

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

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

"THE AVENGERS"

presents

ASHES OF ROSES

Episode 9

by

Peter Ling and Sheilah Ward

DESIGNED BY

Patrick Downing

STORY EDITOR

John Bryce

PRODUCER

Leonard White

DIRECTED BY

Don Leaver

CAM. REH. &
TRANSMISSION:

Studio Two, A.B.C. TV Studios,
Broom Road, Teddington, Mdx.
TEDDINGTON 3252
Friday, 3rd March 1961 and
Saturday, 4th March 1961

TRANSMISSION
TIME:

10:00 - 11:00 pm.

PRODUCTION NO:

3373

VTR NO:

VTR/ABC/1170 To be recorded of TX.

Dr. David Keel.....LAN HENDRY
John SteedPATRICK MACNEE
Carol WilsonINGRID HAFNER
Jacques BeronneMARK EDEN
Olive Beronne.....OLGA LOWE
DeniseHEIDI ERICH
Maurice Roffey.....EDWARD DENTITH
Johnny MendelsohnPETER ZANDER
Linda Chapman.....BARBARA EVANS
Jean.....MAUREEN BECK
Avril.....NINA MARRIOTT
Sleeping Car Attendant.....GORDON ROLLINGS

PLUS: 2 Male Extras: 3 female extras; 1 dog

* * * * *

Production Assistant.....VERITY LAMBERT
Floor Manager ,.....GEOFF SMITH
Stage Manager.....NANSI DAVIES

* * * * *

Lighting Director.....BOB SIMMONS
Operational Supervisor.....PETER WAYNE
Senior CameramanMIKE BALDOCK
Sound Supervisor.....PETER CAZILY
Vision Mixer.....ESTHER FROST

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SCHEDULE: - FRIDAY, 3rd March 1961

Camera Rehearsal.....14:30-18:00
Supper Break18:00-19:00
Camera Rehearsal.....19:00-21:00

SATURDAY, 4th March 1961

Camera Rehearsal10:00-12:30
Lunch Break12:30-13:30
Camera Rehearsal.....13:30-18:15
Supper Break18:15-19:15
Line-up, Normal Scan
Make-up19:15-19:55
Promotion Ampex19:55-20:00
Dress Rehearsal.....20:00-21:30
Line-up21:30-22:00
TRANSMISSION.....22:00-23:00

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CAMERAS 4 Pedestals

BOOMS: 3 booms

TELECINE: A.B.C. Symbol, slides, 35mm mite inserts

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IN TIME: 22.03.30 OUT TIME: 23.00.40

RUNNING TIME: 57.10 - PLAY PORTION: 52.30 + 2 COMM. BREAKS
2.05 & 2.35

* * * * *

F/U TELECINE A.B.C. SYMBOL S.O.F.

FADE TO BLACK

1. F/U I "THE AVENGERS" F/U GRAMS:
(Caption) Theme Music

2. CUT 3 "THE AVENGERS"
(Caption)

3. CUT I "THE AVENGERS"
(Caption)

4. CUT 3 "THE AVENGERS"
(Caption)

5. CUT I STARRING IAN HENDRY
(Caption)

6. CUT 3 ALSO STARRING PATRICK MACNEE
(Caption)

FADE TO BLACK

7. F/U 2A INT. WATCHMAN'S OFFICE AT TIMBER YARD
(As directed)

THE WATCHMAN ENTERS WITH KEY RING & SEVERAL LOOSE KEYS WHICH HE HANGS ON NUMBERED WALL HOOKS. GLANCES AT CLOCK WHICH SHOWS 2:30. TAKES SMALL CANVAS BAG CONTAINING SANDWICHES, FLASK OF COFFEE. POURS A CUP, SETTLES DOWN TO READ NEWSPAPER. SUDDENLY HE IS ALERT.

HE GETS UP GOES TO DOOR, LOOKS OUT. HE GOES OUT OF OFFICE. JOE - A BURLY TOUGH IN A RAINCOAT - ENTERS, SLIPS BEHIND DOOR. WATCHMAN RE-ENTERS JOE COSHES HIM. HE COLLAPSES UNCONSCIOUS.

SECOND TOUGH ENTERS WITH BOX OF WOOD SHAVINGS. HE TIPS THEM ON FLOOR AROUND WATCHMAN'S BODY. JOE EXITS MEANWHILE. HE RE-ENTERS WITH TIN OF KEROSENE, WHICH HE STARTS TO POUR OVER SHAVINGS.

8. MIX TO TELECINE (20 secs) SHOTS OF FIRE ENGINE ON ITS WAY TO FIRE. SEX:
Bell of fire engi

Coming to I - Shot 9

- 2 -

9. SUPER I
(Caption)

EPISODE 9

FADE TO BLACK

Coming to 4A - shot 10

10. F/U 4A
(MS Roffey L. fgd.)

FADE UP:

INT. ROFFEY'S GROUND FLOOR

BOOM A.1

FLAT. MORNING.

2 TO B.
ROFFEY'S FLAT

ROFFEY IS FIFTYISH, FLESHY, GOOD HUMOURED. AT PRESENT HE IS ON EDGE. HE POURS A DRINK SWIFTLY, GULPS IT.

ROFFEY PUTS GLASS BACK, DOOR OPENS. THE DAILY WOMAN, IN APRON, HOLDING TEACLOTH AND A CUP, LOOKS INTO THE ROOM.

DAILY: It's that man from the Insurance again.

ROFFEY: All right - ask him to come in, Mrs. Brewer.

SHE DISAPPEARS AND STEED WALKS IN.

STEED: Good morning Mr. Roffey. I'm sorry to have to bother you with a few more questions, The firm likes to have all the details quite clear - you know how it is.

ROFFEY: Don't apologise, old boy. I want this thing cleared up just as much as your Insurance people do, believe you me. Have a drink.

STEED: Thank you, I never drink before lunch.

On 4A - Shot 10

ROFFEY: Nonsense - gives you an appetite.

STEED: And ruins your palate. In any case, I'm a little pressed for time. So if you don't mind.

ROFFEY: Of course, of course. (TAKES OUT CIGAR) Now, what can I do for you?

STEED: I've been through the reports from the timber yard - or what's left of it. And I took a look round myself. /

11. CUT 3A
(MS Roffey)

ROFFEY: So did that other chap from your place ... what's his name... He said there was nothing wrong from his point of view.

STEED: That's why I'm here.

ROFFEY: I don't quite follow you, Mr. - er - I didn't get your name -/

12. CUT 4A
(Tite 2-S Roffey L. fgd.)

STEED: I believe my colleague has already made enquiries about your firm's books?

ROFFEY: All destroyed, in the fire, of course.

Coming to 3A - shot 13

On 4A - shot 12

13. CUT 3A
(MS Roffey)

STEED: Of course. It's probably been checked already, but - could you tell me the name of the Bank which handles your company's accounts? /

14. CUT 4A
(Cu Steed)

ROFFEY: I don't think I see what you're driving at./

15. CUT 3A
(CU Roffey)

STEED: Of course not. Let me explain - it's merely that there have been some silly rumours getting about - there always are in these cases - suggestions that your firm might have been - well - feeling the draught/during the last year or two...

16. CUT 4A
(A/B)

ROFFEY: I see. People are always ready to kick a man when he's down./

17. CUT 3A
(A/B)

STEED: I'm afraid so. But in view of the fact that you had actually trebled the amount of fire insurance you were carrying/I felt that a reassurance from your Bank on your financial position, would squash these rumours once and for all./

18. CUT 4A
(2-S.)

ROFFEY: Well - we all go through setbacks - you have to balance the bad years against the good ones -

Coming to 3A-Shot 19

On 4A-shot 18

19. CUT 3A
(MS Roffey)

STEED: Oh, yes, indeed. I'm sorry. I wouldn't have raised the matter, except for these rumours -/

ROFFEY: Well, it's Chapman City Branch.

STEED: Chapman's City Branch. Thank you very much.

20. CUT 4A
(2-S)

ROFFEY: If you hear any more of that kind of talk, you tell 'em - before they start sling-ing mud at me - I wasn't within five hundred miles of the yard on that night... And I can prove it!/
STEED: Naturally, Mr. Roffey - nobody's suggesting anything else./

21. CUT 3A
(MS Roffey)

ROFFEY: That's right. There's nothing more to be said, It's all over and done with./

22. CUT 4A
(CU Steed)

STEED: Except for Mrs. Pritchard.

ROFFEY: Eh?

23. CUT 3A
(CU Roffey)

STEED: The widow of the man who died in that fire./

Coming to 4A-shot 24

On 3A - shot 23

24. CUT 4A
(2-S) ROFFEY: Yes, well - that was a bad business. He hadn't been with us long, of course - but we'll do something for his wife, don't you worry./
25. CUT 3A
(CU Roffey) STEED: That's good of you. It's a pity he couldn't have increased his insurance./
26. CUT 4A
(CU Steed) ROFFEY: You've got to see the other side too, you know. Remember the verdict in court/- it might very likely have been Pritchard's carelessness that caused the fire./ There's no other way it could have happened. One cigarette - against the regulations, I know - but if he threw down a dog-end/ -
27. CUT 3A
(A/B) STEED: Mrs. Pritchard says he gave up smoking two years ago./
28. CUT 4A
(A/B) ROFFEY: (STUBS OUT CIGAR) I'm sorry for the woman - of course I am - but what do you expect me to do?/
29. CUT 3A
(A/B) SFX: PHONE (floor)
30. CUT 2B
(CU Telephone. Tilt up with hand to CU, down with other hand to pad) F/X: TELEPHONE
31. CUT 4A
(A/B) ROFFEY: Excuse me... (ANSWERING) Roffey speaking... Who?... (HE GLANCES QUICKLY AT STEED, WHO CATCHES HIS EYE) Er - yes... Yes, I will... No, I can't at the moment. What's the number?./.

Coming to 3A - shot 32

ROFFEY (CONT)

(HE TAKES PENCIL, SCRIBBLES WEL 9291 ON DESK PAD) / Yes, all right. I'll ring you back when I can./

32. CUT 3A
(MS Roffey)

33. CUT 4A
(2-S)

2 TO POS C.
ROFFEY'S FLAT

HE HANGS UP, SEES STEED LOOKING ACROSS AT PAD, TEARS TOP SHEET OFF AND PUTS IT IN HIS POCKET.

ROFFEY: Sorry about that.

STEED: Oh that's alright. Oh, there is one other thing. Your movements on the day before the fire./

34. CUT 3A
(MS Roffey)

ROFFEY: But I've given all that stuff to your other chap.

STEED: I know - it's very tire-
some for you./.. May I -?

35. CUT 4A
(CU Pad. Tilt with Steed's hand into MS)

HE LEANS OVER AND TAKES THE PAD FROM DESK, PRODUCES PEN.

ROFFEY: Yes - yes - I took the four-thirty to Glasgow on the sixteenth.

STEED: 4.30 to Glasgow. Anybody see you off at the station? /

36. CUT 3A
(CU Roffey)

4 TO POS B.
STEED'S FLAT

ROFFEY: No, but I met somebody I knew on the train - Jimmy Keith - I can give you his address... Your chap checked up already, but anyway...

Coming to 4B - shot 37

On 3A - shot 36

ROFFEY (CONT)

I'd ordered a car to meet me at the station - it drove me back to my hotel, a little place near Loch Lomond, where I stay for golf sometimes - they know me there -

FADE TO BLACK

37. F/U 4B
(MS door as directed)

3 TO POS B.
SALON

(See Steed enter. As he comes down steps CRAB R.)

INT. STEED'S FLAT. B.1.

THE DOOR OPENS. STEED ENTERS. HE CROSSES TO DESK, SITS, TAKES OUT PAPER FROM INSIDE POCKET, SPREADS IT OUT ON BLOTTER. THEN HE SHARPENS A PENCIL OVER IT, LETTING CARBON DUST FALL ON PAGE, WE SEE IT IN CLOSE UP - THE

38. CUT 2C
(MS Sculpture L. fgd. CRAB R. with Steed to desk)

BOTTOM HALF WITH INK HANDWRITING - "4.30 to Glasgow... Jimmy Keith.. Car hire at Glasgow station...

39. CUT IA
(O/S CU pad)

4 TO POS C.
SALON

etc." STEED RUBS DUST GENTLY OVER TOP HALF, BRINGING UP LETTERING AS THE CARBON COLLECTS ON THE INDENTATION OF A TELEPHONE NUMBER - "VIN 4437". STEED SMILES WITH SOME SATISFACTION, PULLS TELEPHONE ACROSS, DIALS NUMBER, WAITS.

F/X: TINGING TONE

SFX.
TELEPHONE
(floor)

40. CUT 3B
(MS Linda phone fgd.)

CUT TO C.S. WHITE TELEPHONE.

I TO POS B.
SALON OFFICE

F/X: TELEPHONE RINGING

Coming to 2C - shot 41

On 3 - shot 40

1.

WE SEE LINDA, THE RECEPTIONIST
AT JACQUES BERONNE'S,

41. CUT 2C
(CU Steed)

LINDA: Jaques Beronne's./

42. CUT 3B
(MS Linda phone fgd.)

STEED: I beg your pardon? Is
that WEL 9291?/

43. CUT 2C
(A/B)

LINDA: WEL 9291 - Jaques
Beronne's Hairdressing and
Beauty Salon. Can I help you?/

44. CUT 3B
(CU Linda)

STEED: Well - I've no doubt
you could... But just at the
moment I'm trying to trace a
telephone call. I'm speaking
on behalf of Mr. Roffey/- Mr. DISTORT
Maurice Roffey. We had a
phone call from your number this
afternoon and as he was engaged,
I said Mr. Roffey would ring
back. But I very stupidly lost
the name of the caller - I
thought you'd be able to help me?

45. CUT 2C
(CU Steed)

LINDA: Roffey? I'm afraid the
name doesn't mean a thing to me,
sir.../

3 TO POS C.

STEED: Oh!

LINDA: I'm sorry, I could ask DISTORT
Monsieur Beronne.

Coming to 3C - shot 46

STEED: No, don't bother.

On 2C - shot 45

LINDA: Well, shall I tell him
you called?...

46. CUT 3C
(WS Linda L. fgd.)

STEED: No thanks./

LINDA: Very good, sir, just as
you like. Sorry not to be able
to help. Goodbye.

(Jean in to 2-S)

STEED: Goodbye. DISTORT

2 to POS D.
SALON

SHE RINGS OFF.

LINDA: I wouldn't like to know
that one too well. Talk about
a smoochy voice!

JEAN; ONE OF THE JUNIOR ASSISTANTS.

JEAN: Who was it?

47. CUT 4C
MS Linda

LINDA: He didn't say./ Another
one of Jacques' friends, probably.
He's always up to something, like
that big deal with the model
school that's always just going
to happen - but never quite does./

48. CUT 3C
(2-S)

JEAN: Any appointments this
afternoon?

LINDA: Only a couple. I've given
them to Avril and Fleur.

JEAN: Oh good. I can do with an
easy afternoon. I've been so busy
lately.

Coming to 4C - shot 49

LINDA: Busy - you should have been here in the old days.

49. CUT 4C
(A/B)

JEAN: I don't see that you could do much more./

LINDA: Not quantity, dear, but quality.

JEAN: I don't see how you can say that we don't do a good job now - we're busy enough, aren't we?

LINDA: Not the right sort of customers, my dear. We used to get a few titles, and the sort of actress who gets into the gossip columns. Jacques has got flair - and Madame was never out of here, keeping us on our toes but now - the whole salon wants decorating, new equipment -/

50. CUT 3C
(2-S)

JEAN: Oh yes - the dryer in number seven.

LINDA: What about it?

51. CUT 2D
(2-S)

JEAN: I don't know, It's not heating up properly./

LINDA: I'll get one of the boys to have a look at it.

JEAN: They're a dead loss. There are two waiting to be repaired already.

Coming to 3C - shot 52

52. CUT 3C
(CU Jean) LINDA: Do you need it for a customer? /

JEAN: No - only I wanted a set this afternoon; I'm not busy, and Denise said she'd pop in while her perm was drying, to do the back for me. Monsieur Jacques said I could./

53. CUT 2D
(CU Linda)

LINDA: (WRITING IN APPOINTMENTS BOOK) I bet he did. He likes the book to be as full as possible./
Going out somewhere special tonight, Jean?

54. CUT 3C
(2-S)

JEAN: (DEFIANT) Yes!

LINDA: (WRITING IN APPOINTMENTS BOOK) I'll put you in Number Five. You can use the old dryer that's there.

55. CUT 2D
(CU Linda)

JEAN: You're an angel./

LINDA: If I were an angel, I wouldn't encourage you to go out.. at least not with Jacques/

56. CUT 3C
(CU Jean)

2 TO POS E.
SALON OFFICE

JEAN: (FLUSTERED) Jacques! You're crazy. What makes you think -/

57. CUT 4C
(CU Linda)

LINDA: It's getting a little obvious, dear. You'd better watch out - Madane's pretty ruthless ... And Denise is after him too. Personally I think you're both soft in the head./

58. CUT 3C
(CU Jean)

59. CUT 4C
(CU Linda) JEAN: Does he - like - Denise?/

LINDA: My dear girl, nobody likes Denise. She doesn't want to be liked. She wants men flocking round, taking her out, giving her a good time./ She likes eating well - and I don't blame her.

60. CUT 3C
(2-S) JEAN: Well, I do. There's no need to make yourself cheap.

LINDA: Who ever told you Denise was cheap?

(T/I to lose Linda)

BEHIND THEM THE OFFICE DOOR OPENS AND OLIVE BERONNE COMES OUT.

OLIVE: Jean, what are you doing? Gossiping again, I suppose?

61. CUT 4C
(MS Linda) JEAN: No, madame./

LINDA: She's between appointments at the moment, Madame -/

62. CUT 3C
(2-s)

OLIVE: That's nothing to do with it. Find something useful to do - clean out the washbasin in number three, it's disgusting. And don't let me catch you hanging about here again.

JEAN: (SULLENLY) Yes, Madame.

(Let Jean go)

On Camera 3C - shot 62

OLIVE: Linda; You should know better than to encourage the girl to waste her time.

SHE SLOUCHES OFF. OLIVE FROWNS.

OLIVE: I'll take the desk for a few moments. Monsieur Jacques wants to go through the appointment book. You should have brought it in./

63. CUT 4C
(MS Linda)

AS SHE RISES

LINDA: I'm sorry - I thought he was busy with the visitor -/

64. CUT 3C
(2-S)

4 to POS D.
SALON OFFICE

OLIVE: Well do it now.

LINDA: Yes, Madame.

SHE GOES TO THE OFFICE.

ON LINDA'S KNOCK

65. CUT 2E
(2-S. Doors in depth centre)

CUT TO INTERIOR: TO FIND JACQUES B.2
BERONNE AND HIS VISITOR, JOHNNY MENDELSSOHN,

JACQUES: I'll leave the details to you.
(KNOCK)

Come in. Linda, my dear - if you could let me have a look through the -

(Let Mendelsohn go L.)

LINDA: Yes, sir - I've brought it. (GIVES HIM BOOK)

Coming to 1B - shot 66

On 2E - shot 65

66. CUT IB
(MS Mendelssohn)

JACQUES: Oh, fine, fine ...
only I'm going to be tied up
a little bit longer with this
gentleman /- I want to make
sure you don't need me for
anything.

67. CUT 4D
(2-S)

MENDELSSOHN: Can't your business
run itself for half an hour? /

I TO POS C. FASØ
KEEL'S OFFICE

JACQUES: Yes, of course, but
the personal contact is important...
You know what I mean. Just two
shampoo and sets? Is that all?

68. CUT 2E
(MS Mendelssohn)

LINDA: Yes, sir ... Oh, and
someone rang - speaking for a
^{Mr.}r. Roffey /...

(As M. X's R. CRAB L.
to 3-S)

JACQUES: Who?

MENDELSSOHN: Roffey? ... Who
did he ask for?

LINDA: That was the trouble.
He didn't ask for anybody by
name. And we don't have any
clients called Roffey -

MENDELSSOHN: How do you mean -
he didn't ask for anyone? Did
he leave any kind of message?
What did he say?

Coming to IC - shot 69

On 2E - shot 68

(T/I to 2-S Linda
& Jacques)

JACQUES: All right, all right...
Now, Linda, what did this caller want
to know exactly? Tell me just what
he said...everything.

LINDA: (A LITTLE SCARED) I'm sorry -
I didn't know it was anything important..

MIX TO:

69. MIX IC
(Oover Shoulder 2-S
fav. Keel)

DR. KEEL'S OFFICE

C.I.

DR. KEEL IS PACKING HIS BLACK BAG
BEFORE GOING OUT ON HIS ROUNDS. CAROL
IS SITTING ON THE EDGE OF HER DESK
WITH A NOTEBOOK.

2 to POS F.
KEEL'S OFFICE

4 TO POS C.
SALON

DR. KEEL: And see if you can fix
an appointment for Mr. Richards to
see a specialist - (GLANCES AT HIS
WATCH) You'll have to leave it
till after lunch now.... We'll have
to book Mrs. Caplan in Maternity.
With the best will in the world,
I can't treat that blood pressure
at home.

CAROL: Who's the best person to
talk to about that?

ON IC - shot 69

KEEL: Ask Sister MacFee - as a personal favour. She'll push it through the usual channels at the speed of light. Anything else?

CAROL: Mr. Parks wants more of his usual.

KEEL: (WRITES ON PRESCRIPTION PAD)
Oh yes! ...If I could make him understand - he'd be better off going to Outpatients. But he thinks everything I tell him is wrong anyway - and he still keeps on coming.

CAROL: He even grumbles because he has to pay a couple of bob for the prescription. He told me he doesn't believe in doctors.

KEEL: Well, that makes a nice change from the ones who give you dog-like devotion and expect you to cure something incurable.
Here - (HANDS HER PRESCRIPTION)
Is that the lot?

F/X: DOORBELL RINGS.

SFX
DOORBELL

CAROL: Apparently not. Shall I tell them to come back this evening?

(PAN Carol to door)

On 1C - shot 69

THE DOOR IS PUSHED OPEN AND A LARGE
DOG ENTERS.

(Hold as directed)

KEEL: He must have let himself in.

STEED ENTERS.

STEED: Good morning.

KEEL: You never do anything by halves
do you ?

STEED: (TO DOG) Come on, old girl,
sit ! Now

(T/I to 3-S)

KEEL: The answer's no. I'm going on
my rounds I can't ask Dick Tredding to
do them, and I'm late already.

STEED: I don't want to wound your pride,
Doctor, but it wasn't you I came to see.
It was Carol.

CAROL: Me - ?

STEED: Ah-ha.

KEEL: Are you serious ?

STEED: Perfectly.

KEEL: Oh.

STEED: I just want Carol to do a little
job for me.

KEEL: What do you mean a little job ? I
don't remember offering you the services
of my staff.

On 1C - shot 69

STEED: Doesn't she ever get an afternoon out ?

KEEL: Oh, this is on a personal basis is it ?

STEED: She's intelligent, over 21. Shouldn't you be off on your rounds ? You said you were late I give you my word.

KEEL: Well, of course, that makes all the difference. Look, Carol, I think you might be able to catch Sister MacFee before lunch - use the other phone.

CAROL EXITS.

KEEL: Now what the devil are you up to ?

STEED: You work that girl off her feet. It would do her good to get out in the open air.

KEEL: Look, don't give me that stuff - since when did you start worrying about other people's health.

70 CUT 2F
(Over shoulder 2-S fav. Steed)

STEED: Is that entirely fair, old boy. /
But since you take this attitude I'll tell you. I'm going to treat her to a slap-up hair-do at one of the most exclusive salons in the whole of London. /

71. CUT IC
(A/B)

KEEL: And ?

STEED: Well, and incidentally she might just be able to pick up some information of which I happen to be in need.

Coming to 2F - shot 72

72. CUT 2F
(2-S)

(Keel L. fgd)

KEEL: And now we've got to the point./

STEED: Don't you think you're being a little unreasonable. I can assure you there will be absolutely no danger.

KEEL: Anything can happen with you - do you want to see the scars.

STEED: If we go on like this she won't get her hair done at all - quite apart from the fact that I'm going to give her lunch. Did you want her to enjoy herself ?

73. CUT IC
(2-S A/B)

KEEL: Yes, of course, I do./ Just don't get her involved in any trouble. And I mean that.

STEED: All right.

CAROL ENTERS.

CAROL: Sister MacFee sends her regards, and Mrs. Kaplan's going in on Thursday.

KEEL: Good - Well, I must go. Carol look, Mr. Steed wants to take you out to lunch.

(As directed)

CAROL: Oh. That's nice.

STEED: You deserve it.

KEEL: Yes - don't let him talk you into anything stupid. (LOOKS AT DOG) If you put a saddle on him you could ride him home.

Coming to 2F - shot 74

On 13 -

On IC - shot 73

KEEL EXITS

CAROL: Well, what's it all about ?

STEED: I just want to take you to lunch.

CAROL: Thank you very much. Why ?

STEED: Well, why does anybody want to take a pretty girl to lunch ?

CAROL: What was all this about a little job ?

STEED: Oh that. Did you read about this £100,000 fire at the timber yard down by the river ?

CAROL: Yes.

74. CUT 2F
(2-S)

STEED: That's a lot of money./

CAROL: Jolly bad luck for the Insurance Companies.

STEED: Precisely. In fact, before the fire the Insurance people got worried - that particular firm was doing badly and then suddenly bumped up the insurance. So naturally they got a little suspicious ...

CAROL: You mean it was done on purpose ?

STEED: Well, they don't know. They put one of their men in as the night watchman.

75. CUT IC
(MS Steed)

CAROL: But wasn't the watchman killed ?/

Coming to 2F - shot 76

On IC - shot 75

STEED: Yes, he was trapped in his office and burnt to death. At the inquest the jury returned a verdict of accidental death, with a rider that the unfortunate victim of the fire might have contributed to the accident by his own carelessness ./

76. CUT 2F
(CU Carol)

CAROL: Surely, if he was one of the Insurance men he -

STEED: Exactly. I have a suspicion that that fire was started deliberately.

77. CUT IC
(CU Steed)

CAROL: By whom ?/

STEED: The owner of the place. He's a man named Roffey. He has a cast iron alibi, but I do have a kind of faint lead and this is where I think you could help me./

78. CUT 2F
(2-S)

CAROL: Of course - anything - what do you want me to do ?

STEED: I want you to have a shampoo and set at the Jacques Beronne salon.

CAROL: Jacques Beronne - you're joking.

STEED: Not at all. Go on it'll make you feel like a new woman.

CAROL: Oh, I couldn't - it would cost the earth.

STEED: Oh, don't worry about that. I'll pay naturally.

Coming to IC - shot 79

CAROL: You don't know what those assistants are like, with one look they can turn you into a piece of chewed string -----

STEED: Now nonsense.

CAROL: Oh - all right. What do I do ? There must be more to it than just a shampoo and set./

79. CUT IC
(CU Steed)

STEED: Well, I'm interested in that salon - I think there may be some connection with the fire at Roffey's. Someone from there phoned Roffey / I want you to find out who it was.

80. CUT 2F
(CU Carol)

81. CUT IC
(CU Steed)

CAROL: How ?/

STEED: Just drop Roffey's name in conversation say you think his wife is a customer, and watch the reactions. That's all you need to do./

82. CUT 2F
(2-S)

CAROL: Well, that sounds easy enough.

STEED: Fine, shall we go to lunch ?

CAROL: I'll just go and powder my nose.

SHE EXITS.

STEED: (TO DOG) Come on, puppy, lunchtime ?

MIX TO:

83. CUT 4C
(2-S)

RECEPTION: JACQUES BERONNE'S SALON

A.2

LINDA WITH CUSTOMER AT DESK

LINDA: I'm sorry, madame, Dolores left us to get married. But we have a very clever girl in her place ... Jean ! /

84. CUT 3C
(3-S)

I TO POS D.
CUBICLE

2 TO POS G.
CUBICLE

JEAN: Yes, Miss Chapman.

LINDA: Jean, could you give us half an hour? Madam wants a needle-spray and massage -

CAROL ENTERS.

JEAN: (LOOKS AT HER WATCH) Oh, but - I was supposed to have a booking -

LINDA: (SHAKES HER HEAD SLIGHTLY) Just half an hour, Jean?

(As they go pick up Carol)

JEAN: Oh ... of course, Miss Chapman. Please come this way, madam.

THEY GO OFF TOGETHER. CAROL GOES TO DESK. /

85. CUT 4C
(Over shoulder shot
Linda & Carol)

LINDA: Good afternoon - can I help you?

CAROL: I'd like a shampoo and set, please.

86. CUT 3C
(CU Carol)

LINDA: And restyling, of course/... what name is it, please?

CAROL: Name? ... Oh, er -

87. CUT I or 2
(off set CU placard)

LINDA: Yes? /

CAROL: (LOOKS ROUND WILDLY, SEES PLACARD WHICH SAYS "TONE UP TIRED SKIN") Er - Tone ... Stone. /

88. CUT 4C
(over shoulder Linda)

LINDA: Miss Stone ... You haven't made an appointment?

CAROL: No, I'm afraid not.

LINDA: I'm sorry - we have nobody free today. Would tomorrow be convenient?

AS SHE SITS

89. CUT 3C
(MS Carol)

On 3C - shot 89

CAROL: No - I'm afraid not ... You see - (DEEP BREATH) I've got a date tonight - it's rather important. I've heard so much about Jacques Beronne - how you give people a new personality ... my friend's known me rather a long time, and if I looked different ... if I surprised him -/

90. CUT 4C
(2-S)

LINDA: I'm sorry, I wish we could help, but you see how full the book is Couldn't you surprise your friend tomorrow ?/

91. CUT 3C
(CU Carol)

CAROL: (DESPERATE) No ! That's just it - he's leaving the country first thing tomorrow -/ he's emigrating to - New Zealand - this is my last chance ... if he notices me tonight - really notices me./

92. CUT 4C
(CU Linda reaction)

93. CUT 3C
(A/B)

94. CUT 4C
(2-S)

LINDA: (THAWS) That sounds like good psychology ! Wait a minute, I know ... Denise ! Can you spare a moment ?

95. CUT 3C
(3-S)

DENISE COMES OUT OF A NEARBY CUBICLE.

DENISE: Yes, Miss Chapman ? I can't stop - I'm neutralising a perm.

LINDA: I only wanted to check. Did Jean say you were going to do her hair while that perm's drying ?

DENISE: Yes - Madame said that'd be all right.

LINDA: Jean'll have to wait anyway, she's got a massage now. I'll put this lady in Number Five - then you can fit her in, can't you ?

Coming to 4C - shot 96

On 3C - shot 95

DENISE: Oh yes, of course Miss Chapman

F/X: ALARM BELL

SFX
Alarm
Bell

DENISE: Oh - there's my perm. Shan't
be long.

96. CUT 4C
(2-S)

CAROL: Thank you very much -/

LINDA: You may have to wait a bit, but
Denise is awfully good. If you like
to go into cubicle number five - there
are magazines to read, and I'll send
you in a cup of tea./

97. CUT 3C
(CU Carol)

CAROL: You're very kind .. Mrs. Roffey
said you would be./

98. CUT 4C
(CU Linda)

LINDA: (WITH A VERY SHARP LOOK) Mrs.
Roffey ? ... I don't think I know her,
do I ?/

99. CUT 3C
A/B

CAROL: You must get so many customers.
She recommended me to come to you./

100. CUT 4C
(A/B)

LINDA: Roffey ... No, I don't think I
remember that name.

101. CUT 3C
(2-S)

CAROL: Oh well - she hasn't been here
for ages./ Number five did you say ?

SHE GOES OFF.

LINDA: (FROWNS THOUGHTFULLY) Yes ...

SHE HESITATES, WATCHING CAROL GO INTO
CUBICLE, THEN SLOWLY GOES TOWARDS OFFICE
DOOR, KNOCKS, AND GOES IN.

102. CUT ID
(MS Carol)

ON ID - shot 102

C.2

INT. CUBICLE.

OLD FASHIONED DRYER IN CORNER. CAROL
SITTING IN CHAIR DRINKING TEA.

Muffled
Tape

JEAN: (FAINTLY OFF).... Oh, yes,
madam - in this job we hear a good
deal of things we're not supposed to.
It's funny really, how people tell
their secrets to us ... I beg your
pardon ?

THE OTHER VOICE IS ONLY A MURMUR.
CAROL STRAINS TO HEAR, GETS UP, SEES
OPEN VENTILATOR HIGH UP IN PARTITION.
SHE STANDS ON A CHAIR, PUTTING HER EAR
TO WALL TO HEAR BETTER.

JEAN: (CONTINUES) ... No, I don't
think so. What did he do then ?
I'm sorry, I couldn't quite catch - oh,
the police were called in, were they ?
How awful for you ...

CAROL'S FACE IS ALERT WITH EXCITEMENT.

JEAN: (CONTINUES) ... Oh, I see - I am
glad. You must have been so thrilled
when the sergeant walked in with your
doggie - on the next door's carpet, too ?
Fancy !

103. CUT 2G
(MS Avril)

CAROL'S FACE DROPS WITH DESAPPOINTMENT.
AVRIL COMES IN, SEES CAROL.

104. CUT ID
(2-S)

AVRIL: Excuse me - madam -

CAROL: Oh! ... I was just - trying to
open the ventilator a bit more. It's a
bit stuffy

Coming to 2G - shot 105

On ID - shot 104

AVRIL: That's as far as it will go, madame.

(TIGHTEN 2-S)

DENISE: Good afternoon, madame. Was it a shampoo and set you wanted ?

CAROL: Yes.

DENISE: And restyling ? (STARTS TO COMB OUT CAROL'S HAIR) Your hair is a little bit lifeless, madame. I suggest I should cut it while it's wet.

105. CUT 2G
(MS Denise)

CAROL: Yes, all right. /

DENISE: (AT THE WASHBASIN, RUNNING THE WATER) I'll just start the shampoo .. Didn't Miss Chapman mention something about a gentleman ? /

106. CUT ID
(CU Carol)

107. CUT 2G
(A/B)

CAROL: Er - who - ? /

DENISE: A friend emigrating to New Zealand.

108. CUT ID
(2-S)

CAROL: Oh, him, yes, that's right. /

DENISE: Yes.... then we must do something very special for you, mustn't we ?
(TESTING WATER) : ... this will be hot ... for you

109. MIX 4D
(2-S Linda & Jacques)

MIX TO OFFICE TON

B.2

LINDA AND BERONNE COME OUT OF OFFICE WHISPERING.

JACQUES: It can't have been the same - Roffey. I know he isn't married. At least I don't think he is. Are you sure you didn't make a mistake in the name ?

Coming to 3D - shot 110

On 4D - shot 109

LINDA: Yes - quite sure, Mrs. Roffey she said. It might be just a coincidence. I thought after this morning that I should come and tell you.

110. CUT 3D
(2-S Jacques L. fgd.)

JACQUES: That's right, that's right. /
All right dear - just forget it for now. Which cubicle is she in ?

LINDA: Number Five.

JACQUES: I'll give Denise another five minutes or so, then I'll go in and have a word with her myself.

111. MIX ID
(2-S Denise & Carol)

MIX TO CUBICLE. C.2
CAROL UNDER DRYER, DENISE FIXING IT.

DENISE: Would you like some magazines ?

CAROL: Yes, please, I'd love some.

(Let Denise go) Bring in
Jacques)

JACQUES ENTERS.

JACQUES: Excuse me - Miss Stone ...

CAROL: Oh - oh, yes -

JACQUES: I'm Jacques Beronne. I don't think we've met before.

CAROL: No.

JACQUES: How do you do ?

CAROL: How do you do ?

JACQUES: I always like to meet my clients personally, that's why I pride myself on never forgetting a customer.

Coming to 2G - shot 112

On 1D - shot 111

CAROL: Oh, really ?

JACQUES: Linda tells me you were recommended to us by a Mrs. Roffey is that so ?/

112. CUT 2G
(CU Carol)

CAROL: Er, yes - Mrs. Roffey -

JACQUES: Strange, I can't place her, at all./ But it's very nice to have this recommendation./

113. CUT ID
(CU Jacques)

114. CUT 2G
(A/B)

CAROL: Oh, well - she only got married last year /... perhaps she used to come here before./

115. CUT ID
(CU Jacques)

116. CUT 2G
(A/B)

JACQUES: I see, I see ... that would explain it, wouldn't it ? Not like me to forget a client./ I hope Denise is giving you satisfaction.

117. CUT ID
(3-S)

CAROL: Oh, yes, ~~thank~~ you.

JACQUES: Splendid. Carry on, Denise. See that Miss Stone has everything she wants.

DENISE: Yes, Monsieur ... everything.

HE GOES OUT.

DENISE: If you're ready for the dryer, then Madam (SWITCHES ON. SHOUTS ABOVE NOISE) It'll take a little while to heat up. (HANDS HER SWITCH ON LEAD) When it gets too hot, switch it to medium.

CAROL: All right.

Coming to 2G - shot 118

AS DENISE GOES

DENISE: I'll come back and see how
you're getting on,/ (SHE GOES)

118. CUT 2G
(MS Carol. T/I on
switch.)

CAROL PICKS UP MAGAZINE STARTS
FLICKING THROUGH IT. AFTER A TIME
SHE REACHES FOR SWITCH AS SHE PRESSES
IT THERE IS A VIOLENT CRACK AND A
FLASH. CAROL SLUMPS IN THE CHAIR
UNCONSCIOUS.

(Sharp tilt up to CU Carol)

TRACK IN TO SWIFT C.U. OF HER FACE.

119. MIX TELECINE SLIDE

END OF PART ONE

DURING 1st BREAK: CAM.1 to Pos.E - STEED'S FLAT.
CAM.2 to Pos.H - " " (in 1's loop)
CAM.3 to Pos.B - SALON RECEPTION
CAM.4 to Pos.E - STEED'S FLAT.

120. F/U T/C SLIDE ACT TWO
"THE AVENGERS" PART 2
MIX TO. INT. STEED'S FLAT. LATE
AFTERNOON

121. MIX 1E
Tight 2-S
CAROL ON SOFA WITH HER FEET UP.
STEED GIVING HER A CUP OF TEA./

STEED: Sugar?

CAROL: Sorry. But I don't take
sugar.

STEED: Hot sweet tea is the
answer for cases of shock.

CAROL: All right..... I never
knew you had a flat like this.

Let Steed go

STEED: Not many of my friends do.
You're an exception.

CAROL: Oh....I think that's rather
flattering. Ooh - I still feel
terribly swimmy.....I'm sorry, I've
been a terrible nuisance./

122. 4E
MS Steed

(122 on 4)

123. 1E
MS Carol
STEED: No, you haven't. Now settle back - and drink that tea before it gets cold! I don't want you collapsing again./
124. 4E
MS Steed
CAROL: What did you think had happened when you saw me lying on that sofa./
125. 1E
MS Carol
STEED: I was beginning to wonder how you were getting on. So I sent the taxi driver in. He told them he was your guardian..../
126. 4E
MS Steed
CAROL: Did you really? I should think they were relieved to get rid of me./
127. 1E
MS Carol
STEED: And him and they were even more relieved that you didn't want to bring in the police. Hardly a good advertisement for a beauty salon./
- CAROL: I just wanted to get out - I felt so ashamed, and so stupid ...It was all my fault.
- STEED: Why?
128. 4E
MS Steed
CAROL: I did the Roffey thing so badly I'm sure they all suspected I was up to something. I was terribly obvious./

(128 on 4)

STEED: I think they'd forgotten Mr. Roffey by the time I arrived - they were flapping round in circles like.....what makes you think that this particular dryer was fixed? /

129. 1E
CU Carol

CAROL: At first I thought it was just because it was a very old-fashioned one - but after I'd come round one of the men who works there came to check it. He said the switch was connected to a live terminal or something like that. I don't understand electricity. Is that the kind of thing that can happen by accident. /

130. 4E
CU Steed

STEED: It's possible, but I wonder. Whoever fixed the switch didn't know too much about electricity either. When you switched on, the thing obviously shorted instantly, and burnt out. /.....You can thank your lucky stars the current only lasted for a split second - just long enough for you to pass out.....

131. 1E
Steed into L.fgd.

Carol X's R. to L.bgd.

4 to Pos.F.

CAROL: Oh, dear.....just think what Dr. Keel's going to say..... /

132. 2E (in l's loop)
CU Steed

STEED: Yes...Er...I suppose he'll have to be told? - he'll forbid you to leave the surgery again without an escort /

133. 1E
2-S

(133 on 1)

134. 2H
CU Steed
CAROL: Let's not tell him!
STEED: Not tell him. I don't think that's quite ethical.
CAROL: Please.
135. 1E
2-S
2 to Pos.G.
STEED: Well...all right, if you really think so.
CAROL: It wasn't your fault anyway. If I hadn't been such a blundering idiot -
STEED: You weren't a blundering idiot - but you may have blundered into something, though I don't think they tried to kill you.
136. 4F
CU Carol
CAROL: Well that's nice to know.
137. 1E
CU Steed
STEED: They can't have. / You didn't make an appointment and yet you were shown into the cubicle where the dryer was almost at once.
CAROL: That's right.
STEED: They couldn't have fixed the dryer for your benefit - before they knew you were coming?
138. 4F
CU Carol
CAROL: Then if it wasn't an accident it must have been meant for somebody else.....
139. 1E
CU Steed
STEED: This appointment they gave you - was it a cancellation.
140. 4F
CU Carol

(140 on 4)

141. 1E CAROL: No, I don't think so. Oh,
yes, I remember. Jean! /

CU Steed

STEED: Jean who?

142. 4F CAROL: I don't know. But there
was a girl called Jean - who
works there - she was going to
use the dryer for her own hair.
Only when I came in they gave
it to me instead. /

CU Carol

143. 1E
2-S

4 to Pos.G: CUBICLE

STEED: I see. I wonder if Jean
knows Roffey?.....Did you ask
the other girl - Denise - about
Roffey, by the way?

CAROL: I didn't get a chance.

STEED: Well it doesn't matter.
You have been a great help. I'm
sorry about the hairdo.

CAROL: So am I. What do we do
now?

STEED: Well, I'm delivering you
back to the Doctor. I'm going to
do some checking up on Jean and
Denise.

CAROL: (SMILES) You're going to
enjoy that. Denise is quite a
dish!

(143 on 1)

STEED: What an uncouth expression....

144. MIX 3B
WS Salon (Reception)

BOOM C.2.

CUT TO.

INT. RECEPTION. EVENING

145. 2G
MS Jean

THE SALON IS CLOSING. DUST SHEETS CHAIR ON RECEPTION DESK. THE STAFF ARE ON THEIR WAY HOME. SEVERAL GIRLS COME THROUGH, INCLUDING JEAN AND DENISE. JEAN STOPS, PUTTING ON HER COAT. DENISE WAITS FOR HER.

146. 4G
MS Denise
Carry her to 2-S

1 to POS.F : STEED'S.

AVRIL: Goodnight.

DENISE: Hello. I thought you'd gone. Been quite a day hasn't it?

JEAN: I know. You poor thing - that awful dryer. I only thought afterwards - wasn't I lucky? It might have been me...../

147. 2G
Tight 2-S;
Jean L.fgd.

DENISE: Yes - I thought of that too....shall we share a cab? I don't feel like queueing. I can drop you on my way. Wait for me.

3 to POS.E.

4 to POS.C.

JEAN: No - not tonight. I'm not going home. I'm going out
....

DENISE: Oh? Anyone I know?

(147 on 2)

(As directed)

JEAN: I don't think so. I must fly - see you in the morning.

JEAN ALMOST RUNS AWAY. DENISE WATCHES HER GO, NARROWING HER EYES. SHE TAKES OUT CIGARETTE, LIGHTS IT THOUGHTFULLY.

LINDA GOES OUT, PAST HER.

LINDA: Good night, Denise. Don't forget to turn out the lights, will you?

DENISE: All right.....

LINDA: I'll leave the front door ajar.

148. 3E

MCU Denise
P/B with her
to Reception;
hold her in MS
at desk.

As she turns,
pan R. to 2-S
with Steed.

Hold 2-S

SHE GOES. DENISE GOES ROUND TURNING OFF LIGHTS, UNTIL THE PLACE IS ALMOST DARK EXCEPT FOR ONE SHAFT OF LIGHT - PRESUMABLY FROM THE FRONT DOOR, OFF. A MAN'S SHADOW APPEARS IN THIS LIGHTED PATCH. DENISE TURNS, SEES HIM - GIVES A SMOTHERED SCREAM.

BOOM A.2.

DENISE: Oh!....You made me jump.

STEED: (WALKING IN) I'm very sorry. You all right?

2 to Pos.J - KEEL'S OFFICE

DENISE: Yes, thank you.

(148 on 3)

STEED: I'm looking for a friend.

DENISE: Oh?

STEED: A girl I know who used to work here.

DENISE: Well, everyone's gone - I'm just leaving - (STUBS OUT CIGARETTE)

STEED: Well you may know her. Redhead called Beryl.

DENISE: Beryl? What was her other name?

STEED: I couldn't tell you. I never knew her that well. I wondered if I could look her up, that's all.

DENISE: Sorry, I don't know any Beryl here. Must have been a long time ago.

STEED: Quite a while....the old place hasn't changed much.

DENISE:

STEED: Yes. It could do with a bit of a face-lift. Cigarette?/

149. 4C

CU cigarette case.
Tilt up to CU Jean.

DENISE: No thank you. Well, I must lock up. Sorry I couldn't help you about Beryl.

150. 3C

2-S

(150 on 3)

Pan & crab R. with
Denise; let Steed
in L.

4 to Pos.E - STEED'S

STEED: But I've enjoyed meeting
you- so much. Perhaps you'd let
me give you a lift? My car's
outside.

THEY WALK TOWARDS DOOR. SHE
CAN SEE THE CAR - THE EXPRESSION
ON HER FACE SHOWS JUST HOW
LUXURIOUS IT IS. SHE TURNS TO
HIM: HER EYES TAKE IN HIS
EXPENSIVE APPEARANCE - THE GOLD
LIGHTER, CIGARETTE CASE. SHE
SMILES SLOWLY.

DENISE: That's terribly kind
of you....which way are you
going?

STEED: You wish is my command.....

DENISE: I'd hate to take you out
of your way.

STEED: Yourway is my way,
mademoiselle to the ends of
the earth!....But preferably
somewhere nearer my place.

DENISE: It's terribly unusual
to meet someone so conventional
these days You'll be
telling me next you collect
etchings! /

151. MIX T/C

Steed & Denise
leaving salon

SHE GETS IN. THE CAR DOOR
SLAMS. THEY DRIVE OFF.

FADE TO BLACK.

152. F/U 1F

Dinner table as directed.

BOOM B.1.

(152 on 1)

SLOW MIX TO:

TWO BALLOON GLASSES!

BRANDY BEING POURED IN.

WE SEE DENISE LYING ON SOFA

STEED BRINGING HER DRINK.

Push in with Steed
to 2-S at sofa.

DENISE: I feel I'm a very lucky
girl.

STEED: You certainly are. The
last girl on that sofa got
a cup of tea.

DENISE: I didn't mean that. (SNIFFS
BRANDY) I love brandy - it smells
so expensive. But I really
meant a heavenly evening right out
of nowhere. It's like a fairy
story. You've been such an angel...

STEED: (SMILES) I know I have.
But it wasn't from a very angelic
motive.

DENISE: (SMILING BACK) Oh.....?
Do tell me more.

(152 on 1)

STEED: I want you to do something for me.

DENISE: (WIDE-EYED, IN A SEDUCTIVE WHISPER) What ever can you mean.

153. 4E

2-S

STEED: (SUDDENLY BRISK AND BUSINESS-LIKE) I want you to answer some questions. Sit up and try and concentrate - you can't think straight if you loll about like that.

154. 1F

CU Denise

DENISE: Are you mad ? What are you talking about - questions -

155. 4E

CU Steed

STEED: It's about Maurice Roffey.

HE LOOKS AT HER AS HE SAYS THIS. SHE DOESN'T REACT.

DENISE: Who ?

STEED: Do you know Roffey well ?

156. 1F

CU Denise

DENISE: Know him ? I never heard of him.

STEED: Try again, Jean.

DENISE: Jean Lewis ? At the salon ..., Look here, who are you - A policeman

157. 4E

CU Steed

STEED: You knew that dryer was fixed for Jean Lewis, didn't you ?

158. 1F

CU Denise

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

(158 on 1)

19. 4E
2-S
STEED: Everyone in the salon must have known it was fixed. I'm not accusing you of anything. I know you're as innocent as a new-born babe. /
160. 1F
CU Denise
DENISE: And what do you mean by that exactly.
161. 4E
CU Steed
STEED: You wouldn't have used that dryer or let a customer would you? You'd have taken care that it was used by the right person - Jean Lewis - but you can tell me this. Why would anyone want Jean out of the way. /
162. 1F
CU Denise
DENISE: How should I know.
163. 4E
CU Steed
STEED: Look when a dozen women work together day in and day out there's usually enough good honest hatred generated to start another World War. Come on - who hates Jean Lewis? /
164. 1F
CU Denise
DENISE: Why should I tell you?
165. 4E
CU Steed
STEED: Or perhaps you'd rather tell the police.
166. 1F
CU Denise
DENISE: Well, Madame has good cause to wish her out of the way. /
167. 4E
CU Steed
STEED: Madame Beronne?
168. 1F
CU Denise
DENISE: Yes - the boss's wife. Or perhaps she is the boss.
169. 4E
CU Steed
STEED: And why doesn't Madame like Jean Lewis?
170. 1F
CU Denise

(166 on 1)

167. 4E
 2-S
DENISE: Simply because her husband does quite a lot. And she's daft enough to let him do what he likes.

STEED: I see. And that's all you know about it ?

168. 1F (as she rises)
 2-S
DENISE: Yes, it is ! Is the cross examination over now ? Because I'm going home, / I didn't know I was spending the evening with the pride of Scotland Yard

STEED: Sit down.

DENISE: I'm going home.

STEED: Sit down and stop talking.

Push in to tight 2-S
 as she sits

DENISE: I'm not answering any more questions.

STEED: Who's asking any more questions.

HE PUTS HIS ARM ROUND HER. SHE STARES INTO HIS EYES AND SMILES TRIUMPHANTLY.

FADE TO BLACK.

INT. KEEL'S OFFICE

BOOM C.I.

169. F/U 2J
 MS Carol
 Pan her to door;
 pick up Steed -
 hold 2-S.

CAROL IN WHITE COAT. DOORBELL RINGS. SHE GOES TO OPEN DOOR.

SFX BELL.

STEED: (OOV) Good morning Carol.

CAROL:(OOV) Oh, hullo. You're bright and early this morning. Come in.

/1 to Pos.G - KEEL'S OFFICE

/4 to Pos.H - SALON

THEY ENTER

(169 on 2)

STEED: I've been walking the puppy.

CAROL: Where is she ?

STEED: In the car. I just thought I'd pop in and see how you were this lovely morning.

CAROL: Oh, I'm fine, thank you.

STEED: Doctor not up yet ?

CAROL: As a matter of fact I should think he's been up for hours. He's left a note saying he was called out on an emergency.

STEED: You didn't tell him anything, did you ?

CAROL: No, of course not.

STEED: Oh, good. You were right about that evidence - she's quite a dish ... it was worthwhile.

170.CUT IG
(MCU Steed)

CAROL: Oh ? /

STEED: Yes. I found out that Jean Lewis is playing around with Monsieur Beronne - Madame could cheerfully kill her ... the salon is slipping downhill - it may be exclusive but it's losing money fast. /

171.CUT 2J
(Tite 2-S Steed & Carol)

CAROL: Did you find out any more about Roffey ?

STEED: No.

Coming to IG - shot 172

172. CUT IG
(CU Steed)

CAROL: So there's no connection ?/

STEED: Except that Roffey was heading for the bankruptcy court just before that convenient fire broke out. Could be Beronne himself is the contact with Roffey ? I wish I knew more about him. /

173. CUT 2J
(2-S)

CAROL: Well, surely Jean Lewis could tell us something ... I wonder

(Hold 2-S)

STEED: What are you wondering ?

CAROL: If I could talk to Jean Lewis -

STEED: No ! Definitely and finally no. That's right out. You've done your bit, and I'm grateful to you - but that's all. From here on I'll take it, thanks very much.

CAROL: (SIGES) I don't feel as if I've done anything. Yesterday was a pretty good failure as far as I can see -

(Let Steed go. Hold Carol.
CRAB L. ending Carol L. MS
Door R. bgd.)

STEED: It wasn't a failure at all. Right I must go - I've got work to do.

CAROL: Well, if I can help - if I can think of anything -

STEED: Tell me next time I drop in.
Goodbye love.

HE EXITS. HE IS HEARD SPEAKING TO KEEL
OFF CAMERA.

Coming to IG - shot 174

STEED: (OOV) No, no. Just passing through.

174. CUT IG CAROL SITS AT DESK. SHE PICKS
(CU Keel in doorway) UP TELEPHONE AND DIALS A NUMBER.

175. CUT 2J
(MS Carol) CAROL: Oh, hullo ... Is that Jacques
Beronne's salon ?

176. MIX 4H RECEPTION DESK. SALON A.2
(MS Avril. FAST PULL
BACK & sharp PAN L.
into over shoulder
2-S)

2 TO POS E.
SALON OFFICE

LINDA, AT DESK, CALLS TO PASSING GIRL.

LINDA: Avril - you haven't got a booking
for half an hour, have you ?

AVRIL: No, Miss Chapman.

LINDA: Could you be a dear and do
the tea ? Mrs. Colman's away with
a cold, and I can't leave the desk ...

AVRIL: All right.

(PAN Avril R. into 2-S
with Steed)

I TO POS B.
SALON OFFICE

SHE TURNS, COLLIDES WITH STEED COMING
IN.

AVRIL: Oh ! I'm ever so sorry -

(As she goes PAN Steed
L. into over shoulder
2-S with Linda)

STEED: (LOOKING AT HER APPRECIATIVELY)
Not at all. The pleasure's mine.

SHE SCUTTLES AWAY, GIGGLING. HE GOES
TO DESK.

LINDA: Good afternoon - can I help
you ?

STEED: Yes, I'd like to see Monsieur
Beronne. On business.

Coming to 3C - shot 177

LINDA: Oh ... do you have an appointment ?

STEED: Not yet.

LINDA: Well when would you like to see him ?/

177. CUT 3C
(MCU Steed)

STEED: Well, /^{how} about in roughly a minute and a half ?/

178. CUT 4H
(A/B)

LINDA: (COLDLY) He's in conference at present, but I'll see whether I can disturb him./

179. CUT 3C
(2-S)

4 TO POS D.
SALON OFFICE

STEED: I should be astonished if you can't.

EXTRA: Miss Chapman.

180. CUT 2E
(2-S Jacques & Mendelssohn)

OFFICE
LINDA GOES TO OFFICE, KNOCKS AND ENTERS.
JACQUES AND THE STRANGER ARE TALKING TOGETHER.

B.2

3 TO POS. B.

MENDLESSOHN: It can't be done.

JACQUES: What do you mean it can't be done. You've done it before haven't you ? Linda, I told you I didn't want to be disturbed -

LINDA: There's a gentleman - outside who wants to see you ...

STEED: (ALREADY IN THE DOORWAY) Good afternoon, Monsieur Beronne - and - er - /

181. CUT IB
(CU Steed)

182. CUT 4D
(CU Mendelssohn)

BERONNE: I'm sorry, as you can see I'm engaged at present. If you care to wait -

183. CUT 2E
(3-S)

4 TO POS J. -
RECEPTION
I TO POS A. /
STEED'S APT.

STEED: This won't take a moment.

(183 on 2)

BERONNE: Some other time, perhaps.
Miss Chapman, please show the gentleman out ... Right away please - I'm very busy.

LINDA: Yes, sir ...

STEED HESITATES, THEN REALISES IT IS LINDA WHO IS IN AN AWKWARD SITUATION, AND BOWS GRACEFULLY.

STEED: Just as you like.

184. CUT 3B
(2-S Linda & Steed)

AS THEY GO OUT:

A.2

LINDA: Perhaps you could call next week - if you still want to see Monsieur Beronne on business -

(PAN R. with Steed to
2-S with Carol)

STEED: I don't want to see him, Miss Chapman, but it will be a painful necessity. And it'll be sooner than next week

(184 on 3)

(Linda enters for 3-S)

HE STOPS SHORT, REACTS ON SEEING
CAROL WAITING AT DESK. SHE
BLUSHES, PRETENDS NOT TO KNOW
HIM.

(Carol Xs R. to L.)

LINDA: Oh, Miss Stone....Your
four o'clock appointment.

(Let Steed go)

CAROL: Yes. Good afternoon.

(PAN Linda L. to 2-S
with Carol)

STEED: Now just a minute -

LINDA: I'm sorry, sir, I have to
ask you to leave. There's no
point in staying here and embarrassing
our customers.

2 TO POS K.
MESSAGE ROOM

STEED: (FRUSTRATED AND ANGRY)
All right...but I'll be back.

HE GOES OUT, GLARING AT CAROL.

LINDA: I'm sorry about that. .He
seems to be a very strange man.

CAROL: Yes, I thought so myself.
A little unbalanced, I'd have
said.

LINDA: Exactly. We get strange
types like that in here sometimes
- the idea of a beauty salon seems
to excite them. Pathological, really.

CAROL: Er - yes...I'd never
realised that before....

(181 on 3)

(Jacques enters C. for
3-S)

JACQUES COMES OUT OF HIS OFFICE.

JACQUES: Ah - Miss Stone! - Linda told me you'd made another appointmentI just wanted to express my own sincere appreciation.... personally....

CAROL: Oh, really - there's nothing to appreciate - I mean -

JACQUES: There's not many ladies that would go through an experience like you did yesterday without holding a grudge. It's good of you, Miss Stone - very good of you.

CAROL: Well, it wasn't anybody's fault. I wanted to say thank you, really, you were all so kind to me afterwards.

(Let Linda go. (Titen
2-S Linda in c. bgd.)

LINDA: It was the least we could do. Anyway, there's no electrical equipment involved today- you just want the standard massage don't you?

JACQUES: As a tribute to you, Miss Stone - a little personal gesture - there will of course be no charge for this afternoon's appointment.

184 on 3)

CAROL: Oh no, I couldn't possibly-

JACQUES: I insist. I really do insist,

(Hold 2-S Linda & Carol)

CAROL: Well - thank you -

JACQUES: Au revoir, Miss Stone.

HE GOES OFF

LINDA: You'll be with Jean.. she's one of our new girls, but she's awfully good.

CAROL: Thank you. I'm looking forward to meeting her.

LINDA: By the way- may I be inquisitive? - how did it go last night?

CAROL: I beg your pardon?

LINDA: Your friend who's going to New Zealand. /

185. CUT 4J
(CU Carol)

CAROL: Oh, him...Yes - er - he was mad about it...in fact he suggested I should come back today for the massage! /

186. CUT 3B
(CU Linda)

SHE GOES OFF. LINDA STARTS TO FOLLOW, MYSTIFIED.

4 TO POS K.
MESSAGE ROOM //

MIX TO

187. CUT IA
(MS Steed)

C.S. STEED AT DESK

B.I.

Coming to 4K - shot 188

(187 on I)

VOICE: (DISTORT) One ten - how's
it going? Any new developments?

TAPE:

STEED: I only got as far as Beronne's
office, but that was far enough. Very
interesting. He was in a business
meeting with an old friend of ours -
Remember Johnny Mendelssohn....I don't
know whether he knew me - anyway he
turned his back, but maybe he's just
naturally shy, but I don't think he
ever saw me at his club when we were
rounding up the snowbirds.

B.I

VOICE: Do you want us to take any
action?

TAPE:

STEED: Can you find out everything
he's been up to since then. Johnny's
the first familiar face I've struck
in this lot, and I'm hanging on to
him...

B.I.

VOICE: Very well, keep in touch

TAPE:

AS HE HANGS UP

188. 1L 4K
(2-S Jean & Carol
Tite as poss.)

INT. MESSAGE ROOM

C.2

CAROL IS ON SLAB, DRAPED IN TOWELS,
HAVING HER SHOULDERS MASSAGED EXPERTLY
BY JEAN. THE DOORWAY IS A CURTAINED
ARCH.

JEAN: I'd no idea you were the one
who got that terribly dryer yesterday...
how awful for you, madam.

CAROL: It was nearly awful for you,
wasn't it?

(188 on 4)

JEAN: Oh - they told you about that...

CAROL: Yes. I was very lucky.

JEAN: Lucky Madam.

CAROL: Yes I got off lightly.

CAROL: I've got a friend who knows about electricity. That wasn't an accident, you know. It was done on purpose, and it was meant to be powerful enough to kill you.

189. CUT 2K
(CU Jean)

JEAN'S HANDS STOP WORKING. /

JEAN: You must be joking, madam.

CAROL: I only wish it were.

190. CUT 4K
(CU Carol)

JEAN: You mean - somebody tried to kill - me./?.? but that's absurd-who?

CAROL: Is it absurd - Perhaps you know something about the Salon that you shouldn't. After all, you're such a great friend of Monsieur Beronne, aren't you?/

191. CUT 2K
(CU Jean)

JEAN: (GIVING UP ALL PRETENCE) You really know something, don't you?/

192. CUT 4K
(CU Carol)

CAROL: I know a little - and I want you to tell me the rest. Then perhaps I can help you./

193. CUT 2K
(2-S)

(193 on 2)

(PAN Jean R. then back
to 2-S)

JEAN: (GOES TO SIDE TABLE, SCRIBBLES
ON BUSINESS CARD) Here's my address
I can't talk here - someone might
hear. Come round to my flat tonight-
about half past eight. It'll be
safer there.

CAROL: All right. I'd better go
now.

(T/I with Jean)

JEAN: I'll get your things -

SHE PULLS BACK THE CURTAIN IN
ARCH. OLIVE BERONNE IS STANDING
OUTSIDE. JEAN GASPS.

(Let Jean run into CU)

OLIVE: I was trying to find an
empty cubicle for a customer,
Miss Lewis. I'm sorry if I
startled you.

SHE TURNS AND WALKS AWAY.

CUT TO BLACK

MIX TO CAPTION

194. F/U TELECINE SLIDE

END OF ACT TWO

I TO POS H.
BASEMENT EXT.

2 TO POS L.
BASEMENT APT.

3 TO POS. F
BASEMENT APT.

4 TO POS L.
BASEMENT APT.

195. F/U TELECINE SLIDE

CAPTION: ACT THREE:

196. MIX TELECINE (25)

MIX TO: TELECINE.

A NARROW STREET AT NIGHT.

STEED'S CAR DRAWS UP. STEED AND CAROL GET OUT, LOOKING AT HOUSE NUMBERS. CAROL SEES NUMBER ON GATE AT TOP OF AREA STEPS. THEY GO DOWN INTO AREA.

AREA (SHOOTING)

AREA STEPS

DUSTBINS, DOOR TO COAL CELLAR, SMALL WINDOW OF BASEMENT ROOM AND FRONT DOOR OF BASEMENT FLAT. STEED AND CAROL COME DOWN STEPS INTO SHOT.

GRAMS: FAST, LIVELY JAZZ, PLAYING

197. CUT IH
(2-S Stairs fgd.)

SIDE FLAT.

B.I

198. CUT 4L
(2-S)

CAROL: We are a few minutes early.
She said half past eight.

Coming to IH - shot 199

(198 on 4)

STEED: Well she's obviously in.

CAROL: What do you think she's going to be able to tell us?

STEED: She must know something. Probably a few little secrets that she's picked up from her boss in a passionate moment.

CAROL: Ssah! She might hear -

STEED: With that row going full blast? She can't even hear the doorbell. (RINGS AGAIN)

199. CUT IH
(MS Carol)

CAROL: (KNOCKS ON WINDOW) Jean!
...Jean. Funny isn't it -
She was expecting me.

(CRAB L. with Carol to 2-S)

4 TO POS M

STEED: Let's go in and find out.
(TAKES OUT SKELETON KEYS, TRIES THEM IN LOCK)

CAROL: Have you got a key to fit it?

STEED: I've got a key to fit practically anything. They come in handy from time to time. Take it easy. I think - with any luck - this might....There we are.

200. CUT 4M
(Pick up Steed in LMS.
PAN him thro' CU. T/I
after him)

HE OPENS THE DOOR. THEY GO IN.

C.3.

Coming to IH - shot 201

(200 on 4)

CUT TO INTERIOR. - SMALL, BUT
COMFORTABLE BED-SITTER, WITH
EVIDENCES OF JACQUES' AFFECTION
- FLOWERS, CHOCOLATES, PERFUME.
A CURTAIN IS DRAWN OVER BED
ALCOVE. CAROL SWITCHES OFF
GRAMOPHONE AS STEED TEARS

201. CUT IH
(CU Steed) CURTAIN ASIDE. JEAN IS LYING
ACROSS THE BED, STRANGLED

202. CUT 4M
(MS Steed. PAN him to
cupboard) CAROL GASPS. IT IS ALL SHE CAN
AS HE OPENS CUPBOARD DOORS DO TO KEEP HERSELF UNDER CONTROL.

203. CUT 2L
(MS Steed. Kettle fgd)

204. CUT 3F
(2-S Steed & body)

STEED: Yes. Phone the police.

205. CUT 2L
(Wide-S)

CAROL: Scotland Yard - ?

STEED: 999

206. CUT 4
(MS Steed. PAN him to
Carol)

SHE DIALS THE NUMBER WHILE HE
PROWLS ROUND LOOKING FOR SOMETHING.

(PAN with Carol)

CAROL: Hullo - oh - police....
(TO STEED)

2 TO POS M.

STEED: A diary. Give me that.
Find her bag. See if there's
a diary.

(T/B with her to
fgd table)

CAROL: Where -

Coming to 3F - shot 207

(206 on 4)

SHE SEES HANDBAG IN BEDSIDE TABLE.
NERVES HERSELF TO GO TO IT. SHE
CLOSES CURTAINS, HIDING JEAN,
TAKES BAG TO CENTRE OF ROOM AND
STARTS TO EMPTY IT.

STEED: (DURING THIS) Hulloo....
I'm speaking from 17A, Colliers
Park Gardens. Get here as quickly
as possible will you - the tenant
of this flat has been strangled.
I've just found her body.
I'll explain all that to you
later. Find anything?

(Steed in R.)

CAROL: No....Make-up - bus tickets
- purse - everything but a diary.
It seems somehow - prying to go
through her bag like this.

STEED: I wouldn't worry about that.
Is there an engagement book anywhere?
(STARTS LOOKING THROUGH PHONE BOOK)

AS STEED GOES

207. CUT 3F
(2-S Carol L. fgd.)

(Push up with Carol
tite 2-S)

4 TO POS L.

STEED: I'd like to know if she was
expecting to see Beronne this
evening....No, there's a better
way to check on that. (DIALS
PHONE NUMBER)
(INTO PHONE) Hulloo? May I
speak to Mr. Beronne?....Oh, isn't
he? (LOOKS AT CAROL SIGNIFICANTLY)
And how long has he been out?
What?.....Are you sure about that?
Which way are they going - by air?
....To Victoria Station - right -
thank you! (RINGS OFF)

(207 on 3)

CAROL: What's happened?

STEED: The Beronnes are making a getaway. The maid says they're going to Paris on the Night Ferry. They left for Victoria about ten minutes ago.

CAROL: Can you stop them?

STEED: (LOOKS AT WATCH) There's not much time....Carol - would you be afraid to stay here by yourself, just till the police get here?

CAROL: (LOOKS AT CLOSED CURTAIN)
I... I don't know. I suppose not.

STEED: That's my girl! If I wait here we might miss the Beronnes altogether. I'm going straight to Victoria to try and find them.

CAROL: All right.

STEED: The police will be here very soon....

CAROL: I hope so.

STEED: Oh - and make sure that it is the police before you open the door. Don't let anyone into this room except a copper - in uniform. So long!

Coming to 2M - shot 208

(207 on 3)

(PAN Steed R. thro' door) CAROL: Good luck.

STEED GOES OUT. CAROL WALKS ABOUT THE ROOM, STARTS TWISTING HER FINGERS, STOPS, LOOKS ROUND. SHE SEES THE BOOKSHELVES AND BEGINS TAKING THE BOOKS OUT, LOOKING AT THEM ONE BY ONE. THE THIRD ONE SHE TAKES OUT. WE SEE IN C.U., HAS THE WORD "ENGAGEMENTS - 1961" ACROSS THE COVER. SHE OPENS IT. IT IS FAIRLY FULLY ENTERED UP.

208. CUT 2M
(MS Carol. Follow Carol)

(Let Carol exit shot)

F/X: DOORBELL: SFX Doorbell
CAROL IS STARTLED, GETS UP, ABOUT TO OPEN DOOR, THEN REMEMBERS.

209. CUT 3
(MS Carol T/B & PAN her to door then window then back to door)

CAROL: Who's that?

NO REPLY.
STILL NO REPLY. SHE PULLS WINDOW CURTAIN BACK, LOOKS OUT, UP AREA STEPS. SHE CAN SEE NO ONE. HESITANT, SHE OPENS DOOR CAUTIOUSLY, PEERS OUT. NO ONE IN SIGHT.

210. CUT 4L
(MCU Carol)
(T/B as she comes out)

CUT TO AREA AS SHE COMES OUT, REASSURED BUT MYSTIFIED. SHE STARTS TO GO UP THE AREA STEPS SLOWLY, WITH CAMERA FOLLOWING

211. CUT IH
(WS Steps fgd.)

HER CLOSELY SO WE DO NOT SEE

212. CUT TELECINE (8secs)

ANYONE ELSE. SUDDENLY - AS SHE WALKS UP STEP. LOOKS R & L.

213. CUT 4L
(MS door)

F/X: THE COAL CELLAR DOOR SLAMS
C.U. CAROL LOOKING.

214. CUT TELECINE (10 secs)

CAROL TURNING HEAD AS SHE DESCENDS

Coming to IH - shot 215

215. CUT IH SHE WHIRLS ROUND, SEES COAL CELLAR
(WS Steps fgd. (from side) DOOR, / WHICH WAS HALF OPEN, IS NOW SHUT.
PAN her to door) DOOR BEHIND HER. SHE SEES
DENISE WHO IS LOOKING AT THE BODY.

216. CUT 3
(Pick Carol up at door,
PAN her L. into room ending
over shoulder 2-S) CAROL: Denise -

(As the go T/I)

DENISE: (BACKING AWAY) You killed
her - ?

as directed

4 TO POS. N
SLEEPING BERTH

I TO POS. J.
SLEEPING BERTH

CAROL: No - of course not -
she was dead when we got here....
I was with a friend - we came
to see Jean - to ask her some
questions.

DENISE: I'm going to phone the
police. Why should I believe you.
How do I know you didn't kill her.

CAROL: I told you. She was dead
when we got there. Now sit down
and pull yourself together -
Like a cigarette? Look you've
got to trust me. Why did you
come here?

DENISE: To see Jean.

CAROL: Why?

DENISE: I thought Jacques would
be here.

CAROL: Jacques? Was he coming here
tonight?

Coming to IJ - shot 217

(216 on 3)

DENISE: I don't know - we had a date, then a few days ago he broke it.

CAROL: You thought he was spending the evening with Jean.

DENISE: Yes.

CAROL: Maybe he did.

DENISE: But Jacques wouldn't kill her.

CAROL: Are you sure? Then why is he running away.

DENISE: Running away?

CAROL: Yes. He's catching the night train to France with his wife.

DENISE: With Madam! But why?

CAROL: I don't know. Unless he's giving himself an alibi.

DENISE: An alibi! - But he didn't tell her.

CAROL: No, I didn't mean that. Is there anyone at the salon?

DENISE: No, of course not.

CAROL: No nightwatchman?

DENISE: I don't think so.

MIX TO:

217. MIX IJ
(CU Case)

INT. OF TWO BERTH SLEEPING COMPARTMENT A.3

ON NIGHT FERRY.

JACQUES AND OLIVE BERONNE ARE PUTTING LUGGAGE ON RACKS

OLIVE: Stop worrying - everything's going to be all right.

(Tilt up and T/B
to Tite 2-S Olive & Jacques)

3 to POS G.
SLEEPING BERTH

Coming to 4N - shot 217

218. CUT 4N
(CU Jacques) JACQUES: Yes, yes, I know - I'm not worrying/...I was thinking about - about Jean...../

219. CUT IJ
(2-S) OLIVE: We're not going to talk about Jean! That's what I said - remember that! We won't talk about it - ever again.... We're getting out of here. That's all you need to think about.

220. CUT 4N
(CU Jacques) Getting out!/
JACQUES: It's just the thought

221. CUT IJ
(Tite 2-S) of her lying there...../.

OLIVE: Will you shut up!.....
Leave this to me. I'm seeing you through all the way.
Just leave it to me.

(T/B)

JACQUES: Yes....What about the wardrobe case? With all the gear?

OLIVE: That's going in the left luggage. You should have told the porter - no sense in bringing it on the train.

JACQUES: Shall I - ?

OLIVE: I'll do it.

222. CUT 3G
(MS Olive. Attendant in L. fgd.) SHE OPENS SLIDING DOOR, LOOKS INTO CORRIDOR. /

OLIVE: (CALLS) Here - you!

SLEEPING CAR ATTENDANT COMES ALONG, STANDS IN DOORWAY.

Coming to 2M - shot 223

(222 on 3)

(Hold 2-S)

ATTENDANT: Yes, madam?

OLIVE: Get a porter, and tell him to take that big case to the left luggage office. It's on the platform.

ATTENDANT: Yes madam. (PICKS UP WARDROBE CASE)

OLIVE: I'd better go with him - anyway I want to buy a newspaper.

JACQUES: I think I'll go and have a drink. Meet you in the Pullman, Olive - eh?

OLIVE: All right. Have a drink - and stop worrying. It won't be long now.

SHE FOLLOWS THE ATTENDANT OUT.
JACQUES SIGHS, SWITCHES OFF LIGHT AND GOES OUT, SHUTTING DOOR.

MIX TO:

223. MIX 2M
(2-S Denise & Carol)

BASEMENT FLAT. AS BEFORE.

C.3

CAROL: There's no reply.

// 3 TO POS B.
SALON

DENISE: I said there was no one there.

Coming to 3B - shot 224

224. CUT 3B
(CU phone (salon)
Tilt up to show
Mende~~ss~~sohn)

CAROL: I wish I could be sure
about the Beronne's. They could
have set the fire before they
left. Some kind of time fuse.
I'm going there. Look, wait
here until the police arrive.
Tell them I've gone to the
salon. Don't open the door
unless you're sure it is the
police

225. CUT 2M
(2-S A/B)

SFX
Telephone
ring Distors

MIX TO:

226. MIX TELECINE (50 secs.)

TELECINE SEQUENCE. VICTORIA
STATION AT NIGHT.

3 TO POS G.
SLEEPING BERTH

OLGA WALKS TO LEFT LUGGAGE
BOXES. STEED CROSSES TO BARRIER.
AND ON TO TRAIN.

2 TO POS K.
SALON

Coming to 3G - shot 227

CUT TO:

227. CUT 3G
(2-S Attendant & Steed)

'STUDIO' INT. SLEEPING COMPARTMENT.

A.3.

SEMI DARKNESS. THE DOOR SLIDES OPEN.
THE RAILWAY ATTENDANT SWITCHES ON
LIGHTS, SHOWS STEED IN.

ATTENDANT: Here you are, sir - Mr.
and Mrs. Beronne. They were here a
moment or two ago. Shall I see if I
can find them ?

STEED: No, don't bother. I'd rather
go in and surprise them. (TIPS THE
ATTENDANT)

ATTENDANT: All right sir, thank you.

STEED: How long before the train leaves ?

ATTENDANT: About ten minutes, sir.

STEED: Thank you.

HE GOES OUT, CLOSING SLIDING DOOR. STEED
QUICKLY TAKES DOWN SUITCASE, OPEN S IT,
STARTS LOOKING THROUGH WITHOUT FINDING
ANYTHING OF INTEREST. THE DOOR OPENS AGAIN.
BERONNE ENTERS. HIS FIRST REACTION IS ONE
OF PANIC, THEN HE PULLS HIMSELF TOGETHER,
TRIES AN UNCERTAIN BLUFF.

228. CUT 4N
(MS Steed at door. PAN
Him to bunk)

3 TO POS E.
SALON

229. CUT IJ
(MCU Beronne at door.
PAN him to 2-S with Steed)

BERONNE: Here- what the devil are you
doing in here.

STEED: Good evening, Mr. Beronne. Where's
your charming wife ?

Coming to 4N - shot 230

(229 on I)

BERONNE: What's it to do with you.
Who are you anyway ?

230. CUT 4N
(CU Beronne)

STEED: You don't remember me ?

231. CUT IJ
(2-S Beronne & Steed)

BERONNE: Are you crazy ? I'm calling
a copper - /

STEED: I wouldn't do that if I were you.
I'll call the police - when I'm ready
for them.

232. CUT 4N
(Tite 2-S)

BERONNE: What do you ?/

STEED: When did you last see Jean Lewis ?

BERONNE: Jean Lewis ?

STEED: Did you know she was dead ?

BERONNE: Dead ? (SUDDENLY QUITE STILL,
STEED'S EYES MEET HIS IN THE WASHBASIN
MIRROR. HE IS GIVING NOTHING AWAY) Sorry
to hear that.

STEED: I asked if you knew.

BERONNE: How should I know ? What was
it - a street accident ?

STEED: No, she was strangled. She wasn't
bright enough - to keep her mouth shut.

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

STEED: Perhaps Johnny Mendelsohn knows.

BERONNE: Who - ?

Coming to IJ - shot 233

(232 on 4)

STEED: The man I met in your office. You didn't introduce me but we're old friends. I first met him in '49 he got 4 years for forgery. Then dope peddling. And now arson.

BERONNE: What are you getting at ?

STEED: Their last client was Maurice Roffey. They did a good job for him ...

BERONNE: Roffey - Roffey - I don't even know the man -

STEED: No. Well Mendelssohn rang him from your office. That's how I got on to you in the first place. Your wife had better hurry. She mustn't miss the train, must she ? Roffey went to Glasgow for his alibi. I think you made a much better choice when you picked out Paris.

BERONNE: What do you mean ? We're on a business trip - anyway you'll never prove otherwise.

STEED: Would you like to take a bet on it.

F/X KNOCK AT DOOR

IT OPENS. THE ATTENDANT IS THERE WITH AN ENVELOPE.

233. CUT IJ
(MS Attendant. PAN
him to 3-S)

ATTENDANT: Sorry to bother you, sir the lady gave me a letter.

BERONNE: All right, Let's have it.

Coming to 4N - shot 234

(233 on I)

(Let him go)

ATTENDANT: No, sir - it's for this gentleman.

HANDS IT TO STEED, GOES OUT. STEED OPENS IT.

STEED: A left luggage ticket.

(Hold 2-S)

BERONNE: (TRIES TO SNATCH IT) Give me that !

STEED: I take it this is from your dear wife. It looks as though she's dropped you right into it. I suppose this is what you might call the safe deposit.

234. CUT 4N
(CU Beronne)

Cash ? You might as well tell me. /

BERONNE: Some ... and all the most expensive equipment from the salon. No point in throwing good money away -/

235. CUT IJ
(CU Steed)

STEED: Or burning it, either. You know, you're just greedy/- I take it Mrs. B

236. CUT 4N
(CU Beronne)

must have seen me get on to the train and realised the game was up / and cleared out leaving you to face a murder charge. /

237. CUT IJ
(CU Steed)

238. CUT 4N
(CU Beronne)

BERONNE: I didn't kill her. /

239. CUT IJ
(CU Steed)

STEED: Well, who did ? /

240. CUT 4N
(CU Beronne)

BERONNE: She did - Olive. This was all her idea - she was jealous of her you see. She said Jean had to be kept quiet .../

241. CUT IJ
(2-S)
(PAN R. with Beronne)

STEED: So you did know about it. You admit you were an accessory to murder. You'll get at least ten years ?

(PAN L. with suitcase)

(PAN R. with suitcase)

(Hold Beronne. Let Steed in. PAN L. & R. with Beronne as Steed enters T/I) -70-

(241 on I)

-70a-

4@TO POS P.
SALON

HE SUDDENLY HITS HIM IN THE JAW.
BERONNE COLLAPSES, OUT COLD, STEED
OPENS DOOR. THE ATTENDANT IS PASSING.

STEED: Oh - before the train leaves -

ATTENDANT: Sir ?

STEED: Tidy this up, will you ? The
police will be very glad to take
him off your hands.

Goodnight.

Coming to 3E - shot 242

HE GOES OUT. LEAVING ATTENDANT STARING
AT BERONNE.

-70a-

242. CUT 3E MIX TO INTERIOR SALON A.2.
(MCU Carol)

(T/B with Carol)

I TO POS K.
SPEED(S APT.)

(As directed)

CAROL APPEARS, SILHOUETTED AGAINST LIGHT AS SHE CLIMBS IN SILENTLY. SHE LOOKS BACK OVER HER SHOULDER, ALERT AND ON HER GUARD, AND WALKS INTO A HAIR DRYER ON STAND, FOR A MOMENT SHE THINKS IT IS A PERSON. THEN SHE RELAXES GOES ON AGAIN INTO RECEPTION.

AS SHE APPROACHES THE DESK, A SPOTLIGHT STABS HER FACE, SHE TURNS, AND IS PINIONED FROM BEHIND BY JOE -

242. CUT 4P
(MS Mendelssohn)

MENDELSSOHN: What are you doing here ?

CAROL: I could ask you the same question.

MENDELSSOHN: You could, but I wouldn't advise it./

243. CUT 3
(MCU Carol)

CAROL: I - I work here. I left my purse and my doorkey here, and I couldn't get into my flat ---- who are you ?/

244. CUT 4
(MS Mendelssohn)

MENDELSSOHN: The night watchman .. empty your bag....

CAROL: Why should I --- ?

245. CUT 3
(MS Carol)

MENDELSSOHN: Do what I tell you !/

246. CUT 4 &
(CU Bag. As hand takes key Tilt up to 2-S)

3 TO POS C.

JOE TWISTS HER ARM, FORCING HER TO EMPTY HER BAG. A PURSE IS AMONG THE OTHER THINGS THAT EMERGE. MENDELSSOHN OPENS IT, TAKES OUT KEY RING.

Coming to 3C - shot 247

CAROL: I must have made a mistake.

247. CUT 3C
(Wide-S)

MENDELSSOHN: You made a mistake all right./

THEY ALL SWING ROUND AS OLIVE COMES IN.

TO POS K.
MESSAGE ROOM

OLIVE: Johnny the plan's changed. The job's off

MENDELSSOHN: What ?

OLIVE: What's ~~she~~ doing here ?

MENDELSSOHN: One of your girls being nosey - came poking around -

OLIVE: You fool, she's not one of the girls ! Who sent you here ?

CAROL SAYS NOTHING. OLIVE SHAKES HER.

OLIVE: Answer me ! Who sent you ? ... You were plotting something with Jean, weren't you ?

CAROL: You killed her.

MENDELSSOHN: Killed her.

(T/I as they go)

OLIVE: Shut up, Johnny. Take her into the message room, tie her up and stick this scarf in her mouth.

MENDELSSOHN: You said - ~~the~~ job's off ?

OLIVE: (THINKING FAST) I though it was - but now I'm not so sure.

Coming to 2K - shot 248

(247 on 3)

JOE, STILL HOLDING CAROL, PUTS HIS HAND OVER HER MOUTH.

MENDELSSOHN: Do you know what you're doing ?

OLIVE: There'll be no trace of ropes on her - they'll burn to ashes.

MENDELSSOHN: Now wait a minute.

OLIVE: This is the only chance we've got left, Johnny, now hurry. There's not much time left.

MESSAGE ROOM

C.3

MENDELSSOHN: All right.

248. CUT 2K
(Wide-S Joe Carol R. fgd)

OLIVE: Is everything ready ?

3 TO POS E.
MESSAGE ROOM

JOHNNY: Except for the petrol. Get another can from out the back. Get it - I'll do this.

OLIVE TIES CAROL. JOHNNY SPRINKLES PETROL.

249. CUT 4K
(MS Mendelssohn & fire)

OLIVE: Hurry up we're going to reek of petrol.

JOHNNY: One more can and it'll go up like a bomb.

OLIVE: And we'll be out of the country before they even identify her. /

250. CUT 2K
(Wide-S)

STEED: Oh, no you won't.

Coming to 3E - shot 251

OLIVE: He's from the police.

STEED: Try any tricks and you'll wish it was the police. Cut the girl loose. /

251. CUT 3E
(CU Mendelssohn)

JOHNNY: Why should we ? /

252. CUT 4
(MS Steed)

STEED: This is why. /

253. CUT 3E
(CU A/B)

JOHNNY: You won't use that.

STEED: Try me.

JOHNNY: Because/^{if}you do - the whole place goes up.

254. CUT 4
(CU Steed)

STEED: You're bluffing ? /

255. CUT 2
(CU fire)

256. CUT 4
(A/B)

JOHNNY: Am I ? Then go ahead and shoot. /

257. CUT 3
(CU Mendelssohn)

(PUNCH UP)

258. CUT 4
(CU Steed)

259. CUT 3
(CU A/B)

260. CUT 2
(MS Steed)

AS GUN GOES

261. CUT 4
(Wide-S fire fgd.)

FADE:

FADE UP. INT. STEED'S FLAT. NIGHT.

B.1.

KEEL IS WASHING HIS HANDS.

262. CUT IK
(MCU Keel)

KEEL: "No danger at all" you said. "Nothing at all will happen to her - I give you my word." "Fresh air will do her good" you said. I suppose you know you're both lucky to get out of there alive ? This was the first early night I've had for weeks.

4 TO POS. E.
STEED'S APR.

(T/B & PAN Keel to sofa)

WE NOW SEE CAROL AND STEED SITTING RATHER DISCONSOLATELY.

Coming to 4E - shot 263

(262 on I)

CAROL: Well, I'm the lucky one - the fire never touched me at all.

KEEL: That was more by luck than good judgement.

(Go with Keel to 2-S with Steed)

KEEL TAKES CUP ACROSS TO STEED

KEEL: Here.

STEED: Ooh ! It's hot.

KEEL: It's just come from a hot place. You should know./

263. CUT 4E
(MCU Carol)

CAROL: Be nice to him. He was very brave. After all he did save Madam Beronne's life./

264. CUT I
(2-S)

STEED: Yes, so that when she gets out of hospital, she'll be tried for the murder of Jean Lewis.

KEEL: What happened to the rest of them ?

CAROL: Beronne's been arrested - and Mendelssohn's back inside.

KEEL: Well, I'm going back to bed. (TO CAROL) Come on Carol, I'll drive you home. (TO STEED) Unless, of course, there's anything more I can do for you./

265. CUT 4
(CU Steed)

STEED: Well, not for me old boy. (LOOKS AT DOG) There is one little thing. She usually has er ... goes for a walk about this time, you know./

266. CUT I
(CU Keel)

267. CUT 4
(MS Dog)

CAROL: I'll wait till you get back.

268. CUT I
(MS Keel. PAN him to dog and out)

KEEL: (TO DOG) Come on. KEEL EXITS WITH DOG.

MIX TO CLOSING CAPTIONS.

- a. F/U TELECINE SLIDE IAN HENDRY, PATRICK MACNEE INGRID HAFNER F/U
GRAMS
Theme Music
- b. CHANGE SLIDE MARK EDEN, OLGA LOWE, HEIDI ERICH
- c. CHANGE SLIDE BARBARA EVENS, MAUREEN BECK, EDWARD DENTITH
- d. CHANGE SLIDE PETER ZANDER, NINA MARRIOTT, GORDON ROLLINGS
- e. CHANGE SLIDE JUNO
- f. CHANGE SLIDE TELEPLAY BY PETER LING & SHEILAH WARD
- g. CHANGE SLIDE "THE AVENGERS" THEME COMPOSED etc.
- h. CHANGE SLIDE DESIGNED BY PATRICK DOWNING
- i. CHANGE SLIDE PRODUCER LEONARD WHITE
- j. CHANGE SLIDE DIRECTED BY DON LEAVER
- . FADE TO BLACK
- k. F/U SLIDE A.B.C. NETWORK PRODUCTION

FADE SOUND & VISION