

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

Episode 16

THE YELLOW NEEDLE

by

PATRICK CAMPBELL

DESIGNED

by

ALPHO O'REILLY

PRODUCER

LEONARD WHITE

DIRECTED

by

DON LEAVER

1. Johnnie
2. Mike
3. Roy
4. David

Act I 20.15
2.05
Act II 16.10
2.35
Act III 16.35

57.40

Over-run -30

CAM. REH.: Studio Two, A.B.C. T.V. Studios,
Broom Road, Teddington, Middlesex.
Wednesday, 7th June, 1961 from
10.30 a.m. - 9.00 p.m.

RECORDING: Thursday, 8th June, 1961 from
6.00 - 7.00 p.m. Reh. commence
at 10.00 a.m.

TRANSMISSION: Saturday, 10th June, 1961

PROD. NO: 3413 - VTR/ABC/1318

Dr. David Keel	IAN HENDRY
John Steed	PATRICK MACNEE
Carol Wilson	INGRID HAFNER
Jacquetta Brown	MARGARET WHITING
Sir Wilberforce Lungi	ANDRE DAKAR
Chief Bai Shebro	BARI JOHNSON
Ali	WOLFE MORRIS
Judith	DOLORES MANTEZ
Inspector Anthony	ERIC DODSON
Asiedu	CHRISTIAN HOLDER
Head Waiter	MICHAEL BARRINGTON
Police Sergeant	HUMPHREY HEATHCOTE
Porter	HAROLD HOLNESS

PLUS:- 14 Male Extras and 4 Female Extras

* * * * *

Production Assistant	BARBARA FORSTER
Floor Manager	ALAN DAVIDSON
Stage Manager	BARBARA SYKES

* * * * *

Lighting Director	LOUIS BOTTONE
Operational Supervisor	PETER WAYNE
Senior Cameraman	MIKE BALDOCK
Sound Supervisor	MIKE ROBERTS
Vision Mixer	ESTHER FROST

* * * * *

SCHEDULE:- WEDNESDAY, 7th JUNE, 1961

Camera Rehearsal	10.30 - 12.30
Lunch Break	12.30 - 13.30
Camera Rehearsal	13.30 - 18.00
Supper Break	18.00 - 19.00
Camera Rehearsal	19.00 - 21.00

THURSDAY, 8th JUNE, 1961

Camera Rehearsal	10.00 - 12.30
Lunch Break	12.30 - 13.30
Camera Rehearsal	13.30 - 15.30
Tea Break, Line Up, Normal Scan & Make-Up	15.30 - 16.15
Dress Rehearsal	16.15 - 17.30
Line Up	17.30 - 18.00
AMPEX RECORDING	18.00 - 19.00

* * * * *

CAMERAS: 3 Pedestals, 1 Mole Crane

BOOMS: 3

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

* * * * *

RUNNING TIME: 57.10

PLAY PORTION: 52.30 + 2.05 and 2.35 Commercial Breaks

* * * * *

VTR/ABC/1318

F/U T/C _____ S.O.F.
A.B.C. SYMBOL

FADE TO BLACK

A. | F/U CAM. 1 _____ F/U GRAMS:
CAPTION: "THE AVENGERS" Theme

B. | CUT 4 _____
CAPTION: "THE AVENGERS"

C. | CUT 1 _____
CAPTION: "THE AVENGERS"

D. | CUT 4 _____
CAPTION: "THE AVENGERS"

E. | CUT 1 _____
CAPTION: STARRING IAN HENDRY

F. | CUT 4 _____ Roll T/C
CAPTION: ALSO STARRING PATRICK MACNEE

FADE TO BLACK

F/U T/C _____ AS"
FILM: OPENING SEQUENCE
FADE TO BLACK

Grams; Seque
Big Ben 10.00
Traffic noises
shot (S.O.F.)
Tom-Toms under
Seque to Theme

HALL

NO BOOM

1. ~~3~~ ^{3A}
W.S. Hall

CAROL: Good morning.

SUPER T/C
SLIDE "THE YELLOW NEEDLE"

SIR W: Doctor Keel?

CAROL: Yes.

SIR W: Sir Wilberforce Lungi

CAROL: Of course. Come in.

JAC: I'm with Sir Wilberforce.

Coming to 1A - shot 2

SURGERY

BOOM A.1.
Open on Q

2. | 1A

M.S. Keel.
PAN him R and
CRAB L, loosening
to 4-s. inc. Sir W/
Jacquetta/Carol
(Pos. 1B)

KEEL: Come in.

CAROL: Sir Wilberforce has arrived.

KEEL: Marvellous. Show him in.

This is wonderful! I didn't
expect you so soon. Sit down.

3 TO B

SIR W.: *You're putting on weight,
David.*

KEEL: Well keep it to yourself.
Could I get you something, a drink,
tea?

SIR W.: No. No. Seeing you is all
the tonic I need. Come, my boy, Oh,

do forgive me, I haven't introduced
you. David, Miss Jacquetta Brown
my right arm ~~in all this trying~~
business. / Jacquetta, Dr. David Keel,
I've told you all about him. /

3. 3 3B

M.C.U. Keel

4. 1 1B

M.C.U. Jac. *(swing 1)*

JAC: He certainly has - for several
hours on the plane coming over. I
feel as though I've known you a long
time, already. /

5. 3 3B

4-s. Keel/Sir W/
Jac./Carol

KEEL: Won't you sit down.

JAC: Thank you.

6. | 1B

3-s. Keel/Sir W/
Jacquetta

KEEL: Carol, some tea please. /How
long has it been. Four, five years?
This calls for a
celebration. How's the hospital?

Coming to 4A - shot 7

SIR W: Never quite the same since you left us, David.

KEEL: Do you know, I learned more in that year I had with you that all my time at Medical School.

SIR W: You would like to be back?

7. 3 3A O/sh 2-s. Keel/Jac KEEL: Sometimes I think so. /Would you care for a cigarette? *

3 3B O/sh 2-s. Keel/Jac

9. 1 4A M.S. Sir W. 3-s. JAC: Thank you. /
3 TO C

SIR W: It has changed, you know. Less need to improvise now. But they still talk about you. *

10. 3 3C M.S. Keel
4 TO B

KEEL: It's nice to know one is remembered. / I've often wondered why

11. 4 4B M.C.U. Sir W. you ever gave up medicine for politics. /

SIR W: There are things as important to me as the bodies of my people. Their freedom for one. /

12. 3 3C A/B

KEEL: And they get their independence this month ... largely due to you. /

13. 4 4B A/B

SIR W: God willing. In ten day's if the declaration is signed, I shall see the culmination of my life's work. /

14. 3 3C M.C.U. Keel

15. 4 4B M.C.U. Sir W. KEEL: "If" it's signed? /

SIR W: There are many who would like to see it not signed. You remember Bai Shebro? /

16. 3 3C A/B
4 TO A

Coming to 1B - shot 17

On 3 - shot 16

KEEL: The Chief up at Mobebe? Not an easy gentleman to forget. Remember the fight I had with him over those smallpox vaccinations. /

17. 1B
M.C.U. Jac.

JAC: Shebro is now a man of power. He leads the Opposition - against Sir Wilberforce /

18. 3 3C
M.C.U. Keel

KEEL: If I remember, his favourite slogan was "death to the white man". / I should have thought he wants independence more than anyone just now. /

19. 4 4A
M.C.U. Sir W.

SIR W: Not on my terms. He has his own plans. They do not include democracy. /

20. 3 3C A/B

21. 1 1B
M.C.U. Jac.

KEEL: what do they include? /

JAC: Bai Shebro's ambitious, and for one so young, surprisingly mature. politically. In a country so unstable there are many past errors to exploit. /

22. 3 3B A/B

23. 1 1B A/B

KEEL: The sins of our fathers. /

24. 3 3B A/B (Reaction)

JAC: The British Colonial policy wasn't entirely blameless. /

25. 4 4A
M.C.U. Sir W.

/3 TO C/

SIR W: Jacquetta is better acquainted with things than I am. She was writing books on Africa when I was teaching you the finer points about yellow fever. / Besides, I spent too many years in my cloistered hospital corridors, David.

26. 1B
2-s. Jac/Wilberforce
R f/gd.

Coming to 3C - shot 27 Cont/..

On 1 -shot 26

SIR W: (Cont.) But what she says is true. Shebro's a very active opponent of my policy - even a dangerous one. /

27. 3³⁰
M.C.U. Keel

KEEL: You're the Prime Minister. And you've a hefty majority behind you. What can he do now? /

28. 4^{4A}
C.U. Wilberforce

SIR W: I rather think he means to kill me. /

29. 3³⁰
C.U. Keel

KEEL: It's gone as far as that, has it? *

30. 1^{1B}
C.U. Jac.

30A 4⁴
M.C.V. Sir W

SIR W: I believe so. He has much support. /

31. 3³⁰
M.S. Keel

KEEL: From the tribal chiefs yes. I suppose His particular brand of 'peaceful co-existence' would appeal to them.

SIR W: To many of them.

32. 4^{4A}
M.S. Sir W. 3-S

KEEL: He can't do much while you're in London, that's something anyway. /

3 TO B

SIR W: Your police are taking good care of me. David, can you perhaps find the time to examine me? *

~~33.~~ 1^{1B}
3-s. Keel/Sir W/
Jac.

KEEL: Of course. When would you like me to start?

SIR W: Now?

34. 3^{3B}
2-s. Keel/Jac at door

All right. Well, /
KEEL: / Do you mind waiting here. We shouldn't be very long. My nurse will bring you a cup of tea.

1 TO C

M.S. Keel

Coming to 4B - shot 35

On 3 - shot 34

STAND-BY T/C

JAC: Thank you, doctor.

KEEL: Carol, will you look after Miss Brown?

CAROL: Yes of course
KEEL: Let's get on with it

PAN and CRAB Keel L into 2-s. with Sir W.

SIR W: My own diagnosis would be overwork, but I'm a little rusty.

Let Sir W. go

KEEL: Lie down will you please. It's my guess you've been under a lot of nervous strain lately, if what I've been reading in the papers is anything to go by.

PULL BACK with Keel. HOLD Keel-in on stethoscope. UP into M.C.U. as he turns

SIR W: At this moment I must tread very carefully.

KEEL: How's the diabetes?

35. 4 4B
2-s. Keel/Sir W L f/gd.

SIR W: Oh, it's remaining pretty stable. / What do you think of Jacquetta?

35a 3 3
c.v. Sir W.

KEEL: She doesn't mince her words. /

35b 4 4 A/B

SIR W: She knows what she's talking about, David. /

35c 3 3 A/B

KEEL: Yes, I gathered that. Do you want the full works? /

35d 4 4 A/B
MIX T.I. on Keel's face
T/C 1/C 12"
(Hotel ext.)

SIR W: Yes, everything, including the blood test. /

GRAMS:
Dramatic
Link

36. MIX
1C
W.S.

GROUND FLOOR LIFT BOOM B.1.

TIGHTEN in on 2-s. Anthony/Sgt.

SGT: Would you mind using the other lift please, sir. Nothing to report, Sir.

4 TO C/

ANTHONY: Anyone come in?

SGT: Only the postman. Anything the matter?

ANTHONY: Is anything ever not the matter in these assignments? Not an easy business dealing with the Colonial Office. One isn't only concerned with security these days, Sgt, one is a wet nurse, a Social Secretary and his A.D.C. as well. It's too much.

F/X
Lift
Desc.

Doors
OPEN

SGT: Yes, sir.

F/X
Lift
Asc.

ANTHONY: Have you eaten yet?

Let Anthony go.
TIGHTEN in on Sgt.
GO with him to phone.

SGT: No, sir.

ANTHONY: Well I dare say you'll bet it by lunchtime.

SGT: You'd better look out, Insp. Anthony's on his way up.

PORTER: Ain't it a shame!

37.	4	4C		<u>CORRIDOR</u>	BOOM A.2.
		W.S.			
38.	1	1D		<u>ANTHONY</u> : Good morning,	F/X Lift Asc. Doors open.
		LOW ANGLE Corridor. PAN Anthony to door.		<u>SITTING ROOM</u>	
39.	2	2A (On knock)			BOOM C.1.
		Jacquetta L f/gd. door in septh		<u>JAC</u> : Come in.	

4 TO D

ANTHONY: Good morning.

JAC: Hello.

ANTHONY: Am I interrupting?

TIGHTEN into 2-s.
Jac./Anthony

JAC: No, not at all.
Coming to 3B - shot 40

On 2 - shot 39

2

ANTHONY: There's not much doubt about it, Miss, that shot was meant for him.

JAC: Mmm! How's the boy?

ANTHONY: Nothing serious fortunately. Who'd be most likely to want to kill Sir Wilberforce?

JAC: Oh! Any one of twenty thousand fanatics who don't like his plans for the Stage.

ANTHONY: Yes, but in London.

JAC: What's to stop some of them coming to London? They're British subjects.

ANTHONY: And they hate him enough to want to kill him?

LOOSEN OFF.
ADJUST to hold 2-s.

JAC: If necessary. Killing isn't all that rare where they come from. Human life isn't the precious commodity it is here. If it helps to kill - then they kill. Friend or enemy, it's all the same to them. They don't have a great deal to lose. Coffee?

JIB and TRACK BACK
to hold 2-s.

ANTHONY: Thank you.
Sure you're not exaggerating a bit?

JAC: No, I'm not. I know them - you don't.

ANTHONY: Yes. There are always plenty of people who know better than we do how the job should be done.

Coming to 3B - shot 40

On 2 - shot 39

ANI

JAC: And your charges aren't always over co-operative?

2

ANTHONY: Since it was you who mentioned it miss, foreign Royalty is the worst by far, especially the minor ones, terrors for protocol. Kick up old Harry when they're too far down the table.

JAC: And the least trouble?

CARRY them back into 2-s. fav. Jacquetta, Anthony R f/gd.

ANTHONY: The Russian Delegation by far, miss. They're too well acquainted with Security, and when you lose them you need only look for the nearest factory or concert hall. They've orderly habit's miss. Is Sir Wilberforce planning to go out today?

39a

I

M.C.V. Anthony

JAC: He went out half an hour ago. /

ANTHONY: What? But I said he wasn't to leave the hotel without my permission. ✗

39B

2

JAC: It's all right. I expect he's only gone for a walk. / He'll be back soon. I've got to give him his insulin injection before he goes to the House. /

39C

I

ANTHONY: How'd he get past my man in the Lobby? /

39D

2

JAC: There's a way out through the kitchen. He's made friends with the Chef.

Coming to 3B - shot 40

On 2 - shot 39

ANTHONY: Couldn't you have stopped him?

39E | I 2
A/B

JAC: I'm his personal assistant, Inspector, not his keeper. ✓

TIGHTEN on Anthony

ANTHONY: A little co-operation, that's all we ask, miss. I haven't got unlimited men. There has already been one slip-up in security ... my various superiors won't take kindly to this! Get me Whitehall 1212, Miss, and make it as quick as you can. I know it's Scotland Yard. Inspector Anthony here. Priority. Give me Superintendant Ingram.

MIX
40 3

SURGERY

BOOM A.1.

M.S. Carol. PULL her to Cabinet f/gd, holding door b/gd.

~~KEEL: Carol, take a look at this.~~

41. 4 4D
M.S. Keel. Carol in R making 2-s.

CAROL: But that's the man who was here yesterday.

41A | 1
NEWSPAPER

KEEL: I wonder why he didn't say anything about this when he was here yesterday?

41B 4 4 A/B

CAROL: Good heavens!

KEEL: We live in dangerous times.

CAROL: Who'd want to do it? I thought he was sweet.

Let Carol Go
PAN with Keel

STEED: (O.V) Morning Carol.

42. 3 Steed enters
3B Pick up Steed at door. PAN him L into 2-s. with Keel

CAROL: Good morning.

STEED: Morning.

Coming to 4D - shot 43

43. 4 ^{4D} _____ KEEL: Morning. What's that? /
W.S.

44. 3 ^{3B} _____ STEED: It's her food. Sit down,
Puppy. / Carol, would you mind doing
me a small favour? I only feed
her once a day. Mid-day if you
can manage it. I've typed out the
instructions here. I think you'll
find them self-explanatory. I do
hope you don't mind?

KEEL: I'm sure.

STEED: I don't think you'll find
her any trouble and she can sleep
at the foot of your bed. Lucky puppy!

45. 4 ^{4D} _____ CAROL: I think he wants me to look after
his dog.
W.S. KEEL: It would appear so /
TIGHTEN in on Steed/ STEED: Goodbye old girl.
Keel. KEEL: I'd hate you not to feel at
home.

STEED: Done it proud, haven't they?

Let Keel go.
HOLD Steed M.S. KEEL: What?

46. 3 ^{3B} _____ STEED: This shooting business. /
2-s. Steed/Keel,
Cupboard R f/gd.

KEEL: Yes. It deserves a little
attention.

TIGHTEN UP 2-s. STEED: Glad the boy's alright.

KEEL: Yes. It was lucky it was
only a flesh wound.

STEED: Sir Wilberforce Lungi. Quite.
a gent I understand. You studied under
him didn't you?

Coming to 4D - shot 47

On 3 - shot 46

3

KEEL: I did a year's tropical ^{medicine} /out there before I went into general practice. He came to see me last night.

STEED: Did he now? What's the matter?

KEEL: You've made a mess of my desk.

Terribly sorry.

STEED: / To chat over old times.

No less than the Prime Minister of Tenebra. Really, dear boy, what I don't know about you would fill a book.

HOLD 2-s.
On Cam. 3

KEEL: He's a worried man.

STEED: Frightened, too, I should think.

KEEL: Not for himself, but he is afraid something may stop the signing of this declaration of independence next week.

STEED: And will it?

KEEL: I don't know. It's sometime since I was out there, but I do know these people. If they've got as far as taking pot shots at him in London, they're not going to stop there.

STEED: My sentiments exactly.

KEEL: Glad you agree with me for a change. /

46A 4 4
H.C.V. Steed

STEED: Don't underrate yourself, old fellow. You've got to be right sometimes. It's the law of averages. / Did he say much?

46B 3 3
46C 4 4 H.C.V. Keel
46D 3 3 H.C.V. Keel

Coming to 4D - shot 47

On 3 - shot 46

KEEL: No, not much. He asked me to give him a check up. He's a very tired man and he's living on his nerves. He's also a diabetic, which doesn't help matters. /

47. 4^{4D}
Rev. Angle 2-s.
Keel/Steed

STEED: Rosy picture. Well, I don't mind telling you that he's causing me a bit of a migraine. The Government's going to be in a pretty mess if anything happens to the old boy just now. I've got to keep him alive until he signs that declaration. After that they can chase him up Nelson's Column with blowpipes and poison darts for all I care! /

48. 3^{3B A/B}
2-s. Steed/Keel

KEEL: People normally mellow when they reach your age ... where do you keep your feelings? Laced up in your polo boots? /

49. 4^{4D}
C.U. Steed

STEED: So, what's the matter with polo? / What do you know about Jacquetta Brown?

50. 3^{3B A/B}
50A 4⁴ H.C.V. Steed
50B 3³ A/B

KEEL: He brought her along here last night - and I've read a couple of her books. She's reputed to be the power behind Sir Silbefforce. Why? /

51. 4^{4D}
Rev. Angle 2-s. M.C.V. Steed

STEED: I've heard the relationship might be more personal ... /

51A 3³
H.C.V. Keel

KEEL: At his age? Do me a favour! /

51B 4⁴
M.C.V. Steed

I don't know old boy -
STEED: / That's what they say, Clever girl - goes tramping over the globe and writes books about it. And a darned attractive filly into the bargain, don't you think so?

52. 3^{3B A/B}
52A 4⁴ H.C.V. Keel
H.C.V. Steed

52B 3 3 M.C.V. Keel

52C 4 4 A/B

52D 3 3 M.C.V. Keel

52E 4 4 M.C.V. Steed

STEED: I come to think of it - just your cup of tea. / Well - you can't stay a monk all your life! Take her out to dinner, have a ball. /

KEEL: What for? /

STEED: Conversation, if you like. You're not totally devoid of charm. Use it for once. If she doesn't fall for your bright blue eyes, try champagne. /

52F 3 3 2-s

ADJUST for 2-s.
Let Keel go.
PULL Steed d/stage into 2-s.

KEEL: I was wondering when you'd get around to the object of the visit, apart from the dog.

STEED: Very good of Carol, the puppy does hate kennels.

KEEL: What do you want to find out, and why from Miss Brown?

STEED: That shooting the other night wasn't a casual affair. Someone's out to remove Sir Wilberforce, and since Miss Brown is so well informed in matters Africana, she might conceivably throw some light on the subject.

KEEL: She might. You ought to read one of her books sometime.

Let Keel go
GO with Steed back into 2-s. Steed R f/gd.

STEED: Can't. Still wading through Dr. Zivago.

KEEL: Why can't you do it? You've got a way with the ladies, or so you keep reminding me.

STEED: Splendid suggestion ... unfortunately I shan't be here.

Coming to 4D - shot 53

KEEL: Eh? I thought you were looking after Wilberforce.

STEED: How do you set about curing a disease?

KEEL: Study the history then look for the root of the trouble. /

53. 4^{4D}
M.C.U. Steed

STEED: That's just what I'm doing. And unless I've lost my touch, the roots I want are buried about four thousand miles down the line in Tenebra. /

I'm flying there today, it's very important. *

54. 3^{3B}
2-s. Keel/Steed

54A 4⁴
2-s. Keel/Steed

(DIST.)
OP: Fortune Hotel.

4 TOE

54B 3³ A/B

TIGHTEN 2-s.

KEEL: Could you connect me with Sir Wilberforce Lungi's suite please.

(DIST.)
OP: / Who's speaking please?

KEEL: Dr. Keel.

(DIST.)
OP: / I'll see if they'll speak to you.

KEEL: Thank you.

STEED: Extraordinarily virulent little bacilli aren't they?

KEEL: Leave that alone - it's an empty slide anyway.

(DIST.)
JAC: / Hello, Miss Brown here. BOOM C.I.

55. 2^{2A}
M.S. Jacquetta

KEEL: Hello, Dr. Keel here. / BOOM A.I.

JAC: Oh, Dr. Keel. I'm afraid Sir Wilberforce is out.

Coming to 3B - shot 56

On 2 - shot 55

56. ~~3~~ 3B
2-s. Keel/Steed

SURGERY

BOOM A.I.

KEEL: Well, as a matter of fact,
I was phoning to speak to you.
How are you?

(DIST.)
JAC:/ Very well, thank you. How
are you?

KEEL: I'm very well thank you.
I wondered if you'd care to come
out to dinner sometime. We might
even go somewhere dancing if you
like. /

~~57.~~ 2A
M.C.U. Jacquetta

SITTING ROOM

BOOM C.I.

JAC: I'd be delighted to. It's
awfully kind of you.

Coming to 3B - shot 58

001

(DIST.)
KEEL: / That is, if it's all right
your leaving Sir Wilberforce.

JAC: there are plenty of people
to look after him. /

~~58.~~ 3 3B A/B

SURGERY BOOM A.I.

KEEL: Good. Well when can you
manage, Wednesday, Thursday?

(DIST.)
JAC: / Thursday will be fine.

KEEL: Thursday ... The Fortune
Hotel, isn't it? I could call round
about half past seven. I'll wait
in the bar. /

~~59.~~ 2 2A A/B

SITTING ROOM BOOM C.I.

JAC: Right, till Thursday then.

(DIST.)
KEEL: / Goodnight.

~~60.~~ 3 3B
2-s. Keel/Steed

JAC: Goodnight. / SURGERY BOOM A.I.

STEED: Pretty fast work.

2 TO B

KEEL: You're an eloquent persuader.

STEED: Such dedication.

KEEL: Just my cup of tea you said.

STEED: That was careless of me.
Well, give her a slap up dinner,
caviar, lobster, magnums of champagne.

As Steed goes,
in on Keel.

KEEL: Yes, I'll send you the bill.

Coming to 1D - shot 61

61. | 1D CORRIDOR BOOM B.2.
2-s. Sir W/Anthony

3 TO D

SIR W: Thank you, Mr. Anthony.
May I offer you a drink?

ANTHONY: Not just now, thank you, sir.

SIR W: I'm afraid I'm giving you a lot of trouble,

ANTHONY: We manage, sir.

62. | 4E SITTING ROOM BOOM C.I.
As they enter
W.S. Jac. R f/gd.

TIGHTEN with her into
2-s. with Sir W.

ANTHONY: Good morning, Miss.

JAC: Morning, Inspector. Tired?

SIR W: A little.

63. | 3D SITTING ROOM BOOM C.I.
As she breaks
2-s. Jac. f/gd/
Sir W.

JAC: Now, what did I tell you - ~~you must rest.~~ Did you have to go out this morning?

SIR W: The walk did me good. The roses are out in the park.

JAC: Roses! You should have stayed in bed. You're lunching with the Colonial Secretary.

SIR W: Today?

JAC: I thought you'd forgotten.

SIR W: How many days now?

JAC: Just three. Do you think you can be good for three days? Insp. Anthony was annoyed with you. Still, coffee with plenty of sugar worked wonders.

STAND - BY
T/C

Coming to 4E - shot 64

On 3 - shot 63

SIR W: Where should I be without you, Jacquetta?

As she sits
64. 4 4E
2-s. Jac./Sir W

JAC: Where you are now. It might have taken a little longer, perhaps, I've been able to smooth the path a little.

SIR W: You know, I believe you are more African than I.

JAC: Oh?

SIR W: You have served my country loyally for five years.

As she breaks
66. 3 3D A/B

4 TO F

JAC: Because it suited me. I'm a rolling stone. Africa's been my home for too long. It's time I moved on.

As he approaches,
TIGHTEN.

SIR W: Not just yet.

JAC: My work's nearly done now.

SIR W: The independence of my people?

MIX
T/C 1/C 45"
Plane take-off and landing

JAC: The freedom of Africa! GRAMS: Thro' T/C F/X Jungle noise

MIX
67. 2 2B
W.S. Bungalow

VERANDAH

BOOM A.3.

~~68.~~ 1B
W.S. Double door.
TIGHTEN as Steed exits
CRAB R with Steed.
LOOSEN. Judith X's R-L
HOLD 2-s. Crab R with Steed.

ASIEDU: Massah wait here small time. Shebro massah come quick, quick.

STEED: Thank you. What's your name?

69. 1 1F
M.C.U. Judith

ASIEDU: Asiedu.

70. 2 2C
M.S. Steed L f/gd.
door R b/gd.

SHEBRO: I am honoured, Mr. - er - BOOM C.I.

4 TO G

STEED: Oh -- you gave me quite a start. Sanderson, sir. My card. The London Daily Globe. You'll be Mr. Bai Shebro?

SHEBRO: Chief Bai Shebro.

STEED: Oh, sorry. Of course.

Coming to 4G - shot 71

SHEBRO: No offence taken, I assure you. Ah - Asiedu has given you a drink.

STEED: You do yourselves well out here - even to the ice.

SHEBRO: When civilisation is inevitable one might as well sit back and enjoy it./

71. 4^{4G}
M.C.U. Steed

STEED: Yes ... may I be frank, sir ... my experience has been that's it's easier in these interviews... /

72. 2^{2C}
TIGHT 2-s. Steed/
Shebro

SHEBRO: By all means do. I'm not new to journalists. I even pride myself in knowing how to handle them. How would you like to start?

STEED: Why not with civilisation, or to be more explicit, as it is practiced in ...

TIGHTEN on Shebro

SHEBRO: In Tenebra. I was educated at London University, Mr. Sanderson.

LOOSEN to 2-s.

STEED: Oh? I was at the London School of Economics. /

73. 1^{1D}
M.C.U. Shebro

SHEBRO: What do you hope to find here for your newspaper?

STEED: Well, as you're undoubtedly aware, Sir, Tenebra's in the news just now. The political situation for a start ...

74. 2^{2C}
2-s. Steed R f/gd/
Shebro

SHEBRO: We must see what we can do. /

On 2 - shot 74

2

STEED: I thought, perhaps, a story on the Agrerian programme ... that would interest our Country readers.

STEBRO: We must not disappoint them, must we?

STEED: Or the Industrial prospects ... they ...?

Ali in making 3-s.
ADJUST to hold 3-s.
TIGHTEN to 2-s.
Shebro/Ali

STEBRO: Why not join us, Ali? You need not be afraid of Mr. Sanderson. A harmless journalist in search of a story for his 'country' readers.

ALI: I am afraid of no one.

STEBRO: We must give Mr. Sanderson all the help we can. You must talk to Ali. A man with fine ideals - and a brilliant chemist. Also an excellent hand at fertilizers ... Isn't that so, my friend? /

75. 4^{4G} M.C.U. Steed

STEED: Your political views, Sir .. they would command great attention. /

76. 2^{2C} 3-s. Steed/Shebro/Ali

STEBRO: I daresay they would. Ali has some excellent ones. For instance he does not believe that the plans for independence are in the best interests of the people. /

76A. 1¹ 3-s.

77. 2^{3E} M.C.U. Ali

ALI: No country can survive without a sound economy. ^{SHEBRO: Thank you Ali} Iron ore and diamonds are the lifeblood of this country. While these remain in the hands of the English there can be no independence. /

77A. 1¹ C.V. Shebro

77B. 2² A/B

78. 1¹ C 3-s. Steed/Shebro/Ali

Coming to 4G - shot 79

On 2 - shot 78

79. 4 4G
M.C.U. Steed

SHEBRO: Well versed, isn't he?
Excellent Ali. You do us proud. /

80. 3 3E
M.C.U. Ali

STEED: Fascinating! But isn't there
a flaw somewhere? Capital, for
instance. Industry needs capital.
If you shut out English money ... /

81. 4 4G
2-s. Steed/Shebro

ALI: We have friends. Powerful
friends. The money will be there
when we ask for it. /

LOOSEN to 3-s. inc.
Ali

STEED: I see! Cigarette?

SHEBRO: Ali does not indulge. Nor
does Ali drink. Ali is an abstemious
man. Where with me, alas, the flesh
is weak! I've yet to be purged of
my vices.

HOLD 3-s.

STEED: Do you believe that the people
are behind you, sir, we've been
given to understand ...

P.DOT

SHEBRO: The people are behind me,
Mr. Sanderson.

STEED: All of them, Sir?

SHEBRO: Ah, yes ... of course, you
are thinking of Wilberforce Lungi.

*STAND- BY
SLIDE*

STEED: The thought had occurred to me.

ALI: He has sold himself to the
Colonialists.

SHEBRO: But he could change his mind.

82. 3 3E
C.U. Shebro

STEED: A bit late for that, isn't it
Sir? Everything's set for next week. /

Coming to 4G - shot 83

On 3 - shot 82

83. 4 4G
C.U. Steed

SHEBRO: All but the little matter of a signature. If that should not be given? / Come, come, Mr. Sanderson, say what you're thinking. You asked to be frank.

84. 3 3E A/B

85. 2 2C
C.U. Ali

STEED: Well, sir ... what's to stop the signature being given? /

86. 4 4G
3-s. Steed/Shebro/
Ali.

STEED: You couldn't mean - this?

TIGHTEN into 2-s.
Shebro/Ali

ALI: crude and clumsy.

SHEBRO: Surely you do not attribute such amateurism to me?

STEED: It's a terrible thing.

ALI: He has betrayed his people. By tribal law he already stands condemned. His death will be on his own head.

87 | 1 c.v. ali

2 2E
3-s. Steed/Shebro/Ali

SHEBRO: Elegantly expressed, Ali ... I commend you. *

STEED: Aren't you taking a bit of a risk, telling me all this, Sir? After all, I am a journalist.

SHEBRO: The risk is negligible, Mr. Sanderson. We've nothing to hide - our sentiments are well known. /

87 3 3

STEED: You want Lungi out of the way? /

87A | 1

88. 3 3E
C.U. Ali

SHEBRO: Of course. /

On 3 - shot 88

STAND - BY
SLIDE

ALI: The yoke is about to be lifted.
The days of the Imperialists are
numbered and the people of the entire
continent will rise in their anger .. /

89. 2 2C
2-s. Shebro/Steed

SHEBRO: Good night, Ali.

GO L with Shebro

ALI: Goodnight.

SHEBRO: But what can we do? Some
of our ardent followers are demanding
his head. These are troubled times,
Mr. Sanderson.

LOOSEN OFF to inc.
Steed R

STEED: But murder ...?

SHEBRO: A good point, my friend.
But if that happens, their weapons
would be subtler than that. They
should strike silently - suddenly -
and in the dark! /

90. 1 1D
2-s. Warriors

GRAMS:
Short Sting

91. 2 2C A/B

FADE TO BLACK

F/U T/C SLIDE:
"THE AVENGERS" - End of Part I

F/U GRAMS:
Theme

FADE SOUND AND VISION

COMMERCIAL BREAK 2.05

- CAMERA 1 TO POS. E - BAR
- CAMERA 2 TO POS. D - BUNGALOW BEDROOM
- CAMERA 3 TO POS. F - BUNGALOW HALL
- CAMERA 4 TO POS. H - BAR
- BOOM B TO POS. 3 - BAR

24.60

<u>F/U T/C SLIDE:</u>	<u>F/U GRAMS:</u>
"THE AVENGERS" - Part 2	Theme
<u>Fade slide</u>	<u>Fade Grams</u>

92. 4 F/U 4H BAR BOOM B.3.
Pick up Jac. and Keel
at door. PAN them L
into deep shot

JAC: What a marvellous place.

KEEL: Yes. It's quite nice.

93. 1E
3-s. Keel/Jac./Waiter

Let me take your coat. /

FLUNKEY: Bon soir, Monsieur, Mamselle.
You have reserved a table, M'sieur?

KEEL: Keel, Dr.

FLUNKEY: Of course. You'd prefer
to eat immediately, or ...

KEEL: I think we'll have a little
drink - would you like a drink?

JAC: Thank you.

FLUNKEY: I will bring you the menu
to order while you have your drink.

CRAB R into 2-s. at
Bar. LET Barman
in R

KEEL: Thank you. (Ad lib sit)

Coming to 4H - shot 94

On 1 - shot 93

Barman goes

KEEL: Large gin and tonic and a large whiskey, please.

BARMAN: Thank you, sir.

KEEL: Cigarette?

JAC: Thank you. You did some good work in Tenebra, I believe.

KEEL: I had a very good teacher.

JAC: He has talked a lot about you ... told me of your work among his people. I'm very fond of him.

GRAMS: ?
Piano music

Let Barman in R

BARMAN: Gin and tonic for you, Mme? Whiskey, sir.

KEEL: Some soda, please.

BARMAN: Would you say when.

KEEL: Cheers!

Let Barman GO

93A 4 4
TIGHTEN 2-s. Keel/
C.V. Keel Jac.

JAC: Cheers!

93B 1 1
2-s Keel/Jac

KEEL: I'm very glad you came tonight.

JAC: So am I.

KEEL: Your books are exceptionally well informed.

JAC: Thank you.

KEEL: You've obviously travelled a good deal.

JAC: I don't seem to be happy standing still. I like to think I'm self-sufficient.

93C 4 4
C.V. Keel

Coming to 4H - shot 94

On 1 - shot 93

98D | 1
C.V. JAC. (SWING 1)

KEEL: And no one's ever proved you wrong? /

93E | 4 A/B

JAC: Not yet, but there's still time. /

93F | 1 Let Waiter in. A/B
2-S (SWING 1)

KEEL: Yes. /

WAITER: M'sieur, would you care to order?

94. | 4H
C.U. Keel

KEEL: Yes, right, thank you. /

95. | 1E
C.U. Jacquetta

96. | 2D
M.S. Steed

BUNGALOW BEDROOM BOOM C.I.

97. | 3F
W.S. Hall

HALL

98. | 2D
M.S. Steed L f/gd,
door b/gd.

BUNGALOW BEDROOM

Judith in making 2-s.

STEED: Come in. Good evening, may I help you. What can I do for you?

1 TO F
3 TO G

JUDITH: I'm Chief Bai Shebro's wife, number four. I want to see if you were comfortable. I brought you some lemonade.

STEED: Oh, thank you very much.

JUDITH: You come from England?

STEED: Yes. I come from London.

JUDITH: I have friend. He lives in London.

Coming to 3G - shot 99

On 2D - shot 98

STEED: London's a big place.

JUDITH: My friend is a doctor.

STEED: Really! How did you meet him? Not in London.

JUDITH: No. He was here - at the hospital. He bring my baby. It was difficult. He is very kind and take good care of us. I call my son David after him./

98A 3 3
STEED

STEED: David? /

98B 2 2 A/B

JUDITH: Yes. Dr. David Keel. /

99. 3 3G
M.S. Steed

STEED: What a small world. I was talking to him only yesterday. /

100. 2 2 A/B

3 TO F

JUDITH: You know him?

STEED: He's a good friend of mine.

JUDITH: You are friend of Dr. Keel, you are friend of mine too.

STEED: Oh, but of course. Cheers.

JUDITH: I will help you. /

100A 3 3
c.v. Steed

STEED: You think I need help? /

100B 2 2 A/B

JUDITH: Shebro is a bad man. You will need help.

HOLD 2-s.

STEED: But he's your husband.

TIGHTEN in on Judith

JUDITH: I was married to him when I was fourteen. He has never loved me, and he does not love my David.

LOOSEN back to 2-s.

Coming to 4J - shot 101

On 2 - shot 100

STEED: I'm very sorry, but I don't see ...

JUDITH: I know Shebro - he is a bad man. You watch. *You watch, please.*

MIX
101. 4J
4 2-s. Keel/Jac.

RESTAURANT

BOOM B.3.
grams; piano

JAC: Can I ask you something?

2 TO E

KEEL: Fire away.

JAC: I'm rather worried.

KEEL: Wilberforce? Go on.

JAC: He's been driving himself too hard. I'm really worried about the state of his health.

KEEL: Yes, well this is a worrying time for him.

JAC: Not only for him - I can't help feeling responsible. I've done all I can to make him take things easy.

KEEL: I know. Has he been completely regular with his insulin injections?

JAC: I'm always there to remind him of those but its the pressure of work ... it's simply too much for one man. You've no idea.

KEEL: I think I have.

Coming to 1F - shot 102

On 4 - shot 101

JAC: Yes, I suppose you have,
but if anything went wrong now ...

KEEL: You mean his health or his
political enemies?

JAC: Well both. He's not short
of enemies.

KEEL: What about Bai Shebro?

JAC: You know him?

KEEL: I read the papers. Obstinate
devil. /

102. 1F
C.U. Jacquetta

JAC: He's a man of strong principles. /

103. 4J A/B

KEEL: You could put it like that,
I suppose. /

104. 1F A/B

JAC: He believes Wilberforce is
selling the country to the British. /

105. 4J ~~A/B~~
C.V. Keel

KEEL: Whereas he'd rather put it in
his own pocket. Anyway, nothing's
going to happen to Wilberforce while
he's here in London. /

105A 1
C.U. Jacquetta

JAC: How can you be so sure. You've
been to Tenebra. You know the people.
There are times when they can accomplish
the impossible! /

105B 4 ~~A/B~~

KEEL: Well, think they can. Not
quite the same thing. /

106. 1F A/B

JAC: I've lived with them and I know.
I'm quite well acquainted with their
politics, the temper of the electorate,

Contd/..

Coming to 4J - shot 107

On 1 - shot 106

STAND - BY T/C

JAC: (Contd.) to coin a phrase. Ninety per cent of them are illiterate - they will vote the way their tribal leaders tell them - that's where the power is ... the Chieftains. Not even a man as loved as Wilberforce can change that sort of loyalty. /

GRAMS: End piano

107. 4J C.U. Keel

KEEL: It seems to me that's just one side of the coin. A pretty solid one I'll grant you, but not all the chiefs are behind Shebro. / I know several who would back Wilberforce to the bitter end. / As a matter of fact he commands a pretty good majority just at the moment, doesn't he? / Care to dance?

(Swing)

107A 1 C.U. Jac.

107B 4 A/B (SWING 1)

108. 1F 2-s. Keel/Jac.

4 TO K

JAC: I'd love to but it's rather late ... and I don't like leaving him along too long.

TIGHTEN on them.

KEEL: Alright, I'll drive you home. I'm still glad you came.

JAC: So am I. You could come up for a nightcap.

KEEL: I could, couldn't I? Look out, here comes the Eiffel Tower.

JAC: Excuse me. F/X Tom-tom's

MIX T/C Natives dancing

109. 2E M.C.U. Steed

BUNGALOW BEDROOM BOOM C.I.

110. 3F W.S. Hall, Shebro/Ali in to 2-s.

SHEBRO: Hard at work?

110A 1G C.U. 2-s. Steed L f/gd/ Shebro

STEED: Yes. Your orchestra packs up late out here?

110B 3 A/B

111 1 Steed at typewriter

SHEBRO: Our 'way of life' Mr. Sanderson. /

112. 2E 2-s. Shebro/Steed

STEED: They sound as if they're out for blood.

Coming to 2E - shot 113

On 2 - shot 112

112 A 22
M.S. Ali

CRAB L into C.U. Ali
As Dir. into 3-s.
inc. Steed/Shebro

SHEBRO: You mustn't let your imagination run away with you. I have merely laid on a little entertainment, as the saying goes, if you can spare the time.

STEED: Thank you.

VERANDAH

BOOM A.3.

ALI: Te condu in histe par mono ha, Kandi di funda.

VERANDAH

SHEBRO: A chair for Mr. Sanderson.

STEED: Thank you.
(SHEBRO CLAPS HANDS)

F/X DIE
DOWN.

SHEBRO: A brandy, Mr. Sanderson? I have an excellent Napoleon.

STEED: Thank you.

F/X: Rifle
shot

SHEBRO: A feu de joie only. Chit! Chat!

WARRIOR: Chit! Chat!

F/X: In
again

SHEBRO: This should please your readers.

STEED: They'll lap it up. But it hardly goes with all this - the air-conditioning, the deep-freeze ...

STAND - BY T/C

TIGHTEN to C.U.
Shebro

SHEBRO: The comforts of civilisation? Civilisation is a good servant, but a very bad master. Do you know what is happening tonight, three hundred miles away in the Capital? The flags are flying and Africans are dancing and drinking toasts with the white man. To mark what they call independence.

Coming to 2E - shot 113

On 2 - shot 112

SHEBRO: It is here that the heart of the people lies, Mr. Sanderson. And that will never change.

LOOSEN to 3-s. Steed/
Shebro/Ali

STEED: So to preserve this, Sir Wilberforce must go.

SHEBRO: Yes, because he himself would kill it. He is no longer part of it.

F/U T/C *r/c*
Native dancers
113. 2E M.S. Steed
114. 1F G.U. glass shattering
115. 2E M.S. Steed

SHEBRO: My apologies. You are not hurt I trust.

STEED: No, I'm all right thank you.

LOOSEN to 3-s. inc.
Shebro/Ali

SHEBRO: A little misdirected enthusiasm.

I TO H

STEED: Misdirected, if you don't mind my saying so, chief, is I hope the operative word.

SHEBRO: Enthusiasm might be more accurate, Mr. Sanderson.

T/C *r/c*
Native dancers

STEED: Thank you.

MIX
116. 1H C.U. Whiskey glass.
PED UP and LOOSEN
to W.S. JAC. R F/Gd
Keel in to 2-s.

SITTING ROOM BOOM C.I.

JAC: You did say plenty of soda didn't you? And I said I was self-sufficient.

2 TO F

KEEL: Oh dear. Well it's not an easy thing to be.

JAC: No. Well I hope this will be all right. Sit down. This is comfortable.

Coming to 4K - shot 117

On 1 - shot 116

CRAB R to hold 2-s.

KEEL: Thanks very much. Cheers!

JAC: Cheers!

GO UP with Keel into M.S.

KEEL: Cigarette?

JAC: No thanks.

KEEL: It's a very good picture of him.

JAC: Yes.

KEEL: I still can't fathom out why he gave up medicine to go into politics. Still - perhaps it's a good thing for Tenebra that he did. /

117. 4K
M.C.U. Jacquetta

JAC: Yes, perhaps it is. /

117A | 1
M.C.U. Keel

KEEL: Look. Who's after him? /

117B | 4
A/B

118. | 1H
M.C.U. Keel

JAC: After him? /

KEEL: Yes. This attempt the other day. Is it Shebro? /

119. 4K
M.C.U. Jac.

JAC: I don't know.

KEEL: Well, what do you think?

120. | 1H
M.C.U. Keel

JAC: I don't know what to think. /

121. 4K
M.C.U. Jac.

KEEL: Don't you? /

122. | 1H
M.C.U. Keel

JAC: No, I don't. /

KEEL: Look, I'm not concerned with politics. He's a friend of mine. I don't want him hurt. /

123. 4K
M.S. Jac.

Coming to 2F - shot 124

On 4 - shot 123

JAC: You think I do?

KEEL: I didn't say that.

PAN her L into 2-s.
with Keel

I TO J

JAC: Well, I'm glad, because I wouldn't want you to think I'm that sort of person. I really have enjoyed this evening. You know that, don't you?

KEEL: Yes, I think I do.

JAC: I can't remember the last time that I ...

124. 2F
C.U. Jac.

KEEL: I know what you mean. /

JAC: There are so many things to understand - so many things, You can't possibly understand /

125. 4K
2-s. Jac./Keel

KEEL: Try me.

JAC: Somehow it all seems difficult tonight.

KEEL: Blame it on the champagne.

JAC: You must take me seriously.

126. 2F
C.U. Jac.

KEEL: I said try me. /

JAC: I've lived my life like ... If there was something you had to do, something you wanted to do, very badly, and the chance came to do it, without any repercussions. /

127. 4K
C.U. Keel

KEEL: It would depend on what it was. /

128. 2F
C.U. Jac.

Coming to 4K - shot 129

On 2 - shot 128

JAC: You know yourself what
dedication means. You know the
loneliness, the inability to com-
promise and suddenly all you believe
in is ... help me, David. /

129. 4K
2-s. Keel/Jac.

~~130. 2E~~
M.C.U. Jac.

KEEL: How? /

GRAMS:
Dramatic

4 TO G

131. 1J

LABORATORY

BOOM B.4.

C.U. Phial. GO UP
with phial into deep
shot, Ali R f/gd.
GO DOWN with phial.
TIGHTEN on phial.
TILT UP with phial
to M.S. Shebro.

SHEBRO: I trust the experiment was
a success.

ALI: Entirely.

LOOSEN to 2.s

SHEBRO: As usual. When you persuaded
me to build this room for you, I knew -
I knew I should not regret it. I will
take that. You have done your work,
my friend, now I shall do mine.

ALI: Nothing must go wrong.

SHEBRO: In four days all will be over,
and you, my dear Ali, will be a very
rich man.

ALI: I do not do this for money.
I do it for the new Africa.

SHEBRO: Very commendable. You'll
make an excellent Minister of the
Interior, or perhaps Minister of
Propoganda would be a more suitable
portfolio. Strange to think your
future and mine lie in this little box.
Rather melodramatic isn't it?

TIGHTEN on Ali

ALI: One day they'll know Ali.
Coming to 2C - shot 132

132. ^{MIX} 2C

VERANDAH

BOOM C.I.

C.U. book. PULL
BACK to show Steed.
Shebro in L b/gd.
JIB L to o/sh Shebro

SHEBRO: So the writer also reads.
F/X: Jungle
Noises.
STEED: It makes a nice change.

I TO D

SHEBRO: Our good friend Miss
Brown. Most edifying.

133. 4G

M.C.U. Shebro

STEED: And - instructive. Friend?

SHEBRO: Alas, we have never met.
Wilberforce Lungi has seen to that.

STEED: Ah, yes. They say she's the
real power behind the Government?

134. 2C

2-s. Steed/Shebro

SHEBRO: "They" say many things. In
this case perhaps they are right. /

STEED: I'd have thought from reading this
she could have come out on either side.

SHEBRO: Indeed? There's not much
doubt which side she is on, is there?

JIB R to hold 2-s.

STEED: It's very strange, but with due
respect, sir, after hearing your views
you could easily have written many
passages of this book yourself.

SHEBRO: You flatter me. But we must
not forget why you are here. What
else would you like to see?

STEED: I've just about covered the
lot, I should think, Sir - education,
agriculture, industry, local culture -
fascinating the last if I may offer an
opinion, Sir. /

STAND-BY
SLIDE

135. 1D

C.U. Shebro

Q. JOT

Coming to 2C - shot 136

On 1 - shot 135

F/X: Cont.
with Jungle
Noises.

136. 2C

2

2-s.
As Directed.

SHEBRO: You may. It's a great pity
I shall never read your articles. ✓

STEED: Oh, don't worry about that,
Sir. I'll post them to you myself.

SHEBRO: You're really too kind. You
know, for many years now I have admired
James Sanderson's contributions in the
"Globe". Nothing would have given me
greater pleasure than to read what he
had to say about my own country. But
alas, that is quite out of the question
at the present moment.

T. I. on photo
See qun.

STEED: Sorry, Sir, but I don't under-
stand? Who's this? F/X: STING

SHEBRO: Oh, that is Mr. James
Sanderson. At this moment on an
assignment in Tokyo! /

137. 4G

4

C.U. Steed

FADE TO BLACK

F/U T/C SLIDE: T/C
"THE AVENGERS" - End of Part 2

F/U GRAMS:
Theme Music

FADE SOUND AND VISION

COMMERCIAL BREAK 2.35

17-10

TELECINE SLIDE

AVENGERS PART III

138. 3 3G
(2-S Guard/Steed.
O/S Steed)

BUNGALOW BEDROOM

NIGHT

C.
POS I

(As Steed lies back on
bed PAN R. to include
door)

STEED: ... and that, my friend, is
how you square the hypotenuse of the
triangle. Well, perhaps I didn't
explain it too well.
That man will never make an officer.

(Take entrance adjusting
to hold 3-S Steed R. f/g)

STEED: Well, what's it to be crocodiles
or the lions den?

SNEBRO: I haven't decided -
Ali wants me to shoot you.

STEED: Dear Ali!

SNEBRO: He's terribly single-minded,
but I abhor violence.

(Let Asiedu in R)

STEED: Full marks to you.

ASIEDU: Massah, candy sa Judith.

SNEBRO: Excuse me, won't you, Mr. Steed?
Ali will keep you entertained.

139. 1 IK
(3-S)

STEED: Thanks- don't be too long, will you!/

On IK shot 139

HALL

GUARD: Eh est Judith!

(As shebro grabs her
Judith's face into f/g)

SHEBRO: Your place is in the women's
quarters. Why do you not stay there?

140. ³ 3G BUNGALOW BEDROOM B. POS 3
(2-S Ali/Steed. Steed R. f/g)

ALI: Have you assembled enough copy
for your newspaper, sir?

SPEED: Thank you, yes. A very
interesting assignment.

ALI: Add this, word for word.

'I met, during my brief visit, a
curious character by the name of Ali,
a Syrian - as white as the Ace of
Spades. / He likened the human race to
an animal and we it's members, to the
ferment of it's corpuscular life stream. /

141. ⁴ 4L
(CU Steed)

142. ³ 3G
(CU Ali)

He said there was in existence in
Tenebra an organisation known as the
Kondor Society. /

143. ⁴ 4L
(CU Steed)

144. ³ 3G
(CU Ali)

STEED: The Kondor Society? /

ALI: Yes. They carry the brand
of the letter 'K' on their foreheads
as a constant reminder of their oath. /
They are concerned with violence very
much as the white corpuscles are
concerned with the safeguarding of the
animal. / The white man is their
natural enemy.

145. ⁴ 4L
(CU Steed)

146. ³ 3G
(3-S)

(Shebro in R. for 3-S)

SHEBRO: I trust Ali has entertained you?

4 TO M

STEED: A laugh a minute! He's been telling me about the Kondor Society..

SHEBRO: Kondor Society!

STEED: It sounds like first cousin to the Mau Mau.

ALI: Shoot him, he knows too much.

SHEBRO: He ast me, Ali!

END ON 3

147.	2E (jibbed L.) (MS Warrior squatting. T/I to CU as arm comes across him throat, T/B, PAN 2nd Warrior R and up to Steed's window) AS HE RAPS ON WINDOW	EXT. BUNGALOW	
		<u>BUNGALOW BEDROOM</u>	
			B. POS 3
148.	3G (2-S Guard & Steed. Adjust to hold guards as he goes to window & opens it)		<u>JUDITH</u> : I take you away, now. Very bad ... Sir Wilberforce, they kill him soon.
149.	2E (see action at window. Hold window. Steed & Judith in making 2-S)		<u>STEED</u> : How soon? <u>JUDITH</u> : Ali say he die good this time.
150.	4M (2-S)		<u>STEED</u> : But when? <u>JUDITH</u> : Soon ... you telephone Dr. Keel. <u>STEED</u> : Yes dear, but I've got to get out of here and find one first. <u>JUDITH</u> : Come, we go.
151.	2E (jibbed L.) (MS Warrior on ground. See feet enter shot PAN up into MS Ali - let him exit R.)	EXT. BUNGALOW BEDROOM	NO BOOM B. POS 3
152.	3G (MS Bed f/g. Steed & Judith into 2-S)		<u>JUDITH</u> : Hurry! Hurry! Asiedu will take you. <u>STEED</u> : What about you?

(Pan to door & back with Steed into 2-S)

JUDITH: I'll be all right.

STEED: How did you get in here? Why are you helping me? If Shebro finds out ...

JUDITH: He will not find out. Even here Shebro is not as loved as he thinks. Trust me! Asiedu. Say hellow to Dr. Keel for me.

STEED: Yes. Goodbye.

153. IK
(Pick up Asiedu & Steed
at d/s L. of pillar,
Steed to double doors)

HALL

154. 2E
(as directed)

VERANDAH

ASIEDU: Massah done kill 'um!

I TO D

3 TO D

(As they run to end of
balcony)

STEED: No, massah just leaned on him a little, but he'll have a nasty headache when he comes to. Which way?

155. 4G
(Low L. WS)

SHEBRO: Manti! Manti na podah fa!

FADE TO BLACK

RADE IN

156. 3D
(MS Jac. L. f/G Door in
depth R. See porter
enter PAN with him and
back into 2-S)

SITTING ROOM

C. POS I

JAC: Come in. Over there please.

4 TO C

PORTER: This came for you ma'am

JAC: Oh! Thank you. Just a moment.

PORTER: Thank you.

157. ED
(Pick up MS Porter Anthony
in L.)

CORRIDOR

B. POS 2

ANTHONY: What the devil are you doing in there?

2 TO G

~~158.~~ ~~3D~~
(2-S A/B)

(As he goes, T/I on package as she puts it down. T/B to MS as she picks up phone go into CU. T/I on "K")

PORTER: Delivering the lady some drinks. /

SITTING ROOM

ANTHONY: Everything all right, Miss?

JAC: Yes Inspector, thank you.

159. 4 4C
(MS Anthony on L. Keel in to 2OS T/I)

ANTHONY: All right, Miss. Goodnight.

CORRIDOR

Just a minute, Sir. This floor is out A.POS2

of bounds. How did you get past my man downstairs? What's your business here?

KEEL: My own. What's yours?

3 TO H

ANTHONY: If you keep evading my questions you'll find out soon enough.

I TO L

KEEL: Oh! Who are you?

ANTHONY: I'm a police officer.

KEEL: Oh! Why didn't you say so? I'm Dr. Keel and I've come to see Sir Wilberforce.

ANTHONY: You're his physician?

KEEL: Yes.

(Let Keel out L. Hold Anthony)

ANTHONY: I'm sorry, sir, but if you'd told me that in the first place ...

KEEL: I'm sorry too but you could have tried asking couldn't you? By the way, your man downstairs did and he rang up to check.

160. 2 2G
(MS door O/S Jacquella. Bring Keel in to 2-S)

SITTING ROOM

C. POS. I

KEEL: Good evening.

4 TO N

ON 2G shot 160

JAC: I hoped you might come. I rang you earlier.

KEEL: How's Sir Wilberforce?

(PAN R. and JIB to hold Tight 2-S)

JAC: Still working.

KEEL: Well, I'll just see him for a moment.

JAC: I'm afraid I went on a bit last night.

KEEL: We both said a lot last night. Well - I'll just have a word with him.

(As they go through door)

161. 4 4N BEDROOM
(MCU Wilberforce) A POS I

162. 3 3H
(3-S Wilberforce L. f/g)
SIR W: David, my boy - I'm glad you've come. I needed a break. /

KEEL: Good.

JAC: You've done enough for this evening.

163. 4 4N
(A/B 2-S fav. Wilberforce)
KEEL: Yes. You'd better rest, you've got a heavy day tomorrow. /

SIR W: You're always right, David. Tomorrow, please God, we sign and all is finished. /

164. 3 3H
(CU Jacquette)

165. 4 4N
(A/B)
JAC: I'll prepare your injection. /

KEEL: Well, how do you feel today, apart from being tired?

SIR W: Apart from being tired I feel fine David. Tonight I must sleep well. The sleep of the just, shall we say? /

166. 3 3H
(2-S) n.c.v. Keel

167. 1 IL KEEL: I think we could say that.
(CU Drawer. Tilt up SITTING ROOM
with & loosen) BEDROOM

168. 4 4N SIR W: Today I heard from our country. A.
(MCU Wilberforce) All is quiet. A time of waiting, of POS I
hoping. Tomorrow will be a holiday,

169. 3 I TO M 3H a day of singing and dancing and rejoicing. /
(3-S T/I on inspection)

170. 4 4N JAC: No, it's all right, I'll get it.
(CU Jacquetta) Would you do it please. /

171. 3 3H KEEL: ~~There we are.~~ Now I think
(CU Inspector) the best thing we can do ... he's
172. 4 4N asleep.
(A/B)

173. 3 3H JAC: It's reception downstairs for you.
(A/B)
(Loosen & Titen on Keel)

4 TO P KEEL: Hello, Dr. Keel here.

OP: Putting you through now ... go ahead Tangeirs.

174. 4 4P TANGEIRS HOTEL FIX MIC
(MS Steed)

STEED: Hello, it's Steed. Under no circumstances leave Sir Wilberforce. Have you got that. Don't leave him. They're having another try anytime now. I'm trying to get the R.A.F. to lay on a plane. I'll get there as soon as possible.

175. 3 3H BEDROOM BOOM A
(3-S) POS I

4 TO E KEEL: Yes .. yes, that's clear, Mr. Franklin. Yes, and keep yer warm and don't let her out of bed until I see her. Yes ... goodbye.

JAC: Care for a drink before you go, David?

176. 1 IM SITTING ROOM
(WS They enter into
2-S T/I)

KEEL: You know, I think it would be as well if I stayed with him till he signs that paper. /

177. 2 3 TO J 2G
(CU Jacquetta)

JAC: Why are you worried about him?

KEEL: Well, we don't want anything to go wrong now, do we?

JAC: ~~I don't think anything will.~~ *No we don't*

178. 1M ~~I think he's probably just over-tired.*~~

2-s. PULL Jac. down until bag in L f/gd. Let her go. HOLD Keel b/gd

Well, let me get you that drink. I didn't spill any that time.

179. 2G C.U. Drinks. See her put pill in drink. LOOSEN off to 2-s. as Keel follows KEEL: You're self-sufficient, again.

180. 4E C.U. Jac. JAC: It wouldn't have worked, would it, David. You and me.

181. 3J C.U. Keel

182. 4E A/B KEEL: No, I don't think it would.

183. 3J A/B JAC: There was a moment last night.. /

184. 4E A/B KEEL: Several. /

185. 3J C.U. Keel JAC: I know. /

186. 4N MIX

M.C.U. Sir W in bed

187. 3J MIX JAC: We could have helped each other.

2-s. Jac. L f/gd. (Thro' window) KEEL: Helped

JAC: But you wouldn't have it. And you were right. Some forces are stronger than love.

KEEL: Love?

As she turns
188. 2G JAC: Even though we hate it - there are some things we have to do. /

W.S. Keel. Let Jac enter shot. FOLLOW her. End at bedroom door.

- ~~189.~~ ³H BEDROOM
M.C.U. Jac. at door
(SWING 2)
- ~~190.~~ ²G SITTING ROOM
Pick her up. FOLLO^w
her to drinks table
then to bathroom
- ~~191.~~ ¹N BATHROOM
Jac. R f/gd, door
in depth.
- ~~192.~~ ²G SITTING ROOM
Pick her up at B/room
door. Go with her
ending at bedroom door
193. ⁴H
C.U. Sir ^w.
194. ²G
C.U. Keel Q Lights out.

FADE TO BLACK

FADE IN

CORRIDOR (Day) BOOM B.2.

195. 1P
2-s. Anthony/Steed
Pull them to door

ANTHONY: We followed your instructions, sir. We've doubled security and nobody's been in or out all night.

STEED: Let's have a look.

196. 2G

SITTING ROOM BOOM C.I.

PICK UP Jac. at bedroom door. PAN HER LEFT into 3-s at sitting room door.

ANTHONY: Sorry to bother you so early, Miss, but we're just checking up everything's all right./

197. 1P
C.U. Jac.

JAC: Yes, thank you Inspector./

198. 2G A/B

ANTHONY: Right, Miss.

199. 1P A/B

STEED: Is Dr. Keel here? /

JAC: Yes.

STEED: Mind if I speak to him?

JAC: He's sleeping it off. He had a bit too much to drink last night./

200. 2G A/B

PULL BACK & PAN R into o/sh shot of Keel. TIGHTEN in on Keel. then drop to low angle as Keel sits up.

STEED: Too much to drink? That's very interesting. Mind if I come in? Wake up - you'll be late for church.

KEEL: I thought it was a nightmare - it is a nightmare. Wait a minute - Sir Wilberforce.

STEED: What about Sir Wilberforce? Is he all right.

JAC: Of course. He's asleep.

ANTHONY: (G.O.V.) Doctor!

JAC: What's the matter? What is it?

BEDROOM

201. ³3H

M.C.U. Sir W.
LOOSEN to 4-s, with
him Lf/gd.

KEEL: Get on the phone and call an
ambulance, it looks like yellow fever.

202. ⁴4Q

C.U. Jac.

203. ³3H

2-s. Sir W/Keel

JAC: No!

204. ⁴4Q

A/B

205. ³3H

4-s.

ANTHONY: Give me a line.

ANTHONY: Inspector Anthony here.
Fortune Hotel., Suite 23. Send an
ambulance at once to Sir Wilberforce
Lungi. Yes.

SITTING ROOM

206. ²2G

PICK Keel up at door.
PAN him to tight 2-s,
with Steed

KEEL: Don't let her out of here,
whatever happens.

207. ³3H
(A/B)

BEDROOM

KEEL: Get this number. Use the other phone.

207a 4 ⁴
C.V. Jac

ANTHONY:

207B 3 ³
Injection

KEEL: I've seen enough cases to recognise this one, / but it's knocked his diabetics haywire.

208. 4 4Q
(CU Jacquetta)

JAC: Thank heavens you were here. /

209 3 3H
(Tight 4-S)

KEEL: That's true.

JAC: Will he pull through?

210. 2 2G
(WS Anthony L. fgd)

SITTING ROOM

C. POS I

KEEL: Thanks. Will you have someone keep an eye open for the ambulance.

SITTING ROOM

KEEL: Hello. Dr. Keel here - give me Jim - David here - tropical please. Hello / - Oh, I'm fine

(On Q T/I to BCU Jacquetta)

thanks. This is an emergency - you remember Yellow X? That's right, symptoms of yellow fever, Tenebra district. Yes - this is serious. I need an anti-serum - pull out every gun you've got. We're moving him to St. Stephen's, giving him a transfusion. / Will you get it there please? Got it? Good. I know it's difficult, but I'm relying on you. Fine. Goodbye.

211. 1 IM
(2-S Keel 1. F/G)

(Pan Keel R.)
(T/I to 2-S with Jac.)

STEED: Not yellow fever?

KEEL: No, but very like it. This is more a witch doctor's brew. Ironically Sir Wilberforce taught me how to treat it. /

212. 2 2G
(CU Jacquetta)

(Swing 1)

JAC: But this is incredible. /

212a 1
C.V. Keel

2128 2 4/B

KEEL: Yes, isn't it, particularly as he had an A.L. blood test when he arrived. /

213. 1 IM
(CU Keel)

JAC: What do you mean? /

214. 2 2G
(CU Jacquetta)

KEEL: There is only one way he could have got this. I gave it to him last night, didn't I? /

215. 1 IM
(CU Keel)

JAC: Yes, you gave it to him last night. /

216. 2 2G
(CU Jacquetta)

KEEL: You make me sick. /

JAC: Don't say that to me. I tried to tell you, I tried to.

(T/I to include Steed.
Adjust to see Keel)

STEED: Well, there's a coincidence. Do you know what this stands for, Doctor? It's branded into the flesh to denote membership of a particularly nasty society. / They call it the Kondor. I got to know one of their executives quite well in Tenebra. /

217. 1 IM
(MS Keel. Steed L. f/g)

~~217A~~ 2 2-S Steed/Jac (Swing 1)
~~217B~~ 1 H.S. Keel
(Jacquetta R. f/g)

KEEL: Get her out of here will you? *

~~218~~ 2 2G
(2-S Steed/Jacquetta)

STEED: I'll tell Anthony to take her.

219. 1 ~~IM~~
(MS Keel)

220. 3 3H
(2-S Sir Wilberforce R. f/g)

F/U T/C SLIDES:

IAN HENDRY, PATRICK MACNEE, INGRID HAFNER

CHANGE SLIDE:

MARGARET WHITING, ANDRE DAKAR, BARI JOHNSON, WOLFE MORRIS

CHANGE SLIDE:

DOLORES MANTEZ, ERIC DODSON, CHRISTIAN HOLDER

CHANGE SLIDE:

MICHAEL BARRINGTON, HUMPHREY HEATHCOTE, HAROLD HOLNESS

CHANGE SLIDE:

TELEPLAY BY PATRICK CAMPBELL

CHANGE SLIDE:

"THE AVENGERS" THEME COMPOSED BY, etc.

CHANGE SLIDE:

DESIGNED BY ALPHO O'REILLY

CHANGE SLIDE:

PRODUCER LEONARD WHITE

CHANGE SLIDE:

DIRECTED BY DON LEAVER

FADE TO BLACK

F/U SLIDE:

"THE AVENGERS" NEXT EPISODE

FADE TO BLACK

F/U SLIDE:

AN A.B.C. NETWORK PRODUCTION

FADE SOUND AND VISION