

A.B.C. TELEVISION LIMITED
BROOM ROAD, TEDDINGTON,
MIDDLESEX
TEDDINGTON Lock 3252

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

"THE AVENGERS"

presents

GIRL ON THE TRAPEZE

by

DENNIS SPOONER

DESIGNED

by

PAUL BERNARD

PRODUCER

LEONARD WHITE

DIRECTED

by

DON LEAVER

Barbara

1. Roy
2. Tom
3. Dickie
4. Dave

| | |
|---------|--------------|
| Act I | 15.26 |
| c.B. | 2.05 |
| Act II | 15.08 |
| c.B. | 2.35 |
| Act III | 20.16. |
| | <u>55.30</u> |

Under-run 1.40

TRANSMISSION: 11th February, 1961
10.00 - 11.00 p.m.

STUDIO: Teddington Two

PROD. NO: 3370 VTR/ABC/1123 (Rec. off T/X)

Prod. No. 3370

"THE AVENGERS"

| | |
|------------------------|-------------------|
| Dr. David Keel | IAN HENDRY |
| Carol Wilson | INGRID HAFNER |
| Zibbo | KENNETH J. WARREN |
| Vera | DELENA KIDD |
| Stefan | EDWIN RICHFIELD |
| Supt. Lewis | HOWARD GOORNEY |
| Anna Danilov | MIA KARAM |
| Policeman | IAN GARDINER |
| Police Sergeant | IVOR SALTER |
| Box Office Clerk | DOROTHY BLYTHE |
| Dr. Sterret | DAVID GREY |
| Turek | ANDY ALSTON |

PLUS: 24 Male extras and 8 Female extras

* * * *

| | |
|----------------------------|-----------------|
| Production Assistant | BARBARA FORSTER |
| Floor Manager | GEOFF SMITH |
| Stage Manager | BARBARA SYKES |

* * * *

| | |
|------------------------------|--------------|
| Lighting Director | PETER KEW |
| Operational Supervisor | PETER WAYNE |
| Senior Cameraman | TOM CLEGG |
| Sound Supervisor | JOHN TASKER |
| Vision Mixer | ESTHER FROST |

* * * *

SCHEDULE:- Friday, 10th February, 1961

| | |
|------------------------|---------------|
| Camera Rehearsal | 14.30 - 18.00 |
| Supper Break | 18.00 - 19.00 |
| Camera Rehearsal | 19.00 - 21.00 |

Saturday, 11th February, 1961

| | |
|-------------------------------------|---------------|
| Camera Rehearsal | 10.00 - 12.30 |
| Lunch Break | 12.30 - 13.30 |
| Camera Rehearsal | 13.30 - 18.15 |
| Supper Break | 18.15 - 19.15 |
| Normal scan, make-up, line-up | 19.15 - 20.00 |
| Dress Rehearsal | 20.00 - 21.30 |
| Line-up | 21.30 - 22.00 |
| TRANSMISSION | 22.00 - 23.00 |

* * * *

CAMERAS: 4 Pedestals

SOUND: 3 Booms

TELECINE: A.B.C. Symbol, 35 mm mute inserts, Slides

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RUNNING TIME: 57.10 = PLAY PORTION: 52.30 + 2 COMM. BREAKS:
2.05 and 2.35

IN TIME: 22.03.30 OUT TIME: 23.00.40

* * * *

VTR/ABC/1123

F/U T/C

S.O.F.

A.B.C. SYMBOL

FADE TO BLACK

F/U SLIDE: 3

F/U GRAMS:

"THE AVENGERS"

Theme Music

CHANGE SLIDE: 4

"THE AVENGERS"

CHANGE SLIDE: 3

"THE AVENGERS"

CHANGE SLIDE: 4

"THE AVENGERS"

CHANGE SLIDE: 3

STARRING IAN HENDRY

CHANGE SLIDE: 4

ALSO STARRING PATRICK MACNEE

FADE TO BLACK

1. 2 F/U
2A

CLEARWAY

W.S. Horse L f/gd.
Supers enter L, pass
thro' shot. Ring
boss follows. TIGHTEN
on him. HOLD shot,
then PAN Anna R.

DRESSING ROOM AREA

BOOMS A.I.
B.I.

2. | 1A

M.S. Anna, pillar
L f/gd. PULL her
down, CRABBING R
into 3-s. Let
Stefan go. HOLD 2-s.

ANNA: Excuse me.

VERA: Yes?

2 TO B

ANNA: Could you direct me to Madam
Katrina's dressing room.

VERA: Have you an appointment?

ANNA: Not really, but I got a
letter from her asking me to call
here this afternoon.

VERA: Oh yes, she told me she had
written to an old friend.

ANNA: Can I see her?

PAN and CRAB L
with Vera, ending
with 2-shot at
dressing room door.

VERA: Yes, of course. I'll take
you to her dressing room. I expect
she's still changing. We've just
finished the matinee performance.

ANNA: Yes I saw it.

VERA: Did you enjoy it?

ANNA: Very much.

VERA: Good. She doesn't seem
to be here. If you like to go in
and wait I'll see if I can find
her for you.

Coming to 4A - shot 3

3. 4 4A As door opens ANNA: Thanks very much BOOM B fast
 to Pos. 2
 LOW ANGLE door, table BOOM A to
 R f/gd. HOLD to see Pos. 2
 business

1 TO B
 4. 2 2B On door slam
 C.U. Anna

5. 3 3A M.C.U. Zibbo. PAN him
 thro' C.U. into TIGHT 2-s.

2 TO C
 4A LIVING ROOM BOOM C.I.
 Caption backing
 SUPER T/C 7/10
 GIRL ON THE TRAPEZE
 Lose Super
 FADE TO BLACK

7. 1 LB M.S. Door, T.V.
 R f/gd. Bring them
 in. LOOSEN to see
 Keel's bus. then
 TIGHTEN to Keel L
 f/gd.
4 TO B
3 TO B

KEEL: Thank goodness that's the
 lot. I thought I'd never finish.

CAROL: There weren't so many.

KEEL: Maybe not. But when I do
 surgery for Doctor Tredding there
 are always a few patients I don't
 know about.

CAROL: Never mind, it will be
 easier next time.

KEEL: Next time?

CAROL: You still owe him three
 evenings.

KEEL: Three?

CAROL: You're going to be late.

KEEL: No, I won't. I've got
 heaps of time.

CAROL: The traffic will be bad,
 it's the end of the rush.

KEEL: I'm not taking the car.
 I'll walk over the bridge and get
 a taxi. Aren't you going home?

Coming to 2C - shot 8

STAND-BY
 TELECINE

As Keel goes U/st.
 PUSH IN to HOLD
 2-shot, Carol R f/gd.

On 1 - shot 7

CAROL: I really must stay and do these. I'm afraid I've got so far behind.

KEEL: Well make yourself comfortable. Do it in here it's warmer. Don't stay on too late though.

Carol X's frame to L f/gd.

CAROL: I won't. I expect you'll be late.

KEEL: Pretty late I should think knowing these reunion dinners.

CAROL: Oh stop pretending. You'll enjoy every minute of it.

KEEL: It'll probably be a very dull evening.

CAROL: Until you start drinking with all your old cronies - it'll do you good. You should relax more often you know.

KEEL: So you've said. Goodnight Carol.

PAN with Carol to door.

CAROL: Goodnight doctor.

FADE TO BLACK

BOOM C to Pos. 2

FADE IN T/C *10*

Establishing shot of bridge.

1 TO C

PARAPET

8. *2* 2C

Lowest Angle parapet

9. *1*

1C (Working in 2's loop)
C.U. Vera

Coming to 2C - shot 10

On 1 - shot 9

10. ² 2C Vera diving

~~T/C~~ ^{T/C}
Impact on Water

11. ² 2C A/B
2-shot Woman/P.C.

I TO D

BOOM B.2.

WOMAN: 'Ere, she jumped over.
D'yar see 'er?

P.C.: It's all right. There's
a boat down there.

P.C.: Get an ambulance will you?
There's a phone at the bottom just
round to the right.

As he leaves frame
T/C ^{T/C}
P.C. running

LANDING STAGE BOOM A.2.

* 12. ⁴ 4B
W.S. Landing Stage
P.C. enters shot

P.C.: Here, over here.

13. ² 2C A/B

PARAPET BOOM B.2.

KEEL: What's happened?

WOMAN: Somebody threw 'emselves
off, There's a copper down
there. I'm going to get an
ambulance. /

T/C ^{T/C}
Keel running

Coming to 3B - shot 14

14. 3 ^{3B}
P.C. and Boatman as
directed.

KEEL: I'm a doctor.

2 TO D

P.C.: Young woman, she jumped
from the bridge.

KEEL: Yes.

P.C.: She should be alright -
hasn't been in the water long
enough to do any harm. I've
called an ambulance.

KEEL: Good.

P.C.: Anything I can do?

As P.C. leaves frame
15. 4 ^{4B}
2-shot Zibbo L f/gd/
P.C.

KEEL: Not just now. /

P.C.: Excuse me, Sir. Lucky for
her you were there sir. If I may
just take your name and address sir.
Just a formality. /

16. 3 ^{3B}
C.U. Zibbo

ZIBBO: George Carvic.

P.C.: Yes sir - and your address.

17. 4 ^{4B} A/B

ZIBBO: 12, Olympic Road. /

P.C.: Where is that sir?

ZIBBO: In London.

P.C.: I know sir, but what is
the postal address?

ZIBBO: West Two.

Coming to 3B - shot 18

On 4 - shot 17

P.C.: We might want to get a statement from you later on sir, so we'll probably be getting in touch with you. How is she? /

18. 3 3B
3-shot P.C./Keel/
Girl - As Directed.
4 TO C

KEEL: She doesn't seem to have swallowed much water.

~~TIGHTEN~~ in on girl

P.C.: All right, miss. All right.

T/C T/C
Ambulance thro' streets

3 TO C

19. 2 2D
M.S. Sterret at desk.
Lewis in R f/gd.

HOSPITAL BOOM C.2.

LEWIS: Excuse me, can you tell ...

STERRET: Superintendant Lewis?

LEWIS: Yes.

STERRET: Dr. Sterret.

LEWIS: Good. How is she?

STERRET: I'm afraid you're too late. She's dead.

LEWIS: When?

20. 3 3C
As they break down
2-shot Sterret/
Lewis

STERRET: About ten minutes ago - just after I phoned you.

LEWIS: What do you think?

STERRET: It wasn't drowning.

LEWIS: You're sure?

Coming to 2D - shot 21

STERRET: Sure as I can be without an autopsy.

LEWIS: You'll have one? Did anyone see her jump.

STERRET: Yes. Several people. One of your men was there - helped fish her out.

LEWIS: Fine, I'll get his report.

STERRET: There was also a doctor - he came with her in the ambulance.

LEWIS: Where is he?

STERRET: I asked him to wait until you got here. He's gone to make a telephone call.

LEWIS: Any marks on her?

STERRET: I haven't had time to carry out a complete examination.

LEWIS: Would you like to have a look at her doctor. It might give me a lead.

STERRET: Right.
This is Doctor Keel. He's a local G.P. This is Superintendent Lewis. /

21. ² 2D

2-shot Lewis/Keel

3 TO D

LEWIS: How d'you do doctor.

KEEL: Hello. I had to make a telephone call. I was on my way to a ~~dinner~~ ^{dinner} when this happened.

Coming to 1D - shot 22

On 2D - shot 21

22. 1 On reaction
1D LEWIS: Sorry it's spoiled your evening. / I won't keep you long.

23. 2 C.U. Keel
2D A/B You saw her jump?

PULL BACK, CRAB L
round table into
2-s. establishing
bus. then in TIGHT
poss. f/gd L

KEEL: No. I was at the other end of the bridge. By the time I arrived there they'd got her out.

LEWIS: She wasn't in the water long, then?

KEEL: No. Just a moment or two. There was a boat there that picked her up. /

24. 1
1D
C.U. Lewis

LEWIS: A boat? At seven o'clock at night on that bit of the river. What sort?

KEEL: A rowing boat.

25. 2
2D A/B
TIGHT 2-s.

LEWIS: Mmm. I see. Was she unconscious when you got to her? /

KEEL: Yes. I gave her artificial respiration.

LEWIS: Any good?

KEEL: No. She brought up a little water, but not enough to account for her critical condition.

LEWIS: What do you mean, doctor?

KEEL: She didn't seem to have much water in her, but her breathing was very weak.

Coming to 1D - shot 26

On 2 - 25

LEWIS: Did she improve at all?
Did she recover consciousness?

KEEL: Not really. I gave her an injection in the ambulance but it didn't help.

LEWIS: She didn't come round?

KEEL: Well, barely, She just muttered something - sounded like "Danilov". /

26. | 1D
C.U. Lewis

LEWIS: Danilov?

KEEL: I thought it might be her name.

LEWIS: Danilov .. perhaps. This is your area, doctor, you ever seen her before? /

27. 2
2D
C.U. Keel

KEEL: It's been worrying me. I think I have, but I don't know where. /

27a. | 1D
C.U. Lewis

LEWIS: Could she be one of your patients? /

27b. 2
2D
C.U. Keel

KEEL: No. I know my patients.

LEWIS: Yes, of course you would.

KEEL: I've probably seen her on a bus or on the T.V. or somewhere. I don't know.

LEWIS: Daresay you'll remember. Anyway we'll soon find out who she is. / She wasn't wearing much was she?

28. | 1D
C.U. 2-shot Lewis/Keel

KEEL: No. She probably had a handbag and shoes. They're probably at the bottom of the river.

29. 2
2-shot

Coming to 2D - shot 29

On 1 - shot 28

LEWIS: Nothing there. That's
not much help - not even a
maker's tag. There was one on
this, but it's been torn out. /

~~28.~~ ~~2B~~
~~2-shot Sterret/Keel~~
I TO B

They move to bed

STERRET: Doctor! Can you
spare a minute?

30. ~~3D~~
2-shot Sterret/Keel,
becoming 3-shot with
Lewis

STERRET: What do you make of
that?

2 TO E

KEEL: Looks like a needle mark.

Coming to 1B - shot 31

On 3 - shot 30

1.

LEWIS: A hypodermic?

STERRET: I think so.

LEWIS: When.

KEEL: Looks pretty recent.

LEWIS: Drugs?

KEEL: Could be.

STERRET: The autopsy will tell us.

LEWIS: Yes. I don't think we need keep you any more, doctor. Thank you for staying. Could I have your address, please.

LEWIS: If you do remember anything about her, doctor, would you let me know - I'll be at the station.

KEEL: Right. You should be in bed with a cold like that.

LEWIS: I would be if people didn't jump in the river. Goodnight, doctor.

KEEL: Goodnight.

STERRET: Goodnight doctor.

As Keel goes, PAN
to C.U. girl.

As blanket goes over head/
MIX TO

31. 1B

C.U. File, PULL BACK
to W.S.

LEWIS: I'll have a few photographs taken and put them out to the press - that might turn up something.

On 1 - shot 31

LIVING ROOM

BOOM B.3.
Voice tape

LIGHTING: Carol switches
off T.V. and turns on
light as Keel enters.

PAN her to T.V. and
then to door

Keel in making 2-s.

CAROL: What on earth are you
doing back?

KEEL: I got involved with an
accident.

CAROL: What happened, are you ...

KEEL: No. No. A girl threw
herself off the bridge.

CAROL: Is she all right?

KEEL: No. We got her to
hospital, but I'm afraid she died.

CAROL: Oh, dead. Who was she?

CRAB L to hold
2-shot.

KEEL: I don't know - how about
a cup of tea?

CAROL: Of course. (SHE EXITS R)

Coming to 2E - shot 34

- MIX
34. 2 2E LEWIS' OFFICE BOOM C.2.
M.S. Sgt., telephone
L f/gd, Lewis
in C.
I TO D/
SGT: Hello sir. Anything out of the ordinary?
LEWIS: Looks like it.
35. 3 3E
M.S. Lewis. Carry
him into 2-shot with
Sgt., Lewis L f/gd.
2 TO F/
SGT: I got the report from Constable Swinton. /
LEWIS: Good. Try and turn up something on Danilov.
SGT: Danilov.
LEWIS: Yes. Female. About 25. With a name like that I should try the aliens list.
- Sgt. dials
36. 2 2D LEWIS' OFFICE
C.U. Lewis
SGT: Right, sir.
LEWIS: That's funny.
SGT: What, sir?
LEWIS: The address the boatman gave - I don't know any Olympic Road, W.2. /
37. 3 3E
2-shot Lewis/Sgt.
I TO B/
TIGHTEEN in on Sgt.
SGT: I want the Aliens List and Missing Persons. Olympic Road, sir? That's a new one on me.
- MIX
38. 2 2F LIVING ROOM BOOM B.3.
C.U. tea
GO UP with tea
into 2-shot Keel/
Carol
CAROL: And there was no indication at all?
KEEL: Nothing.
Coming to 1B - shot 39

On 2 - shot 38

CAROL: If Danilov is her name -
it shouldn't take the police
long to trace it. Anyway, there's
no sense you worrying about it, you
did all you could at the hospital.

39. | 1B
C.U. Keel

KEEL: Yes. / It's just this thing
of ... I'm sure I've seen her before.

CAROL: Well, if it wasn't a
patient where else could it have
been?

40. | 2F A/B

KEEL: I don't know. /

CAROL: Do you want any more tea?

Keel leans back

KEEL: No thanks.

41. | See Carol GO
1B

M.S. Keel. GO with
him to T.V. PAN
DOWN as he reaches for
cig. to show T.V.
Times. PAN BACK
UP with his hand.

CAROL: I'll clear these things
away then.

KEEL: It was during the last day
or so, I'm certain of that.

Carol in R making
2-shot

CAROL: What?

KEEL: This girl.

CAROL: Oh, well, where?

GO with Carol

KEEL: I don't know. Wait a
minute. Get me the thing.

CAROL: What?

42. | As Carol sits
2F
2-shot A/B

KEEL: I think it was a photograph.

Coming to 3E - shot 43

On 2 - shot 42

CAROL: We've got today's paper and yesterday's. And if it was a magazine it must be in here, because I haven't taken any through to the Waiting Room since last week. You know, this could take hours. It might not even be here.

KEEL: I'm sure it is. Well, come on, help me!

CAROL: How can I if I don't know what she looks like?

KEEL: You could turn the edges of all the pages with pictures of women on them.

- 43. 3
MIX
3E
LEWIS 'S OFFICE
- 2-shot Sgt/Lewis.
TIGHTEN on photos
- 44. 1
MIX
1B
LIVING ROOM
- C.U. Magazines on
table.
- 3 TO A
- 45. 4
MIX
4C
LIMBO AREA
- C.U. Sterret
- 46. 2
MIX
2F A/B
LIVING ROOM
- 2-shot Carol/Keel

BOOM C.I. take over from B.3.

CAROL: Have you finished with those?

KEEL: Yes, thanks.

CAROL: I'll put these in the Waiting Room.

KEEL: Not the Medical Journal, I haven't read it yet.

Coming to 1B - shot 47

On 2 - shot 46

CAROL: That's the lot ... the only other ones are in the Waiting Room and you don't want to start on those, do you? Do you?

KEEL: So much for that idea.

CAROL: Well, we could try the Waiting Room, but honestly it's days since I took anything through.

47. | As Carol rises
| LB
| W.S. Carol

KEEL: No ... no. It's all right. I probably made a mistake.

2 TO G

CAROL: We've looked through everything, haven't we?

KEEL: Yes.

Carry her to T.V.

CAROL: What about this?

Let Keel in L

KEEL: There she is, Katrina Sandor.

CAROL: Let's have a look.

KEEL: A visit to the Radeck State Circus will be featured in Lime-light. It's this evening. 7.45. We've missed it! I knew I remembered her face.

CAROL: Where is the circus appearing?

KEEL: At The Olympic. Have you got today's paper?

CAROL: Somewhere. Here it is.

Coming to 4D - shot 48

On 1 - shot 47

KEEL: See if there's a performance tonight.

CAROL: Eight o'clock. Final performance. It finishes tonight.

KEEL: Eight o'clock. It's past that now. Get your coat on.

CAROL: We're going?

KEEL: Yes. No mention of a "Danilov" in that article.

CAROL: What are we going to do when we get there?

KEEL: I just want to find out if they're missing a trapeze artist,

TIGHTEN IN on
T.V. Times.

MIX
48. 4D

VERA'S DRESSING ROOM BOOM B.4.

M.S. Vera, light
batten L f/gd.

VERA: Come in.

STEFAN: How was it?

Stand By
Slide

VERA: It went perfectly - there was even a doctor there.

STEFAN: Is Zibbo back? I haven't seen him.

VERA: Yes, we came together. How long have I got?

STEFAN: Not long. The Trocaries are just finishing.

Coming to 2G - shot 49

On 4 - shot 548

49. ² 2G

M.S. Vera. Carry her into 2-s.

VERA: Good. At one stage I thought I wouldn't make it. /
What's the house like?

STEFAN: Nearly full. They've all come for the last night.

As they go to door,
TIGHTEN with them

VERA: Good. And tomorrow we go home.

STEFAN: Yes. That's you. Come.

VERA: How is the girl?

STEFAN: All right. She's in the dressing room.

VERA: You're leaving her there?

TIGHTEN to show
foyer.

STEFAN: Why not? Now run.

50. ³

As Stefan enters

KATRINA'S DRESSING ROOM

3A

M.C.U. Stefan,
PULL BACK, PED DOWN,
CRAB L to see girl's
bandaged head f/gd.

T/C ^{r/c}

THE AVENGERS - End of Part I

F/U GRAMS:
Theme Music

COMMERCIAL BREAK 2.05

16.15

- CAMERA 1 TO POS. E - ARENA
- CAMERA 2 TO POS. H - ARENA
- CAMERA 3 TO POS. F - FOYER
- CAMERA 4 TO POS. E - FOYER
- BOOM A TO POS. 3 - FOYER
- BOOM B TO POS. 5 - END OF RUN
- BOOM C TO POS. 3 - ARENA

FU/ T/C *tk* "THE AVENGERS" - Part 2 F/U GRAMS:
Theme Music

51. *4* 4E W.S. Kiosk L f/gd. FOYER BOOM A.3.

KEEL: Perhaps this one's open.
Hare you any seats left?

CLERK: The second half's already
started, sir.

KEEL: Yes, I know.

CLERK: I've got some ring sides
that weren't collected, but you'll
have to pay the full price I'm afraid.

KEEL: All right. How much?

52. *3* 3F CLERK: Sixteen shillings each. /
2-s. o/sh clerk

KEEL: Sixteen. There's two pounds.
Shall I try to give you a two shilling
piece?

CAROL: Can we get a programme?

CLERK: Programme? Yes, I've got
some here.

KEEL: Thank you.

53. *4* 4E As Keel hands Carol prog.
CLERK: One and six, please.

CAROL: Listen to this. "The
Management regrets that Madame Katrina
Sandor will not be appearing in this
performance".

On 4 - shot 54

KEEL: Excuse me. One of the acts isn't appearing tonight?

CLERK: I'm afraid not, sir.

KEEL: What's happened?

54. 3 3F C.U. Keel CLERK: I believe she had a fall./

KEEL: Was she taken to hospital?

55. 4 4E C.U. Clerk CLERK: Oh, no. It wasn't that serious. She's still here./ She's down in her dressing room.

KEEL: Good. I'm glad she's all right. It's a dangerous way of making a living.

56. 3 3F C.U. Keel CLERK: I'll say. You wouldn't catch me up there./

57. 4 4E A/B KEEL: Nor me. What happened?/

STAND - BY
TELECINE

CLERK: It happened when she was practising this evening.

KEEL: This evening?

58. 3 3F A/B CLERK: 'Bout six. ^{she was practising} Bit after perhaps./ Nearer quarter past - yes -
59. 4 4E A/B because they had to get these forms
60. 3 3F A/B out and put them in the programmes./

(SWING 4)

KEEL: Bit of a rush for you, wasn't it?

Coming to 4E - shot 61

On 3 - shot 60

CLERK: Wasn't so bad. They had them all ready.

61. ~~4~~ ^{4E}
3-shot Carol/Keel/
Clerk

KEEL: Surely that's unusual. /

CLERK: Hadn't thought about it. Expect they have them handy -- trapeze act - could happen any time.

KEEL: Yes. Thanks very much.

CLERK: That's all right sir. If you go through that door ...

KEEL: I beg your pardon.

CLERK: Your seats are just round to the right.

As they open door
62. ~~2~~ ^{2H}
2-shot Carol/Keel

KEEL: Thanks very much indeed.

CIRCUS BOOM C.3.

KEEL: She has an accident here at quarter past six, and I saw her on the bridge at seven.

CAROL: If she had an accident how did she get to the bridge?

KEEL: According to the clerk she's still in her dressing room.

CAROL: Are you going to 'phone the police?

KEEL: Not until I'm sure I'm right. Anyway he won't have the autopsy report yet. We're at the Circus, let's try and see some of it.

PAN them to seats.
T/C ~~T/C~~

Ad lib reactions on Keel
and Carol, ending on Keel
and Carol applauding.

63. 1E
W.S. Audience, clowns
working f/gd. As dir. BOOM C.3.

64. 2H
2-shot Clown/Keel CAROL: That clown seemed to
Clown walks into L recognise you.
f/gd. He goes leaving
Keel and Carol in 2-s.

KEEL: I know. I think I've seen
him before.

I TC D

CAROL: Where?

KEEL: I'm not sure.

CAROL: Here we go again.

KEEL: I'm going to 'phone the
Superintendent.

CAROL: I'll come with you.

KEEL: No, you stay here and
watch.

PAN them to door

CAROL: No, I'll come with you.

KEEL: Oh! All right.

CAROL: Sorry.

65. 3G FOYER BOOM A.4.
Pick up clerk at
Kiosk door. PAN
her R. Let Keel
in L
KEEL: Can I use the phone in
your office?

2 TO E

CLERK: Well, I'm afraid ...

Coming to 1D - shot 66

On 3 - shot 65

KEEL: It's very urgent.

CLERK: I'm sorry.

KEEL: I'm a doctor. I must use that telephone. It's one of my patients - a critical case.

CLERK: Oh I see. All right then doctor.

KEEL: Thanks.

PULL them down to Kiosk door.

CLERK: Don't thank me, it isn't my phone. Nothing in there for you to pinch anyway. Just shut the door when you've finished.

KEEL: Yes, I will, thank you.

KEEL: Can I speak to Superintendent Lewis please?

OPERATOR: (DIST.) Who's speaking please?

KEEL: Dr. Keel.

66. | LD
M.S. Lewis, Phone
f/gd.

OPERATOR: (DIST.) Hold the line. / F/X Phone
Dr. Keel to speak to you sir.

LEWIS: Put him on. Lewis here. BOOM C.2.
Doctor Keel? Evening doctor.

KEEL: (DIST.) Good evening. I think I've found out who the girl is.

LEWIS: Who?

Coming to 3G - shot 67

On 1 - shot 66

KEEL: (DIST.) Katrina Sandor.

LEWIS: Katrina Sandor - not
Danilov? /

67. 3 3G
M.C.U. Keel

FOYER BOOM A.4.

KEEL: She's a circus performer,
trapeze artist.

LEWIS: (DIST.) Trapeze artist.
Where are you?

68. 1 1D
M.C.U. Lewis

KEEL: I'm at the Olympic. /

LEWIS'S OFFICE BOOM C.2.

LEWIS: The Radeck State Circus?

KEEL: (DIST.) That's it. Can
you get down here?

LEWIS: Look, wait a minute - the
girl who was fished out of the
river is a trapeze artist with The
Radeck State Circus?

KEEL: (DIST.) Yes.

LEWIS: Are you certain?

KEEL: (DIST.) Yes.

LEWIS: Listen doctor, take it
easy. We're on tricky ground
here. I've had this sort of
thing often before. One wrong
move and there'll be a diplomatic
incident and we'll all be back on
the beat. /

69. 3 3G
M.C.U. Keel

FOYER BOOM A.4.

KEEL: Yes, I see. How soon can
you get here?

Coming to 1D - shot 70

On 3 - shot 69

(DIST.)
LEWIS: /I'll come straight away.

70. | 1D
M.S. Lewis KEEL: Fine. Have you got the autopsy report? /

LEWIS'S OFFICE BOOM C.2.

LEWIS: Oh yes. Got it here.
The cause of death was poisoning
... overdose of barbiturates,
administered by injection. /

71. 3 3G
M.S. Keel

FOYER BOOM A.4.

KEEL: Of course, that would account for the weak breathing. /

72. | 1D
M.C.U. Lewis

(SWING 3)

LEWIS'S OFFICE BOOM C.2.

LEWIS: Somebody went to a lot of trouble to make it look like drowning. /

73. 3 3G
2-shot Stefan R f/gd/
Keel

FOYER BOOM A.4.

KEEL: Anything on "Danilov", Superintendent?

I TO F

LEWIS: (DIST.) Not so far. I'll be right down. Goodbye.

KEEL: Goodbye.
Sorry. The Clerk let me use the phone. It was rather urgent. I'm a doctor and I had to check on a patient.

STEFAN: That's quite all right, sir.

74. 4 4E
As Stefan goes
2-shot Carol R f/gd/
Keel

KEEL: Good.

CAROL: Is he coming?

Coming to 3F - shot 75

On 4E - shot 74

KEEL: He's on his way.

CAROL: Had he heard from the hospital?

75. 3^{3F}
C.U. Carol

KEEL: Yes. The girl died from an overdose of barbiturate poisoning. /

CAROL: Oh! Then how could she jump from the bridge?

KEEL: She couldn't, could she?

76. 4^{4E}
C.U. Keel

CAROL: No, then was she pushed? /

KEEL: No. I definitely saw some-one jump.

CAROL: It must have been somebody else.

77. 3^{3F}
2-shot Carol/Keel

KEEL: But who? That bridge is pretty high. /

78. 1^{1F}
C.U. Off-set poster

CAROL: Look! /

79. 4^{4E}
C.U. Keel

KEEL: Vera Korsova. /Of course, she could have done it. Then how did Katrina? That's why

80. 3^{3F}
2-s. Carol/Keel

the boatman was there! /

CAROL: But why go to all that trouble? If they wanted to get rid of her - it would have been easier in Radeck. /

81. 4^{4E}
C.U. Keel

KEEL: There must be something more.

LOOSEN to 2-s.
inc. Carol

3 TO G

CAROL: Are you sure we're not being silly? She seemed certain Katrina's still in her dressing room.

Coming to 3G - shot 82

On 4 - shot 81

KEEL: Katrina died in hospital.
Two hours ago.

CAROL: Well, if you're right - she
can't be in her dressing room.

As Keel turns

~~84. 2~~ ~~2-shot Carol/Keel~~

KEEL: No. The dressing rooms
would be round there wouldn't they?
I'll give old Lewis ten minutes -
if he's not here then we'll take a
look. We'll wait for him in the
foyer.

~~84. 2~~ ~~2-shot Carol/Keel~~

MIX
84. 2E

LEWIS'S OFFICE

BOOM C.2.

M.S. Sgt. R, Phone
L f/gd. LOOSEN to
hold 2-shot, inc.
Lewis.

3 TO E

SGT: Yes, all right. How do
you spell that?

LEWIS: Car ready?

SGT: What is it? T-O-L-T-Y.

LEWIS: You got any aspirins?

SGT: Yes. All right. D-E-K.
Yes. Well don't worry about it.

LEWIS: Thanks, I'll end up with
pneumonia, you see if I don't.

SGT: O.K. Thanks very much.

LEWIS: Good. Let's go then ...

SGT: Hold on sir. "Danilov's"
come up!

LEWIS: Yes?

Coming to 3E - shot 85

On 2 - shot 84

SGT: It's cloak and dagger stuff, sir.

LEWIS : What.

SGT: Chief wants to see you about it right away.

LEWIS: Oh! What have you got on him?

SGT: Professor Igor Danilov, a foremost authority on metallurgy, sought asylum in West Berlin in 1959.

LEWIS: Never heard of him.

SGT: He's been working at Bramstead.

LEWIS: He's that sort of an expert is he?

SGT: That's all they told me, sir. Except for some stuff about his background, youth, etc.

LEWIS : Read it!

85. 3 3E
C.U. Lewis

SGT: Born in 1898 in Tolty, a small town near Radek/where he went to University.

86. 2 Telephone rings
2E A/B

LEWIS: Radek! Yes. / F/X Phone

SGT: Yes. I'll tell him. The Chief wants to know what's keeping you.

Coming to 1G - shot 87

On 2 - shot 86

LEWIS: All right, Wait in the car, I won't be long.

SGT: He's on his way.

87. 1G

END OF RUN

BOOM B.5.

TIGHT 2-shot Stefan/
Zibbo

ZIBBO: You're sure?

STEFAN: Yes.

ZIBBO: And he told you he was a doctor?

STEFAN: Yes.

ZIBBO: It is him then. I thought so. He must have recognised me.

STEFAN: You're certain there was nothing left on her.

ZIBBO: Positive - I checked her clothes thoroughly. They can't know anything.

STEFAN: You get Turek, I'll keep an eye on them.

Let Zibbo Go.
CRAB L with Stefan
than PAN him off.

FOYER

BOOM A.4.

88. 3
MIX
3G

2-shot Carol/Keel,
Kiosk R f/gd.

KEEL: I'm going to have a look around.

CAROL: He'll be here any minute.

KEEL: I've been thinking, if I have made a mistake we'll be getting Lewis into a lot of hot water.

Coming to 4E - shot 89

On 3 - shot 88

CAROL: What're you going to do then?

KEEL: Stick my head round the dressing room door and see if she's there or not. It'll only take a minute.

CAROL: What if he arrives and we're not here?

KEEL: Oh, yes, that's right. You'd better wait for him then.

CAROL: But I wanted to come with you.

KEEL: Yes, I know. Someone's got to wait for him. If he does arrive and I'm not back, tell him where I've gone.

89. 4^{4E} PAN Carol L.
W.S. Foyer. Carol
walks into M.S.
Stefan in making 2-s.

STEFAN: Excuse me ...

90. 3^{3F} C.U. Carol.

STEFAN: Oh! You are the young lady who was with the doctor are you not?

91. 4^{4E} C.U. Stefan

CAROL: Yes, that's right. I'm waiting for him to come back. /

92. 3^{3F} C.U. Carol

STEFAN: Come back? /

CAROL: Er, yes. The patient he had to telephone about - her condition's worse.

93. 4^{4E} C.U. Stefan
2-shot

STEFAN: Oh, I'm sorry, /but of course, business must come before pleasure.

Coming to 3F - shot 94

On 4 - shot 93

CAROL: Yes.

STEFAN: Is there anything we can do to help? /

~~24.~~ 3
2-shot Carol/Stefan.

CAROL: No thank you - I really must wait here.

STEFAN: Well, if you will excuse me.

95. 2 ^{MIX} 2G
M.S. Keel. Cage bars
f/gd. PAN SLOWLY CIRCUS RUN WILD MIC
with Keel as Leopard
roars.

96. 1 LH
96A 2 C.U. Leopard A/B

97. 3 3H
M.S. Keel. Hold him.
I TO J
2 TO J STILT WALKER ZIBBO'S DRESSING ROOM NO BOOM

98. 4 4F
M.S. Zibbo in mirror.
As directed. DRESSING ROOM AREA
3 TO A

99. 1 1J
L.S. Keel

As Keel enters KATRINA'S DRESSING ROOM
100. 3 3A
Pick up Keel. Carry
him to trolley

101. 4 4F A/B ZIBBO'S DRESSING ROOM BOOM A. 5.
He gets dressing
gown and gun. ZIBBO: (On Phone) All right.
I'll look around and make sure
he's not down here.

102. 3 3A KATRINA'S DRESSING ROOM BOOM ^{C.} ~~A. 5.~~
C.U. Girl. GO
with Keel's hand to
C.U.
4 TO A

As Keel finishes unbandaging
103. 2 2J
Keel L f/gd, Door b/gd.

Coming to 3A - shot 104

104. ^{3A}
C.U. Keel (Re-action)

105. ^{2J}
2-shot Zibbo/Keel

106. ^{3A}
C.U. Keel

ZIBBO: Can I help you? /

KEEL: I was asked to come here.

ZIBBO: Asked - by whom?

KEEL: Barrington Hospital. One of the staff here reported an accident and I was asked to come round here. /

107. ^{2J}
C.U. Zibbo

108. ^{3A}
C.U. Keel

ZIBBO: But we have our own doctor. /

KEEL: Yes, I thought you would have. I couldn't quite understand why you wanted me. /

109. ^{2J}
C.U. Zibbo

(SWING 3)

ZIBBO: Have you examined the girl?

KEEL: Not really. I haven't had the time.

ZIBBO: I don't really understand, but now that you're here, doctor, I would appreciate it if you would take a look at the patient. /

110. ^{3A}
M.S. Keel + pul

KEEL: If you wish. What happened to her? /

111. ^{2J}
C.U. Zibbo

(SWING 3)

ZIBBO: An unfortunate accident. The trapeze.

Coming to 3A - shot 112

On 2 .. shot 111

KEEL: What did your doctor say
was wrong?

112. 3A
6.C.U. Keel

ZIBBO: Concussion. /

113. 2J
6.C.U. Zibbo

KEEL: That's strange. /

(Swing 3)

ZIBBO: How do you mean doctor?

KEEL: Her pulse is weak - but
it's quite steady.

ZIBBO: Perhaps that was the
sedative our doctor gave her. /

~~114. 4A~~
~~6.C.U. Keel~~

115. 3A
2-shot Keel/Stefan,
door C. Vera in
making 3-s.

KEEL: Perhaps. *

ZIBBO: Oh, Vera, this is Dr. ..
I'm afraid I didn't quite catch
your name.

TIGHTEN to lose
Keel

KEEL: Keel.

ZIBBO: Dr. Keel has been sent
by the hospital to take a look
at our patient.

VERA: Hospital ... but I don't ..
Our own doctor has already ...

LOOSEN to 3-s.

ZIBBO: I've told Dr. Keel this,
but we felt a second opinion
could do no harm. Well, doctor? /

116. 4A
C.U. Keel

(Swing 3)

KEEL: She's in a very deep sleep.
If I may say so your doctor's been
a little heavy handed with his
sedative. /

117. 3A
2-shot Keel/Vera

Coming to 2J - shot 118

STAND-BY SLIDE

On 3 - shot 117

VERA: But will she be all right?

KEEL: Hard to say. If she's had a fall I'd have to have X-rays taken.

PAN Keel thro' into 2-s. with Zibbo

VERA: Is that really necessary doctor. We leave for home tomorrow.

KEEL: It won't take long - it's as well to check. I'll just go and give the hospital a ring./

~~118~~ 2J

C.U. Zibbo

119 4A

C.U. Keel TIGHT 2-shot Keel/Zibbo

ZIBBO: No, doctor. *

KEEL: Look, I didn't want to worry you unnecessarily, but with head injuries I'd say an X-ray was essential. She may need instant attention. I must telephone the hospital.

120 3 3A

3-shot Vera o/sh L f/gd.

HOLD for punch up. Turek down blacking out lens

ZIBBO: I said no, doctor. /

F/U T/C *1/c*

"THE AVENGERS" - End of Part 2

F/U GRAMS: Theme Music

COMMERCIAL BREAK - 2.35

- CAMERA I TO POS. A - KATRINA'S DRESSING ROOM
- CAMERA 2 TO POS. A - CIRCUS RUN
- BOOM B TO POS. 4 - VERA'S DRESSING ROOM
- BOOM C TO POS. 4 - KATRINA'S DRESSING ROOM

F/U T/C
"THE AVENGERS" - Part 3

F/U GRAMS:
Theme music

CIRCUS RUN

121. 2A
TRACK behind chimp. As they go L pick up Vera/Stefan. PAN them to doors

DRESSING ROOM AREA

122. 1A
Pick up Vera/Stefan at door. PAN them to dressing room door

KATRINA'S DRESSING ROOM BOOM A.5.

123. 3A
M.S. door. Pick up Stefan. PAN him to Zibbo. Hold 2-s.

STEFAN: How did this happen?

I TO K
2 TO J

ZIBBO: He found her, while you were supposed to be watching him.

STEFAN: Couldn't you have been a little more subtle?

ZIBBO: No.

STEFAN: Well, what have you done with the girl?

ZIBBO: The girl. Where is she?

STEFAN: Upstairs in the foyer waiting for him.

124. 4A
2-shot Turek/Keel R f/gd. Let Turek go. Let Stefan in to make 2-s.

ZIBBO: Turek, go and fetch her. Put her in my dressing room. /

STEFAN: Wake up, doctor. Why did you come here?

KEEL: I was sent from the hospital.

STEFAN: The truth please, doctor.

Coming to 1K - shot 125

On 4 - shot 124

KEEL: I'm telling you. I got a message from the hospital.

In to TIGHT 2-s.
Zibbo/Keel, gun f/gd.

ZIBBO: Leave him to me. You came here looking for the girl, didn't you?

KEEL: I told you. The hosp ...

ZIBBO: Let me jog your memory.

KEEL: I was told to come here.

ZIBBO: You can do better than that. Who were you telephoning?

KEEL: I was telephoning the police. They'll be here soon.

ZIBBO: Aah. Then you'll have to help us, doctor. I said you'll have to help us. /

124a 33
B.C.V. Keel

KEEL: They know I'm here.

ZIBBO: Of course.

124b 44 A/B

KEEL: And if they don't find me ... /

ZIBBO: Oh, they'll find you all right. And you'll speak to them. You'll tell them you made a mistake - you're sorry you've wasted their time.

KEEL: If I don't?

124c 33 A/B

ZIBBO: No ... not you - it will be to the girl. /

Coming to 1K - shot 125

On 4 - shot 124

KEEL: Girl?

ZIBBO: The one who came with you.
Who was waiting so patiently for
you to return.

124) 4
4 3-shot

KEEL: What do you mean? /

ZIBBO: You can't keep a lady
waiting. So somebody went up and
brought her down.

KEEL: You're bluffing.

ZIBBO: Am I doctor? Would you
like to put it to the test?

LOOSEN to 3-shot.

KEEL: Where is she?

ZIBBO: Stefan, the 'phone.

125. | Stefan dials
LK VERA'S DRESSING ROOM BOOM B.4.

2-shot Carol R f/gd/
Turek TUREK: Who is that speaking?

126. 4A A/B

KATRINA'S DRESSING ROOM BOOM A.5.

127. | LK A/B STEFAN: Hello Turek, Stefan here.

I want to speak to the girl. /

VERA'S DRESSING ROOM BOOM B.4.

TUREK: It's for you .. It's for
you. Here, take it.

128. 4A A/B

CAROL: Hello. /

KATRINA'S DRESSING ROOM BOOM A.5.

KEEL: Hello, Carol.

TIGHTEN IN

CAROL: (DIST.) It's you.

Coming to LK - shot 129

On 4 - shot 128

129. 1K A/B KEEL: Are you all right. They haven't hurt you have they? /

VERA'S DRESSING ROOM BOOM B.4.

130. 4A A/B CAROL: No, I'm all right. What are we going to do? /

KATRINA'S DRESSING ROOM BOOM A.5.

KEEL: I don't know, but don't worry.

131. 1K A/B STEFAN: That's enough. /

VERA'S DRESSING ROOM BOOM B.4.

STEFAN: (DIST.) All right, Turek. Look after her!

132. 4A A/B KATRINA'S DRESSING ROOM BOOM A.5.

I TO G/

ZIBBO: All right doctor. You still think we are bluffing? /

133. 3A
C.U. Keel

134. 4A
3-shot Keel/Zibbo/
Stefan KEEL: No. What have I got to do? /

3 to Stefan

ZIBBO: Now you're being much more sensible. How much do the police know?

135. 3A
C.U. Stefan KEEL: They know that the girl at the hospital didn't drown. /

136. 2J
C.U. Keel STEFAN: What do you know of Danilov? /

137. 3A
C.U. Stefan KEEL: Danilov? /

STEFAN: In the foyer you said it on the telephone. /

138. 2J
C.U. Keel

3 TO H/

KEEL: The girl said that before she died.

STEFAN: Do you know what she meant?

Coming to 4A - shot 139

On 2 - shot 138

139. 4A

3-shot Keel/Zibbo/
Stefan

2 TO K

KEEL: No. /

ZIBBO: Why are the police coming here? Do they know who the girl in the hospital was.

ADJUST to hold
3-s. Zibbo L f/gd.

KEEL: Because I told them the girl was one of your company. I recognised her photograph.

ZIBBO: When they arrive you'll have to tell them you were mistaken. What else?

KEEL: Nothing

STEFAN: All the photographs of Katrina have been taken down, they won't find anything.

Vera in C.

VERA: Stefan. It's the police. They're here.

ZIBBO: Where?

VERA: In the lobby.

STEFAN: Don't worry, I'll see them.

VERA: Is the girl all right?

4
As Zibbo goes u/st.
TIGHTEN right in.

ZIBBO: Yes, she'll be all right. Now remember, doctor. You've never seen the girl, it was all a big mistake.

Coming to 2K - shot 140

CIRCUS RUN

BOOM B.5.

140. 2K

W.S. down ramp.
Acrobats legs f/gd.
As they go

STEFAN: Good evening. Can I help you?

141. 1G

Stefan at doors.
PAN him over into
3-s with Lewis/Sgt.

LEWIS: Good evening. Superintendent Lewis - Scotland Yard.

2 TO L

STEFAN: What can I do for you, Superintendent.

CRAB as they move.

LEWIS: I'd like to see the Circus Manager, if I may.

STEFAN: I'm the Manager, what would you like to know?

142. 2L

C.U. Stefan

LEWIS: Just a few routine enquiries./

STEFAN: You do appreciate don't you Superintendent, that this is most irregular? I need hardly remind you that we are foreign nationals./

143. 3H

C.U. Lewis

144. 2L A/B

LEWIS: Yes, I realise that .../

STEFAN: However, we have nothing to hide, and as you're here we'll gladly give any information we can.

145. 3H A/B

What is it you'd like to know?/

LEWIS: Thank you. Earlier this evening we took a girl from the Thames. We assumed suicide, but we have later heard from the hospital that she died as the result of an injection of poison./

146. 2L A/B

147. 1G

3-s. Stefan/Lewis/Sgt.

Coming to 2L - shot 148

On 1 - shot 147

STEFAN: I'm very sorry to hear that Superintendent, but I really do not see what this has to do with the Radeck Circus.

LEWIS: We have reason to suppose that the girl was one of your company ... /

148. 2L A/B
C.U. Stefan

STEFAN: One of my Company ... I'm afraid you're mistaken Superintendent we have nobody missing. / Naturally we would inform you if anything like that happened. /

149. 3H
C.U. Lewis

150. 1G
3-s. Lewis/Stefan/Sgt.

LEWIS: This is the girl /

151. 3H
C.U. Lewis

152. 2L
C.U. Stefan

STEFAN: I've never seen her before. /

153. 1G
3-shot

LEWIS: I see. You wouldn't know the whereabouts of Doctor Keel would you? He telephoned me from here.

154. 2L
C.U. Stefan

STEFAN: Why yes, Doctor Keel is Miss Katrina Sandor LEWIS: Oh! with our trapeze artist/who's had a slight fall, and the Doctor has been good enough to help.

LEWIS: I'd like to see him if I may.

155. 3H
3-s. Lewis/Stefan/Sgt.
Let Stefan out L f/gd.
TIGHTEN to 2-s.

STEFAN: Certainly. /

SGT: The photograph's clinched it, sir.

LEWIS: They're certainly up to something - let's see what Keel has to say.

Coming to 2L - shot 156

On 3 - shot 155

SGT: And then what do we do?

LEWIS: Let's wait till we come to it. I hope we get this settled quickly, I'm beginning to think it's turning into flu. /

155A 4
155B 1/4
156. 2L GROUP SHOT
C.U. Keel

Evening Doctor. /

KEEL: I was going to wait outside for you, but I was called in. A trapeze artist had a slight accident. /

157. 3H
C.U. Lewis

LEWIS: Yes, so we've heard. Anything serious? /

158. 2L A/B

KEEL: Concussion. Her condition's satisfactory.

LEWIS: Now what was this about recognising the girl?

KEEL: Oh, that - I'm afraid I was mistaken. Sorry to have dragged you down here. I should have rung you back I suppose, but I got rather tied up. /

159. 3H
C.U. Lewis

LEWIS: You're sure it wasn't the girl? /

160. 1G
C.U. Stefan

KEEL: Yes - it was a fair likeness, /but I rather got carried away.

161. 3H A/B

LEWIS: Well, if you are sure ... /

162. 1G
3-s. Stefan/Lewis/
Keel

STEFAN: Is that all you wanted Superintendent? /

163. 3H A/B
(SWING 1)

Coming to 1G - shot 164

On 3 - shot 163

164. 1G LEWIS: No. There was one other
C.U. Stefan thing. I checked on Danilov. /

165. 2L C.U. Keel
SWING

166. 3H KEEL: Ah, yes. /
C.U. Lewis

LEWIS: Had you forgotten? Well, something interesting turned up. A metallurgist, Professor Danilov, asked for political asylum about eighteen months ago. / Maybe you recollect the story.

167. 1G 3-shot Stefan/Lewis/
Keel

STEFAN: No - no I don't think so.

LEWIS: He came from Radek incidentally.

STEFAN: Really.

LEWIS: I've got his picture here, taken with his daughter Anna.

168. 2L Stefan passes photo to Keel
C.U. Keel (Re-action) STEFAN: Charming couple.

169. 1G 3-shot Lewis/Stefan/
Keel. Lewis has a coughing fit.

170. 3H KEEL: Are you taking anything for
C.U. Lewis that cold? /

171. 2L LEWIS: Aspirin, now and again ... /
C.U. Keel

KEEL: Yes, that's a good idea. Better take a couple every two hours. That'll clear it up quicker than a powder. /

172. 3H C.U. Lewis

173. 2L LEWIS: Powder? /
C.U. Keel

Coming to 3H - shot 174

On 2 - shot 173

174. 3H KEEL: I shouldn't take a powder
C.U. Lewis if I were you. / Goodnight
175. 1G Superintendent. /
3-shot Lewis/Stefan/
Keel LEWIS: Goodnight

Let Keel go.

STEFAN: Is that all Superintendent?

2 TO M

LEWIS: Yes. Thank you for your
help.

As Stefan goes
176. 3H STEFAN: A pleasure Superintendent.
2-shot Lewis/Sgt.

I TO A

SGT: Don't take a powder. Quite
a bright way of telling us not to go.

TIGHTEN on Lewis

LEWIS: Well, he needn't have
bothered. Still, it gave him
pleasure. Get on the W/T. I
want a cordon put round this place,
and all the exits covered and when
they are we'll move in.

177. 4A KATRINA'S DRESSING ROOM BOOM A.5.
M.S. door, Zibbo R f/gd.

3 TO J

STEFAN: You were very good, doctor.
I'm glad you came to your senses.

KEEL: All right -- I've gone through
with my part of the bargain. What
happens now?

ZIBBO: That shouldn't be too
diffisult for you to work out surely?
I mean we can't have you talking
even after we've gone can we? You
know pretty much the whole story
now.

Coming to 3J - shot 178

On 4 - shot 177

KEEL: I see. I should have known better. What about Carol?

Let Vera in C.

ZIBBO: What do you want?

VERA: To check the patient,

PAN with Zibbo, and back as he exits into 2-s. Vera/Keel

ZIBBO: All right. I'll keep watch. Don't try anything doctor. I'm just outside.

177a

3

VERA: Excuse me.

KEEL: It was you who jumped from the bridge wasn't it?

177b

4

VERA: Was it?

KEEL: I know what is going to happen to me, but what about her? /

VERA: We're taking her back to Radek. She takes Katrina's place. /

177a

3

C.U. VERA

KEEL: But how are you going to get her out of the country? /

VERA: We have a group visa for 86 persons. /

177b

4

A/B

KEEL: I see. One out, one in. Why did you choose Katrina? /

178

3J

C.U. Vera

VERA: She had become corrupt. She did not intend to return to Radek -- we found out. /

179

4A

2-c. Vera/Keel

KEEL: Like Danilov?

Coming to 1A - shot 180

On 4 - shot 179

VERA: He'll return when he knows
Anna is in Radek.

HOLD Keel.
TIGHTEN as he sits
and lights cig.

180. 1A

DRESSING ROOM AREA

W.S. Kiosk Doors. PICK
UP Zibbo/Carol/Turek
PAN them to Dressing
Room door

181. 4A

As they push Carol in

KATRINA'S DRESSING ROOM BOOM A.5.

M.S. Door.
PULL BACK, holding 2-s.
Carol/Keel

KEEL: Carol! Are you all right?

I TO K

CAROL: Yes.

KEEL: Come and sit down. Cigarette?

CAROL: Thanks.

KEEL: Don't worry. Lewis is out-
side somewhere.

Let Carol go.

CAROL: Who's that? Katrina?

~~182. 3A~~

~~2-shot Carol/Keel
over girl~~

KEEL: It's a lady called Anna
Danilov.

CAROL: Danilov.

KEEL: They're taking her back to
Radek with them.

CAROL: Why?

KEEL: To bring pressure on her
father. He's a scientist -
escaped here from Radek eighteen
months ago.

CAROL: What's the matter with her?

Coming to 4A - shot 183

On 4 - shot 182

4

As she goes
~~183. 4A~~
W.S., Keel L f/gd.

3 TO A

LOOSEN as Stefan
comes down.

As the door flies
open, hold shot

Keel down into lens.
As he goes back,
TIGHTEN with him
into 2-s.

KEEL: Drugged. But otherwise
she's all right. What if she
was ill. Get over by the door.
I'm going to try and get us out.
Start shouting for help. Say the
girl's dying.

CAROL: Help! Somebody! Help!
The girl's dying.

STEFAN: Shut up you fool, what's
the matter?

CAROL: She's dying.

STEFAN: Dying.

KEEL: You've overdone the sedative
you gave her.

ZIBBO: I wouldn't do that, doctor.
Don't try it again, doctor.

STEFAN: (Thro' door) We'll move
her to another room.

ZIBBO: (Thro' door) Just wait
till the police leave here.

CAROL: They're going to move her.
I wonder what they'll do with her?

KEEL: Look. The show's over.
They'll be packing up. They'll
want to get her ready for the
journey.

CAROL: We'll stay here I suppose
... and then?

Coming to 1K -- shot 184

On 4 - shot 183

KEEL: I think I've got an idea.

184. On Q
IK

VERA'S DRESSING ROOM BOOM B.4.

M.S. Vera R, Door C
Stefan in

STEFAN: Zibbo and Turek are getting the girl. We're leaving her here. It's safer.

VERA: Yes.

STEFAN: Once she's out of the other dressing room, we can close it up. I'll tell the ring-boys we had it cleared.

VERA: What will you do about the doctor and the girl?

STEFAN: Zibbo can take care of them, when we've moved Anna.

VERA: What about the police?

STEFAN: They've gone.

VERA: They didn't find out anything.

STEFAN: No, they seemed satisfied that the doctor had made a mistake.

185. 2M

CIRCUS RUN

Pick up Zibbo/Turek.
PAN them through doors
to dressing room.

KATRINA'S DRESSING ROOM BOOM A.5.

186. 4A

As they enter

W.S., Keel etc. L
f/gd.

ZIBBO: All right, Turek?

2 TO G

Turek leaves. Hold
on Keel and girl

Coming to 2G - shot 187

186A 33

W.S.

On 4 - shot 186

VERA'S DRESSING ROOM BOOM B.4.

187. 2G

M.S. Door. GO with Turek. PAN BACK with him. Hold Zibbo/Vera

VERA: Put her over there.

/4 TO F/

STEFAN: All right Turek.

ZIBBO: Now, you mustn't leave her.

~~Let Zibbo go.~~
~~TIGHTEN on Vera.~~

VERA: Don't worry.

ZIBBO: What about her injection?
Isn't it time?

VERA: Just about ... I'll give her it in a minute.

Let Zibbo go.
TIGHTEN on Vera
See bus. o/sh.

ZIBBO: Good. She won't know a thing until she gets back to Eadek.

As body moves

188. 1K

2-s. Vera L f/gd/Carol

As they fall

189. 2G

2-shot Vera/Carol on floor. TILT UP with Carol. TIGHTEN.

/I TO L/

KATRINA'S DRESSING ROOM BOOM C.4.

On Q

190. 3A

TIGHT 2-shot Keel/Anna.

KEEL: Anna! Wake up! Wake up!

/4 TO G/

As he presses fingers on eyes

ZIBBO'S DRESSING ROOM BOOM A.6.

191. 4F

TIGHT 2-s. Zibbo/Stefan

ZIBBO: Hello. Yes that's right. Well, we had some little trouble with a young doctor and some police enquiries. Yes, here at the circus. You mean now? Yes, certainly.

Coming to 1L - shot 192

On 4 - shot 191

STEFAN: What do they want now?
More orders?

ZIBBO: Yes. They don't like this
situation. We are to get the girl
to the airport straight away.

STEFAN: What for?

ZIBBO: Are you questioning your
orders? Come on!

192. 1L VERA'S DRESSING ROOM BOOM B.4.

M.S. Carol. PAN
with her. Let her
out L f/gd. HOLD
door. Zibbo and
Vera in.

ZIBBO: Vera! Vera's not here.
Where is she? I told her to stay.
Find her and bring her here!

Ø Zibbo IN

As Zibbo sits,
LOOSEN to show Carol
L f/gd.

193. 3A KATRINA'S DRESSING ROOM BOOM C.4.

2-s. Keel/Anna

194. 4G M.S. Stefan at door

195. 3A A/B TIGHTEN as Keel goes
to door. See punch
up. PULL with Keel
into 2-s. with Anna
KEEL: Anna! Come on!

ANNA: Wo bin ich? Wer sind sie?

KEEL: Anna, can you understand
English? Here, drink this.

195A 1 IN ON GLASS
196. 2G 2-S Carol/Zibbo VERA'S DRESSING ROOM BOOM B.4.

M.S. Zibbo
See eig. business-

3 TO J (SWING 1)

197. 1K C.U. Carol

198. 2G C.U. Zibbo's hand

Coming to 1K - shot 199

On 2 - shot 198

~~199. 1K~~
~~C.U. Carol~~

200. 2G
M.S. Zibbo
/I TO L/

DRESSING ROOM AREA

201. 4G
Pick up Keel and Anna.
GO with them to doors
/2 TO L/

202. 2L
On Q
W.S. As Keel and
Anna approach Turek
in R f/gd.

CIRCUS RUN

FIXED MIC

STEFAN: Turek! Get the girl!

Hold shot.

STEFAN: (To ringboys) Get him!
He's a thief. We caught them in
the dressing rooms!

203. 3J
As pile up starts
TIGHT 2-shot Keel/
Sgt. FOLLOW them
/2 TO G/

SGT: Steady on, sir.

BOOM C.4.

203A 4 TIGHTEN as possible.

203 B 3 See big punch up

VERA'S DRESSING ROOM BOOM B.4.

204. 1L
M.S. Zibbo at door
He listens then locks it.

CIRCUS RUN

BOOM C.4.

205. 3J
2-s. Lewis/Keel

KEEL: That's Anna Danlov.

LEWIS: All right, doctor?

KEEL: Fine. She got you alright
then.

LEWIS: Who?

Coming to 4 - shot 206

206. 4
Pick them up at door.
CRAB them R to Dressing
Room door
207. 1L As they try handle VERA'S DRESSING ROOM BOOM B.4.
M.S. Zibbo
- ZIBBO: Is that you Stefan?
208. 4D A/B EXT. VERA'S DRESSING ROOM BOOM A.I.
- KEEL: It's Zibbo.
- LEWIS: Open up! This is the
police.
209. 1L A/B INT. VERA'S DRESSING ROOM BOOM B.4.
- LEWIS: (Thro' door) Open the
door!
- ZIBBO: If you try to come in I'll
kill the girl.
210. 4D A/B EXT. VERA'S DRESSING ROOM BOOM A.I.
- KEEL: He's got Carol.
- LEWIS: You sure, sir?
- KEEL: She changed places with Anna.
211. 1L A/B INT. VERA'S DRESSING ROOM BOOM B.4.
Zibbo points gun at Vera.
Carol in L CAROL: No! No! You mustn't.
- ~~212. 1L A/B~~ EXT. VERA'S DRESSING ROOM BOOM A.I.
- KEEL and LEWIS throw KEEL: It's Carol!
their weight against
door which bursts open.
213. 2G INT. VERA'S DRESSING ROOM BOOM B.4.
Keel and Vera

Coming to 4 - shot 214

KEEL: Carol. Carol.

LEWIS: Doctor.

213A | 1
3-shot
Hold 3-shot Lewis/
Keel/Carol

KEEL: Are you all right?

CAROL: Yes .. yes, I think so.
How's anna?

LEWIS: She's in my car.

KEEL: I think I'd better get you
into my car.

213B | 2
c.v. Lewis

LEWIS: Taking a powder, Doctor?

213C | 1 A/B

KEEL: Well, it was all I could
think of.

214 | 4
They walk out
Dressing Room door.
Pick up Carol/Keel.
PAN them to double
doors.

CIRCUS RUN

215 | 2L
W.S. Run.

F/U SLIDE: IAN HENDRY, KENNETH J. WARREN INGRID HAFNER Theme Music

CHANGE SLIDE: DELENA KIDD, HOWARD GOORNEY, EDWIN RICHFIELD

CHANGE SLIDE: MIA KARAM, IVOR SALTER, DAVID GREY

CHANGE SLIDE: DOROTHY BLYTHE, IAN GARDINER, ANDY ALSTON

CHANGE SLIDE: TELEPLAY BY DENNIS SPOONER

CHANGE SLIDE: "THE AVENGERS" THEME COMPOSED, etc.

CHANGE SLIDE: DESIGNED BY PAUL BERNARD

CHANGE SLIDE: PRODUCER LEONARD WHITE

CHANGE SLIDE: DIRECTED BY DON LEAVER

FADE TO BLACK

CHANGE SLIDE: AN A.B.C. NETWORK PRODUCTION

FADE SOUND AND VISION