

MR. A. PERRY

Prod.No. 3506

VTR/ABC/1907

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" - Episode 33

"MR. TEDDY BEAR"

by

MARTIN WOODHOUSE

STORY EDITOR
JOHN BRYCE

DESIGNED BY
TERRY GREEN

PRODUCER
LEONARD WHITE

DIRECTED BY
RICHMOND HARDING

VTR RECORDING: SATURDAY 4TH AUGUST, 1962 18.30-19.30 - STUDIO 2, TEDDINGTON

CAM. REHEARSAL: FRIDAY 3RD AUGUST, 1962 - 10.00 a.m. " "

TRANSMISSION: T.B.A.

OVERALL TIME: 56.25 PLAY TIME: 51.25 + 2 Commercial Breaks 2.30

"THE AVENGERS" (33)

"MR. TEDDY BEAR"

Prod.No. 3506

CAST

VTR/ABC/1907 & 1907A

John Steed PATRICK MACNEE
 Catherine Gale HONOR BLACKMAN
 One-Ten DOUGLAS MUIR
 Col. Wayne-Gilley
 Interviewer
 Dr. Gilmore
 Technician.....
 Mr. Teddy Bear
 Henry Farrow
 Cafe Girl
 Dr. James Howell

EXTRAS: 3 Men in Transport Cafe & 1 Technician

Floor Manager	Peter Bailey	Lighting	Louis Bottone
P.A.	Valerie Brayden	Cameras	Michael Baldock
Stage Manager	Shirley Cleghorn	Sound	Mike Roberts
Tech.Supervisor	Campbell Keegan	Vision Mixer	Del Randall

SCHEDULE:

FRIDAY 3RD AUGUST, 1962

Camera reh 10.00-12.30
 Lunch Break 12.30-13.30
 Camera Reh 13.30-18.30
 Turn Round 18.30-18.45
 Supper Break 18.45-19.45
 Camera Reh..... 19.45-20.15
 Line-Up 20.15-20.45
 VTR 20.45-21.00

VTR Insert 1907A in Studio 3

SATURDAY 4TH AUGUST, 1962

Camera Reh 10.00-12.30
 Lunch Break 12.30-13.30
 Camera Reh 13.30-15.30
 Tea Break, Line-Up,
 Normal Scan, Make-Up .. 15.30-16.15
 Dress Reh 16.15-17.30
 Notes 17.30-18.00
 Line-up 18.00-18.30
 VTR 18.30-19.30

CAMERAS: VTR Insert: Mole Crane & 2 Pedestals

VTR: 4 Pedestals

SOUND: 3 Booms, slung & stand mics. as reqd. grams, tape, distort mic.
4 practical telephones - 3 non-prac. tape recorders

TELECINE: ABC Symbol, Slides, 3 mute sequences 35 mm.

Prod.No. 3506

(i)

VTR/ABC/1904

"MR. TEDDY BEAR" - Avengers 33

SCENE BREAKDOWN

ACT I

SCENE & TIME.	CHARACTERS	CAMERAS	BOOMS	PAGES
1. INT. TELEVISION STUDIO - NIGHT (PRE-VTR)	COL. WAYNE-GILLETT INTERVIEWER STUDIO STAFF	Mole & 2 Peds.	1	1 - 3
2. INT. PATHOLOGY LAB. - DAY	STEED GILMORE	1A 2A	A.1	4 - 9
3. INT. ONE-TEN'S OFFICE - DAY	ONE-TEN STEED	2B 3A 4A(Cutaway)	B.1	9 - 15
4. INT. CATHY'S FLAT - EVENING	CATHY STEED	3B 4A	C.1	15 - 16.
5. INT. BACK ROOM PHOTOGRAPHIC SHOP NIGHT	TECHNICIAN STEED CATHY BRIDGES' VOICE	1B 2C	A.2 TAPE 1	16 - 20
6. INT. CATHY'S FLAT DAY	TELEPHONE V.O. CATHY	3C	B.2 TAPE 2 (Dist.)	20 - 21
7. INT. STEED'S FLAT DAY	DOG STEED	4B	C.2	21
8. TELECINE: CAR ALONG COUNTRY ROAD FOLLOWED BY MOTORCYCLE - NIGHT (CATHY) - 30-secs.				
9. INT. VILLAGE COFFEE BAR - NIGHT	GIRL CATHY & HENRY TED. EXTRAS	3D 1C	A.3	22 - 23
10. EXT. COFFEE BAR NIGHT	CATHY HENRY	2D	F/X FISHPOLE	23 - 24
11. TELECINE: CATHY'S CAR ALONG COUNTRY ROAD AND INTO BUMPY LANE - NIGHT				
INT. HALL & STAIRS COUNTRY HOUSE - NIGHT	CATHY	Duration: 1.15		24
12. INT. MR. TEDDY BEAR'S ROOM - COUNTRY HOUSE - NIGHT	CATHY MR. TEDDY BEAR'S VOICE	3E 4C	C.3 Hand mic. & cans	24 - 29
13. INT. PHOTO. SHOP BACK ROOM - DAY	VOICE STEED TECHNICIAN CATHY	1D 2E	A.2 TAPE 3	29 - 31

COMMERCIAL BREAK 2.30

ACT 2

14. INT. STEED'S FLAT EVENING	HENRY STEED & DOG	3F 4D	C.2	32 - 36
15. INT. STEED'S FLAT DAY	VOICE TAPE CATHY STEED / DOG	4D 3F 2C(Cutaway)	C.2 TAPE 4	36 - 39

SCENE & TIME	CHARACTERS	CAMERAS	BOOMS	PAGES
16. EXT.DOORWAY SORENSEN IMPORTS NIGHT	STEED	1E	B.3	40
17. INT.PASSAGE & STOREEROOM SORENSEN IMPORTS - NIGHT	HENRY'S BODY STEED VOICE (MR.T.B.)	1C 3G, H	HAND MIC. B.3 FISHPOLE	49 - 43
18. INT. PHOTO SHOP NIGHT	ONE-TEN STEED TECHNICIAN	2C 1D	A.2	43 - 48
19. INT. STEED'S HALL & FLAT - NIGHT	MR.TEDDY BEAR STEED & DOG	4E 3K	B.4 TAPE 5 OR PHONE DISTORT	48 - 49
<u>COMMERCIAL BREAK 2.30</u>				
<u>ACT 3</u>				
20. INT.CATHY'S FLAT MORNING	CATHY MR.T.B'S VOICE STEED VOICE ON PHONE	4B 3B	C.1 HAND MIC.(DIST) PHONE (DIST)	50-54
21. INT.ONE-TEN'S OFFICE - DAY	ONE-TEN STEED	2F	A.4	54 - 55
22. INT.CATHY'S FLAT EVENING	CATHY DR.HOWELL	4F 3B 2G (Cutaway)	C.4 B.2 TAPE (DIST)	56 - 62
23. EXT.DOORWAY SORENSEN - NIGHT	CATHY	1E	F/X	63
24. INT. PASSAGE, STOREEROOM ETC. SORENSEN - NIGHT	CATHY MR.TEDDY BEAR STEED	2G 1E,F,G 3L, J	A.5 FISHPOLE HAND MIC.	63 - 75
25. INT.CATHY'S FLAT NIGHT	CATHY STEED	2H, 4G	C.1	75 - 77

VTR/ABC/1907

Part 1

ACT 1

FADE UP T/C

S.O.F.

A.B.C. Opening Symbol

FADE T/C

CAPTION ROUTINE

- | | | <u>GRAMS:</u> |
|----|---|---------------|
| 1. | <u>FADE UP 2</u>
<u>CAPTION - THE AVENGERS (A)</u> | <u>THEME</u> |
| 2. | <u>3</u>
<u>CAPTION - THE AVENGERS (B)</u> | |
| 3. | <u>2</u>
<u>CAPTION - THE AVENGERS (C)</u> | |
| 4. | <u>3</u>
<u>CAPTION - THE AVENGERS (D)</u> | |
| 5. | <u>2</u>
<u>CAPTION - Starring PATRICK MACNEE</u> | |
| 6. | <u>3</u>
<u>CAPTION - Also starring HONOR BLACKMAN</u> | |

FADE OUT CAM.3

FADE UP

VTR INSERT 1907A

Duration: Approx. 1.30

VTR/ABC/1907A

(Studio 3)

INT. TELEVISION STUDIO. NIGHT

1. 1. (Mole) BOOM
 High Angle W. shot to
 inc. Wayne-Gilley,
 Interviewer, Cameras
 & Boom. F.M. walks
 into shot. GRAMS:
- Lower arm to hold
 3s. Wayne-Gilley,
 Interviewer, F.Mgr.
- Raise arm as W-Gilley
 moves to chair L.
2. 3A (As he sits)
 M.S. Wayne-Gilley
 sitting in chair to
 inc. Cam. 2 F.Mgr.
 enters by Cam. 2 &
 cues interviewer V.O.: Fifteen
- Hold 2-shot
3. 2A
 M.S. Interviewer
- He walks down to
 chair & sits INTERVIEWER: Good evening, and
 welcome to "The Man and the Place".
- Hold single Interviewer
 Tonight we call on a man, not of
 one, but of many places. His name
 is Colonel Vernon Wayne-Gilley, whose
 ninth book 'Go Anywhere' has just
 been published. Many of you will of
 course know his previous books,
 described by reviewers as 'astringent
 mixtures of hard travel and hard
 politics' -- and of course he has

ON 2 - Shot 3

- 3 -

4. 3A
Single Wayne-Gilley
in chair

INTERVIEWER: (CONT) appeared many times on television, too., and so, to-night.... Colonel Wayne-Gillett joins us again in our studio to tell us some of his views and, we hope, some of the fascinating stories he's collected in a lifetime of crossing and re-crossing the world -- good evening, Colonel

Ease back to hold 2s.
Wayne/Interviewer

5. 2
C.S. Wayne-Gilley

INTERVIEWER: Well, now... tell me, Colonel -- out of all the places, all the countries you have visited -- is there one particular place you remember more than any other?

6. 3
2s. Wayne-Gilley/Interviewer
TRACK IN to C.S. Wayne-Gilley
as he rises
PAN DOWN to table
as he falls

INTERVIEWER: Colonel?

7. 2
C.S. Wayne-Gilley's face

8. 1
High Ang. L.S. to inc.
wide ang. shot

SUPER T/C SLIDE
'MR. TEDDY BEAR'
FADE OUT

- 3 -

9. 1A (16) GILMORE: Better value than you
Single Gilmore know./ He was murdered.
10. 2A(24) STEED: You've made my day. How
Single Steed did he die?
EASE BACK to tight GILMORE: He was poisoned.
2s. door b/g. as STEED: What with?
Steed moves to Gilmore. GILMORE: Cyanide .

STEED: Cyanide!

Yes.

GILMORE: Go through there and take
a deep breath. You can still smell
the stuff.

STEED: What sort of dose?

GILMORE: Enough to kill a horse.
Couple of horses.

Steed moves to door - looks
in, turns back.

CRAB t. to hold 2s.

STEED: I suppose you weren't
watching last night, were you?

Gilmore turns his
back on Steed.

GILMORE: What, me? You know my
working hours!

11. 1
Single Steed STEED: Well, I was watching.

12. 2A (As he sits)
2s. Steed/Gilmore
Steed moves down to
Gilmore

STEED: This stuff was in his
stomach. I suppose?

ON 2 - Shot 12

- 6 -

13. 1A
C.U.Gilmore

GILMORE: It was in his stomach...
Look, I'll save you the trouble. I
know what you are going to say.
Cyanide acts like that.

14. 2A
Single Steed
EASE BACK to HOLD 2s.

GILMORE: So how did he get a
fatal dose half a minute
before he went on the air? Right?

STEED: How?

GILMORE: This is how.....

Gilmore puts box on
bench. HOLD Action

15. 1
Single Gilmore

PAN DOWN and EASE IN
to C.S. Box on bench

GILMORE: As a matter of fact, if
I hadn't fished it out of his guts
my-self I wouldn't have believed it.
Look

16. 2
Low ang.2s.Steed/ Gilmore

STEED: We know he was taking
pills. For some sort of allergy.

- 6 -

Coming to 1

GILMORE:

He was certainly allergic to this particular one. See, if we pull it in halves....

17. 1 (9)
C.S. Capsule on bench

GILMORE: Now this little chap is a watch mechanism

PAN UP to C.S.Gilmore

Gilmore picks up jewellers loup & screws in his eye.

GILMORE: Mind you I haven't found out how it winds up or how you set it yet -- but that's what it is. Jewelled, too. Precision stuff

18. 2 (16)
Single Steed
EASE BACK to HOLD 2s.
Steed/Gilmore

STEED: And that was in Wayne-Gille y's stomach?

19. 1 (9)
Single Gilmore

GILMORE: It was. In halves -- I've put it together since. It's got a sort of spring mechanism that pushes the bits of the capsule apart.

20. 2
Single Steed

STEED: Presumably it was set for eight-thirty last night -- just when Wayne-Gilley was due to go on the air.

STEED: You've tested it? For cyanide, I mean?

GILMORE: Of course I have.

STEED: So he could have taken this -- instead of one of his own pills -- any time that day.... /

21. 1
2s.Steed/Gilmore

GILMORE:and at eight-thirty -- pop! This little gadget comes apart and shoots enough cyanide into his stomach to lay out a regiment., Murder

STEED: And lord knows how many witnesses.

CRAB L. and PAN R.
to hold 2s.
Gilmore/Steed at door.

Gilmore rises

CAM.2 FAST TO B.
ONE-TEN'S OFFICE

Steed moves round to Gilmore.

STEED: There's one thing though ..

GILMORE: What's that?

STEED: How could the killer know that Wayne-Gilley was going to take this capsule?

ON 1 - Shot 21

- 9 -

GILMORE: That's your problem.

CRAB R. to hold Single
Gilmore

STEED: Yes, yes... I suppose it
is.... Goodbye.

GRAMS:

INT. ONE TEN'S OFFICE. DAY.

22. 2B
Low ang.C.U. One-Ten

BOOM B.1

STRIKE BENCH IN LAB.

ONE TEN: I don't care how non-
committal you are. That's the picture.
He died of heart failure... all
right, pulmonary embolism if you're
talking to them...no. Fortunately we
got one of our people to do the P.M.
so that's all right. And I'll keep
you in the picture...sir...

23. 3A(As he puts down receiver)
M.C.S. Top of desk.
As he picks up capsule ...
EASE BACK to hold 2s.
Steed/One-Ten.

ONE TEN: Now. How many of
these things are there?

STEED: Twenty-four, including
the one he swallowed.

- 9 -

Coming to 2

ON 3 - Shot 23

- 10 -

24. 2B (As capsules spill on desk)

C.S.Capsules spilling
on desk

ONE TEN: And all of them with
this -- time mechanism?

25. 3A
C.S.Steed

STEED: Every one.

Whichever one he took it would have
been the same -- they were all in
pieces when we found the bottle.

26. 2
C.S.One-Ten

ONE TEN: Presumably they all came
apart at eight-thirty last night. Is
that it?

STEED: That's right.

ONE TEN: Mm.. he didn't care if
we found them, did he?

CRAB R.& PAN L. to
hold 2s.One-Ten/Steed

STEED: Well, after all, he
must have known we'd find one of them
when we did the post mortem. So
another couple of dozen wouldn't
matter.

27. 3A (As he moves)
Low ang.2s.One-Ten/
Steed

ONE TEN: But expensive, Steed,
Very expensive.
What is one of these little gadgets
worth? Forty, fifty pounds if he had
them specially made - Swiss, I
suppose ...

EASE IN to tight 2s.

STEED: About twelve,
fifteen hundred pounds for the lot.

- 10 -

Coming to 2

ON 3 - Shot 27

- 11 -

ONE-TEN: Biggish overheads.

STEED: Not really, not for him.

ONE-TEN: Him? What do you mean, 'him'. Are you running to clairvoyance these days, Steed?

HOLD 2s.

STEED: No more than you are -
I see you've got the files out already ...

28. 2B (As he sits)
Single One-Ten

ONE-TEN: Right, then. Olaf Pomeroy, alias Jules Edouard Baer, alias...

STEED: Edward Speerman?

ONE-TEN: Alias ... alias ... and several more we don't know about.
Mr. Teddy Bear. /

29. 3A (16)
Single Steed

STEED: Mr. Teddy Bear .

EASE BACK to hold 2s.
Steed/One-Ten

ONE-TEN: What do we know? Born... that's a bit difficult.

30. 2
Single One-Ten

STEED: Sardinia wasn't it?

ONE-TEN: Hm. First, we really know of him was with the resistance, Greece and then Italy, World War Two. He'd started to specialise in execution even then... Herr General Granz. Took after the Fuehrer, used to bash the table a bit when he made speeches... was addressing the loyal population of Talona, Italy, May '43.

31. 3
Single Steed

32. 2
Single One-Ten

- 11 -

Coming to 3

- 12 -

33. 3A
2s.Steed/One-Ten

ONE TEN: (CONT) Grabbed hold of the microphone to emphasise a point or two. Unfortunately the stem was carrying a couple of thousand volts or so...

Herr General Freiber... gassed when he opened his safe... Mindel --

STEED: I remember him. He was the lad who liked souvenirs, wasn't he? Had an American hand grenade made into a table lighter. One evening he picked it up to light a cigar and found somebody had made it a live grenade again.

ONE TEN: After the war, nothing for five, six years...

STEED: Mr. Teddy Bear. What's his current price? /

34. 2B
C.U.One-Ten

ONE TEN: From all we hear, one hundred thousand pounds per killing, for that, you get a nice quiet practical joke, or a public execution -- like last night's affair -- according to taste. / Of course Wayne-Gille y had it coming for a long time...

35. 3
Single Steed

ON 3 - Shot 35

- 13 -

STEED: I'm not surprised....
he'd been a double-agent for so many
countries .

It's a bit surprising nobody
had done it before./

36. 2B
Single One-Ten

ONE TEN: Even double agents have
their uses.

The point is,
what about Mr. Teddy Bear?

STEED: What have we got on his
personal file?

CRAB R. as he comes &
leans on desk
HOLD 2s. Steed/One-Ten

EASE IN to tight 2s.

37. 4A (9) (Cutaway)
C.S. Photograph

STEED: I wonder what little joke
he'd just been playing on someone./

38. 2
Tight 2s. Steed/One-Ten It's not much help is it?

ONE TEN: Can't even get his height
from it.

- 13 -

Coming to 3

STEED: Ah, well

ONE TEN:

Last heard of in Rome eighteen months ago -- Now he's over here.

F.M.: SET IN FURNITURE
IN PHOTO SHOP

STEED: He'll have left last night, surely?

EASE IN to Single One-Ten

ONE TEN: He hasn't. That we do know. Also, unreliable sources say he's got another job to do in England before he leaves.

39. 3A
C.S.Steed

STEED: Oh?

ONE TEN: Yes. Who, or what, unreliable sources don't say.

40. 2
C.S.One-Ten

Anyway, Steed -- get him. That's as nearly an order as I can make it.

41. 3
C.S.Steed

STEED: Right, sir. It's a pleasure to deal with a professional, anyway.

ONE TEN: Hm. Let me know what you decide. That's all. Oh, and Steed --

42. 2
2s,Steed/One-Ten

STEED: Ah.... I'll let you know.

ON 2 - Shot 42

- 15 -

Steed exits L.Fr.

TRACK IN to M.C.S.One-Ten

ONE-TEN: 'Mr. Teddy Bear'....

CAM.3 to Pos.B
CATHY'S FLAT

GRAMS:

43. 4A INT. CATHY'S FLAT - EVENING BOOM C.1
Single Cathy at mantelpiece

As she walks to window

CRAB L and PAN R. to reveal

Steed at piano

HOLD 2s.

CATHY: But how do we get hold of him?
Box number - Telephone number?

STEED: From all accounts, you don't
call him, he calls you. Remember
Mr. Teddy Bear works alone as much
as possible.

CAM.2 to Pos.C
PHOTO SHOP

CATHY: Anyway you want contact
made somehow.

STEED: That's the idea - and hire him
to do another killing.

CATHY: Who?

STEED: Oh... me, for instance ...

CATHY: Are you considered good
enough bait?

Cathy goes out of Fr.
R. HOLD Single Steed
CRAB R. EASE BACK with
Steed to hold 2s.

STEED: I don't see why not. It's
not my pedigree he's after - it's
only money. We're already putting
word around that you're in the market
for hired assassins. / So if you're
ready, let's get started.

44. 3B
2s.Steed/Cathy

- 15 -

Coming to 4

- CATHY: That's a relief - I thought we were in for a musical evening.
45. 4A
Single Steed at piano
- STEED: Come on. / . You've got a lot of homework to do ... well, you don't think we can let you hire Mr. Teddy Bear on your own account, do you? Much as you'd like to ...
- CATHY: I thought it was just like buying groceries. Who do you want me to represent?
- CRAB L. and PAN them R.
to door.
- STEED: That's the homework. Get your boots on, we're in for a long evening.
- GRAMS:
- BACK ROOM OF A PHOTOGRAPHIC AND TAPE-RECORDER SHOP, NIGHT.
46. 1B
M.C.S. Technician at bench
- BOOM A.2
- As he moves CRAB L.
CRAB R. to hold 2s. Steed/
Cathy
- STEED: After you. All right George - You can start her up.
- LIGHT CUE
47. 2C
3s. Tech./Cathy/Steed
to inc. Screen
- STEED: This man is Bridges. Geoffrey Bridges. Scrry was that your shin?
CATHY: That's why I've got my boots.
STEED: He's your immediate superior.
- STEED: Bridges again. Height five ten, weighs one seventy pounds, speaks with a slight Welsh accent. / Listen.
48. 1B
2s. Steed/Cathy
CRAB L. to hold 2s. Tape recorder in f/g.
- LIGHT CUE

ON 1 - Shot 48

- 17 -

VOICE TAPE 1

PAN DOWN to recorder

VOICE OF "BRIDGES" ... he's a long way towards it, believe you me, boy. So don't give me that old talk about accurate information. And another thing. How long's he been here, then?

PAN UP to HOLD 2s.Cathy/Steed

STEED: He'll be the cover for your story. Listen again.

VOICE TAPE 1

VOICE OF "BRIDGES" ... He's a long way towards it, believe you me, boy. So don't give me that old talk about accurate information. And another thing ...

CATHY: Right. That's Bridges. Who else?

LIGHT CUE

49. 2C (As she turns)

M.S. Screen

TRACK BACK to hold group

All right, George.

STEED: Silbermann. Your Brussels contact. Import - export. Drugs, diamonds, women.

CATHY: He looks a very unpleasant character./

50. 1B
2s.Steed/Cathy

STEED: Actually Detective-Sergeant Cook, on loan to us. Married, three kids, lives in Staines. Just shows you shouldn't go by appearances.

- 17 -

Coming to 2

CRAB R.to hold 2s.
Steed/Cathy

CATHY: All right ...
Silbermann, Brussels. I've got it.

STEED: Silbermann, so far as you're
concerned, is going to arrange payment
for the job.

CATHY: Before or after you're dead?

STEED: Can't say. It seems to vary.
Normally Mr. Teddy Bear asks for twenty
thousand in advance, more or less to cover
expenses, and the rest on delivery.

CATHY: Very gentlemanly. Hasn't anybody
welshed on him?

STEED: One man. His body was dropped
by helicopter onto the exhibition square
at the opening of the last International
Trade Fair at Zagreb. Made quite a nasty
splash. After that, so far as we know ...

CATHY: All his clients have paid up like
gentlemen.

STEED: Let's run through it so far ...

51. 2 (-Crabbed R.)

C.U.Cathy

CATHY: I'm using my own name, age,
background up to two years ago. Then I
became contact for a European syndicate
known as the Silverfish, trading principally
in watches and operating from Berne, Stuttgart
and Turin. / During the eighteen months
that followed I handled transactions in
cash to around two and a half million
pounds, ending with an arms deal financed
by Silvermann in Brussels ...

52. 1B (Crabbed R.)

2s.Steed/Cathy

53. 2C (Crabbed R.)
C.S.Cathy

STEED: Visa and entry permits to correspond.

CATHY: For the last four months I have been in Britain,

to negotiate the murder of John Steed ...

STEED: Why?

54. 1B (Crabbed R.)
C.S.Steed

CATHY: Why? I don't know. It's not part of my business to know why.

CRAB L.to HOLD 2s.
Steed/Cathy

STEED: Quite right. Remember one more thing. Whenever you can safely do so, tell the truth. CATHY: Naturally.

STEED: he is probably, at this moment, checking on you. He must know, for instance, that you have met me several times in the last few days. There's no harm in that. Admit it.

CATHY: All right.

HOLD Single Steed

HOLD 2s.

STEED: Just don't get any spectacular ideas. If we thought we could get at Mr. Teddy Bear the first time you met him, we'd be right behind you with a platoon of infantry. But Mr. Teddy Bear is a professional all the way up to the tips of his furry ears. So forget about concealing a six-shooter in your stocking top, Ninotchka.

ON 1 - Shot 54

- 20 -

55. 2C
C.U.Cathy

CATHY: Yes. I wonder if you're right.
If it wouldn't be better to make our
grab now. While he hasn't had time to
think ...

STEED: It wouldn't.
You just do what you're told.

56. 1B
B.C.U.Steed
Cathy exits. Hold Steed
to 2s. with Technician.

CATHY: There might not be a second
time/

STEED: There will. There will.

CATHY: If not that'll be your funeral.

STEED: All right George. Let's go
through it again.

FADE OUT

GRAMS:

FADE IN

57. 3C(Shooting thru shelves)
C.S.African head.
CRAB L.to reveal envelope

INT. CATHY'S FLAT. DAY.

DOOR R.2

VOICE TAPE 2
DISTORT

V.O: Central Answering Service here.
For whom do you wish to leave a message?

CRAB L.with her to piano
TRACK IN as she dials

CATHY: Mr. Geoffrey Bridges, please ...

V.O: Just a moment ... will you please
dictate your message ... ?

CATHY: Thank you. Will you tell him
I have an engagement this evening ...
I have to go to -

CAM.2 to Pos.D
EXT.TRANSPORT CAFE

Coming to 4

ON 3 - Shot 57

- 21 -

CATHY: - a place called Mantell's
Holt, near Barton. Mantell's Holt.
That's all.

V.O.: Who is speaking, please?

CATHY: Oh ... Cathy.

PAN her to bedroom door

V.O.: Thank you.

7. STEED'S FLAT.

58. 4B
Steed on phone to
inc. dog

BOOM C.2

EASE IN to C.S.Map

STEED: Mantell's Holt,
It looks like a large house from the map,
Get down off there.
yes./ Oh, lord knows ... It looks bang
in the middle of the marsh to me, sir ...
nearest village is Barton. Oh, say forty
minutes by car sir ...

CAM.3 to D
TRANSPORT CAFE

MIX TELECINE

GRAMS:

Duration: approx.30-secs.

Cathy driving followed by
Motorbicycle.

Tension

CAM.4 to C
TEDDY BEAR'S ROOM

Contin to 3D after T/C

- 21 -

DN T/C

- 22 -

INT. TRANSPORT CAFE. NIGHT
BARTON VILLAGE.

59. 3D BOOM A.3
M.S. Door of Cafe F/X
shooting over pin tables, Car arrives
Teddy Boys right Fr. Door slam.
Light traffic.
- CRAB R. & PAN L. with Vocal Disc
Cathy to counter
- HOLD 2s. Girl/Cathy
- CATHY: Cigarettes, please.
- CATHY: This is Barton, isn't it?
- GIRL: That's right, love ...
60. 1C
Single Cathy at counter
- CATHY: I'm looking for a house called
Mantell's Holt. Do you know where it is?
- GIRL: Left it a bit late haven't you?
You'll hardly be able to see your feet
at this time of night. Not out there.
empty for years.
- CATHY: I know, I'm from the
Preservation Society. I'm supposed to
look at it, only I lost my way. It'll
have to wait till to-morrow.
61. 3D (As she looks) F/X
M.S. Mirror Motorcycle arrives
stops.
- Henry enters cafe

- 22 -

Coming to 1

ON 3 - Shot 61

- 23 -

GIRL: Shouldn't have thought it was worth preserving. Still. Out the door, turn left, seven mile up the hill you'll see the drive. You're in a car?

Henry comes to counter
behind Cathy

CATHY: Yes.

PAN R. off mirror to Girl

GIRL: Mind how you go, then ... yes, sir, what can I do for you?

62. 1C
2s.Henry/Cathy

HENRY: Oh. Tea. .

As she exits CRAB R. &
PAN L. to hold 2s.Girl/
Henry

GIRL: Right ...

GIRL: One tea, s. sir.

F/X

Traffic louder

63. 2D (35)
M.S.Motor cycle against wall.

11. EXTERIOR, COFFEE BAR. FISHPOLE

TRACK IN quickly to
C.S.Plug Leads

As she rises TRACK BACK
& CRAB L.as she walks
across door & window

HENRY'S MOTOR-CYCLE IS STANDING AGAINST A WALL, OUT OF VIEW OF THE CAFE INTERIOR. CATHY GOES OVER TO IT, QUICKLY, AND CROSSES OVER THE PLUG LEADS TO THE TWO CYLINDERS. SHE RUBS HER GLOVES TOGETHER, LOOKS TOWARDS THE CAFE, THEN GOES TO HER OWN CAR.

- 23 -

Coming to T/C

ON 2 - Shot 65

- 24 -

F/X
Car door slam
Car driving off fast

EASE IN to look thru'
window.

GRAMS:

EASE with Henry to bike

MIX TELECINE

GRAMS:

Tension

Duration: Approx. 1.10

CAM. 3 to Pos. E
Teddy Bear's Room

Ends as Cathy goes to
door right of frame

CAM. 1 to D
Photo Shop

CUT

64.

3E

INT. "MR. TEDDY BEAR'S" ROOM. NIGHT

BOOM C.3

M.S. Cathy

As she enters TRACK BACK
quickly to reveal room.

65.

4C (As she gets to table)

C.S. Cathy & Doll

CRAB R. with her to see
dolls on bookcase &
bear on desk

EASE IN TO hold 2s.
Cathy/Bear

(As she turns Q Bear)

HOLD 2s.
Q Bear to speak

VOICE: Sit down ... Over there.

HAND MIC

I hope I did not startle you, Mrs. Gale...

As she turns T/I quickly
to C.S. Bear

66.

3E (Crabbed R.)

Shooting behind bear 2s.
Cathy/Bear.

Coming to 4

CRAB L. to hold 2s. as she sits

- 24 -

- 25 -

BEAR: You must forgive my sense of humour. I'm afraid it sometimes runs away with me.

67. 4C
C.S.Bear CATHY: Where are you?

BEAR: Here. Right here. You cannot see me. But I see you. Look upwards and a little to your left.

68. 3E
C.S.Cathy in chair

69. 4
C.S.Camera

70. 3E
2s.Cathy/Bear to inc.
Cig.case on desk

BEAR: Will you have a cigarette?

CATHY: No thank you.

EASE IN to M.C.S.Case on desk

71. 4
M.C.S.Bear

BEAR: No? Very well. / Let us get down to business ... I do beg you not to be nervous, I find it distressing to talk to nervous clients - particularly when they are as charming as yourself.

TRACK IN to C.S.Bear

72. 3
2s.Cathy/Bear

CATHY: Thank you.

BEAR: That's better. Now. I have examined your credentials and find them ... satisfactory ... in every respect. I understand you want John Steed dead?

CATHY: That's right.

- 25 -

Coming to 4

73. 4C
C.S. Bear

BEAR: You have no personal motive?

CATHY: None whatever.

BEAR: I must ask because I see you have contacted Steed a good deal in the last month.

74. 3E
C.S. Cathy

CATHY: Quite true. We have been trying to reach an agreement with him.

75. 4
Low ang. C.S. Bear

BEAR: But you have failed.
And so you want him dead.

CATHY: Yes.

76. 3E
C.S.Cathy A/B

BEAR: Publicly or privately?

CATHY: It's of no importance.
What is the charge for your services?

BEAR: Two hundred thousand.

77. 4C
Low ang. Bear A / B

CATHY: High. I was given to
understand -

BEAR: As it is Mr. Steed, my price
is higher than normal on that
account.

CATHY: I see. How do you wish
to be paid?

78. 3E(Shooting behind desk)
2s.Cathy/Bear

BEAR: In diamonds, please. On
proof of death, of course. I shall
require an advance of payment. Now.

CATHY: How much?

BEAR: If you would remove the
pendant you are wearing, and place
it in front of you on the desk,
that will be admirable.

79. 4
A/B

BEAR: I am sure you will wish
to get back to London as soon as
possible, so I will keep you no longer.

80. 3 (Behind desk)
2s.Cathy/Bear

ON 3 - Shot 80

- 28 -

BEAR: (CONTINUED) May I say it
has been a pleasure to deal with
you, Mrs. Gale?

PAN DOWN & TRACK IN
as she places pendant on
desk.

PAN UP & TRACK BACK

CATHY REMOVES THE DIAMOND PENDANT
SHE IS WEARING. SHE ADVANCES TO THE
DESK, TURNING SO THAT, FOR THE
MOMENT, HER BACK IS BETWEEN THE DESK
AND THE TELEVISION CAMERA. SHE
PLACES THE PENDANT ON THE DESK,
SCOOPS UP THE CIGARETTE BOX WITH A
RAPID MOVEMENT AND TURNS TO GO.

CRAB R. round bear to
hold 2s.Cathy/Bear.

BEAR: Mrs. Gale ...

CATHY: Yes?

81. 4C

M.C.S.Bear

EASE IN to C.S.Bear

BEAR: You will see me again
not like this, of course, but you
will see me. In about five days.
I hope you will have the rest of my
payment ready.

82. 3E

2s,Cathy/Bear

- 28 -

Coming to 4

ON 3 - Shot 82

- 29 -

She exits

CATHY: Of course.

BE R: Then good night.

83. 4C
C.S.Bear
EASE IN to B.C.S.Head of Bear

F.M.: STRIKE SCREEN IN
PHOTO. SHOP

MIX

INT. PHOTOGRAPHIC SHOP. NIGHT

84. 2E
M.S.Plugs & Wire below
Tape recorder

DOOM A.2

PAN UP to see tape
recorder with Steed &
Technician f/g.

TAPE DISTORT

VOICE: The quick brown fox jumped
over the lazy dog the quick
brown fox jumped over --

STEED: Nearer?

TECHNICIAN: That's slightly speeded
and with a good deal of cone compression
sir

- 29 -

Coming to 1

VOICE: quick brown fox jumped
over the lazy dog. The quick brown
fox

85. 1D
2s.Technician/Cathy

CATHY: Nearer. Not quite right
but nearly there.

TECHNICIAN: Could try a bit
tighter clipping

86. 2E
Single Steed

He rises & turns to Cathy

STEED: Hm. Bit difficult to recognise
any accent through all that, even
assuming there was one to start with.

CATHY: I don't think there was.

87. 1D
M.C.S.Cathy/Steed 2s.

It was all rather grotesque -- it was
a minute or so before I could get
used to the idea that it was him talking
through the doll.

STEED: And he made no mention of
an advance payment?

CATHY: No. He just took my
diamond pendant. /

88. 2E
Single Steed
PAN him L. to sit

STEED: Diamonds eh! What it comes
to is this. You saw no one. Very
probably he wasn't even in the same
building. He contacted you through
a teddy bear doll and inspected you
through a closed-circuit television
link

89. 1D
Single Cathy - reaction

90. 2E
Single Steed
EASE BACK to 2s.Cathy/Steed

STEED: You didn't hear his true voice because he presumably fed it through a rack of stuff like this... and you've brought back with you a cigarette case which may or may not have some fingerprints on it, which in turn may or may not be his ...

CATHY: You, of course, would have done a good deal better

STEED: Probably. Still, there's Henry

91. 1D
C.S.Cathy

CATHY: The man on the motor-bike? You've got him?

92. 2s
2s.Steed/Cathy

STEED: I've got him at my flat. I'm going to have a word with him.

TELEPHONE RINGS.

CRAB L. to inc.Bench & phone

STEED: Yes...

HOLD Cathy in b/g.

Fingerprints I see.

CATHY: Come on

As Cathy rises to Steed as phone HOLD
2s.Steed/Cathy

STEED: You'll be glad to hear that there were prints. All over it, in fact.

As she turns CRAB R. to hold 2s.

CATHY: Well? Any help?

STEED: The prints -- according to what our lab calls a 'first estimate' appear to be those of an adult chimpanzee..

GRAMS:

MIX SLIDE

Theme

THE AVENGERS - END OF PART 1

CAM.1 to Pos.E - Ext.SORENSEN IMPORTS	BOOM A on Pos.2 - PHOTO SHOP
CAM.2 to Pos.C - PHOTO. SHOP	BOOM B to Pos.3 - SORENSEN
CAM.3 to Pos.F - STEED'S FLAT	BOOM C to Pos.2 - STEED'S FLAT
CAM.4 to Pos.D - STEED'S FLAT	

F.M.: MOVE DESK IN STEED'S FLAT 5' to WALL

VTR/ABC/1907

Part 2

ACT II

FADE UP SLIDE

GRAMS:

THE AVENGERS - PART 2

Theme

FADE SLIDE

FADE UP

93. 4D
 M.C.S. Henry in chair

INT. STEED'S FLAT. EVENING.

BOOM C.2

TRACK BACK to HOLD 2s.

Henry/Steed

94. 3F
 M.S.Steed at Cocktail
 cabinet.
 CRAB L. with Steed
 HOLD 2s. Steed/Henry

Steed sits on chair
at desk

STEED: There we are then, Henry.
Now, come on you can get closer
than that.

95. 4D
 M.C.S.Henry in chair

HENRY: Now look boy, I don't
know who you are ... but I don't
have to talk to you.

STEED: Of course you don't Henry.
Of course you don't.

96. 3F (Crabbed L.)
M.C.S.Steed

97. 4D (Crabbed L.)
2s.Steed/Henry

HENRY: I went for a nice ride in
the country.

STEED: You like the feel of the
wind on your face, don't you?

HENRY: Yeah, I like it. So
you can

98. 3F
M.C.S.Steed

STEED: Ah- ah... everybody's
got his own idea of fun. Now ...

TRACK BACK with Steed
to HOLD 2s.Steed/Henry

According to this, Henry,
I see you've only just got a
licence for that big machine of
yours. I hope you had your L
plates up?

99. 4D
C.S.Henry

TRACK BACK to HOLD 2s.
Steed/Henry

CRAB R. with Steed
to stairs
100. 3F (Elevated)
2s.Henry/Steed
framing stairs

HENRY: Get lost.

STEED: Aren't you just a bit old
for doing the ton? I mean, this
says you've been driving trucks for
years. But I suppose it's a bit
difficult to follow anyone in a truck.

HENRY: Follow anybody? You're daft.

STEED: But then of course you had
a spot of engine trouble.
Got your ignition leads crossed? I
hope you didn't kick that heavy engine
over too often, Henry - you can
rupture yourself that way.

HENRY: How did you know

101. 4D
M.S.Dalmation on
stairs. He comes
down to Steed

STEED: Motor-cycling's your hobby
Henry. Knowing things is mine. I
know, for instance, that lots of
people would like to talk to you
-- only they can't be bothered ---
about, oh, drugs/~~.....~~ and immoral
earnings and I should think
breaking and entering /... And

102. 3F
C.S.Reaction Henry

HENRY: carrying an offensive weapon -- and
I don't mean your motor-bike, Henry,
~~Come on old girl.~~
But, as I said, I don't think anyone
really wants to be bothered talking
to you about those sort of things. All right.
So why not just talk to me about
motor-bikes or about
Teddy Bears, if you like

103. 4D
Steed & Dalmation

CRAB L.to hold 2s.
Steed at settee Henry
in chair.

104. 3F (As Henry rises)
Tight 2s.Henry/Steed

HENRY: Here! Now wait a minute!
What are you talking about?

STEED: I'm talking about teddy
bears. It's another of my hobbies,
I collect them. And there's one
missing from my collection. Do you
follow me, Henry?

105. 4D
M.C.S.Steed

HENRY: I Don't know what
you're on about!

STEED: You don't. You're quite
sure?

HENRY: Yeah, I'm sure.

106. 3F
Single Henry

STEED: Good. Well, in which case,
I think we can let you go now.

HENRY: Let me go?

He moves to door

STEED: That's right. If you can't
help me, you can't. No hard feelings.

HOLD 2s.Steed/Henry

HENRY: I'll have you, Mr. whoever-
you-are!

STEED: Steed. John Steed.

HENRY: Wrongful arrest!

STEED: You do that. Here's where
you can find me -- or your lawyer,
of course, Henry.

But, I should come in
person.

HENRY: I should think so! Why should I?

STEED: Because it's going to be hot out there, Henry, very hot. Not enough for a picnic. ..Maybe even a Teddy Bear's picnic, so if you want to cool off, you come and see me ... and Henry

CRAB L. to hold Henry
to front door - Lose
Steed

HENRY: What?

STEED: Be careful the cars don't get you.....

GRAMS:

INT. STEED'S FLAT. DAY

107.

4D

ROOM C.2

High ang.C.S.

Tape recorder

VOICE ON TAPE ... the house known locally as Mantell's Holt has been leased for six months in the name of Barford Hynes Associates...

VOICE TAPE

STEED: Excellent - stay where you are.

As we hear crash

PAN UP to HOLD 2s.

Steed/Cathy on floor

VOICE TAPE: A detailed examination of the house has been made -

STEED: No, wait a minute -

VOICE TAPE: - but reveals nothing relevant except that a considerable number of units of electricity have been consumed over the last few days ...

STEED: Hardly surprising.

VOICE ON TAPE: No record of the name Barford Hynes Associates, exists. Cash was paid for the lease which expires in five and a half months. There are numerous scuff marks in the dust but no firm traces and no prints ...

Steed switches off recorder

STEED: O.K. Up you get - try it on me. Legs firm - body relaxed and now.

108. 3F
Single Cathy

PAN her up to 2s.

PAN DOWN with Steed as he falls

109. 4D (As he rises)
2s.Steed/Cathy

CATHY: And what has Henry to add on the subject of Mr. Teddy Bear?

STEED: Nothing - yet. But he'll be back again.

CATHY: Is that the best you could do?

STEED AND CATHY GET UP. STEED MASSAGES HIS WRIST SLIGHTLY.

CRAB L.with Cathy to desk. HOLD Single Cathy

STEED: Well, he know we couldn't hold him. But he got the wind up all right.

CATHY: And who is Henry working for?

STEED: Don't know. Somebody who thinks they could make a little money on the side if they knew who Mr. Teddy Bear was. / Personally I think it's like

110. 3F
Single Steed at stairs

wrestling with alligators, but that's Henry's business.

111. 4D
Single Cathy

- 37 -

CRAB L. to hold 2s.

- 37 -

Coming to 1

ON 4 - Shot 111

- 38 -

CATHY: As far as you're concerned
he's just bait?

STEED: I wouldn't shed any tears
over Henry if I were you.

CATHY: No. You wouldn't.

STEED: In any case, I've got better
bait than Henry...

CATHY: Oh?

STEED: What do we know about Mr.
Teddy Bear?

HOLD 2s.

CATHY: He's a murderously efficient
technician. He spends money like water.

STEED: But there's something more....

CATHY: Yes. All this business about
talking dolls, television cameras ...
Do you think it's just a macabre sense
of humour?

STEED: No. Vanity - that's his weakness

As Steed moves hold 2s.

If we can offer him
A personal challenge. Some-
thing his vanity won't let him refuse.
Tempt him to stick his neck out just
a bit further. Then we're getting
somewhere.

- 38 -

Coming to 1

ON 4 - Shot 111

- 39 -

CATHY: What had you in mind?

STEED: This ...

CATHY: A personal column advertisement?

STEED: It might work. We've nothing to lose. And we've got to prod him somehow. Otherwise he may get me and still not show his face.

CATHY: Which would be a waste of good bait.

STEED: Yes. But this ought to get him out where we can see him.

TRACK IN to C.S.Cathy

112. 1E (Cutaway)

C.S. Slip of paper
written in ink.

(BIG BEAR: I hear you are looking
for me. S.)

MIX
113.

2C (Cutaway)

C.S. Newspaper insert
attached to black-edged
card. Hand comes in -
lifts up written insert
to reveal invitation card.

- 39 -

Coming to 1 (Sorenso Ext.)

ON 2 - Shot 113

- 40 -

GRAMS:

MIX

EXT. SORENSEN IMPORTS BUILDING. NIGHT

114. 1E BOOM B.3

M.S. Pile of rubbish &
part of old pram &
mice in rubbish

PAN UP to reveal sign
on wall

CRAB R. to see Steed
going along passage

115. 3G (As he reaches corner) FISHPOLE

M.L.S. Steed at end
of passage.

CAM.1 to Pos.C
Same Set

EASE BACK & PAN Steed.R.
to hold 'Sorenson Imports'
on door.

116. 1C INT. SORENSEN IMPORTS STOREROOM. BOOM B.3

Low ang. M.S. Steed at
door.

CRAB L. & EASE IN

As he turns

117. 3H (Shooting thru shelves)
M.S. Steed

EASE BACK to inc. theatrical
novelties. CRAB R. with
him along shelves.

118. 1C
C.S. Steed at shelves

- 40 -

Coming to 3

ON 1 - Shot 118

GRAMS:

- 41 -

PAN Steed R. to
T.V.Camera

Q VOICE

VOICE: Good evening, Mr. Steed. HAND MIC.
I am glad you could come.

119. 3H (Shooting thru' shelves)
2s. Steed/Clown

CRAD R. to hold 2s.

TRACK IN to hold tight 2s.

VOICE: Don't do anything in a
hurry, Mr. Steed.

120. 1C
Low ang. M.C.S. Steed
PAN Steed R. to hold
2s. Steed/Clown

121. 3H (As mask falls off)
Low ang. C.S. Face of Henry
He falls
TRACK BACK & let him fall
out of bottom of frame.

GRAMS:
SPINGER

122. 1C
Low ang. M.S. Steed
He bends down to Henry
PAN DOWN to hold 2s.

Q VOICE

VOICE: He was too eager to meet
me Mr. Steed. And besides ... you
caught him ...

HAND MIC.

HOLD Single Steed

PAND DOWN to C.S. Head of
Henry & Pendant.

Q VOICE
PAN UP with pendant to
M.C.S. Steed

VOICE: You seem to have found something,
Mr. Steed. May I see? Ah, yes. An

- 41 -

Coming to 3 (As he moves
to Cam. in set)

ON 1 - Shot 122

- 42 -

VOICE: (CONT'D.)

attractive stone, but quite worthless,
I regret to say. To me at any rate ...

You aren't going?

Not without your hat, in any case?

123. 3H(As he moves to T.V.Cam.)

M.C.S.T.V.Cam.on wall

EASE BACK as Steed comes
into shot.

EASE IN to C.S.Steed
looking at camera on
floor.

VOICE: That's right, Mr. Steed. Not HAND MIC.
that I blame you for trying, but my
eyes, shall I say ... are elsewhere.
Are you sure that you aren't interested
in why I accepted your challenge?

HOLD Steed on all
moves

STEED: I think I know why. BOOM B.3

VOICE: Dou? Did you know, for
instance, that you have the distinction
of being the first man I have ever been
hired to kill twice over?

124. 1C

C.S.Vase being broken

on Steed's knee STEED: Am I now?

PAN UP to C.S.Steed

VOICE: Once by the lady that gave
me that piece of jewellery ...

125. 3H (Thru'shelves)

M.C.S.Steed

STEED: How touching!

VOICE: And once by the man you took
it off. Of course I won't disclose who
he was working for. But it is curious,
isn't it?

- 42 -

Coming to 1

126. 1C STEED: Very curious. I didn't realise
M.S.Steed at door I was so popular.

CAM.3 to Pos.J.
Same Set - In Passage

VOICE: I am afraid so. Which is why I was curious enough to want to meet you before you die...which will be very shortly, in passing... oh, but not now, of course. Let's regard this as something of a truce, shall we?

127. 3J (As door opens) STEED: Well, thank you...
M.S.Steed

PAN L.to hold him
walking down passage

STEED: And now let's regard it as over...

F.M.: SWING FLAT

WHIP PAN R.to hold
Body of Henry

VOICE: As you wish, Mr. Steed. I am very sorry we could not have met under happier circumstances, but there it is. Mind how you go, Mr. Steed. You are already a dead man.

128. 1C
C.S.Camera on floor

Front door
slam
(S.M.or F/X)

TRACK BACK to reveal
body of Henry

GRAMS:
Stinger

INT BACK OF PHOTOGRAPHIC SHOP.NIGHT

129. 2C
C.S.Pile of clothes

BOOM A.2

Tech.picks up coat &
moves detector over it

EASE BACK to hold 2s.
One-Ten/Technician

Steed enters

ONE TEN: That's all you found? What sort of equipment? I see -- sounds just about the same as the other time...oh, the dead man. His name is...just a moment...

HOLD 2s.One- Ten/Steed

CAM.1 FAST to D.

PHOTO SHOP

ONE TEN: What's his name?

EASE IN to C.S.One-Ten

STEED: Henry Farrow will
do as a start.

ONE TEN: He calls himself
Henry Farrow.

And nothing on
Steed's car. Good. Fine.

130. 1D(As he puts phone down)

M.S.One-Ten/Steed

ONE TEN: They got there about ten
minutes after your call.

CRAB R. & TRACK IN

to hold 2s. One-Ten b/g.
Steed f/g.

ONE TEN: A good deal of expensive
television equipment. The dead body of
Henry Farrow. Nothing else. I also had
STEED: Thanks George. ONE-TEN:
the squad go over your car. No booby-
traps.

STEED: I still say he's a gentlemen.
Never lay a finger on a Rolls. What

131. 2C (As he turns)

3s.One-Ten/Steed/
Tech.at bench to inc.
pile of clothes.

about my coat and waistcoat - are
they clean?

TECHNICIAN: Yes.

ONE TEN: Nothing on radiography,
He won't be long with the others.
Perhaps that'll satisfy you. ...

132. 1D (As he looks at Steed)

Single One-Ten in chair

ON 1 - Shot 133.

- 45 -

ONE TEN: You're being more than usually cautious. Why?

STEED: It's just that he sounds so infernally sure of himself. Can I have my cigarettes?

ONE TEN: Not getting jumpy?

STEED: No.

ONE TEN: Well, I am.

134. 2C
2s.One-Ten/Steed

STEED: But he's coming out, that's the main thing. Sooner or later this sense of humour of his will pull him right over the edge.

135. 1D
M.C.S.One-Ten

ONE TEN: And meanwhile, he's given us no information about himself, and taken a good look at yourself and Mrs. Gale. And we waste our time going through your clothes and your car looking for booby traps.

136. 2C
MCS.Steed

STEED: If old man Wayne-Gilley had taken time off to look at these pills properly he might have completed his interview on T.V. Mr. Teddy Bear specialises in death by gadgetry. There's a strong point in favour of killing a man with a booby trap. Nobody has to be there when it goes off. So he can't lose.

- 45 -

Coming to 1

STEED: (CONTD) If it misses,
you can always try again.

ONE TEN: An approach you seem to
approve of.

ONE TEN: I'm talking about this.

137. 1D STEED: I gather you don't approve?
2s.Steed o/sh.One-Ten

ONE TEN: I didn't say that. What
I'm curious about is your motive.
Why did you put it in?

138. 2C
C.S.Steed

STEED: Because I know how he feels.
He's been in the business as long
as we have. Well, hasn't he? Most
men would have given something away
by now. He hasn't. So far he's
done nothing but laugh. Well, now
it begins to look like a straight
fight. Him or me.

139. 1D
2s. Steed o/sh.One-Ten

As Steed moves PAN UP
to hold 2s.Technician/
Steed.

ONE TEN: In other words, you're
personally involved. Is that
what you're saying?

As he moves back hold 2s.
One-Ten/Steed.

STEED: I suppose so.

ONE TEN: If you feel involved,
your judgements getting bad and
will get worse.

ON 1 - Shot 139

- 47 -

140. 2C
C.S.Steed

ONE TEN: You understand I have to
take you out of the game.

141. 1D
2s.One-Ten/Steed

STEED: Yes. You're right.

- 47 -

Coming to 2

ON 1 - Shot 141

- 48 -

F.M.: Set in table in
Steed's Flat.

ONE TEN:

Go back to your flat. Stay there
until this is over. If someone takes a
shot at you, you can shout for help.
Otherwise, I'd suggest you read a good
book or two...

HOLD 3s.as Technician enters

ONE TEN: There's a man over at your
flat now, checking everything. He hasn't
found anything out of the ordinary so far.
You'll find your cigarette lighter's
missing - that was one of the more
obvious things we took -- it's in the
lab now. They used the Big Ear, too. So
if there's a bomb in there it's
a more than usually cunning one. as you
can see, we're as cautious minded as you ...

142. 2C
3s.One-Ten/Steed
Hold action

STEED: Thanks for the dressing gown
George.

EASE IN to C.S.One-Ten

GRAMS:

TECHNICIAN: Is that the lot, sir?

22. INT. HALLWAY OUTSIDE STEEDS FLAT.

143. 4E
M.S.Mr.Teddy Bear on
balcony.

BOOM B.4

TRACK BACK with him and
PAN L. to desk

EASE IN

144. 3K (As he walks thru'door)
2s.Mr.Teddy Bear/Steed

Mr.T.B. exits - Steed
closes front door

MAN (MR TEDDY BEAR): Right sir,
Nothing there, not unless there's
a mine under the floorboards anyway.
If you find anything yourself, better
not touch it --- we'll come and deal
with it. Night... I like your dog -
Good as gold.

STEED: Thanks. That's what you think.

145. 4E(As he goes into lounge)

M.L.S.Steed entering In... What a mess'

PAN him L.to door

TELEPHONE RINGS

TRACK BACK & CRAB L.
quickly to hold phone f/c.

Q VOICE

EASE IN to C.S.Steed

EASE BACK to hold
Steed's face & hand

CRAB R.to hold Steed
going up stairs

HOLD him as he
staggeres downstairs

PAN DOWN to M.S.Steed
as he falls to floor

TAPE DISTORT

MR. TEDDY BEAR'S VOICE: Good night,
Mr. Steed. Sleep well..... (Or Live
TELEPHONE DIST.)

STEED PUTS DOWN THE RECEIVER, CAREFULLY.
AS HE TAKES HIS HAND AWAY HE LOOKS AT IT.
BOTH IT AND THE HANDSET ARE SMEARED
WITH A SHINING, FAINTLY STICKY SUBSTANCE.
STEED LOOKS AT HIS PALM FOR A MOMENT
BEFORE COMPREHENSION DAWNS; THEN HE
GRIPS HIS WRIST TIGHTLY.

GRAMS:

FADE OUT

FADE UP SLIDE

THE AVENGERS - END OF PART 2

GRAMS:

Theme

CAM.1 to Pos.E - SORENSEN BUILDING EXT. BOOM A to Pos.4 - ONE-TEN'S OFFICE
 CAM.2 to Pos.F - ONE-TEN'S OFFICE BOOM B to Pos.2 - CATHY'S FLAT
 CAM.3 to Pos.B - CATHY'S FLAT BOOM C to Pos.1 - CATHY'S FLAT
 CAM.4 to Pos.B - CATHY'S FLAT

VTR/ABC/1907

Part 3

ACT 3

FADE UP SLIDE

GRAMS:

THE AVENGERS - PART 3

THEME

FADE SLIDE

FADE UP

INT. CATHY'S FLAT. MORNING

146. 4B

BOOM C.1

M.S.Cathy at breakfast bar

PAN her R.to door

Q. PHONE

PAN her L.to phone

147. 3B (As she picks up phone)

HAND MIC.
(DISTORT)

M.C.S.Cathy on phone

Q MR. TEDDY BEAR

MR. TEDDY BEAR: (V.O.) Good morning,

Mrs.Gale. I see the mail has just
come. Perhaps you'll open it?

CRAB R.to hold

invoice then photo.

To goods delivered as agreed
balance due, one hundred and
ninety-eight thousand pounds ...

CRAB L.to hold

M.C.S.Cathy

CATHY: I see. How do you wish to
be paid? I shall have to arrange
it with my organisation

ON 3 - Shot 147

- 51 -

HAND MIC.
(DISTORT)

MR. T.B. V.O. You will, won't you?
I trust your organisation will see fit to
pay promptly ... I will take the balance,
not before this evening and not later than
tomorrow night, in industrial diamonds.
Do you understand that?

PAN DOWN to tel.pad

BOOM C.1

CATHY: Industrial diamonds...How and
where will you have them delivered?
(DISTORT)

MR. T.B. V.O. I will...arrange for them
to be collected. My representative will
call on you. You will please follow his
instructions.

BOOM C.1

CATHY: Very well.

MR. T.B. VO. (DISTORT)
Thank you, Mrs. Gale.

As she turns

148. 4B(Crabbed L.)
M.S.Cathy

V.O.: Hello. (DISTORT)A.2

149. 3D
M.C.S.Telephone
She dials

BOOM C.1

CATHY Is that Central Answering
Service?

PAN UP to M.C.S.Face

V.O: Yes. (DISTORT) A.2

CATHY: I have a message to leave for
Mr. Bridges... BOOM C.1

- 51 -

Coming to 4

ON 3 - Shot 149

GRAMS:
STINGER

EASE BACK to hold 2s.
Cathy/Steed

CATHY: Why aren't you dead?

HOLD 2s.

STEED: It looks as though I am -
That's really rather a good photograph.
You know I once had a passport photo
taken ... made me look as though I had
the hangover of all time. But this
is not too bad.

Now what was it you wanted?

Cathy leans on piano

CATHY: A hundred and ninety thousand
pounds in industrial diamonds would
do for a start.

Steed moves u/s to
coffee table

STEED: Anything you say. Don't
leave them lying about. I should
put them in your safe ...

150. 4B (Crabbed L.)
M.C.S. Cathy leaning
on piano

CATHY: All right. What now?
Elisabeth Barrett Browning!

STEED: How are you making the hand-over?

151. 3B
2s.Cathy/Steed

CATHY: He's collecting them. Or rather his 'representative.' I'm to get full instructions later.

STEED: 'Later!' You weren't told when?

CATHY: Between this Evening and tomorrow night.

152. 4
M.C.S. Cathy at piano

STEED: What appointments have you got?

CATHY: I'm supposed to be going to a lecture at the Institute this afternoon.

STEED: Better give it a miss.

153. 3
C.S.Steed on settee

CATHY: Paris conference...but that's not until next week. Dr. Howell...

STEED: Who's he?

EASE BACK to hold 2s.

CATHY: He's an expert on the Upper Nile. He's supposed to be coming to see some of my heads.

STEED: Oh, how many have you got?

Oh those -

CATHY: But that's not until this evening.

STEED: You know him? By sight, I mean?

CATHY: Good heavens, yes. I'm always meeting him at conferences. He lectures all over the world. Everybody knows him.

STEED: Mm...anything else?

154. 4
2s.Cathy/Steed CATHY: No, I don't think so./

STEED: Right. Stay here. If anyone tries to contact you, leave a message for us in the usual way
You'll be covered.

As Steed moves CRAB R.
to hold 2s.Cathy/Steed

CATHY: What about you?

STEED: I'm dead. Remember?

CATHY: What are you going to do? Count up to a hundred and start again? Incidentally, what did happen to you?

155. 3
C.S.Steed

STEED: It was quite a bright idea, really. I'll tell you all about it sometime...

By the way, do you leave your bathroom window open deliberately?

156. 4
Reaction Cathy

MIX

157. 2F
M.S.One-Ten at
Fireplace

INT. ONE-TEN'S OFFICE. EVENING BOOM A.4

ONE TEN: It's too easy. I don't believe it. Next thing you'll be telling me is that he wants the stuff left in the lost property at Victoria Station.

CAM.4 to Pos.F
Same Set

ON 2 - Shot 147

F.M.: SET IN ARCH IN
CATHY'S FLAT

TRACK BACK to hold 2s.
One-Ten/Steed in chair

EASE IN to tight 2s.

PAN L.with Steed to door

HOLD 2s.as One-Ten engers

As One-Ten moves to desk
CRAB R.with him to desk

HOLD C.S.One-Ten on phone.

- 55 -

STEED: Yes, sir. My information
is --

ONE TEN: I don't want to hear
your information. This has all
gone far enough. We should have
set about this man differently
right from the start...

STEED: I think we should keep
our sense of proportion, sir...

ONE TEN LOOKS AT STEED WITH
NARROW ILL-HUMOUR FOR A MOMENT.
THEN:

ONE TEN: Look, Steed. Understand
this. Go home,

STEED: Go home? As far as I
can see that's the most danger-----

ONE TEN: Get out of the way .

STEED: Where would you suggest?

ONE-TEN: Try not to make too
big a fool of yourself over the course
of the next twenty-four hours, and
we'll see what we can salvage out
of this mess.

STEED: . Alright I'll take
the dog for a walk.

ONE TEN: (ON PHONE) One Ten.
Alright tomorrow at four, Royal
Festival Hall. Yes, of course we'll
cover it. We've got to.

- 55 -

Coming to 4

INTERIOR. CATHY'S FLAT. NIGHT.

158. 4F DOOMS.C.4 & B.2

C.U.Howell

CRAB L. round end of shelf

HOLD 2s.Cathy/Howell

HOWELL: I should say this one's all right. Probably Benin. Probably. Now this one - I'm not so sure. What do you feel, yourself?

CATHY: I brought that one back with me. I'm not sure about it either. Don't worry - I haven't spent any money on them yet. So it doesn't really matter.

CAM.2 to G.
SORENSO STOREROOM

159. 3D (As he sits)
2s.Cathy/Howell W.A.

HOWELL: I think it does, / Take this, for instance...~~the man who~~ made it - is he alive, or dead? If he's been dead long enough, perhaps it's worth several thousand pounds. If this has been made recently then it's worth nothing. Why? You're an anthropologist. Don't you find the question interesting?

CATHY: The question of value?
Yes, I do.

160. 4F (As they come d/s)
(Crabbed L.)
2s. Cathy/Howell

HOWELL: Well...that's enough of that. It is very kind of you to let me come and look at them.

ON 4 - Shot 160

- 57 -

CATHY: Its been very interesting.

HOWELL: And now I've taken up too much of your time.

CATHY: Must you go?

HOWELL: I have an early plane tomorrow.

CATHY: You haven't been in London long, have you, Dr Howell? Where are you staying?

161. 3B (9)
C.S.Howell

HOWELL: The Voyagers Club. As usual. You're quite right...I never seem to stay in one place longer than a few days. It's the penalty for the job I'm in, I suppose....

HOWELL: Oh, yes before I go....

CATHY: Yes?

HOWELL: I have something for you...

As he hands envelope
162. 4F (Crabbed L.in arch)
2s.Cathy/Howell

EASE BACK to hold 2s.

As she lifts up card
163. 3B (Crabbed R.)
C.S.Cathy looking at card

- 57 -

Coming to 4

CATHY: You.....!

164. 4F
2s.Cathy/Howell

HOWELL: Beautiful. Beautiful.
Hm?

165. 3D
M.C.S.Howell

HOWELL: Oh, I believe you have something to give me, haven't you?
My dear girl, what is the matter?

166. 4
Single Cathy

CATHY: It can't be.....

HOLD 2s.as Howell
moves to her

HOWELL: What on earth is it? Bad news?

167. 3
C.S.Howell

CATHY: Where did you get this?

HOWELL: At the club. Why? I was asked to deliver it to you, and told that you would have something to give me, a package of some sort I think. Seems quite straightforward. May I see?

He turns d/s.

168. 4
2s.Cathy/Howell profile

HOWELL: Yes, well....that seems quite in order. 'Please give Dr Howell the box you have been keeping for me. Apologies for being a day early. Edward B.'" Well, that's all right. What's the matter?

169. 3
C.S.Howell

CATHY: Dr. Howell.....

HOWELL: Though I don't see why the
black edge. Looks like mourning or
something....

170. 4F (9)
Single Cathy

CATHY: Tell me - clearly - who
gave you this?

171. 3D (9)
Single Howell

HOWELL: Well, Brewen, of course.
Teddy Brewen. At the Club.

EASE BACK to hold 2s.

CATHY: Do you know him?

HOWELL: Yes, of course I do. I
play bridge with him.

CATHY: He's a member, then? Of
the Voyagers?

HOWELL: Yes. Interesting man, too.
He's been a lot over in the far East.
I suppose we got on quite well. You
have got a package, I suppose?

ON 3 - Shot 171

- 60 -

CATHY: Oh, yes. I've got one.
I'll get it for you.

HOWELL: This is it?

CATHY: That's it Dr. Howell.
What are you going to do with it?

HOWELL: I hadn't thought. Is it
valuable at all?

CATHY: You might say so ...

Tell me - what does this man, Mr.
Brewen, at the club - look like?

HOWELL: But I thought you said you
knew him?

172. 4F CATHY: Yes. But tell me what you
know about him. /

Tight 2s. Howell/Cathy

HOWELL: Well, I don't know.. he's
just an ordinary sort of chap ...

CATHY: I'm sorry - are you in a hurry?

CRAB L. to hold 2s.

HOWELL: Well, my plane leaves early
in the morning. It's just that I
have to get back to the hotel to do a
bit of packing - oh, and deliver this
too of course.

CATHY: Fine. Just hold on a minute

CRAB L. with her to
hold 2s.

HOWELL: What are you doing?

CATHY: I'm coming with you. To meet
Mr. Brewen.

- 60 -

Q. PHONE

Coming to 3

ON 4 - Shot 172

- 61 -

PAN her L.to phone on piano. CATHY: Excuse me...

173. 3B(As she picks up phone)
C.S.Cathy at phone CATHY: Hello...? Yes.

TAPE DISTORT

STEED'S VOICE: It's Steed here,
Cathy. Now listen, because I haven't
got very much time. You've got a
package for - a mutual friend. Don't
let him have it yet, because I want it.
I'll explain when I see you. Bring
it yourself, and come to -

174. 2G (In Storeroom)
C.S.Tape Recorder on desk

TAPE

Hand holds telephone to
recorder.

STEED'S VOICE: - Sorenso Imports -
you know where that is. I'll see
you there.....

Hand presses stop button

DOOM DISTORT

CATHY'S VOICE: Sorenso..right...listen,
there's somebody here with me. What do
you want me to do about him?

- 61 -

Coming to 3

ON 2 - Shot 174

- 62 -

F.M: SET IN DESK IN STOREROOM

Hand presses start button

TITLE

STEED'S VOICE: I'm in a hurry. Just
do what you're told. 'Bye..

Hand presses stop button

175. 3B
C.S.Cathy at piano

As she turns
176. 4F(D/s. end of arch)

PAN R. with Cathy

CATHY: I've got to go out. And
I'll have to take this with me.

HOLD 2s. Howell/Cathy

HOWELL: But -?

CAM.3 FAST TO L
SORENSO STOREROOM

CATHY: Come on, you said you
were in a hurry.

HOLD 2s.

HOWELL: This is very sudden.

- 62 -

Coming to 1
EXT. SORENSO

ON 4 - Shot 176

- 63 -

GRAMS:

177. 1E EXT. SORENSEN BUILDING. NIGHT

M.S. Entrance

F/X

TRACK IN to door

Footsteps

178. 2G INT. SORENSEN STOREROOM. NIGHT

BOOM A.5

M.C.S. Mr. Teddy Bear's hands
and book

PAN L. & CRAB R.

to hold Cathy at door -

T. Bear back to cam. at desk

GRAMS:

STINGER

MR. TEDDY BEAR: Come in, come in.

Sit down.

CAM.1 to Pos.F

SORENSEN SET - Room
across passage

CAM.4 to Pos.G

CATHY'S FLAT

- 63 -

Coming to 3

179. 3L
M.C.S.Mr.Teddy Bear

MR. TEDDY BEAR: Well, now...it's late at night, I know. I must apologise for having to meet you under such peculiar circumstances, but there it is. These are the diamonds, I expect? Good.

180. 2G(Grabbed R.)
Single Cathy
As she moves fwd.
TRACK BACK to hold 2s.
Cathy/Mr.Teddy Bear

MR. TEDDY BEAR: I'm glad you haven't surrounded the whole place with police. That's not the way you work is it? Please sit down.....

181. 3L (As she sits)
M.C.S.Teddy Bear

Of course you've left some sort of emergency distress call behind you - but we aren't really going to be here long enough to worry too much about that.

CATHY: And Steed?

CRAB R. & PAN DOWN to
Drawer - CRAB L.& PAN UP
to M.S.Mr.Teddy Bear

MR. TEDDY BEAR: The telephone call?

182. 2G(Crabbed R.)
C.S.Cathy

MR. TEDDY BEAR: Mr. Steed is dead of course. This, however, is his voice/
CATHY: Interesting.

183. 3L (24)
M.C.S.Mr.T.Bear

MR. TEDDY BEAR: Now what is interesting is the fact that you think he is alive./
Why is that I wonder? And yet you still bring this package here on his instructions. This seems to be rather a dirty game we've got ourselves into, doesn't it?
CATHY: Your game. Not mine.

EASE BACK to hold 2s.
Cathy/Mr.Teddy Bear

MR. TEDDY BEAR: Do you mind if I speak quite frankly to you Mrs.Gale? I first killed a man when I was sixteen. There was no doubt about him. He died. And he deserved death - the issues were simple. These days there is getting to be more and more doubt... which brings us to where we are now. You must know why you are here.

CATHY: To hear the story of your life, apparently.

CRAB L. & PAN R.to
hold 2s.Mr.T.D.at
shelves/Cathy in chair

MR.TEDDY BEAR: You're going by the book Mrs. Gale - 'Irritate your opponent and he'll make a mistake'. Of oucrse, you are the first of my opponents to run me as close as this.

TRACK IN to C.S.Teddy B.

PAN R. to hold 2s.

184. 2G
2s.Mr.T.D./Cathy

CATHY: I'm surprised.

PAN with him

185. 3L
M.C.S.Mr.Teddy Bear

MR. TEDDY BEAR: You and Mr. Steed.
And your organisation, about which I
am extremely curious. But it's not
altogether that.

CATHY: What is it then?

MR. TEDDY BEAR: This is the first time
I have ever seriously been faced with
the need to kill a woman.

CATHY: Then you've been lucky,
haven't you?

MR. TEDDY BEAR: I suppose so.
I will do so, of course,
if it is absolutely necessary. / But I
hope we can come to some other arrangement.

186. 2G
2s.Cathy/Mr.T.Bear .

CATHY: What had you in mind?

MR. TEDDY BEAR: The position seems
to be this. I have you. And I have
--those/ You are, I expect, armed.

187. 3L
C.S.Mr.T.Bear at desk

CATHY: Of course.

MR. TEDDY BEAR: I wouldn't
dream of submitting you to the indignity
of a search. Mrs.Gale might have your gun?

188. 2G
2s.Cathy/Mr.T.Bear

CATHY: You win Mr. Teddy Bear.

189. 3L
C.S.Mr.T.Bear

190. 2G (16)
2s. TRACK IN quickly to
C.S.Cathy

- I believe its called territorial
MR. TEDDY BEAR: ^{advantage} I am about to retire.
191. 3L
2s.Cathy/Mr.T.Bear
As he reaches down
TRACK IN quickly to
C.S.Gun in his hand
You have forced it on me --not that I particularly mind. It is just a fact. I have to stop somewhere, and I would like, if at all possible, to stop short of killing you. So the choice is simple. I leave. I take these..and I take you.
192. 2G
C.S.Mr.Teddy Bear
You will see, if you think a minute, that I have to.
193. 3L
C.S.Cathy
CATHY: Oh, I can see that all right.
- 194, 2G
2s.Cathy/Mr.T.Bear
MR. TEDDY BEAR: I am going to the Mediterranean. If you are agreeable, I can put you off -- shall we say -- some where in the Aegean?
- CATHY: This is assuming I co-operate. And if I don't you suppress your distaste for killing women, and drop me overboard in the Bay of Biscay?
195. 3L
Single Mr.Teddy Bear
MR. TEDDY BEAR: I am afraid so. I am willing to retire, but not to commit suicide.

196. 2G

2s.Cathy/Teddy Bear

CATHY: I see your point. And supposing I say I agree, and then scream for help at the earliest opportunity? You have a touching faith in gentlemen's agreements, Mr. Teddy Bear, but perhaps you have observed that I am not a gentleman?

197. 3L

M.C.S.Mr.Teddy Bear

MR. TEDDY BEAR: I have indeed. With approval. However, I shall expect you to give evidence of good faith by taking one of these...of, nothing dangerous..just some rather powerful sleeping tablets, I assure you....

198. 2G(As hand goes to drawer)

C.S.Drawer

PAN UP with tablets
and TRACK IN to C.S.Cathy

MR. TEDDY BEAR: I shall then be quite sure you won't change your mind for at least six hours....

199. 3L

C.S.Mr. Teddy Bear A/B

CATHY: Very well. I accept.

PAN DOWN to packet on desk

MR. TEDDY BEAR: Good. I hoped that you wouldn't shout 'death or glory' -- it would have been most inconvenient to have had to shoot you here and now. You are a young woman of considerable courage, quite apart from anything else. Now.

200. 2G

2s.Cathy/Mr.T.Bear
inc. packet

MR. TEDDY BEAR: Just to reassure myself, I would hate to travel two thousand miles and end up with a couple

ON 2 - Shot 200

- 69 -

MR. TEDDY BEAR: (COMTD) of dozen
bars of soap. I don't doubt you,
you understand. I have a natural caution.

201. 3L (As Jack in Box flies up)

C.S. Jack-in-th Box-

CRAB L & PAN R. to

C.S. Mr. Teddy Bear

GRAMS:

STINGER

Q STEED

FISHPOLE

STEED: (V/O) I am the demon king,
Mr. Teddy Bear.....

202. 2G

Low ang. M.S. Cathy &
top of desk

EASE BACK to hold 2s.

TEDDY BEAR: Mr. Steed?

203. 1F STEED: (V/O) Cathy? (FISHPOLE)
M.S. Steed against door
(it is open)

- 69 -

Coming to 2

ON 1 - Shot 203

- 70 -

CATHY: I've got his gun. (O.V.)

STEED: Check it.

204. 2G _____ /
M.C.S.Cathy

CATHY: It's loaded.

TRACK BACK quickly
to hold 2s.Cathy/
Mr.Teddy Bear

STEED: Good. (O.V.)

MR. TEDDY BEAR: Where are you,
Mr. Steed?

(O.V.)

205. 1F _____ /
C.S.Steed

STEED: Outside, I'm afraid, Mr. Teddy
Bear. / I'm not a magician. As you hear
we didn't remove quite all your equip-
ment - your intercom is still working.

206. 3L _____ /
C.S.Mr.T.Bear

MR. TEDDY BEAR: I congratulate you
on still being alive.

Coming to 1

- 70 -

- 71 -

(O.V.)
STEED: A close thing. I didn't know
you included nerve gas among your
armoury. A little tricky isn't it?
Particularly
mixed with a blistering agent? I
have rather a nasty burn....

207. 1F
M.C.S.Steed

MR. TEDDY BEAR: No real risk; If
you recall, we met in
your flat. After your organisation
had finished their very efficient search.

STEED: So we did. So we did.
208. 3L
2s.Cathy/Mr.T.Bear
to inc. gun o/sh.Cathy

MR. TEDDY BEAR: You carry atropine,
I presume? The antidote) You're very
well prepared.

(O.V.)
STEED: Well...I don't carry it. But
I have it around, you know.

MR. TEDDY BEAR: And now?

(O.V.)
STEED: We want to talk to Mr. Teddy
Bear. You understand? We want to have
a nice long chat with him.

MR. TEDDY BEAR: What Mr. Steed means,
Mrs. Gale, is that he prefers me alive.
209. 2G
Single Cathy

I can see his point.

EASE BACK to hold 2s.
Cathy/Mr.Teddy Bear

CATHY: What do you want me to do?

STEED: Come across to the door.
Carefully.

- 74 -

Coming to 3

210. 3L
C.S.Mr.Teddy Bear

MR. TEDDY BEAR: Perhaps I can save you the trouble. / The door is locked. I doubt if you can force it. And I need hardly point out that I don't propose to open it. /

211. 2G
2s.Cathy/Mr.T.Bear

CATHY: Did you hear all that, Steed?

STEED: Yes.

CATHY: It's true.

212. 1F
M.C.S.Reaction Steed
at door.

MR. TEDDY BEAR: I should add that this store is intended to be fire-proof. / which means among other things, that the walls are steelclad. It is one of the reasons I chose it. Unless Mr. Steed has a blow-torch, I doubt if he .. or anybody else .. can get in for several hours.

CRAB L.to hold door -
Steed L.

213. 2G
2s.Cathy/Mr.T.Bear

CATHY: Let's wait then.

214. 3L
C.S.Mr.Teddy Bear

MR. TEDDY BEAR: Can you wait? At some moment you are going to let your attention slip. When you do so, I shall - - - jump you. / Are you quite certain, when I do, that you can avoid killing me?

215. 2G
C.S.Cathy & Gun

I am at the end of the road, Mrs. Gale. I have nothing to lose

TRACK BACK to hold
2s.Cathy/Mr.T.Bear

CATHY: But we have a great deal to win, from you, Mr. Teddy Bear.

MR. TEDDY BEAR: I know. I am sorry.

216. 3L (As he moves hands)
B.C.U. Mr.Teddy Bear

ON 3 - Shot 216

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MR. TEDDY BEAR: You see?
As a matter of fact, Mrs. Gale,
are you sure you can even continue
to hold that gun trained on me
for more than an hour or so?

217. 1F
C.S.Reaction Steed

STEED: I suppose you're too much
of a lady to shoot him now?
In the knee-cap, shall we say?

218. 2G
2s.Cathy/Mr.Teddy Bear

CATHY: As a matter of fact, I am,
so, Mr. Teddy Bear ... you're going
to take that.

EASE IN to Single
Mr.Teddy Bear

CATHY: How long did you say it
would 'keep me out of trouble?'
Six hours or so, wasn't it?
I should think that should do
it. Well?

- 73 -

Coming to 3

MR. TEDDY BEAR: Dear Mrs. Gale.

219. 3L CATHY: Now! And slowly. /
C.S. Reaction Cathy

220. 2G
C.S.Mr.T.Bear taking tablet

221. 3L (Crabbed D.)
2s.Cathy/Mr.T.Bear MR. TEDDY BEAR: Very well. Shall we go?

CATHY: What do you mean?

222. 2G
Single Cathy MR. TEDDY BEAR: I mean that .. with your permission - I propose to open that door. I can see no reason for staying here...oh, come now Mrs. Gale. If I were to disarm you now, I could hardly go very far, could I?

223. 3L CATHY: Why? /
2s.Cathy/Mr.T.Bear

MR. TEDDY BEAR: Only an animal fights to the death. Why should I put you to the trouble of hauling me out of here on a stretcher? I prefer to walk. Mr. Steed?

CAM.2 to Pos.H
CATHYS FLAT

STEED: All right, Cathy. Be careful.....

224. 1F (Crabbed L.) BOOM B.5
M.C.S.Steed & Gun

HOLD 3s. as Teddy Bear & Cathy enter.

CAM.3 to Pos.J FAST
At end of Corridor

ON 1 Shot 224

225. 3J MR. TEDDY BEAR: I suggest we hurry,
 Single Mr.T.Bear Mr. Steed. I feel rather tired.
 Mrs.Gale? It has been a pleasure
 to meet you. I am sorry that I
 had ... to lie to a lday.

BOOM B.5
GRAMS:
Tension

EASE BACK to hold 3s.
Steed/Bear/Cathy

CAM.1 FAST to G.

Other end of Corridor

EASE IN between Steed/Cathy
as Mr.Teddy Bear staggers
down corridor.

CLEAR Cathy & Steed

226. 1G
 M.C.S.Mr.Teddy Bear on
 ground.

EASE IN to C.S.Mr.T.Bear

MIX

227. 2H

C.S.Transistor on
piano.

INT. CATHY'S FLAT. NIGHT

BOOM C.1

F/X

Car arrives
door slam

PAN UP to M.S.Steed
at piano

STEED: I brought my homework -
thought you might be interested.
All right old girl, up.

CRAB R. with Steed to
hold 2s.Steed/Cathy

CATHY: Not on the furniture.

STEED: Down - I'm not going to
bore you with the whole lot, but
it ends ... 'subject committed
suicide while in my custody, by
means of poison.'

228.

4G

Single Steed

CATHY: That should put you right at the bottom of the class.

STEED: And who should be standing in the corner? A neat idea telling you it was a sleeping tablet when it was really full-blooded poison.

CATHY: It would appeal to you...

STEED: A touching faith in Mr. Teddy Bear's word as a gentleman and ... It I hadn't come along, you'd have drunk it down like a good girl ... Now wouldn't you?

CATHY: I've already thanked you.

229.

2H

Single Cathy

Steed enters shot L.

HOLD 2s.

STEED: You're welcome.

CATHY: Now this might interest you. It was in his pocket. Go on ... It won't bite. At least I don't think it will.

STEED: Sure you don't want it?

CATHY: Oh no - it's addressed to you. What are you going to do about it?

PAN Steed R.

STEED: Find the box it fits I suppose. Come on, old girl. I hope its somewhere sunny - I need a holiday.

CATHY: By the way, what's it's name?

230.

4

C.S.Cathy

STEED: Freckles ... Come on, Freckles.

CATHY: Steed.

STEED: What?

ON 4 - Shot 230

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CATHY: When you find it ... be
careful how you open it, won't you.

231. 2H
M.S.Steed
EASE IN quickly to C.S.

232. 4G
C.S.Cathy reading.

GRAMS:
Theme

MIX SLIDE
PATRICK MACNEE & HONOR BLACKMAN

SLIDE
DOUGLAS MUIR & BERNARD GOLDMAN

SLIDE
TIM BRINTON & KENNETH KEELING

SLIDE
HOHN HORSLEY & JOHN RUDDOCK

SLIDE
MICHAEL ROBBINS, MICHAEL COLLINS, SARAH MAXWELL

SLIDE
Teleplay by MARTIN WOODHOUSE

SLIDE
Special Wardrobe for Honor Blackman
designed by MICHAEL WHITTAKER

SLIDE
JOHN BRYCE & JOHNNY DANKWORTH

SLIDE
DESIGNED BY TERRY GREEN

SLIDE
PRODUCER LEONARD WHITE

SLIDE
DIRECTED BY RICHMOND HARDING

FADE TO BLACK

F/U SLIDE

AN A.B.C. PRODUCTION

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