

M. A. Pelly

A.B.C. TELEVISION LIMITED,  
BROOM ROAD, TEDDINGTON,  
MIDDLESEX.

Teddington Look 3252

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C A M E R A   S C R I P T

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"THE AVENGERS" (54)  
'CONCERTO'

by  
TERRANCE DICKS  
and  
MALCOLM HULKE

---

SCRIPT EDITOR  
RICHARD BATES

---

DESIGNED BY  
ROBERT MACGOWAN

---

PRODUCER  
JOHN BRYCE

---

DIRECTED BY  
KIM MILLS

---

Production No: 3601

CAMERA REHEARSAL:

VTR:

TRANSMISSION:

Thursday, 25th April, 1963.

Friday, 26th April, 1963.

VTR/ABC/2644

Studio 1, Teddington.

" "

T.B.A.

10.00

10.30

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Prod. No. 3601  
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G A S T

John Steed .. .. .	PATRICK MACNEE
Catherine Gale .. .. .	HONOR BLACKMAN
ZALENKO .. .. .	NIGEL STOCK
Stefan Veliko .. .. .	SANDOR ELES
Darleen .. .. .	DORLINDA STEVENS
Peterson .. .. .	BERNARD BROWN
Burns .. .. .	GEOFFREY COLVILLE
Receptionist .. .. .	CAROLE WARD
Polly White .. .. .	VALERIE BELL
Robbins .. .. .	LESLIE GLAZER
Thugs .. .. .	TERRY BREWER
	VALENTINE MUSETTI
Stripper .. .. .	LYNN TAYLOR

E X T R A S

Trade Minister .. .. .	JOHN DENNISON
Photographer .. .. .	CAROLINE HALL
Flunkey .. .. .	HOWARD KINGSLEY
Waiter .. .. .	BENN SIMONS
Men .. .. .	LAUDERDALE BECKETT
	JOHN CABOT
	RICHARD CUTHBERT
	VICTOR HARRINGTON
	REX RASHLEY
	GREGORY SCOTT
Women .. .. .	COREEN BURFORD
	DAPHNE DAVEY
	DOROTHY ROBSON

\*\*\*\*\*

Floor Manager .. .. .	IAN LITTLE-SMITH
Stage Manager .. .. .	MICHAEL PEARCE
Call Boy .. .. .	DAVID GRANGER
P.A. .. .. .	EILEEN CORNWELL
P.A. Timer .. .. .	PAT SPARKS
Wardrobe Supervisor .. .. .	MARGARET MORRIS
Make-up Supervisor .. .. .	LEE HALLS
Technical Supervisor .. .. .	PETER CAZALY
Lighting Supervisor .. .. .	LOUIE DOTPONE
Senior Cameraman .. .. .	MICHAEL BALDOCK
Sound Supervisor .. .. .	MICHAEL ROBERTS
Vision Mixer .. .. .	DEL RANDALL
Racks Operator .. .. .	RAY KNIGHT
Grams Operator .. .. .	DAVID HOUNSELL

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SCHEDULE

Thursday, 25th April, 1963.

Camera Rehearsal	..	..	..	..	10.00	-	12.30
Lunch Break	..	..	..	..	12.30	-	13.30
Camera Rehearsal	..	..	..	..	13.30	-	18.00
Supper Break	..	..	..	..	18.00	-	19.00
Camera Rehearsal	..	..	..	..	19.00	-	21.00

Friday, 26th April, 1963.

Camera Rehearsal	..	..	..	..	10.00	-	12.30
Lunch Break	..	..	..	..	12.30	-	13.30
Camera Rehearsal	..	..	..	..	13.30	-	15.30
Tea Break, Line Up, Normal Scan,							
Make Up	..	..	..	..	15.30	-	16.15
Dress Rehearsal	..	..	..	..	16.15	-	17.30
Notes	..	..	..	..	17.30	-	18.00
Line Up	..	..	..	..	18.00	-	18.30
VTR	..	..	..	..	18.30	-	19.30

OVERALL DURATION: 51'25"

CAMERAS: 5 Pedestals  
SOUND: 3 Booms: 3 Practical telephones,  
with filter  
TELECINE: A.B.C. Symbol and Caption Scanner

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SCENE BREAKDOWN

<u>SCENE &amp; TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS</u>	<u>SOUND</u>	<u>SHOTS</u>
OPENING T/C + CAPTIONS (SCANNER)			S.O.F. Grams.	
1. INT. HOTEL SUITE (LOBBY) DAY.	CATHY PETERSON POLLY BURNS	1 A	A 1	1
CAPTION (SCANNER)	Pianist	2 A	Grams	2
2. INT. CATHY'S FLAT. DAY.	STEED CATHY	3 A 4 B	B 1	3 - 18
3. INT. HOTEL SUITE. DAY.				
A. ROOM	ZALENKO STEFAN	2 B 4 C	C 1	19 - 25
B. LOBBY	STEED CATHY ZALENKO	1 A 2 B	A 1	26 - 29
C. ROOM	STEFAN CATHY STEED ZALENKO	3 B 4 D	C 1	30 - 33
D. LOBBY	ZALENKO STEED	1 A 4 A	A 1	34 - 40
4. STUD CLUB. DAY.				
A. EXTERIOR	STEED Man	2 C	-	41
B. INT. RECEPTION	Girl DARLEEN STEED	3 C 4 E	C 2	42 - 44
C. INT. AUDITORIUM	Patrons Stripper BURNS STEED DARLEEN	1 B 2 D 4 F	A 2	45 - 48
5. INT. BRITISH CULTURAL COUNCIL. DAY.				
A. RECEPTION	RECEPTIONIST Man	3 A	-	49
B. OFFICE	PETERSON CATHY	2 E 3 B	B 2	50 - 51

6.	INT. HOTEL SUITE. <u>DAY.</u>				
A.	LOBBY	ZALENKO STEED	1 A 2 B	A 1	52 - 56
B.	ROOM	ZALENKO STEED	1 D 4 C	C 1	57 - 68
7.	INT. STUD CLUB. RECEPTION <u>DAY.</u>	DARLEEN BURNS	2 F	A 2	
	I/CUTTING WITH:				69 - 71
	INT. CATHY'S FLAT	STEED	3 A	B 1	
8.	INT. DARLEEN'S FLAT. <u>DAY.</u>	STEED VAL TERRY	1 C 2 E 4 G	B 3	72 - 74
COMMERCIAL BREAK					
9.	INT. HOTEL ROOM. <u>DAY.</u>	STEFAN CATHY	3 E 4 H	A 3	
	I/CUTTING WITH:				75 - 82
	INT. STUD CLUB RECEPTION	DARLEEN BURNS	2 F	C 2	
10.	INT. HOTEL LOBBY. <u>DAY.</u>	STEFAN	1 A	-	83
11.	INT. DARLEEN'S FLAT. <u>DAY.</u>	STEED	4 G	B 3	84
12.	INT. HOTEL SUITE. <u>DAY.</u>				
A.	ROOM	CATHY	1 A	C 1	85
B.	LOBBY	CATHY ZALENKO STEED	"	A 1	"
C.	ROOM	CATHY ZALENKO STEED	1 D 4 D	C 1	86 - 93
13.	STUD CLUB. <u>DAY.</u>				
A.	EXTERIOR	STEFAN ROBBINS	5 A	-	94
B.	INT. RECEPTION	BURNS STEFAN	2 F	A 2	95
C.	EXTERIOR	ROBBINS BURNS	5 A	-	96
D.	AUDITORIUM	STEFAN DARLEEN Photographer VAL TERRY STEED ZALENKO	1 E 2 G	A 2	97 - 99
E.	EXTERIOR	ROBBINS STEED STEFAN	5 A	-	100

14.	INT. BRITISH CULTURAL COUNCIL. <u>DAY.</u>				
A.	OFFICE	PETERSON	4 J	C 3	101
B.	RECEPTION	RECEPTIONIST CATHY	3 A	B 4	102
C.	OFFICE	PETERSON	4 J	C 3	103
D.	RECEPTION	RECEPTIONIST CATHY	3 A	B 4	104
E.	OFFICE	PETERSON CATHY	4 J	C 3	105
F.	RECEPTION	RECEPTIONIST PETERSON	3 A	B 4	106
G.	OFFICE	CATHY RECEPTIONIST	2 E 3 A	C 3	107-109
15.	INT. HOTEL ROOM. <u>DAY.</u>	STEED ZALENKO STEFAN	1 D 3 B 4 D	A 3	110-125
16.	INT. STUD. CLUB. <u>DAY.</u>	PETERSON BURNS DARLEEN	1 E 2 G	C 4	126-130
17.	INT. B.C.C. <u>DAY.</u>				
A.	RECEPTION	CATHY RECEPTIONIST DARLEEN	3 A 4 H	B 4	131-133
B.	OFFICE	CATHY DARLEEN	2 E 3 D 4 J	C 3 B 2	134-138
18.	INT. HOTEL SUPPE. <u>DAY.</u>				
A.	ROOM	STEFAN	2 B	C 1	139
B.	LOBBY	STEFAN PETERSON	1 A	A 1	140
C.	ROOM	STEFAN PETERSON	2 B 4 D	C 1	141-147
19.	INT. STUD CLUB. <u>DAY.</u>	DARLEEN CATHY BURNS	1 E	-	148
COMMERCIAL BREAK					
20.	INT. HOTEL ROOM. <u>EVENING</u>	STEFAN ZALENKO	1 D 2 H	C 1	149-154

21. INT. B.C.C.					
<u>EVENING.</u>					
A.	RECEPTION	RECEPTIONIST PETERSON STEED	3 A 4 H	B 4	155-161
B.	OFFICE	PETERSON	4 J	C 3	162
22. INT. STUD CLUB. <u>NIGHT.</u>					
A.	AUDITORIUM	BURNS CATHY	1 B 2 G 4 A 3 F	A 2	163-172
B.	RECEPTION	BURNS STEED	2 C 3 C	C 2	173-175
C.	AUDITORIUM	CATHY STEED	1 E 4 E	A 2	176-178
23. INT. B.C.C.					
<u>NIGHT.</u>					
A.	RECITAL ROOM	Crowd STEFAN ZALENKO	5 B	B 4	179
B.	RECEPTION	STEED ZALENKO	3 A	B 4	180
C.	RECITAL ROOM	Crowd PETERSON STEFAN	1 F 2 A, J 4 K	C 5	181-187
D.	RECEPTION	RECEPTIONIST ROBBINS	3 A	B 4	188
E.	RECITAL ROOM	STEFAN PETERSON Minister Crowd STEED ZALENKO CATHY ROBBINS	1 F 2 J 3 A 5 B	C 5	189-197
24. INT. CATHY'S FLAT. <u>DAY.</u>					
		STEED ZALENKO CATHY	3 A 4 B	B 1	198-203

FADE UP T/C S.O.F.

A.B.C. Symbol

FADE T/C

FADE UP CAPTION SCANNER

CAPTION

THE AVENGERS (1)

GRAMS (1)

Avengers

CAPTION

THE AVENGERS (2)

CAPTION

THE AVENGERS (3)

CAPTION

THE AVENGERS (4)

CAPTION

THE AVENGERS (5)

CAPTION

THE AVENGERS (6)

CAPTION

THE AVENGERS (7)

CAPTION

Starring PATRICK MACHEL

CAPTION

Also Starring HONOR BLACKMAN

FADE CAPTION

FADE GRAMS

1. INT. HOTEL SUITE (LOBBY) DAY.

GRAMS (2)

Chopin

1. FADE UP 1 A

M.S. CATHY &  
PETERSON enter.  
See STEEAN far  
b/g

BOOM A 1

PAN them to door

POLLY: Good morning. I have an  
appointment with Mr. Veliko.

Let POLLY come  
to C.U. R f/g

CATHY: Oh, I'm afraid he's  
practising.

PETERSON: Yes, I don't know that  
we should disturb him now. Was it  
important?

(Cam. 2 next, Shot 2)



(On Cam. 1, Shot 1)

(On Boom A)

POLLY: I'm from the Empress magazine. I have an appointment to interview him.

PETERSON: Well, I'm sure it will be all right if you wait here. I'm afraid we must rush off.

POLLY: Thank you.

Let PETERSON & CATHY go.

PETERSON: Goodbye.

T/I to C.S.  
POLLY.

P/B and PAN her  
R. to C.S. at  
table.

POLLY: Please -- will somebody help me? I've been attacked. I'm in suite number thirty nine.

As she moves away  
from table CRAB L.  
to see BURNS enter  
b/g

BURNS: I'm the hotel manager.  
What's happened, madam?

As she turns CRAB  
R., hold POLLY C.U.  
R f/g, BURNS L b/g

POLLY: It's that man in there --  
he attacked me!

BURNS: Mr. Veliko?

S/E CAPTION

POLLY: I came here to interview him  
and he assaulted me!

BURNS: I see...

POLLY: Well, do something!

BURNS: Is he still there?

(Cam. 2 next, Shot 2)

(On Cam. 1, Shot 1)

(On Boom A)

Let him come to her. As he puts hands around her throat T/I to C.U. BURNS

As he moves PAN DOWN to M.C.U. POLLY.

POLLY: Yes, of course. You can hear him playing.

BURNS: Very well, madam, I'll deal with the matter straight away.

2. VERY SLOW MIX 2 A  
M.C.U. Hands on keyboard, low in frame

FADE UP  
GRAMS

SUP. CAPTION (SCANNER)  
CONCERTO

2. INT. CATHY'S FLAT. DAY.

3. 3 A  
C.U. Tape deck f/g P/B and see STEED & CATHY b/g. Let CATHY come to f/g, hold STEED b/g

Fade grams to b/g  
BOOM B 1

CATHY: Well, what do you think of him?

STEED: Very good. Of the young ones I prefer Van Cliburn for Chopin.

4. 4 B  
(As she sits -  
Low-angle M.C. 2-shot. See chess table.

CATHY: Steed, Stefan Veliko is probably the finest young concert pianist in the world.

STEED: That's a very proper attitude for one who is organising his tour.

CATHY: Personally, I think we need more of these interchanges of artistes between countries. The British Cultural Council have done very well to get him over here.

(Cam. 3 next, Shot 5)

(On Cam. 4, Shot 4)

(On Doom B)

STEED: Hear, hear.

CATHY: And what's more, the fact that his Government allowed him to come here is a move in the right direction. Which is more than I can say for that.

5. 3 A STEED: Ooh, blast! Especially  
C.U. STEED since his government and ours are  
6. 4 B embarking on a series of trade talks./  
C.U. CATHY

7. 3 A CATHY: You think Veliko's tour is  
Close 2-shot just part of a political manoeuvre?/

STEED: Some people might think so.  
I should keep your gun in your garter.

\*T/I to C.U.  
STEED

CATHY: Why?\*

8. 4 D STEED: If this treaty goes through,  
C.U. STEED R f/g, it might do Britain some good. On the  
CATHY L b/g other hand, it could cost some individuals  
a lot of money./

CATHY: What individuals?

9. 3 A STEED: Well, Stefan Veliko's  
C.U. STEED government aren't taking any chances./  
They've sent a man with him called Zalenko,  
and he's got no more connection with  
classical music than I have. I bet he  
10. 4 D knows a lot more about chess, though./  
Close 2-shot

11. 3 A CATHY: Well, I hope there isn't going  
C.U. STEED to be any trouble. Before Veliko starts  
his tour tomorrow at the Festival he's got  
a private recital tonight, for a very  
distinguished audience.

(Cam. 4 next, Shot 12)

(On Cam. 3, Shot 11)

(On Dooon D)

12. 4 B STEED: Isn't the Trade Minister  
C.U. CATHY going to be there./

13. 3 A CATHY: You seem to be well informed  
C.U. STEED on the subject./

14. 4 B STEED: I read the papers, my dear./  
C.U. CATHY

15. 3 A CATHY: That hasn't been in the papers,  
C.U. STEED my dear. You know, I've been wondering  
why the Council asked me to look after  
Veliko./

16. 4 B STEED: Yes. Strange, wasn't it?/  
C.U. CATHY

CATHY: You had something to do with  
it, didn't you?

STEED: What - getting the Minister  
to go along?

17. 3 A CATHY: I've been a member of the  
M.C. 2-shot British Cultural Council ever since I  
See table top came back from Africa, and this is the  
first time they've ever asked me to do  
anything on this scale./

STEED: At last they've recognised  
your potential, my dear.

PHONE

STEED: Aren't you going to answer  
it?

CATHY: Excuse me.

Let CATHY rise  
and X. T/I to  
C.U. STEED

(Cam. 4 next, Shot 18)

(On Cam. 3, Shot 17)

(On Boom B)

CATHY: Hello? Yes, hold on, please.

STEED: Thank you. Hello? Yes. Yes. I'll be over there right away.

(As he puts 'phone down -

18. 4 B  
M.C.U. CATHY f/g,  
SPEED b/g  
As he comes fwd.  
T/I to tight 2-shot

Well, if you're going to Veliko's hotel, perhaps I can give you a lift.

CATHY: Why should I be going?

STEED: Well, since you're managing his tour you might be interested to know they've found a girl in his suite. She's dead.

(As they look -

3. INT. HOTEL SUITE. DAY.  
A. ROOM.

19. 2 B  
C.U. Chessboard & pipe. As he lifts it PAN UP to C.U. ZALENKO f/g, STEFAN b/g

BOOM C 1

ZALENKO: I'm asking you again, what happened?

(Clear Cam. 4 to)  
(Pos. C - Hotel)

STEFAN: I've told you twice before.

ZALENKO: Then tell me again.

Let STEFAN come fwd. to low-angle  
M.C. 2-shot

STEFAN: Mr. Peterson and Mrs. Gale had been here to talk about organising the tour. They left, and I started to practise. A concert pianist must practise eight hours a day. Surely you must know that by now.

ZALENKO: The piece you were practising?

(Cam. 4, Shot 20)

(On Cam. 2, Shot 19)

(On Boom C)

STEFAN: It was the Chopin Polonaise in A Flat, which is exactly the same answer that I gave you twice before.

ZALENKO: Go on.

STEFAN: I completed that piece, and I wished to go to the bathroom. Do you want to know what for?

ZALENKO: No.

20. 4 C STEFAN: I went into the lobby and found this girl./  
M.C.U. ZALENKO

21. 2 B ZALENKO: So somehow she got into that lobby, was strangled and you heard nothing?/  
M.C.U. STEFAN

As he leans fwd.  
P/B and PED DOWN  
to see ZALENKO f/g  
HOLD ZALENKO f/g  
as he rises, and  
T/I to Close 2-s.

STEFAN: When I am practicing I am listening to what I am playing. Zalenko, you don't really think I killed her, do you?

22. 4 C ZALENKO: It's not a question of what I think./ It's how it's going to look to the rest of the world. While you're here, you are a representative of your country./  
C.U. ZALENKO

23. 2 B  
C.U. ZALENKO R f/g,  
STEFAN L b/g

STEFAN: I am a representative of my country's art! I am not going to be made into a political showpiece.

24. 4 C ZALENKO: That's not for you to decide. You're already involved, whether you like it or not./ If what you tell me is true, and you know nothing about that girl, then we can only presume she was planted here to incriminate you./  
C.U. ZALENKO

25. 2 B  
2-shot a/b

STEFAN: But who would do such a thing?

(Cam. 1 next, Shot 26)

(On Cam. 2, Shot 25)

(On Boom C)

ZALENKO: Stefan, not everyone here  
 is going to appreciate our country's  
 art.  
 Let them go.  
 That will probably be  
 the newspapers. The government has  
 no control over them.  
 (As ZALENKO goes -

F/F/X  
Door Buzzes

B. LOBBY.

26. 1 A

M.S. Door  
 ZALENKO enters.  
 T/I and PAN him  
 R. to door.  
 CATHY & STEED  
 enter.

ZALENKO: Yes?

BOOM A 1

CATHY: Dobroye ootra. Ya  
 Gaspazha Galo, Britanski Kooltoornyi  
 Sovieti.

F/B as STEED  
 comes fwd. C.U.  
 R f/g, CATHY &  
 ZALENKO L b/g

ZALENKO: Oh yes, I was expecting  
 you. But I thought the British Cultural  
 Council was only sending one representative?

STEED: We just met on your doorstep.  
 My name's John Steed. Zdrahsveetya.

Let ZALENKO join  
 STEED f/g. See  
 CATHY b/g

ZALENKO: Zdrahsveetya. I was expecting  
 you, too. I am Zalenko.

STEED: Ah, yes. Vladimir Petrov  
 Sergeivitch Zalenko. I would have  
 recognised you anywhere. / And how is  
 Madame Zalenko and your little girl?

27. 2 B

O/S C.U. ZALENKO  
 f/g, STEED R b/g

ZALENKO: I have not seen them for  
 three months. I have been busy.

(Cam. 1 next, Shot 28)

(On Cam. 2, Shot 27)

(On Boom A)

28. 1 A  
C.U. ZALENKO

STEED: Of course. You were on that cycling tour of Turkey, the one that took you near all the American Bases.

29. 2 B  
ZALENKO & STEED  
Close f/g. See  
CATHY b/g

ZALENKO: I was on leave./

STEED: I wasn't questioning that. In fact, I've seen some very fine photographs of you holidaying on the Black Sea. They were all taken by that amiable English hiker you kept meeting -- the one with the telescopic camera.

ZALENKO: You will wish to meet Veliko. This way, please.

C. ROOM

30. 3 B  
L.S. STEFAN  
P/B to Group  
R f/g

BOOM C 1

ZALENKO: Stefan. This is Stefan Veliko, this is Mrs. Gale of the British Cultural Council, who combines an interest in music with a Ph.D. in anthropology.

STEFAN: Yes, we have met before. It's nice to see you again, Mrs. Gale.

CATHY: Hello.

ZALENKO: And this is Mr. John Steed, who is what is known as man-about-town.

STEFAN: How do you do.

STEED: How do you do.

(Cam. 4 next, Shot 31)



(On Cam. 3, Shot 30)

(On Boom C)

ZALENKO: His other activities are rather obscure.

Let ZALENKO go. STEFAN: Then he must have a great deal in common with you. PHONE

STEED: I believe this is your first visit to London.

31. 4 D STEFAN: Yes, it is. I'm looking forward to it very much./

C.U. ZALENKO f/g,  
Group b/g  
Let STEED come to close 2-shot

ZALENKO: It's for you, Mr. Steed.

STEED: Oh, thank you. If you'll excuse me. I told them I would be here.

ZALENKO: Them?

32. 3 B STEED: Steed here./

C.U. STEFAN R f/g,  
CATHY L b/g.  
Let her come to close 2-shot.

CATHY: Stefan, I thought you might like to see the guest list for this evening.

See ZALENKO come to centre b/g

STEFAN: Forgive me, Mrs. Gale. Could we discuss this later. A girl was dead here this morning. Murdered. I cannot concentrate. I've got so much on my mind.

ZALENKO: Stefan, there's no need to trouble Mrs. Gale with this. Or perhaps Mrs. Gale already knows.

CATHY: You mean someone was murdered in this hotel?

(Cam. 4 next, Shot 33)

(On Cam. 3, Shot 32)

(On Boom C)

STEFAN: No. Here. In this suite.

CATHY: Did you call the police?

STEFAN: Mr. Zalenko has dealt with that. It is all going to be hushed up, and the murderer is going to go unpunished. Nothing, you will understand, must prejudice the success of my tour - not forgetting the trade talks, of course./

P/B as STEFAN comes to f/g, ZALENKO, CATHY b/g

33. 4 D

C.U. STEED f/g, GROUP b/g

STEED: Could I have a word with you?

CRAB R. & T/I as STEED goes to Group, then let them go.

ZALENKO: I'll see you out.

STEED: Well, goodbye, Mrs. Gale. Nice to have met you. Goodbye, Mr. Veliko.

STEFAN: Goodbye.

(As they reach door -

D. LOBBY

BOOM C TO POS. 2

34. 1 A

M.S. As they enter T/I to STEED C.U. R f/g, ZALENKO L b/g

ZALENKO: Well?

BOOM A 1

STEED: The evidence suggests that your Mr. Veliko was speaking the truth. I've just learned that the dead girl was called Polly White. She had a long criminal record for blackmail and extortion.

(Cam. 4 to POS. A - ) Lobby

ZALENKO: She made a living out of it?

(Cam. 4 next, Shot 35)

(On Cam. 1, Shot 34)

(on Boom A)

STEED: Oh yes, she had a taxable income. Her speciality was to get into a railway carriage where there was a man on his own, and claim that he had assaulted her.

35. 4 A  
C.U. ZALENKO L f/g,  
STEED R b/g  
(Swing 1)

ZALENKO: Then what was she doing in this hotel?/  
STEED: She had probably run out of trains.

ZALENKO: I don't understand.

36. 1 A  
D.C.U. ZALENKO  
(SWING 4)

STEED: I think she was sent here to smear Veliko's name./

37. 4 A  
B.C.U. STEED  
(SWING 1)

ZALENKO: Then he might have killed her in a panic./

38. 1 A  
C.U. STEED R f/g,  
ZALENKO L b/g

STEED: Yes, he could have done./ They tell me that girl Polly White shared a flat wit another girl. She may be able to tell us something. I think Polly was killed by her own employers in order to

39. 4 A  
C.U. STEED

STEED: carry the smear to its logical conclusion./ We must remember that the trade talks between our two countries are at the most critical point of the negotiations./

40. 1 A  
A/D  
T/I to C.U.  
ZALENKO

ZALENKO: I thought we were the ones who put politics before legality.

STEED: Well, we live and learn.

ZALENKO: Mmmmm.

GRAMS (3)  
Sting.

41. MIX 2 C  
C.U. Sign  
P/D to M.C.S. STEED

4. EXT. STUD CLUB. DAY.

F/X  
Traffic

(On Cam. 2, Shot 41)

See man exit,  
STEED enter f/g  
(As he enters -

5. INT. STUD CLUB. DAY.  
A. RECEPTION.

42. 3 C

M.S. DARLEEN f/g,  
Girl & STEED b/g

BOOM C 2

STEED: Good evening, my dear.

Let STEED come to  
M.C.S. with  
DARLEEN

DARLEEN: Excuse me, sir, are you  
a member?

STEED: No, I'm afraid not.

DARLEEN: If you'd just fill this in ...

STEED: Of course. A pleasure.

DARLEEN: Just a formality, sir.

43. 4 E

C.U. DARLEEN

STEED: We must do everything properly./

44. 3 C

C.U. STEED

DARLEEN: But we always do here, sir./

Yes, that's fine, thank you. John Smith,  
Wallace Hotel, London. Company Director.

\*P/D to close  
2-shot

That'll be twenty five guineas, sir.\*

{ 4 FAST to POS. F - }  
{ Auditorium

STEED: Thank you. And now?

Let STEED go.

DARLEEN: Through there.

T/I to M.C.U.  
DARLEEN.

STEED: Thank you.

(As Steed enters -

B. AUDITORIUM

45. 4 F

L.S. STEED.

As he goes T/I to  
M.C. 2-shot with  
BURNS at bar.

BOOM A 2

(Cam. 1 next, Shot 46)

(On Cam. 4, Shot 45)

(On Boom A)

Let BURNS go.  
T/I to C.U.  
STEED f/g. See  
Stripper enter  
b/g. HOLD STEED  
f/g. See her  
walk to corner.

BURNS: I won't keep you a  
moment, sir.

GRAMS (4)  
Stripper  
Intro.

(As she reaches  
corner -

STEED: Thank you.

46. 1 B

Low-angle L.S.  
STRIPPER. Let  
her come fwd. PAN  
her R. to see crowd  
b/g.

(On cue -

47. 2 D

C.U. STEED f/g,  
STRIPPER b/g.  
P/B to find DARLEEN  
L f/g, STEED R b/g,  
lose STRIPPER

STEED: Well, you pop up everywhere.  
They certainly keep you busy.

DARLEEN: What'll you have, sir?

STEED: A brandy, please.

DARLEEN: That'll be fifteen shillings,  
please.

STEED: All right, keep the change.

DARLEEN: Thank you, sir.

Fade grams  
away b/g

STEED: I wonder if you can help me,  
I'm looking for a girl called Darleen./

48. 4 F

C.U. DARLEEN

DARLEEN: Never heard of her.

STEED: I was told she worked here.

As she comes  
fwd. P/B to  
close 2-shot  
with STEED

DARLEEN: Who told you?

STEED: A girl called Polly White.

(Cam. 3 next, Shot 49)

(On Cam. 4, Shot 48)

(On Boom A)

DARLEEN: All right -- I'm Darleen.  
What do you want?

STEED: You share a flat with Polly  
White, don't you?

DARLEEN: Maybe.

STEED: Have you seen her recently?

DARLEEN: She's gone away on business.

STEED: What kind of business?

DARLEEN: I don't know. Why?

STEED: Because she's dead.

DARLEEN: But she can't be ... I'm  
meeting her tonight.

STEED: She won't be there, Darleen.  
She was murdered this morning.

DARLEEN: I don't believe you.

STEED: I don't expect you to. When  
Polly doesn't come home tonight, you might  
like to try to find out what sort of  
business she was on. Then you can give me  
a ring. Here's my card.

DARLEEN: Burney.

BURNS: What's the matter?

DARLEEN: This job you sent Polly on -  
what is it?

Let STEED X and  
go. See BURNS  
come to b/g.  
Let him come to  
close 2-shot with  
DARLEEN

(Cam. 3 next, Shot 49)

(On Cam. 4, Shot 48)

(On Boom A)

BURNS: How should I know? It was  
for a friend of mine.

DARLEEN: Didn't he tell you?

BURNS: I don't ask questions. Look,  
I told her on the 'phone, where to go to,  
and who to see. I've never met her, and  
I don't know anything more about it.

DARLEEN: I just wondered when she'd be  
back.

BURNS: My friend said the job would take  
two or three days.

DARLEEN: She told me this morning she'd  
be back tonight.

Let BURNS X  
T/I to DARLEEN  
C.U. f/g, see  
BURNS come to  
b/g.

(As he looks at her -

BURNS: Oh no. I can definitely tell  
you she won't be back tonight ...

BOOM A to  
POS. 1

5. INF. BRITISH CULTURAL COUNCIL. DAY.  
A. RECEPTION

49. 3 A

M.L.S. RECEPTIONIST.

See man appear b/g  
& come fwd. PAN  
him R. Let him go.  
T/I to C.U. Name on  
door.

(Read name, then -

D. OFFICE

50. 2 E

High-angle C.U.  
CATHY L f/g,  
PETERSON R b/g

PETERSON: That means then that BOOM B 2  
Stefan Veliko may be arrested?

(Cam. 3 next, Shot 51)

(On Cam. 2, Shot 50)

(On Boom D)

CATHY: No, I don't think so. The evidence suggests it was an elaborate frame up.

PED. DOWN & GRAB,  
Holding CATHY  
Close f/g as  
PETERSON rises &  
comes to close 2-s  
front of desk

PETERSON: And to think I let her in.

CATHY: You can't blame yourself for that. It was just sheer coincidence that she arrived as we were leaving.

PETERSON: I know. But that poor girl was strangled just a few moments after we saw her. What about Veliko? It must have been a terrible shock for him. Do you think that we should postpone the recital tonight?

CATHY: I don't think that'll be necessary.\*

\*T/I to C.U.  
PETERSON

PETERSON: But the Minister has definitely promised to be here./ We can't involve him in any hint of scandal.

51. 3 D

C.U. PETERSON  
R f/g, CATHY L  
b/g

CATHY: I don't think there's going to be any. The people who framed Veliko obviously wanted a scandal, and for that very reason the authorities are going to keep it quiet.

Let CATHY rise  
b/g to end of  
desk

PETERSON: I suppose they know what's best. You don't think there's any possibility that Veliko might be guilty?

CATHY: You've met him, Mr. Peterson.

(Cam. 1 next, Shot 52)



(On Cam. 3, Shot 51)

(On Boom B)

Let PETERSON rise  
to C.U. R f/g,  
CATHY b/g

PETERSON: Yes. It does seem  
incredible, though. I can't stop  
thinking about that poor girl. I  
feel as though I were somehow  
responsible myself.

6. INT. HOTEL SUITE. DAY.

A. LOBBY

52. MIX 1 A

M.S. Door.

Let ZALENKO enter  
shot and open door.  
STEED enters.

DOOM A 1

P/D as they come  
fwd.

STEED: I understand you wanted to  
discuss something.

As STEED puts hat  
down PAN DOWN to  
table. See hats  
and 'phone. T/I  
and 'phone flex.

ZALENKO: Come in. Well, I have  
been making one or two discoveries.  
You see this telephone? Where do you  
think the wires go to?/

53. 2 B

Close 2-shot  
STEED, ZALENKO

STEED: Hotel Reception?

54. 1 A

C.U. Switch

ZALENKO: No. Look -/a switch has  
been put into the circuit so that calls  
can be intercepted in the next suite./

55. 2 B

A/B  
(SWING 1)

That suite has been unoccupied for the  
past three weeks./

56. 1 A

C.U. STEED R f/g,  
ZALENKO L b/g.  
Let them go.

STEED: Who told you that?

(As they enter -

ZALENKO: The hotel management have been  
very co-operative. Sit down.

B. ROOM

57. 4 C

Med. 2-shot.  
Let STEED come  
Close R f/g,  
ZALENKO L b/g

ZALENKO (cont'd.): Sit down. Would  
you like a drink?

DOOM C 1

(Cam. 1 next, Shot 58)

(On Cam. 4, Shot 57)

(On Doom C)

(1 FAST to )  
(POS. D )

STEED: Thank you. I'd like a ...

ZALENKO: Brandy, I believe?

STEED: That's right. Unless you have your favourite brand of vodka with you? Ajarbaijanian ninety percent proof, isn't it?

ZALENKO: I'm afraid not. This is from my own village.

STEED: Thanks. Is Mr. Veliko out?

ZALENKO: No. He is resting.

STEED: Cheers.

58. 1 D ZALENKO: Postolom. Now, while  
C.U. ZALENKO Stefan was practising, the girl came in here. She prepared herself to look assaulted -- I know she smeared the lipstick across her face, because it was all over her fingers./ Then she
59. 4 C lifted the telephone and thought she was  
2-shot a/b calling Reception./ But instead she was
60. 1 D speaking to her own murderer./ A few  
C.U. ZALENKO moments later he arrived, pretending to be the manager. He killed her and went.
61. 4 C Very constructive thinking.  
2-shot, low-angle. See table top You seem to know an awful lot about what happened.

STEED: Very constructive thinking. You seem to know an awful lot about what happened.

ZALENKO: I don't expect you to trust me, Mr. Steed. But I think you must agree that my reconstruction is logical.

(Cam. 1 next, Shot 62)

(On Cam. 4, Shot 61)

(On Boom C)

STEED: Oh yes, I remember that you scored very high marks in deduction at College. Cheers.

ZALENKO: Podstolom.

STEED: Tell me, who knew where you would be staying in London?/

62. 1 D  
C.U. ZALENKO

ZALENKO: I knew, of course, and the people at our Embassy. And your British Cultural Council. They made the hotel reservations./

63. 4 C  
C.U. STEED

STEED: Do you think anyone in your own embassy would want to create a scandal around Mr. Voliko?/

64. 1 D  
C.U. ZALENKO

ZALENKO: You know who Veliko's uncle is?/

65. 4 C  
C.U. STEED  
He reacts.

66. 1 D  
C.U. ZALENKO. (SWING 4)

67. 4 C  
Low-angle 2-shot  
See table-top. Important men have enemies./  
I was thinking about your British Cultural Council ...

STEED: I thought that would occur to you.

ZALENKO: Well?

STEED: It's possible. There's still some opposition in this country to the projected trade treaty.

ZALENKO: No doubt you will be investigating this Cultural Council.

(Cam. 1 next, Shot 68)

(On Cam. 4, Shot 67)

(On Boom C)

68. 1 D STEED: I'm already taking steps  
in that direction. /

C.U. STEED R f/g,  
ZALENKO L b/g.

HOLD them as they  
rise.

ZALENKO: Good. Did you get any  
information from that friend of the  
dead girl?

STEED: Not yet. But she may  
change her mind. No, no. In fact,  
I really ought to be by my telephone  
in case she calls.

ZALENKO: Good. You'll let me know  
if you learn anything.

STEED: But of course, Mr. Zalenko.  
You'll be the first to hear.

ZALENKO: Your drink?

STEED: And yours. Podstolom.

ZALENKO: Cheers.

7. INT. STUD CLUB (RECEPTION) DAY.  
INTERCUTTING WITH:  
INT. CATHY'S FLAT.

69. MIX 2 F

C.U. Phone, with  
hand dialling.  
As she lifts it  
PAN UP to C.U.  
DARLEEN

BOOM A 2

DARLEEN: This is Darleen. You saw  
me today in the club about my friend.  
Look, I can't talk now, but I'd like to  
see you again. No, not at the club.  
I'll give you my address. Can you take  
it down?

70. 3 A

M.S. STEED.

See table.

BOOM B 1

(Cam. 2 next, Shot 71)

(On Cam. 3, Shot 70)

(On Doom B)

T/I to C.U. STEED: Yes, yes, I've got that.  
71. 2 F When would you like me to be there?

C.U. DARLEEN

BOOM A 2

P/B to Close 2-shot

DARLEEN: In an hour's time.

BOOM D TO  
POS. 3 FAST

BURNS: Good girl.

DARLEEN: What are you going to  
do with him?

BURNS: Don't worry. We just want  
him out of the way for this evening.

10. INT. DARLEEN'S FLAT. DAY.

72. MIX 4 G

GRAMS (5)

L.A. thro' bed-  
posts. STEED  
enters b/g. Let  
him come fwd. As  
he turns to curtain  
CRAB R.

Avengers  
fight.

BOOM D 3

HOLD him L.S. f/g,  
Curtains b/g

As Val  
falls -  
CUT GRAMS.

See STEED strike  
VAL. Let VAL fall  
C.U. f/g, STEED b/g  
Let STEED go to door.

See TERRY enter.  
(As he steadies -

73. 2 E

B.C.U. Knife in  
TERRY's hand.

74. 1 C

B.C.U. STEED

CAPTION

GRAMS (6)

THE AVENGERS  
END OF ACT ONE

End of  
Act.

COMMERCIAL BREAK

CAM. 1 MOVE TO POS. A - HOTEL LOBBY  
CAM. 2 MOVE TO POS. F - CLUB RECEPTION  
CAM. 3 MOVE TO POS. E - HOTEL ROOM  
CAM. 4 MOVE TO POS. H - HOTEL ROOM  
DOOM A MOVE TO POS. 3 - HOTEL ROOM  
DOOM D STAY AT POS. 3 - DARLEEN'S FLAT  
DOOM C MOVE TO POS. 2 - HOTEL ROOM

FADE UP CAPTION (SCANNER)  
THE AVENGERS  
Act Two

GRAMS (7)  
Beethoven

9. INT. HOTEL ROOM. DAY.  
INTERCUTTING WITH:  
INT. STUD CLUB RECEPTION.

75. 4 H  
L.S. CATHY, STEFAN,  
through screen.  
(As Cathy moves -

PHONE  
BOOM A 3

76. 3 E  
C.U. Phone f/g,  
CATHY, STEFAN b/g.  
Let CATHY come to  
C.U. f/g

CATHY: Hullo? I'm afraid he's  
practising at the moment. Is it  
urgent? I see. Hold on a moment.  
Stefan, it's for you.

STEFAN: For me?

CATHY: She says she has to speak to  
you.

STEFAN: But I don't know anybody in  
London.

CATHY: All right. I'll deal with  
it.

Let STEFAN come to  
close 2-shot

STEFAN: No. Please, let me.  
Hullo? Yes, I am Stefan Veliko.

77. 2 F  
C.U. DARLEEN

BOOM C 2

DARLEEN: I've got some information  
about the girl who was murdered in your  
room this morning.

78. 3 E  
C.U. STEFAN

BOOM A 3

79. 2 F  
C.U. DARLEEN  
(Cam. 3 next, Shot 80)

STEFAN: Who are you?

(On Cam. 2, Shot 79)

BOOM C 2

DARLEEN: If you want to talk to me, come to the Stud Club, number three, Soho Court. Ask for Miss Lomax./

80. 3 E  
C.U. STEFAN  
He reacts.

81. 2 F  
C.U. DARLEEN  
(Swing 3) DARLEEN (Cont'd.): You'd better

82. 3 E  
M.C.U. STEFAN f/g  
CATHY b/g  
CATHY: come, Mr. Veliko./

STEFAN: All right. I will do as you ask. BOOM A 3

CATHY: Was it important?

As CATHY moves  
CRAD L. Holding  
STEFAN f/g,  
CATHY b/g

STEFAN: No. Just someone who wanted a ticket for the recital. I promised to send her one. It's a bit chilly in here. Excuse me, I must get my jacket. Would you like to make yourself a drink? Kindly make me one as well.

As STEFAN goes  
T/I to M.C.S.  
CATHY f/g, STEFAN  
b/g

CATHY: Yes, of course.

10. INT. HOTEL LOBBY. DAY.

83. 1 A  
M.C.S. STEFAN  
PAN him to coat.  
PAN him & T/I as  
he goes to door.  
Let him go.  
See door open.

11. INT. DARLEEN'S FLAT. DAY.

84. MIX 4 G  
M.S. STEED on floor.  
P/B to hold oil  
fire C.U. f/g.  
Let STEED come  
to it.

BOOM B 3

(Cam. 1 next, Shot 85)

(On Cam. 4, Shot 84)

(On Boom D)

As he puts hands  
over flames T/I  
to B.C.U.

12. INT. HOTEL SUITE. DAY.  
A. ROOM

85. 1 A

C.U. CATHY

BOOM C 1

Let her go to  
M.C.U. at door

CATHY: Stefan! Stefan!

Let ZALENKO enter  
close 2-shot

D. LOBBY

BOOM A 1

ZALENKO: What's the matter, Mrs  
Gale? Where is Stefan?

CATHY: I thought he went to get  
his jacket. He must have gone out.  
That 'phone call.

P/B as ZALENKO  
comes to C.U. f/g,  
CATHY b/g

ZALENKO: What 'phone call? Who was  
it from?

CRAB L. with  
ZALENKO to C.U.  
L f/g, CATHY R  
b/g

CATHY: I don't know ... a girl.

Let him go.

ZALENKO: Why didn't you stop him?

CATHY: That's your job, Mr. Zalenko.

F/F/X  
Buzzer

ZALENKO: Please answer that.

Let CATHY go to  
door. Let STEED  
enter and come to  
f/g, CATHY b/g.

CATHY: This might be him now.

As she comes to  
him PED DOWN &  
CRAB R. to hold  
STEED's side and  
hands f/g, CATHY  
b/g

ZALENKO: No. He has a key.

STEED: Is Stefan all right?

CATHY: I don't know. He's gone.

STEED: What do you mean, gone?

(Cam. 4 next, Shot 86)



(On Cam. 1, Shot 85)

(On Boom A)

CATHY: I don't know. What's happened to you?

STEED: Someone's been making very strenuous efforts to get me out of the way. Where's Zalenko?

Let them go.  
(As they go -

CATHY: In there.  
C. ROOM.

86. 4 D

C.U. Phone  
P/D to M.C.U. ZA  
ZALENKO f/g,  
CATHY, STEED b/g

BOOM C 1

STEED: Mr. Zalenko, I thought you were supposed to be looking after Stefan.

Let them go and sit.

ZALENKO: Ah, Mr. Steed, please sit down. Someone has lured Veliko away from here. I'm going to find out where. This should interest you. He had a telephone call. You are just in time to hear it.

T/I to 2-shot  
STEED & CATHY

T/I to C.U.  
CATHY

CATHY: You don't trust anybody, do you?

87. 1 D

Low-angle CATHY's  
side R f/g,  
ZALENKO L b/g.  
See recorder on  
table.

ZALENKO: It's necessary to take special precautions.

TAPE

DARLEEN (Tape): I've got some information (Filter) about the girl who was murdered this morning./

88. 4 D

C.U. STEED  
(Swing 1)

STEFAN (tape): Who are you? (No filter)

89. 1 D

C.U. ZALENKO

DARLEEN (tape): If you want to talk (Filter)

90. 4 D

Close 2-shot  
CATHY, STEED  
(Swing 1)

to me/ come to the Stud Club, number three, Soho Court. Ask for Miss

91. 1 D

M.S. CATHY &  
STEED R f/g,  
ZALENKO L b/g

Lomax./ You'd better come, Mr. Veliko.

(Cam. 4 next, Shot 92)

(On Cam. 1, Shot 91)

BOOM C 1

92. 4 D ZALENKO: Do you know where this club is?  
Close 2-shot b/b
- (Swing 1) STEED: This should interest you.
93. 1 D I happen to be a member,  
C.U. ZALENKO  
(As he reacts -
13. STUD CLUB. DAY.  
A. EXTERIOR
94. 5 A F/X  
C.U. Camera. Traffic  
P/D to O/S ROBBINS  
Club door b/g.  
As he enters ZOOM IN  
to C.U. STEFAN.  
Let him go.  
(As he enters -
- D. RECEPTION
95. 2 F BOOM A 2  
M.C.S. BURNS at desk f/g. See  
STEFAN enter. BURNS: Good evening, sir. Can I help you?  
T/I to close 2-shot  
STEFAN: I'm looking for Miss Lomax.  
Let STEFAN go. My name is Stefan Veliko.  
BURNS: Oh yes, she's expecting you.  
T/I to C.U. BURNS If you'd like to leave your coat, sir.  
Let him go to door. Go straight through there. You'll find her at the bar.  
(As he opens door -  
STEFAN: Thank you.
- C. EXTERIOR.
96. 5 A F/X  
O/S ROBBINS f/g, Traffic  
BURNS b/g

(Cam. 2 next, Shot 97)

(On Cam. 5, Shot 96)

As BURNS goes  
back in T/I to  
C.U. Sign  
(Read sign, then -

D. AUDITORIUM

97. 2 G

C.S. Door. Let  
STEFAN enter to  
M.C.U. CRAB R.  
See DARLEEN at  
bar b/g  
Let her come to  
close 2-shot

BOOM A 2

DARLEEN: Can I help you?

STEFAN: I'm looking for Miss Lomax

DARLEEN: Yes, who are you?

STEFAN: My name is Stefan Veliko.

98. 1 E

C.U. DARLEEN L  
f/g, STEFAN R  
b/g

DARLEEN: I've never heard of you./

STEFAN: But you telephoned me about  
the girl who was murdered.

DARLEEN: I don't know what you're  
talking about.

STEFAN: But you told me to come here.

DARLEEN: Look, I don't know who you  
are, or what you're talking about. Now  
go away.

STEFAN: But Miss Lomax, it was your  
voice on the telephone --

DARLEEN: It wasn't. Now please  
stop pestering me and get out!/.

99. 2 G

Close 2-shot  
DARLEEN, STEFAN  
f/g. See  
Photographer b/g

(Cam. 5 next, Shot 100)

(On Cam. 2, Shot 99)

(On Boom A)

See VAL & TERRY  
come fwd. CRAB  
L. to O/S VAL  
J. f/g, TERRY,  
STEFAN R b/g.  
See STEED & ZALENKO  
enter. HOLD  
ZALENKO & TERRY  
Close R f/g, STEED  
& VAL L b/g.

STEFAN: Please listen to me!

DARLEEN: Take your hands off me!

GRAMS (8)  
Avengers  
Fight

Let STEED come to  
ZALENKO & TERRY.

STEED: Are you all right?

Let STEED go.

ZALENKO: Perfect. Veliko. Quick.

(As Terry  
winces -

One, two, three.

E. EXTERIOR.

100. 5 A

O/S ROBBINS f/g.  
See camera.  
See STEED &  
STEFAN b/g.  
Let them go.  
(As they go -

14. INT. BRITISH CULTURAL COUNCIL.  
A. OFFICE DAY.

101. MIX 4 J

C.U. Photograph.  
P/B to see 'phone.  
As he lifts it PAN  
UP to C.U. PETERSON

X-FADE  
Music to  
F/F/X  
Phone  
BOOM C 3

PETERSON: Peterson. I thought  
I told you not to 'phone me here.

B. RECEPTION.

102. 3 A

M.S. Door  
As CATHY enters  
P/B to see  
RECEPTIONIST  
and PDX f/g

DOOM B 4

CATHY: Is Mr. Peterson in his  
office?

RECEPTIONIST: He is, but I've just  
put a call through to him, Mrs. Gale.

(Cam. 4 next, Shot 103)

(On Cam. 3, Shot 102)

(On Boom B)

CATHY: All right, then I'll wait.

C. OFFICE.

103. 4 J

C.U. PETERSON

BOOM C 3

PETERSON: But you should know how busy I am today. All right, then, I suppose I'll have to come over there.

D. RECEPTION.

104. 3 A

M.L.S. CATHY &  
RECEPTIONIST

BOOM B 4

RECEPTIONIST: Mrs. Gale, he's free now.

Let Cathy go.  
(As she goes -

CATHY: Oh, thank you.

E. OFFICE.

105. 4 J

M.S. PETERSON.  
See him put photo  
in desk. As  
CATHY enters  
T/I to close 2  
P/B as CATHY  
comes fwd. C.U.  
f/g, see PETERSON  
b/g

BOOM C 3

PETERSON: Come in.

CATHY: Mr. Peterson, I've made those notes for Veliko's tour.

PETERSON: Thank you very much. I'm afraid I can't discuss it now. I'm late for an appointment.

CATHY: Perhaps I could type up my notes and leave you a copy.

PETERSON: Well, er --

CATHY: Perhaps I could use this machine, then?

(Cam. 3 next, Shot 106)

(On Cam. 4, Shot 105)

(On Boom C)

PETERSON: Well, but there'll be no-one else here ...

CATHY: Then I won't be in anyone's way, will I?

PETERSON: No. Well, make yourself at home.

(As he goes -

F. RECEPTION.

106. 3 A

M.C.U. PETERSON.

PAN him R.

BOOM D 4

Find RECEPTIONIST  
C.U. R f/g,  
PETERSON b/g

PETERSON: Mrs. Gale's alone in my office. I've got to go out for an hour. Look after her, will you?

(4 to POS. D - Hotel)  
(2 onto POS. E)

G. OFFICE

107. 2 E

C.S. CATHY

Let her go to desk.  
See her take photo.

BOOM C 3

(As she drops it  
into folder -

108. 3 A

C.U. Photograph.

109. 2 E

M.C.U. CATHY, door  
b/g. Let RECEPTIONIST  
enter and come to  
Med. 2.

P/D with CATHY as  
she comes fwd. and  
sit C.U. R f/g  
RECEPTIONIST b/g.

RECEPTIONIST: The tea's here. I thought you might like Mr. Peterson's cup.

Let RECEPTIONIST go.  
T/I CATHY.

15. INT. HOTEL ROOM. DAY.

110. 4 D

High angle O/S  
ZALENKO L f/g,  
STEFAN R b/g

BOOM A 3

ZALENKO: A fine representative of your country's art you look!

(On Cam. 4, Shot 110)

(On Boom A)

111. 1 D STEFAN: I'm sorry.../

C.U. STEED R  
f/g, ZALENKO,  
STEFAN L b/g

STEED: I thought Stefan handled himself rather well.

112. 4 D ZALENKO: I must congratulate you on the use of your umbrella./

M.C.U. STEED

STEED: That's very kind of you. May I return the compliment and ask what you were trying to do to the manager?/

113. 1 D M.C.U. ZALENKO

ZALENKO: Disjoint his left arm from its socket over my right shoulder./

114. 4 D M.C.U. STEED

STEED: And where did you learn that interesting piece of nastiness?/

115. 1 D STEED R f/g,  
ZALENKO, STEFAN  
L b/g

ZALENKO: Saturday afternoons - British television - the last time I was here. You should watch. Now change your clothes and pack.

STEFAN: But the recital - tonight?

ZALENKO: There will be no recital. There will be no tour.

HOLD them as they rise.

STEED: Come now, Mr. Zalenko, you can't really mean that.

ZALENKO: Mr. Steed - there have been two attempts to blacken Stefan's name. If we stay, there will be a third. Don't forget Stefan is my responsibility.

(Cam. 4 next, Shot 116)

(On Cam. 1, Shot 115)

(On Boom A)

STEED: Well, you won't be fulfilling your responsibility by cancelling his tour.

STEFAN: Mr. Steed is quite right. I must play tonight.

ZALENKO: I'm not asking your opinion. I'm not blaming you for this morning; but what happened this afternoon was entirely your own responsibility.

STEFAN: I thought I could help you to find out who killed that girl.

116. 4 D ZALENKO: That is no concern of yours./  
C.U. STEED

STEED: But I'm afraid it is, Mr. Zalenko. Whatever you do now, his

117. 1 D name will be in the papers tomorrow./  
C.U. ZALENKO

ZALENKO: But I have received every assurance that the matter will be dealt with discreetly./

118. 4 D  
O/S ZALENKO C.U.  
L f/g, STEED R  
b/g  
As ZALENKO comes fwd. P/B ZALENKO  
Close f/g, STEED,  
STEFAN b/g  
STEED: It has been, up to now. But there's still the little matter of the inquest at ten o'clock tomorrow morning.

ZALENKO: Then I must speak to my  
(Cam. 1 to POS. E - } Embassy at once. This inquest must  
(Club. Cam. 3 on } be stopped.  
(to POS. B)

STEED: Not even your government can stop an inquest.

ZALENKO: Then in that case we must leave immediately.

(Cam. 3 next, Shot 119)



(On Cam. 4, Shot 118)

(On Boom A)

119. 3 D STEED: How will it look at the  
C.U. ZALENKO inquest if neither of you is here to  
say what really happened?/
120. 4 D ZALENKO: That's of no account to me.  
C.U. STEED Our people will know the truth./
- (Swing 3)
121. 3 B STEED: But the rest of the world  
Close 2-sjot will go on thinking that he is a murderer,  
ZALENKO, STEFAN saved only by diplomatic immunity./
122. 4 D STEFAN: But for me -- I've got to  
C.U. STEED play tonight, Zalenko./
123. 3 D STEED: If Stefan Veliko runs back to  
C.U. ZALENKO his country labelled a murderer,/what do  
(Swing 4) you think the effect will be on our trade  
talks?
124. 4 D ZALENKO: All right,/but on these  
Close 3-shot conditions. Stefan, you will stay here  
Let STEED go and until I take you to your recital. You  
T/I to close 2-shot will not admit anyone.
- STEFAN: Yes.
- ZALENKO: And you will not speak to  
anyone on the telephone.
- STEFAN: Yes.
- (As ZALENKO goes -
125. 3 D ZALENKO: And Mr. Steed, I want to check  
C.U. STEED R f/g, with you personally the security arrangements.  
ZALENKO L b/g. I want to see this recital room for myself.
- Let ZALENKO come  
to tight 2-shot STEED: That can be arranged.

(Cam. 2 next, Shot 126)

(On Cam. 3, Shot 125)

(On Boom A)

ZALENKO: I hope, Mr. Steed, for your own sake, that you are not underestimating these people. We must see that it's not, as you say, third time lucky for them.

STEED: As you say, Mr. Zalenko.

16. INT. STUD CLUB. DAY.

126. 2 G

C.U. Camera f/g,  
PETERSON

BOOM C 4

P/D. Let BURNS  
sit C.U. R f/g,  
PETERSON L b/g

PETERSON: Sit down. Which of them did this?

BURNS: The foreign one.

PETERSON: Zalenko? And not one of you here was able to stop him./

127. 1 E

M.C.U. BURNS

BURNS: We weren't expecting anything like that. That bloke in the bowler hat, the English one, he isn't as harmless as he looks, you know./

128. 2 G

C.U. PETERSON,  
BURNS f/g, DARLEEN  
C b/g

PETERSON: You mean the one who came to see Darleen - this man Steed? I thought you told me you were taking care of him.

BURNS: I told the boys to look after him, but -

(As he lifts  
camera -

129. 1 E

C.U. BURNS. See  
camera

PETERSON: All right, we can deal with him later. So this is all you've got to show for all this effort. Do you think that's good enough, Burns? / Aren't we paying you enough to get something on Veliko? Darleen!

130. 2 G

A/B

(Cam. 3 next, Shot 131)

(On Cam. 2, Shot 130)

(On Boom C)

BURNS: Well, I sent you round that photograph of Veliko and Steed coming out of here -- can't you do anything with that? Who is this man Steed, anyway, some sort of policeman?

Let DARLEEN come to table. Lose her face.

Let her go U/S. See her turn and look back. As she turns and steps fwd. T/I and CRAB R. to close 2-shot, losing DARLEEN

PETERSON: He's too prosperous. Policemen aren't so free with their fivers. Besides, he must have some pretty high connections to have hushed up our Polly's unfortunate accident. Burns, I think our photograph can help us. As you know, Veliko is going to give a recital at the British Cultural Council tonight.

17. INT. BRITISH CULTURAL COUNCIL. DAY.

A. RECEPTION.

131. 3 A

M.C.S. CATHY coming through door.

BOOM B 4

PAN her R. to RECEPTIONIST. Let her go. See DARLEEN enter b/g and come to RECEPTIONIST.

CATHY: Miss Walters, this is the final invitation list.

(As Cam. 3 Pans R.)  
(4 onto POS. H)

RECEPTIONIST: Oh, thank you, Mrs. Gale. No, sir, I've told you, he's not back yet. Yes, of course, sir. Goodbye. Can I help you?

DARLEEN: I want to talk to Mr. Steed.

RECEPTIONIST: Who?

DARLEEN: Steed. I 'phoned his flat, and someone told me he'd be here tonight./

132. 4 H

M.C.U. RECEPTIONIST

RECEPTIONIST: For the recital, you mean?

(Cam. 3 next, Shot 133)

(On Cam. 4, Shot 132)

(On Boom B)

DARLEEN: Yes.

RECEPTIONIST: I'll check the invitation list. Yes, there is a Mr. Steed. He's the guest of Mrs. Gale. But I don't expect he's in the building now./ Oh, Mrs. Gale, this young lady is asking for a Mr. Steed. I believe he's your guest tonight.

133. 3 A  
O/S RECEPTIONIST  
R f/g, DARLEEN L  
b/g. See CATHY enter.  
(Cam. 4 Pull Out)  
FAST

CATHY: Oh yes. Can I help you?

DARLEEN: Well, I don't know. I really ought to see him about it personally. It's to do with Stefan Veliko.

PAN them R. to door. Let them go.

(As they enter -

CATHY: Will you come into the office?

B. OFFICE

134. 2 E

M.S. as they enter  
Let DARLEEN come to  
C.U. f/g, CATHY  
b/g

BOOM C 3

CATHY: Now look, I represent Stefan Veliko while he's over here, so whatever information you have about him will probably interest me more than Mr. Steed.

Let CATHY come to close 2

DARLEEN: But I've come here to sell information, not to give it away.

BOOM B 2

BOOM C TO POS.1.

135. 3 D

C.U. DARLEEN  
(Cam. 2 FAST to)  
(Pos. B - Hotel)  
(Cam. 4 onto J)

CATHY: I can arrange that, too./  
What exactly have you got to sell?

136. 4 J

C.U. CATHY

DARLEEN: Well, someone's going to get murdered at the recital tonight./  
For five hundred pounds I could tell you who.

(Cam. 3 next, Shot 137)

(On Cam. 4, Shot 136)

(On Boom B)

137. 3 D  
 C.U. DARLEEN  
 (Swing 4)

CATHY: Why should you want to  
 sell out your friends?/

DARLEEN: Maybe they aren't my  
 friends any more. They murdered  
 someone I knew./ Look - I'd tell  
 you for nothing, except I need the  
 money to get away.

138. 4 J  
 Close 2-shot  
 Let CATHY come to  
 C.U. f/g  
 T/I to DARLEEN  
 Close f/g as  
 CATHY goes to  
 b/g

CATHY: All right. Wait here.

DARLEEN: Where are you going?

CATHY: To get the five hundred pounds.

DARLEEN: You keep that much here?

CATHY: Hardly. I'm going to the bank.

DARLEEN: And coming back with the  
 police? No thanks. You come to this  
 address tonight at eight. I'll be watching.  
 When I see you go in there - alone - I'll  
 follow you.

CATHY: All right.

DARLEEN: Don't forget, will you?  
 Otherwise someone else will get killed.

GRAMS (9)  
Sting.

18. INT. HOTEL SUITE. DAY.  
A. ROOM

139. MIX 2 B  
 High angle M.S.  
 STEFAN. Let  
 him rise.

F/F/X  
 Metronome  
 BOOM C.1

(Cam. 1 next, Shot 140)

(On Cam. 2, Shot 139)

(On Boom C)

PAN him to  
door.  
(As he opens door -

F/F/X  
Buzzer.

B. LOBBY.

140. 1 A

C.S. STEFAN.  
PAN him R. and  
T/I to C.S. at  
door.

F/F/X  
Buzzer  
BOOM A 1

STEFAN: Who is it?

PETERSON (v/o): It's Peterson.

P/D as he comes  
to C.U. f/g.

STEFAN: Peterson?

Let him go to  
door.

PETERSON: Yes, from the British  
Cultural Council.

STEFAN: I'm not supposed to let  
anyone in.

PETERSON: But you know me, Mr.  
Veliko. I want to discuss your  
programme for the recital tonight.

Let PETERSON  
enter.

STEFAN: All right. But you mustn't  
stay too long.

Let them go.  
(As they go -

C. ROOM.

141. 4 D

L.S. ROOM.  
See them enter.

BOOM C 1

PETERSON: Thank you. Is Mr.  
Zalenko out?

STEFAN: I thought he was with you,  
looking at the recital room.

PETERSON: I must have missed him.  
I had to go out this afternoon.

(Cam. 2 next, Shot 142)

(On Cam. 4, Shot 141)

(On Boom C)

- (As Peterson turns to table -
142. 2 B  
Close 2-shot  
See PETERSON take photograph from case. T/I to close 2-shot
- STEFAN: What is it you want to see me about?
- PETERSON: This is a photograph of you, in the company of a British agent, coming out of a London strip tease club. I thought it might interest some of your friends at home.
143. 4 D  
C.U. PETERSON
- STEFAN: I do not understand./
- PETERSON: But I think you do. If I were to send copies of this to your security people, you can imagine what conclusions they would draw./ I want you to do something for me.
144. 2 B  
Close 2-shot.  
Let PETERSON X and go. T/I to C.U.  
STEFAN
- STEFAN: I see. So you're responsible for all these incidents, including the murder of the girl. I want nothing to do with you. Get out of this room.
145. 4 D  
C.U. PETERSON f/g,  
STEFAN b/g
- PETERSON: I'm afraid you don't realize how much trouble you're in. Suppose at that fight this afternoon at the strip club a girl was killed. Hit on the head with a bottle, perhaps. There are witnesses who will say they saw you hit her.
- STEFAN: But no-one was killed at that fight!
- PETERSON: No.
- STEFAN: Now get out of here.
- PETERSON: But it could be arranged.

(Cam. 2 next, Shot 146)

(On Cam. 4, Shot 145)

(On Boom C)

STEFAN: What do you mean? You mean you would kill someone else just to incriminate me?

PETERSON: As I say, it could be arranged, if you make it necessary.

As STEFAN comes fwd. to 'phone, P/B, HOLD him close f/g, PETERSON b/g

STEFAN: I'm going to call the police.

PETERSON: Your word against my witnesses'.

S/B CAPTION

STEFAN: What is it you want me to do?

PETERSON: Well, now, the Trade Minister will be at the recital tonight. I want you to shoot him./

146. 2 B  
C.U. STEFAN  
(As he reacts -

147. 4 D  
C.U. PETERSON.  
PAN DOWN with cigar to ashtray.  
(See him flick ash -

19. INT. STUD CLUB. DAY.

148. 1 E  
C.U. DARLEEN and table f/g. See CATHY enter b/g. Let her come fwd. to close 2-shot.  
Let DARLEEN fall out of shot. PAN DOWN with CATHY. See BURNS'S feet. PAN UP & T/I to C.U. CATHY & gun as she looks up.

GRAMS (10)

Suspense  
As Cathy reaches Darleen -  
Cut Grams.

As Darleen falls -

GRAMS (11)

Sting.

As we see gun -

CAPTION (SCANNER)  
THE AVENGERS  
END OF ACT TWO

GRAMS (12)

End of Act



SECOND COMMERCIAL BREAK

CAM. 1 MOVE TO POS. D - HOTEL ROOM  
CAM. 2 MOVE TO POS. H - HOTEL ROOM  
CAM. 3 MOVE TO POS. A - BRITISH CULTURAL COUNCIL, RECEPTION  
CAM. 4 MOVE TO POS. H - BRITISH CULTURAL COUNCIL, RECEPTION

BOOM A STAY AT POS. 2 - STUD CLUB  
BOOM B MOVE TO POS. 4 - BRITISH CULTURAL COUNCIL, RECEPTION.  
BOOM C STAY AT POS. 1 - HOTEL ROOM

ACT THREE

FADE UP CAPTION (SCANNER)

GRAMS (13)

THE AVENGERS  
Act Three

Avengers

20. INT. HOTEL ROOM. EVENING.

149. 2 H

C.U. STEFAN's  
hand. P/B to  
M.S. STEFAN,  
ZALENKO enters  
b/g.

BOOM C 1

ZALENKO: Ah, Stefan.

STEFAN: You have been a long time.

ZALENKO: I have been checking the  
security arrangements with Mr. Steed, and  
I don't find them particularly impressive.

STEFAN: Oh?

ZALENKO: Just a couple of plain-clothes  
policemen on guard outside the door. It  
doesn't seem much for a Minister.

Let ZALENKO go.

T/I to M.C.S.  
STEFAN.

STEFAN: Are you expecting trouble for  
the Minister?

150. 1 D

M.C.U. ZALENKO

P/D to see STEFAN  
R f/g,

See ZALENKO take  
his hand.

ZALENKO: I'm always expecting trouble.  
But in this case perhaps not. There  
hasn't been a successful political  
assassination in this country since 1812.  
Here. Have you had any callers?

STEFAN: No. Nobody has been here.

ZALENKO: How are you feeling?

(Cam. 2 next, Shot 151)

(On Cam. 1, Shot 150)

(On Boom C)

As STEFAN pulls  
hand away T/I to  
C.U. L f/g,  
STEFAN R f/g,  
ZALENKO centre  
b/g

STEFAN: I'm always nervous before  
a recital. You ought to know that  
by now. Hey! You forget, these  
hands are valuable property of the  
state. Or maybe you don't agree with  
that. Perhaps you only respect the  
hands of a labourer.

151. 2 H  
C.U. STEFAN.  
See hands.

ZALENKO: I do not denigrate your  
contribution, Stefan./

152. 1 D  
C.U. STEFAN R f/g,  
ZALENKO L b/g

STEFAN: Oh yes, "workers by hand and  
brain", Karl Marx, volume one, page 63,  
paragraph 29. You see, I know./

P/D as STEFAN  
rises and comes  
to M.C.U. f/g,  
ZALENKO b/g.

ZALENKO: What is the matter?

See him put on  
coat.

STEFAN: I can't forget that dead girl.

ZALENKO: Let me worry about her.  
Trust me.

153. 2 H  
M.C.S. ZALENKO  
See ashtray.

STEFAN: Whom can one trust?/

154. 1 D  
M.C.U. STEFAN  
f/g, ZALENKO  
b/g

ZALENKO: How long have you been  
smoking?/

STEFAN: Me? You know I never  
smoke.

T/I as ZALENKO  
comes fwd. to  
tight 2-shot.  
(As they look at  
each other -

ZALENKO: And neither do I. You  
say there've been no callers. Yet  
there is ash in this ashtray. You are  
quite right. Whom can one trust?

21. INT. BRITISH CULTURAL COUNCIL. NIGHT.  
A. RECEPTION

155. 3 A  
O/S RECEPTIONIST  
R f/g, PETERSON  
enter b/g, come to  
M.Close 2.

PETERSON: Have there been any calls  
for me?

BOOM D 4

(Cam. 4 next, Shot 156)

(On Cam. 3, Shot 155)

(On Boom D)

RECEPTIONIST: A man 'phoned for you a few times, but he wouldn't leave his name.

PETERSON: I see. Is Mrs. Gale still in my office?

RECEPTIONIST: No, she went out some time ago.

156. 4 H PETERSON: Did she leave any message?  
Side of PETERSON  
L f/g, RECEPTIONIST  
R b/g  
RECEPTIONIST: Not for you, Mr. Peterson, but she left a note for Mr. Steed.

As she hands note  
T/I to C.U. note  
f/g, RECEPTIONIST  
b/g

PETERSON: I'll look after that.

RECEPTIONIST: Who is this Mr. Steed? There was a young woman asking for him earlier this evening.

157. 3 A  
C.U. PETERSON

158. 4 H PETERSON: Really? Let's find out, shall we?  
C.U. Note f/g,  
RECEPTIONIST b/g

159. 3 A STEED: Perhaps I can save you the trouble. My name's Steed.  
C.U. PETERSON f/g,  
STEED b/g. Let  
STEED come to close  
2-shot

PETERSON: Oh. Then this is for you.

160. 4 H STEED: I suppose it is. I love opening other people's letters myself.  
M.C.U. RECEPTIONIST F/F/X  
Buzzer.

RECEPTIONIST: British Cultural Council. Yes, he's just come in.

161. 3 A RECEPTIONIST: It sounds like the same man as before.  
Close 2-shot  
Let PETERSON go.

PETERSON: I'll take it in my office. Excuse me, would you?

(Cam. 4 next, Shot 162)

(On Cam. 3, Shot 161)

(On Boom D)

(Cam. 4 to POS. J)  
(Office - EAST )

P/D to find  
RECEPTIONIST R f/g,  
See STEED go to  
door b/g.  
Let him go.

STEED: Of course. Charming  
fellow. Well, I'm afraid I'll  
have to leave you. But if there  
are any other letters for me,  
perhaps you'd keep them for me.

B. OFFICE.

162. 4 J

M.C.U. PETERSON

BOOM C 3

T/I to C.U.

PETERSON: No. No, I can't  
possibly leave here now. You'll  
have to keep her there till after  
the recital. Yes, all right, I'll  
see you later. Oh, Burns. See  
what you can get out of her.

22. INT. STUD CLUB. NIGHT.

A. AUDITORIUM

163. 2 G

L.S. BURNS'S  
Double & CATHY.  
T/I to low-angle  
side of double  
R f/g, CATHY  
L b/g

BOOM A 2

BURNS: Now, for the last time,  
what's the game? All right. Then  
we'll try it another way. You  
ever heard of Russian roulette?  
Because that's what we're going to  
play, Mrs. Gale.

164. 1 B

C.U. BURNS  
See gun.

Do you want to tell me what  
you're up to?/

165. 2 G

C.U. CATHY  
See gun come into  
R f/g

166. 1 B

C.U. BURNS

167. 4 A

B.C.U. Gun  
As it clicks -

No? Very well, then./

168. 2 G

C.U. CATHY

You were lucky that time. Shall

169. 1 B

C.U. BURNS

we try again?/ Only this time the odds  
will be four to one.

( 2 to POS. C - )  
( Reception, 3 )  
( onto POS. F )

(Cam. 3 next, Shot 170)

(On Cam. 1, Shot 169)

(On Boom A)

170. 3 F BURNS: I'll count to three,  
shall I?/

C.U. CATHY  
(Cam. 1 turn)

171. 4 A One - two -/ three ...

B.C.U. Gun  
(3 to POS. C)  
(As gun clicks -

172. 1 B Low-angle 2-shot  
CATHY L f/g,  
BURNS R b/g

Well, your luck's really in,  
isn't it? Only it'll be three to  
one this time.

F/F/X  
Banging  
on door

See BURNS go  
to door.

Probably a disappointed  
customer. Think over the odds while  
I get rid of him - because they'll be  
two to one next time.

(As he reaches  
door -

B. RECEPTION

173. 3 C M.C.S. BURNS BOOM C 2

PAN him R. to  
door & T/I to  
C.S.

BURNS: All right. All right.  
Who is it?

STEED: I want to see the girly  
with the golden chain.

BURNS: There's no show tonight, sir.  
We're closed.

174. 2 C STEED C.U. R f/g,  
Sec BURNS thro'  
door

STEED: I'll call the police. Hey,  
officer! Look here, old chap, I'm a  
member. I've paid my twenty five  
guinea, and I want to see the girlies.

BURNS: Well, they're not here tonight,  
sir. You go along home. You'll wake  
the neighbours.

(As he enters -

STEED: Then I'd better come inside.

175. 3 C Mod. 2-shot  
(Cam. 1 next, Shot 176)

(On Cam. 3, Shot 175)

(On Boom C)

See STEED push him BURNS: Now look here, sir ...  
on table. As he  
lifts 'phone T/I to  
C.U. STEED.

PAN STEED L. to door  
and T/I. See CATHY  
b/g

(As he steps into room -

C. AUDITORIUM

176. 1 E  
C.U. STEED STEED: Are you alone? DOOM A 2

177. 4 E  
C.U. CATHY

178. 1 E CATHY: As far as I know./

M.S. STEED. CRAB  
R. as he comes fwd.  
to Med. 2-shot with  
CATHY.

STEED: I got your note. What did  
Darleen tell you?

CATHY: Nothing. I was too late. She  
was dead. Durns was waiting for me. We've  
been playing one-sided Russian roulette. Thanks.

P/D as STEED comes  
fwd. to M.C.U. at  
table. T/I as  
CATHY comes fwd. to  
close 2-shot

STEED: Medicinal. So we still don't know  
exactly what your Mr. Peterson's planning to  
do at the recital tonight?

CATHY: No. Except that somebody's going  
to get killed.

STEED: All right? Better get over there  
then.

CATHY: Like this?

STEED: This is no time to worry about Haute  
Couture.

23. INT. BRITISH CULTURAL COUNCIL. NIGHT.

A. RECITAL ROOM

179. 5 D  
L.S. STEFAN & guests thro' balustrade. GRAMS (14)  
Beethoven  
P/B and PED. UP to DOOM B 4  
ZALENKO.

CRAB R. with him.

Let him go down stairs.

(Cam. 3 next, Shot 180)

(On Cam. 5, Shot 179)

(On Boom B)

See STEED enter.  
(As he reaches  
STEED

B. RECEPTION

180. 3 A

Med. Close 2-shot  
STEED, ZALENKO

ZALENKO: You are late. The  
recital has started.

STEED: I'm sorry, I had to pick up  
a lady friend.

ZALENKO: Then where is she?

\*T/I to close  
2-shot

STEED: \*She's been rather tied up,  
but she'll be here in a moment. Have  
you checked the invitations?

ZALENKO: Of course. I was here on  
time. No-one has come in who shouldn't  
be here.

Let STEED X and go,  
T/I to C.U.  
ZALENKO.

STEED: What makes you think the person  
we want hasn't been here all the time?

(As he reacts -

C. RECITAL ROOM

181. 2 J

C.U. PETERSON R f/g,  
STEFAN L b/g.  
Let STEFAN come to  
close 2-shot. Let  
PETERSON go to b/g.

BOOM C 5

(As he reaches  
piano -

182. 4 K

Low-angle C.U.  
Guest f/g, PETERSON  
b/g. Let  
STEFAN appear and  
go.

PETERSON: I am sure we all agree it  
has been a great privilege for us to  
hear Stefan Veliko's first performance  
in this country. It has always been  
my belief that art transcends all national  
/frontiers - and, I may add,

(Cam. 2 next, Shot 183)



(On Cam. 4, Shot 182)

(On Boom C)

PETERSON (cont'd.): frontiers - and, I may add, national differences. Later this evening, Mr. Veliko will play for us again. There will now be a short interval./

183. 2 A  
C.U. STEFAN R f/g,  
PETERSON L b/g

Let PETERSON come to close 2-shot

PETERSON: Are you ready now, Mr. Veliko?

STEFAN: Do you seriously expect me to shoot him?

184. 1 F  
C.U. Pillar L f/g,  
PETERSON, STEFAN  
R b/g

(As PETERSON looks back -

PETERSON: Do I have to remind you of the alternatives?/

STEFAN: Mr. Peterson, just what exactly are you getting out of this?

185. 2 J  
Close 2-shot

PETERSON: Money. There's no need to worry, my dear fellow. We shall look after you. Your government will waft you out of this country with full diplomatic immunity. Your newspapers will proclaim you the victim of a foreign plot - and for once they'll be in the right.

STEFAN: And all this just to wreck the trade treaty?

PETERSON: Don't under-estimate it, my dear fellow. There is a great deal of money involved. If this treaty goes through, certain individuals stand to lose heavily. But of course, you wouldn't understand that./

186. 1 F  
C.U. STEFAN

(Cam. 2 next, Shot 187)

(On Cam. 1, Shot 186)

(On Boom C)

187. 2 J  
Close 2-shot  
See gun

STEFAN: I think I do understand,  
Mr. Peterson. It seems I have no  
choice./

PETERSON: No, in actual fact you  
haven't. The gun, Mr. Veliko.

D. RECEPTION.

188. 3 A

RECEPTIONIST R f/g,  
DOORMAN L b/g

BOOM B 4

See ROBBINS enter  
CRAB R. as he goes  
to door. Let him  
come to  
RECEPTIONIST

RECEPTIONIST: Have you an invitation,  
sir?

PHOTOGRAPHER: I have a letter of  
introduction from Mr. Peterson.

RECEPTIONIST: Oh, that'll be all  
right, thank you.

Let ROBBINS go.  
See CATHY enter  
& come to  
RECEPTIONIST

Good evening, Mrs. Gale.

CATHY: Good evening. I'm afraid I'm  
terribly late. Is everything all  
right?

RECEPTIONIST: Yes, of course.

Let her go.

CATHY: Good.

E. RECITAL ROOM.

189. 2 J

STEFAN & PETERSON  
C.U. f/g, MINISTER  
Centre.

BOOM C 5

STEFAN: How will I know when?

PETERSON: Just watch me. You will  
see me get into conversation with him  
/and take him to look at

(Cam. 5 next, Shot 190)

(On Cam. 2, Shot 189)

(On Boom C)

PETERSON (cont'd.): and take him to look at our manuscript collection. When I step away from him, that will be your signal. Quite simple. Do you understand?

190. 5 D  
C.U. ZALENKO &  
STEED f/g,  
Crowd b/g  
STEED: Yes. Quite simple./  
BOOM A 4  
ZALENKO: Where is this man Peterson?  
I don't see him.  
STEED: I'll go and see that Stefan's all right.  
Let STEED go.  
See CATHY enter  
(As she reaches guest -  
ZALENKO: I shall wait here.
191. 1 F  
K.L.S. CATHY.  
Let her come fwd.  
& go. See  
PETERSON X and  
STEED enter.  
P/B as he comes  
to close 2-shot  
with CATHY  
STEED: Where's Stefan?  
CATHY: I'm not sure. The last I saw of him he was talking to Peterson.\*  
\*CRAB L. to see PETERSON
192. 3 A  
M.S. PETERSON,  
& MINISTER,  
Manuscripts f/g  
STEED: There's Peterson over there./  
DOOM C 5  
PETERSON: I thought these would interest you, sir. This is a particularly rare collection of originals./
193. 1 F  
C.U. STEED f/g,  
ZALENKO b/g  
Let him come  
ZALENKO: Well, did you find him?  
I told him to stay in the dressing room.  
STEED: Well, he's not there now.
194. 2 J  
C.U. STEFAN R f/g,  
PETERSON, MINISTER  
L b/g  
STEED: Just a moment./ What's going on over there?  
(Cam. 1 next, Shot 195)

(On Cam. 2, Shot 194)

(On Boom A)

See PETERSON  
look

195. 1 F

ZALENKO & STEED  
Close f/g, PETERSON  
b/g. CRAB R. as  
PETERSON goes.  
Let ZALENKO & STEED  
go to waiter.  
(As Waiter stops  
then -

196. 2 J

N.S. STEFAN,  
PETERSON.

BOOM C 5

See STEED, ZALENKO  
enter from b/g

PETERSON: Shoot! Shoot!

STEFAN: You didn't think I was really  
going to do this, did you?

Let ZALENKO &  
PETERSON go.

STEED: It doesn't suit you.

197. 5 D

M.C.S. ROBBINS f/g,  
Crowd b/g. See  
Camera. See him  
draw gun. As  
CATHY's hand hits  
gun P/B to M.C.  
2-shot

CATHY: Drop that camera. We don't  
want to spoil everyone's evening, do we?

24. INT. CATHY'S FLAT. DAY.

198. 4 B

M.S. STEED R f/g,  
ZALENKO L b/g.  
See table

BOOM D 1

ZALENKO: Then in '48 I moved with  
my family to Gherkinskoy.

STEED: '58. I was still in  
Herefordshire. What a spring that  
was! Wistaria ... japonica ... A  
blaze of colour. The architecture  
there! The last refuge of Tudor.

T/I to close  
2-shot

(Cam. 3 next, Shot 199)

(On Cam. 4, Shot 198)

(On Boom D)

199. 3 A  
O/S ZALENKO C.U.  
L f/g, STEED  
R b/g

ZALENKO: Leningrad. Snow.  
Beautiful. I remember as a boy,  
seeing the droshkies/...

STEED: But that was old Russia.

ZALENKO: Eh?

200. 4 B  
C.U. ZALENKO

STEED: You're a naughty boy!/  
ZALENKO: I was merely remembering  
how miserable I was at the time ...

P/D to close  
2-shot

STEED: Check.

ZALENKO: What?

STEED: And mate.

HOLD them as they  
rise. See CATHY  
enter & come to  
centre b/g

CATHY: Good morning.

STEED: Good morning.

CATHY: How many games is that?

STEED: Only one. How about another,  
Sergeivitch?

ZALENKO: No. Perhaps if we meet again  
I may have my revenge, uninterrupted by  
reminiscences. But now I must go.

(As ZALENKO  
moves -

201. 3 A  
Low-angle Hats  
C.U. f/g. Let  
STEED, ZALENKO  
come fwd. Stay  
on hats

STEED: A pity.

ZALENKO: May I?

STEED: Of course. May I?

(Cam. 4 next, Shot 202)

