

"THE IDIOT"

by

FYODOR DOSTOEVSKY

Dramatised by

LEO LEHMAN

PART ONE: "THE PRINCE'S RETURN"

PRODUCER	DOUGLAS ALLEN
DIRECTOR	ALAN BRIDGES
DESIGNER	TONY ABBOTT
P.A.....	RICHARD BROOKS
A.F.M.....	ELISABETH DUNBAR
COSTUME SUPV.....	ELISABETH AGOMBAR
MAKE-UP SUPV.....	ANN FERRIGGI
T.M.1.....	BOB WRIGHT
T.M.2.....	CLIVE THOMAS
SOUND SUPV	RICHARD CHUBB
GRAMS OPERATOR	CLIVE GIFFORD
FLOOR ASSISTANT	JOHN NEWMAN
VISION MIXER	JOAN DUNCAN
ASSISTANT	SUE FOXTON-PRICE
STORY EDITOR	MICHAEL VOYSEY

CAMERA REHEARSALS: TUESDAY, 7th DECEMBER 1965. RIVERSIDE I.

Camera rehearsal	2.00 - 7.00 p.m.
Tea approx.	3.30 - 4.00 p.m.
DINNER	7.00 - 8.00 p.m.
Camera rehearsal (with TK-31 from 8.15 p.m.)	8.00 - 10.0 p.m.

PHOTOCALL FOR ARTISTS 7.15 - 8 p.m. approx.

WEDNESDAY, 8th DECEMBER 1965. RIVERSIDE I.

Camera rehearsal	11.00 - 1.00 p.m.
LUNCH	1.00 - 2.00 p.m.
Camera rehearsal (with TK-23 from 4.45 - 5.15 pm) ...	2.00 - 6.00 p.m.
Tea approx. (SET PHOTOS)	3.30 - 4.00 p.m.
DINNER	6.00 - 7.00 p.m.
Line-up	7.00 - 7.30 p.m.
<u>RECORDING: (VT/6T/30368)</u>	<u>7.30 - 9.45 p.m.</u>

(WITH TK-25 7.30-8 pm ONLY)

TRANSMISSION:

TUESDAY, 11th JANUARY, 1966. 9.35 pm. BBC-2.

REPEAT: 15th JANUARY, 1966. 10.50 pm. BBC-2.

"THE IDIOT"

CAST LIST

PART ONE

MYSHKIN DAVID BUCK
NASTASIA ADRIENNE CORRI
ROGOJIN ANTHONY BATE
LEBEDIEV PATRICK NEWELL
GAVRILI JOHN KELLAND
GENERAL EPANCHIN MICHAEL GOODLIFFE
LIZAVETA EPANCHIN AMBROSINE PHILLPOTTS
STEPAN HENRY MANNING
ALEXANDRA MARIAN DIAMOND
ADELINE ELIZABETH COUNSELL
AGLAI A SUZAN FARMER
NINA ALEXANDROVNA JOAN GEARY
VARVARA SHIRLEY CAIN
KOLIA DEREK CARPENTER
IVOLGIN FRANK SHELLEY
FERDYSHCHENKO BERNARD KAY
MAID JILL EASTER

EXTRAS (in Railway Stn)

AUBREY WELLS, BILL RICHARDS, OLIVER TOMLIN,
CHARLES O'ROURKE, JIMMY CHARTERS, PAUL LINDLEY,
ALF MANGAN.

TECHNICAL REQUIREMENTS

5 Cameras: Heron, and 4 Pedestals.
(Zoom on 2)
4 Booms & Fishing Rod
Studio monitors
Grams. Foldback.
Roller Caption machine.
2 12 x 9 caption stands and large easel.

RUNNING ORDER

(ii)

"THE IDIOT"

PART ONE

PAGE	SCENE	SET	LIGHT	CAST	CAMS/BOOMS	SHOTS
1	1	INT. COMPARTMENT (T/C 1: after Shot 4 - 6") (T/C 2: after Shot 7 - 6") (T/C 3: after Shot 39)	DAY	MYSHKIN ROGOJIN LEBEDIEV MAN EXTRAS	1A AI 2A 3A	1-42
6	2	INT. GENERAL EPANCHIN'S STUDY	DAY	GAVRILI EPANCHIN	4A BI A2	43
7	// <u>RECORDING BREAK</u> - camera moves etc //					
		INT. GENERAL EPANCHIN'S STUDY - continued	DAY	GAVRILI EPANCHIN	1B 2B	44
7	3	INT. HALL, EPANCHIN'S HSE	DAY	STEPAN MYSHKIN GAVRILI	2B B2 4B	45- 53
13	4	INT. GENERAL EPANCHIN'S STUDY	DAY	EPANCHIN GAVRILI MYSHKIN	1B 5A A2 4C	54- 65
21	// <u>RECORDING BREAK</u> - camera moves //					
21	4A	INT. EPANCHIN'S BILLIARD ROOM	DAY	LIZAVETA ALEXANDRA ADELINE AGLAIA EPANCHIN MYSHKIN	5B CI 3B 1C	66- 75
25	4B	INT. EPANCHIN'S STUDY	DAY	EPANCHIN GAVRILI	4A Fishing Rod C	76
26	5	INT. EPANCHIN'S DINING RM	DAY	LIZAVETA ALEXANDRA ADELINE AGLAIA MYSHKIN MAID	1C 2C A3 3C 4D	77- 99
30	// <u>RECORDING BREAK</u> //					

(ii)

PAGE	SCENE	SET	LIGHT	CAST	CAMS/BOOMS	SHOTS
30	6	INT. EPANCHIN'S STUDY	DAY	MYSHKIN GAVRILI AGLAIA	4E 1B A2 2D	100- 108
34	7	INT. CORRIDOR	DAY	AGLAIA		108
34 - 52	8	INT. GAVRILI'S FLAT	DAY	NINA A. VARVARA KOLIA IVOLGIN MYSHKIN FERDYSCHENKO NASTASIA GAVRILI	2E A4 1D C2 4F/G B4 5C 3D	109- 165

"THE IDIOT"

by
Fyodor Dostoevsky

FADE IN CAMERA PHOTO CAPTION: HOLBEIN'S
'Christ in the Tomb'

SUPERIMPOSE SLIDE 1: THE IDIOT

FADE OUT

SUPERIMPOSE CAPTION: FYODOR DOSTOEVSKY
CAMERA by

FADE OUT

SUPERIMPOSE SLIDE 2: Dramatised by
LEO LEHMAN

FADE OUT

SUPERIMPOSE CAPTION: PART ONE
CAMERA "THE PRINCE'S RETURN"

RUN TK-25 (Train travelling) AND MOVING BP

CAMS: 1A, 2A, 3A

1. 1 A 9 / 1. INT. COMPARTMENT. DAY. BOOM AI
 CU WINDOW CONDENSATION (FOUR PEOPLE. MYSHKIN, A
 HAND IN. PAN R to CU YOUNG MAN WITH A PURE,
 MYSHKIN AWKWARD FACE: ROGOJIN, A
 PASSIONATE-LOOKING CHARACTER:
 LEBEDIEV, A MIDDLE-AGED MAN,
 AND A FOURTH MAN ASLEEP.)
2. 2 A 9 (Zoom) /
 CU ROGOJIN
 THEY ARE ALL STRANGERS TO
 EACH OTHER)
3. 3 A 24 /
 Low CU Lebediev
 Pull back to Group

(2 next)

On 3: Shot 3:(Group)

4. 2 A 9 / LEBEDIEV: Cold.
CU ROGOJIN. ZOOM BACK
TO GET LEBEDIEV L

ROGOJIN: Hm? (He looks R)

CUT T/C I: (Firs) (6" approx.)

5. 1 A 9 /
CU MYSHKIN

6. 2 A 9 /
CU LEBEDIEV

LEBEDIEV: Chilly.

7. 1 A 9 /
CU MYSHKIN

MYSHKIN: Yes. And to think it's
thawing too. I didn't expect
it to be so cold. (He looks L)

CUT T/C 2: (White snow) (6" approx.)

8. 3 A 24 / (LEBEDIEV BLOWS ON WINDOW)
Low group on rises
Pan LEBEDIEV R to
LEBEDIEV/MYSHKIN

LEBEDIEV: Should be in Saint
Petersburg in an hour. (he sits)

9. 1 A 24 (on sit)
2-s MYSHKIN/LEBEDIEV

(ROGOJIN CONSULTS
HIS WATCH.

LEBEDIEV WATCHES
MYSHKIN)

LEBEDIEV: (Cont.) Are you returning
from abroad, sir?

MYSHKIN: Switzerland. I was
there for four years. I was ill,
you see.

LEBEDIEV: And have they cured you,
sir?

10. 2 A 9

MYSHKIN: No. Not quite./

11. 1 A 24 /
A/B

LEBEDIEV: There you are. They
make these promises, take your
money and pack you home.

MYSHKIN: Oh, no, no, they have been
very good to me. And I am much
better.

(PAUSE)

(2 next)

On 1: Shot 11

MYSHKIN: (Cont.) I am Prince
Leyov Nicolaiovitch Myshkin./

12. 2 A 9
CU ROGOJIN

(THEY LOOK AT HIM
ASTONISHED)

ROGOJIN GLANCES UP
AT MYSHKIN'S BATTERED
SUITCASE)

13. 3 A 9
BUNDLE ON RACK

ROGOJIN: Is that all your
luggage? /

14. 1 A 16
CU MYSHKIN

MYSHKIN: Yes. /

15. 2 A 9
CU ROGOJIN

ROGOJIN: What, all of it? /

16. 1 A 16
CU MYSHKIN

MYSHKIN: Yes, that's all there
is I'm afraid. /

17. 2 A 9
CU ROGOJIN

ROGOJIN: Mm. (LAUGHS)

18. 1 A 16
CU MYSHKIN. PULL BACK
TO TIGHT 2-s.
MYSHKIN/LEBEDIEV

MYSHKIN: (HE LOOKS UP HIMSELF)
It's not very impressive is it?
I agree with you. /

19. 2 A 9
CU ROGOJIN

(HE LAUGHS)

20. 1 A 16
MYSHKIN/LEBEDIEV

ROGOJIN: And you say you're a
Prince? /

MYSHKIN: Yes.

LEBEDIEV: It's not a name you
come across these days. But
it is. It's a historical name.
You can find it in Karamzin's
History.

(MYSHKIN NODS HIS HEAD)

MYSHKIN: My guardian died while I
was away. I wrote to a distant
relative of mine in St. Petersburg -
the wife of General Epanchin. Do
you know her by any chance?

LEBEDIEV: Oh, very well. Every-
body knows the Epanchins. The
General retired you know. He went
into business. (Cont...)

(2 next)

On 1: Shot 20

21. 2 A 9
CU ROGOJIN LEBEDIEV: (Cont) He made a small fortune. With a man called Totzky./
22. 1 A 16
MYSHKIN/LEBEDIEV
23. 2 A 9
CU ROGOJIN MYSHKIN: Ah.
(HE HAS NO IDEA WHO THIS MAY BE. ROGOJIN LOOKS AT MYSHKIN)
24. 1 A 9
CU MYSHKIN ROGOJIN: Did the General's wife reply to your letter?/
25. 2 A 9
CU ROGOJIN MYSHKIN: No, no she didn't. (PAUSE) She may not have had time to do so./
26. 1 A 9
CU MYSHKIN ROGOJIN: When did you write this letter?/
27. 2 A 9
CU ROGOJIN MYSHKIN: About a year ago. /
(ROGOJIN SMILES. THEN LEANS FORWARD)
28. 3 A 35
GROUP. LOW ROGOJIN: Do you know the Rogojins?
- MYSHKIN: No, I don't. I know very few people in Russia.
29. 1 A 9
CU LEBEDIEV / (LEBEDIEV COCKS HIS HEAD)
- ROGOJIN: My name is Rogojin, Parfion Rogojin. My father died a month ago.
- LEBEDIEV: Rogojin!
- ROGOJIN: What?
30. 3 A 35 (ON RISE)
GROUP. LOW LEBEDIEV: (SLYLY) (RISING) You're the son of fur merchant Rogojin, aren't you - who died a month ago. And you are returning to inherit a million and a half roubles.
- (SLIGHT PAUSE)
- ROGOJIN: What do you know about it?

(1 next)

On 3: Shot 30

LEBEDIEV: Lebediev knows. Ha. Ha.
(LAUGHING) Lebediev knows. It's
my motto. Lebediev knows.

PUSH INTO TIGHT
2-s LEBEDIEV/ROGOJIN

ROGOJIN: (TIGHT-LIPPED) Look at
him crawl. But you'll not get a
penny of it. You could stand on your
head for a week - I wouldn't give
you anything.

LEBEDIEV: (GOOD-HUMORED) Oh, I
would. I would. I'd dance for
you if you like. Leave my children
and family and dance for you.

31. 1 A 9 / (THE PRINCE LOOKS
CU MYSHKIN AT THEM BOTH)

MYSHKIN: You say you are going
to inherit a vast fortune. What are
you going to do with it?/

32. 2 A 9
CU ROGOJIN

ROGOJIN: Blow it on a woman.

33. 3 A 35 / (HE LAUGHS)
LEBEDIEV/ROGOJIN/ (PRODUCES LOCKET)
MYSHKIN

Do you know who she is?

(LEBEDIEV COCKS HIS HEAD
FORWARD)

34. 2 A 9
CU ROGOJIN

Nastasia Filipovna.

35. 3 A 35
LEBEDIEV/ROGOJIN

LEBEDIEV: Totsky's mistress.

ROGOJIN: I make no secret of it.

(LEBEDIEV RUBS HIS HANDS
IN DELIGHT)

36. 1 A 9
CU MYSHKIN

MYSHKIN: (NAIVELY) Is that really
what you intend to do?

(ROGOJIN LOOKS AT HIM
INCREDULOUSLY)

37. 2 A 9
CU ROGOJIN

ROGOJIN: Is that really what you
intend -

(HE BEGINS TO LAUGH,
LEBEDIEV JOINS HIM)

On 2: Shot 37

- 6 -

38. 1 A 9
CU MYSHKIN MYSHKIN (CONFUSED) I meant -
sir - I hope she deserves your
love. /
39. 2 A 9
CU ROGOJIN. ZOOM BACK TO
GROUP. SLOW.

MIX TO T/C 3: Russia passing by

MIX TO 2A (SHOT 40)
GROUP. ZOOM IN TO
CU ROGOJIN

(THEY ARE AMUSED,
HE IS EMBARRASSED, BUT
THEN HE LAUGHS WITH
THEM)

41. 1 A 9
CU MYSHKIN
- ROGOJIN: And you, Prince, do you
like women?

MYSHKIN: You see I've been ill ...

ROGOJIN: (LAUGHS) You're a real
innocent, and I like you, Prince.
Come and see me and I'll fill your
pockets with money. Will you
come?

42. 3 A 35 (On
GROUP LEBEDIEV'S
RISE)

LEBEDIEV: Why, we are here. We
are here.

ROGOJIN: Are you coming, Prince?

(THE ARRIVAL. FRIENDS
ARE GREETING ROGOJIN,
THE INHERITOR. THE
PRINCE LOOKS ON.)

LEBEDIEV: Come on. Don't miss this
chance. Are you coming?

HOLD MYSHKIN

(HE DOESN'T UNDERSTAND.
LEBEDIEV JOINS THE THROG
OF ROGOJIN'S ADMIRERS.
THE PRINCE IS COLLECTING HIS
BUNDLE IN THE EMPTY COM-
PARTMENT)

CAMS: 4A.

43. 4 A 24
BCU PHOTO
2. INT. GENERAL EPANCHIN'S STUDY. DAY. / BOOM BL

(THE PORTRAIT OF A
BEAUTIFUL YOUNG WOMAN,
NASTASIA FILIPOVNA.
THE GENERAL AND HIS
SECRETARY, GAVRILI)

(RECORDING BREAK - 6 -
NEXT)

On 4: Shot 43

GAVRILI: She gave it to me last night.

PULL BACK TO TIGHT
2-s GAVRILI/EPANCHIN

EPANCHIN: Ah. Did she say anything.

GAVRILI: No.

EPANCHIN: She will give you her answer tonight. I have it on good authority. She has promised.

GAVRILI: Tonight!

GAVRILI OUT OF FRAME L

(LOOKS AT THE PICTURE)

EPANCHIN: What's the matter

RECORDING BREAK

CLEAR TRAIN TRUCK. BP. 1 to B, 4 to B, 2 to B (Under 1)
A to 2, B to 2.

CAMS: 1B

2. GENERAL EPANCHIN'S STUDY CONT.

44. 1 B 35
TIGHT 2-shot
GAVRILI/EPANCHIN

GAVRILI: Well, General, it's not exactly an enviable position.

/BOOM A2/

PULL BACK WITH
GAVRILI HOLDING
TIGHT 2-s.

EPANCHIN: Whose?

GAVRILI: Mine. Mine. For me to be marrying your partner's mistress so that he may be free - to run after your daughter.

EPANCHIN: You're getting seventy thousand roubles for it.

GO UP WITH
GAVRILI

GAVRILI: It's a fair price.

45. 2 B 35 (HALL)
TIGHT 2-s MYSHKIN/
f.g. L/STEPAN
b.g. R

EPANCHIN: Look here. What we are doing all this for I have long since given up worrying about. One way or the other I shall settle it to my own advantage. And Totzky has made up his mind.

3. INT. HALL. DAY. /BOOM B2/

(A SERVANT, STEPAN AND MYSHKIN WITH HIS BUNDLE & WORN COAT)

STEPAN: Myshkin. What if you are not Prince Myshkin. What if I announce you and you are nobody at all?/

46. 4 B 24/35
MLS MYSHKIN

/ ONTO PAGE 10 /

On 4: Shot 46

MYSHKIN: I wrote a letter to Madame Epanchin. I am a distant relative. (PAUSE) Her father was a Myshkin Oh, it's too complicated. I have no family. I have come to pay my respects.

47. 2 B 24/35 / (PAUSE)
MLS STEPAN

STEPAN: Wait in the ante-room. The General is busy. Anyway I can't announce you.

(HE OPENS A DOOR.
BUT MYSHKIN HESITATES.) /
48. 4 B 24/35
MLS MYSHKIN
PAN HIM R FAST
TO STEPAN / MYSHKIN: I'd rather wait in here.
MYSHKIN

STEPAN: Hm?

(PAUSE. HE LOOKS
AT HIM FLATTERED.)

STEPAN: And you come from Switzerland.

MYSHKIN: Yes, yes.

STEPAN: It has no seashore, that country.

MYSHKIN: No, it hasn't.

49. 2 B 35 (STEPAN RISES)
LS HALL (THEY HEAR VOICES)

(on STEPAN: The General has a hot
50. 4 B 24/35 sit) temper. / Gavriil Ivolgin will
MYSHKIN / announce you.
STEPAN

MYSHKIN: Who is he?

STEPAN: The General's secretary. He's in there now.

MYSHKIN:

Look, may I take my coat off?

STEPAN: Yes, well - you can't walk in there in your coat.

(HE HELPS THE PRINCE WITH HIS COAT)

MYSHKIN: It's strange, you know, but the rooms are much better heated here. One freezes in the rest of Europe. May I ask you, is one allowed to smoke in here?

STEPAN: Ah, no, no, you can't smoke in here, you would have to go downstairs for that.

(PAUSE)

PUSH INTO
TIGHT 2-s.

MYSHKIN: I wonder how much St. Petersburg had changed.

STEPAN: We have a new Palace of Justice.

MYSHKIN: Yes, I have been told about it.

STEPAN: Tell me, sir - abroad - do they execute them abroad?

MYSHKIN: (PAUSE) Yes. (PAUSE) I saw an execution myself, in Lyons, in France.

STEPAN: What do they do?

cut
MYSHKIN: They off their
heads.

STEPAN: Do they scream?

MYSHKIN: No. They have no time
to scream.

(PAUSE)

51. 2 B 9
CU STEPAN
It was frightening and horrible,
but I stood there to the end.
You know ... / What's the matter?

52. 4 B 24
CU MYSHKIN
STEPAN: No, nothing. Only us
talking together, sir, like this./

(PAUSE)

WIP PAN L TO
GAVRILI

MYSHKIN: I saw the head roll on
the ground. I thought, what if
the head still knew. For a whole
second. What if it knew for five
seconds.

STEPAN: It's Gavril Ivolgin -

(IN THE DOOR,
STANDSGAVRILI,
LOOKING AT
MYSHKIN)

PAN R WITH
GAVRILI AND
PULL BACK TO
GROUP

He says he is Prince Myshkin, sir.
He says he has written to the
Mistress.

GAVRILI: There's no reason to
doubt it, is there?

STEPAN: Well, that's what I
didn't know, you see. He wants
to see the General.

MYSHKIN: I am a relative of
Lizeveta Prokofievna.

(2 next)

On 4: Shot 52

STEPAN: He wants to see the General.

53. 2 B 35
GROUP
GAVRILI: (SLIGHT PAUSE) Come with me. / F will announce you.

STEPAN: No - I take the coat.

GAVRILI: Yes, leave your coat here. What do you want it for?

(GAVRILI SMILES,
AND SHOWS
MYSHKIN IN)

PULL BACK
WITH GAVRILI
& MYSHKIN

You wrote a letter to Lizeveta Prokofievna about a year ago, didn't you?

MYSHKIN: Yes. You remember. I am so glad you remember -

(THEY GO.)

STEPAN HANGS UP
MYSHKIN'S COAT.

HOLD MYSHKIN f.g. R
STEPAN b.g. L

HE THINKS OF
MEN WITH THEIR
HEADS CUT OFF)

CAMS: 1B, 5A

4. INT. GENERAL'S STUDY. DAY.

BOOM A2

54. 1 B 35
M 2-s MYSHKIN/
GAVRILI

PAN THEM L & PUSH
IN WITH THEM TO
TIGHT 3. EPANCHIN/
GAVRILI/MYSHKIN

(EPANCHIN LEANING
AGAINST THE TALL
WINDOW OF HIS
STUDY.

GAVRILI IN THE
BACKGROUND,
EFFACED LIKE A
CLARK.

(4 to C)
(2 to C)

THE PRINCE, LIKE
A PENITENT, IN A
CHAIR BEFORE THE
GENERAL'S DESK)

(5 next)

EPANCHIN: I am rather busy at the moment, unfortunately, but as you have no doubt a specific reason ...

MYSHKIN: What?

EPANCHIN: Reason for coming to see me.

55. 5 A 9
LOW CU MYSHKIN MYSHKIN: No - no, I have called on you simply because, since the death of my guardian - I know no one. And I thought that if we met * we might become friends./

56. 1 B 16
HIGH CU EPANCHIN

EPANCHIN: Well, yes - yes, I see. It was a very nice thought. But may I ask ... where you are staying? /

57. 5 A 9
A/B

MYSHKIN: I am not staying anywhere at the moment. /

58. 1 B 16
A/B

EPANCHIN: Ah. You haven't got a place to stay. /

59. 5 A 9
A/B

MYSHKIN: (LAMELY) Well - no, I came here from the station. /

60. 1 B 16
A/B

EPANCHIN: I see. You are going to book into a hotel, I suppose.

MYSHKIN: Yes, I intend to do that.

EPANCHIN: Yes. Yes, I am glad you do, because I thought that perhaps you intended to stay here, but, to tell you the truth we are a little pushed for space in this house. And as I can't really see that we have very much in common - you are a very nice young man, I am sure / but that's not ...

61. 5 A 9
A/B

MYSHKIN: (CORDIALLY) There's nothing for it but to say goodbye. Yes, I agree with you.

EPANCHIN: Mm?

(MYSHKIN GETS UP)

MYSHKIN: (WITHOUT ANY RESENTMENT)
And, really, I expected it.
I felt it would be like this./

62. 1 B 35

EPANCHIN/
MYSHKIN

PULL BACK WITH
MYSHKIN TO DOOR R
HOLD GENERAL EPANCHIN
b.g. L

(SUDDENLY THE
GENERAL IS
EXTREMELY
EMBARRASSED)

EPANCHIN: Now - look here -
I may have been - I am a bit
puzzled by your behaviour -
but since you are a relation
of hers and bear her name,
I am sure
- my wife ... ehm...ehm...

(PAUSE)

Would like to meet you.

MYSHKIN:

Thank you.

(EPANCHIN FROWNS)

EPANCHIN: Just tell me one thing:
Have you any money?

MYSHKIN: No, I haven't. I have twenty five roubles. But I had a letter from a solicitor ...

EPANCHIN: But then how are you going to live? Have you thought of taking up some work?

MYSHKIN: Yes, I want to work.

EPANCHIN: But - what? I mean, Have you been trained for anything?

MYSHKIN: I am afraid not. I have been ill.

EPANCHIN: Forgive me for asking, but - are you aware of any skill which you may have?

(MYSHKIN SHAKES HIS HEAD)

MYSHKIN: I have read a great deal during my illness. Old manuscripts -

(PAUSE.)

EPANCHIN CONSIDERS THIS)

EPANCHIN: Can you write legibly?

MYSHKIN: Yes. My writing is excellent. I have even been complimented on it.

EPANCHIN: Well, that - yes - that is a ray of light. Look here, Prince, just in case there is something I can think of, show me what you can do -

MYSHKIN: Certainly.

HOLD EPANCHIN bg L
MYSHKIN fg R

On 1: Shot 62

EPANCHIN: Gavriili.

(GAVRILI COMES
OVER)

Look, sit ~~down~~ Prince -- I have
to attend to some matters -- but --
write out a few sntances, that
will do.

(GAVRILI PUTS
DOWN THE PENS
AND BLOCK)

GAVRILI: Here you are. Quill.
Paper, will you write it down
here, please.

HOLD MYSHKIN fg R
then bg L

(THE GENERAL
GOES OVER TO
WHERE GAVRILI
HAD BEEN BUSY
IN THE SHADOWS.

HE LOOKS BACK
AT HIS GUEST.
HE PICKS UP
NASTASIA FILIPOVNA'S
PHOTOGRAPH, AND
STANDS IT UP
AGAINST THE
LIGHT.

GAVRILI COMES
OVER)

EPANCHIN: I wonder what she
is going to say.

GAVRILI: The question, surely,
is what I am going to say.

There's no question of your

EPANCHIN: Think of your family, refusing.

GAVRILI: I am.

EPANCHIN: I thought you had them
under your thumb.

On 1: Shot 62

GAVRILI: Perhaps. But I love my mother.

EPANCHIN: Yes. Yes. Your mother's a splendid woman. And so is your sister. And think of your father. Think what you can do for him with seventy thousand roubles.

GAVRILI: (BLAZING) My father, too, was a General.

PAN L WITH
MYSHKIN'S LOOK AND
PUSH INTO PHOTO CU

EPANCHIN: She hasn't slept with Totzky for three years. (PAUSE) Look at her. Look at her, for God's sake. Isn't she lovely? A year ago, I myself gave her a string of pearls. For nothing. You will lose her for ever if you hesitate.

(THE PRINCE STANDS
BEHIND THEM)

MYSHKIN: Her name is Nastasia, is it not?

GAVRILI: What?

(PAUSE. HE HAS TIME
TO LOOK ASTONISHED)

EPANCHIN:
But, Prince, you have only been back a few hours -

MYSHKIN: A merchant called Rogojin told me about her.

On 1: Shot 62

(HE LOOKS AT THE
FACE ON THE
PHOTOGRAPH)

idea

PULL BACK TO GET
MYSHKIN PROFILE R

MYSHKIN: (cont) I had no
she was so beautiful.

EPANCHIN: What did he tell you -
about her?

That he had inherited a
fortune and

MYSHKIN: That he was going to
lay his fortune at her feet.

GAVRILI: Rogojin.

MYSHKIN: Yes.

(GAVRILI'S EYES
FLASH)

63. 5 A 9
CU EPANCHIN. PAN
HIM R TO VERY TIGHT
2-s. EPANCHIN/
GAVRILI

EPANCHIN: Does it give you ideas?
You see, perhaps your sacrifice
won't be necessary, after all.
It would spare your family all
that shame, hm? And my friend
Totzky seventy thousand roubles.
Nobody's forcing you.

(GAVRILI STARES AT
THE GENERAL IN
FURY)

64. 1 B 35
CU MYSHKIN

MYSHKIN: Do you want to - see it?

PULL BACK TO TIGHT
2-s. EPANCHIN/
MYSHKIN

(HE OFFERS THEM
HIS PIECE OF
PAPER)

(5 to B)

EPANCHIN: I say, this is very
good. Look, what is this -

MYSHKIN: What?

EPANCHINE: This line here.

MYSHKIN: It's in medieval style.

EPANCHIN: It's very lovely and all that. What does it say?

MYSHKIN: The humble abbot Pafnuty has put his hand thereto. And that's his signature. I copied a number of such manuscripts during my illness.

EPANCHIN: It's remarkable. I am sure I shall be able to find you something, anyway. We like accuracy in our clerks.

GAVRILI: Yes, it's his vocation.
(THE GENERAL
PAUSES.

BOUNCES UP)

PULL BACK WITH
EPANCHIN TO DOOR.
HOLD MYSHKIN bg L

EPANCHIN:

I must go, Prince. Before I do, let me introduce you to my wife. I will show her this thing. It will amuse my daughters, too. You could hang it on a wall, a thing like that, couldn't you?

(HE TURNS BEFORE
GOING)

GET GAVRILI bg C

Oh, incidentally -

MYSHKIN: Yes?

EPANCHIN: What is wrong with you?

MYSHKIN: I suffer from epilepsy. I have fits. (SLIGHT PAUSE) But I know when they are coming now, and can usually hide in time.

(THE GENERAL BLINKS,
STOPS FOR A MOMENT,
AND WALKS OUT)

(4 next)

On 1: Shot 64

EPANCHIN: (O.S.) Lizaveta -

THE PRINCE LOOKS AT
THE PHOTOGRAPH OF
NASTASIA)

PUSH IN TO BCU
MYSHKIN fg L/
GAVRILI bg R

MYSHKIN: Yes, she is - she is
as beautiful as the description
I was given of her. he said.

GAVRILI: So you're attracted to
this sort of woman.

MYSHKIN: She has beautiful eyes,
but there is great suffering in
them.

GAVRILI: And would ^{you,} then, marry a
woman like that?

MYSHKIN: I am an invalid.

(GAVRILI SMILES)

GAVRILI: And would Rogojin marry
her, do you reckon?

MYSHKIN: Yes. I should say he'd
marry her tomorrow, and murder
her the next day.

GAVRILI: Why?

MYSHKIN: (SILENCE) Because she
would not make him happy.

(HE IS LOOKING AT
THE PORTRAIT, WHILE
GAVRILI ~~XXXXX~~ WATCHES
HIM ASTONISHED)

GAVRILI: You talk like an idiot. /

65. 4 C 9
BCU MYSHKIN

(MYSHKIN TURNS ON HIM
LIKE A WHIP)

RECORDING BREAK - to set lunch table etc.

CAMS: 5B, 3B, 1C

4. INT. THE EPANCHIN'S SALON. DAY. /BOOM CI/

66. 5 B 35
GROUP. PULL BACK
WITH AGLAIA TO LS
ROOM
(1 to C)
(2 to C)
(A to 3)

(THE WOMEN. LIZAVETA
EPANCHIN, ALEXANDRA,
ADELINE AND AGLAIA.)

(3 next)

On 5: Shot 66

(THE SIT INFORMALLY
AROUND. ALEXANDRA
EMBROIDERING, AGLAIA
WITH A BOOK SHE HAS
PUT ASIDE.

THE GENERAL DANCES
ROUND THEM, HIS
SPECIMEN OF THE
PRINCE'S WRITING
PASSES FROM HAND
TO HAND).

ADELINE: It's phenomenal.

ALEXANDRA: Have you ever seen
anything like it?

AGLAIA: It's rather silly, I
think. All that effort.

LIZAVETA: From Switzerland.

67. 3 B 24
GROUP. ALEXANDRA/
ADELINE/EPANCHIN/
LIZAVETA

AGLAIA: It's so useless. /

EPANCHIN: Yes. Yes. This
morning.

LIZAVETA: What am I supposed to
do with him.

(4 to A)

EPANCHIN: See him, that's all,
say hullo.

ALEXANDRA: Yes, why not?

EPANCHIN: He's hungry, probably.

LIZAVETA: Hungry?

ADELINE: Perhaps he could stay
to lunch.

LIZAVETA: Out of the question.

EPANCHIN: And he has fits, you
see.

68. 5 B 35
MCU AGLAIA

AGLAIA: What? /

(3 next)

On 5: Shot 68

CRAB HER R TO GROUP

LIZAVETA: He's starving, and he has fits. What are you talking about?

EPANCHIN: But he is your relative, and he is a Prince. And I rather like him. He's a child.

ALEXANDRA: He sounds nice.

CRAB ADELINE & AGLAIA
L TO GET PRINCE bg C

ADELINE: Yes, please let's see him.

LIZAVETA: Does he wave his arms?

EPANCHIN: When? What?

LIZAVETA: When he has a fit?

69. 3 B 35
GROUP

EPANCHIN: Look here, how am I to know. I haven't seen him

(MYSHKIN STANDS
IN THE DOOR)

Ehm - ehm come in, Prince.

(HE GOES OVER TO
LIZAVETA PROKOFIEVNA
AND KISSES HER HAND.
THEN HE BOWS TO THE
THREE YOUNG WOMEN)

This is Alexandra, my eldest, she paints. And this Adeline, she plays the guitar. And Aglaia - Aglaia is not yet twenty. All their names begin with A. It seemed a very clever idea at the time. I'm not so certain now - ehm - I leave you in their company. You will look after the Prince, won't you?

(HE EXITS.
BRIEF PAUSE)

LIZAVETA: Sit down.

ADELINE: Yes, sit down here, Prince. We are very impressed with your handwriting.

ALEXANDRA: Yes, it's very artistic. Who was this Abbot Pafnuty.

LIZAVETA: What Abbot Pafnuty? What are you talking about?

ADELINE: It's all there, maman.

(LIZAVETA SMILES.
THEY SIT DOWN
FACING HIM TO
THE LIGHT)

ALEXANDRA: It sounds fascinating anyway.

(PAUSE)

70.	5	B	9/16	<u>LIZAVETA</u> : What abbot? /
			<u>CU MYSHKIN</u>	
71.	3	B	9	<u>MYSHKIN</u> : The Abbot Pafnuty was the head of a monastery on the Volga. In the fourteenth century. In the province of Kastroma. He led an exemplary life, and was rightly famous for it. He visited the Tartars, and signed many documents. I saw a copy of his beautiful signature, and learned to imitate it.
			<u>CU AGLAIA. SLOW</u> <u>PAN L TO VBCU</u> <u>ADELINE</u>	
72.	5	B	9	
			<u>CU MYSHKIN. PAN R</u> <u>TO VBCU LIZAVETA</u>	
73.	3	B	24	<u>ADELINE</u> : Hm.
			<u>CU ALEXANDRA</u> <u>PULL BACK TO</u> <u>GROUP</u>	<u>LIZAVETA</u> : Yes.
				<u>ALEXANDRA</u> : Yes - I don't know what I expected. It makes me feel sad. There you are, you have made us feel sad, Prince.
				<u>AGLAIA</u> : Better tell us about Switzerland.
				<u>MAID</u> : Lunch is served, Madame.

On 3: Shot 73

LIZAVETA: Lunch, children. Since you are here, please stay to lunch, Prince. You interest me.

ADELINE: We have never been abroad. Mummy has -

LIZAVETA: Are they still so mean, the Swiss.

(OVER DINING TABLE)

74. 1 C 35
GROUP IN DOOR

AGLAIA: Did you like it abroad, Prince, or were you longing to return to Russia?

MYSHKIN: Well, let me tell you - I learnt to be happy in Switzerland.

(THEY RISE)
ADELINE TAKES
/ MYSHKIN'S ARM)

75. 5 B 24
LOW 2-s.
ADELINE/AGLAIA

ADELINE: This Prince may be a rouge and not an idiot at all.

AGLAIA: If he is acting what does he hope to gain by it?

CAM: 4A

76. 4 A 35 4B. INT. EPANCHIN'S STUDY. DAY. (Fishing Line C)
SLOW PAN 360°
HOLDING 2-s
EPANCHIN/GAVRILI (EPANCHIN IN HIS COAT ALREADY)

EPANCHIN: You let furnished rooms, don't you?

(3 to C)

GAVRILI: We don't like to boast about it -

(C to 2)

EPANCHIN: Without boasting, have you a room to spare at the moment?

GAVRILI: We have Ferdyshchenko in one, the other is empty.

EPANCHIN: Why don't you - (STOPS)
He will be glad of a roof over his head, and you will have a Prince for a lodger.

(1 next)

On 4: Shot 76

GAVRILI: Who's going to pay for the lodger.

EPANCHIN: I am.

(HE GIVES HIM A NOTE)

GAVRILI: A generous heart.

(THE GENERAL HALF-SMILES)

EPANCHIN: After tonight, you may not need my generosity.

(THE GENERAL EXITS)

HOLD GAVRILI

(IN HIS FURY, GAVRILI SEIZES THE PORTRAIT OF NASTASIA AND IS ABOUT TO DASH IT TO THE GROUND, BUT THINKS BETTER OF IT, SITS DOWN HEAVILY AT THE DESK, TEARS A SHEET OF PAPER, AND BEGINS WRITING FURIOUSLY)

CAMS: 1C, 2C, 3C, 4D

5. INT. EPANCHIN'S DINING ROOM. DAY. /BOOM A3/

77. 1 C 16
CU AGLAIA
SLOW PAN R to
CU ADELINE

(4 to D)

MYSHKIN: first impression was very odd. Our train was passing through all those neat German towns. I wasn't well. My heart was filled with melancholy, and I wanted to die. And the strangeness, therefore, of this world, which I was seeing for the first time, meant nothing to me. I felt crushed and humiliated by it. I could not imagine how I could ever become part of it.

(PAUSE. LIZAVETA GLANCES AT THE PRINCE. A DISH IS BEING PASSED TO HIM)

78. 2 C 9
CU LIZAVETA

LIZAVETA: Alexandra, help the Prince to something. Did you use to have your napkin round your neck ?

79. 1 C 9
CU MYSHKIN

On 1: Shot 79

80. 4 D 9
 CU AGLAIA

MYSHKIN: (GAILY) Yes, when I was seven. But now I usually have it on my knees. /

81. 1 C 9
 CU MYSHKIN

AGLAIA: And your fits? /

82. 4 D 9
 CU AGLAIA

MYSHKIN: Oh, they don't happen very often. /

83. 3 C 9
 CU ADELINE

84. 2 C 24
 CU AGLAIA

PULL BACK TO GROUP

Then - on arrival in Basle, the train stopped just before entering the station. I remember this very well. There was some kind of market there, and suddenly I heard the braying of an ass.

ADELINE: What?

ALEXANDRA: An ass?

85. 3 C 9
 CU ADELINE

MYSHKIN: Yes, standing by a stall, braying his heart out. / I was for some reason immensely struck by this and extraordinarily pleased by it.

86. 2 C 9
 CU ALEXANDRA

Suddenly everything seemed to clear inside my head.

(PAUSE. THEY ARE LAUGHING AT HIM WITHOUT LAUGHING)

87. 1 C 9
 CU LIZAVETA

LIZAVETA: Well - how nice. Do eat something, my boy.

88. 4 D 9
 CU MYSHKIN

PAN L TO CU AGLAIA

MYSHKIN: I have been very fond of asses ever since. I had never seen one before.

AGLAIA: Was that your most vivid memory of Switzerland?

89. 3 C 9
 CU ADELINE

MYSHKIN: I remember it very clearly

90. 2 C 9
 CU ALEXANDRA

ALEXANDRA: I suppose the ass never knew -

On 2: Shot 90

91. 1 C 9 /
CU MYSHKIN / MYSHKIN: Hm?

92. 2 C 24 /
CU AGLAIA / AGLAIA: Yes, well, people have
SLOW PULL BACK TO / fallen in love with asses. It
GROUP / happens in Shakespeare.

LIZAVETA: Yes. Yes, that is
very fascinating, but can we perhaps
forget about it now. Surely you
have seen other things in Switzerland.

AGLAIA: I don't see it maman. If
the Prince is attracted to asses ...

ADELINE: Oh, shut up.

MYSHKIN: I can resist them, you
know.

(MYSHKIN LAUGHS)

LIZAVETA: Good for you. I am
glad you can laugh. It shows you
have a nice nature.

AGLAIA: Asses have -

LIZAVETA: Enough, Aglaia. You
must forgive them, Prince. Because
they like you I am sure of it.
I know their faces.

MYSHKIN: I know their faces too.

AGLAIA: Really? What do you know
about our faces?

93. 2 C 9 /
CU ADELINE / MYSHKIN: You have a happy face,
Adeline Ivanova. The face of a kind
94. 3 C 9 /
CU ALEXANDRA / sister. You are quick to see into
the heart. You, Alexandra Ivanova
95. 1 C 9 /
CU LIZAVETA / have a fine sweet face but you are
not lighthearted. / From your face,
Lizaveta Prokovievna, I feel ab-
solutely certain that you are a
perfect child in everything.

LIZAVETA: But why do you say
nothing about Aglaia, Prince?

(4 next)

(AGLAIA LOOKS
MOCKINGLY AT
THE PRINCE)

AGLAIA: Well?

96. 4 D 9
CU MYSHKIN. PAN L
TO GET AGLAIA I
OF FRAME

MYSHKIN: You are very beautiful,
Aglaia Ivanova, almost too beautiful
to look at. When you look at me
like that, you remind me - your
eyes, that is, remind me - it's
very strange.

AGLAIA: Of who?

97. 3 C 9
CU ALEXANDRA

ALEXANDRA: Are you a connoisseur
then? I shouldn't have thought...

98. 4 D 9
A/B

MYSHKIN: Nastasia Filipovna.

AGLAIA: What ...

99. 2 C 24
CU ADELINE. PAN L
FAST AND PULL BACK
TO GROUP

LIZAVETA: Have I heard correctly?
Nastasia Filipova?

ADELINE: Isn't she the cocotte -

ALEXANDRA: Yes.

LIZAVETA: Where did you meet this
person?

(ELECTRIC SILENCE)

MYSHKIN: I haven't. But I saw
a photograph of her which your
secretary had. I thought she
was very beautiful. She is his
bride, I was told.

ADELINE: Yes, do let's see it, this
photograph.

ALEXANDRA: I don't even know what
she looks like, do you?

LIZAVETA: Will you fetch the
picture, please.

On 2: Shot 99

ALEXANDRA: Why are you frowning, maman?

PAN HIM L TO
CU AGLAIA

LIZAVETA: Marriages are being arranged, and I don't like it. I don't like it at all. Fetch me her picture, Prince. You are not eating, anyway.

(PAUSE)

STOP RECORDING 4 to E, 5 to C, 3 to D, 1 to B, 2 to D.
B to 3, C to 2, A to 4

CAMS: 4E, 1B, 2D

6. INT. EPANCHIN'S STUDY. DAY. /BOOM A2/

100. 4 E 35
LS MYSHKIN
PAN L TO DOOR

(AS MYSHKIN KNOCKS AND COMES IN, GAVRILI BRISKLY FOLDS THE PIECE OF PAPER ON WHICH HE HAS BEEN WRITING)

101. 1 B 35
GAVRILI bg L/
MYSHKIN enters fg R

PUSH IN WITH MYSHKIN TO HIGH TIGHT 2-shot GAVRILI/MYSHKIN

GAVRILI: Yes? I have news for you. The General has taken to you, Prince. He wants you to live in my house. (PAUSE) Because of our strained circumstances, we let out rooms, you see.

MYSHKIN: I should be delighted to stay in your house. But how am I going to pay you?

GAVRILI: The General has.

(MYSHKIN HESITATES.

GAVRILI IS SMILING AT MYSHKIN)

MYSHKIN: I wonder if you could let me have the photograph for a few moments. /

102. 2 D 35
CU GAVRILI

(1 next)

On 2: Shot 102

GAVRILI: What ...

MYSHKIN: The photograph of Nastasia.

PULL BACK WITH
GAVRILI TO TIGHT 2-s

GAVRILI: What do you want it for?

MYSHKIN: I have mentioned seeing it,
and Lizaveta Prokofievna has asked
me to bring it to her -

GAVRILI: You what - oh, no, no, no.
What did you do that for? Have you
no sense? Who asked you -

MYSHKIN: I did not see what harm -

GAVRILI: Oh, God, it's people like you...
Look here, Prince, what business is it
of yours?

MYSHKIN: I am sorry to have offended
you.

PULL BACK WITH
GAVRILI - HOLD
MYSHKIN bg R

GAVRILI: Offended ... You're not
as simple as you sound. Why do you
behave like an idiot?

MYSHKIN: Listen - I was once so ill
that I really was reduced to near
idiocy, I dislike it very much therefore
when people call me an idiot. (PAUSE)
I will not go to your house, if you
abuse me./

103. 1 B 50
LS AGLAIA

PAN L SLOW TO
LS GAVRILI/
MYSHKIN/AGLAIA

(SUDDENLY AGLAIA
STANDS IN THE
ROOM.

SILENCE)

On 1: Shot 103

AGLAIA: What is that?

PUSH INTO TIGHT
3-shot

(THE LETTER WHICH
GAVRILI HAS
WRITTEN AND WHICH
HE IS HOLDING
IN HIS HAND)

Is it for me?

(HE LOOKS
DESPERATELY AT
MYSHKIN AND
THEN AT HER)

GAVRILI: Yes.

AGLAIA: The Prince is a friend.

GAVRILI: It's remarkable.

AGLAIA: What - what is remarkable?

GAVRILI: The confidence everybody
has in him .../

104. 2 D 24
CU AGLAIA
on push in

AGLAIA: I don't want to read your
letter.

(SHE GLANCES AT THE
DESK. BEFORE HE CAN
STOP HER SHE UNCOVERS
THE PHOTOGRAPH OF
NASTASIA FILIPOVNA.

SILENCE.)

Well, is there going to be a marriage?

105. 1 B 24
CU GAVRILI
PULL BACK TO
TIGHT 3-shot

GAVRILI: One word from you and I -- no --
there won't be any marriage. No
marriage.

(2 next)

On 1: Shot 105

AGLAIA: I don't make bargains.
(TO PRINCE MYSHKIN) Prince -

GAVRILI: What's the matter.

AGLAIA: Did you hear what I said to him? I don't make bargains.

GAVRILI: Please read ...

(SHE PAYS NO ATTENTION TO HIM. SLIPS THE PHOTOGRAPH UNDER HER ARM.)

PAN HER R TO DOOR

AGLAIA: Mother wanted to see the picture of your bride, Gavrili.

(SHE GOES OUT QUICKLY)

106. 2 D 9/16
CU GAVRILI
GAVRILI: (TO MYSHKIN) God, I'll pay her back for this. And you, yes./

107. 1 B 24
CU MYSHKIN
(SILENCE. HE CHECKS HIMSELF HE SMILES) /

(2 to E)
Forgive my rudeness. It's not your fault. Let's go. Let me take you home.

PULL BACK TO TIGHT
2-s MYSHKIN/GAVRILI
108. 4 E 35
MYSHKIN/GAVRILI
(HE CALLS INTO THE HALL) /

I didn't know what I was saying.

(HE COLLECTS HIS PAPERS)

Let's get out of here. It's a lovely day. I am dying for some fresh air.

(2 next)

On 4: Shot 108

- 34 -

7. INT. CORRIDOR. DAY.

TILT DOWN TO
PHOTO NASTASIA -

TILT UP TO
CU AGLAIA

(AGLAIA ALONE
IN THE CORRIDOR.)

SHE HAS NOT
RETURNED TO
THE ROOM)

CAMS: 2E, 1D, 4F, 5C, 3D

109. 2 E 35 / 8. INT. GANIA'S FLAT. DAY. BOOM A4/
TIGHT 2-shot & B4, C2.
VARVARA/NINA

(4 to F)

(1 to D)

(B to 4)

(PARLOUR, LONG
DARK HALL BEDROOMS
OFF THE HALL.)

A RAMBLING
APARTMENT ON
THE EDGE OF POVERTY.

THE TWO WOMEN,
NINA ALEXANDROVNA,
GAVRILI'S MOTHER,
AND HIS SISTER,
VALVARA, SITTING
DISCONSOLATELY
AT A ROUND TABLE.

IN THE BACKGROUND
KOLIA, GAVRILI'S
YOUNGER BROTHER.

THE TWO WOMEN
LOOK UP.

SOMEBODY OPENS THE
FRONT DOOR.)

(1 next)

- 34 -

On 2: Shot 109

NINA: It's tonight, is it? Her party.

PULL BACK TO GET
KOLIA bg R

VALVARA: He won't do it. He's going to chuck it in her face.

NINA: What?

VALVARA: Totzky's money.

(PAUSE)

They've dressed him up in Totzky's money.

NINA: Perhaps he loves her -

(KOLIA LAUGHS.

SHE LOOKS AT
HIM ANGRILY)

110. 1 D 24
MCU KOLIA

KOLIA: He calculates, my brother. If he marries, it's because he's added it all up.

(GAVRILI STANDS
IN THE DOOR WITH
MYSHKIN)

NINA: Don't talk about him like that. You have no right.

GAVRILI & MYSHKIN
INTO FRAME R. PAN
THEM L TO HIGH
GROUP

GAVRILI: Good day, mother. I have a visitor. Prince Myshkin, who is going to stay with us for a while.

111. 2 E 9
CU GAVRILI (THE WOMEN BOW)

Father asleep!

112. 4 F 9
CU VARVARA

VARVARA: Yes.

113. 1 D 24/35
GROUP

114. 4 F 35
GAVRILI fg down corridor

(1 next)
fast

On 4: Shot 114

115. 1 D 24/35
GROUP

GAVRILI: That's my sister, Varvara, and this is Kolia, my younger brother. Prince Myshkin has just returned from Switzerland.

VARVARA: Oh. Was it very lovely in Switzerland?

MYSHKIN: Yes, it's a lovely country.

VARVARA: Wonderful mountains.

MYSHKIN: Yes. Yes.

KOLIA: I've read about a mountain railway which shins up at a fantastic angle. Have you been on it?

MYSHKIN: Yes. Once. But I got quite dizzy, I'm afraid.

NINA: We are very pleased to have you as our guest. (FOOLISHLY) We take guests.

GAVRILI: Let me show you to your room.

VARVARA: I will make up your bed.

KOLIA: Is this all you have?

MYSHKIN: Yes -

(KOLIA TAKES MYSHKIN'S BUNDLE)

(GAVRILI LEADS HIM ALONG THE HALL)

BOOM B4

116. 4 F 35
MYSHKIN/GAVRILI
ALONG CORRIDOR
LET THEM GO TO LS

GAVRILI: Just have a look at this.

(GREAT CRACKS IN THE CEILING)

The light's not working. (PAUSE)
Can you wonder I'm trying to claw my way out of here?

VARVARA: Look through the cupboard and see if father has left anything in there.

(5 next)

117. 5 C 35 (GAVRILI OPENS THE DOOR./ BOOM C2
LS ROOM

THE CURTAINS IN IT
ARE DRAWN.

SLOW PUSH IN
TO TIGHT GROUP

SUDDENLY VARVARA
APPEARS LIKE A
SHADOW BEHIND THEM)

VARVARA: The room hasn't been
aired for a bit. Excuse me.

(SHE DOES ONE
OR TWO THINGS,
MOTHLIKE, IN
THE ROOM.

KOLIA HAS PUT
THE BUNDLE ON
A CHAIR, THEN
THEY GO AWAY.

GAVRILI STILL
STANDS IN THE
DOOR)

118. 3 D 35
MS GAVRILI - on slow
push in

GAVRILI: I expect you want to
be left alone now.

(THEN HE, TOO
DISAPEARS./

119. 5 C 35
MCU MYSHKIN
ON SLOW PUSH IN

MYSHKIN, LEFT
ALONE, LOOKS
ROUND HIS ROOM.

GAVRILI COMES
BACK INTO THE
PARLOUR.

AT THE SAME TIME,
IVOLGIN, HIS
FATHER, EMERGES
FROM THE OPPOSITE
DOOR.

HE IS RUBBING HIS
EYES, AS HE SINKS
DOWN IN A CHAIR)

120. 4 F 35 BOOM B4
PULLING BACK WITH VARVARA:
GAVRILI/VARVARA/ We have a new lodger.
IVOLGIN Prince Myshkin.

(2 next)

On 4: Shot 120

(IVOLGIN SITS UP IMMEDIATELY)

IVOLGIN: Who?

KOLIA: Myshkin.

(IVOLGIN KNOCKS HIS HEAD)

IVOLGIN: Myshkin. Myshkin.
Why ...

121. 2 E 35
GROUP

GAVRILI: You don't know him. / BOOM A4 /

IVOLGIN: What's that? Hm?

(IVOLGIN LOOKS AT HIM BITTERLY)

122. 1 D 16
CU GAVRILI. PAN R
TO CU VARVARA

VARVARA: How long is he going to stay? /

(SHE SMILES, & OPENS A CHEST WITH SOME BLANKETS)

GAVRILI: Until you've driven him out.

123. 3 D 35
MS MYSHKIN

(MYSHKIN, IN THE ROOM, TURNS ROUND AS SOMEBODY /

KNOCKS ON THE DOOR) / BOOM C2 /

MYSHKIN: Come in.

124. 5 C 35
MS FERDYSHCHENKO

(A MAN COMES INTO THE ROOM)

(4 to G) - under 1's cable
(1 to E)

THE MAN: Ferdyshchenko.

(HE INTRODUCES HIMSELF.

PAN HIM L TO TIGHT
2-shot. MYSHKIN/
FERDYSHCHENKO - fav.
FERDYSHCHENKO

MYSHKIN RISES)

FERDYSHCHENKO: I am your neighbour. The door on the right. I am the other lodger. Absurd name, don't you think - Ferdyshchenko?

On 5: Shot 124

MYSHKIN: Why - no -

FERDYSHCHENKO: Have you any money?

MYSHKIN: Money? I have twenty five roubles.

FERDYSHCHENKO: Show, please.

(MYSHKIN TAKES
OUT HIS TWENTY FIVE
ROUBLE NOTE.

FERDYSHCHENKO RAISES
IT AGAINST THE LIGHT)

After a time, they all turn yellow. Bad printing, you see. They fade. They fade, you see. I want to warn you, sir, do not lend me any money. I am certain to ask you, but you must be adamant. Are you going to pay here?

MYSHKIN: Yes, of course.

FERDYSHCHENKO: I don't pay.

(HE LOOKS BEHIND
HIM SUDDENLY.
ANGRY VOICES
IN THE CORRIDOR)

The General is coming.

VARVARA: (OS) Father, don't go in there, he's tired.

IVOLGIN: (OS) Whose house is it, I'd like to know

NINA: (OS) He's our lodger

(3 next)

On 5 : Shot 124

TAKE RISE AND PAN
FERDYSHCHENKO R
TO DOOR

FERDYSHCHENKO: Look, keep your
wits about you, for God's sake.
He's worse than me. Tries to
borrow from absolutely everybody.

IVOLGIN: (OS) Where is he ...
Ask Nina if I didn't ...

FERDYSHCHENKO: Ferdyschenko.
How can one live with a name like
that? I do all sorts of things.
Aaah.

(HE IS SWEEPED OUT BY GENERAL
IVOLGIN. HE STANDS IN THE
DOOR LOOKING ON MYSHKIN
WITH HIS BLAZING EYES)

PAN HIM L TO MYSHKIN

IVOLGIN: I knew your father. He
and I. Ah, dear.

(HE EMBRACES MYSHKIN
EFFUSIVELY)

Military academy, you know. All
that. All that. Glorious days.
Yes. Yes. I can see the likeness.
Remarkable. Quite remarkable.
I carried you in my arms, dear boy.
Up and down the room.

PUSH IN TO TIGHT 2--s

MYSHKIN: You!

IVOLGIN: In my arms. And your
mother. Before that dreadful
accident ...

(HE BRUSHES AWAY A TEAR)

Dear, delicate Olenka. She played
the piano most exquisitely .../

125. 3 D 16
CU MYSHKIN

MYSHKIN: Not Olenka -/

126. 5 C 35
TIGHT 2-shot
MYSHKIN/IVOLGIN

On 5: Shot 126

IVOLGIN: No?

MYSHKIN: No. Marta.

IVOLGIN: Marta. Marta. Ah, wretched memory. Marta, of course. It's these appalling conditions under which Charged with ignominy. It was a conspiracy, sir. We take lodgers, as a result.

PAN HIM R TO SIT

(PAUSE)

We were in the Bielomirski together, your father and I.

(HE BRUSHES A TEAR AWAY)

127. 3 D 24
CU MYSHKIN

MYSHKIN: He was in the Vladomirski - /

128. 5 C 24
CU IVOLGIN

IVOLGIN: He was - No. No. He was transferred to the Vladomirski. You were too young to know. That was later. Much later. The Bielomirski. Yes, a remarkable likeness.

(SILENCE. HE TAKES A STEP BACK)

TAKE RISE AND PAN L TO SIT IN CU

A remarkable...(RISE) Do you know I was in love with your mother when she was already engaged. The Prince noticed, of course. He came to me one morning. Seven o'clock. I understood immediately. I dressed. We never spoke. We drove out of town, a matter of seven miles. The seconds were already waiting. / Two

129. 3 D 24
CU MYSHKIN

pistols. Morning air. We looked at each other, / and suddenly

130. 5 C 24
CU IVOLGIN

broke into tears. Tears, dear boy. She is yours, I cried. No, no yours, he cried. Are you going to live with us? Yours. Yours. Are you? /

131. 3 D 24
CU MYSHKIN

(5 next)

MYSHKIN: Who? Yes. Yes, I am staying here.

PULL BACK TO TIGHT
2-s MYSHKIN/IVOLGIN

IVOLGIN: They are marrying my son to a ... I will lie across the hall, she will have to step over me. A woman of the streets -

VARVARA: (OS) Father, your soup is on the table.

IVOLGIN: I will not permit. (IN MYSHKIN'S EAR) Because of my premature retirement - a law suit - a most dastardly lawsuit - just at the moment, ehm, hm.

132. 5 C 24 _____ (HIS DAUGHTER IS
MS VARVARA / LOOKING AT HIM)

VARVARA: Mon pere se trompe. It will be stone cold. -/

133. 3 D 24 _____
TIGHT 2-shot

IVOLGIN: Se trompe, eh?. Se trompe? No respect, you see. I hardly speak to any of them now Wonderful man, your father. I did know him, you know.

PAN HIM R TO
CU VARVARA

(SILENCE. BUT WE
STILL DON'T KNOW.

SUDDENLY HE GOES
OFF.

HIS VOICE CAN BE
HEARD MUTTERING
DARK THREATS
AGAINST NASTASIA)

PAN HER L TO
TIGHT 2-shot
VARVARA/MYSHKIN

VARVARA: Will you have something to eat with us Prince?

MYSHKIN: Yes, thank you.

VARVARA: We eat in the room off the kitchen. (SHE SMILES FAINTLY) If my father should ever ask you for the rent, please say you have paid it already - given it already to me.

HOLD MYSHKIN

(SILENCE. SHE GOES OUT.
LEFT ALONE, MYSHKIN
OPENS HIS SUITCASE AND
TAKES OUT A NECKTIE)

On 3: Shot 133

(IN THE PARLOUR AS
VARVARA ENTERS, NINA
IS PLEADING WITH HER SON.
FERDYSHCHENKO IS HUGGING
A WALL) /

BOOM A4

134. 4 G 35

HIGH TIGHT 2-shot
NINA/GAVRILI

(3 to B)

GAVRILI: I swear, nobody -
nobody is going to be disrespectful
to you. Trust me. I love you.
I don't love her.

NINA: Then, why -

VARVARA: Because he's gutless.

GO WITH GAVRILI TO
TIGHT 2-s.
GAVRILI/VARVARA

GAVRILI: What? I carry you
on my shoulders. You daren't trip
me up. Look, how she's looking at
me now. No, I don't like you,
either.

(BROTHER AND SISTER
FACE EACH OTHER, AS
FERDYSHCHENKO CLEARS
HIS THROAT IN AGONY.

135. 1 E 35

MS MYSHKIN

PUSH IN WITH HIM TO
FRONT DOOR TO TIGHT
2-s. MYSHKIN/
NASTASIA

IN THE CORRIDOR, / BOOM B4

MYSHKIN WHO IS GOING
INTO THE ROOM, NOTICES
THE SILENT TWITCHING
OF THE BELL WIRE.

AFTER A MOMENT, HE
OPENS THE DOOR.

NASTASIA FILIPOVNA,
STANDS BEFORE HIM.
SHE TAKES HIM FOR THE
FOOTMAN.)

NASTASIA: What are you staring
at me for?

(SHE COMES PAST HIM
INTO THE HALL)

NASTASIA: What's the matter with
this bell? You're too lazy to
mend it. Do you know who I am?
Announce me, will you?

MYSHKIN: Yes, I do.

(2 next)

On 1: Shot 135

NASTASIA: They've told you, eh -
Here. Help me with my coat. You're
half asleep. What do you do at
night? Go on. Hey ...

PULL BACK FAST
HOLDING 2-shot
NASTASIA/MYSHKIN

(MYSHKIN TURNS)

My coat. Where are you taking it?
Hang it up.

(SHE LAUGHS.)

GAVRILI STANDS
IN THE OTHER DOOR) /

136. 2 E 35

GROUP
ZOOM TO BCU
NASTASIA

GAVRILI: Nastasia.

(PAUSE)

NASTASIA: I have come to meet my
family.

(HE IS UTTERLY CONFOUNDED)

137. 1 E 35

CU GAVRILI. PAN
TO TIGHT 2-shot
GAVRILI/MYSHKIN

Prince, / what are you doing with
her coat. (MURDEROUS) Give
it to me.

138. 4 G 35

CU NASTASIA

NASTASIA: A Prince -

GAVRILI: He is staying here.

PULL BACK TO
WHOLE GROUP

NASTASIA: Yes - well - it's a
well appointed house.

(SILENCE. NASTASIA
FILIPOVNA ENTERS THE
ROOM IN SILENCE.

139. 1 E 35

CU FERDYSHCHENKO
PAN TO TIGHT 2-s
FERDYSHCHENKO/
MYSHKIN

AS MYSHKIN FOLLOWS,
FERDYSHCHENKO WHISPERS
IN HIS EAR)

FERDYSHCHENKO: Watch the circus.

140. 2 E 35

CU VARVARA profile

(PAUSE. THE WOMEN
LOOK AT NASTASIA)

PAN R TO WHOLE
GROUP

NASTASIA: I've had the greatest
difficulty in trying to get in,
your bell isn't working. (PAUSE)
What are you waiting for, Gavrili,
introduce me -

(4 next)

On 2: Shot 140

141. 4 G 9 GAVRILI: This is my mother. I
CU NINA mean - this is Nastasia, mother./

142. 2 E 35 /
GROUP NASTASIA: How do you do?

143. 4 G 9 GAVRILI: And my sister. / I don't
CU VARVARA know where my brother's got to. /

144. 2 E 35 /
GROUP NASTASIA: I know Mr. Ferdyshchenko.
PUSH IN TO (SHE NODS TO HIM)
TIGHTEN

145. 1 E 35 I am giving a party tonight. I
GROUP CORRIDOR have come to ask you to my party./
NASTASIA TO LS (PAUSE) Where do you keep the
GROUP to fg L. lodgers? Where is your study,
MYSHKIN fg R Gavrili? (SHE LOOKS ROUND) Is
this where the lodgers sleep? You
take lodgers, don't you?

VARVARA: Yes, we take lodgers,
it's such a big flat.

NINA: We have only done it -

NASTASIA: Does it pay? (TO
GAVRILI) What do you look like,
my God? Have a glass of water -

(GAVRILI IS SWAYING ON HIS
FEET)

MYSHKIN: Yes, sit down -

GAVRILI: What - are you a doctor,
too?

(HE PULLS HIMSELF TOGETHER)

PAN HER
R TO VERY TIGHT
2-s NASTASIA/
MYSHKIN

NASTASIA: Prince. Prince, forgive
me for shouting at you. I really
did not take you for a Prince. How
did you know who I was?

PAN HER L & PULL
BACK TO GROUP

MYSHKIN: Because of a photograph.
And because I have seen you before.

NASTASIA: That's nonsense. Where?
I have never seen you. In a dream,
perhaps -

MYSHKIN: No, I don't think so - perhaps.

NASTASIA: Why is everybody so silent?

(SHE HAS TURNED AWAY FROM HIM) /

146. 4 G 35
MS NINA

NINA: Will you have a glass of punch with us, Nastasia Filipovna?

HOLD GROUP

NASTASIA: No, thank you. I have only come to meet you. I don't want my coachman to wait.

FERDYSHCHENKO: It's very good punch.

NASTASIA: It's such a cold day for him to wait - Who's this? /

147. 2 E 24
MS IVOLGIN

(IVOLGIN HAS APPEARED IN THE DOOR. STOPS DEAD. THEN ALL STIFFEN) /

148. 1 E 35
VARVARA/IVOLGIN

VARVARA: Father, finish your dinner. It's nothing to do with you. /

149. 2 E 24
MS IVOLGIN

NINA: Ardalion, don't -

(SILENCE. THEY FEAR THE WORST. SUDDENLY IVOLGIN MOVES TOWARDS NASTASIA, SEIZES HER HAND, KISSES IT)

PAN HIM L AND PUSH IN TO TIGHT 2-s. IVOLGIN/ NASTASIA

IVOLGIN: Ardalion Alexandrovitch - Ivolgin, old soldier in misfortune - fallen on hard times - but proud, dear lady, at the prospect of including such a charming young lady... hm?

GAVRILI: Father, don't.

150. 1 E 9
CU GAVRILI

IVOLGIN: Your bride has come to see us - /

151. 2 E 24
MS IVOLGIN
- GAVRILI: She is not my bride - /
IVOLGIN: Forgive him, dear lady,
the days of courtesy are gone.
- NASTASIA: (LAUGHING) I like you,
anyway.
- IVOLGIN: Ah, you do me too much
honour. Had it not been for that
dastardly plot, which put an end
to my career ...
- (SUDDENLY KOLIA STANDS
AT MYSHKIN'S SIDE)/
152. 1 E 35
KOLIA/VARVARA/
MYSHKIN
- KOLIA: Look, stop him - please.
153. 2 E 24
MS IVOLGIN
- MYSHKIN: Me? /
IVOLGIN: I was sitting in my
compartment, smoking a cigar, when
two ladies came in. One was very
tall. She was dressed in blue.
(TO GAVRILI, PROTESTING) She
wants to hear the truth. They sat
opposite me, talking French. The
tall one had a miniature peke,
sitting on her lap ... Suddenly,
without warning - I was smoking
my cigar, minding my own business -
she bends down towards me, snatches
my cigar, and throws it out of the
window. I was absolutely dumb-
founded! / The train was rushing
on. I stood up. I said nothing.
I looked at her, at the animal.
I grabbed the horrid little peke,
and threw him after my cigar.
154. 4 G 24/35
CU NASTASIA
PULL BACK TO
TIGHT 2-s
NASTASIA/IVOLGIN
- NASTASIA: Oh, you naughty man!
IVOLGIN: Hm. It was a matter of
a moment. (IN A CRY) How was
I to know she was the governess to
the children of Count Bieloskoy!
I did not know. That was the
whole truth.
- (NASTASIA IS LAUGHING)
- NASTASIA: Oh, how amusing!
IVOLGIN: They never forgave me,
dear lady.
- PULL BACK TO
GROUP LAUGHING

(2 next)

155. 2 E 24/35
CU NASTASIA
PULL BACK TO
GROUP

GAVRILI: Enough, father, enough.

NASTASIA: Oh, leave him alone,
he's nice. /

But wait. Didn't I read the same
story in the paper two days ago,
word for word?

IVOLGIN: What? What?

NASTASIA: I remember. It was
in the Independence Belge.

IVOLGIN: It happened to me two
years ago. I have witnesses.

GAVRILI: Enough, Father.

NASTASIA: You will have your
answer tonight.

(SILENCE. SHE HAS SAID
IT WITH CUTTING CLARITY)

PUSH IN TO TIGHT
2-shot. GAVRILI/
NASTASIA

But there is something you ought
to know.

GAVRILI: What?

NASTASIA: Rogojin is going
round, borrowing cash against his
inheritance - he says he's going
to have a hundred thousand by
tonight.

GAVRILI: What for?

NASTASIA: Hm? I thought you
ought to know.

GAVRILI: What for?

NASTASIA: He says he's going to
buy me for a hundred thousand.
And that you, Gavrili, will let me
go for a commission.

GAVRILI: What ...

NASTASIA: Yes, that you will go
down on your knees, and let me go
for a commission. For a few
thousand. For anything he's
going to throw at you. And that
you'll kiss him for it. (PAUSE)
I thought you ought to know what
people are saying about you. /

156. 4 G 35
KOLIA/IVOLGIN

On 4: Shot 156

IVOLGIN: What is the meaning - ?

KOLIA: Sit down. Sit down

IVOLGIN: Sit down. An Ivolgin
does not sit down. /

157. 2 E 24
TIGHT 2-shot
GAVRILI/
NASTASIA

(BUT GAVRILI
RESTRAINS HIM.
SHOCKED PAUSE)

NASTASIA: Well - what's your
answer? What are you thinking?

GAVRILI: Is that why you came
here?

NASTASIA: What?

GAVRILI: To humiliate me.

NASTASIA: I had every reason to
be concerned.

GAVRILI: What did you come for?

NASTASIA: I wanted to meet my new
family. You can't blame me ...

(SUDDENLY VARVARA
BREAKS LOOSE
FROM HER SILENCE)

158. 1 E 16
CU VARVARA

VARVARA: Gania, get her out of
here. Throw this woman out.
You are my brother Don't
let her

159. 2 E 24
GAVRILI/NASTASIA/
VARVARA

(GAVRILI SEIZES
VARVARA BY THE
SHOULDERS)

She's laughing at you, can't you
see ... She hates you ...

GAVRILI: Stop it, Varia.

VARVARA: I won't. I won't
have my mother humiliated
If you want to crawl in the dirt,
that's your business ... But take
her out of here ... Get that
filthy woman out of here ...

(1 next)

On 2: Shot 159

GAVRILI: Shut up.

VARVARA: I won'tshe's a
whore.

(HE IS ABOUT TO
HIT HER, WHEN THE
PRINCE COMES BETWEEN)

160. 1 E 24
CU MYSHKIN
PAN HIM R FAST
TO FLOOR

GAVRILI: Ah, no, no, no -
for God's sake, not you -

(HE STRIKES HIM
ACROSS THE FACE)

Get out of my way ...

(HE STRIKES HIM AGAIN.
THE SCENE WAS BRUTAL
AND SWIFT. IT IS
FOLLOWED BY COMPLETE
SILENCE. THE PRINCE
TURNS AWAY.)

161. 2 E 35
GROUP

MYSHKIN: One day -

(EVERYONE LOOKS AWAY)

162. 1 E 24
MYSHKIN
PULL BACK TO
GROUP

NASTASIA: I have not come to
create a disturbance. Please
forgive me. I wouldn't like you
to call the police.

(SHE SMILES ALL ROUND)

But I am pleased I came. You
might like to discuss it among you.

(SHE TURNS TO GO.
BUT, AT THAT MOMENT,
MYSHKIN STOPS HER)

MYSHKIN: Surely you are not like
that. You're not really like
that.

NASTASIA: Hm?

MYSHKIN: You're only pretending.
It's not true.

On 1: Shot 162

(SHE LOOKS AT HIM.
HE HAS SPOKEN WITH
VEHEMENCE. THEIR
EYES MEET. HE IS
LOOKING AT HER WITH
REAL SADNESS. SHE IS
ASTONISHED. AFTER A
MOMENT SHE HAS TO
LOWER HER EYES.
SILENCE.

FERDYSHCHENKO: In the old days -
no - no, in our day - an insult
like that - and two fellows fight
to the death. But the Prince
is not that sort of fellow.

(NASTASIA SMILES FAINTLY,
AND WALKS OVER TO
GAVRILI'S MOTHER, AND
KISSES HER HAND)

163. 2 E 24
MS NASTASIA
PAN HER L TO
TIGHT 2-shot
NINA/NASTASIA

NASTASIA: He's right. I am
not really like that.

(THEN VERY QUICKLY
SHE WALKS OUT INTO
THE HALL.

GAVRILI FOLLOWS HER.
HE PICKS UP HER
COAT, BUT SHE TAKES
IT FROM HIM)

164. 1 E 35
GROUP

I will see you tonight, Gavrili.

(THE PRINCE IS
LOOKING AT THEM)

I hope you come, too, Prince.
You amuse me.

(NASTASIA GOES.
GAVRILI, WALKS
BACK INTO THE
ROOM PAST THE
PRINCE.
IVOLGIN CRIES OUT
AS IF ON CUE)

IVOLGIN: A woman like that. Who
has let her in How dare she ...
Hm? Hm? In my house.

(5 next)

On 1: Shot 164

(KOLIA SLIPS OUT
INTO THE HALL)

KOLIA: Thankyou, Prince.

PUSH DOWN
CORRIDOR HOLDING
KOLIA L/MYSHKIN R

MYSHKIN: For what?

KOLIA: When you did not answer
my brother's blows, I loved you.

(MYSHKIN WALKS
SLOWS TO HIS ROOM./

165. 5 C 35
LS ROOM

HE OPENS THE WINDOW,
AND LOOKS DOWN INTO
THE YARD.

THERE IS A KNOCK
ON THE DOOR.

VARVARA BRINGS HIM
IN A JUG OF WATER, A
BASIN AND A TOWEL.
(SHE PUTS THEM DOWN)

VARVARA: You have a great
gift, Prince. You speak to people
and they listen to you. (PAUSE.
SHE SMILES.)

PUSH IN TO CU
MYSHKIN

But you will be at her party
tonight.

(SHE WALKS OUT,
SHUTTING THE DOOR
SILENTLY BEHIND HER.

FOLLOW HIM ABOUT
ROOM

HE LISTENS TO THE
DISTANT NOISES OF
THE YARD, AS THE
EVENING FALLS,
KNOWING THAT SHE IS
RIGHT AND THAT HE WILL
BE THERE)

SUPERIMPOSE CAMERA ..

ROLLER CAPTION

SEE OVER/

ROLLER CAPTION STARTS

MYSHKIN
DAVID BUCK

VARVARA
SHIRLEY CAIN

NASTASIA
ADRIENNE CORRI

KOLIA
DEREK CARPENTER

ROGOJIN
ANTHONY BATE

IVOLGIN
FRANK SHELLEY

LEBEDIEV
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FADE SOUND AND VISION

DURATION: