

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

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

"THE AVENGERS"

Episode 32

Prod.No: 3505

"PROPELLANT 23"

VTR/ABC/1871

by

JON MANCHIP WHITE

SCRIPT EDITOR
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DESIGNED BY
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PRODUCER
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DIRECTED BY
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CAMERA REHEARSAL: FRIDAY, 20TH JULY 1962, 9.00 a.m. STUDIO 2, TEDDINGTON.
PRE-VTR: FRIDAY, 20TH JULY 1962, 7.00-9.00 p.m. SCENE DOCK, TEDDINGTON.
VTR: SATURDAY, 21ST JULY 1962, 5.00-6.00 p.m. STUDIO 2, TEDDINGTON.
TRANSMISSION: T.B.A.

"THE AVENGERS" (32)

"PROPELLANT 23"

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CAST:

John Steed PATRICK MACNEE
 Dr. Catherine Gale HONOR BLACKMAN
 Jeanette JUSTINE LORD
 Laure CATHERINE WOODVILLE
 Paul Manning GEOFFREY PALMER
 Roland RALPH NOSSEK
 Pierre BARRY WILSHER
 Lieut. "Curly" Leclerc JOHN CROCKER
 Jacques Tissot TRADER FAULKNER
 Siebel JOHN DEARTH
 Jules Meyer FREDERICK SCHILLER
 Captain Legros NICHOLAS COURTNEY
 Co-Pilot MICHAEL BEINT
 Baker (Jenn Martin) JOHN GILL
 Gendarme/H.Q. voice GRAHAM ASHLEY
 Shop girl/announcer DEANNA SHENDEREY

+ 11 men, 7 women extras as:- 2nd gendarme,
 navigator, airport porters, sweeper,
 ambulance men, passengers and customers

Floor Manager	PETER BAILEY	Lighting Supervisor	PETER KEW
P.A.	PADDY DEWNEY	Technical Supervisor	PETER CAZALY
Stage Manager	MARY LEWIS	Senior Cameraman	TOM CLEGG
Call Boy	JOHN COOPER	Sound Supervisor	JOHN TASKER
Vision Mixer	GORDON HESKETH	Racks Supervisor	BOB GODFREY

SCHEDULE:

FRIDAY, 20TH JULY

Camera rehearsal 09.00 - 12.30
 Lunch break 12.30 - 13.30
 Camera rehearsal 13.30 - 18.00
 Supper break 18.00 - 19.00
 Camera rehearsal
 & PRE-VTR (Scene Dock) 19.00 - 21.00

(4 inserts -
VTR/ABC/1871A-D)

SATURDAY, 21ST JULY

Camera rehearsal 10.00 - 12.30
 Lunch break 12.30 - 13.30
 Camera rehearsal 13.30 - 14.30
 Tea break, line up, normal
 soan and make-up 14.30 - 15.15
 Dress rehearsal 15.15 - 16.30
 Line up 16.30 - 17.00
 VTR 17.00 - 18.00

PLAY PORTION: 51.25

2 COMMERCIAL BREAKS of approx. 2.30

VTR

PRE-VTR

<u>CAMERAS:</u>	4 pedestals.	3 pedestals.
<u>SOUND:</u>	3 booms, 1 slung mic., other mics. as reqd., 4 pract. telephones (1 upright), distort, grams & tape.	1 boom, grams.
<u>TELECINE:</u>	ABC symbol, slides, 4 pre-VTR inserts.	-

"THE AVENGERS" (32)

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VTR: SATURDAY, 21st JULY 1962, TEDDINGTON 2.

SCENE BREAKDOWN (1)

SET	TIME	CHARACTERS	CAMERAS	BOOMS	SHOTS	PAGES
ACT 1						
OPENING ROUTINE - T/C & captions	-	-	1 2	-	1-6	1
1. PASSENGER DECK, PLANE (Teaser) - INT.	NIGHT	Meyer Jeanette Passenger	3: A. 4: A.	A-1	7-13	1-2
2. PLANE - INT. (a) PILOT'S CABIN	NIGHT	Captain Co-Pilot Navigator Jeanette (off) Meyer (off)	1: A.	A-1	14	2
(b) GALLEY		Jeanette Meyer	4: B.		15	2-3
(c) PILOT'S CABIN		A/B	2: A.		16	3
(d) GALLEY		A/B + Co-Pilot	3: B. 4: B.		17-18	3-4
(e) PILOT'S CABIN		A/B + Meyer Jeanette	1: A. 2: A.		19-22	
(f) GALLEY		Manning Jeanette	3: B. 4: B.		23-25	5-6
(g) PILOT'S CABIN		A/B	1: A. 2: A.		26-33	6-8
3. PARKED CAR - INT./EXT. (VTR/ABC/1871A)	NIGHT	Cathy Steed	1 2 3	BOOM	34-51	9-11
4. AIRPORT RECEPTION HALL, INT.	NIGHT	Jacques Laure Curly Siebel Sweeper Passengers	1: B. 2: B.	B-1	52-53	12
5. OFFICE - INT.	NIGHT	Roland Pierre Curly	3: C. 4: C.	C-1	54-59	12-14
6. AIRPORT RECEPTION HALL, INT.	NIGHT	Roland Curly Pierre Siebel Jacques Laure 2 gendarmes Passengers	1: B. 2: C, B.	B-1	60-64	14-15

SCENE BREAKDOWN (2)

SET	TIME	CHARACTERS	CAMERAS	BOOMS	SHOTS	PAGES
ACT 1 (contd.)						
7. PILOT'S CABIN - INT.	NIGHT	Meyer Jeanette Captain Co-Pilot Navigator	1: C. 3: D.	A-1	65-66	15
8. PARKED CAR - INT./EXT. (VTR/ABC/1871B)	NIGHT	Steed Cathy	1 2 3	BOOM	67-73	16
9. AIRPORT RECEPTION HALL, INT.	NIGHT	Siebel Steed Jacques Laure Jeanette Manning Captain Co-Pilot Meyer Curly Passengers	1: D. 2: D, E. 3: E. 4: D.	B-1 C-1 TAPE	74-95	17-21
10. OFFICE - INT.	NIGHT	Curly Steed	3: C. 4: C.	C-1	96-110	21-24
11. AIRPORT RECEPTION HALL, INT.	NIGHT	Steed Siebel Meyer (dead) Roland Curly Jacques 2 ambulance men Passengers	1: D, E. 2: C, D.	B-1 C-1	111-117	24-27
11A. OFFICE - INT.		Roland	4: C.	-	118	27
11B. AIRPORT RECEPTION HALL		A/B	1: D. 2: E.		119-121	27
12. PARKED CAR - INT./EXT. (VTR/ABC/1871C)	NIGHT	Steed Cathy	1 2 3	BOOM	122-129	28-29
13. OFFICE - INT.	NIGHT	Roland Pierre	4: C.	C-1	130	30
14. AIRPORT RECEPTION HALL, INT.	NIGHT	Pierre Curly Roland	1: E. 2: E, D, C.	B-1 C-1	131-133	30-31
15. PARKED CAR - INT./EXT. (VTR/ABC/1871D)	NIGHT	Steed Cathy	3	BOOM	134	32
16. OFFICE - INT.	NIGHT	Siebel	3: C. 4: C.	C-1	135-137	32
17. PARKED CAR - INT./EXT. (VTR/ABC/1871D, contd.)	NIGHT	Steed Cathy	1	BOOM	138	32
18. OFFICE - INT.	NIGHT	Siebel Steed	3: C. 4: E.	C-1	139-141	33

- d -

"THE AVENGERS" (32)

"PROPELLANT 23"

SCENE BREAKDOWN (3)

SET	TIME	CHARACTERS	CAMERAS	BOOMS	SHOTS	PAGES
<u>ACT 2</u>						
19. LINGERIE SHOP - INT.	DAY	Steed Cathy Shop girl Customers	3: F. 4: G.	C-2	142-149	34-36
19A. <u>INTERCUTTING:</u> H.Q. LIMBO (Airport bar) & LINGERIE SHOP - INT.	DAY	H.Q. voice Steed	2: B. 4: F.	B-1 C-2	150-153	36-37
19B. LINGERIE SHOP - INT.		A/B	3: G. 4: F.	C-2	154-158	37-39
20. PLANE - INT. PASSENGER DECK GALLEY PILOT'S CABIN	DAY	Manning Jeanette	1: F. 2: F. 1: G. 2: G. 2: A.	A-1	159-171	39-43
21. AIRPORT RECEPTION HALL, INT.	DAY	Laure Pierre Cathy Roland Passengers	1: B, H. 2: B. 3: H.	B-1	172-182	43-47
22. OFFICE - INT.	DAY	Roland Pierre Cathy	3: C. 4: C. 1: E.	C-1	183-193	47-49
23. CURLY'S BEDROOM (1), INT.	DAY	Curly	1: J.	-	194	49
24. AIRPORT RECEPTION HALL, INT.	DAY	Laure Jeanette Cathy Passengers	1: B. 2: B.	B-1 C-1	195-207	49-53
25. JACQUES' BEDROOM (2), INT.	DAY	Jacques	4: G.	-	208	53-54
26. <u>INTERCUTTING:</u> AIRPORT RECEPTION HALL KIOSK - INT. & LIMBO (SHOP) - INT.	DAY	Cathy Steed	2: C. 3: J.	B-1 C-2	209-211	54
27. RECEPTION HALL - INT. (AIRPORT)	DAY	Cathy Pierre Passengers	1: E. 2: C.	B-1	212-216	54-56
28. CURLY'S BEDROOM (1), INT.	DAY	Cathy Siebel	3: K. 4: H.	C-2	217-229	56-57

- d -

"THE AVENGERS" (32)

"PROPELLANT 23"

SCENE BREAKDOWN (4)

SET	TIME	CHARACTERS	CAMERAS	BOOMS	SHOTS	PAGES
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ACT 3

29.	JACQUES' BEDROOM (2), INT.	DAY	Jeanette Manning	1: K. 2: H.	A-1	230-244	58-61
30.	AIRPORT RECEPTION HALL (TELEPHONE KIOSK) - INT.	DAY	Siebel Manning	4: J.	B-1	245	61-62
31A.	EXT. JACQUES' BEDROOM - INT	DAY	Steed	3: L.	SLUNG	246	62
31B.	JACQUES' ROOM (2) - INT.		Steed 2 gendarmes Jeanette (dead)	1: K, L. 2: H.	A-1	247-253	62-64
32.	BAKERY - INT.	DAY	Jacques Jean Martin	3: M. 4: K.	C-1	254-257	64-65
33.	AIRPORT RECEPTION HALL, INT.	DAY	Laure Cathy Siebel Passengers	2: B.	B-1	258	65-66
34.	BAKERY - INT.	DAY	Jean Martin Jacques Steed Cathy Manning Siebel	1: M. 3: M. 4: K.	C-1	259-295	66-70
35.	AIRPORT RECEPTION HALL, INT.	DAY	Roland Laure Passengers	1: D. 2: B.	B-1	296-300	70-71
36.	OFFICE - INT.	DAY	Roland Pierre Curly	4: C.	C-1	301	71
37.	AIRPORT RECEPTION HALL, INT.	DAY	Steed Cathy Passengers	1: D.	B-1	302	71-72
	CLOSING CREDITS	--	-	2	-	303	72-73

VTR/ABC/1971
Part 1

ACT 1

FADE UP TELECINE
ABC Symbol - 0'05"

S.O.F.

FADE OUT T/C

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

7.	<u>FADE UP 3 (A)</u> 1. <u>INT. PASSENGER DECK, PLANE. NIGHT.</u> C.U. Meyer's hands. PAN UP to C.U. Meyer. T.I. to B.C.U. Meyer.	<u>GRAMS:</u> <u>PLANE</u> <u>ENGINE.</u> * <u>BOOM A-1</u> * * * * *
	<u>JEANETTE:</u> Monsieur Meyer. Monsieur Meyer.	* * * * *
8.	<u>4 (A)</u> <u>MEYER:</u> Yes? C.U. Jeanette.	* * * * *
	<u>JEANETTE:</u> A wireless message for you, Monsieur. It's just come through.	* *

(On 4, Shot 8)

			<u>GRAMS:</u> <u>PLANE</u> <u>F/X</u> (contd.)
		<u>MEYER:</u> Thank you.	*
		PAN DOWN with cablegram as it is passed to Meyer's hands.	*
9.	<u>3 (A)</u> C.U. Meyer.		*
10.	<u>4 (A)</u> C.U. cablegram in Meyer's hands.		*
			<u>GRAMS:</u> <u>MUSIC</u>
11.	<u>3 (A) A/B</u> (C.U. Meyer)		*
12.	<u>4 (A)</u> 2-S, Manning over Meyer.		*
13.	<u>3 (A) A/B</u> (C.U. Meyer)		*
	<u>(4 TO POS.B, GALLEY)</u>		*
	PAN DOWN to C.U. Meyer's hands.		*
	<u>SUPER SLIDE A</u> "PROPELLANT 23"		*
	<u>TAKE OUT SLIDE A</u>		*
14.	<u>MIX 1 (A)</u> Establishing shot of cabin.	<u>2A. INT. PILOT'S CABIN. NIGHT.</u>	BOOM A-1
	<u>(3 TO POS.B, GALLEY)</u>	<u>JEANETTE:</u> (OFF) Monsieur Meyer, it is against the rules. No-one is allowed in the pilot's cabin.	<u>GRAMS:</u> <u>PLANE</u> <u>F/X</u> *
		<u>MEYER:</u> (OFF) I must talk to the Captain!	*
15.	<u>4 (B)</u> C.2-S, Meyer over Jeanette.	<u>2B. INT. GALLEY. NIGHT.</u>	BOOM A-1
		<u>JEANETTE:</u> That's quite impossible, I'm afraid.	*
		<u>MEYER:</u> But you don't understand. It's a matter of life and death.	*

(On 4, Shot 15)

GRAMS:
PLANE
F/X
(contd.)

JEANETTE: Monsieur Meyer, try to calm down. Go back to your seat and I'll ask the Captain to come and see you there.

MEYER: I'm not going back to my seat! I'm not going back!

JEANETTE: Monsieur Meyer - be reasonable ...

MEYER: I must speak to the Captain/-

16. 2 (A)
2-S, Co-Pilot over Captain.

2C. INT. PILOT'S CABIN. NIGHT.

BOOM A-1

CAPTAIN: Robert, go and take a look.

CO-PILOT: Right.

PAN R. with Co-Pilot to door.

CAPTAIN: (INTO RADIO) Tricolor Five to Marseilles ...

JEANETTE: (OFF) I've already told you - you can't go in there. We will be landing at Marseilles soon, and/-

17. 3 (B)
C.3-S, Co-Pilot/Meyer/Jeanette.

2D. INT. GALLEY. NIGHT.

BOOM A-1

CO-PILOT: Hey!

MEYER: Let me through!

18. 4 (B)
3-S, fav. Jeanette.

CO-PILOT: What's wrong, Jeanette?/

JEANETTE: I don't know. I gave him that wireless message. The next thing I know is he's demanding to see the Captain. Says it's a matter of life and death.

(On 4, Shot 18)

GRAMS:
PLANE
F/X
(contd.)

CO-PILOT: What's his name?

*

JEANETTE: Meyer.

*

CO-PILOT: And the message - what was the message?

*

JEANETTE: It seemed harmless enough to me. Something about somebody not meeting him.

*

CO-PILOT: Well, Monsieur Meyer, what's the trouble?

*

MEYER: I've told you - I must speak to the Captain at once.

*

CO-PILOT: You can't talk to the Captain just like that, you know. He's not -

*

MEYER: For heaven's sake, don't you realise ...

*

CO-PILOT: Alright, alright. Go back to your seat and I'll get him to come to you just as soon as he can.

*

MEYER: But - Oh, alright.

*

(As Meyer breaks through)

19. 1 (A) Group over Captain.

2E. INT. PILOT'S CABIN. NIGHT. BOOM A-1

MEYER: (CONTD.) Captain -

*

CAPTAIN: Robert - what's going on?

*

CO-PILOT: This is Monsieur Meyer, sir - he seems to want to talk to you.

*

(On 1, Shot 19)

GRAMS:
PLANE
F/X
(contd.)

CAPTAIN: So I gather. All right,
you take over. Jeanette, you
carry on.

*
*
*
*
*

20. 2 (A)
C.U. Captain's hands
on Meyer.
PAN UP to 2-S.

MEYER: It's all right, I'm not
armed.

*
*
*
*
*

CAPTAIN: Just a formality,
Monsieur. If you push your way
into the pilot's cabin, you must
expect it. All right, let's
start from the beginning. What
did you say your name was - Meyer?

*
*
*
*
*

MEYER: Yes - Jules Meyer.

*
*
*

21. 1 (A)
Group over Co-Pilot.

CAPTAIN: And what exactly is the
matter, Monsieur?/

*
*
*

CO-PILOT: He had this wireless
message, and ...

*
*
*

22. 2 (A) A/B
(2-S)
T.I. on Meyer.

CAPTAIN: All right, all right -
let him tell me./ Well, Monsieur?

*
*
*

MEYER: Someone is going to kill
me.

GRAMS:
MUSIC

*
*

23. MIX 4 (B)
C.U. coffee cups.

2F. INT. GALLEY. NIGHT.

BOOM A-1

PAN UP to M.C.U. Jeanette.

GRAMS:
PLANE
F/X
(contd.)

PULL BACK to include
Manning as he enters R.

MANNING: Excuse me ... I was
sitting across from Mr. Meyer -

*
*
*
*

(On 4, Shot 23)

GRAMS:
PLANE
F/X
(contd.)

JEANETTE: Oh yes ... Monsieur - ?

*

*

MANNING: Manning. Is there something I can do ... to help, I mean?

*

*

*

*

Jeanette Xs u/s L.
HOLD on Manning.

JEANETTE: I'm sure the Captain can deal with it.

*

*

*

MANNING: I only thought -

*

24. 3 (B)
C.2-S, fav. Jeanette.

JEANETTE: I'll serve another cup of coffee in a minute. It will calm us all down before we land. You took yours black, didn't you?

*

*

*

*

*

*

MANNING: How clever of you to remember, Mademoiselle - er - ?

*

*

*

*

25. 4 (B) A/B
(2-S, fav. Manning)

JEANETTE: Jolie./

*

*

*

MANNING: Cigarette? Do you live in Marseilles?

*

*

*

JEANETTE: Well, only a few kilometres away ...

*

*

MANNING: I shall be in Marseilles for several days on business.

*

*

*

JEANETTE: Really, Monsieur? How nice.

*

*

*

26. MIX 2 (A)
2-S, Captain over Meyer.

2G. INT. PILOT'S CABIN. NIGHT. BOOM A-1

*

(4 TO POS.C, OFFICE)

CAPTAIN: You must forgive me, Monsieur, if I do not seem to take you very seriously.

*

*

*

(CONFD.)

*

*

(On 2, Shot 26)

GRAMS:
PLANE
F/X
(contd.)

27. 1 (A)
2-S, Meyer over
Captain.

CAPTAIN: (CONTD.) You say
someone is going to kill you, and
yet you have no idea who or why./

MEYER: Please! All I want is
to be allowed to stay in the
cabin with you. Where I'm safe.

CAPTAIN: Oh really, Monsieur -
this nonsense has gone on long
enough. I'm afraid it's quite
impossible.

MEYER: I won't give you any
trouble, I promise.

CAPTAIN: We'll be at Marseilles
in half an hour. Why don't you
go back to your seat?

T.I. to C.U. Meyer.

MEYER: That's what they all say,
but you must let me stay here.
He can't reach me here./

28. 2 (A)
C.U. Captain.

29. 1 (A)
C.U. Meyer.

CAPTAIN: Who can't reach you?/

MEYER: I tell you I don't know -
but he's going to kill me ...
Please let me stay - please! (HE
GRIMACES)/

30. 2 (A)
2-S, Captain over
Meyer.

CAPTAIN: What is it?

Meyer sits f/g R.

MEYER: My heart ... it's not good,
and all this excitement ...
Please, Captain, let me stay!

(As Jeanette enters)

31. 1 (A)
3-S, Jeanette b/g.

(On 1, Shot 31)

GRAMS:
PLANE
F/X
(contd.)

32. 2 (A)
C.U. flask in front of Meyer's face.
 He takes it and puts it away.

JEANETTE: Monsieur Meyer, you dropped this just now. Outside the door.

33. 1 (A) A/B
 (3-S)

(2 TO POS.B, AIRPORT RECEPTION HALL)

CAPTAIN: Now what is the matter, Monsieur?

MEYER: It's nothing. I feel a bit faint, that is all. You will let me stay, won't you?

Jeanette Xs d/s to Captain.

JEANETTE: I'm just bringing some fresh coffee round. Shall I help Monsieur Meyer back to his seat?

CAPTAIN: I'll let him stay where he is for a while. Bring him his coffee in here.

JEANETTE: Yes, sir.

PULL BACK with Captain to include Co-Pilot.

CAPTAIN: He's ill. Crazy, I shouldn't wonder. Robert, keep an eye on him. If he makes any trouble, at least we'll be ready for him. Right?

CRAB R. and HOLD on Meyer.

CO-PILOT: Yes, sir.

GRAMS:
MUSIC

MIX TO PRE-VTR (1871A)
(See over)

(1 TO POS.B, AIRPORT RECEPTION HALL)

VTR/ABC/1871A

GRAMS:
MUSIC
(contd.)

(FADE UP):

34. 1 3. INT./EXT. PARKED CAR. NIGHT. BOOM
C.U. Cathy in car. *
PULL BACK as Steed *
enters f/g. *

STEED: Good morning.

CATHY: You telephone me in the
middle of the night and say it's
urgent. What is?/
35. 3 C.U. Steed.

STEED: I'm meeting the plane from
Tripoli. There's a man on board
called Meyer. He's going to give
me a package to take to London./
36. 1 2-S, Cathy over Steed.

CATHY: What's in the package?

STEED: I don't know.

CATHY: Typical! (SHE STARTS UP
CAR)/
37. 3 2-S, Steed over Cathy.

STEED: Hold on! Where are you
going?

CATHY: Back to Toulon.

STEED: (SHOUTING OVER F/X) You
don't understand. Whatever this
package is - it's essential I get
hold of it. If I fail governments
will fall, chaos will ensue ... and
I shall lose my job./
38. 2 2-S, Cathy/Steed.

CATHY: That's your business. Now
if you don't want to go to Toulon,
you'd better get out./
39. 3 C.U. Steed.

GRAMS:
PLANE
TAKING
OFF.

*
*
*

(On 3, Shot 39)

- STEED: Cathy - this really is big stuff. Millions of people's lives may be endangered if I don't get that package./
40. 1
C.U. Cathy.
- CATHY: How can you say that if you don't know what it is?/
41. 3 A/B
(Steed)
- STEED: It's an instinct, a sixth sense - you get one in my job - I felt it at the briefing./
42. 2 A/B
(2-S)
- CATHY: I have to be back at Toulon by mid-day.
- STEED: You will. What are you doing there?
- CATHY: Seeing some friends.
- STEED: Oh - a party?
- CATHY: Not quite.
- STEED: Who are they?/
43. 3
C.U. photo in Cathy's hands.
- CATHY: They're from the KuadanaJau Province in Borneo. That little boy there died of malnutrition when he was four - most of them don't even reach that age./ A medical expedition is being sent out and they thought I might be useful as I was there some years ago./
44. 1
B.C.U. Cathy.
45. 3
B.C.U. Steed.
- STEED: I see. The plane is due in twenty minutes. Meyer needs help. Someone's after him, probably to kill him. He's made a thousand mile detour to shake 'em off - without success./
46. 2 A/B
(2-S)

(On 2, Shot 46)

CATHY: What do you want me to do?

STEED: I want you to drive Meyer to a rendezvous outside Marseilles. He'll tell you where it is. I'll take him off the plane and send him out to you.

47. 3 CATHY: Why not just put him in a cab?/
2-S, Steed over Cathy.

STEED: It's not just a fast driver we want. We've got to get him away. But you do understand, the chances are they'll think Meyer still has the package./

48. 1 STEED: It's not just a fast driver we want. We've got to get him away. But you do understand, the chances are they'll think Meyer still has the package./
2-S, Cathy over Steed.

CATHY: You've got it all worked out, haven't you? How exactly do you fit in?

STEED: I'm going to take the package to London - unless you'd rather?

49. 3 CATHY: You've got it all worked out, haven't you? How exactly do you fit in?/
C.U. Steed.

STEED: Of course. Lucky I was able to get hold of you./

50. 1 STEED: Of course. Lucky I was able to get hold of you./
C.U. Cathy.

51. 3 CATHY: Of course. Lucky I was able to get hold of you./
A/B
(Steed)

CATHY: That's a matter of opinion./

(FADE OUT PRE-VTR)

MIX TO 2 (B) (over)

GRAMS:
PLANE
TAKING
OFF
*
*
*

GRAMS:
MUSIC
*
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*

(On Pre-VTR/ABC/1871A)

GRAMS:
MUSIC
(contd.)

MIX TO:

52.	2 (B)	4. INT. AIRPORT RECEPTION HALL. NIGHT.	*
	Establishing shot of airport lounge over Laure at bar, Jaques b/g.		BOOM B-1
	CRAB L. to C. of set, holding Jacques L. Curly enters b/g R.		*
	T.I. to 2-S, Jacques over Curly.		*

JACQUES: Good morning, Lieutenant.

CURLY: How's the hangover this morning? You ought to give it up - working, I mean. What does that hovel of a hotel pay you, eh?

JACQUES: I get paid on commission.

53.	1 (B)	<u>CURLY</u> : On commission! And how many bookings have you got this week?/
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3-S, Laure over Curly & Jacques.

(2 TO POS.C. SAME SET)

LAURE: Lieutenant, what about a cassis? They say it makes the hair grow ...

Curly exits L. Laure Xs to Jacques. HOLD on 2-S, Laure & Jacques.

54.	MIX 4 (C)	5. INT. OFFICE. NIGHT.	BOOM C-1
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C.U. chess board.

PAN UP to Group.

PIERRE: Hello, Curly. What's up?

CURLY: Plenty. And stop calling me Curly.

PIERRE: Keep your hair on.

(On 4, Shot 54)

ROLAND: Ooh, Pierre! The treatment's doing it good, isn't it?

55. 3 (C)
2-S, Pierre over Curly. CURLY: So it should at twenty-five francs a time./

PIERRE: It's all fluffy!

56. 4 (C) A/B
(Group) CURLY: It's more than that./

ROLAND: Come on, Pierre, it's your move.

CURLY: As you two seem so intent on your game, I won't bother you with the news.

ROLAND: What news?

57. 3 (C)
3-S. over Curly. CURLY: The plane from Tripoli/-

ROLAND: Tricolor Five? What about it?

CURLY: Trouble aboard. One of the passengers.

58. 4 (C) A/B
(Group) PIERRE: Oh good - what sort of trouble?/
PAN R. with Curly.

CURLY: I've been detailed to get a couple of men and stand by on the runway./

59. 3 (C)
2-S, Roland & Pierre.

ROLAND: Well, she's on schedule, or Control would have rung us here.

PIERRE: Then she's due in nine - no, ten minutes.

ROLAND: We'd better stand by.

(On 3, Shot 59)

PAN R. as Roland & Pierre move round desk, and include Curly f/g R.

CURLY: Who knows?

PIERRE: Do you think it's worth all that money? Some women prefer bald men.

GRAMS:
MUSIC

*

60. 2 (C)

6. INT. RECEPTION HALL. NIGHT.

BOOM B-1

Group over gendarmes as Curly, Roland & Pierre come out of office.

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(3 TO POS.D, PILOT'S CABIN)

PAN R. and T.I. with them as they go out of doors u/s C.

PAN L. to C.U. Siebel.

Siebel rises. PULL BACK with him as he Xs to bar. Include Jacques & Laure f/g. (Pos.B)

JACQUES: Come on, Laure, let's have one.

LAURE: No, Jacques.

JACQUES: Come on - just one.

LAURE: No. You've had enough already.

FADE
MUSIC

JACQUES: At least slide a bottle over - let me smell the cork.

Siebel replaces empty glass, turns and moves away.

61. 1 (B)

2-S, Laure over Jacques.

LAURE: Jacques, why can't you stop? Why don't you try?

(On 1, Shot 61)

JACQUES: I do try!

62. 2 (B)
M.C.U. Jacques over
bottle.

LAURE: You're an educated man -
you shouldn't be doing this job./

JACQUES: For heaven's sake, stop
preaching.

(He reaches for bottle)

63. 1 (B) A/B
(Laure over Jacques)
She raps his fingers
with ice hammer.

JACQUES: Laure!

64. 2 (B)
Group.

LAURE: Jacques, I'm sorry./

GRAMS:
MUSIC

(1 TO POS.C, PILOT'S
CABIN)

T.I. to M.S. Siebel.

PAN UP to clock.

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65. MIX 3 (D) 7. INT. PILOT'S CABIN. NIGHT. BOOM A-1
C.U. Meyer.

PULL BACK to 2-S as
Jeanette enters b/g.

(2 TO POS.D, SAME SET)

JEANETTE: Coffee. Black, sweet
and hot.

GRAMS:
PLANE
ENGINE

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66. 1 (C)
2-S, Co-Pilot over
Captain.

MEYER: Ah, thank you/...

CAPTAIN: Jeanette, see to the
passengers. We're joining the
circuit.

JEANETTE: Yes, sir.

CAPTAIN: Robert - don't take your
eyes off Meyer.

PAN R. with Co-Pilot.

T.I. on Meyer.

GRAMS:
MUSIC

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MIX TO PRE-VTR (1817B)
(See over)

(1 TO POS.D, 3 TO POS.E,
AIRPORT RECEPTION HALL)

VTR/ABC/1871B

GRAMS:
MUSIC
(contd.)

(FADE UP):

67. 2
2-S, Steed & Cathy.

8. INT. PARKED CAR. NIGHT.

BOOM

STEED: Five minutes to go. Oh,
I've brought you a present.

CATHY: Thank you. What's the
catch?

68. 3
C.U. gun.

STEED: What? Oh, I'll show you.
It breaks this way./

CATHY: I know. It's a "Defenseur".
Fascinating!

69. 2 A/B
(2-S)

STEED: Yes./ If Marie Antoinette
had had one of these, the Bastille
would never have fallen.

70. 1
2-S, Cathy over Steed.

CATHY: She was never in it, anyway./
Holds ten rounds, point 22. Where
are they?

71. 2 A/B
(2-S)

STEED: Oh, the bullets! Silly of
me - here they are./ I'm told it
was used by the "Ladies of Paris" to
defend themselves./ Better go.

72. 3
C.U. Steed.

You keep your eyes glued to that
entrance. I'll send Meyer out as
soon as possible./

73. 1 A/B
(2-S, Cathy over Steed.)

CATHY: Right. What does he look
like?

STEED: Stocky, grey-haired, glasses,
Austrian. I don't think he'll miss
you. Au revoir.

Steed exits R. Hold
on Cathy.

(FADE OUT PRE-VTR)

MIX TO 2 (D) (over)

GRAMS:
MUSIC

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(On VTR/ABC/1871B)

GRAMS:
MUSIC
(contd.)

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74. MIX 2 (D) 9. INT. AIRPORT RECEPTION HALL. NIGHT.
C.U. tannoy. *
*
PAN DOWN to C.U. Siebel
by telephone box. TAPE
75. 1 (D) ANNOUNCER: (TANNOY DISTORT)
Group. Madames et Messieurs, Aire Sud
Steed enters f/g. wishes to announce the arrival of
Flight One-One-Eight from Tripoli,
Sfax, Tunis, Bizerta and Cagliari.
76. 2 (D) Will passengers for onward flight
M.C.U. Siebel. to Madrid-Lisbon, Orly-London and
Berne-Munich please wait in the
passenger hall after clearance
from Customs. Aire Sud announces
the arrival of Flight One-One-Eight
from Tripoli.
77. 3 (E)
M.C.U. Steed.
78. 2 (D)
M.S. Siebel.
PULL BACK and CRAB R.
as Siebel moves R.
(Pos.E)
79. 1 (D) BOOMS
Group. B-1
C-1
Steed Xs u/s C.
T.I. with Steed to
2-S with Siebel. STEED: Are they still in Customs?
SIEBEL: Ya. I think so.
STEED: Usually on time. Terrible
bore hanging around in airport lounges.
SIEBEL: Yes it is.
Siebel Xs L. STEED: Cigarette? Oh, you've got
one. Have you seen the new
airport at New York? Oh, not the
old one, the new one. Funny thing
dear old London built theirs before
New York./ You waiting for someone?
80. 2 (E)
Group. Passengers
enter R. Steed &
Siebel b/g. SIEBEL: Yes.
STEED: Girl friend?

(On 2, Shot 80)

SIEBEL: Yes.

81. 1 (D)
Group over Jacques. STEED: Oh, lucky chap./

JACQUES: Excuse me, Monsieur, may I recommend a very good hotel? Just been modernised. It's very central. Madame, please take this card. It's a very good hotel. Highly recommended./ Please take a

82. 4 (D)
2-S, Jacques over Passenger. oard. It's very central. Highly recommended.

83. 3 (E)
M.C.U. Laure.

84. 1 (D) A/B
(Group over Jacques)

(4 TO POS.C., OFFICE)

Steed moves into Jeanette.

T.I. to 2-S, Jeanette & Steed.

STEED: Excuse me, Miss, were you on the plane from Tripoli?

JEANETTE: Yes, sir.

85. 3 (E)
C.U. Siebel. STEED: Can you tell me if a Mr. Meyer was on the flight?/

86. 1 (D) A/B
(2-S, Jeanette & Steed)

(3 TO POS.C., OFFICE)

JEANETTE: Yes, sir. Are you waiting for him?

STEED: Yes, I'm a friend of his.

JEANETTE: Monsieur Meyer is just coming, sir. He's with Captain Legros and a member of the airport police.

STEED: Police?

(On 1, Shot 86)

JEANETTE: He will be here in a moment.

PULL BACK with Jeanette to include Manning.

PULL BACK with them as they move towards Office.

MANNING: It's been a pretty hectic flight for you.

JEANETTE: I'll be glad to get home.

MANNING: Perhaps you would allow me to give you a lift in my car. There is one here to meet me.

JEANETTE: Thank you, Mr. Manning.

MANNING: Paul, please.

JEANETTE: Jeanette. I'll just go and make my report.

MANNING: Where will I meet you?

JEANETTE: Gate Three.

MANNING: Right.

JEANETTE: Won't be long.

Jeanette exits L.

Hold on Manning. He turns and looks R. towards glass doors.

T.I. to Group as Meyer enters.

CO-PILOT: He's got a bad heart.

GRAMS:
MUSIC

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87. 2 (E) Group. CURLY: Put him on here./

T.I. to C.U. Meyer as he is put on couch.

88. 1 (D) Group over Manning.

(On 1, Shot 80)

GRAMS:
MUSIC
(contd.)

Manning turns and
moves away.
T.I. to find Siebel
watching.

*
*

89. 2 (E)

Group over Meyer on
couch.

STEED: Meyer!

CAPTAIN: Stand away, please.

STEED: I'm a friend of his.

CURLY: Don't crowd around, please.

Give him room. Laure - cognac!

Stand back, there. Get the doctor.

SIEBEL: Can I help?

90. 1 (D)

Group, fav. Siebel.

CAPTAIN: No thank you, sir./ Please
stand back.

91. 2 (E)

C.2-S, Steed over Meyer.

PULL BACK to include
Captain.

STEED: Meyer! Meyer! What
happened?

CAPTAIN: I don't know. He was
behaving very strangely on the plane.

STEED: What do you mean?

CAPTAIN: He pushed his way into the
cabin. Said someone was trying to
kill him. He's a sick man.

STEED: Yes. Let me try and speak
to him.

CAPTAIN: Where's that wretched
doctor?

T.I. to C.2-S, Steed
over Meyer.

(On 4, Shot 97)

CURLY: Mr. John Steed - (STEED
RECITES WITH HIM) - 5, Westminster
Mews, London.
You are in France on business,
Monsieur Steed?

STEED: I'm afraid so.

CURLY: How well did you know
Monsieur Meyer?

STEED: Not very - we met from
time to time on business./

98. 3 (C)
M.C.U. Curly.

CURLY: Was it you by any chance
who sent him a wireless message
during the flight?/

99. 4 (C)
M.C.U. Steed.

STEED: Yes I did - why?/

100. 3 (C) A/B
(M.C.U. Curly)

CURLY: Captain Legros says that it
was after he received this message
that Monsieur Meyer became extremely
upset./

101. 4 (C) A/B
(Steed)

STEED: Well, that's hardly my fault,
is it?/

102. 3 (C) A/B
(M.C.U. Curly)

CURLY: Oh no, no. But apparently it
was something to the effect that you
would not be able to meet him. Is
that right?/

103. 4 (C) A/B
(Steed)

STEED: Quite right. I didn't think
I would be able to make it - after all,
it's not exactly the most convenient
hour for meeting one's business
acquaintances./

104. 3 (C) A/B
(Curly)

CURLY: Exactly - and yet here you are.
What made you change your mind?/

105. 4 (C)
2-S, Steed over Curly.

(On 4, Shot 105)

STEED: Really, Lieutenant, is this some kind of interrogation?

CURLY: Not at all, Monsieur - a man has died - I have a report to fill in. That is all.

STEED: Of course. I was at a party. When I saw how late it was, I thought I might as well meet Meyer after all - seemed a kindly sort of gesture./

106. 3 (C)
2-S, Curly over Steed.

CURLY: Yes, I understand, Monsieur.

Steed breaks d/s R,
Curly follows.

STEED: Well, that's all right then. Thank you very much, Lieutenant. Oh, I completely forgot -

CURLY: Monsieur?

STEED: There is one other thing - I wanted to ask about his luggage. Do you know what happened to it?/

107. 4 (C)
2-S, Curly over Steed.

CURLY: His luggage, Monsieur?

STEED: He had luggage, didn't he?

CURLY: We haven't found any aboard the plane.

STEED: What, nothing at all - not even a briefcase?

CURLY: Oh yes, he did have a briefcase./

108. 3 (C)
2-S, Steed over Curly.

STEED: Ah, that's more like it. You see, he had some business papers for me - rather urgent, actually.

109. 4 (C)
2-S, Curly over Steed.

Where could I get hold of them?/

(On 4, Shot 109)

Curly Xs L, Steed follows.

CURLY: I imagine the case will have been taken care of by Customs. Would you like me to make enquiries?

STEED: Well, that's very kind of you, but no - there's no need to trouble. After all, they'll be quite safe there, won't they?/

110. 3 (C)
2-S, Curly over Steed.

CURLY: Yes, that's very true, Monsieur. Thank you, Monsieur Steed. I hope we won't have to trouble you again.

STEED: Oh, it's been no trouble at all. Goodnight, Lieutenant.

Steed exits.

CURLY: Goodnight.

T.I. on Curly.

GRAMS:
MUSIC

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111. 2 (C)
M.S. Steed over Siebel.

11. INT. AIRPORT RECEPTION HALL. NIGHT.

PAN R. with Steed as he Xs C.

Lose Siebel, hold Steed L. of frame as stretcher bearers carry off shrouded body of Meyer f/g.

Steed watches them go.

Roland follows them, going towards office.

Steed stops him. T.I. to 2-S.

T.I. to C.U. briefcase in Roland's hand.

PULL BACK to 2-S, Roland over Steed, as Roland Xs L. of Steed. (Pos.D)

BOOMS B-1,
C-1

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STEED: Excuse me.

ROLAND: Monsieur?

(On 2, Shot 111)

STEED: Poor Mr. Meyer. I was
a friend of his, you know.

ROLAND: Oh yes, Monsieur.

STEED: Oh, that briefcase you have -
is it by any chance Mr. Meyer's?

112. 1 (D) ROLAND: Yes, Monsieur./
2-S, Steed over Roland.

STEED: Oh good. I'm glad I
bumped into you, I've been terribly
worried. Mr. Meyer asked me to
take it back to England for him.

ROLAND: Did he, Monsieur?

STEED: Yes - his last request.
He asked me to take charge of it
and return it to his family.
Terrible. I'd like to help. It'll
save a lot of delays ... formalities./

113. 2 (D)
2-S, Roland over Steed.

ROLAND: It is very strange, Monsieur.

STEED: Oh -- why?

ROLAND: You are the second Englishman
in twenty minutes who has offered to
take charge of the briefcase.

STEED: Really?

ROLAND: Would you mind telling me
why you and the other gentleman are
so concerned?/

114. 1 (D) A/B
(Steed over Roland)

STEED: I can't answer for the other
gentleman, but as far as I'm concerned,
it should contain some important
business papers relating to Mr. Meyer's
family./

115. 2 (D) A/B
(Roland over Steed)

(On 2, Shot 115)

ROLAND: On the contrary, the briefcase contains nothing of importance. Spare shirt, shaving kit ... nothing his family would want in a hurry./

116. 1 (D) A/B
(Steed over Roland)

(2 TO POS.C, SAME SET)

STEED: I see. I don't understand why Mr. Meyer was so insistent about it. Of course, I quite understand your position, Monsieur. It really is impossible to let me have it?

Roland Xs L, Steed follows.

CRAB L. with them to L. of pillar (Pos.E)

ROLAND: I'm afraid so, sir.

STEED: Are you sure you can't stretch a point?/

117. 2 (C)
3-S as Curly enters from Office.

(1 TO POS.D, SAME SET)

ROLAND: I'm sorry.

STEED: Oh well, I can see I'll just have to get on to the authorities in the morning.

ROLAND: Yes, you do that, sir.

Steed exits f/g.

T.I. to 2-S, Curly & Roland.

STEED: Hello.

CURLY: What did he want?

ROLAND: This.

CURLY: Oh yes, he was asking about that.

ROLAND: Hm, I think I'll lock it away for the night.

CURLY: By the way, he moved your queen.

(On 2, Shot 117)

		<u>ROLAND:</u> What!	<u>GRAMS:</u> <u>MUSIC</u>
	Roland exits L. to Office.		*
118.	4 (C)	<u>11A. INT. OFFICE. NIGHT.</u>	*
	M.S. Roland as he enters office.		*
	T.I. to C.U. briefcase.		*
	(2 TO POS.E, SAME SET)		*
119.	1 (D)	<u>11B. INT. RECEPTION HALL. NIGHT.</u>	*
	Group over Steed.		*
	He exits L.		*
	Curly Xs R.		*
	PAN R. with him to include Siebel f/g.	<u>CURLY:</u> Goodnight, Monsieur.	*
	Siebel exits.	<u>SIEBEL:</u> Goodnight.	
	Curly Xs u/s to Jacques on couch. T.I. to 2-S.	<u>CURLY:</u> Haven't you got any respect for the dead?	
		<u>JACQUES:</u> What's got into you tonight, Lieutenant? No luck on the loterie?	
		<u>CURLY:</u> I should have thought it was about time you got back to your hotel - they'll be pleased to see all the customers you've got.	
	Curly exits L.		<u>GRAMS:</u> <u>MUSIC</u>
120.	2 (E)		*
	M.C.U. Jacques.		*
	PAN DOWN to C.U. flask.		*
121.	1 (D)		*
	M.S. Jacques.		*
	He picks up flask, then sits up.		*
	He rises and goes.		*
	T.I. on empty bottle.		*
	<u>MIX TO PRE-AMPEX (1871C)</u>		*
	(See over)		*
	(1 TO POS.E, SAME SET)		*

VTR/ABC/1871C

GRAMS:
MUSIC
(contd.)

(FADE UP):

122. 2 12. INT. PARKED CAR. NIGHT. BOOM
C.U. Cathy. *

PAN R. to C.U. Steed.

CATHY: Well, where's Mr. Meyer?

123. 1 STEED: Meyer's dead./
2-S, Cathy over Steed.

CATHY: How?

STEED: Heart attack - they think.

124. 3 CATHY: But you don't?/
C.U. Steed.

STEED: No. The symptoms don't add up. Cyanosing round the lips, enlargement of the pupils. Could have been something in the hexabarbitone group ... If only he's hung on for another five seconds, he could have told me about the package./

125. 1 A/B
(2-S, Cathy over Steed)
CATHY: Poor soul. You didn't get it?

STEED: No.

126. 3 CATHY: He didn't have it on him?/
2-S, Steed over Cathy.

STEED: Not as far as I could tell. It's a bit difficult searching a dead man in public. Particularly as there was a German fellow right next to me who seemed to be as interested in Meyer as I was.

CATHY: What about his luggage?

127. 1 A/B
(Cathy over Steed)
STEED: He only had a briefcase - and that's in an office./

(CONTD.)

(On 1, Shot 127)

STEED: (CONTD.) It won't stay there long. As soon as the light in that office goes out, I'm off across the car park and in through the window. Incidentally, a Customs chap told me there was an Englishman asking about the briefcase as well.

128. 3 Cathy: An Englishman, a German - how did the French get left out?
C.U. Steed.

STEED: The French gave me my one ugly moment. That message I sent Meyer to warn him - the airport police knew about it. Fortunately their representative was rather dim-witted - but it could have put the cat among the pigeons./

129. 1 A/B
(Cathy over Steed)

CATHY: "Unable meet you Marseilles", and there you are as large as life. I'm not surprised.

STEED: It was coded.

CATHY: Time you got yourself a new code book.

T.I. to C.U. Steed.

STEED: Come on. Don't you have homes to go to?

(FADE PRE-VTR)

Cut to 4 (C) (over)

(On Pre-VTR - 1871C)

130. 4 (C) 13. INT. OFFICE. NIGHT. BOOM C-1
C.U. top of desk.

Pierre drops papers
into shot.

PAN UP to 2-S, Pierre
over Roland.

PIERRE: Well, that's that.

Receipts ... bills of lading. All
correct. Oh - and I've locked
Meyer's briefcase in the cabinet.

ROLAND: Good. Be glad to get
off duty, eh?

PIERRE: Yes - coming?

ROLAND: You go ahead. I've got
to initial these. Look at the time -
and I have to come in again in the
morning.

PIERRE: Goodnight, Roland.

Pierre exits b/g.

ROLAND: Goodnight.

131. 2 (E) 14. INT. RECEPTION HALL. NIGHT. BOOM B-1
L.S., Pierre over
Curly.

Pierre Xs to Curly.

PIERRE: Had a busy night, Curly?

CURLY: Huh! Why couldn't he have
died somewhere else?

CRAB L. holding 2-S
as they move slightly
d/s C. (Pos.D)

PIERRE: Curly, put this in your
pocket.

CURLY: What is it?

PIERRE: Bottle of hair restorer.

CURLY: What?

(On 2, Shot 131)

PIERRE: Sorry I made fun about
your hair earlier on.

CURLY: If this is a joke ...!

PIERRE: Peace offering, Curly.

CURLY: Where did you get it?

132. 1 (E)
2-S, Curly over Pierre.

PIERRE: Meyer's bag./

(2 TO POS.C, SAME SET)

CURLY: Meyer's!

PIERRE: The poor devil doesn't need
it now. For heaven's sake don't
flash it around.

CURLY: You shouldn't have taken
this ... still ... well - thanks.

PIERRE: You never know. It might
do some good.

CURLY: Yes.

133. 2 (C)
3-S, Roland over
Pierre and Curly.

PIERRE: And it's free./

ROLAND: Are you still here? I
thought you said you were tired.

PIERRE: Yes - I was just saying
goodnight to Curly.

Curly exits.

CURLY: Goodnight.

ROLAND: Poor old Curly - doesn't like
his routine interfered with, does he?

PIERRE: Who knows, the shock might
work a miracle cure.

T.I. to C.U. keys in
door.

MIX TO PRE-VTR (187LD)
(See over)

GRAMS:
MUSIC

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VTR/ABC/1871D

GRAMS:
MUSIC
(contd.)

(FADE UP):

134.	3	<u>2-S, Steed over Cathy.</u>	15. INT. PARKED CAR. NIGHT.	BOOM
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STEED: The light's out.

CATHY: What are you waiting for?

STEED: I'll give it another ten minutes.

(FADE OUT PRE-VTR)

135.	MIX 4 (C)	<u>Establishing shot over coat-rack.</u>	16. INT. OFFICE. NIGHT.	BOOM C-1
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136.	3 (C)	<u>C.U. hand on sill.</u>		
		T.I. to C.U. Siebel.		
		(As window is opened)		

137.	4 (C) A/B	<u>(W.S.)</u>		
		T.I. to C.U. scattered chessmen.		

MIX TO PRE-VTR (1871D, contd.)

(FADE UP):

138.	1	<u>C.U. watch on Steed's wrist.</u>	17. INT. PARKED CAR. NIGHT.	BOOM
------	---	-------------------------------------	-----------------------------	------

PULL BACK to 2-S.

(4 TO POS.E, SAME SET)

STEED: Time to go - I'll be moving. There'll be enough light from the flarepath. Start the engine. Hit it as soon as I'm back.

T.I. on Cathy.

CATHY: Hit it?

F/X: CAR ENGINE STARTING.

GRAMS: (?)
M.G.A.
STARTING UP.

(FADE PRE-VTR)

MIX TO 3 (C) (over)

(On Pre-VTR 1871D)

			GRAMS: MUSIC
			*
139.	<u>MIX 3 (C)</u>	<u>18. INT. OFFICE. NIGHT.</u>	<u>BOOM C-1</u>
	M.S. Siebel u/s L. over filing cabinet.		*
	He Xs d/s of cabinet.		*
140.	<u>4 (E)</u>		*
	M.S. Steed outside window.		*
141.	<u>3 (C)</u>		*
	M.S. Steed.		*
	He Xs d/s to desk.		*
	Siebel holds knife f/g.		<u>GRAMS: MUSIC</u>
	QUICK T.I. to C.U. Steed.		*
	<u>MIX SLIDE B</u>		<u>GRAMS: THEME</u>
	"THE AVENGERS" - End of Part 1		*
			*
	<u>FADE SOUND & VISION</u>		*

1ST COMMERCIAL BREAK - Approx.
2:30.

DURING BREAK:

- CAM.1 - POS.F, PASSENGER DECK OF PLANE.
- CAM.2 - POS.B, SAME SET (for LIMBO SCENE)
- CAM.3 - POS.F, LINGERIE SHOP.
- CAM.4 - POS.F, LINGERIE SHOP.

- BOOM A - STAY AT POS.1, PLANE.
- BOOM B - STAY AT POS.1. (for LIMBO SCENE)
- BOOM C - TO POS.2, LINGERIE SHOP.

VTR/ABC/1871
Part 2

ACT 2

		<u>GRAMS:</u> <u>THEME</u>
	<u>FADE UP SLIDE C</u>	
	"THE AVENGERS"	*
	Part 2	*
	<u>FADE OUT SLIDE C</u>	*
142.	<u>FADE UP 4 (F)</u>	
	C.U. model.	*
	PAN DOWN to tray of lingerie.	*
	See Steed's hands holding bra.	*
	Briefcase is put into shot.	*
143.	<u>3</u>	*
	2-S, Steed over Cathy.	*
	<u>STEED:</u> Well?	
	<u>CATHY:</u> Not a thing. There's no package.	
144.	<u>4 (F)</u>	
	M.C.U. Cathy.	
	She moves round to Steed.	
	<u>STEED:</u> Are you sure?/	
	<u>CATHY:</u> Of course I'm sure. No false compartments. Nothing in the lining. Nothing in the backs of the hair-brushes, or in the soles of the slippers, or between the pages of the books. I squeezed out the tube of shaving cream, and the toothpaste. I emptied the fountain pen/...	
145.	<u>3 (F)</u>	
	2-S, fav. Steed.	
	<u>STEED:</u> All right, all right. I'm sorry. Do you like these?	

(On 3, Shot 145)

CATHY: A bit small.

146. 4 (F)
2-S, fav. Cathy.

STEED: Never! /

CATHY: You're sure the bag didn't open in the office during the fight?

STEED: Yes.

147. 3 (F) A/B
(2-S, fav. Steed)

CATHY: How do you feel now, by the way? /

Steed and Cathy move round R. of counter.

STEED: I was wondering whether you would get around to asking. Back of my neck's a bit stiff. We both landed up against the filing cabinet. But he was underneath.

Include girl f/g R.

SHOP GIRL: Yes, Monsieur?

STEED: Haven't quite made up my mind yet, thanks.

CATHY: This is pretty, don't you think?

STEED: Yes. I wonder whether they have it in black.

CATHY: Black's so obvious.

STEED: Do you really think so?

Girl exits L.

T.I. to 2-S, Cathy over Steed.

CATHY: Do you think you killed him?

STEED: I don't know. I didn't wait to examine him.

CATHY: That's in character. You're in real trouble if he is dead.

(On 3, Shot 147)

STEED: You don't have to tell me
that ... What luck!

148. 4 (F)
2-S, Steed over Cathy. F/X: TELEPHONE BELL.

SHOP GIRL: Hello. Who? A.
Monsieur Steed?

PAN L. with Steed to
include shop girl.

STEED: That's me.

CATHY: Do you always arrange to
take your calls in the lingerie
department?

149. 3 (F)
2-S, girl over Steed. STEED: If humanly possible.
You've got a lovely shop here.

GIRL: Thank you, Monsieur.

STEED: Don't have stuff like this
in England.

150. 4 (F)
M.S. Steed. GIRL: How sad for you.

STEED: Hello.

T.I. to B.C.U. Steed
on phone.

VOICE: (DISTORT) Steed?

+
BOOM B-1

(3 TO POS.G, SAME SET)

STEED: Yes. Is that Head Office?

VOICE: (DISTORT) Yes.

151. 2 (B) (LIMBO)
C.U. hands doodling
on paper (on bar in
airport). STEED: You know this consignment
you sent me to collect? I've had a
bit of trouble with its export.

VOICE: What sort of trouble?

Hands remove paper
revealing file labelled
'Propellant 23'

STEED: (DISTORT) It would help if
you would give me more details as our
business rivals are interested too.

(On 2, Shot 151)

VOICE: I see. It's a specimen tin of fruit juice.

STEED: (DISTORT) Fruit juice?

VOICE: A new line we're trying from Shanghai./

152. 4 (F) (LINGERIE SHOP)
B.C.U. Steed.

STEED: I understand.

VOICE: (DISTORT) How many competitors do we have?

153. 2 (B) A/B (LIMBO)
(Hands & papers on bar)

STEED: I've counted two so far./

VOICE: Two. Yes, well, you must expect these little difficulties. And Steed ...

STEED: (DISTORT) Yes?

Hands strike through noughts and crosses.

VOICE: Let's have no more slip ups.

154. 4 (F) (LINGERIE SHOP)
M.S. Steed.

155. 3 (G)
Group, screen R. f/g.
Steed Xs to Cathy.

STEED: It's a tin of fruit juice from Shanghai.

They move in front of screen

CATHY: What is?

(2 TO POS.F. PASSENGER DECK OF PLANE)

STEED: The package.

CATHY: And what does your little code book make of that?

STEED: The current issue gives Shanghai as the code name for the Chinese rocket there've been rumours about.

(On 3, Shot 155)

CATHY: The one they're testing
in the Gobi desert?

STEED: That's right. The fruit
juice is the fuel they're using.
Fantastic stuff.

CATHY: Propellant 23 is the
technical name.

STEED: That's right. Meyer must
have got hold of a sample and was
rushing it back home as fast as he
could. It was so confidential,
they didn't even tell me what it
was/...

156. 4 (F)
C.2-S, fav. Cathy.

CATHY: How wise. If we're looking
for a liquid, we're looking for a
container of some kind.

STEED: Yes, I think it's safe to say
that.

CATHY: We know it's not in the
briefcase, therefore it must have
been on his person.

STEED: I would imagine that the
airport police must have removed it
from his person by now.

CATHY: The airport seems the obvious
place to start looking.

PULL BACK, holding
2-S.

STEED: Your powers of deduction are
remarkable. There's only one snag.
After last night, I can't go back
there. Looked like your big chance.

157. 3 (G)
Group over Cathy.

CATHY: I'm so glad./

(On 3, Shot 157)

Steed and Cathy X u/s
to counter.

GIRL: Have you decided, Monsieur?

STEED: Oh yes ... I'll take this ...
and these.

158. 4 (F)
2-S, Steed over Cathy.

GIRL: Thank you, Monsieur./

(3 TO POS.H, AIRPORT
RECEPTION HALL)

STEED: You'd better get down to
the airfield and start asking questions
discreetly.

PULL BACK to 3-S.

CATHY: Right.

STEED: Don't bother to wrap them.
How much is that?

GIRL: Fifty three francs thirty,
Monsieur.

STEED: Fifty, one, two, three, and
twenty, and ten.

GIRL: Thank you, Monsieur.

T.I. to C.U. of
inside of Cathy's
bag.

GRAMS:
MUSIC

*

*

*

BOOM A-1

*

*

*

159. MIX 1 (F)
C.2-S, Jeanette &
Manning (Passenger Deck)

20. INT. PLANE. DAY.

(4 TO POS.C, OFFICE)

MANNING: Darling.

JEANETTE: Paul, really, I'll lose
my job if you're found here.

MANNING: O.K.

JEANETTE: I'm sorry, but you shouldn't
be on the plane.

MANNING: I'm not doing any harm.

(On 1, Shot 159)

JEANETTE: You're upsetting the
air hostess.

No, please Paul, have another look
for the lighter while I finish my
list, and then we can go.

MANNING: I don't think there's
much point in looking any more.
It doesn't seem to be here./

160. 2 (F)
2-S, Jeanette over
Manning, Manning
crouching f/g.

JEANETTE: You were sitting on the
other side.

MANNING: I know - but I thought
it might have slid or been kicked
along here.

Manning stands up.

JEANETTE: No luck?

161. 1 (F) A/B
(C,2-S)
(2 TO POS.G, PLANE
GALLEY)

MANNING: Afraid not./

Jeanette exits to
Galley.

JEANETTE: Never mind. After this
next trip the plane gets a thorough
cleaning. If your lighter turns up,
I'll send it to you.

Manning moves to
doorway.

MANNING: Maybe you won't need to.
I may still in be Marseilles.

JEANETTE: Really?

MANNING: My business is taking
longer than I expected. Glad?

Jeanette comes back
to Manning.

JEANETTE: Yes. (KISS)

MANNING: How long before you're off
duty?

JEANETTE: I've got to make a report
at twelve - about last night's business -
then I'm free.

(On 1, Shot 161)

162. 2 (G)
2-S, Manning over
Jeanette in Galley.
(1 TO POS.G, GALLEY,
FAST)
- MANNING: Fine./
- JEANETTE: Poor little Monsieur Meyer ... and we all though he'd had a heart attack.
- MANNING: Do they know how he took the poison?
- JEANETTE: No. I suppose he had some pills - maybe he took it in his coffee -
163. 1 (G)
C.2-S, Jeanette over
Manning.
- MANNING: Coffee?/
- JEANETTE: The coffee he drank before he collapsed, remember? You helped me carry the tray round.
- MANNING: So I did.
- JEANETTE: Captain Legros thinks the police will investigate it as murder./
164. 2 (G) A/B
(2-S, Manning over
Jeanette)
- MANNING: Why on earth should they do that?
- JEANETTE: I think they always start off like that.
- MANNING: Thinking the worst of people? Who'd want to bump off Meyer?
- JEANETTE: No one, of course. Anyway, if it was poison, how would they give it to him?
165. 1 (G) A/B
(Jeanette over Manning)
- MANNING: In the coffee./

(On 1, Shot 165)

(2 TO POS.A, PILOT'S
CABIN - FAST)

JEANETTE: That's silly, I - well,
I didn't do it - and I'm the only
one who could have put it in his
coffee.

MANNING: I could have done it.

166. 2 (A)
2-S, Jeanette over
Manning in Pilot's Cabin.

JEANETTE: I suppose Robert would be
a suspect too, and Captain Legros./

MANNING: So this is where it all
happens.

JEANETTE: But this is silly -
Monsieur Meyer obviously committed
suicide and it probably wasn't his
coffee, either. There was a much
more likely way.

PAN L. with Manning.

MANNING: Oh?

JEANETTE: Much better, too.

167. 1 (G)
M.C.U. Jeanette.

MANNING: What way?/

168. 2 (A) A/B
(Manning)

JEANETTE: The flask./

169. 1 (G) A/B
(Jeanette)

MANNING: What flask?/

170. 2 (A) A/B
(Manning)

JEANETTE: The flask he carried in
his pocket./

171. 1 (G)
2-S, Manning over
Jeanette.

MANNING: The Customs Officer said
nothing to me about a flask./

(2 TO POS.B, AIRPORT
RECEPTION HALL)

JEANETTE: I saw it. You weren't
the only one to drop something during
the flight.

MANNING: I wonder where it has got to?
It might be an important piece of
evidence.

(On 1, Shot 171)

JEANETTE: Perhaps he dropped it on the tarmac or in the passenger lounge. Could be anywhere, somebody's obviously picked it up.

MANNING: Yes - I wonder who would know if it had been found.

JEANETTE: The police.

MANNING: Yes, but anyone else?

JEANETTE: Laure - she's a friend of mine.

MANNING: Laure?

JEANETTE: The barmaid.

MANNING: Oh, yes.

JEANETTE: Or Curly, the airport policeman. Oh yes - and Jacques Tissot, he's always hanging about the lounge. He can't stop drinking. If he found the flask he'd probably drain it and sell it for another round.

MANNING: Yes. Well, darling, if you've finished your list, I've got a phone call to make.

CRAB L. holding 2-S.

JEANETTE: All right.

MANNING: Let's go.

T.I. on tray of coffee cups.

172. MIX 2 (B)
C.U. glasses in Laure's hands.

21. INT. RECEPTION HALL. DAY.

GRAMS:
MUSIC

*

*

*

BOOM B-1

*

*

*

(On 2, Shot 172)

(1 TO POS.E, AIRPORT
RECEPTION HALL)

PULL BACK to include
Laure & Pierre.

GRAMS:
MUSIC
(contd.)

*
*
*

PIERRE: Coffee please, Laure.

GRAMS:
AIRPORT
ATMOSPHERE.
(throughout
scene)

LAURE: And a packet of your usual?

PIERRE: Please.

LAURE: You're in early. I thought
you didn't come on till twelve.

PIERRE: It's because of the
robbery. I have to make a
statement to the police. Why
isn't Curly here?/

173. 1 (B)
2-S, Laure over Pierre.

LAURE: He was here much earlier.
Grumbling because it was his day off -

PIERRE: And saying his health would
suffer from lack of sleep.

LAURE: Yes. Tell me, Pierre, what
happened last night?/

174. 2 (B)
M.S. Cathy.

PAN R. with her to
Group at bar.

PIERRE: Cigarette?

LAURE: No, thanks.
Good morning, Madame.

CATHY: Good morning. A packet
of cigarettes, please.

LAURE: What sort?

CATHY: Oh, those will do.

LAURE: One eighty five.

(On 2, Shot 174)

CATHY: I'm sorry, I think I'd like a coffee too. Good morning.

PIERRE: Good morning, Madame.

175. 1 (B)
2-S, Laure over Pierre.

CATHY: Thank you./

LAURE: I hear there must have been quite a bad fight.

PIERRE: I'll say. The place was in a hell of a mess.

176. 2 (B)
M.C.U. Pierre.

LAURE: What do the police say?/

(1 TO POS.H, SAME SET)

PAN R. to M.C.U. Cathy.

PULL BACK to 3-S.

PIERRE: Nothing as usual, except that they're looking for an Englishman, somebody called Steed. Roland was speaking to him last night. He wanted Roland to give him the briefcase belonging to Meyer - you know, the passenger who killed himself. I suppose they think it must have been Steed who broke in because he wanted Meyer's briefcase.

LAURE: Why?

177. 1 (H)
2-S, Cathy over Pierre.

PIERRE: How should I know?/

CATHY: Excuse me, I couldn't help overhearing. You say an Englishman was involved in a fight last night?

PIERRE: That's right, Madame.

CATHY: And the police don't know where he is?

PIERRE: Not yet. But they'll find him.

(On 1, Shot 177)

CATHY: Who was he fighting with?

PIERRE: I've no idea, Madame.
One of them was hurt, though.

CATHY: And only the briefcase was
stolen?

PIERRE: Yes.

CATHY: I suppose there was something
very valuable inside it.

PIERRE: Nothing at all. I had to
list the contents officially./

178. 3 (H)
M.S. Roland outside
office.

179. 2 (B) ROLAND: Pierre!/
Group over Laure.

(1 TO POS.B, SAME SET) PIERRE: I'm sorry, Madame, I must
go. How much is that?

LAURE: Thirty-five francs.

PIERRE: Here you are.

T.I. to C.U. cigarettes
on counter.

LAURE: Thank you.

180. 3 (H)
C.U. Cathy's hand as
she puts cigarettes
into Pierre's pocket.

PIERRE: It's always the same - I
never get a chance to finish a cup
of coffee./ Goodbye, Madame.

181. 2 (B)
3-S.

Pierre exits L.

CATHY: Goodbye.

(3 TO POS.C, OFFICE)

My cigarettes, I seem to have lost
them.

LAURE: Are they in your bag?

CATHY: No. They were here, on the
counter./

182. 1 (B)
2-S, Laure over Cathy.

(On 1, Shot 192)

LAURE: I know, Pierre must have picked them up by mistake - his are the same kind. I'll ring him for you.

CATHY: No, don't bother. That's his office over there, isn't it?

LAURE: Yes.

CATHY: I'll pop in and get them.

LAURE: Are you sure, Madame?

CATHY: Yes. Thank you.

LAURE: Goodbye, Madame.

PULL BACK and PAN L.
with Cathy to Office
door.

GRAMS:
F/X OUT
BOOM C-1

183. 4 (C)
Group over Roland.

22. INT. OFFICE. DAY.

(1 TO POS.E, OFFICE)

ROLAND: Come in. Yes, Madame?

CATHY: Excuse me. I think you must have picked up my cigarettes by mistake.

PIERRE: What? Oh, I'm terribly sorry.

184. 3 (C)
2-S, Pierre & Cathy,
over filing cabinet.

CATHY: That's all right./
So this is where it happened?

PIERRE: What? Oh yes. Of course, we've tidied up a bit by now.

CATHY: The briefcase was in there?

PIERRE: Yes. Look, you can see where the lock has been forced.

(On 3, Shot 184)

185. 1 (E)
C.U. Roland. CATHY: I hear that man Meyer
poisoned himself./
186. 4 (C) A/B
(Pierre & Cathy) PIERRE: It looks a bit like it./
- CATHY: Do you suppose the poison
was in his briefcase?
- PIERRE: Oh no, Madame, there was
no poison there.
- CATHY: You're certain that there
was nothing that would contain
poison - a bottle, perhaps?/
187. 1 (E)
C.U. Pierre.
- PIERRE: A bottle? Oh no, Madame,
there was no bottle./
188. 3 (C)
3-S.
(1 to POS.J, CURLY'S
BEDROOM (BEDROOM 1)) CATHY: Are you certain?
- ROLAND: Pierre! I think that's
a matter for the police, don't you,
Madame? Can I have your name,
please?/
189. 4 (C)
2-S, Cathy over Roland. CATHY: Gale - Catherine Gale. I
was naturally concerned about the
poison.
- ROLAND: Why?
- CATHY: It seems rather dangerous -
a bottle of poison lying around./
190. 3 (C)
2-S, Roland over Cathy.
Roland Xs R. of
Cathy - hold Cathy. ROLAND: I'm sure there is no need
for you to concern yourself.
- CATHY: I'm sorry, Monsieur, I seem
to have taken up a lot of your time./
191. 4 (C)
2-S, Roland over Cathy.

(On 4, Shot 191)

ROLAND: Not at all, Madame. Oh, before you go, would you mind giving me the name of your hotel?

CATHY: My hotel?

192. 3 (C)
2-S, Cathy over Roland.

ROLAND: Yes, Madame, your hotel./

CATHY: The Hotel des Saints Peres.

ROLAND: Hotel des Saints Peres. Thank you, Madame.

CATHY: Good-day.

193. 4 (C) A/B
(Roland over Cathy)

ROLAND: Good-day./

Cathy exits b/g.

Roland Xs L. to desk.

PULL BACK to 2-S,
Pierre over Roland.

PIERRE: Who are you ringing?

(3 TO POS.J - LIMBO
(LINGERIE SHOP))

ROLAND: The police. I find the lady's anxiety interesting, don't you, Pierre? And I think it will be of interest to the police, all this talk of a bottle.

T.I. to C.2-S.

GRAMS:
MUSIC

194. MIX 1 (J)
C.U. bottle by mirror.

23. INT. CURLY'S BEDROOM. DAY.

(4 TO POS.G, JACQUES'
BEDROOM (BEDROOM 2))

PULL BACK to show Curly
in mirror.

T.I. on bottle in
Curly's hands.

195. MIX 2 (D)
C.U. bottle in Laure's
hands.

24. INT. RECEPTION HALL. DAY.

(1 TO POS.B, AIRPORT
RECEPTION HALL)

BOOMS
B-1, C-1

(On 2, Shot 195)

PULL BACK to include
Jeanette over Laure.

GRAMS:
AIRPORT
ATMOS-
HERE
(throughout
scene)

LAURE: It's no use - I can't
help worrying - he's always here
to meet every plane. What can
have happened to him?

JEANETTE: Laure, you're so weak!
Bothering about a man like that!

LAURE: But there's a lot of good
in Jacques.

JEANETTE: I know - if only he
had someone to look after him ...!

Laure rises, Xs d/s
R. Jeanette Xs d/s
to her.
PULL BACK with them,
holding 2-S.

LAURE: Why isn't he here? ... He'll
lose his job.

JEANETTE: You really are worried
about him!

LAURE: Yes!

JEANETTE: Don't tell me you've
fallen for him./

196. 1 (B)
2-S, Laure over Jeanette.

LAURE: And why not?

JEANETTE: All right, Laure, what
do you want me to do?

LAURE: I've written the address
of the hotel he works for on this
slip of paper. He has a room
there. Will you go and see if
he's all right?/

197. 2 (B)
C.2-S, fav. Jeanette.

JEANETTE: Laure -

(On 2, Shot 197)

LAURE: It's by St. Honore.
It's not very attractive.

JEANETTE: I've got to go and give
my report to this meeting soon./

198. 1 (B)
C.2-S. fav. Laure.

LAURE: But it's not till twelve,
is it? If you take a taxi - I'll
give you the money - you could be
back long before then. Who else
can I ask? I can't leave here.
And I'm sure he's got himself into
some kind of trouble.

JEANETTE: All right.

LAURE: Bless you, Jeanette!

JEANETTE: Don't bless me - I'm not
doing you much of a favour, not with
a type like Jacques.

PAN L. with Jeanette
as she goes, and
include Cathy. Hold
on Cathy.

199. 2 (B)
2-S, Cathy over Laure.

Cathy Xs to Laure.
Laure Xs behind bar,
Cathy follows.

PULL BACK with them,
holding 2-S.

CATHY: Excuse me, Mademoiselle.

LAURE: Yes, Madame?

CATHY: I've lost something - I
wondered if you could help.

LAURE: What is it that you have
lost, Madame?

CATHY: Well, it's difficult to
describe - it's a sort of bottle.

LAURE: A bottle?

(On 2, Shot 199)

CATHY: Yes.

LAURE: Have you been to our
Lost Property Department?

CATHY: Oh yes, but they suggested
I should ask you, because I think
I must have lost it round here./

200. 1 (B)
2-S, fav. Laure.

LAURE: What was in this bottle -
some sort of drink?

CATHY: A sort of alcohol, yes.

LAURE: I suppose ... that your
bottle could have been found by
Jacques/-

201. 2 (B) A/B
(2-S, fav. Cathy)

CATHY: Who's Jacques?

LAURE: Jacques Tissot. He - he
works for one of the hotels.

CATHY: Why should you think he
might have it?/

202. 1 (B) A/B
(2-S, fav. Laure)

LAURE: He is not a thief, or anything
like that - but if it was cognac or
something like that, he can't resist.
He wouldn't steal anything else.

203. 2 (B) A/B
(2-S, fav. Cathy)

It's only/-

CATHY: Now look - where can I find
him?

LAURE: He hasn't come on duty ...

204. 1 (B)
C.U. Laure.

CATHY: Is he ill?/

LAURE: If he has got hold of your
bottle, then he'll be drunk. Or
with one of his hang-overs./

205. 2 (B)
C.U. Cathy.

(On 2, Shot 205)

206. 1 (B) A/B CATHY: If he drinks that stuff,
 (C.U. Laure) he'll have a hang-over all right.
What's his address?/

207. 2 (B) LAURE: You're the second person
 2-S, Cathy over Laure. who's asked me that/-

(1 TO POS.E, SAME SET) CATHY: What?

LAURE: I know he's done something
wrong - !

CATHY: Who asked you - a policeman?

LAURE: No - an English gentleman.

CATHY: This Jacques Tissot - where
is he? I must see him.

LAURE: Hotel Excelsior, Rue Gallieni
32. In the Rouvier district.

CATHY: What's the phone number?

LAURE: It's no use ringing the
hotel. I've tried three times -
they refuse to fetch him. They
just put the phone down.

CRAB L. and T.I. to
 C.U. Laure.

GRAMS:
F/X OUT

GRAMS:
MUSIC

*

*

208. MIX 4 (G) 25. INT. JACQUES' BEDROOM. DAY. (BOOM A-1)
 C.U. Jacques on bed. *

(2 TO POS.C, PHONE BOX,
SAME SET) *

PAN R. to C.U. flask
 in pocket of Jacques'
 jacket over back of
 chair f/g. *

*

*

*

*

*

*

*

(On 4, Shot 208)

GRAMS:
MUSIC
(contd.)

CRAB R. holding jacket
R. of shot, and include
Jacques.

Jacques rises, picks
up jacket and exits.

26. INTERCUTTING:

INT. RECEPTION HALL KIOSK

& DAY.

INT. LIMBO (SHOP).

*
*
*
*
*
*
*
*
BOOM B-1
or
STAND MIC.
BOOM C-2

209. MIX 3 (J)
C.U. Steed on phone.

STEED: Hotel Excelsior, 32 Rue
Gallieni, Right./

210. 2 (C)
C.U. Cathy in phone box.

(4 TO POS.H, CURLY'S
BEDROOM (BEDROOM 1))

CATHY: Hurry, Steed. If he drinks
it, it'll tear his insides out.

STEED: (DISTORT) O.K. What
else did you find out?

CATHY: You didn't kill the other
man.

STEED: (DISTORT) That's a relief.

CATHY: But the police are looking
for you. Now hurry./

211. 3 (J) A/B
(C.U. Steed)

STEED: Right. By the way, how
do you spell it?

CATHY: (DISTORT) What - Excelsior?

STEED: No - Kuadajau ... it's been
worrying me. I can't even pronounce
it.

(As Cathy bangs down
phone)

212. 2 (C) A/B
(C.U. Cathy)

27. INT. RECEPTION HALL. DAY.

BOOM B-1
GRAMS:
AIRPORT
ATMOS-
PHERE.
*

PULL BACK to 2-S,
Pierre over Cathy.

(On 2, Shot 212)

GRAMS:
F/X
(contd.)

(3 TO POS.K, CURLY'S
BEDROOM (BEDROOM 1))

PIERRE: Mrs. Gale - how did you
guess?

CATHY: What?

PIERRE: You knew all the time
there was a bottle in the briefcase.

CATHY: Well, I had an idea.

PIERRE: You see, I didn't think
it mattered. It was only a bottle
of hair restorer./

213. 1 (E)
C.2-S, fav. Cathy.

CATHY: Hair restorer! What did
you do with it?

214. 2 (C)
C.2-S, fav. Pierre.

PIERRE: I gave it to Lieutenant
Leclero/... He is almost bald -
I thought I would be doing him a
good turn.

CATHY: Where is he?

215. 1 (E) A/B
(C.2-S, fav. Cathy)

PIERRE: He's off duty today, Madame.
He'll be at home, probably./

CATHY: What's his phone number?

PIERRE: He hasn't got one, Madame.
Madame, I hope you won't tell anyone
what I did. I only wanted to -

216. 2 (C) A/B
(C.2-S, fav. Pierre)

CATHY: No, no, no. It doesn't
matter. What's his address?/

PIERRE: I'm afraid I don't know,
but they could tell you at the gate.
I know it was wrong of me to take
the bottle.

PULL BACK as Cathy
moves away, R. of
Pierre.

(CONTD.)

(On 2, Shot 216)

GRAMS:
F/X
(contd.)

T.I. to C.U. Pierre.

PIERRE: (CONTD.) But Monsieur Meyer wouldn't be using it anymore. And I thought it might at least do someone some good.

GRAMS:
MUSIC

217.	<u>MIX 3 (K)</u>	<u>28. INT. CURLY'S BEDROOM. DAY.</u>	BOOM C-2
	C.U. bottle on shelf.		*
	PULL BACK and PAN R. to door.		*
		<u>CATHY</u> : (OFF) Lieutenant! Lieutenant Leclerc! Are you there, Lieutenant?	*
	Cathy enters.		*
	PULL BACK to include animated model f/g.		*
218.	<u>4 (H)</u>		*
	C.U. Cathy.		*
219.	<u>3 (K)</u>		*
	M.S. Cathy.		*
	She Xs L. to bottle.		*
	T.I. with her.		*
220.	<u>4 (H)</u>		*
	2-S, Siebel over Cathy.		*
221.	<u>3 (K)</u>	<u>SIEBEL</u> : Madame/-	
	C.U. Cathy - reaction.		
222.	<u>4 (H) A/B</u>		
	(Siebel over Cathy)	<u>SIEBEL</u> : (CONTD.) What are you doing here?	
	Siebel Xs d/s of Cathy.	<u>CATHY</u> : Lietenant Leclerc?	
		<u>SIEBEL</u> : Yes. I repeat, what are you doing here, Madame?	

(On 4, Shot 222)

CATHY: Lieutenant, I'm terribly
sorry to intrude, but I've a very
good reason for being here./

- | | | | | |
|------|-------|--|---|--|
| 223. | 3 (K) | M.S. Cathy.
She Xs R. PAN R. with
her to include Siebel
b/g L. She sits. | You see,
I was at the airport when that
unfortunate man died. It's rather
a long story, I suppose I'd better
begin at the beginning./ Where on
earth did I put my cigarettes -
I'm sure I had them with me. | GRAMS:
MUSIC
*
*
*
* |
| 224. | 4 (H) | M.C.U. Siebel by
mirror.

(He sees reflection of
Cathy's hand closing
round gun) | | *
*
*
* |
| 225. | 3 (K) | 2-S, Siebel over Cathy.

He goes for her with
knife. Cathy rises.
Knife plunges into her
handbag. | | *
*
*
*
* |
| 226. | 4 (H) | 2-S, Cathy over Siebel.
She is pointing gun at
him. | <u>CATHY</u> : I was told Lieutenant
Leclerc was bald. | *
--- |
| 227. | 3 (K) | 2-S, Siebel over Cathy.

They go into judo
routine.

(As Siebel falls) | | GRAMS:
MUSIC
*
*
*
* |
| 228. | 4 (H) | 2-S, Cathy over Siebel
on floor.

PAN UP with Cathy as
she rises.

PAN L. with Cathy to
bottle. | | *
*
*
* |
| 229. | 3 (K) | M.S. Cathy.

She Xs R, picks up bag.

T.I. to C.U. Cathy with
parcel in her hand f/g. | <u>CATHY</u> : Oh no! | GRAMS:
MUSIC
*
*
*
*
* |

MIX SLIDE D

"THE AVIENGERS" - End of Part 2

FADE SOUND & VISION

2ND COMMERCIAL BREAK - Approx 2.30

DURING BREAK:

CAM.1 - TO POS.K, JACQUES' ROOM (BEDROOM 2)
CAM.2 - TO POS.H, " " " "
CAM.3 - TO POS.L, EXT. JACQUES' ROOM.
CAM.4 - TO POS.D, TELEPHONE KIOSK, AIRPORT RECEPTION
HALL.

BOOM A - TO JACQUES' ROOM (BEDROOM 2) - POS.1
BOOM B - STAY AT POS.1, RECEPTION HALL (TELEPHONE KIOSK)
BOOM C - TO BAKERY, POS.1

VTR/ABC/1871
Part 3

ACT 3

	<u>GRAMS</u> <u>THEME</u>
<u>FADE UP SLIDE E</u>	
"THE AVENGERS"	*
Part 3	*
<u>FADE OUT SLIDE E</u>	*
230. <u>FADE UP 2 (H)</u>	<u>29. INT. JACQUES' BEDROOM. DAY. BOOM A-1</u>
C.U. Manning by chest of drawers, d/s R.	
PULL BACK to include Jeanette.	
231. <u>1 (K)</u>	
M.C.U. Jeanette.	
232. <u>2 (H) A/B</u>	
(2-S)	

JEANETTE: Paul! What are you
doing here?

MANNING: Jacques invited me over.

JEANETTE: How do you know Jacques?

MANNING: Oh, we just got talking ...
If it comes to that, what are you
doing here?

JEANETTE: I've come to see why
Jacques wasn't at the airport.

233. 1 (K)
2-S. over bed.
Jeanette breaks L.

MANNING: I've no idea - does it matter?

JEANETTE: You've turned the place into
a mess.

MANNING: It wasn't much to begin with.
I was looking for some cigarettes.

(On 1, Shot 233)

JEANETTE: Where is Jacques?

234. 2 (H)
2-S, Jeanette over
Manning.

MANNING: He went to get some wine./

JEANETTE: You were searching the
room, weren't you?

MANNING: I told you, I wanted a
cigarette.

JEANETTE: It was something else
you were looking for, wasn't it?
It was that silver flask. In the
plane I thought you were interested
in it./

235. 1 (K)
2-S, Manning over
Jeanette.

MANNING: Why would I be interested
in the flask?

JEANETTE: Yes, why?

MANNING: Listen, darling, you're
getting all worked up over nothing.
Aren't you meant to be at a meeting
or something?/

236. 2 (H) A/B
(Jeanette over Manning)

JEANETTE: I have to make a report
at twelve.

MANNING: You'd better hurry then.
You haven't got much time. I'll
drive you back.

JEANETTE: Not yet. I want to know
what you're doing here./

237. 1 (K) A/B
(Manning over Jeanette)

MANNING: Darling, let's talk about it
sensibly over lunch. I know exactly
where I'm going to take you, and
afterwards, if you like, we can go
back to my hotel./

238. 2 (H) A/B
(Jeanette over Manning)

(On 2, Shot 244)

Jeanette goes to pass Manning.

MANNING: And I suppose you'll believe that drunk rather than me?

JEANETTE: Yes!

Jeanette turns towards camera.

MANNING: Oh, darling.

GRAMS:
MUSIC

T.I. to C.U. Jeanette.

*
*

245. MIX 4 (J)

30. INT. RECEPTION HALL KIOSK. DAY. *

Establishing shot of phone box, Siebel f/g.

BOOM B-1

Manning enters f/g R.

*
*

Siebel goes into box.

*

T.I. with Manning to C,2-S, Siebel over Manning.

*
*
*
*

SIEBEL: Hello.

MANNING: Did you get into the policeman's room?

SIEBEL: Yes - easily.

MANNING: Any luck?

SIEBEL: No.

MANNING: What happened?

SIEBEL: There was a woman there. She jumped me - she had a gun in her purse.

MANNING: Who was she?

SIEBEL: I don't know.

(On 2, Shot 238)

JEANETTE: I'm afraid I can't.

MANNING: What do you mean?

JEANETTE: The police want to talk to me this afternoon about Monsieur Meyer's death. I got a message just as I was leaving.

MANNING: It probably won't take long./

239. 1 (K) A/B
(Manning over Jeanette)

Jeanette breaks L.

JEANETTE: What if I tell them about the flask?

MANNING: Well, I think you should. I mean, you saw Meyer with it./

240. 2 (H)
M.C.U. Jeanette.

JEANETTE: What if I tell them I found you here?/

241. 1 (K)
M.C.U. Manning.

MANNING: Darling, you don't want to cause a lot of misunderstanding and trouble./

242. 2 (H) A/B
(M.C.U. Jeanette)

JEANETTE: Then tell me what you're doing here./

243. 1 (K) A/B
(M.C.U. Manning)

MANNING: I told you - Jacques asked me over for a drink./

244. 2 (H)
2-S, Jeanette over Manning.

JEANETTE: You don't even know Jacques.

MANNING: Of course I do.

JEANETTE: I don't believe you.

MANNING: Then ask Jacques.

JEANETTE: I will.

(On 4, Shot 245)

MANNING: Was she after it, too?

SIEBEL: I think so. English.

MANNING: She's probably with Steed, then. I don't think we'll need to worry about him - I've arranged a reception for him at Tissot's! He won't find anything there, anyway, but she may know where the stuff is.

SIEBEL: What do we do?

MANNING: You stay here. There's a good chance she'll show up. If she does, follow her and contact me.

SIEBEL: All right, then. Goodbye.

Siebel comes out of kiosk.

Sorry to keep your waiting.

MANNING: That's quite all right.

GRAMS:
MUSIC

*
*

246.	<u>MIX 3 (L)</u>	<u>31A. INT. EXT JACQUES' ROOM. DAY.</u>	<u>SLUNG MIC.</u>
	Establishing shot ext. Jacques' door.		*
	Steed enters f/g.		*
	(4 TO POS.K, BAKERY)	<u>STEED</u> : Tissot! Jacques Tissot!	*
	(As Steed enters room)		*
247.	<u>2 (H)</u>	<u>31B. INT. JACQUES' ROOM. DAY.</u>	<u>BOOM A-1</u>
	M.S. Steed as he enters room.		*
	(3 TO POS.M, BAKERY)		*
	Gendarmes enter b/g.		*
248.	<u>1 (K)</u>	<u>1ST GENDARME</u> : Monsieur Steed?/	
	C.U. Steed.		
249.	<u>2 (H)</u>	<u>STEED</u> : Yes./	
	Group over Steed.		

(On 2, Shot 249)

250. 1 (K)
3-S.

1ST GENDARME: You are to come to the police station with me for questioning about a robbery at the airport last night./

Steed Xs to gendarme. STEED: A robbery?

1ST GENDARME: Yes, monsieur. Take a look round.

STEED: How did you know I was here?

1ST GENDARME: We received a telephone call.

STEED: Who made the telephone call?

1ST GENDARME: I am not at liberty to disclose that information.

Steed Xs d/s L, sits f/g on chair.

251. 2 (H)
2-S, Steed over gendarme.

STEED: Come on now, it can't do any harm. Was it an Englishman?/

(1 TO POS.L, SAME SET)

Gendarme Xs L. of Steed.

It was, wasn't it?

All right. If you find a silver hip flask, it's mine.

1ST GENDARME: What are you doing in this room, Monsieur?

STEED: Communing with nature.

252. 1 (L)
Group over bed.

1ST GENDARME: Come on, let's go./

CRANE DOWN to include body of Jeanette f/g under bed.

GRAMS:
MUSIC

*
*
*

Preview 2

253. 2 (H)
M.S. Steed.
(3 TO POS.M, BAKERY) 1ST GENDARME: (CONTD.) Hey
He exits, gendarmes follow. you - come back! GRAMS:
T.I. to C.U. Jeanette. follow. MUSIC
*
*
*
*
254. MIX 4 (K) 32. INT. BAKERY. DAY. BOOM C-1
C.U. dough on table. *
(2 TO POS.B, AIRPORT *
RECEPTION HALL) *
PAN UP to M.C.U. baker. *
CRAB L. to include *
Jacques as he comes *
down stairs. *
BAKER: Hello, Jacques.
255. 3 (M) JACQUES: Very good. Very good./
M.S. thru shelves f/g. Drink?
Jacques Xs to shelves. BAKER: Not when I'm working.
JACQUES: Hurry up and finish then.
BAKER: I've got another fifty to
256. 4 (K) do./
C.U. dough being put
on to paddle.
PAN L. with paddle to
oven.
257. 3 (M)
2-S, Baker over Jacques.
BAKER: (CONTD.) Here, go easy.
JACQUES: Who'd have a baker for
a friend?
BAKER: I just want some left for
me, that's all.

(On 3, Shot 257)

JACQUES: Don't you worry about that. I've got some real stuff here. When we finish that, we start on this, eh?

T.I. to C.U. flask.

258. MIX 2 (B)

C.U. pencil and paper in Cathy's hands.

PULL BACK to 2-S, Laure over Cathy.

PULL BACK with them holding 2-S as they move d/s C.L.

33. INT. RECEPTION HALL. DAY.

BOOM B-1

GRAMS:
AIRPORT
ATMOS-
HERE.
(throughout scene)

CATHY: Where else could he be?

LAURE: He often goes to a little bar, Clou d'Argent.

CATHY: Where is it?

LAURE: Oh no, he won't be there. He owes them money.

CATHY: Anywhere else?

LAURE: No, I don't think so.

CATHY: Certain?

LAURE: Yes ... yes.

CATHY: There must be somewhere else ...

LAURE: Oh there's a new friend he's made. Jean Martin - he's a baker. His place is somewhere in the Cloutier district.

CATHY: Don't you know where?

LAURE: No. Couldn't you ask someone?

(On 2, Shot 258)

CATHY: All right. Jean Martin.

HOLD on Laure.
WHIP PAN L. to C.U.
Siebel.

GRAMS:
F/X OUT

GRAMS:
MUSIC

*

259. MIX 3 (M) 34. INT. BAKERY. DAY. BOOM C-1

C.U. oven.
PAN with loaves to
table.

*

*

*

FULL BACK to include
baker over Jacques.

*

BAKER: Only another four batches.

JACQUES: Good. Now have a drink.

BAKER: Yes, I will.

JACQUES: Well, here's to bread.
Now for it. Here, have a sniff.

T.I. to C.2-S.

BAKER: Whew! Are you sure it's
all right?

260. 4 (K) JACQUES: 'Course it is./

C.U. glasses on table.
Flask is poured into
them.

261. 3 (M) A/B
(C.2-S)

262. 4 (K) F/X: KNOCKING ON DOOR./

2-S, Baker & Jacques.
Baker goes up stairs.

STEED: (OFF) Jean martin?

T.I. to C.U. Jacques.

BAKER: (OFF) Yes.

STEED: (OFF) Is Jacques Tissot
here?

263. 3 (M) BAKER: (OFF) Yes, yes he is./

M.S. Jacques.
PAN R. with him to
below stairs.

(On 3, Shot 263)

Steed, Cathy and baker
enter b/g.

STEED: Thank you, Monsieur.
What a delicious smell! Tissot,
where's the bottle?

264. 4 (K)
Group over table. JACQUES: What bottle? I don't
know what you're talking about./

265. 3 (M)
2-S, Steed over Jacques. CATHY: This is it all right.
There must be another bottle./

CRAB L. holding Steed
as he moves round room. STEED: Excuse me, Monsieur - I
never could resist these. Sorry,
266. 4 (K) A/B Monsieur Martin./ Nothing.
(Group over table)

BAKER: What is this all about?

Baker moves away u/s R. STEED: Don't let us interrupt you.
Go right ahead. You might save
267. 3 (M) half a dozen of these for me./
M.S. Steed.

PAN R. to include
Jacques as Steed Xs
to him.

Now, come on,
where is the bottle?

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

PAN UP to C.U. Manning. MANNING: You'll tell me, won't
you, Tissot?
268. 1 (M) Round there./
3-S, Manning over
Steed and Jacques. Mr. - er - Steed, isn't it?

GRAMS:
STING.

STEED: Where was it? Lords -
Henley - Royal Enclosure? I don't
think we've met, have we?

269. 3 (M) MANNING: No./
M.S. Cathy. She moves
to pick up bottle
from table.

270. 4 (K)
M.C.U. Manning.

(On 4, Shot 270)

- MANNING: (CONTD.) I wouldn't do that, Mrs. Gale, if I were you. Over there! Siebel!/
271. 1 (M)
2-S, Siebel over Cathy.
- MANNING: (CONTD.) Over there,
272. 4 (K)
Group.
Steed Xs towards Cathy.
- STEED: I don't think I caught your name./
273. 1 (M)
2-S, Steed, Cathy & Siebel.
- MANNING: Put your hands against the wall. The feet back, please. Further.
274. 4 (K)
Group.
PAN L. with Steed and Manning.
STEED: Would you mind letting me keep my cigarettes?
(After search)
- MANNING: Now you./
275. 3 (M)
Group over Siebel.
- MANNING: Now you./
276. 4 (K)
M.S. Cathy.
PAN L. with her to wall. You know what to do. Turn round, please. Get your hands against the wall./
277. 1 (M)
Group over Manning.
278. 4 (K)
M.C.U. Manning.
PAN DOWN to show gun.
279. 1 (M)
M.C.U. Cathy.
280. 4 (K) A/B
(Manning & gun)
- MANNING: (CONTD.) Watch them. Now, where's the flask?
281. 3 (M)
M.S. Manning.
PAN R. to 2-S, Manning over Jacques.
JACQUES: I don't know.
MANNING: Where's the flask?

Preview 4

(On 3, Shot 281)

282. 4 (K) JACQUES: If you shoot me, you'll never find out./
3-S, Cathy, Steed & Siebel.
- MANNING: Quite right. But there are other ways to make you talk.
- (Steed grabs Siebel's gun arm and twists it)
283. 1 (M)
M.C.U. Manning.
He moves L. MANNING: (CONTD.) Let him go, Steed./
284. 3 (M)
3-S, Siebel, Steed, Cathy.
(Steed lets him go)
285. 1 (M)
M.S. Jacques. He runs for the door.
286. 4 (K)
3-S, Jacques over Manning & Siebel.
287. 3 (M) F/X: SHOT./
M.S. Jacques.
He falls off stairs.
PAN DOWN to C.U. flask.
288. 4 (K)
2-S, Cathy & Steed.
PAN R. to 2-S, Siebel & Manning. MANNING: The flask - pick it up, Siebel./
289. 1 (M)
M.S. Siebel.
PAN with him to Jacques.
290. 4 (K)
Group. SIEBEL: This is it.
(1 TO POS.D. AIRPORT RECEPTION HALL)
T.I. to C.U. flask. MANNING: Get over there. By the staircase.
291. 3 (M) STEED: After you./
Group.
PAN R. with Cathy.
292. 4 (K) CATHY: Ooh, my knee!/
Group over Manning.

(On 4, Shot 292)

293. 3 (M)
M.S. Cathy. MANNING: Never mind about your knee, Mrs. Gale, keep moving./
294. 4 (K)
Group. CATHY: Oh, I think I've broken my knee-cap./
- F/X: SHOT.
295. 3 (M)
M.S. Cathy. STEED: Fruit juice. You're full of surprises./
PAN R. as she Xs to Jacques.
PULL BACK to include Steed L.
(4 TO POS.C, OFFICE)
Baker appears b/g.
296. MIX 1 (D) 35. INT. RECEPTION HALL. DAY.
M.S. Roland. BOOM B-1
He moves d/s C, stops and looks towards bar. *
297. 2 (B)
2-S, Roland over Laure. GRAMS: AIRPORT ATMOSPHERE
Roland Xs towards Laure. *
298. 1 (D) ROLAND: How's Tissot?/
M.C.U. Laure. LAURE: He's much better. I managed to talk to him at the hospital - but not for long, of course. He was very tired. But he said he'd never touch another drink as long as he lives!/
TAPES: TWO ANNOUNCEMENTS IN B/G.
299. 2 (B) A/B
(2-S) ROLAND: I'll believe that when I see it! Give him my regards when you see him./
300. 1 (D)
2-S, Laure over Roland. *

(On 1. Shot 300)

GRAMS:
F/X
(contd.)

(2 TO CAPTION)

LAURE: Thank you. I'll tell him tonight.

*
*
*
*

PAN L. with Roland to Office.

301. 4 (C)
M.S. Roland in office.

36. INT. OFFICE. DAY.

BOOM C-1

PULL BACK to include Pierre.

PIERRE: Curly has just come on duty -

ROLAND: Well?

PIERRE: He's in a bit of a state.

Curly enters.

CURLY: Where is he? Where is he?

ROLAND: Who?

T.I. to C.U. Curly.

CURLY: Pierre. He gave me a bottle of hair restorer. Restorer! Look at this! Not a hair left! And it was doing so well.

302. 1 (D)
L.S. airport.

37. INT. RECEPTION HALL. DAY.

BOOM B-1

ANNOUNCER: (ON TANNON) Will Mr. John Steed, passenger on Aire Sud Flight 372 for London, please check in and report at Gate 3 immediately ... Aire Sud announces the departure of their Flight 372 for London ... Will Mr. John Steed please check in and report at Gate 3 immediately.

GRAMS:
AIRPORT
ATMOS-
HERE
+
TAPE ANN.
(ESTABLISH
& FADE
UNDER
DIALOGUE)

Steed enters f/g,
Ks u/s C.

*
*
*
*
*
*
*

(On 1, Shot 302)

Cathy enters f/g L.

GRAMS:
F/X
&
TAPE
(contd.)

CATHY: Steed! Steed! You've forgotten something!

*

T.I. to 2-S.

*

STEED: What? The flask?

*

CATHY: The pastries.

*

STEED: Have one.

*

CATHY: No. Good-bye.

*

STEED: Give my love to Kuadanaja.

*

CATHY: Kuadanajau.

*

STEED: That's it.

*

PULL BACK to L.S.

*

*

GRAMS:
THEME

*

MIX SLIDE F

*

PATRICK MACNEE, HONOR BLACKMAN

*

SLIDE G

*

JUSTINE LORD, CATHERINE WOODVILLE

*

SLIDE H

*

GEOFFREY PALMER, RALPH NOSSEK, BARRY WILSHER

*

SLIDE J

*

JOHN CROCKER, TRADER PAULKNER, JOHN DEARTH

*

SLIDE K

*

FREDERICK SCHILLER, NICHOLAS COURTNEY, MICHAEL BEINT

*

SLIDE L

*

JOHN GILL, GRAHAM ASHLEY, DEANNA SHENDERREY

*

SLIDE M

*

Special Wardrobe for Honor Blackman designed by MICHAEL WHITTAKER

*

SLIDE N

*

Teleplay by JON MANCHIP WHITE

*

SLIDE O

*

JOHN BRYCE/JOHNNY DANKWORTH

*

*

*

*

GRAMS:
THEME
(contd.)

<u>SLIDE P</u>	*
Designed by PAUL BERNARD	*
<u>SLIDE Q</u>	*
Producer LEONARD WHITE	*
<u>SLIDE R</u>	*
Directed by JONATHAN ALWYN	*
<u>FADE OUT SLIDE R</u>	*
305. <u>FADE UP 2</u>	*
Caption: AN ABC PRODUCTION	*
	*
	*
<u>FADE SOUND & VISION</u>	*

PAD/18.7.62.