

Mr. A. Kelly

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

Teddington Lock 3252

C A M E R A S C R I P T

"THE AVENGERS" (57)

'DEATH A LA CARTE'

by

JOHN LUCAROTTI

SCRIPT EDITOR

RICHARD BATES

DESIGNED BY

RICHARD HARRISON

PRODUCER

JOHN BRYCE

DIRECTED BY

KIM MILLS

Production No. 3604

VTR/ABC/2716

<u>CAMERA REHEARSAL:</u>	Thursday, 6th June, 1963.	10.00 - 21.00	Studio 1, Teddington.
<u>VTR:</u>	Friday, 7th June, 1963.	18.30 - 19.30	" "
<u>TRANSMISSION:</u>	T.B.A.		

"THE AVENGERS" (57)
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C A S T

John Steed	PATRICK MACNEE
Catherine Gale	HONOR BLACKMAN
Mellor	ROBERT JAMES
Emir Abdulla Akaba	HENRY SOSKIN
Dr. Spender	PAUL DANKINS
Arbuthnot	KEN PARRY
Lucien	GOLDON ROLLINGS
Umberto	DAVID NEWBELL
Josie	CORAL ATKINS
Ali	VALENTINO MUSSETTI

+ 7 male extras as chefs, kitchen porter, washers up,
waiter and Army Officer

Floor Manager	DENVER THORNTON
Stage Manager	MICHAEL PEARCE
Call Boy	
P.A.	EILEEN CORNWELL
P.A. Timer	JACQUELINE DAVIS
Wardrobe Supervisor	SALLY RUSSELL
Make-up Supervisor	LEE HALLS
Technical Supervisor	PETER CAZALIY
Lighting Supervisor	LOUIE DOTSON
Senior Cameraman	DICKIE JACKMAN
Sound Supervisor	JOHN TASKER
Vision Mixer	GORDON HESKETH
Racks Supervisor	ALAN FOWLER
Grams Operator	DAVE HOUNSELL

SCHEDULE

Thursday, 6th June, 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
Line Up and Make Up	19.00 - 19.30
VTR Insert (VTR/ABC/2716/A)	Between	19.30 - 21.00

Friday, 7th June, 1963.

Camera Rehearsal	10.00 - 12.30
Lunch Break	12.30 - 13.30
Camera Rehearsal	13.30 - 15.00
Tea Break, Line Up, Normal Scan,		
Make Up	15.20 - 16.05
Photo Call (Honor Blackman, Patrick Macnee)	16.05 - 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:

4 Booms

TELECINE:

ABC Symbol and opening captions; 2 35 mm. inserts;
Caption Scanner

VTR:

1 Insert

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SCENE BREAKDOWN

<u>SCENE & TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS</u>	<u>SOUND</u>	<u>SHOTS</u>	
Symbol + Captions			GRAMS.		
1. EXT. AND INT. MUSHROOM HOUSE. <u>DAY.</u> CAPTIONS	Officer	3 A 4 A 1		1 - 2 3	
2. INT. PENTHOUSE. <u>DAY.</u>	CATHY EMIR ALI MELLOR	3 B	C 1	4	
3. INT. MELLOR'S ROOM. <u>DAY.</u>	MELLOR	2 A	B 1	5	
4. EXT. TERRACE. <u>DAY.</u> + T/C	CATHY EMIR	1 A	A 1	6 - 7	
5. INT. PENTHOUSE. <u>DAY.</u>	ALI MELLOR CATHY EMIR	1 B 2 B 3 C	B 2	8 - 11	
6. INT. KITCHEN <u>DAY.</u>	UMBERTO LUCIEN ARDUTHNOT STEED	1 C 2 C 3 D 4 B 5 E	C 2	12 - 21	
7. INT. LIFT LOBBY. <u>DAY.</u>	SPENDER ALI MELLOR	5 B	B 3	22	
8. INT. PENTHOUSE. <u>DAY.</u>	EMIR CATHY SPENDER MELLOR	2 B 3 C	C 1	23 - 26	
9. EXT. TERRACE. <u>DAY.</u>	EMIR SPENDER	1 A	A 1	27	
10. INT. KITCHEN. <u>DAY.</u>	UMBERTO STEED LUCIEN ARDUTHNOT CATHY	2 D 3 E 4 B,C	C 2	28 - 39	

11.	INT. PENTHOUSE <u>DAY.</u>	SPENDER ALI MELLOR EMIR	1 D 2 D 3 E	B 4	40 - 44B	
12.	INT. LIFT LOBBY. <u>DAY.</u>	CATHY EMIR ARBUTHNOT STEED UMBERTO LUCIEN SPENDER MELLOR ALI	3 F 5 B	C 3	45 - 49	
13.	INT. ARBUTHNOT'S OFFICE. <u>DAY.</u>	JOSIE CATHY STEED	3 G 4 D	C 3 B 3	50 - 51	
14.	INT. MELLOR'S ROOM. <u>DAY.</u>	MELLOR	1 E		52	
15.	INT. PENTHOUSE. <u>DAY.</u>	MELLOR ALI	2 D 3 E	A 2	53 - 54	
16.	INT. LIFT LOBBY. <u>DAY.</u>	ALI MELLOR	5 D	D 3	55	
17.	INT. KITCHEN. <u>DAY.</u>	ARBUTHNOT STEED UMBERTO LUCIEN	4 C	C 2	56	
18.	INT. ARBUTHNOT'S OFFICE. <u>DAY.</u>	CATHY ARBUTHNOT STEED LUCIEN	2 E	B 3	57	
19.	INT. CORRIDOR. <u>DAY.</u>	CATHY ALI JOSIE	5 C	D 1	58	
20.	INT. KITCHEN. <u>DAY.</u>	UMBERTO ALI JOSIE	3 E 4 B	C 2	59 - 61	
21.	INT. CORRIDOR. <u>DAY.</u>	JOSIE	5 C	D 1	62	
22.	INT. CLEANING ROOM. <u>DAY.</u>	JOSIE	2 E		63	
23.	INT. KITCHEN. <u>DAY.</u>	UMBERTO LUCIEN ARBUTHNOT	3 E 4 B	C 2 D 5	64 - 67	
24.	INT. CORRIDOR. <u>DAY.</u>	LUCIEN ARBUTHNOT	5 C	D 1	68	

25.	EXT. TERRACE. <u>EVENING.</u>	EMIR MELLOR	1 A	A 1	69	
26.	INT. CLEANING ROOM. <u>NIGHT.</u> CAPTION	LUCIEN	2 E 3 G	B 6	70 - 71	
<u>ACT TWO</u>						
27.	CAPTION INT. ARDUTHNOT'S OFFICE. <u>DAY.</u>	CATHY ARDUTHNOT STEED UMBERTO JOSIE	3 G 4 D	C 3	72 - 73	
28.	INT. PENTHOUSE. <u>DAY.</u>	MELLOR EMIR CATHY	1 B 2 B 3 C	A 2 B 4	74 - 79	
29.	INT. LIFT LOBBY. <u>DAY.</u>	CATHY SPENDER	5 B	C 3	80	
30.	INT. PENTHOUSE. <u>DAY.</u>	EMIR SPENDER ALI	1 B 2 B	D 4	81 - 88	
31.	INT. KITCHEN. <u>DAY.</u>	LUCIEN UMBERTO ARDUTHNOT	3 E 4 A	C 2	89 - 93	
32.	INT. ARDUTHNOT'S OFFICE. <u>DAY.</u>	CATHY STEED	1 F	B 6	94	
33.	INT. CORRIDOR. <u>DAY.</u>	STEED	5 C	D 1	95	
34.	INT. ARDUTHNOT'S OFFICE. <u>DAY.</u>	ARDUTHNOT CATHY STEED	1 F 2 F 4 C	C 3	96 - 100	
35.	INT. CLEANING ROOM. <u>DAY.</u>	JOSIE STEED	1 G	B 6	101	
36.	INT. CORRIDOR. <u>DAY.</u>	STEED	5 C	D 1	102	
36A.	INT. KITCHEN. <u>DAY.</u>	UMBERTO ARDUTHNOT	4 A	C 4	102A	
36B.	INT. CORRIDOR. <u>DAY.</u>	STEED	5 C	D 1	102B	
36C.	INT. KITCHEN. <u>DAY.</u>	ARDUTHNOT UMBERTO	4 A	C 4	102C	

36D.	INT. CORRIDOR. <u>DAY.</u>	STEED	5 C	D 1	102D	
36E.	INT. KITCHEN. <u>DAY.</u>	UMBERTO ARBUTHNOT	4 A	C 4	102E	
36F.	INT. CORRIDOR. <u>DAY.</u>	STEED UMBERTO ARBUTHNOT	5 C	D 1	102F	
37.	INT. KITCHEN. <u>DAY.</u>	UMBERTO ARBUTHNOT STEED	3 L	C 4	103	
38.	INT. PENTHOUSE. <u>DAY.</u>	EMIR ALI CATHY STEED ARBUTHNOT	1 D 2 G	A 2	104-114	
39.	INT. LIFT. <u>DAY.</u>	STEED CATHY	3 H	B 6	115	
40.	INT. CORRIDOR. <u>DAY.</u>	LUCIEN STEED CATHY	4 F 5 C	D 6 D 1	116-117	
41.	INT. ARBUTHNOT'S OFFICE. <u>DAY.</u>	STEED	3 G		118	
42.	INT. PENTHOUSE. <u>DAY.</u>	EMIR LUCIEN MELLOR	2 B	C 1	119	
43.	INT. MELLOR'S ROOM. <u>DAY.</u>	MELLOR LUCIEN	1 E 2 H	A 3	120-122	
44.	INT. KITCHEN. <u>DAY.</u>	STEED UMBERTO LUCIEN	4 C	B 5	123	
45.	INT. PENTHOUSE. <u>NIGHT.</u>	SPENDER EMIR ARBUTHNOT	3 C 4 G	C 1	124-126	
<u>ACT THREE</u>						
46.	CAPTION INT. LIFT LOBBY. <u>NIGHT.</u>	STEED CATHY ALI	5 B	C 3	127	

47.	INT. PENTHOUSE. <u>NIGHT.</u>	ARDUTHNOT CATHY STEED ALI SPENDER MELLOR	3 D 4 G 5 D	D 4	128-137	
48.	INT. MELLOR'S ROOM. <u>NIGHT.</u> + T/C	ALI STEED CATHY	2 A	A 3	138-139	
49.	EXT. WINDOW. <u>NIGHT.</u>	STEED	1 E		140	
49A.	INT. MELLOR'S ROOM. <u>NIGHT.</u>	CATHY	2 A	A 3	141	
49B.	EXT. WINDOW. <u>NIGHT.</u>	STEED	1 E		142	
50.	EXT. ROOF <u>NIGHT.</u> Pre VTR/ABC/2176 A	STEED	5		143	
50A.	INT. MELLOR'S ROOM. <u>NIGHT.</u>	CATHY	2 A	A 3	143A	
	Pre-VTR As Before	STEED	5		143B	
50B.	EXT. ROOF. <u>NIGHT.</u>	STEED	2 J		144	
51.	INT. PENTHOUSE. <u>NIGHT.</u>	MELLOR ALI	4 G	D 4	145	
52.	INT. MELLOR'S ROOM. <u>NIGHT.</u>	CATHY MELLOR (v/o)	1 E	A 3 D 4	146	
53.	INT. CORRIDOR. <u>NIGHT.</u>	STEED	5 C	D 1	147	
54.	INT. KITCHEN. <u>NIGHT.</u>	STEED	4 C	C 3	148	
55.	INT. ARDUTHNOT'S OFFICE. <u>NIGHT.</u>	STEED	5 E	C 3	149	
56.	INT. PENTHOUSE. <u>NIGHT.</u>	MELLOR ALI	2 D	D 4	150	
57.	INT. MELLOR'S ROOM. <u>NIGHT.</u>	CATHY MELLOR	1 E	A 3 D 4	151	
58.	INT. CORRIDOR. <u>NIGHT.</u>	LUCIEN	5 C	D 1	152	

59.	INT. ARBUTHNOT'S OFFICE. <u>NIGHT.</u>	STEED LUCIEN	3 C 4 D	C 3	153-158	
60.	INT. CORRIDOR. <u>NIGHT.</u>	LUCIEN ALI	5 C	D 1	159	
61.	INT. KITCHEN. <u>NIGHT.</u>	STEED ALI	2 F, K 3 E 4 B	G 4	160-166	
62.	INT. MELLOR'S ROOM. <u>NIGHT.</u>	CATHY	1 E	A 3	167	
63.	INT. PENTHOUSE. <u>NIGHT.</u>	MELLOR	2 B	D 4	168	
64.	INT. MELLOR'S ROOM. <u>NIGHT.</u>	CATHY	1 E	A 3	169	
65.	INT. PENTHOUSE. <u>NIGHT.</u>	MELLOR	2 B	D 4	170	
66.	INT. MELLOR'S ROOM. <u>NIGHT.</u>	CATHY MELLOR	1 E	A 3 B 4	171	
67.	INT. PENTHOUSE. <u>NIGHT.</u>	MELLOR CATHY STEED ARBUTHNOT SPENDER	2 B 3 C 4 H	B 4	172-178	
68.	INT. ARBUTHNOT'S OFFICE. <u>NIGHT.</u>	CATHY	5 E	C 4	179	
69.	INT. KITCHEN. <u>NIGHT.</u>	UMBERTO CATHY	4 A	C 4	180	
70.	INT. ARBUTHNOT'S OFFICE. <u>NIGHT.</u>	CATHY STEED UMBERTO	3 M 5 E	C 4	181-184	

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ACT ONE

<u>FADE UP T/C</u>	<u>S.O.F.</u>
A.B.C. Symbol	
+ Opening Titles	

1.	<u>MIX 3 A</u>	<u>GRAMS (1)</u>
	C.U. Foliage	Drums
	T/I through branches. See figure appear behind glass door.	
	T/I to see hand break glass and open door.	
	Let figure enter. Do not see face.	
	P/B with figure through foliage.	
	PAN him R. to door.	
	(As he starts to enter -	

1.	<u>EXT. AND INT. MUSHROOM HOUSE.</u>	<u>DAY.</u>
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2.	<u>4 A</u>
	Low angle mushrooms f/g, feet b/g.
	Let him come fwd. and bend down into shot.
	As he starts to pick mushrooms T/I to C.U. See him put mushrooms in brief case. See coat of arms. Let him go.
	T/I to B.C.U. Mushrooms

As he closes case -
CUT DRUMS

Cam. 3 to Pos. B
Penthouse Suite

<u>SUP. CAPTION SCANNER</u>	<u>GRAMS (2)</u>
CAPTION A:	Avengers
'DEATH'	

3.	<u>SUP. CAM. 1</u>
	CAPTION
	'A LA CARTE'

(Cam. 3 next, Shot 4)

4. 3 B

V.L.S. Penthouse
As group enters
T/I and CRAB L.
(to Pos. C) to
EMIR, MELLOR Close
f/g, CATHY b/g

2. INT. PENTHOUSE SUITE. DAY.

BOOM C 1

CATHY: Here we are, Your Excellency.
The penthouse suite. Your luggage is
in your rooms.

EMIR: This is most pleasant, Mrs.
Gale. Well, Mellor, don't you agree?

MELLOR: Quite charming, sir. Quite.

CATHY: Your Excellency, from the
terrace you have a magnificent view of
the city.

As EMIR turns
P/B and PED.
DOWN to see
champagne f/g

EMIR: Morigny '27. Very good.

CATHY: With the compliments of the
hotel. We trust you will enjoy your
stay.

EMIR: We are confident that with
someone as charming as yourself to care
for our interests we shall have a delightful
time.

*CRAB R. to
see ALI

CATHY: Thank you.*

Let them go.
(As they go -

EMIR: Ali! Open this. Get rid of
that, Mellor. Now, Mrs. Gals, will you
show us the view.

5. 2 A

L.S. Dressing table
f/g. Let MELLOR
come fwd. As he
puts brief case
down T/I to C.U.

3. INT. MELLOR'S ROOM. DAY.

BOOM B 1

(Cam. 1 next, Shot 6)

(On Cam. 2, Shot 5)

(On Boom B)

S/B T/C

See him undo locks
and put envelope
in drawer.

PAN UP and CRAB
as he goes to
M.S. and puts
brief case on
chest of drawers.

Let him go.

6. 1 A

Low angle Parapet
f/g, CATHY, EMIR
b/g

4. EXT. THE TERRACE. DAY.

BOOM A 1
F/X
Distant
Traffic

(Cam. 2 FAST to
(Pos. B - Penthouse)

EMIR: London. It is the most
reassuring of cities./

(Boom B
to Pos.
2 -
Penthouse)

T/C

Panoramic view
of London

7. 1 A

Close 2-shot

CATHY: Yes. There are many
places I like to visit, but I don't
think I would like to live anywhere
but here for long.

Let them go.

EMIR: To each his own, Mrs. Gale.
Come!

8. 2 B

ALI, MELLOR
close f/g,
CATHY, EMIR
b/g

5. INT. PENTHOUSE. DAY.

BOOM B 2

CRAB L. and
T/I with MELLOR

EMIR: If the food is as breath-
taking as that view, Mellor, we shall
be more than content.

(Boom C
to Pos.
2 -
Kitchen)

HOLD him close
L f/g, CATHY,
EMIR b/g.

MELLOR: His Excellency prides himself
on being something of a gourmet.

Let MELLOR go.
CRAB R. & T/I to
EMIR C.U. R f/g,
CATHY L b/g

EMIR: Get one for yourself, Mellor.

CATHY: I don't think you'll be
disappointed. We have put the penthouse
kitchens entirely at your disposal. The
three chefs we have engaged are among the
finest in the world./

9. 3 C

C.U. MELLOR L f/g,
CATHY, EMIR R b/g

(Cam. 2 next, Shot 10)

(On Cam. 3, Shot 9)

(On Boom B)

T/I with MELLOR.
Let him sit C.U.
f/g, CATHY, EMIR
b/g.

MELLOR: Who are they?

CATHY: Lucien Chaplet, Umberto
Equi, and Sebastian Stone-Martin.

EMIR: Umberte Equi, eh?

CATHY: You've heard of him?

EMIR: His pastas are world famous.

MELLOR: And Lucien Chaplet?

10. 2 B

B.C.U. EMIR R
f/g, CATHY L
b/g

EMIR: He is a pastry cook, but I
do not know Sebastian Stone-Martin.

CATHY: He's English, Your Excellency,
the Chef des Viands. I think you'll
find him excellent.

EMIR: If you say so, Mrs. Gale.
To a delightful stay.

See them raise
glasses

11. 1 B

O/S C.U. CATHY
R f/g, EMIR L
f/g. As they
touch glasses
T/I to glasses
C.U. f/g, MELLOR
b/g

CATHY: Your very good health./

As they
drink -
GRAMS (3)
Sting

12. MIX 3 D

M.S. UMBERTO
comes into shot.
P/B to L.S. as
he comes fwd.
Let LUCIEN enter
R.

6. INT. KITCHEN. DAY.

ROOM C 2
(B to Pos.)
(3 - Lobby)

LUCIEN: Attention-la!

UMBERTO: What you think you do?
That wood - she is valuable!

LUCIEN: So is my neck!

(Cam. 5 next, Shot 13)

(On Cam. 5, Shot 12)

HOLD UMBERTO to
f/g. LUCIEN
goes to b/g,
comes fwd. to
Close 2-shot.
See ARBUTHNOT
b/g

He comes fwd.
to close 3-shot

(On Boom C)

UMBERTO: Instant cake-mixer!

LUCIEN: What you say? You
nineteenth century spaghetti maker!

ARBUTHNOT: Dignity, gentlemen, dignity.
Let us remember where we are!

LUCIEN: I know where I am. London's
finest. Iced water and television in
every room. But in here - that stove!

ARBUTHNOT: To each his own, Lucien.
But Umberto, do try to keep your wood
out of the way.

UMBERTO: All right, all right.

ARBUTHNOT: Now let me introduce you to
our new chef des viands. Where's he gone?
Sebastian!/
UMBERTO: I'm Umberto Equi.

13. 5 A

C.U. Back of
STEED's head.
As he turns &
comes fwd. P/B
& CRAB L. to
Close 3-shot,
ARBUTHNOT L b/g,
STEED R b/g,
UMBERTO R f/g

(Cam. 3 repo - same pos.)

(As Steed moves to
stove -

15. 3 D

Low-angle stove,
LUCIEN f/g, group
b/g. Let STEED
come to R. f/g.
See ARBUTHNOT
Centre b/g

STEED: It's a pleasure to meet you,
Mr. Equi. And your stove.

UMBERTO: Is she not a thing of beauty?

STEED: She's different.

(Cam. 5 to B -)
(Lift Lobby)

LUCIEN: I'm Lucien Chaplet.

STEED: And I'm Sebastian Stone-Martin.

(Cam. 4 next, Shot 16)

ARBUTHNOT: Is the gateau almost finished?

(On Cam. 3, Shot 15)

(On Boom C)

- (As Lucien gets to cake -
16. 4 B
Low-angle C.S.
LUCIEN. See
cake. Let
STEED enter R f/g
See ARBUTHNOT b/g
- LUCIEN: I still have a little to do.
Why? Is he here?
- ARBUTHNOT: Yes. He's just arrived.
- LUCIEN: Then he will have to wait for
this. This is intricate.
17. 2 C
C.U. ARBUTHNOT
P/B and let STEED
enter L f/g.
See UMBERTO R b/g
- STEED: Somebody's birthday?/
- ARBUTHNOT: Royalty.
- STEED: Really?
- ARBUTHNOT: The Emir Abdulla Akaba.
A barrel of oil a second.
- UMBERTO: And at least one bullet a
week.
- STEED: One of the hazards of his
profession.
- UMBERTO: I don't understand such
impatience./
18. 1 C
Close 2-shot
STEED, ARBUTHNOT
- STEED: What do you mean, impatience?*
- *P/B to see
UMBERTO
- UMBERTO: He's an old man. And very
ill.
- ARBUTHNOT: Now, Umberto, that's back
stairs gossip./
19. 2 C
M.C.U. UMBERTO
P/B to close 2
with ARBUTHNOT
- UMBERTO: Then you tell me why he is here.
- ARBUTHNOT: A simple check up.

(Cam. 1 next, Shot 20)

(On Cam. 2, Shot 19)

(On Boom C)

20. 1 C UMBERTO: With Dr. Spender? One of
 the world's best heart specialists?/
 M.C.U. STEED
 (Cam. 2 to Pos.B)
 (Penthouse Suite)

21. 4 B STEED: He can afford the best./
 C.U. LUCIEN f/g,
 Group b/g. As
 he bends PAN DOWN LUCIEN: He may also need the best.
 to C.U. top of
 cake.
 (See him make
 shape of heart -

22. MIX 5 B GRAMS (4)
 M.S. Lift. PAN Bridge
 SPENDER R. to 7. INT. LIFT LOBBY. DAY.
 Med. 2-shot with F/X
 ALI. PAN SPENDER Lift Door
 L. to table and BOOM B 3
 back R. to close (C to 1 -)
 2-shot with (Penthouse)
 MELLOR SPENDER: Would you mind telling the
 Emir that Sir Ralph Spender is here,
 please?
MELLOR: Hullo, Doctor. How nice
 to see you again.
SPENDER: Brigadier.
MELLOR: Sorry about Ali. But we
 can't be too careful, you know.
SPENDER: You seem to forget that my
 job is to keep the Emir alive.
MELLOR: Yes, of course.
SPENDER: How is he? Behaving himself?
 Let them go. MELLOR: See for yourself.

23. 2 D EMIR: My dear Spender. How nice.
 C.U. EMIR L f/g,
 CATHY R b/g 8. INT. PENTHOUSE. DAY.
 BOOM C 1
 (Cam. 3 next, Shot 24)

(On Cam. 2, Shot 23)

(On Boom C)

P/B as EMIR rises
and comes to
close 2-shot with
SPENDER. CATHY
b/g

SPENDER: It's always a pleasure to
see your Excellency.

EMIR: And a surprise.

SPENDER: You're being unkind.

EMIR: This is Mrs. Gale. She is
what the hotel calls our social director -
Sir Ralph Spender.

CATHY: How do you do?

Let CATHY come
to close 3-shot

SPENDER: Mrs. Gale.

P/B as EMIR comes
fwd to C.U. f/g.
CRAB R. to see
MELLOR b/g

EMIR: Spender and his fellow-practitioners
have been prophesying my death for years.
But we still manage to defy them.

SPENDER: And more power to you for it.
But I do think -

(As Mellor moves
to bar -

EMIR: Well - don't. I'll tell you when
to be professionally grave. Mellor - a
glass of champagne for the Doctor.

24. 3 C

C.U. Bar f/g,
MELLOR, CATHY L
b/g, SPENDER,
EMIR R b/g

MELLOR: For you, Mrs. Gale?

CATHY: No, thank you.

MELLOR: Your Excellency?

25. 2 B

C.U. EMIR R f/g,
SPENDER L b/g,
CATHY L b/g

EMIR: A brandy, of course./ And now,
Mrs. Gale, we'd like to meet the chefs.

Let CATHY go.

CATHY: Certainly. I'll go down and
fetch them. If you'll excuse me.

26. 3 C

A/B. See EMIR
go to b/g. Let
SPENDER come fwd.
to close 2-shot

EMIR: Spender, bring your drink./ Come
and see this view. It really is superb.

(Cam. 1 next, Shot 27)

(On Cam. 3, Shot 26)
(Cam. 2 start move
to Pos. D - Kitchen)

(On Boom C)

SPENDER: Thank you. That's a fairly stiff one, isn't it?

(As Spender reaches door -

MELLOR: That's the way he likes them.

27. 1 A

C.U. EMIR f/g,
SPENDER enters
b/g and comes
to close 2-shot.
(Cam. 2 onto
Pos. D)

9. EXT. THE TERRACE. DAY.

F/X
Distant
Traffic

SPENDER: You shouldn't, you know.

BOOM A 1

EMIR: So you've been telling us for years.

(C to 2 -
Kitchen)

SPENDER: So has your religion. Now, is it a recurrence of the old trouble?

EMIR: I'm afraid so.

SPENDER: Why the devil didn't you come earlier?

EMIR: And raise the alarm? We would rather die, Doctor.

(As he drinks -

28. 2 D

Tight 2-shot
UMBERTO R f/g,
STEED L b/g

*P/B to see
casserole

As UMBERTO moves
T/I and hold him
C.U. R f/g, STEED
L b/g

10. INT. KITCHEN. DAY.

BOOM C 2
F/X
Kitchen
clatter

STEED: A vintage burgundy, the company of a beautiful woman* and a beouf bourgignon - that's my recipe for a perfect evenin. Now - let that get on with it for a few hours.

UMBERTO: Where were you before you come here?

(As Steed looks to Lucien -

STEED: The Maria Christina Hotel in Mexico City. Know it?

29. 4 B

M.C.U. LUCIEN f/g,
STEED b/g

LUCIEN: Langostinos con rantiquilla.

STEED: That's it. Crayfish cooked in butter. And it's delicious served with -

(Cam. 3 next, Shot 30)

(On Cam. 4, Shot 29)

(On Boom C)

See ARBUTHNOT,
CATHY enter.

(As Arbuthnot
reaches end of
table -

LUCIEN: With a good dry French wine.
Perhaps Pouilly Fuisce quarante sept.

STEED: Exactly.

30. 3 E
Close 2-shot
CATHY, ARBUTHNOT ARBUTHNOT: Gentlemen, we're to be
31. 2 D
M.C.U. LUCIEN presented to the Emir./
32. 3 E
Close 2-shot
CATHY, ARBUTHNOT LUCIEN: The gateau is not ready./
CATHY: Will you be long?
- Let them come
fwd., holding
close 2-shot LUCIEN: One minute, maybe two.
33. 2 D
C.U. CATHY CATHY: While we're waiting, Mr.
Arbuthnot, I might as well tell you
how the routine is going to work./
The menu will be planned a day in advance
and the various cuts of meat, fish,
etcetera selected will be kept in the
food locker in your office until required./
34. 3 E
CATHY, ARBUTHNOT
close f/g, STEED,
UMBERTO Centre
b/g ARBUTHNOT: Under lock and key, of
course.
UMBERTO: You think maybe I want to
steal a steak, hch?
CATHY: The cupboard must be kept
locked, I'm afraid, but I'm sure the key
will always be available to you.
35. 4 C
O/S C.U. CATHY
L f/g, ARBUTHNOT
R b/g ARBUTHNOT: Yes, I shall have it./
And incidentally, Mrs. Gale, please
feel free to use my office as and
36. 3 E
O/S ARBUTHNOT
C.U. R f/g,
CATHY L b/g when you wish./

(Cam. 4 next, Shot 37)

(On Cam. 3, Shot 36)

(On Boom C)

37. 4 C
 O/S C.U. CATHY
 L f/g, ARBUTHNOT
 R b/g

CATHY: Thank you. Now, the Emir's dishes are to be prepared without the assistance of any other member of the kitchen staff./ And when the dish is ready, you must see it before it goes to the Emir's table.

38. 3 E
 C.U. ARBUTHNOT,
 CATHY f/g,
 STEED, UMBERTO
 b/g

ARBUTHNOT: Yes, I will supervise everything./

UMBERTO: But why all this nonsense, Mrs. Gale?

T/I with
 ARBUTHNOT to
 C.U. f/g, with
 UMBERTO, STEED
 b/g

CATHY: Orders, Umberto.

ARBUTHNOT: Umberto! Royal personages are entitled to the utmost courtesy and consideration.

UMBERTO: What you mean is - if he eats a piece of that cake and then dies, they'll know who's to blame.

ARBUTHNOT: Really - you talk as though someone were trying to poison him.

39. 4 C
 C.U. LUCIEN L f/g,
 CATHY R b/g
 Group centre b/g
 PED DOWN to C.U.
 Cake

STEED: They haven't had much luck with bullets./

LUCIEN: Voila!

GRAMS (5)
 Sting

40. 2 B
 C.U. BAR f/g,
 Group b/g

11. INT. PENTHOUSE. DAY.

CRAB R. as SPENDER comes to M.C.S. f/g. See CATHY enter door b/g.

BOOM D 4
 (C to 3 -)
 (Lobby)

(Cam. 1 next, Shot 41)

(On Cam. 2, Shot 40)

(On Boom B)

See SPENDER take pills out of pocket.

(As he goes to put pill in glass -

41. 1 D
C.U. Hand. As
ALI lifts it P/B
and PAN UP to close
2-shot

SPENDER: What the devil!

42. 2 B
ALI close L f/g,
SPENDER R b/g,
MELLOR, EMIR b/g

MELLOR: Ali!/
EMIR: What was this for?

T/I to close
3-shot, losing
ALI. See
CATHY

SPENDER: For me.

EMIR: Why be so surreptitious?

SPENDER: I don't like to advertise the fact that I suffer from heart-burn. It does not inspire confidence in me in my patients. And if your heavy-handed guard continues to molest me, you can get yourself another doctor.

See EMIR offer pill.

EMIR: Let us see if one will be necessary.

43. 3 E
C.U. SPENDER.
See pill. See
him take it.

44. 2 B
Close 3-shot a/b

44A. 3 E
C.U. SPENDER. See
him take pill.

44B. 2 B
Close 3-shot a/b

EMIR (cont'd.): Such vigilance is unfortunately necessary. We live under the constant threat of assassination.

SPENDER: Your politics are no concern of mine.

(Cam. 5 next, Shot 45)

(On Cam. 2, Shot 44)

(On Boom B)

(As they go
to door -

EMIR: No. Only my health. And
now, Mrs. Gale.

45. 5 B

Low-angle line
of chefs, CATHY,
EMIR b/g

12. INT. LIFT LOBBY. DAY.

BOOM C 3

(As Emir reaches
Arbuthnot -

CATHY: Your Excellency, may I present
our Master Chef, Mr. Arbuthnot.

46. 3 F

ARBUTHNOT O/S
EMIR

ARBUTHNOT: Your Excellency.

EMIR: What is your speciality?

ARBUTHNOT: Poisson. Sole a la
Normande -

EMIR: A bood bouillabaisse?

As EMIR moves
CRAB L. down
line

ARBUTHNOT: Of course, Your Excellency.

EMIR: Good. And you are -

STEED: Sebastian Stone-Martin, chef
des viands.

EMIR: Canard a l'orange?

STEED: And faisan a la langue-docienne.

EMIR: Ah. That we must have.

STEED: As Your Excellency pleases.

EMIR: And you're Umberto Equi.

UMBERTO: Yes, Your Excellency.

EMIR: Lasagna, cameloni, ravioli -

(Cam. 5 next, Shot 47)

(On Cam. 3, Shot 46)

(On Boom C)

UMBERTO: Fettucinni, tagliatelli.

47. 5 B EMIR: Delicious./

UMBERTO Close L
f/g, EMIR R f/g.
See SPENDER b/g

SPENDER: Your Excellency.

EMIR: Yes, Doctor?

SPENDER: I'd rather you confined
yourself to a light diet until my
examination is completed.

EMIR: It must be as the doctor
commands, gentlemen. But what is
this?/

48. 3 F

M.S. LUCIEN &
trolley. As he
comes fwd. PAN
DOWN to C.U.
COVER.
See cake then pan
up with cover to
close 2-shot
LUCIEN, MELLOR
(See them look,
then -

ARBUTHNOT: A small token of our
high esteem, Your Excellency.

49. 5 B

Low-angle LUCIEN
L f/g, EMIR R f/g.
See cake.

EMIR: But this is magnificent. The
work of an artist.

CATHY: Lucien Chaplet.

EMIR: I congratulate you.

LUCIEN: Thank you.

EMIR: Do we have your permission?

SPENDER: I can't see that doing any
irreparable harm.

(Cam. 4 next, Shot 50)

(On Cam. 5, Shot 49)

(On Boom C)

As he plunges
knife down T/I
to C.U. top of
cake.

EMIR: A knife, then - who has a
knife?

ON C.U. CAME
GRAMS (6)

Sting.
(Boom C
Swing to
Office)

50. 4 D

C.U. Comb and
hair. P/B to
C.U. JOSIE l f/g.
See CATHY enter
through Josie's
arm.

13. INT. ARBUTHNOT'S OFFICE. DAY.

BOOM C 3

JOSIE: Hello, Mrs. Gale.

CATHY: Hello, Josie. What are you
doing here?

JOSIE: Waiting for Mr. Arbuthnot.

CATHY: He's still up at the Penthouse.
Is something the matter?

JOSIE: Well, I've used up all the
silver polish, and I want a bit more.

Let CATHY come
to close 2-shot
(As Cathy looks -

51. 3 G

C.U. JOSIE f/g,
Polish b/g

CATHY: What about this lot?

Let CATHY enter
b/g

JOSIE: Yes, but I wouldn't want to
take any without asking.

CATHY: No, I'm sure you wouldn't.
Here. I'll take full responsibility.

Let JOSIE go

JOSIE: All right.

PAN CATHY R. to
M.S. with crate.
See STEED enter

STEED: Enjoying yourself? Allow
me.

BOOM B 3
take over
from C

(C to 2 -)
(Kitchen)

(Cam. 1 next, Shot 52)

(On Cam. 3, Shot 51)

(On Boom B)

T/I to Close
2-shot

P/B as CATHY
comes to C.U.
R f/g, STEED
L b/g

CATHY: Oh yes, I'm having a marvellous time. Checking off foodstuffs in a kitchen is something I rarely do. It's fascinating - particularly when you know it's in the national interest.

STEED: All right. That's why I asked you to take on the job.

CATHY: And you were very convincing. What was it now? Middle East ferment, balance of power, essential oil supplies for the Western world.

STEED: And a new contract being negotiated by the British Government.

CATHY: What was the last touching piece de resistance? Oh, I know - about a poor, old man fighting a lone battle.

STEED: I wasn't joking. He is alone. Surrounded by enemies.

CATHY: I'm not surprised. He's an ill-tempered, vain, selfish, ruthless old devil.

STEED: His personality isn't important.

CATHY: But his oil wells are.

STEED: Believe me the whole thing could blow up in our faces if he were assassinated.

CATHY: With smiling boy around that's hardly likely to happen.

STEED: Ali?

(Cam. 1 next, Shot 52)

(On Cam. 3, Shot 51)

(On Boom B)

CATHY: You know what happened to Dr. Spender!

STEED: Yes, you can't even take an aspirin in the Royal presence without being suspected of trying to assassinate him.

CATHY: Come on, we'd better keep going. Sebastian Stone-Martin. Where did you get that name?

STEED: I found it in a tree.

CATHY: Don't forget to put it back.

STEED: It'll only be for a few days. Then I'll give you a good dinner.

CATHY: Promise you won't cook it!

52. 1 E GRAMS (7)
-
- C.U. Drawer.
See MELLOR open it and take envelope and sellotape it.
(Cam. 3 FAST)
(to Pos. E - Penthouse)
PAN UP to see him go to door
(As he reaches door -
14. INT. MELLOR'S ROOM. DAY.
- Suspense
(Boom B)
(Swing to)
(Lobby)
53. 3 E BOOM A 2
-
- C.U. Trolley f/g
MELLOR enters b/g. Stay on C.U. Cake cover. As he lifts it T/I to B.C.U. See him tape envelope inside.
(As he replaces cover -
15. INT. PENTHOUSE. DAY.
54. 2 B
-
- M.S. MELLOR and trolley
(Cam. 5 next, Shot 55)

(On Cam. 2, Shot 54)

(On Boom A)

Let him go to
L.S. at door
(As Ali opens
door -

55. 5 B

Med. Close 2-shot
ALI, MELLOR

16. INT. LIFT LOBBY. DAY.

BOOM B 3

MELLOR: Take this to the kitchen.
Deliver it to Lucien. No one else,
remember. To Lucien.

(A to 1 -
Terrace)

Let ALI go.
T/I to C.U.
MELLOR.
(As he turns to
go -

56. 4 C

O/S ARBUTHNOT
L f/g see Group.

17. INT. KITCHEN. DAY.

BOOM C 2

Hold UMBERTO to
close L f/g.
Let ARBUTHNOT
pace to b/g and
f/g

ARBUTHNOT: Now, gentlemen, this
evening, His Excellency will take
vichy-soisse, a sole a la bonne femme,
a small filet mignon - medium,
Sebastian.

STEED: Yes, Mr. Arbuthnot.

ARBUTHNOT: A salad with a rocquefort
dressing, which I will prepare.

UMBERTO: No pasta? No ravioli?

LUCIEN: An intelligent man, the Emir.

ARBUTHNOT: Right. Now, if you'll come
with me, I shall give you the various
ingredients.

(As he goes -

57. 2 B

L.S. Office,
CATHY f/g.

18. INT. ARBUTHNOT'S OFFICE. DAY.

BOOM B 3

Let ARBUTHNOT
come to Med.
Close 2-shot
with CATHY

ARBUTHNOT: All right, Mrs. Gale?

(Cam. 5 next, Shot 58)

(On Cam. 2, Shot 57)

(On Boom B)

CATHY: Yes, everything's there, Mr. Arbuthnot. You've got tonight's menu?

ARBUTHNOT: Just started.

Let her go.

CATHY: The key's in the door.

Let them go.

ARBUTHNOT: Thank you. Right.

58. 5 C

M.S. CATHY.
PAN her L. to corner. Let ALI enter.
T/I and PED. DOWN to low-angle cake f/g, ALI, CATHY b/g. JOSIE joins them.
PAN ALI R. See him go to kitchen door. Let him go.

19. INT. CORRIDOR. DAY.

BOOM D 1

(B to 5 - Kitchen)

CATHY: Oh, thank you, Ali. Just a minute, Josie. Will you take this?

ALI: No. For Lucien. I take.

JOSIE: All right, then. In there.

(As he reaches kitchen door -

59. 3 E

M.C.S. UMBERTO. See ALI enter b/g.
As UMBERTO goes T/I, losing UMBERTO, to M.S. ALI
(As he stops, beat of one -

20. INT. KITCHEN. DAY.

BOOM C 2

UMBERTO: Just leave it there.

60. 4 B

C.U. ALI f/g, UMBERTO b/g
Let UMBERTO come to f/g with ALI.
P/B as he lifts cake. See him put it on table f/g.

UMBERTO (cont'd.): That's where he works. Leave it there. It's O.K. What's the matter? Something wrong?

ALI: No.

UMBERTO: You can leave it. He'll get it.

(Cam. 3 next, Shot 61)

(On Cam. 4, Shot 60)

(On Boom C)

As he tastes
cake T/I to
UMBERTO C.U.
f/g. See
JOSIE b/g

UMBERTO (cont'd.): Such a fuss for
a lousy cake. With him it's luck.

JOSIE: If anyone wants me,
Umberto, I'm on me break.

BOOM C 2
and B 5

Let JOSIE come
to him.

UMBERTO: No - you clean this first.

(As he turns -

JOSIE: Oh, all right, then.

61. 3 E
C.U. UMBERTO.
See him start
to eat cake.

62. 5 C
M.S. JOSIE.
As she comes fwd. 21. INT. CORRIDOR. DAY.
PED. DOWN to C.U. BOOM D 1
Cake cover. PAN
her to cleaning
room door.
(As she enters -

63. 2 E
Low angle table
f/g. JOSIE enters 22. INT. CLEANING ROOM. DAY.
b/g. As she
comes fwd. T/I to
C.U. cake cover
On C.U.
Cover -
GRAMS (8)
Sting.

64. 3 E
Low angle UMBERTO
f/g, LUCIEN b/g. 23. INT. KITCHEN. DAY.
Let him come to
M.C. 2-shot
BOOM C 2
and B 5
(As Lucien
moves -
LUCIEN: Quel disaster! Quel
disaster! Who brought that down

65. 4 B
Low-angle cake
f/g, LUCIEN,
UMBERTO b/g. here?
Let LUCIEN come
to M.C.S. f/g
and go back to
UMBERTO
UMBERTO: That man.
LUCIEN: What man?
UMBERTO: The one from the Emir.
LUCIEN: Where's the cover?

(Cam. 3 next, Shot 66)

(On Cam. 4, Shot 65)

(On Booms
B & C)

UMBERTO: Josie's got it. I told her to clean it.

(As Lucien reaches Umberto -

LUCIEN: You did what?

66. 3 E

Close 2-shot

UMBERTO: It was dirty.

LUCIEN: You had no right. The cake will dry out.

UMBERTO: They ate all they wanted. So what's the matter?

(As Umberto moves to cake --

67. 4 B

C.U. Cake f/g, UMBERTO, LUCIEN b/g. Let them come to cake. See UMBERTO put plate on cake, then T/I to close 2-shot. See ARBUTHNOT enter b/g

LUCIEN: You should have asked me first.

UMBERTO: All right. Never I do anything for you again. Never. There! It's covered now. Are you happy?

LUCIEN: I have taken enough from you, you Italian cheese-grater!

Hold UMBERTO close f/g. Let LUCIEN go. Let ARBUTHNOT come to Med. Close 2-shot

ARBUTHNOT: Temperament - temperament - please!

UMBERTO: It was a lousy cake, anyway. Lousy!

ARBUTHNOT: Now, look, Umberto, we really cannot have these temperame -- Fingers, fingers!

(As Arbuthnot moves -

68. 5 C

M.S. LUCIEN

Let him come fwd. to M.C.S.

24. INT. CORRIDOR. DAY.

See cleaning room door.

BOOM D 1

(Cam. 1 next, Shot 69)

(On Cam. 5, Shot 68)

As LUCIEN moves
see ARBUTHNOT
come from kitchen.
T/I to close
2-shot

ARBUTHNOT: Lucien, I want to talk to
you. It was horribly mean of him. But
you mustn't take it to heart, Lucien.

Let LUCIEN go
T/I to C.U.
ARBUTHNOT

LUCIEN: Why not? It was my cake.
He should not interfere.

ARBUTHNOT: Now look here, there's work
to be done - the Emir's dinner.

69. 1 A

M.C.U. EMIR
f/g, MELLOR
b/g

25. EXT. TERRACE. EVENING.

WIND MACHINE

BOOM A 1
F/X
Traffic,
starlings.

EMIR: Mellor, what time is our
appointment with Spender?

MELLOR: Ten o'clock tomorrow morning,
Your Excellency.

EMIR: Then a good night's sleep
would be politic.

MELLOR: Possibly.

EMIR: This view is even more magnificent
by night. We recommend it to you, Mellor.
Solitude is good for the soul. Goodnight.

Let MELLOR come
to Mod. Close
2-shot.

MELLOR: Goodnight, Your Excellency.

Let EMIR go.
T/I to B.C.U.
MELLOR

GRAMS (9)
Sting,
into
Suspense
ROOM B 6

70. SLOW MIX 2 E

M.S. Door.

26. INT. CLEANING ROOM. NIGHT.

T/I to C.U.
Jenny come
through.

(As door starts to
open -

71. 3 G

Low-angle cake
cover f/g, LUCIEN
b/g. Do not see
face.

S/B CAPTION

(On Cam. 3, Shot 71)

(On Boom B)

As he comes fwd.
stay on cover.
See him take
envelope.

T/I to B.C.U.
Mushrooms in
his hand.

GRAMS (10)

CAPTION SCANNER

End of Act

CAPTION B
"THE AVENGERS"
End of Act One

CAM. 1 MOVE TO POS. B - PENTHOUSE
CAM. 2 MOVE TO POS. B - PENTHOUSE
CAM. 3 MOVE TO POS. G - ARBUTHNOT'S OFFICE
CAM. 4 MOVE TO POS. D - ARBUTHNOT'S OFFICE
CAM. 5 MOVE TO POS. B - LIFT LOBBY

BOOM A MOVE TO POS. 2 - PENTHOUSE
BOOM B MOVE TO POS. 4 - PENTHOUSE
BOOM C MOVE TO POS. 3 - ARBUTHNOT'S OFFICE
BOOM D STAY AT POS. 1 - CORRIDOR

CAPTION SCANNER

GRAMS (11)
The Avengers

CAPTION C
"THE AVENGERS"
Act Two

72. 3 G

C.U. CATHY L f/g,
ARBUTHNOT R f/g,
STEED, UMBERTO
b/g

27. INT. ARBUTHNOT'S OFFICE, DAY. BOOM C 3

CATHY: For lunch today, His Excellency
has decided to have grapefruit chaussee,
canelloni -

UMBERTO: Ah-ah!

CATHY: A salad with a thousand island
dressing, and flambe bananas.

T/I as ARBUTHNOT
goes to C.U. R
f/g, STEED,
UMBERTO R b/g

ARBUTHNOT: Where is Lucien?

STEED: He went to the bakery.

CRAB with
ARBUTHNOT

ARBUTHNOT: That's really most
inconsiderate of him. I mean, how
are we to issue the supplies if -

Let JOSIE come
to close 2-shot
f/g, STEED
Centre b/g

UMBERTO: Bananas, Mr. Arbuthnot?

JOSIE: Mr. Arbuthnot - guess what?

ARBUTHNOT: Later, Josie.

JOSIE: No - guess what. This is
important.

ARBUTHNOT: I happen to be in the
middle of a staff meeting.

JOSIE: But someone's busted into the
cleaning room.

(Cam. 4 next, Shot 73)

(On Cam. 3, Shot 72)

(On Boom C)

ARBUTHNOT: I don't care -- they've what?

JOSIE: Last night, it must've been. Broke in. Anyway, the lock was forced.

ARBUTHNOT: What's missing?

JOSIE: Can't say as how anything is.

ARBUTHNOT: Don't you know?

(As Arbuthnot comes to Cathy -

JOSIE: No.

73. 4 D

M.C.S. CATHY f/g,
group b/g.

ARBUTHNOT: I'm afraid you'll have to excuse me, Mrs. Gale.

Let ARBUTHNOT &
JOSIE go.

CATHY: That's all right, Mr. Arbuthnot.

Let CATHY rise.
T/I to hold her
C.U. f/g

UMBERTO: What about the supplies, Mr. Arbuthnot?

ARBUTHNOT: Oh, yes. Would you be good enough, Mrs. Gale? I shall probably be all morning.

CATHY: What can I supply you with, Umberto.

UMBERTO: Later! Later! First I must light the fire.

Let STEED come
to close 2-shot

STEED: Seems strange that someone broke into the cleaning cupboard, yet didn't take anything.

CATHY: There's nothing to take.

(Cam. 2 next, Shot 74)

(On Cam. 4, Shot 73)

(On Boom C)

STEED: Then why break in?

Let him go.

74. 2 B

C.U. Glass. As he lifts it P/B to M.C.U. MELLOR f/g, EMIR b/g
Let MELLOR go to EMIR.

28. INT. PENTHOUSE. DAY.

BOOM B 4
and
A 2

{C swing }
{to Lobby}

(As Emir takes glass -

MELLOR: Doctor's orders, Your Excellency. He said you had to drink this when you got back from the hospital. I'd tentatively planned on going to a theatre with some friends this evening, sir. May I have your permission?/

75. 1 B

Low-angle O/S
EMIR R f/g,
MELLOR L b/g
(Swing 2)

76. 2 B

C.U. EMIR.
As he rises P/B to hold MELLOR L f/g

EMIR: No.

MELLOR: But Your Excellency -

EMIR: Dispose of this and we might reconsider.

MELLOR: Certainly, sir.

T/I to EMIR
Close f/g.
See MELLOR enter b/g. P/B and let him come to C.U. L f/g, EMIR R b/g.
Let EMIR rise to close 2-shot

EMIR: X-rays, cardiographs, blood-tests. It's not a problem of holding our country together, Mellor, the difficulty is holding this. We should have drunk that. The Doctor ordered it. It was your duty to see that we did. Why did you not do so?

MELLOR: Well -

EMIR: Are you our loyal servant or are you not?/ Yes, Mrs. Gale?

77. 1 B

EMIR, MELLOR
Close f/g.
See CATHY enter b/g

(Cam. 3 next, Shot 78)

(On Cam. 1, Shot 77)

(On Booms
B & A)

78. 3 C
C.U. MELLOR
f/g, EMIR R b/g,
CATHY L b/g

CATHY: How many will there be for
dinner tonight, Your Excellency?/

EMIR: What did you say a moment ago?

MELLOR: Your Excellency?

EMIR: About going out?

MELLOR: I said I'd like to be gone all
evening.

(As Emir sits -

79. 1 B
M.S. EMIR f/g,
CATHY b/g
Let CATHY go.
P/B to V.L.S.

EMIR: Very well, Mellor. You may go.
All right, leave us! So, Mrs. Gale, it
appears that I shall have to dine alone.

80. 5 B
M.S. CATHY

PAN her to
lift. Let
SPENDER enter.
PAN them R. to
table and T/I
to close 2-shot

29. INT. LIFT LOBBY. DAY. BOOM C 3

CATHY: Good morning, doctor. How did
it go this morning?

SPENDER: Rather as I'd expected. He's
a very sick man.

CATHY: But you knew that before you
made the tests.

SPENDER: Yes, he's been ill for years.

CATHY: What's wrong with him?

SPENDER: Might be easier and quicker
to tell you what isn't. The trouble is
he won't look after himself - won't even
listen. He'd've died a long time ago if
it weren't for Mellor.

(Cam. 2 next, Shot 81)

(On Cam. 5, Shot 80)

(On Boom C)

CATHY: Mellor's half English, isn't he?

SPENDER: Yes, from his father. Mellor was on the staff the first time I examined the old man. Though how he's stuck it is beyond me. The Emir treats him abominably. Well - if you'll excuse me.

Let him go.

81. 2 B

Low angle EMIR
Close f/g,
SPENDER b/g.
See ALI.
Let ALI go.

30. INT. PENTHOUSE. DAY.

BOOM B 4
(C to 2 -)
(Kitchen)

EMIR: Ali! Well, Doctor?

SPENDER: It's not good, sir.

EMIR: We didn't expect it to be.

SPENDER: In some instances there is a marked deterioration over last year.

EMIR: What instances?

SPENDER: The condition of your arteries, for one example. And the liver.

EMIR: And what does the good doctor recommend? More of that foul-tasting concoction we were supposed to take?

SPENDER: Supposed to take?

EMIR: We had Mellor throw it away.

SPENDER: I don't really mind wasting my time with you. I've known you a good many years, but you're throwing away your life, my friend. You need rest. Why don't you abdicate? Let one of your sons take over. Heavens above, you've got enough of them.

(Cam. 1 next, Shot 82)

(On Cam. 2, Shot 81)

(On Boom B)

EMIR: You're forgetting - while we live, we rule. That is the law in our country. You know that.

82. 1 B SPENDER: Then your reign is drawing rapidly to its close./
C.U. EMIR

83. 2 B EMIR: A bulletin will soon be issued to say that after a series of extensive medical examinations, His Excellency the Emir Abdulla Akaba/has been pronounced physically fit.
C.U. SPENDER

SPENDER: What?

EMIR: Physically fit.

84. 1 B SPENDER: I hope you don't expect me to sign it./
M.C.U. EMIR
(Swing 2)

85. 2 B EMIR: No, Spender. It's a political document - not a certificate of health./
Close 2-shot

86. 1 B EMIR: So you see, it doesn't matter what you say -- I'm fit. Will you dine with me tonight?/ Mellor's going out and
C.U. EMIR

87. 2 B I don't much care to be alone./ I'd also like to discuss with you these - deteriorations.
Close 2-shot

88. 1 B SPENDER: I'd be delighted./
M.C.U. EMIR
(He reacts)

EMIR: Good.

89. 3 E
C.U. Mushrooms. 31. INT. KITCHEN. DAY. BOOM C 2
As he starts to chop them P/B (B to 6 -)
and PED UP to Med. Close 2-shot LUCIEN: That is truly disgusting. (Office)
LUCIEN, UMBERTO. What is it? For the cats?
See bowl.

(Cam. 4 next, Shot 90)

(On Cam. 3, Shot 89)

(On Boom C)

UMBERTO: Canelloni -- food for gods and men, not decadent egg-white whippers like yourself.

LUCIEN: That an elephant could make. This requires genius.*

*T/I to close
2-shot

UMBERTO: That's for oream-puffs like Arbuthnot.

Let UMBERTO go.
T/I to M.C.U.
LUCIEN. As he looks down PAN DOWN to see him switch mushrooms.

UMBERTO: Oh, it's scrumptious, Lucien, delicious, Lucien - lovely! Aach!

90. 4 A
UMBERTO C.U. f/g,
LUCIEN b/g

LUCIEN: Better you should put that in the fire than the log.

UMBERTO: Ignorant almond dicer. One day I shall burn you to a crisp in there.

ARBUTHNOT: Now - don't leave those lying around, Umberto.

UMBERTO: You oan take them. I have finished.

ARBUTHNOT: Where's the key?

UMBERTO: You gave it to Mrs. Gale.

ARBUTHNOT: That's right - so I did.

91. 3 E
H.C.U. LUCIEN

Where is she?/

LUCIEN: What does he want for dinner tonight?/

92. 4 A
C.U. ARBUTHNOT

(Cam. 3 next, Shot 93)

(On Cam. 4, Shot 92)

(On Boom C)

93. 3 E ARBUTHNOT: Faisan a la langue docienne.
C.U. LUCIEN Sebastian will make it./ GRAMS (12)
(He reacts) Sting

94. 1 F C.U. CATHY L f/g,
STEED R b/g 32. INT. ARBUTHNOT'S OFFICE. DAY. BOOM B 6
(C to 3 -)
(Office)

CATHY: ... and suddenly there was none of this Imperial 'we' stuff any more - just a lonely old man not wanting to eat alone.

STEED: Old fraud you mean. Mellor eats with him.

CATHY: Not tonight. He's going to the theatre.

STEED: Is he?

CATHY: Hates being alone yet despises and distrusts those around him.

STEED: He's afraid of them - just as they fear him.

CATHY: But it goes to such ridiculous lengths.

As CATHY rises
to STEED T/I
to close 2-shot

STEED: In what way?

CATHY: Well - Spender has known the Emir for ten years. Yet he's still frisked by Ali before being allowed into the presence.

STEED: Ali would frisk his own father.

(Cam. 5 next, Shot 95)

(On Cam. 1, Shot 94)

(On Boom B)

CATHY: But he acts on orders.
 Trouble is, they're followed so slavishly. Yesterday, for example, Ali brought the oake trolley down to the kitchen. He wouldn't part with it until he'd delivered it to Lucien.

Let STEED go.

(As he starts to open door -

STEED: Really? Oh, look out.

95. 5 C

M.C.U. STEED.

33. INT. CORRIDOR. DAY. BOOM D 1

PAN him R. to Kitchen door. Let him go.

(As Arbuthnot starts to enter -

96. 1 F

M.C.U. CATHY f/g, ARBUTHNOT enters b/g

34. INT. ARBUTHNOT'S OFFICE. DAY. BOOM C 3

ARBUTHNOT: Forgive me for interrupting, but do you still have the key to the cupboard, Mrs. Gale?

{B swing to
{Cleaning
{Room }

Let CATHY go to b/g. T/I to ARBUTHNOT C.U. f/g. Let him go to her.

CATHY: Yes, I do. Here it is.

ARBUTHNOT: Thank you. By the way, do you know where Sebastian is?

(As he reaches door -

CATHY: In the kitchen.

97. 4 C

M.C.U. STEED f/g, ARBUTHNOT b/g

STEED: You wanted me, Mr. Arbuthnot?

Let them go.

(As Steed reaches door -

98. 2 F

M.S. ARBUTHNOT Let STEED enter l f/g

ARBUTHNOT: Oh, Sebastian, what are you doing? The Emir's having the faisán*tonight.

*P/B to find CATHY C.U. l f/g

99. 1 F

C.U. STEED

STEED: Good./ By the way, was anything stolen from the cleaning room?

(Cam. 2 next, Shot 100)

(On Cam. 1, Shot 99)

(On Boom C)

100. 2 F
 Close 2-shot
 STEED, ARBUTHNOT

Let ARBUTHNOT go.
 P/B to let STEED
 come to close
 2-shot with CATHY

ARBUTHNOT: Not a thing - thank
goodness. Mind you, I don't care
 what's stolen from the silverware
 storage room. That's not my responsibility.
 But the cleaning cupboard is. Anyway,
 nothing was taken.

STEED: I shouldn't be too sure about
 that, Mr. Arbuthnot. Keep an eye on
 things here. I want to have a word with
 Josie.

101. 1 G
 C.U. Magazine.
 P/B to low-angle
 C.S. JOSIE
 STEED enters b/g

As he comes fwd.
 CRAB R. to hold
 him C.U. R f/g,
 STEED L b/g

Let her go to
 b/g for cake
 cover.

35. INT. CLEANING ROOM. DAY. BOOM B 6

JOSIE: What can I do for you then,
 love? (C to 4 -)
 (Kitchen)

STEED: Are you Josie?

JOSIE: Yes.

STEED: I've heard about you.

JOSIE: Have you now?

STEED: Yes, I have. Could you do
 me a favour?

JOSIE: It depends what it is.

STEED: Do you happen to remember a
 cake tray being brought in here last night?

JOSIE: Brought in here? I brought
 it in.

STEED: You did then. Where is it?

JOSIE: Who are you?

(Cam. 5 next, Shot 102)

(On Cam. 1, Shot 101)

(On Boom B)

STEED: I'm the Emir's Grand Vizier.

JOSIE: Big deal!

STEED: When did you clean it?

JOSIE: Last night, of course.

STEED: Thoroughly?

JOSIE: Inside and out?

JOSIE: Mind your own business!

STEED: You know, that lady didn't start to develop until she took up weight-lifting! It's all there -- you read it!

Let STEED go.

T/I to M.C.U.
JOSIE

JOSIE: Do you mind! Some people. You don't half get 'em!

102. 5 C

M.C.U. STEED

36. INT. CORRIDOR. DAY. BOOM D 1

PAN him R. to Kitchen door.

(As he reaches door -

102A. 4 A

Low-angle stove f/g, UMBERTO, ARBUTHNOT b/g.

36A. INT. KITCHEN. DAY. BOOM C 4

As UMBERTO rises CRAB R. & T/I to close 2-shot. See cancelloni.

UMBERTO: Stupendissimo!

ARBUTHNOT: All right, all right, Umberto. We can't keep royalty waiting. Well, is it ready?

(Cam. 5 next, Shot 102B)

(On Cam. 4, Shot 102A)

(On Boom C)

UMBERTO: You can't hurry canelloni.

As they go T/I
to M.C. 2-shot.
See him take
cheese.

ARBUTHNOT: All right, all right,
let's have it on the tray.

(As he starts to
sprinkle cheese -

102B. 5 C

C.U. STEED at
Kitchen door.
See Porthole

36B. INT. CORRIDOR. DAY.

BOOM D 1

102C. 4 A

M.C. 2-shot
a/b

36C. INT. KITCHEN. DAY.

BOOM C 4

ARBUTHNOT: All right, all right,
Umberto. Let me look. These clothes
should be changed twice a day, you know,
Umberto.

UMBERTO: Twice a day, twice a day!

See him lift
canelloni.
(When he's lifted
canelloni -

ARBUTHNOT: Are you ready?

102D. 5 C

C.U. STEED
n/b

36D. INT. CORRIDOR. DAY.

BOOM D 1

102E. 4 A

M.C. 2-shot
a/b

36E. INT. KITCHEN. DAY.

BOOM C 4

UMBERTO: Now, I am ready.

ARBUTHNOT: Right.

(As they come
into shot -

102F. 5 C

C.U. STEED f/g

36F. INT. CORRIDOR. DAY.

BOOM D 1

(Cam. 3 next, Shot 103)

(On Cam. 5, Shot 102F)

See UMBERTO,
ARBUTHNOT b/g
through porthole.

(As Steed pushes
door -

103. 3 L

C.S. UMBERTO f/g,
STEED, ARBUTHNOT
b/g. Let them
go.

37. INT. KITCHEN. DAY.

DOOM C 4

P/D to see
canelloni

ARBUTHNOT: The Emir's lunch!

UMBERTO: You great big steamin'
nit! Now look 'ere, ...

ARBUTHNOT: Get out, Sebastian.
Clean that up, Umberto.

T/I to C.U.
UMBERTO

On Umberto's
reaction -
GRAMS (13)
Sting.

104. MIX 2 G

C.U. Jug and
bowl

38. INT. PENTHOUSE. DAY.

DOOM A 2

(D swing to)
(Lift

(Cam. 1 next, Shot 105)

(On Cam. 2, Shot 104)

(On Boom A)

P/B to low-angle
EMIR f/g with
tray, group b/g.

(C to 1 -)
(Penthouse)

Let ALI go.

(As Steed goes
to lift cover -

EMIR: Cancelloni, gentlemen?

105. 1 D STEED: No, Your Excellency.

C.U. Cover.
See eggs. PAN
UP with cover
to C.U. EMIR.

EMIR: Poached eggs!

(As he looks at
Steed -

106. 2 G STEED: And it's my fault. There

Close 3-shot
STEED, CATHY,
ARBUTHNOT

was an accident in the kitchen just a
few minutes ago, due entirely to my
negligence. Unfortunately, your
canneloni was the casualty./ I'm very

107. 1 D STEED: sorry.

M.C.U. EMIR

EMIR: So are we. You are to prepare
the faisán a la langue docienne for
tonight? /

108. 2 G ARBUTHNOT: Yes, I'm afraid he is.

Close 2-shot
STEED, ARBUTHNOT

ARBUTHNOT: Yes, I'm afraid he is.

109. 1 D STEED: Yes, I am, Your Excellency./

M.C.U. EMIR

EMIR: Then we shall not pronounce
sentence on you for this - until we have
tasted the faisán./ So your fate rests
in your own hands.

110. 2 G STEED: Your Excellency is most generous.

Close 3-shot.
As ARBUTHNOT
comes fwd. P/B
to see EMIR f/g

STEED: Your Excellency is most generous.

ARBUTHNOT: Yes, yes, most generous.
You may go, Sebastian.

111. 1 D CATHY: If you will excuse me, I'll
give the flambee bananas safe conduct
from the kitchen./

M.C.U. EMIR

(Cam. 2 next, Shot 112)

(On Cam. 1, Shot 111)

(On Boom A)

112. 2 G EMIR: That might be wise. They're
coming up and he's going down./

EMIR f/g, Group
b/g. Let STEED
and CATHY go.

(As Emir takes egg -

113. 1 D

M.C.U. EMIR.
As he lifts egg
T/I to C.U.

(As he looks at Ar-
buthnot after tasting
egg -

114. 2 G

C.U. ARBUTHNOT
(He reacts)

On Arbuth-
not's
reaction -
GRAMS (14)
Sting

115. 3 H

E.S. Lift.
CATHY & STEED
enter. As
they step fwd.
T/I to close
2-shot

39. INT. LIFT. DAY.

F/X Lift
Door and
hum.

CATHY: Was anything wrong with
the canelloni?

BOOM B 6
(A to 3 -)
(Mellor's)

STEED: I don't know. I wasn't
prepared to chance it. I think
something came down from the penthouse
in that cake cover.

CATHY: To Umberto?

STEED: No, I don't think it was for him.

CATHY: But wasn't he alone in the
kitchen when the trolley was delivered?

STEED: That's why it wouldn't've been
necessary for him to break into the
cleaning room. He could've taken
whatever it was quite easily in the
kitchen.

(On Cam. 3, Shot 115)

(On Boom B

CATHY: Lucien, then?

STEED: The trolley was intended for him. But it could just as well be Arbuthnot.

CATHY: Who sent it down?

STEED: It could have been any one of the upstairs brigade. The whole point is - what is it?

CATHY: Poison?

STEED: What variety?

CATHY: It'd have to be tasteless and odourless or you could spot it at once.

STEED: Unless it tasted exactly like something else.

Let them go.

F/X
Lift door.

(As they clear -

{B swing
to Ext.
Lift }

116. 4 F

M.L.S. Lift.
LUCIEN enters L
f/g, STEED,
CATHY R b/g.

40. INT. CORRIDOR. DAY.
(Lift Ext.)

F/X
Lift door.
BOOM B 6

T/I with LUCIEN
as he goes to
close 2-shot with
STEED.

Let them go.

(As Steed goes -

117. 5 C

L.S. Corridor.
STEED comes to f/g
Let chef pass and
go to b/g.
Hold STEED C.U. f/g
as he watches him.

GRAMS (15)
Suspense
BOOM D 1

(Cam. 3 next, Shot 118)

(On Cam. 5, Shot 117)

(On Boom D)

PAN STEED to
Office Door
(As he reaches door -

118. 3 G

M.S. STEED
PAN him L. to
Kitchen door, R.
to cupboard.
T/I to M.C.S.
See him take
mushrooms.
Let him go.
(Stay on cupboard
for beat of two -

41. INT. ARBUTHNOT'S OFFICE. DAY.

(B to 5 -)
(Kitchen)

119. 2 B

M.C.S. EMIR,
LUCIEN f/g,
MELLOR b/g

42. INT. PENTHOUSE. DAY.

BOOM C 1

EMIR: Delicious, delicious.
Mellor, we want this recipe.

Let them go,
T/I to M.C.U.
EMIR.
(As they enter -

MELLOR: Yes, sir. Come with me.

120. 1 E

M.S. MELLOR,
LUCIEN
Let LUCIEN come
to C.U. R f/g,
MELLOR come to
close 2-shot

43. INT. MELLOR'S ROOM. DAY.

BOOM A 3

MELLOR: The cannelloni - was it
an accident?

LUCIEN: It looked like it, but
who can say?

MELLOR: Where are the mushrooms now?

LUCIEN: Arbuthnot locked them in the
cupboard in his office.

MELLOR: Will they be used again
tonight?

(Cam. 2 next, Shot 121)

(On Cam. 1, Shot 120)

(On Boom A)

LUCIEN: But of course. Sebastian will need them for the faisán.

MELLOR: Good.

LUCIEN: But the doctor is dining with him.

MELLOR: Then the doctor must die as well.

(As Mellor turns to chest of drawers - LUCIEN: When do I get my money?

121. 2 II
Low-angle Chest of drawers f/g. As MELLOR takes money T/I to close 2-shot

LUCIEN (cont'd.): It's not all here.

MELLOR: No. You get the other half when you have removed what's left of the mushrooms.

LUCIEN: That was not in the agreement.

122. 1 E
Tight 2-shot

MELLOR: It is now. I want them out of the cupboard tonight.

LUCIEN: How?

*T/I to C.U. MELLOR

EMIR (v/o): Mellor!*

MELLOR: I don't care. The damage will have been done.

GRAMS (16)
Sting.

123. MIX 4 C
C.U. pheasant & spices. P/B and PED DOWN to low-angle table f/g, UMBERTO II f/g, STEED, group b/g

44. INT. KITCHEN. DAY. BOOM B 5

STEED: Garnish, gentlemen, is the secret of a faisán a la langue docienne.
/One is prepared separately

(Cam. 3 next, Shot 124)

(On Cam. 4, Shot 123)

(On Boom D)

STEED (cont'd.): One is prepared separately - tomatoes, aubergines - the second, chopped onion, celery, and raw ham, is prepared with the bird. Seasoned with salt and pepper -- a smidgin of bay leaf and a touch of thyme.

See STEED go to oven.

UMBERTO: And that's all?

STEED: All? My dear chap, I've hardly begun. There's still the other garnish to add and - the sauce to make. And then when it's all added together, it has to be hermetically sealed and allowed to simmer in its own juices.

UMBERTO: And when it's ready?

STEED: If you talk nicely to it, the flesh falls from the bones. As you would say, Umberto - stupendissimo!* It transports one out of this world.

*T/I to C.U.
STEED

GRAMS (17)
Bridge

124. 3 C

L.S. ARBUTHNOT,
EMIR. Let Balloon come up to C.U. f/g. As he starts to pour P/B to C.U. SPENDER f/g, EMIR b/g

45. INT. PENTHOUSE. NIGHT.

BOOM C 1

SPENDER: I can't tell you how sorry I am, Your Excellency. I was called to the hospital. It was an emergency.

EMIR: We feel sorry for you. To have missed such a meal. I have never tasted such magnificent pheasant. It was a masterpiece, Doctor. Isn't this against your rules?

T/I as SPENDER goes to Close 2-shot f/g. See ARBUTHNOT b/g

SPENDER: Consider them waived. Temporarily.

(Cam. 4 next, Shot 125)

(On Cam. 3, Shot 124)

(On Boom C)

/S/B CAPTION/

EMIR: Leave that alone, Mr. Arbuthnot. Join us in a brandy.

CRAB R. as ARBUTHNOT comes fwd.

ARBUTHNOT: Your Excellency is too kind. I'll have just a drop. Feeling festive. And more than a little proud.

P/B as EMIR comes and sits f/g

EMIR: So you should, so you should. I'll say this for you. You run a superb kitchen. That meal was a

125.

4 G

C.U. SPENDER

classic, Doctor. One of the finest we

126.

3 C

C.U. EMIR. PAN DOWN with glass. See it smash on floor, hand swinging above it.

remem...

GRAMS (18)

Avengers
End of Act

CAPTION SCANNER

CAPTION D
"THE AVENGERS"
End of Act Two

CAM. 1 STAY AT POS. E - MELLOR'S ROOM
CAM. 2 MOVE TO POS. A - MELLOR'S ROOM
CAM. 3 MOVE TO POS. D - PENTHOUSE
CAM. 4 STAY AT POS. G - PENTHOUSE
CAM. 5 MOVE TO POS. B - LIFT LOBBY

BOOM A STAY AT POS. 3 - MELLOR'S ROOM
BOOM B MOVE TO POS. 4 - PENTHOUSE
BOOM C MOVE TO POS. 3 - LIFT LOBBY
BOOM D STAY AT POS. 1 - CORRIDOR

CAPTION SCANNER
CAPTION E
"THE AVENGERS"
Act Three

GRAMS (19)
The Avengers

127. 5 B

M.S. Floor
See STEED's feet
enter. As they
go PAN UP to
close 2-shot
STEED, CATHY

46. LIFT LOBBY. NIGHT.

BOOM C 3

CATHY: What do you think's happened?

STEED: I daren't think. I just
want them to let us in.

CATHY: It was Sir Ralph who
telephoned me.

STEED: What did he say?

CATHY: He just told me to come up
at once. That was all.

See ALI open
door.

(As they enter -

ALI: Come in.

128. 3 B

C.U. ARBUTHNOT
f/g. CATHY,
STEED enter b/g,
come fwd. to
Close 3-shot

{ Cam. 5 to D - }
{ Penthouse }

47. INT. PENTHOUSE. NIGHT.

BOOM B 4

{ C swing to }
{ Office }

CATHY: What's happened?

ARBUTHNOT: It's the Emir. He's
collapsed.

STEED: Is he dead?

ARBUTHNOT: I don't know.

STEED: Is the doctor with him?

(Cam. 4 next, Shot 129)

(On Cam. 3, Shot 128)

(On Boom B)

129. 4 C ARBUTHNOT: Yes, he's in there now.
He's been in there quite some time./
M.S. Door.
SPENDER enters,
comes to C.U.
130. 3 B SPENDER: He's dead./
C.U. ARBUTHNOT
R f/g, CATHY L
f/g, STEED R
b/g
131. 4 G CATHY: What was the cause?/
M.C.U. SPENDER
Let him come fwd.
to C.U. SPENDER: In his condition it could've
been any one of a number of things. We'll
find out tomorrow. There'll be a post-
mortem./
132. 3 B L.S. ALI at door.
MELLOR enters,
comes fwd. to MELLOR: What's going on here?
M.C.U.
SPENDER enters
close 2-shot SPENDER: A few moments ago the Emir
collapsed and died. It could have
happened at any time. You know that.
133. 4 G MELLOR: It doesn't prevent it from
being a shock./
Close 2-shot
STEED, CATHY.
P/B to let CATHY
come to C.U. L CATHY: We must notify the police.
f/g. MELLOR
enters R f/g,
Group Centre MELLOR: Yes. Yes, of course. But
b/g not just for the moment, please.
- CATHY: I'm afraid it's the law.
134. 5 D MELLOR: Mrs. Gale, you must try to
understand the situation in our country./
C.U. MELLOR It's very delicate. The succession must
be established quickly and the army moved
to vantage points to prevent any
difficulties./
135. 3 B O/S MELLOR C.U.
CATHY

(Cam. 4 next, Shot 136)

(On Cam. 3, Shot 135)

(On Boom B)

CATHY: I don't see how notifying our police can cause difficulties in your country.

MELLOR: The press would be on to this story like a shot. And news travels fast./

136. 4 G
C.U. CATHY L f/g,
MELLOR R f/g,
Group Centre b/g.
Let SPENDER come
fwd. to close
3-shot

SPENDER: I think the Brigadier's right. I think under the circumstances we'd best leave the protocol to him.

MELLOR: Thank you, Doctor. First I must telephone the Royal Palace in Ibra and break the news to the Emir's eldest son. That'll take a little time. Then I shall be only too happy to comply with your laws.

Let CATHY go.

CATHY: Very well.

Let MELLOR x
frame to C.U.
L f/g, SPENDER
R f/g, Group
centre b/g

MELLOR: But until I get through I must ask you all to remain in this apartment. Doctor, will you be so kind as to wait in there?

SPENDER: Is this absolutely necessary?

Let SPENDER go.

MELLOR: I should prefer it. You too, Mr. Arbuthnot.

ARBUTHNOT: No, really, I must protest.

(As Arbuthnot
goes -

MELLOR: Please don't make my task more difficult than it already is.

137. 3 B
M.C.U. ARBUTHNOT
going to door.

(Cam. 2 next, Shot 138)

(On Cam. 3, Shot 137)

(On Boom B)

MELLOR (cont'd.): Mr. Arbuthnot.

As he turns P/B
to let MELLOR
enter close 2-shot

ARBUTHNOT: Yes?

MELLOR: Until the exact cause of
death is determined I'll take the key
to that special food locker in your
office.

ARBUTHNOT: Are you suggesting that
I -

MELLOR: The key, Mr. Arbuthnot.
Thank you.

As ARBUTHNOT goes
CRAB L. to O/S
MELLOR M.C.U. I
f/c, CATHY, STEED
R b/g. See ALI

STEED: You want me to go in there
as well?

MELLOR: No, you can stay where you
are. Ali, lock that door. Please!
Ali, disconnect the telephone in my room.
You can wait in there. We don't want
overcrowding.

STEED: That's most considerate of you.

MELLOR: Not at all. You're entitled
to special attention. After all, you
prepared the Emir's last meal.

Let them go.

138. 2 A

M.S. ALI. See
him break 'phone.

48. INT. MELLOR'S ROOM. NIGHT.

BOOM A 3

PAN him to door.
STEED, CATHY enter.
Let ALI go.

STEED: That was a pretty smooth
performance.

PAN STEED to bed.
As he sits P/B to
let CATHY enter
close 2-shot

CATHY: Yes, very plausible.

(Cam. 2 next, Shot 139)

(On Cam. 2, Shot 138)

(On Boom A)

STEED: That's the trouble. He was being reasonable. I can understand his taking precautions. Obviously he's got to notify the Palace.

CATHY: All very proper, but he may be 'phoning home to say he's pulled it off, if the Emir was poisoned.

STEED: If he was, I've slipped up. Now Mellor made a point of getting that key from Arbuthnot, so they must think the poison is still in the cupboard. One of them will have to get it out. I must get to the kitchen.

S/B T/C

PAN then to M.C. 2-shot at window.
(As he looks out -

T/C
Street
(35 mm. 22")

F/X
Distant
Traffic

(On cue -

139. 2 A
Close 2-shot
CATHY, STEED

STEED: It's rather a long way.

FADE
Traffic
under

CATHY: This is the penthouse.

STEED: Do you know what's up there?

CATHY: Yes, the main air conditioner units and the penthouse lift motor. I inspected them last week.

STEED: Good girl.

T/I to C.U.
CATHY.

CATHY: Do you suffer from vertigo?

(Cam. 1 next, Shot 140)

(On Cam. 2, Shot 139)

(On Boom A)

See STEED get
out onto ledge.
(As he moves -

140. 1 E
Mirror shot.
M.S. Wall. See 49. EXT. WINDOW. NIGHT. WIND MACHINE
ledge. Let
STEED come into
shot.
(As his foot
slips -
F/X Distant
Traffic and
Wind
141. 2 A
C.U. CATHY.
(She reacts) 49A. INT. MELLOR'S ROOM BOOM A 3
FADE F/X
142. 1 E
C.U. STEED.
(As he climbs - 49D. EXT. WINDOW. NIGHT WIND MACHINE
(As he climbs - Traffic
etc. up
143. Pre-VTR/ABC/2716-A
CAM. 5 50. EXT. ROOF. NIGHT. WIND MACHINE
B.P. MACHINE
C.U. Parapet f/g
STEED b/g. Let
him come fwd. F/X Distant
Traffic and
Wind
- 143A. (Off Pre-VTR)
CAM. 2 A 50A. INT. MELLOR'S ROOM.
C.U. CATHY
- 143B. Pre-VTR
A/B
(As he puts his
hands on parapet -
144. (Off Pre-VTR) 2 J
Low-angle Air
Vent f/g. 50B. EXT. ROOF. NIGHT WIND MACHINE
(Cam. 4 next, Shot 145) F/X Traffic
and Wind

(On Cam. 2, Shot 144)

See STEED come
over parapet.
PAN him to door.
Let him go.

(As he closes door -

145. 4 G

C.U. MELLOR f/g,
ALI b/g

51. INT. PENTHOUSE. NIGHT. DOOM B 4

MELLOR: An hour's delay? Can't
you put it through any faster than
that? This call is most urgent.
Very well. But hurry. An hour.
Ali. I have a job for you. Lucien

/is going to break into

(Cam. 1 next, Shot 146)

(On Cam. 4, Shot 145)

(On Boom B)

MELLOR (cont'd.): is going to
break into Arbuthnot's office to
remove the mushrooms tonight.

146. 1 E
C.U. CATHY
(Can. 4 FAST to)
(Pos. C - Kitchen)
(See her react -
-
52. INT. MELLOR'S ROOM. NIGHT.
BOOM A 3
MELLOR (cont'd.) (V/O): You can BOOM B 4
help him.
147. 5 C
L.S. STEED.
Let him come to
C.U. corner. Let
Extra x and go to
b/g.
PAN STEED to Office
Door and then to
kitchen.
(As he reaches
door -
-
53. INT. CORRIDOR. NIGHT.
GRAMS (20)
Suspense
BOOM D 1
148. 4 C
Low-angle L.S.
Kitchen table f/g.
CRAB R. as STEED
comes fwd. & T/I
to M.C.U. See
him pick lock.
(Cam. 5 FAST to)
(Pos. E - Office)
(As he enters
Office -
-
54. INT. KITCHEN. NIGHT.
BOOM C 3
- /BOOM
/SWING
149. 5 E
M.S. STEED enters.
PAN him R. to
door. T/I to see
him unlock it.
-
55. INT. ARBUTHNOT'S OFFICE. NIGHT. BOOM C 3
150. 2 B
C.U. MELLOR f/g,
ALI b/g
-
56. INT. PENTHOUSE. NIGHT.
CUT GRAMS
BOOM B 4

MELLOR: Yes, yes, you've already
told me that. Please do your best.

(Cam. 1 next, Shot 151)

/Ali, here are the keys.

(On Cam. 2, Shot 150)

(On Boom B)

MELLOR (cont'd.): Ali, here are the keys to the food locker!

151. 1 E
 C.U. CATHY
 CRAB R. to find lamp B.C.U. R. f/g, CATHY L b/g
 (Cam. 2 to Stand by Pos.F - Kitchen)
 (As she looks at lamp -
-
57. INT. MELLOR'S ROOM. NIGHT. DOOM A 3
MELLOR (cont'd.) (v/o): Get the mushrooms. And then get rid of Lucien.
 F/X
 FADE UP
 Traffic soft as she moves
-
152. 5 C
 L.S. LUCIEN.
 Let him come to C.U. at corner f/g. PAN him R. to Office
-
58. INT. CORRIDOR. NIGHT. GRAMS (21)
 Suspense
 BOOM D 1
-
153. 4 D
 L.S. Office.
 LUCIEN enters. Soe him take jenny. PAN him R. to cupboard
 (As he starts to open cupboard -
-
59. INT. ARDUTHNOT'S OFFICE BOOM C 3
-
154. 3 C
 M.S. Door.
 STEED enters. LIGHT Q
 (Swing 4)
 (As light comes on and we see Steed -
-
- STEED: It's no good, Lucien.
 CUT GRAMS as Steed speaks.
-
155. 4 D
 C.U. LUCIEN
-
156. 3 C I've got them./
 C.U. STEED
-
157. 4 D
 M.S. LUCIEN
 PAN him L. to door. Let him go.
-
158. 3 C
 M.C.S. STEED

(Cam. 5 next, Shot 159)

(On Cam. 3, Shot 158)

(On Boom C)

PAN him R. to door.
(As he looks out -

159. 5 C GRAMS (22)
M.S. LUCIEN. 60. INT. CORRIDOR. NIGHT. Fight music
Let him come fwd.
PAN him to close BOOM D 1
2-shot with ALI.

PAN DOWN with
ALI. See him
search LUCIEN &
take jemmy.

PAN UP with ALI.

See him hit LUCIEN
out of frame.

(Cam. 3 FAST to E - Kitchen)
(Cam. 4 FAST to B - Kitchen)
(Cam. 2 onto F - Kitchen)
160. 2 F BOOM C 4
M.C.U. STEED 61. INT. KITCHEN. NIGHT.
PAN him to
Kitchen Door
(As he opens door -
161. 3 E
M.S. STEED. See
ALI enter
(Cam. 2 to Pos. K - Kitchen)

CRAD L. Hold table
f/g. Let ALI fall
over table out of shot
& rise again f/g.
See him throw flour
at STEED b/g.

(As Ali jumps onto
table -
162. 4 D
L.S. ALI, STEED
Let them come to
close 2-shot
(As Ali pulls Steed
up -
163. 3 E
M.S. STEED, ALI.
PAN DOWN as ALI falls.
See STEED's legs
(Cam. 4 to A - Kitchen)
(Cam. 4 next, Shot 164)

(On Cam. 3, Shot 163)

(On Boom C)

See ALI rise and
hit STEED in stomach
with his head.

(As his head hits
STEED -

164. 4 A

Low-angle stove,
pan f/g. Let
STEED, ALI come
to b/g

(As Steed looks at
pan -

165. 2 K

C.U. Pan of
Boiling fat

166. 4 A

A/D. See STEED
lift pan. T/I
to pan close f/g,
ALI b/g

(Cam. 2 to Pos. B - Penthouse)

(As Ali screams -

CUT GRAMS

167. 1 E

M.C.U. CATHY

See flex

T/I to C.U. CATHY,
losing flex.

(As we see flash -

62. INT. MELLOR'S ROOM. NIGHT.

BOOM A 3

F/X
Distant
Traffic

/Q FLASH/

168. 2 B

M.C.U. MELLOR

(As he looks up -

/Q LIGHTS OUT/

63. INT. PENTHOUSE. NIGHT.

GRAMS (23)

Suspense
BOOM B 4

169. 1 E

M.S. CATHY

See her throw
bulb at door

(As bulb hits
door -

64. INT. MELLOR'S ROOM. NIGHT.

BOOM A 3

170. 2 D

M.C.U. MELLOR

(Cam. 1 next, Shot 171)

65. INT. PENTHOUSE. NIGHT.

BOOM B 4

(On Cam. 2, Shot 170)

(On Boom B)

Let him go to door.

(As he reaches door -

171.	1 E	M.C.U. CATHY f/g, door b/g	66. INT. MELLOR'S ROOM, NIGHT.	CUT GRAMS BOOM A 3 BOOM D 4
		See her throw bulb. (As she throws bulb -	<u>MELLOR</u> : Come out of there, you two. Slowly. And with your hands up.	As she throws bulb - <u>GRAMS (24)</u>

172.	2 B	M.C.S. MELLOR f/g, door b/g.	67. INT. PENTHOUSE, NIGHT.	
		See CATHY come to MELLOR. PAN them L. See STEED enter b/g and come to them. Let CATHY go to door b/g	<u>MELLOR</u> : All <u>STEED</u> : You called? All right, better let them out of there.	

173.	4 H	C.U. MELLOR	<u>MELLOR</u> : You'll go to prison for this. Assault.	
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174.	3 C	Low-angle M.C.S. STEED L f/g. See gun. ARBUTHNOT comes to him. Let ARBUTHNOT go. (As Arbuthnot turns -	<u>STEED</u> : It's nothing to what you're going to get for murder./ <u>ARBUTHNOT</u> : Sebastian! This will have to be reported. <u>STEED</u> : It will indeed, Mr. Arbuthnot.	
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175.	2 D	C.U. MELLOR R f/g, SPENDER enters L b/g, comes to close 2-shot (Cam. 3 next, Shot 176)		
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(On Cam. 2, Shot 175)

(On Boom D)

SPENDER: I can hardly believe
this, Mrs. Gale. Mellor, is this
true?

(As 'phone
rings -

'PHONE

176.

3 C

C.U. 'phone.
As he lifts it
PAN UP to C.U.
STEED L f/g,
SPENDER, MELLOR
R b/g

STEED: I can explain it to you
later. Penthouse. Good. Hello?
Hello? Is that the Royal Palace at
Ibra? It isn't?/

177.

2 B

Close 2-shot
See SPENDER
react.

178.

3 C

A/D. As STEED
turns GRAB L. &
T/I to Med. 2-shot
with MELLOR. See
gun.

STEED (cont'd.): Then I must have the
wrong number. I'm very sorry to have
troubled you. That was Military
Headquarters in Ibra. They're not
going to be very pleased when they
discover things haven't turned out quite
the way you planned.

MIX

179.

5 E

Low-angle M.S.
CATHY at table.
See her go to
door.
(As she reaches
door -

68. INT. ARBUTHNOT'S OFFICE. NIGHT.

BOOM C 4

180.

4 A

M.C.S. UMBERTO
f/g, CATHY b/g

69. INT. KITCHEN. NIGHT.

BOOM C 4

CATHY: Umberto? How's it going?

(As she turns
from door -

UMBERTO: Stupendissimo!

181.

3 M

M.S. CATHY.
Let her come
fwd. to C.S.
at table.

70. INT. ARBUTHNOT'S OFFICE. NIGHT.

BOOM C 4

(Cam. 5 next, Shot 182)

(On Cam. 3, Shot 181)

(On Boom C)

Let STEED enter
b/g and come to
close 2-shot

CATHY: Well, what did Spender
say?

STEED: The Emir died from
natural causes. It was a coronary.

CATHY: Then what about the mushrooms?
Were they Amanita Phalloides?

P/D. to let
CATHY sit C.U.
L f/g, STEED
R b/g

STEED: They were indeed. The
most dangerous little mushroom of its
kind. It takes its time about it.
Ten days to take effect -- sometimes
longer.

CATHY: Charming.

STEED: That's what shook Mellor.
When the old boy dropped dead with a
heart attack his boys weren't ready for
the take-over.

*P/D to see
table.

CATHY: That was lucky.*

STEED: Hey! What's all this?

182. 5 E
C.U. CATHY

CATHY: Look, Steed, /I feel like getting
as far away from a kitchen as possible,
but Umberto insisted on cooking us dinner.

183. 3 M
C.U. STEED

It's a surprise. I couldn't say no. /

184. 5 E
M.C.S. STEED,
CATHY. UMBERTO
enters. As
they rise T/I to
tight 3-shot

STEED: Really? How long will it be?
I haven't eaten for twenty four hours. /

CATHY: Ah, Umberto!

/S/B CAPTIONS/

(On Cam. 5, Shot 184)

STEED: Umberto, I'm starving!
Now, what have we got? What
exotic foreign dish? Fettuccini?
Tagliatelli? Ravioli ...

UMBERTO: Do me a favour, Mr.
Steed! I've had all that Italian
lark. This is real food. We're
frying tonight.

Let him lift
tray into
shot.

GRAMS (25)
Closing
Music

FADE TO BLACK

FADE UP CAPTION SCANNER

CAPTION F
PATRICK MACNEE, HONOR BLACKMAN

CAPTION G
ROBERT JAMES, HENRY SOSKIN

CAPTION H
PAUL DAWKINS, KEN PARRY

CAPTION J
GORDON ROLLINGS, DAVID NETTHEIM

CAPTION K
CORAL ATKINS, VALENTINO MUSETTI

CAPTION L
JOHN LUCAROTTI

CAPTION M
RICHARD BATES, JOHNNY DANKWORTH

CAPTION N
RICHARD HARRISON

CAPTION P
JOHN BRYCE

CAPTION Q
KIM MILLS

FADE CAPTION

FADE UP SLIDE
AN A.B.C. PRODUCTION

FADE SOUND AND VISION