

# the avengers

THE CORRECT WAY TO KILL



40

SHOOTING SCRIPT

" T H E A V E N G E R S "

"THE CORRECT WAY TO KILL"

by

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Boreham Wood,  
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T H E A V E N G E R S

"THE CORRECT WAY TO KILL"

FADE IN:

1. EXT. ALLEYWAY. NIGHT. (STUDIO)

1.

A long, narrow alleyway - stylised, the brick walls glisten and shine as though recently wet. The area is lit by a bracket gas lamp of Victorian design - attached to the wall at one end.

OPEN CLOSE ON the 'mantle' of the gas lamp burning. PULLING OUT TO REVEAL the lamp in DEEP F.G. - we are looking down beyond it to a MAN pacing beneath it.

The man is GROSKI, an Eastern European - stocky, solidly built, with close cropped hair and a rugged look.

At the moment he is waiting for someone - waiting impatiently - he consults his watch - frowns - then reacts as he hears HOLLOW, ECHOING FOOTSTEPS APPROACHING. The FOOTSTEPS STOP as GROSKI swings round to gaze off at:

GROSKI'S EYELINE TO end of alleyway - silhouetted against the flare lit end of the alleyway are TWO MEN in silhouette.

They could be two "Steeds" in silhouette - both are tall, elegant and slim - both wear correctly cut dark jackets, with pin-stripe trousers - both wear bowlers - both lean jauntily on umbrellas at the moment.

GROSKI gazes at them - then:

The TWO MEN advance down the alleyway towards him - in perfect step - as they enter the light of the gas-lamp we see that they are: PERCY DEE and ALGERNON WINCH. They both have asinine faces of the "British silly-ass" kind. When they speak they both have upper crust accents.

PERCY

Good evening, old chap.

GROSKI

You're late! We agreed ten thirty ...

PERCY

Indeed we ARE late, old chap. And I do wish to extend my most abject apologies.

GROSKI

Never mind that!  
(He glares at  
ALGERNON)  
This the man?

PERCY

(nods)  
This is he.

GROSKI

(to ALGERNON)  
He tells me you have information  
to sell? Important information?

(CONTINUED)

1. CONTINUED:

1.

ALGERNON merely regards GROSKI - then looks blandly at PERCY.

GROSKI  
What's the matter with him?  
Is he dumb or something!?

PERCY  
He is British - and a gentleman.

GROSKI reacts - trying to find an explanation in this reply.

PERCY (contd.)  
Naturally he couldn't dream of  
discussing business with you,  
until he's been formally  
introduced.

GROSKI is astonished.

PERCY  
(with style)  
Mr. Groski. May I present Algernon  
Winch. Mr. Boris Groski.

ALGERNON doffs his hat - bows slightly - offers his hand.

ALGERNON  
How do you do?

GROSKI stares at the precious pair - then:

GROSKI  
You British! You'll be the death  
of me.

PERCY  
(smiles)  
Exactly.

As he talks, he pulls a silenced gun and shoots at GROSKI.

ALGERNON  
Indubitably.

He too pulls a silenced gun and shoots at GROSKI.

GROSKI stares at them - swaying - then his eyes glaze - he falls to the ground - dead.

PERCY and ALGERNON gaze down on him impassively - then put away their guns.

And together they both doff their bowlers - hold them against their chests in respect for a moment - then, as one man, they replace their bowlers at a jaunty angle - gently tap them onto their heads - about turn - and, with umbrellas swinging jauntily, they walk away up the alleyway.

HOLD THE INCONGRUOUS PAIR as they stroll away into LONG SHOT (and silhouette).

Then:

(CONTINUED)

1. CONTINUED:

1.

HOLD ON GROSKI - lying dead under the gas lamp - seen again in DEEP F.G.

THE AVENGERS

Episode Title.

"THE CORRECT WAY TO KILL".

"Steed changes partners.  
Emma joins the enemy".

FADE OUT:

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COMMERCIAL BREAK - U.S.A.

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FADE IN:

2. INT. EMMA'S APARTMENT. DAY.

2.

Early morning. PICK UP & PAN WITH a sleepy, beautifully tousled EMMA as she moves to the door - picks up the daily paper (that has been slid under the door) - and turns away, sleepily opening the paper. Then she stops, wide awake suddenly as she sees:

INSERT: NEWSPAPER

A banner headline reads: "MRS. PEEL - WE'RE NEEDED!"

RESUME EMMA:

She reacts to this - then swings round to the door - tugs it open and reveals: STEED leaning outside, smiling, waving the morning milk bottle at her.

HOLD THIS.

CUT TO:

3. EXT. ALLEYWAY. DAY. (STUDIO)

3.

CLOSE ON GROSKI'S BODY - half covered by blanket - then crook of umbrella enters SHOT - lifts blanket a fraction.

WIDER ANGLE.

REVEALING STEED & EMMA gazing down on the body.

STEED

Boris Groski.

EMMA

You knew him?

STEED

(nods)

We've crossed swords many times.

EMMA

(reacts)

You mean he's NOT one of ours?!

(CONTINUED)

3. CONTINUED:

3.

STEED  
(shakes head)  
Belongs to 'them'. The other  
side - our worthy opponents.  
One of their top agents.

EMMA  
Well, that makes a change.

STEED  
Embarrassing just the same.  
I mean, if Boris had been  
naughty they might have had  
the good manners to pop him  
off in his own country.

EMMA  
(nods)  
Leaves us with all the paper work.

STEED  
Apart from that, it's unethical.  
It just isn't done.  
(Swings his  
umbrella)  
Let's hope they don't do it again.

CUT TO:

4. INT. ELEVATOR. DAY.

4.

TIGHT SECTION - on sliding lift doors - lift interior  
itself - and the little floor indicator panel above.

We see the lift doors between the two familiar silhouettes  
of PERCY & ALGERNON in DEEP F.G. Slight pause - then  
lift doors open - alone, and in the middle of the lift  
is ARKADI, a small Eastern European. He moves to step  
towards CAMERA - and at the same time PERCY & ALGERNON  
step towards him - they meet about half-way - ARKADI  
reacting as he finds that, in one fluid movement,  
ALGERNON & PERCY have each taken an arm - and calmly  
frog-march ARKADI back into the lift. No sooner are  
they in than - lift doors swish shut.

HOLD ON THEM - THEN PAN UP TO HOLD ON FLOOR INDICATOR.  
We see the indicator light move from ground floor, to  
first, to second, to third. It stops - then comes back  
to second, to first, to ground floor again.

We hear the lift doors swish open - and PAN DOWN as  
ALGERNON & PERCY step out of the lift in unison - then  
stride away past CAMERA on either side.

HOLD ON ARKADI - he stands upright in the centre of the  
lift apparently unhurt. Then, the lift doors start to  
close - and at the same time, ARKADI falls forward -  
flat on his face - the lift doors close onto his dead  
neck and stay there.

HOLD ON ARKADI'S head sticking out of the lift.

CUT TO:

5. INT. ELEVATOR. DAY.

5.

CLOSE ON BUTTON.

As ferrule of umbrella presses it and we hear lift doors open (off screen).

WIDER ANGLE.

REVEALING STEED & EMMA operating the doors to release the dead ARKADI.

STEED  
Stanilaus Arkadi.

EMMA  
Another one of 'them'?

STEED  
(nods)  
In charge of counter-espionage  
for the Eastern Seaboard.

EMMA  
Do you think they're having a  
purge?

STEED  
Well, if they are I do wish  
they'd ...

EMMA  
... do it in their own country.  
You said that.

STEED  
It's unethical.

EMMA  
You said that too.

STEED  
We need a drink.

EMMA  
Ah! That's new!

CUT TO:

6. INT. STEED'S APARTMENT. DAY.

6.

CLOSE ON WINE BEING Poured.

PULLING OUT TO REVEAL STEED handing EMMA a drink.

STEED  
Two Eastern agents popped off  
in 24 hours. It isn't like them...

EMMA  
Perhaps they're going through  
a phase.

STEED  
Phase or not, I don't like it.

EMMA  
At least it diminishes the  
opposition.

(CONTINUED)

6. CONTINUED:

6.

STEED

Yes, but that's OUR job. And  
when they take it upon themselves  
like this ... breaking all the  
unwritten rules ...

He stops as EMMA suddenly grips his arm - nods towards  
the door, where:

CLOSE SHOT. DOOR HANDLE - it is slowly turning (or, the  
door is slowly opening inwards).

RESUME STEED & EMMA.

EMMA

(hisses)  
Keep talking!

And she hurries over to stand behind the opening door.

STEED

Yes, well ... as I said before,  
it is a far, far better thing  
I do now than I have ever done -  
and the boy, who stood on the  
burning deck who said to himself,  
"To be or not to be, that is the  
question", really didn't get to  
the root of the problem. After  
all, a rolling stone gathers no  
moss and ...

He stops as he finds himself staring at IVAN, who stands  
in the now open door, hands deep in his pockets.

IVAN

Steed.

STEED

(mock surprise)  
Hello.

IVAN

Goodbye.

He pulls a gun from his pocket - levels it at STEED -  
but: EMMA slams the door hard - knocks IVAN and the  
gun flying - he staggers back - EMMA moves in - gets  
a hold on him - and throws him - he flies spectacularly  
through the air to land at STEED's feet.

STEED smiles down on the gasping, winded IVAN.

STEED

I imagine you'll be stopping  
for a drink, Ivan?

He starts to pour a drink.

EMMA

You know him?

(CONTINUED)



6. CONTINUED:

6.

STEED

(nods)

Ivan Peppitoperoff - another  
one of them.

(Smiles at IVAN)

Second in command of their  
counter-counter espionage.  
That's right, isn't it, Ivan?  
Or have they upgraded you?

IVAN glares up at him.

IVAN

I'm going to kill you!

STEED

Now why on earth should you  
want to do that? I thought  
we'd always been the very best  
of enemies.

IVAN

You know why! Because of  
Groski!

STEED

(to EMMA)

Groski.

EMMA

Groski.

IVAN

And Arkadi!

STEED

(to EMMA)

And Arkadi.

EMMA

And Arkadi.

IVAN

You didn't think you'd get  
away with it, did you?!

STEED

Get away with what?

EMMA

Steed - I think, that he  
thinks ...

STEED

(reacts)

That I did it!? You think I  
killed Groski?

IVAN

And Arkadi!

STEED

My dear chap - Mrs. Peel will  
vouch that I haven't killed  
anyone all week.

(CONTINUED)

6. CONTINUED:

6.

EMMA solemnly nods - IVAN looks at them uncertainly.

IVAN  
But ... if not you ... then  
who did?

EMMA  
We thought your lot did.

IVAN  
Murder two of our own men!?

STEED paces away thoughtfully.

STEED  
We're certainly getting our  
wires crossed.

EMMA  
Or double-crossed.

STEED turns back to IVAN - hands him back his gun.

STEED  
I think, old chap - you had  
better take me to your leader.

CUT TO:

7. INT. NUTSKI'S H.Q. DAY.

7.

An antique shop of the 'junk' kind - a clutter of dusty furniture and unwanted Victoriana. Behind the clutter is the office area - a desk, chairs, a phone etc. The assorted junk serves as a screen or division between the door and the 'office' area.

OPEN CLOSE ON NUTSKI - a pessimist, a perennially gloomy man of about 45.

He is talking into the phone at the moment.

NUTSKI  
Colonel, I've TOLD you ... it's  
almost impossible to infiltrate  
the Horse Guards in this country.  
Our men don't have the necessary  
connections, and besides ...

(He is cut short -  
obviously being  
angrily harangued)  
Y..Yes...yes, Colonel...Yes...  
Yes, Colonel... No, I have no  
wish to be recalled ... Colonel,  
of course I know my duty ... Yes,  
Colonel. Very well - we will  
infiltrate the Horse Guards.

(He hangs up - then,  
gloomily mutters:)  
Perhaps with a horse.

He reacts now as the shop bell sounds off screen - and, through the assorted junk appears IVAN.

(CONTINUED)

7. CONTINUED:

NUTSKI is about to address him - then, alongside IVAN appears STEED. NUTSKI stares at him - then he beams, rises - moves to pump STEED's hand.

NUTSKI

Steed!

STEED

Hello, Nutski.

NUTSKI

Steed, my dear fellow, what a delightful surprise. What a pleasure to see you again.

(To IVAN)

I told you to kill him!

IVAN

He had nothing to do with Groski's death.

NUTSKI reacts.

STEED

Nor Arkadi.

NUTSKI looks from STEED to IVAN.

IVAN

(nods)

He's convinced me.

NUTSKI

(to STEED)

You didn't ...?

(STEED shakes his head)

Then perhaps one of your colleagues?

STEED

(shakes head)

I would have known.

NUTSKI

But this is impossible ... oh, I'm not doubting your word, dear fellow ... but if YOU didn't - and WE didn't - then who ...?

STEED

A third party - an organisation opposed to both of us.

NUTSKI

For what purpose?

STEED

Self interest. Create mayhem - steal secrets - sell to the highest bidder.

(CONTINUED)

7. CONTINUED:

7.

IVAN  
(bears in)  
It makes sense, Nutski.

NUTSKI  
A third party! But that's ...  
that's scandalous. Infamous!  
(He paces away)  
What are we going to do?

IVAN  
Steed suggests we call a truce.

NUTSKI swings round to stare at them.

STEED  
Obviously someone wants to  
drive a wedge between us - but  
if we combine forces - pool our  
resources ...

NUTSKI  
Combine forces!?  
(STEED nods)  
Work together?

STEED  
Yes.

NUTSKI  
You and me?

STEED  
That's right.

NUTSKI considers a moment - then:

NUTSKI  
Headquarters would never  
agree to it.

IVAN  
They already have.  
(NUTSKI reacts)  
I called them on the way here.

NUTSKI  
You went over my head!?

IVAN  
I considered the situation  
urgent. Anyway, they're all  
for it.

A pause - then STEED smiles.

STEED  
So it's pax for the moment.

NUTSKI  
For the moment. This calls  
for a drink.

(CONTINUED)

7. CONTINUED:

7.

He unlocks his desk drawer - takes out a steel box - unlocks it - produces a bottle with a small padlock device on the cork - he unlocks this - opens the bottle, pours drinks.

NUTSKI

(over a/m action)

Like the old days, eh, Steed?  
Remember Vienna? The poisoned  
aspidistra - the exploding  
necktie? And remember the  
Swede? Big fellow? Tremendous  
sense of humour?

(Starts to chuckle)

The day he stepped into the  
lift?

STEED

And you'd removed the bottom.

NUTSKI

He laughed all the way down.  
Thirteen floors. Tremendous  
sense of humour. Splendid chap.  
I still carry the scar of his  
bullet.

STEED

Really? Where did he get you?

NUTSKI

In the Dardanelles. Cheers!

STEED

(toasts)

Our new alliance!

They drink - empty the glasses - then hurl them into a  
free-standing fireplace nearby.

NUTSKI

(businesslike)

Now then - who will you send  
us?

STEED looks puzzled.

NUTSKI

'Pool our resources'. It was  
your idea - so I suggest that  
we send someone along to assist  
you - and YOU send someone  
along to assist Ivan.

STEED

A hostage?

NUTSKI

(smiles)

A...sign of good faith.

(Regards STEED)

You CAN provide someone?

(CONTINUED)

7. CONTINUED:

7.

HOLD ON STEED.

STEED

Oh, yes, I think I can provide someone.

CUT TO:

8. INT. STEED'S APARTMENT. DAY.

8.

CLOSE ON EMMA, as she lunges at CAMERA.

PULL OUT TO REVEAL that she is practising 'Kung Fu' moves against a stuffed lay figure nearby. STEED is in the background.

EMMA

I must say I congratulate you, Steed. To get them to agree to THIS. It shows real, diplomatic flair.

She again attacks the figure.

EMMA

You must have given them quite a line.

STEED

Actually I gave them a bit more than that.

EMMA

Oh?

STEED

Something more tangible.

EMMA

(attacks)

Money you mean?

She fights on - then becomes aware that he has not answered - she pauses in her attack - turns to regard STEED.

EMMA

If it wasn't money - what was it?

STEED

I'm sure you'll see it as I do - a marvellous opportunity for you to see how the Other Side works ...

EMMA

(interjects)

For ME to see!? Steed - what did you give them?

STEED

I ... er ... gave them you, my dear.

(CONTINUED)

8. CONTINUED:

8.

STEED (contd.)  
(She reacts - he  
hastily continues:)  
Oh, not permanently of course -  
just as a temporary loan - and,  
as a sign of good faith, they're  
giving me someone in exchange.  
(Pauses)  
I wonder who I'll get?

CUT TO:

9. INT. KARATE SCHOOL. DAY.

9.

Just a bare, empty room - save for karate mat on the floor - and a door leading in.

OPEN CLOSE ON HUGE MAN - eyes bright - hands at the ready - circling an opponent off screen.

PAN TO PICK UP a LARGE MAN - circling opponent off screen.

PAN TO PICK UP A BIG MAN - circling an opponent off screen.

Then:

HUGE MAN - lunges in.

LARGE MAN - lunges in.

BIG MAN - lunges in.

And:

WIDER ANGLE - REVEALING their opponent. She is OLGA, a very beautiful girl with a fabulous figure well revealed in tight fitting leotards.

As the THREE MEN attack her, she makes the familiar 'hai-hai' grunt of the karate expert and: chops the LARGE MAN down - throws the BIG MAN away - does a flying kick at the HUGE MAN. All THREE MEN are downed - they start to get up - but: again making the grunting sound, OLGA chops or throws them flat again - then launches herself down on to the mat - and pinions all THREE with one leg-lock.

HOLD THIS - then the sound of someone clapping causes OLGA to turn to the door where:

NUTSKI & IVAN stand.

OLGA, who is just pushing her hair aside in a very feminine way, reacts: She becomes what she is - a very 'Russian' lady indeed - she springs to attention like a soldier. (Note: although her attitudes are butch, there is no doubt that beneath it all is a very normal, desirably feminine woman).

NUTSKI  
Bravo! Bravo!

He advances on OLGA - still clapping.

(CONTINUED)

9. CONTINUED:

9.

NUTSKI

(to IVAN)

You were right, Ivan - she is perfect for the job. Perfect.

He faces OLGA, who is rigidly at attention.

NUTSKI

(smiles)

Your name, my dear?

OLGA

Olga Savonovitch Negretiskinka Volowski, Comrade Nutski!

NUTSKI

Relax, my dear.

OLGA

Thank you, Comrade Nutski.

NUTSKI

Please - we can dispense with the formality, eh?

(Tweaks her cheek)

Eh? My friends call me Nutty. We have a little task for you.

OLGA

(eagerly)

A chance to serve the Glorious Motherland!?

NUTSKI beams at IVAN.

NUTSKI

Better and better. That's right, my dear - a chance to distinguish yourself.

OLGA

(at attention again)

I am ready. I will fight to the last man!

(An aside)

Figuratively speaking.

NUTSKI

Excellent. Excellent.

OLGA

What do you want me to do?

NUTSKI puts an arm around her shoulder - walks her away a pace or two - his mood benevolent and confidential - IVAN in tow.

NUTSKI

Well there is this Englishman - a man named Steed ...

OLGA

(eagerly)

You want me to kill him!?

(CONTINUED)



9. CONTINUED:

9.

NUTSKI does a 'Sergeant Bilko' reaction - he is touched beyond measure.

NUTSKI

(to IVAN)

You hear that? Kill him.

(Moved)

And they say the youth of today has no moral fibre!

(Smiles)

No, my dear, it will not be necessary to kill Steed. Not yet anyway.

IVAN

You will work with him.

OLGA

(reacts)

WITH him! You mean - FRATERNISE!

NUTSKI

(glares at IVAN)

There's more to it than that, my dear Olga.

OLGA

What!?

NUTSKI

(hastily)

Remember the Glorious Motherland.

IVAN

Two of our countrymen have been murdered. We want to find the killers - before they strike again.

CUT TO:

10. EXT. REVOLVING DOORS. DAY. (STUDIO?).

10.

TIGHT SECTION - the facade of a select hotel or club - all we are interested in are the revolving doors, and area immediately preceding them. On either side of the entrance lean PERCY & ALGY.

ZORIC - another Eastern European agent - enters SHOT - pauses to look around him furtively (he is always furtive this man) - and then he pushes the revolving doors - enters them.

Just as he is disappearing from view - the elegant loungers, ALGY & PERCY become brisk - as one man they spring alert - swing their umbrellas - then ALGY - then PERCY disappear through the revolving doors too.

HOLD ON THE DOORS as they spin very rapidly for some moments - and then:

ALGY - then PERCY appear through them - swing their umbrellas - tap their bowlers into position, and stride out of SHOT.

(CONTINUED)

10. CONTINUED:

10.

Slight pause - the revolving doors still revolve - but very slowly. Now they turn round and - out of them appears ZORIC - he leans heavily on the partition of the door ahead of him - his eyes are glazing - then he falls dead - but against the door partition ahead of him - he starts to go round again - we see there is a knife in his back. He disappears from view - pause - then he reappears again as the doors come round - and this time he collapses towards CAMERA - dead.

HOLD HIM.

FADE OUT:

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COMMERCIAL BREAK

---

FADE IN:

11. INT. STEED'S APARTMENT. DAY.

11.

CLOSE ON STEED talking into phone. EMMA in b.g.

STEED

Really? How?

(Listens)

Swing doors!

(Smiles)

Round and round like a carousel horse, eh?

(Pulls up sharp)

Of course it's a serious business - to be treated seriously - and indeed we will.

He hangs up to turn to EMMA.

EMMA

Murder number three?

STEED

(nods)

Chap called Zoric.

EMMA

One of theirs?

STEED

One of yours.

(She reacts)

Don't forget you're on their side now.

(eulogises)

How I envy you - the chance to work cheek by jowl with Ivan...

EMMA

My cheek is going nowhere near his jowl.

DOOR BUZZER SOUNDS. They exchange a look.

(CONTINUED)

11. CONTINUED:

11.

STEED  
That'll be them.

He moves to the door - pauses:

STEED  
A nice bright smile - I  
want them to like you.

EMMA reacts. STEED opens the door - IVAN stands there -  
he regards STEED - then steps aside - and OLGA enters  
SHOT.

IVAN  
May I introduce Olga Savonovitch  
Negretiskinka Volowski. John  
Steed.

STEED  
How do you do ...

OLGA  
(a firm handshake)  
Comrade Steed!

STEED reacts - EMMA is amused.

OLGA steps right into the room - marches around it -  
inspecting it.

OLGA  
It is as I expected - opulent,  
luxurious, expensive...  
(STEED smiles)  
... in fact - thoroughly  
decadent!

STEED stops smiling.

IVAN  
Well, Steed - we have kept  
our part of the bargain.

STEED  
(starts)  
Eh? Of course. Er ... you've  
met Mrs. Peel?

IVAN regards EMMA.

IVAN  
She is your choice?

STEED  
Couldn't keep her out of it.

IVAN  
(bows)  
I shall enjoy working with  
you, Mrs. Peel.

EMMA  
(a glance at STEED)  
It will make a change.

(CONTINUED)

11. CONTINUED:

11.

IVAN

Well then - shall we ...?

He moves to exit.

STEED

Aren't you forgetting something?

(IVAN pauses)

Information concerning the dead  
men - I have to start somewhere.

IVAN

Groski had only been in the  
country 24 hours - during that  
time he made only one call -  
at this address ...

(He hands STEED  
a paper)

... I suggest you start there.  
Goodbye, Steed.

EMMA

(to STEED)

Au revoir, Comrade.

EMMA & IVAN exit - door closes - STEED turns to OLGA,  
he is a bit ill at ease with her - not knowing how to  
'take' her.

STEED

(finally)

Er ... Olga ...?

OLGA

(interjects)

Comrade Volowski! Informality  
breeds undiscipline.

STEED

Oh ... quite ... Comrade  
Volowski - can I offer you  
a drink?

OLGA

Hard liquors soften the brain  
tissues.

STEED hastily opens a cigarette box.

STEED

Then perhaps a cigarette ...?

He meets her stony gaze - hastily closes the lid.

OLGA

We should understand one  
another, Comrade. When I heard  
of this assignment, my first  
impulse was to kill you!

STEED

Chummy.

(CONTINUED)

11. CONTINUED:

11.

OLGA  
But the Glorious Motherland  
says I am to work with you.

STEED  
(hastily)  
And mater is always right -  
don't forget that!

OLGA  
(consults watch)  
We have wasted 42 and a half  
seconds.  
(STEED reacts)  
Now we should start work  
immediately.

She opens her coat - checks a holstered gun on one side -  
a knife on the other - produces a hand grenade from her  
pocket - all seems to be in order.

OLGA  
I am ready.

STEED smiles - picks up his bowler and umbrella.

STEED  
So am I.

OLGA reacts to the fact that he has no apparent weapons.  
STEED & OLGA move to the door - he opens the door.

OLGA  
After you, Comrade.

This is a new event for STEED - he reacts - then precedes  
her through the door. As the door closes into CAMERA:

12. EXT. VICTORIAN BUILDING. DAY. (LOCATION)

12.

A seedy, towering building.

IVAN's CAR swings in to stop outside.

13. INT. IVAN'S CAR. DAY. (STUDIO)

13.

IVAN at the wheel - EMMA alongside.

EMMA looks off at building.

14. EXT. VICTORIAN BUILDING. DAY. (LOCATION)

14.

EMMA's EYELINE.

EMMA'S VOICE (OVER)  
What is this place?

15. INT. IVAN'S CAR. DAY. (STUDIO)

15.

IVAN

I don't know.

(Switches off engine)

It was one of several addresses  
Groski called at the day he died.

EMMA

One of several!? But you told  
Steed ...

IVAN

I like to hold something in  
reserve.

EMMA

I thought we had a truce.

IVAN

Indeed.

(Opens door)

But a little cheating is  
expected.

He exits.

EMMA follows:

EMMA

(murmurs)

On both sides.

16. EXT. VICTORIAN BUILDING. DAY. (LOCATION)

16.

As EMMA (DOUBLE?) and IVAN leave the car - move up to  
the building - push the door open and enter:

17. INT. WAITING AREA. DAY.

17.

Stark and empty looking - almost a corridor in shape -  
at the far end is a door - and on either side are seats  
to wait on.

EMMA & IVAN look around - then move to the door, their  
footsteps echoing hollowly.

On the door is a sign: "H. MERRYWEATHER - KNOCK & WAIT".

IVAN knocks - they wait.

EMMA

Where else did Groski go that  
day?

IVAN

Mmm? Oh, here - the address  
I gave Steed - a place in  
Chelsea.

The door opens and HILDA peers out - a nubile and pretty  
girl of about 27 - 30.

(CONTINUED)

17. CONTINUED:

17.

HILDA

Right - who's next?

EMMA turns to point at IVAN - but finds he is pointing at her.

IVAN

The lady was first.

EMMA gives IVAN a look - then moves to enter the door.

18. INT. CHIROPODIST'S. DAY.

18.

EMMA enters with HILDA - stops - reacting to:

Small clinical room - the first thing she sees is a line of gleaming medical instruments of great delicacy - lying on a table nearby.

Beyond is a padded bench/bed - which can tip and swing at various angles.

By this bed stands HUBERT MERRYWEATHER - a stocky, jittery looking man of about 35.

HILDA

Mr. Merryweather.

MERRYWEATHER

Ah, good afternoon ... Miss ...  
er ...

EMMA

Mrs. Mrs. Peel.

MERRYWEATHER

Mrs. Peel.  
(Shakes hands)  
Hubert Merryweather at your  
service. Do take off your  
shoes and lie down.

EMMA reacts - moves to oblige - gets on the bed.

MERRYWEATHER

And what's the problem? Corns,  
callouses - a beligerant bunion?  
(Rattles on)  
Whatever it is - I hold the cure -  
a gentle cure. 'Chiropody by  
Kindness' is my motto.

EMMA is now spread out on the bed - toes wriggling.

EMMA

I'd just like a general check  
up.

MERRYWEATHER now holds a tray full of instruments.

HILDA

You're not one of our regular  
patients, Mrs. Peel?

(CONTINUED)

18. CONTINUED:

18.

EMMA

No - I was recommended by a friend. A man named Groski. No doubt you know him?

At the mention of the name - MERRYWEATHER starts - his instruments momentarily rattle against the tray he holds. HILDA steps in and takes them from him.

HILDA

I don't recall a patient of that name. Do you, Mr. Merryweather?

MERRYWEATHER

No.no ... can't say I do.

EMMA

Oh, but he was here just the other day ...

She is cut short as HILDA very abruptly changes the angle of the bed - laying EMMA head down and at a disadvantage.

HILDA

Hold still, Mrs. Peel!

EMMA gazes up as HILDA & MERRYWEATHER move in on her with wicked looking instruments.

19. INT. WAITING AREA. DAY.

19.

IVAN sits waiting - flicking through a magazine - his eyes constantly going to the door of the chiropodist's surgery.

Now he reaches for another magazine - fumbles one - it falls to the ground - he bends to pick it up - but suddenly another hand enters SHOT - picks it up.

PERCY (OFF)

Allow me, old boy.

IVAN looks up - finds himself staring at PERCY - who smiles - holds the magazine out to him.

IVAN

Thank you.

He takes the magazine - then - as the magazine leaves PERCY's hand, it discloses that PERCY holds a silenced gun - pointing straight at IVAN.

PERCY smiles - winningly.

20. INT. CHIROPODIST'S. DAY.

20.

CLOSE ON EMMA'S FEET - PULLING OUT TO REVEAL MERRYWEATHER stepping back - dropping instrument into tray held by the impassive HILDA.

(CONTINUED)



20. CONTINUED:

20.

MERRYWEATHER

Your feet are in excellent condition, Mrs. Peel. Really, you had no need to consult me.

He brings the bed back to normal - EMMA sits up - starts to put her shoes on.

EMMA

I like to be sure.

She stands up - MERRYWEATHER & HILDA regard her silently.

EMMA

Well ... thank you ... How much do I ...?

HILDA

(interjects)

There is no charge for a consultation.

EMMA

Thanks again.

She moves to the door - then pauses.

EMMA

I must have made a mistake then? About Groski coming here?

MERRYWEATHER

Yes, Mrs. Peel. You made a mistake.

EMMA nods - exits.

21. INT. WAITING AREA. DAY.

21.

EMMA emerges, saying:

EMMA

Ivan, I have a shrewd suspicion that ...

She stops - the area is empty - IVAN has disappeared. HOLD EMMA's reaction.

22. EXT. SHOP. DAY. (STUDIO)

22.

DOUBLE CLAD of a discreet shop front - there is a small shop window, but the shade is down. There is a shop door marked: "Number Ten - ALBERT WINTERS - PURVEYOR OF QUALITY GOODS FOR THE GENTLEMAN OF LEISURE. There is no hint as to what kind of shop it is.

STEED & OLGA enter SHOT - he consults the scrap of paper IVAN gave him.

STEED

Number ten - this is the place.

(CONTINUED)

22. CONTINUED:

22.

OLGA

(reads)

'Albert Winters' - what do  
we do now?

STEED

Groski paid a visit here -  
right?

OLGA

Right.

STEED

So - we interrogate Mr. Winters.

OLGA

(produces gun)

Right!

STEED

(hastily)

Wrong! Subtlety, Comrade.  
Subtlety.

He pushes open the shop door - bell tinkles as they  
enter:

23. INT. SHOP. DAY.

23.

OLGA & STEED enter door - stop - reacting to:

The shop - is tiny, overcrowded and fusty. A huge sign  
announces: "SAFEGUARDS AGAINST INCLEMENT WEATHER" -  
"WARD OFF WINTER WITH WINTERS". The entire shop is  
dedicated to rainwear - of the old fashioned kind.  
There are rows and rows and rows of umbrellas - lines  
of goloshes and Wellington boots - shiny mackintoshes  
and sou-westers - lines of military style raincoats.  
At the rear of the shop is a door to the store-area -  
to one side is a shower unit curtained in. From this  
shower unit we can hear the rush of water - and  
someone singing lustily.

STEED looks at OLGA - then bangs on shop counter with  
his umbrella.

STEED

Shop. Shop!

The singing and the shower stops - pause - then shower  
curtain pulls aside and WINTERS steps out of the shower -  
he is a jolly looking man, dressed entirely in oil-  
skins, thigh rubber boots, sou-wester - holding an  
umbrella up over his head. He is dripping wet.  
WINTERS talks without pause.

WINTERS

Terribly sorry - didn't hear  
you come in. Just testing  
the new Mark 4 you know.

OLGA & STEED look blank.

(CONTINUED)

WINTERS

(explains)

Gents natty umbrella. Note the ebonised shaft, the tempered steel ferrule - Chinese proofed silk, stretched over an all metal frame ... the speedy easy action ...

(He is opening and closing the umbrella at high speed)

Light on the shoulder when up ...

(Umbrella open, he rests it on his shoulder)

Nice, jaunty swagger when closed.

He closes umbrella - uses it like a swagger cane.

WINTERS

And all subjected to my final, rigorous test.

(Gestures at shower)

A force nine downpour. Of course all my umbrellas are tested before they get to me - indeed each and every one of these has been rained on from a great height ... but I like to be sure. The personal touch.

(Smiles)

Winters. Albert Winters.

Can I help you?

OLGA

(forthright)

Tell us all you know about ...

STEED

(hastily interjects)

... Umbrellas!

(A warning look at OLGA)

Yes - I'm thinking of changing my style.

WINTERS

All I know - well that would take some time, sir. Years even. But perhaps, if I may examine the existing model ...?

He takes STEED's umbrella, examines it.

WINTERS

Well, sir ... I'm doing myself out of business - but I don't think you'll better this model... utterly reliable ... nice balance ... and ...

As he talks - he twists and pulls the handle - to reveal a few inches of the steel blade concealed in STEED's umbrella. WINTERS reacts - looks at STEED - who hastily retrieves his umbrella.

(CONTINUED)

23. CONTINUED:

23.

STEED

Toothpick. I was really thinking of something different in the way of handles ...

WINTERS

Ah. AH!

STEED

Ah.

WINTERS

(delving under counter)

Aha ...

He produces an umbrella with a ridiculous looking handle (carved elephant's head or something similar).

STEED

(softly)

Ah.

(Toys with it)

No. I don't think so.

(Forthright)

I'd like the same as Mr. Groski.

WINTERS reacts - stares at him.

WINTERS

Groski?

OLGA

Groski.

STEED

He's a customer of yours, isn't he?

WINTERS

Groski? That's a foreign name, isn't it, sir?

OLGA

He was in here the other day.

WINTERS

I don't recall anyone of that name ...

STEED

Perhaps if you checked your records ...?

WINTERS

Yes. I'll do that, sir. I'll check my records.

WINTERS moves away to exit through a door at the rear.

OLGA turns to STEED.

(CONTINUED)

23. CONTINUED:

23.

OLGA

Now what?

STEED

You take that side ... I'll  
search here ...

OLGA

(approvingly)

THAT'S more like it!

They go off in different directions.

GO WITH STEED - he goes behind a rack of raincoats - sees  
a load of old rainwear - and large packing case marked  
"UMBRELLAS - WITH CARE". STEED starts searching.

ANOTHER ANGLE.

OLGA - behind lines of Wellington boots - here there is  
more rainwear, umbrellas, etc. - and a large packing  
case marked: "UMBRELLAS - WITH CARE". She lifts the lid  
- peers in at:

Packing case full of umbrellas.

OLGA glances at tag label lying loose nearby - then  
continues searching elsewhere.

OLGA

How goes it, Comrade?

ANOTHER ANGLE.

STEED searching.

STEED

All I've found is something  
for a rainy day.

ANOTHER ANGLE.

OLGA.

OLGA

I told you - we should have  
used my method. We could  
MAKE him talk ...

(Slight pause)

Comrade ...?

ANOTHER ANGLE.

STEED - has lifted lid of packing case - and is a bit  
stunned - staring in at:

INSERT. PACKING CASE.

A hand is poking out from under a pile of umbrellas -

STEED clears away the umbrellas - and sees:

INSERT. PACKING CASE.

IVAN - lies dead under the umbrellas.

STEED - stares at him for a moment - then:

(CONTINUED)

23. CONTINUED:

23.

WINTERS (OFF)

Well, sir ... I've checked my records thoroughly ...

STEED drops the lid back onto the case - quickly moves to:

ANOTHER ANGLE.

Main area of shop - WINTERS reappears - STEED & OLGA step hurriedly out of hiding.

WINTERS

No trace of Groski at all ...

STEED

Oh, bad show ...

WINTERS

Perhaps I could interest you in a Mark 5 with crocodile handle ...?

He takes an umbrella - puts it up - steps under the shower - sets it going. He stands under the water.

WINTERS

Utterly reliable. Comes in two models - Town and Town and Country.

STEED

Well, what I'd really like to know is ...

He is cut short as shop bell goes - he and OLGA turn - and there, framed in the doorway are PERCY, ALGY - plus GEORGY & FREDDY (all are replica 'Steeds').

WINTERS

Ah, good afternoon, gentlemen ...

(To STEED)

Excuse me ...

(To PERCY)

It's all ready for you ...

Through here ...

He leads PERCY, ALGY, GEORGY & FREDDY round behind the Wellington boots and the raincoats. They disappear one end of the racks - and:

WINTERS (OFF)

There we are. Gently now ...

Right ...

And PERCY & CO appear at the other end of the racks - carrying on their shoulders (like pall-bearers with a coffin) a large packing case marked "UMBRELLAS - WITH CARE". They stride to the door in perfect step - STEED staring at them every inch of the way - they pause at the door - all doff their bowlers to WINTERS - and out they go.

(CONTINUED)

23. CONTINUED:

23.

WINTERS  
(turns to STEED)  
Now, sir ...?

STEED  
I'll take a dozen.

WINTERS  
Sir?

STEED  
Assorted handles. Send  
them ...

WINTERS & OLGA are astonished by STEED - who now grabs  
OLGA's arm and hurries her to the door.

STEED  
Hope it keeps wet for you.  
Goodbye.

STEED & OLGA exit.

24. EXT. SHOP. DAY. (STUDIO)

24.

STEED & OLGA exit in a hurry. They stop - look off at:

25. EXT. STREET. DAY. (LOCATION)

25.

EYELINE TO: PERCY & CO loading the packing case into  
a car.

26. EXT. SHOP. DAY. (STUDIO)

26.

STEED  
We've got to follow that  
packing case.

OLGA  
Why?

STEED  
Because Ivan's body's inside  
it!

He moves away - OLGA reacts - then follows.

27. INT. NUTSKI'S H.Q. DAY.

27.

OPEN CLOSE ON NUTSKI - PULLING OUT TO REVEAL EMMA.

NUTSKI  
What do you mean - you've lost  
Ivan!?

EMMA  
I didn't lose him. He ran  
out on me.

(CONTINUED)

NUTSKI

My men are hand-picked and dedicated, Mrs. Peel. They do NOT 'run-out'. No. I suspect foul play - or some trickery from Steed ...

EMMA

And what about you? You didn't tell him about the chiroprapist - remember?

NUTSKI

A mere detail.

EMMA

Well, I can assure you - whatever else Steed may do - he won't go back on his word.

NUTSKI

Touching loyalty.

EMMA

Plain common sense. Steed will keep his part of the bargain.

NUTSKI

In that case - you will have no objection to keeping yours? You will remain here - until Ivan is found?

EMMA hesitates.

NUTSKI

(smiles)

I have your word?

EMMA

Very well.

NUTSKI

I will go out and make a few inquiries.

He prepares to move. Then pauses - regards her.

NUTSKI

You're sure you won't ...?

EMMA

You have my word.

NUTSKI

(beams)

And I trust you ...

But he nevertheless waves a large doorkey - exits - we hear the key turn in the lock.

EMMA gazes after him.

(CONTINUED)



27. CONTINUED:

27.

EMMA

But a little cheating is expected.

She starts to search the office area.

28. INT. CORRIDOR. DAY.

28.

As PERCY, ALGY, GEORGY & FREDDY march up with the packing case - they then turn and enter a door at the end of the corridor. As the door closes behind them - STEED & OLGA hurry into SHOT - stop - staring at the legend on the door. It reads: "SOCIABILITY - NOBILITY - OMNIPOTENCE - BREEDING INC." The first letter of the first four words are picked out large so that they read: "S.N.O.B."

STEED & OLGA exchange a look - then they open the door and enter:

29. INT. SNOB FOYER. DAY.

29.

A small area formed by large cut-outs of English gentlemen - each with a little arrow pointing to: "THE CORRECT ANGLE" (Bowler hat) "THE CORRECT SHOWAGE" (Top pocket handkerchief) "THE CORRECT STANCE" (Man leaning on umbrella).

PONSONBY'S VOICE (OFF)

Right, gentlemen ... get assembled if you please ...

STEED & OLGA move around the cutouts - and out into the main training area. A large area - more or less bare - with, at the far end, a door leading to office area.

In the centre of the room stands TARQUIN PONSONBY-FRYTHE - a tall, elegant man - he is addressing a dozen or more PUPILS - everyone is dressed like a replica 'Steed'. The PUPILS are lined up in ranks facing PONSONBY.

PONSONBY

Are we ready then? Good.

STEED & OLGA move a little nearer - unnoticed - and agog at the scene.

PONSONBY

Today, gentlemen - we will see what we have learned about the hailing of the taxi-cab.

(Grips his umbrella)

Our first task is to stand out from the hurly burly of the menials. So first - presence.

(Demonstrates)

Presence, gentlemen. The feet slightly apart - balance lightly on the toes - shoulders squared. The umbrella is grasped firmly in the right hand.

(CONTINUED)

29. CONTINUED:

29.

The PUPILS all follow suit as:

PONSONBY

Are we all comfortable? Right - we are now ready to hail our taxi-cab. The eye must select its objective ... fix - fix and hold your taxi-cab with a steady eye. Judge its speed of approach - assess the competitors nearby, and ... one, two, three ... hail!

He sticks his umbrella up in 'hailing taxi-cab' position.

PONSONBY

With me, gentlemen. One, two, three, hail!

The PUPILS begin to 'hail' with him. He coaches them from the front for a moment - then moves amongst them, correcting faults.

PONSONBY

One, two, three...shoulders back, Jones! Watkins! We are waggling, Watkins. We are waggling when we should be thrusting. We have had to talk to you about waggling before. Up, man! Up! That's better. Much better.

And now PONSONBY sees STEED & OLGA for the first time.

PONSONBY

Carry on in your own time, gentlemen.

He moves to STEED & OLGA.

PONSONBY

Good afternoon, sir ... Madam ... Tarquin Ponsonby-Frythe at your service.

STEED

How do you do ... John Steed ...  
(He doffs his bowler)  
And this is Comra...Miss Volowski.

PONSONBY stares at STEED - he is agog.

PONSONBY

Superb. Utterly superb, sir ...  
(STEED is puzzled)  
Your manner, sir. The way you doffed your bowler - the pure economy of movement - the elegance of stance ...  
(Pulls himself up)  
Forgive me. Allow me to welcome you to Snob. And you too, Madam.

(CONTINUED)

OLGA

Snob? What is Snob!?

PONSONBY

A training centre, Madam. A ...  
if you will forgive the pun ...  
a breeding ground for young  
gentlemen.

He gestures around the area - to where the PUPILS have now stopped 'hailing' - and have split up into pairs - approaching one another - doffing bowlers, shaking hands - moving on - then turning about and repeating the procedure.

PONSONBY

As you can see - we change the mere man - into gentleman. We endeavour to endow him with some of those qualities some of us were lucky enough to be born with - eh, Mr. Steed?

STEED

Do you have much success?

PONSONBY

I try. And I feel that if I only partially succeed, then I have made a small contribution.

STEED

I suppose only half an oaf is better than low bred, eh?

PONSONBY

But now, sir - what brings YOU here? Obviously you have no need for my services.

STEED

I'm ... er ... trying to trace a friend of mine.

PONSONBY

Is he a pupil here?

OLGA

In somewhere as bourgeois as this...!

STEED

(hastily over-rides)

Er ... it is quite possible - yes.

PONSONBY

Then his name will be on record. In the office, sir ... this way ...

PONSONBY leads STEED & OLGA through the PUPILS - STEED doffing his bowler in return to the various groups several times.

30. INT. PONSONBY'S OFFICE. DAY.

30.

As PONSONBY leads STEED & OLGA in. A very small office area - just a desk - a couple of chairs - and very prominent in the centre of the floor: the packing case marked "UMBRELLAS - WITH CARE".

PONSONBY produces a huge ledger and:

PONSONBY  
(opens ledger)  
Now, sir - the name of your friend?

OLGA  
Groski.

PONSONBY reacts - closes the ledger.

PONSONBY  
Well, I certainly don't have to look THAT up.

STEED and OLGA are very preoccupied with the packing case - STEED is angling his umbrella behind him - the hook lifting under the lid of the case.

OLGA  
You know him?

PONSONBY  
Definitely not. No one of that name on our list.

STEED  
(gestures at ledger)  
But you haven't checked.

PONSONBY  
Don't have to. Groski. I'm familiar with all my pupils, Mr. Steed. Groski. I should certainly remember such a name. Sorry I can't help you.

STEED  
Pity. Oh, well.

His umbrella is hooked under the lid now - and he 'accidentally' moves - the packing case lid slides - crashes to the ground.

PONSONBY reacts.

STEED  
Oh, dear ... very clumsy of me ...

He and OLGA pick up the lid - move to put it back on the crate - peering in at:

INSERT: PACKING CASE.

No IVAN - it is filled with umbrellas.

(CONTINUED)

30. CONTINUED:

30.

RESUME STEED & OLGA staring into packing case.

STEED  
Quite a collection.

PONSONBY  
I like my young gentlemen to  
start right. And a young  
gentleman is naked without  
his umbrella.

STEED  
Fine selection too.

And suddenly he delves in to sort amongst the umbrellas -  
pulling them aside - fully expecting to find IVAN's body -  
but he finds nothing. He grabs umbrella and jabs it deep  
into the crate - clearly there is no body there.

STEED reacts - looks up to meet OLGA's eye.

HOLD THEIR REACTION. Then:

STEED  
Well ... sorry to have taken  
up your time.

PONSONBY  
My pleasure.  
(Opens door)  
Do pop in again sometime.

STEED & OLGA exit. HOLD ON PONSONBY - he moves back to  
look at the packing case. Off, the office door opens -  
someone enters.

PONSONBY  
Charming fellow that chap who  
just left. Did you ever see  
him before?

PULL OUT NOW as he turns to talk to HILDA, who has just  
entered.

HILDA  
No, sir ... I never saw him  
before.

HOLD ON HILDA.

FADE OUT:

---

COMMERCIAL BREAK

---

FADE IN:

31. INT. NUTSKI'S H.Q. DAY.

31.

OPEN CLOSE ON PHOTO OF STEED - then it is turned over -  
and on the back we read: "DANGEROUS - HANDLE WITH CARE".

(CONTINUED)

31. CONTINUED:

31.

PULL OUT - REVEAL EMMA has almost completed searching the office - also reacts to the photo - flicks it aside - and reveals:

PHOTO. EMMA PEEL.

EMMA reacts - turns it over and reads:

INSERT. BACK OF PHOTO.

Inscribed: "VERY DANGEROUS - DO NO HANDLE AT ALL"

EMMA - reacts to this - then turns away - she has finished thoroughly searching the office. Then her eye falls on the dictaphone on the desk - she flicks it on - and hears:

NUTSKI'S VOICE

You're quite sure you know what to do. Olga, my dear?

OLGA'S VOICE

Go along with Steed until he is dispensable..

NUTSKI'S VOICE

And then dispense with him.

IVAN'S VOICE

And what about me and Mrs. Peel?

NUTSKI'S VOICE

See she doesn't learn too much - keep her occupied but give her the run around.

The dictaphone is snapped off - EMMA's mouth tightens to what she has heard. Then she hears the key in the lock - she reacts - spins away towards the door.

The door opens - NUTSKI enters - closes the door - turns to lock it - then reacts as: EMMA steps in - takes the key from his hand - and throws him back across the room in one move.

NUTSKI ends up in a heap on the floor.

NUTSKI

(aggrieved)

Mrs. Peel!

EMMA

(sweetly)

Just giving you the 'run around', Comrade.

She opens the door.

NUTSKI

You promised!

EMMA

You didn't even BEGIN to keep your part of the bargain. I think that lets me out. 'Bye.

(CONTINUED)

31. CONTINUED:

31.

She smiles, waves, exits. The key turns in the door. NUTSKI picks himself up and glares after her.

32. INT. STEED'S APARTMENT. DAY.

32.

CLOSE ON OLGA.

OLGA

First there is Ivan's body.  
Then no body. The subtle  
approach. Hah!

PULL OUT TO REVEAL STEED.

OLGA

If we had used MY methods.  
Forged on - leaving no stone  
unturned. Overlooking not a  
single clue. Overlooking  
nothing... nothi...

She trails off - as she remembers something.

OLGA

The other crate.

STEED

What other crate?

OLGA

In the shop - there was another  
crate there.

STEED

You didn't mention it before.  
Overlook it, did you, Comrade?

OLGA

I thought it was strange at  
the time - a crate full of  
umbrellas - addressed to  
"H. Merryweather - Chiropodist"!

STEED reacts.

33. INT. CHIROPODIST'S. DAY.

33.

CLOSE ON UMBRELLA - laid out on the patient's bed in surgery. MERRYWEATHER crouches over it - working on it with his delicate instruments. He has the ferrule of the umbrella pulled off to reveal a tiny complex of wires.

Now he replaces the ferrule - leaves a tiny button projecting from the bottom - pulls this and extends out a small aerial. He now pushes a concealed button on the handle of the umbrella, and we hear the oscillation of a radio. MERRYWEATHER snaps it off - looks at HILDA who stands nearby.

MERRYWEATHER

That's the lot.

(CONTINUED)

33. CONTINUED:

33.

HILDA takes the umbrella - puts it into a crate full of umbrellas nearby.

HILDA  
Shouldn't we test them all?

MERRYWEATHER  
No need. I can guarantee they'll all transmit and receive up to a 100 miles. Anyway - I'm tired.

He flops on the bed.

At this moment - the door opens - PERCY, ALGY, GEORGY & FREDDY enter, carrying another crate marked "UMBRELLAS - WITH CARE".

MERRYWEATHER  
For goodness sake - I've just finished one batch!

PERCY & CO ignore him - put the crate down.

MERRYWEATHER  
Look - enough's enough - I've had it.

PERCY  
But, my dear chap, this is quite a different problem. Nothing to do with instrument installation at all ...  
(Opens the crate)  
... more a matter of disposal.

And he displays - IVAN's body in the crate.

MERRYWEATHER reacts in horror.

MERRYWEATHER  
No!

ALGY  
My dear fellow - our splendid boss says yes.

PERCY  
We've been carting poor Ivan around from place to place all day. And now ...

ALGY  
Back to square one. The scene of the crime as it were.

PERCY  
The place we popped him off in the first instance.

MERRYWEATHER  
I..I won't get involved - equipment's my line ... not this ...

(CONTINUED)



33. CONTINUED:

33.

PERCY

I am afraid that we beg to differ.

ALGY

Percy's fearfully right, y'know.

At this moment there is a tap at the door - they all freeze.

PERCY's asinine face hardens as he jerks his head to HILDA - she nods - moves to open the door - peer out at:

34. INT. WAITING AREA. DAY.

34.

STEED & OLGA are there.

35. INT. CHIROPODIST'S. DAY.

35.

HILDA instantly slams the door.

HILDA

It's that man Steed - and the girl - they were at the training centre today.

MERRYWEATHER

(panics)

The back way ...! We can ...

He starts to move - but as one man, PERCY & ALGY thrust him back against a wall.

PERCY

Are you utterly sure of your facts, Hilda?

HILDA

Yes.

PERCY & ALGY look at MERRYWEATHER.

PERCY & ALGY

You know what to do, old boy?

MERRYWEATHER stands staring at them - PERCY jabs him in the belly with his umbrella - rather hard.

PERCY

Of course he knows.

He jerks his head at HILDA.

36. INT. WAITING AREA. DAY.

36.

STEED & OLGA.

STEED

All you have to do is ask a few subtle questions - and wait for a reaction.

(CONTINUED)

36. CONTINUED:

36.

OLGA  
(mocking)  
Subtle questions!?

HILDA (OFF)  
Next?

They turn to see HILDA standing in the doorway.

STEED  
Oh, it's the young lady - there  
we were four and a half turns  
into the fox-trot - and suddenly  
- a twinge in her foot - a pain....

HILDA  
This way please.

She pushes the door wider - and OLGA enters:

37. INT. CHIROPODIST'S. DAY.

37.

OLGA enters - PERCY & CO have disappeared (doubtless  
through a door at the rear of the room). MERRYWEATHER  
stands waiting.

MERRYWEATHER  
Over here please.

He indicates the bed - OLGA starts to climb onto it.

OLGA  
To put it subtly - I was told  
to come here by a friend.

MERRYWEATHER  
Take off your shoes please.

He looks beyond OLGA and the bed to where HILDA is  
upending a chloroform bottle onto a pad.

OLGA  
This friend's name was Groski.  
Comrade Groski.

HILDA  
Very interesting.

And she bangs the pad down onto OLGA's face. OLGA  
struggles - but HILDA & MERRYWEATHER hold her down.

38. INT. WAITING AREA. DAY.

38.

STEED paces away - then swings round as door opens -  
EMMA enters.

STEED  
Hello, Comrade. Where's  
Nutski?

(CONTINUED)

38. CONTINUED:

38.

EMMA

I handed in my notice.

(STEED reacts)

The truce fell apart - Nutski had no intention of seriously honouring it.

STEED

That doesn't surprise me. Never thought he would.

EMMA

Apart from that - Ivan's disappeared.

STEED

Ivan's dead.

EMMA reacts - STEED grimly nods.

EMMA

And Olga the pewtiful spy?

STEED

In there. Having her tooties looked at.

As STEED says this - he turns to gesture at the surgery door - even as he does this - the door slowly creaks open. STEED & EMMA stare in at:

39. INT. CHIROPODIST'S. DAY.

39.

EYELINE THROUGH DOOR - the foot of the bed now faces us - the room is empty - but - poking over the end of the bed can just be seen a pair of bare, white feet - very still.

40. INT. WAITING AREA. DAY.

40.

STEED & EMMA react - rush into:

41. INT. CHIROPODIST'S. DAY.

41.

STEED & EMMA rush in - tip up the bed and reveal the owner of the bare feet:

It is MERRYWEATHER - dead - one of his scalpels projecting from his chest.

STEED & EMMA stare at him - then at each other.

STEED

He died with his boots off.

EMMA

And where is Olga?!

42. INT. SHOP. NIGHT.

42.

CLOSE ON OLGA - gagged - her wrists and ankles bound with old school ties.

(CONTINUED)

42. CONTINUED:

42.

PULL OUT TO REVEAL PERCY & ALGY just finishing securing her.

OLGA makes muffled sounds and struggles ineffectually.

PERCY

It will do you no use to struggle, Miss Volowski. We have secured you with old school ties.

ALGY

And the bonds of the old school tie, are well nigh impossible to break.

They turn as HILDA appears from the rear of the shop.

PERCY

Did you call the boss?

HILDA

(nods)

We're to move her.

PERCY

Move her!?

ALGY

But it was dangerous enough bringing her here.

HILDA

Those are his orders.

She thrusts aside the shower curtain - looks in at:

WINTERS - lying dead - the shower dripping down onto him.

HILDA

This place is finished anyway. We won't be using it anymore.

PERCY & ALGY look at OLGA - then at each other.

PERCY

We'd better get some help.

HILDA

All right - but put her out of sight first.

ALGY nods, smiles - starts pulling a large crate forward - marked: "THIS SIDE UP - WITH CARE".

43. INT. STEED'S APARTMENT. NIGHT.

43.

CLOSE ON STEED as he turns into CAMERA.

STEED

If anything's happened to her!  
Well ... I sent her in - alone  
like that - the subtle approach!

(CONTINUED)

EMMA

She was prepared to kill you  
if necessary.

STEED

That's still a matter of  
conjecture.

EMMA

But I heard a tape recording ...

STEED

Ah - but that's not the acid  
test ... whether she could  
have actually pulled the trigger  
...anyway, that's beside the  
point - it's a matter of pride.  
Here are you and I perfectly  
safe - while two of their people...  
It looks as though we backed down.

(Swings on EMMA)

Did you get anything from Ivan?

EMMA

He talked a bit about Groski.  
Steed - I think Groski was over  
here on a very special assignment.

STEED

Of course he was. He was looking  
for the man we're after - the third  
party - I guessed that from the  
start. What else did Ivan say?

EMMA

Something about an establishment  
in Chelsea.

STEED

Chelsea? Snob is in Chelsea!

EMMA

Snob!?

STEED

Training school for young  
gentlemen. Of course - they did  
it once with Ivan - they'll do  
the same with Olga.

EMMA is puzzled - STEED starts scribbling on a pad - hands  
sheet to EMMA.

STEED

Go to Nutski - tell him to be  
at this address within the  
hour.

EMMA

You still want to use Nutski?

STEED

Yes, I want to use him.

(CONTINUED)

43. CONTINUED:

43.

He grabs his hat and umbrella.

STEED  
Within the hour.

EMMA  
And then what?

STEED  
You come along too!

He exits.

HOLD ON EMMA as she frowns at the sheet of paper.

44. INT. SHOP. NIGHT.

44.

Silent, empty, shadowy. PAN ACROSS THE SHOP TO THE now closed packing case. Then we hear the shop door open and:

STEED grabs the bell and muffles it in time - he looks around the shop - sees packing case - moves to it - then reacts as he hears footsteps approaching.

Hastily STEED bangs on the packing case with his umbrella.

STEED  
Don't worry, Comrade.

And he ducks back behind a row of raincoats - just in time - because the door opens - and PERCY, ALGY, GEORGY & FREDDY enter.

PERCY  
This way, gentlemen.

PERCY & CO move - each to take a corner of the packing case.

PERCY  
Gently does it. Remember, we are dealing with a member of the weaker sex.

There is an angry snort from the packing case.

ANOTHER ANGLE.

GEORGY has his back angled to the row of raincoats as he prepares to lift his corner of the case. Then - out from the row appears the crook of STEED's umbrella - hooks around GEORGY's neck and pulls him silently backwards through the row of raincoats. GEORGY disappears from sight.

ANOTHER ANGLE. PERCY.

PERCY  
Ready ...?

He bends down to grip the packing case.

(CONTINUED)

44. CONTINUED:

44.

ANOTHER ANGLE

As STEED steps out from raincoats - bends to lift GEORGY's corner of the packing case.

PERCY

Lift.

They all lift the packing case onto their shoulders. STEED keeps his face averted - or close to the packing case - he blends well with the other three replica 'Steed's'.

PERCY, ALGY, FREDDY & STEED carry the packing case out through the door - in perfect step.

45. INT. SNOB FOYER. NIGHT.

45.

CLOSE ON PONSONBY - in training area. He holds umbrella as before.

PONSONBY

The grasp of the umbrella is extremely important, gentlemen. The fingers folded so ...

PULL OUT TO REVEAL that PONSONBY addresses a group of PUPILS as before.

PONSONBY

... the forefinger in line with the shaft, the grip firm, yet relaxed ... the eye fixed on its objective. The feet lightly poised. Are we ready, gentlemen...? Then with me if you please. One, two, three ...

And now PONSONBY twists the handle of the umbrella - pulls out a blade (it is a sword stick umbrella)

PONSONBY

... KILL!

PONSONBY & PUPILS have all changed in aspect and attitude - the asinine quality has gone - each holds a lethal blade - each has the look of a trained killer.

PONSONBY

Lunge, parry, repoiste. Again - one, two, three, KILL!

(He moves around them - coaching them as before)

Excellent, Malleson - most excellent - a nice deadly style about it. One, two, three ... No, no, Wilson - we are not prodding a balloon, we are killing the enemy! At ease, gentlemen. We will now master the short, sharp stab in the back. Grasp your umbrella a little lower down ...

(CONTINUED)

45. CONTINUED:

45.

As he talks - he glances to where door has opened - and PERCY, ALGY, FREDDY & STEED are entering (STEED not clearly seen from this angle)

PONSONBY

(calls)

Take it into my office,  
gentlemen.

PERCY & CO march past - PONSONBY turns back to his PUPILS.

PONSONBY

Now - keeping a close eye upon  
our adversary, we creep nearer  
... creep ... creep ... creep ...

We leave PONSONBY & his PUPILS creeping.

46. INT. PONSONBY'S OFFICE. NIGHT.

46.

PERCY & CO., enter with packing case - put it down.  
PERCY starts to lead the way out. STEED deliberately lingers - lets them go - then hastily closes the office door.

STEED now opens the packing case - to reveal the bound and gagged OLGA - he removes the gag.

STEED

How do you feel?

OLGA

Like someone who has been  
tied up and dumped in a box.

STEED

Have you out in a jiff. Here.

He takes knife from desk - moves to cut her bonds - then reacts to the tie OLGA is bound with.

OLGA

What is it?

STEED

My old school.

Reluctantly he cuts the tie. Then he helps her out of the box.

OLGA

How did you get in here?

STEED

I hate to tell you, but it  
was ...

OLGA

The subtle approach?

STEED

(nods - grins)

Not bad for a decadent  
capitalist, eh?

(CONTINUED)



46. CONTINUED:

46.

OLGA gives him a look - moves to the door - opens it a fraction - peers out.

OLGA

The next part will be most interesting.

STEED reacts - moves closer - she points off at:

47. INT. SNOB FOYER. NIGHT.

47.

STEED'S EYELINE TO: the training area - PONSONBY now holds a real rapier and a fencing mask. His PUPILS are starting to emerge from a changing room door - all wearing fencing gear now - all holding swords. They present a formidable mob.

48. INT. PONSONBY'S OFFICE. NIGHT.

48.

OLGA looks at STEED.

OLGA

How do you subtle your way past that lot? Comrade.

STEED reacts - HOLD HIM.

FADE OUT:

---

COMMERCIAL BREAK.

---

FADE IN:

49. INT. NUTSKI'S H.Q. NIGHT.

49.

CLOSE ON NUTSKI - PULLING OUT TO REVEAL EMMA.

EMMA

What's holding us up?

NUTSKI

I cannot make a move without express orders from H.Q. - My hands are tied.

EMMA

But Steed's at Snob now - he needs help.

NUTSKI

I know. And my heart bleeds for him. Bleeds. But I cannot move without orders.

EMMA

Well I can.

(Moves to the door)

I'll see you there. But hurry!

(CONTINUED)

49. CONTINUED:

49.

She exits.

HOLD NUTSKI - he looks thoughtful as he opens his drawer - takes out a gun - checks it.

50. INT. PONSONBY'S OFFICE. NIGHT.

50.

OLGA & STEED - STEED frowns at his watch.

OLGA

They are not going to turn up, are they?

STEED

We're getting out of here.

OLGA

(brightens)

Ah! We will fight to the death!?

STEED

I sincerely hope not!

He moves to the door - opens it a fraction - gestures that OLGA come and look too. They gaze out at:

51. INT. SNOB FOYER. NIGHT.

51.

EYELINE OUT TO:

PONSONBY faces his PUPILS - HILDA is there too (wearing fencing garb).

PONSONBY

Right, gentlemen - we are now ready to proceed to more serious things ... Mutual combat, eh? With unguarded blades, eh? It gingers up the reflexes tremendously. Hilda.

HILDA moves to face him.

PONSONBY

We will first demonstrate the parry leading up to the killing lunge ...

52. INT. PONSONBY'S OFFICE. NIGHT.

52.

STEED turns away from door - and to OLGA.

STEED

We'll wait until they get started - then I'll make a dash for the light switches.

OLGA

Ah, that is more like it.

(CONTINUED)

52. CONTINUED:

52.

OLGA (contd.)

Action - vigorous action. You  
will be in danger too.

STEED

Some.

OLGA

In that case ...

(Shakes his hand)

I wish you to know that,  
despite your peculiar methods,  
I have come to admire you.

(STEED smiles)

A little.

53. INT. SNOB FOYER. NIGHT.

53.

PONSONBY & HILDA step back, having demonstrated a mood.

PONSONBY

Now your turn, gentlemen - but  
first to put us into the right  
frame of mind - let us return  
to our enemy identification  
charts.

He moves to a calendar on wall nearby - tears off the top  
sheet to reveal a photo of tough looking man - tears off  
to reveal another man - and another - and another.

PONSONBY

And uppermost we keep the motto  
of our organization. Seek.  
Hate. Kill.

As he says this, he tears off photo to reveal photo of  
STEED.

PERCY & ALGY are nearby - they react.

ALGY

Oh, but I say ...

PERCY

That chap's here.

ALGY

Came in with us.

PERCY

Went into your office.

All eyes turn towards the office door.

54. INT. PONSONBY'S OFFICE. NIGHT.

54.

STEED & OLGA - he has his back to the door.

STEED

Now you're clear on what you  
have to do?

(CONTINUED)

54. CONTINUED:

54.

OLGA

I wait until the lights go out.

STEED

Then run straight for the door - keep going whatever happens. Don't stop for me ...

OLGA

But supposing ...

STEED

Don't stop for me! That's an order. Think of the Glorious Motherland or something ... Now, it shouldn't take you more than five seconds to reach the door and ...

But he reacts - because OLGA has suddenly lifted her hands high.

STEED

Now this is no time for isometrics.

Then he realizes - spins round to find:

PONSONBY, PERCY & CO., there - PONSONBY holds a gun.

STEED

(smiles - raises  
bowler)

Good evening, sir.

PONSONBY

Splendid, sir, splendid. You note gentlemen - always the correct way of doing everything - even in defeat.

55. INT. SNOB FOYER. NIGHT.

55.

The area is deserted - everyone is up and around the office door.

EMMA enters - takes in the situation - then sprints across to disappear into the changing room door.

56. INT. PONSONBY'S OFFICE. NIGHT.

56.

PONSONBY gestures to the crowd by the door.

PONSONBY

I can handle the situation now, gentlemen. We mustn't let this intrusion interfere with our studies.

The CROWD starts to drift away.

(CONTINUED)

56. CONTINUED:

PONSONBY smiles at STEED & OLGA.

PONSONBY  
Please do make yourselves  
comfortable.

57. INT. SNOB FOYER. NIGHT.

As the PUPILS return into the area. HILDA is first back - she wanders over to lean near the changing room door - to adjust her fencing clothing. The door starts to slowly open behind her.

58. INT. PONSONBY'S OFFICE. NIGHT.

PONSONBY, STEED & OLGA.

OLGA  
And what are we waiting for?

STEED  
For the boss to arrive.

PONSONBY  
(reacts)  
You are remarkably astute,  
Mr. Steed.

STEED  
An educated guess.

He leans back - looks at OLGA.

OLGA  
(murmurs)  
Surely there's something subtle  
you can do?

STEED  
(murmurs)  
I'm thinking about it.

59. INT. SNOB FOYER. NIGHT.

PERCY, ALGY & PUPILS are adjusting their fencing gear - ready to continue their lessons.

PERCY  
Where's Hilda?

Door of changing room opens - 'HILDA' (EMMA in fencing mask) emerges.

PERCY  
Are we ready?

EMMA nods - takes up fencing position facing PERCY - they start to fence.

60. INT. PONSONBY'S OFFICE. NIGHT.

60.

PONSONBY

I really am awfully sorry about all this, Mr. Steed. I would rather you were an ally than an enemy.

STEED

The fortunes of war.

PONSONBY

War is not a question of fortune. The strongest wins. It is quite simple ...

NUTSKI (OFF)

Ponsonby?

PONSONBY

(calls)

Over here, sir.

Door opens - NUTSKI enters - regards STEED & OLGA.

OLGA

Comrade ...! Run!

NUTSKI takes the gun from PONSONBY.

NUTSKI

Clear the place - we don't want too many witnesses.

PONSONBY

Right, sir.

He exits.

OLGA stares at NUTSKI - realising he is the boss.

OLGA

(breathes)

Comrade ...

61. INT. SNOB FOYER. NIGHT.

61.

EMMA & PERCY have just drawn apart from fencing - they prepare to fight again - but:

PONSONBY

Percival. Hilda - you can dismiss class for today.

PERCY

Immediately, sir.

EMMA hastily moves to changing room door - opens it - steps aside to let the PUPILS enter:

62. INT. CHANGING ROOM. NIGHT.

62.

TIGHT SECTION - just a narrow corridor composed of steel lockers. The PUPILS enter - the place is very crowded.

63. INT. SNOB FOYER. NIGHT.

63.

EMMA watching PUPILS enter.

64. INT. PONSONBY'S OFFICE. NIGHT.

64.

As PONSONBY returns to NUTSKI, STEED & OLGA.

PONSONBY

All attended to, sir.

NUTSKI

Excellent. How do you like my little set-up, Steed? Highly trained force - and they get better every day ...

OLGA

Traitor!

NUTSKI

(smiles)

There's more profit in it.

(To STEED)

As you so aptly put it - our aim is to create mayhem, steal secrets - sell to the highest bidder. My initiative surprises you, eh?

STEED

Not at all. I guessed.

NUTSKI

Eh?

STEED

Groski was sent over here to investigate you, wasn't he?

NUTSKI

(regards him)

You always were the cunning old fox.

(Suddenly reacts)

Why did you send for me?

STEED

I needed confirmation - you've given it to me.

NUTSKI

But Mrs. Peel said ...

(Stops - to PONSONBY)

Where is she anyway?

PONSONBY

Sir?

NUTSKI

Mrs. Peel. The other woman.

PONSONBY

There was no other woman.

(CONTINUED)

64. CONTINUED:

64.

NUTSKI

You fool! She's here somewhere.

65. INT. SNOB FOYER. NIGHT.

65.

The last PUPIL enters the changing room door.

66. INT. CHANGING ROOM. NIGHT.

66.

As a PUPIL opens locker - to reveal HILDA propped inside it - bound and gagged.

PUPIL

Hey!

67. INT. SNOB FOYER. NIGHT.

67.

EMMA reacts - slams the door shut - locks it - we hear an uproar from the PUPILS locked inside.

EMMA turns around - then reacts to find:

PERCY & ALGY facing her - swords at the ready.

EMMA engages them - and in so doing, knocks over a small table and vase nearby.

68. INT. PONSONBY'S OFFICE. NIGHT.

68.

PONSONBY & NUTSKI react to the crash of the vase (o.s.)

They half turn - and instantly: OLGA launches herself on PONSONBY - STEED grapples with NUTSKI.

STEED downs NUTSKI - turns - as OLGA swings PONSONBY at him.

OLGA

Comrade!

She flings PONSONBY at STEED - he takes over that fight - OLGA rushes out into:

69. INT. SNOB FOYER. NIGHT.

69.

EMMA is having a tough time fighting off PERCY & ALGY - then suddenly - alongside her appears OLGA, sword in hand.

OLGA

Divide and conquer.

She engages ALGY - leaving EMMA to deal with PERCY. They fight.

ANOTHER ANGLE.

As STEED & PONSONBY come out of the office - PONSONBY pulls free - moves to snatch up a sabre - turn and slash at STEED with it.

(CONTINUED)



69. CONTINUED:

69.

STEED jumps back - grabs up an umbrella - starts to fence off PONSONBY with it.

EMMA & OLGA fight PERCY & ALGY - they fight in absolute unison - they parry and thrust as one - then:

EMMA

Now?

OLGA

Now!

Both flick aside the swords of PERCY & ALGY - both lunge - both hit their man - as ALGY & PERCY's swords clatter to the floor - and ALGY & PERCY - in unison, in identical attitudes - begin to fold to the floor:

ANOTHER ANGLE:

STEED - with a flourish - flips the sabre from PONSONBY's hand - and belts him in the belly with the umbrella - PONSONBY gasps - folds to the floor.

STEED

Game and set I think.

He beams - not seeing that:

NUTSKI has appeared from the office - holding a gun - levelling it at STEED's back.

OLGA & EMMA see NUTSKI and:

OLGA & EMMA

Steed!

As they shout - both throw their rapiers as though they were spears.

NUTSKI - is hit by both rapiers - he drops the gun - sags to the floor - dead - the rapiers in his chest.

STEED turns to react to this - then turns back to OLGA & EMMA who are shaking hands.

OLGA

Nicely thrown, Comrade.

EMMA

Thank you.

OLGA

You must have some Slavic blood?

EMMA

(shakes head)

British through and through.

STEED

Well ... she won't hold that against you ... will you?

They turn to see STEED - he puts an arm around each of their shoulders.

(CONTINUED)

69. CONTINUED:

69.

STEED  
I think a celebration drink  
is indicated.

OLGA  
Hard liquors soften the ...

STEED  
(hastily)  
Vodka. From the Glorious  
Motherland.

EMMA  
Lead on - Comrade.

As they move away:

FADE TO:

---

COMMERCIAL BREAK.

---

FADE IN:

70. STYLISED CLOSING.

70.

FADE OUT:

THE END.

