRY
Doctor Haley?

YOUNG MAN
Right off the boat.

163
CONT'D
(3)

SOLO
Where from, Doc?

YOUNG MAN
Why -- Seattle.

Solo looks at Illya with a grin. Corry swallows,
and then takes the young doctor's arm.

CORRY
Come on, doctor -- I'll show
you to the lions.

They go OFF together, as Solo and Illya watch...
quite pleased.

FADE OUT

THE END