

MR. A. PULLY

Prod.No. 3508

VTR/ABC/1986

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

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C A M E R A   S C R I P T

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"THE AVENGERS"

Episode 35 - "BULLSEYE"

by

ERIC PAICE

---

Story Editor  
JOHN BRYCE

---

Designed by  
ROBERT MACGOWAN

---

Producer  
LEONARD WHITE

---

Directed by  
PETER HAMMOND

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CAMERA REHEARSAL:      Wednesday 19th SEPTEMBER, 1962 from 10.00

VTR DATE:                Thursday 20th SEPTEMBER, 1962 at 10.30

AT:                         STUDIO 1 - TEDDINGTON

TRANSMISSION:         Date to be advised

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CAST:

John Steed ..... PATRICK MACNEE  
Catherine Gale ..... HONOR BLACKMAN  
Henry Cade..... RONALD RADD  
Brig. Williamson ..... CHARLES CARSON  
Miss Ellis ..... JUDY PARFITT  
Jean ..... MITZI ROGERS  
Young ..... FELIX DEEBANK  
Foreman ..... ROBIN WENTWORTH  
Karl ..... BERNARD KAY  
Inspector ..... FRED FERRIS  
Dorothy Young ..... LAURIE LEIGH  
Reynolds ..... JOHN FRAWLEY  
Shareholder ..... GRAEME BRUCE

EXTRAS: 1 Male Extras as Anderson's corpse  
8 Male & 3 Female extras as Shareholders in Boardroom scenes  
6 Extras in 1st Stock Exchange Scene  
2 Extras in 2nd Stock Exchange scene

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P.A. ....	VALERIE BRAYDEN	Lighting .....	KEN BROWN
Floor Manager ...	DENVER THORNTON	Tech. Supervisor..	PETER CAZALY
Stage Manager ...	URSULA FRANKLIN	Cameras .....	TOM CLEGG
Call Boy .....		Sound .....	JOHN TASKER
		Vision Mixer .....	

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SCHEDULE:

Wed. 19th Sept.1962

Cam. Reh..... 10.00-12.30  
Lunch Break ..... 12.30-13.30  
Cam. Reh..... 13.30-18.00  
Supper Break ..... 18.00-19.00  
Cam. Reh ..... 19.00-21.00

Thurs.20th Sept.1962

Cam. Reh..... 10.00-12.30  
Lunch Break ..... 12.30-13.30  
Cam. Reh ..... 13.30-15.30  
Tea Break, Line-UP  
Normal Scan, Make-up ..... 15.50-16.15  
Dress Reh ..... 16.15-17.30  
Notes ..... 17.30-18.00  
Line-up ..... 18.00-18.30  
VTR ..... 18.30-19.30

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

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(i)

SCENE BREAKDOWN

THE AVENGERS (35) - "BULLSEYE"

ACT 1

SCENE & TIME	CHARACTERS	CAMERAS	DOOMS	PAGES
1. INT. OFFICE & BOARDROOM - DAY	MISS ELLIS JEAN ANDERSON'S BODY	3A, 1A 4A, 2A	A.1 B.1	1 - 5
2. INT. THE BUTTS DAY	FOREMAN BRIGADIER MISS ELLIS	1Z, B 3B, C 4B	A.2	5 - 7
3. INT. BOARDROOM DAY	CATHY KARL SHAREHOLDER REYNOLDS YOUNG BRIGADIER MISS ELLIS EXTRAS	2B 1C 4C 3D, E	B.1	7 - 13
4. INT. STOCK EXCHANGE GALLERY - DAY	CATHY STEED KARL EXTRAS	4D 2C	C.1	13 - 15
TELECINE CLIPS 1 & 2 DURING ACTION P.13				
5. INT. CADE'S PENTHOUSE - DAY	CADE SECRETARY V/O CATHY	2D, E 4E, 3F 1F	B.2	15 - 20
6. INT. OFFICE - DAY	JEAN YOUNG MISS ELLIS	3G, A 1A, 4F	A.1	20 - 22
7. INT. THE BUTTS DAY	FOREMAN CATHY REYNOLDS BODY	1Z 3B 4B	A.2 B.3	23 - 25

COMMERCIAL BREAK: 2.30

ACT 2

8. INT. THE BUTTS DAY	INSPECTOR CATHY FOREMAN	1D 3D	B.3	26 - 28
9. INT. THE BOARDROOM DAY	BRIGADIER YOUNG MISS ELLIS	4A, 1A 2A, 3D		
10. INT. STOCK EXCHANGE - DAY	CATHY STEED EXTRAS	1Z 2C 4D	C.1	31 - 34
11. TELECINE: EXT. SHOT OF BOAT ON RIVER AT NIGHT				34
12. INT. BOAT CABIN NIGHT	JEAN YOUNG	4G, 1E 3H	B.4	34 - 36

(i)

... ii

## SCENE BREAKDOWN (CONT'D.)

(ii)

AVENGERS(35) - "BULLSEYE"

SCENE & TIME	CHARACTERS	CAMERAS	BOOMS	PAGES
13. EXT. BOAT GANGWAY - NIGHT	JEAN YOUNG CATHY	2F	C.2	36 - 37
14. INT. BOAT CABIN NIGHT	CATHY KARL DOROTHY	1E 3H 4H	B.4	37 - 38
15. INT. BOARDROOM NIGHT	BRIGADIER CADE	4C 2B	A.3	38 - 41
16. INT. BOAT CABIN NIGHT	YOUNG KARL DOROTHY CATHY	3H, J 1E 4H, G	B.4	41 - 47
17. INT. BOARDROOM NIGHT	JEAN BRIGADIER'S BODY YOUNG CATHY	1A 3J(Cutaway) 2A, 4A	A.1 C.3	47 - 48
<u>COMMERCIAL BREAK: 2.30</u>				
<u>ACT 3</u>				
18. INT. BOARDROOM DAY	INSPECTOR JEAN CATHY MISS ELLIS YOUNG	1A, C 2A 3D	A.3	49 - 52
19. INT. CADE'S PENTHOUSE - DAY (PHONE BOX)2D	CADE SEC'S VOICE CATHY STEED	2D, E 4E 1F	C.5 SLUNG	52 - 57
20. INT. BOAT CABIN DAY	YOUNG KARL DOROTHY	3H 1E 4G	B.4	58 - 62
21. INT. BOARDROOM DAY	CATHY MISS ELLIS YOUNG KARL CADE EXTRAS	2B, A 1C 4C	A.3	62 - 65
22. INT. BOAT CABIN - NIGHT	KARL YOUNG	3H, 4G 2F	B.4	65 - 67
23. INT. THE BUTTS NIGHT	FOREMAN MISS ELLIS CATHY	1B, 3C 4B	A.2 B.3	67 - 70
24. INT. CADE'S PENTHOUSE - DAY	CADE STEED CATHY	2E 4E 1X	C.5	71 - 72

(ii)

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Part 1.

F/D T/C

S.O.P.

A.B.C. OPENING SYMBOL

FADE T/C

OPENING CAPTION ROUTINE (SCANNER)

- |    |  | GRAMS: |
|----|--|--------|
| 1. | 2. CAPTION<br>THE AVENGERS (A)             | Theme  |
| 2. | 4. CAPTION<br>THE AVENGERS (B)             | .      |
| 3. | 2. CAPTION<br>THE AVENGERS (C)             | .      |
| 4. | 4. CAPTION<br>THE AVENGERS (D)             | .      |
| 5. | 2. CAPTION<br>Starring PATRICK MACNEE      | .      |
| 6. | 4. CAPTION<br>Also Starring HOMER BLACKMAN | .      |

INT. OFFICE & BOARDROOM - DAY

BOOM A.1

- |    |   |   |
|----|---|---|
| 7. | 3A (Panned L.)<br>Guncase - T/I close<br>X Guns | . |
|----|---|---|

MLX

- |    |  |   |
|----|--|---|
| 8. | 1A<br>Guncase - T.I. past<br>guns to door - Read<br>ANDERSON'S SMALL ARMS<br><br>Jean thru' door - T.B.<br>coat hanger - PAN to<br>floor - see mail<br>CRAB R. with mail to typewriter<br>hood | . |
|----|--|---|

ON 1 - Shot 8

- 2 -

GRAMS:

9. 3A  
Deep 2s. Miss Ellis/  
Jean R.f/g

A.1

MISS ELLIS: Just arrived Jean?

JEAN: Oh good morning Miss Ellis.  
The.. or ... tube train was late.

MISS ELLIS: Tube trains aren't late  
Jean, it's merely a question of  
which one you catch.

JEAN: Yes, Miss Ellis.

- 2 -

Coming to 1

ON 3 - Shot 2

- 3 -

MISS ELLIS: Well you'd better get on with Mr Anderson's notes, hadn't you. There's a Board Meeting this afternoon.

JEAN: Yes, when will he be in?

MISS ELLIS: Probably not till ten. I believe he was working here late last night, so you'll probably find he's dictated them for you.

JEAN: Oh right.

T/I Close Tape Recorder

10. 1A  
M.S. Jean/Typewriter

CAM.3 to Pos.D  
BUTTS - Target End

DICTAPHONE VOICE: Extraordinary share holders' meeting. Monday the fifth. Three p.m. Agenda Item One. Offer by Henry Cade Holdings. Gentlemen. As Chairman of your company I would like to register at the outset my unreserved opposition to the proposed merger offer from this company. It is quite clear that this is a blatant example of a takeover attempt...

JEAN: Oh wait a minute!

T.I. Tape Recorder

- 3 -

Coming to 4

ON 1 - Shot 10

- 4 -

CRAD R. Tape Recorder L.f/g.  
Door R.

SHE CROSSES BACK TO THE RECORDER  
PRESSES A BUTTON SO THAT THE TAPE  
RUNS BACK THEN CROSSES TO THE  
BOARDROOM.

INT. BOARDROOM - DAY

BOOM B.1

11. 4A  
M.S. Jean  
T.I. Tight Jean/Cupboard  
as junk falls PAN with  
her to floor, revolver  
& debris

DICTAPHONE VOICE: ...clear that this  
is a blatant example of a takeover  
attempt by a man renowned for his  
unscrupulous methods.

CAM.1 to Pos.Z  
Target Area

12. 2A  
L.Ang. Body under table  
CRANE UP to 2s.  
Miss Ellis/Jean

GRAMS:  
Long Stinger

JEAN: Miss Ellis! Miss Ellis!

CAM.4 FAST TO B  
BUTTS - Firing End

MISS ELLIS: What on earth's the  
matter!

- 4 -

Coming to 1



ON 2 - Shot 12

- 5 -

JEAN: Look! It's Mr Anderson!

DICTAPHONE TAPE: (CONTINUING) In the light of these developments, I, as your chairman feel I have no alternative but to ...

DOUBLE TARGET AREA

BOOM A.2

13. 1Z (By Pos.A)

CUE Double Targer - Close  
2 shots in bull

(2 shots)

SUPER SLIDE

"BULLSEYE"

FADE SUPER

CUE & CUT

INT. RIFLE BUTTS. DAY

A.2

14. 3B

L.S. 2 Figures X Target  
Brig. fires 2 shots

(2 shots)

CAM.1 to B FAST  
BUTTS - Firing End

15. 4B

Tight 2s. Brig/Foreman (He fires):  
CRAB R. & HOLD Tight 2s.  
Foreman/Brigadier

(1 shot)

CAM.3 to Pos.C  
Same Set

FOREMAN: Two inners and one clipped & one in the bull. Good little cluster there sir.

CAM.2 to B  
Same Set

BRIGADIER: It's a good little gun, George.

FOREMAN: There's nothing to touch that Mark Four, is there sir?

- 5 -

Coming to 1

ON 4 - Shot 15

-- 6 --

BRIGADIER: Nothing at all.

I was up at the War Office seeing the supply officer the other day. He said 'D'you know Williamson, we have never yet received a report of a faulty gun from Andersons'.

CUE

16. 1B  
L.Ang.L.S.Miss Ellis

CAM.4 to C  
BOARDROOM

CRAB R.to deep 3s.  
Miss Ellis/Foreman X  
Brigadier

MISS ELLIS: Brigadier,  
You hadn't forgotten about the meeting, had you?

BRIGADIER: Oh blast it, yes I had.  
What time does it start?

MISS ELLIS: In about five minutes.  
Most of the shareholders are in the Board Room already. Mr.Reynolds is is keeping them quiet.

BRIGADIER:  
They've smelt trouble. Anyone there we don't know?

MISS ELLIS: There are one or two I haven't seen before.

17. 3C  
C.U. Brigadier

CAM.1 to C.FAST  
BOARDROOM

T.B. Deep shot  
Foreman L.f/g.Stair R.

BRIGADIER: Probably some of Cadet's stooges. Well if they're itching for a fight they'll get it.

CUE He fires

(3 shots)

ON 3 - Shot 17

- 7 -

BRIGADIER: Keep that aside for me  
will you George. I might want to  
use it again.

GRAMS:  
TENSION

CUE & MIX

INT. BOARDROOM - DAY

BOOM B.1

18. 2B  
CRAB L. past Shareholder  
HOLD Order Paper Close  
T.B. Master Shot Meeting

CAM.3 to Pos.D  
Boardroom

CUE & CUT  
19. 1C  
Group X Reynolds fav.  
Shareholder

SHAREHOLDER: Mr Vice Chairman,  
while I don't wish to cause distress  
by harping on a delicate matter,  
I think you owe it to your shareholders  
to tell us under what circumstances  
the Company Chairman took his own  
life.

20. 4C  
C.U. Reynolds

REYNOLDS: I  
have already read you the coroner's  
verdict, sir.

21. 1C  
A/B

- 7 -

Coming to 4

22. 4C  
C.U. Reynolds

SHAREHOLDER: And are you trying to tell us, <sup>Mr. Reynolds</sup> that this was nothing to do with the Cade takeover bid?

23. 1C  
Group A/B

REYNOLDS: Mr Anderson, together with the remainder of your directors, was firmly resolved to resist the Cade offer.

SHAREHOLDER: You haven't answered my question.

CUE & CUT

OTHER SHAREHOLDERS: Rhubarb - etc.

24. 2B  
Karl/Order Paper R.f/g.  
Entrance L.  
T.I. & PAN L. with 2s.  
Miss Ellis/Brigadier

REYNOLDS: Order, please Ladies and Gentlemen.

25. 1C (As she rises)  
Cathy

CATHY: Mr Vice Chairman, may I draw your attention to page two of the profit and loss account, also to the corresponding page on last year's statement?

26. 4C  
Tight group Young to Brig.

YOUNG:  
Who's that?

MISS ELLIS: That's Mrs. Gale.

YOUNG: Not the woman with the 20% voting stock.

MISS ELLIS: All bought through the market in the past few days.

YOUNG: That puts her in a very strong position, doesn't it?

REYNOLDS: Well Madam. I have them to hand. /

27. 3D  
Cathy L.f/g. Group R.

CATHY: Could you now explain to us why the labour and materials costs have risen by over a hundred thousand pounds over last year - according to the figures. /

28. 2B  
Close Young

YOUNG: I think I can answer the lady's question. As the Works Director of this company Madam I can assure you that this figure is an accurate reflection of the increases in labour costs and materials. /

29. 1C  
Cathy X Directors  
CRAB R. to see  
Karl deep R.b/g.

BRIGADIER: I entirely support that Mr. Chairman  
1st SHAREHOLDER: Rubbish.

REYNOLDS: I beg your pardon, sir?

1st SHAREHOLDER: If that's all you've got to tell us it's about time  
Cade did take over and shook some of you up!

BRIGADIER: Shame. Shame!

CUE EXTRAS HUBUB

30. 2B (As he turns)  
Karl T.B. & CRAB R. to  
meeting L. Karl R.f/g.

31. 1C  
C.U. Shareholder

REYNOLDS: If you'll please come to order. I cannot allow any further discussion on this matter unless it's in the shape of a resolution.

1st SHAREHOLDER: Alright. I'll give you a resolution. I propose that this lady here - who seems to be the only one who knows what she's talking about - be elected to fill the vacant seat on the Board caused by the mysterious demise of the

As he sits PAN to Cathy  
32. 2B  
Master shot Meeting X  
Shareholder

Chairman.

32. 2B  
Master shot Meeting X  
Shareholder

BRIGADIER: I protest. That's a ridiculous resolution.

MISS E: In any case a resolution should have been submitted to me first.

YOUNG: Just a moment

33. 4C  
Tight Heads Directors

Brigadier, /  
If we don't pacify them they're going to sell every share they've got to Cade.

34. 1C  
Tight 2s. Cathy/Shareholder

REYNOLDS: I think Young's right.

1st SHAREHOLDER: Well, do you accept the resolution or not Mr. Reynolds?

35. 2B  
A/B

REYNOLDS: I shall put it to the meeting. The resolution is that Miss ... er, /

36. 1C  
A/B

She rises

CATHY Mrs. Catherine Gale. /

37. 4C  
A/B

ON 4 - Shot 37

- 11 -

REYNOLDS: That Mrs. Catherine Gale  
be co-opted to the Board of  
Directors. Will those in favour  
please show. /

38. 2B  
Cathy X f/g.hands,  
order papers.

T.B. with Karl  
He writes - Directors L.b/g.

REYNOLDS: Against?

CAM.4 Stand by  
Pos.D after 2 moves  
to C

REYNOLDS: Then the  
motion is carried. As it is now  
two-thirty I propose to adjourn  
this meeting until a week today.  
This will also give Mrs. Gale an  
opportunity to acquaint herself with  
the workings of this company before  
we next meet. The meeting is closed.

39. 3D(Crabbed R.)  
Group leave  
Cathy/Shareholder

CAM.2 to C  
Stock Exchange

THEN 4 to D  
Stock Exchange

40. 1C (As they crouch)  
Tight 2 heads  
Cathy/Shareholder

CATHY: Thank you.

CAM.3 CRAB R.to  
Pos.E - Same Set

- 11 -

Coming to 3

ON 1 - Shot 40

- 12 -

SHAREHOLDER: Good luck.

T.B. Tight deep 3s.  
Brigadier/Cathy X Young

YOUNG: Welcome to the Board Mrs.  
Gale.

CATHY: Thank you.

BRIGADIER: You'd better go to  
lunch, Young. Are you  
coming.  
Oh, and  
you'd better come too Mrs. ... er ...

CATHY: Gale.

BRIGADIER: Yes. Since you're one  
of us now we'd better get to know  
each other, hadn't we? I'm sorry if  
I seemed rude to you, but we've been  
pretty badly shaken up during the  
past week.

41. 3E (Reaction)  
Close Young  
42. 1C  
Tight deep 3s.  
Brig./Cathy X Young

CATHY: I do realise that. The  
suicide must have been a shock to  
you.

BRIGADIER: ( ) Suicide!  
Don't you believe it.

43. 3E  
Young X Cathy

CATHY: What does he mean by that?

- 12 -

Coming to 4



CRAB R. with Young  
to deep 2s. Jean/Young  
HOLD Jean

YOUNG: The Brigadier has a theory  
that Anderson was murdered.

GRAMS:

TENSION 2

F/X: B/g. Stock  
Exchange noises

MIX

INT. STOCK EXCHANGE GALLERY, DAY

BOOM C.1

44. 4D

Close Stock Exchange Notice  
Read & PAN R. with Steed  
past f/g. - see Cathy STEED: A man's word is his bond  
enter deep R. ....

45. 2C

Cathy/Notice R.f/g.  
CRAB L. past Karl & Extras  
to M.2s. with Steed.  
STEED: Fascinating isn't it?

46. 4

Tight 2s.

CUT TELECINE CLIP 1

Floor of Stock Exchange

Approx. 5-secs.

STEED: (V/O) They're so greedy

47. 4

Tight 2s. A/B

Congratulations. I hear you're  
now on Anderson's board.

CAM.1 to Pos.F  
CADE'S PENTHOUSE  
(After Cam.4)

CATHY: Thanks to a vociferous  
shareholder, who I take it is a friend  
of yours ..

STEED: Yes, he usually stands in  
that corner .... with glasses.

CATHY: And thanks to your money of course.  
That block of shares you bought me must  
have cost at least fifty thousand.

F/X  
Stock Ex.  
noises.

STEED: Slightly less. I bought when the market was lower.

CATHY: It's still an expensive speculation.

STEED: It's paying off. Since Henry Cade's takeover bid that stock has been climbing all morning. We're already about five or six thousand better off. Which I think calls for a celebration.

48. 2C (Crabbed L.)  
Close Box -  
See eggs - see  
gun

Have a gull's egg.

CATHY: Part of the profits?

PULL BACK to tight 2s.

STEED: Careful - what do you make of it?

PAN UP to Tight 2s.

CATHY: British Army standard issue. Do they usually come in this packaging?

49. 4D (As he broaks)  
Close Steed's profile  
Cathy in R.

STEED: They've been arriving in all sorts of things; refugee supplies, gift parcels. There's also been quite a lively traffic, since I talked to you last, in bren guns and rifles. All British manufactured.

CATHY: How's it getting through?

50. 2  
M.2s. Cathy L.  
Extra in .

STEED: We just don't know. Various routes across Africa - the main one seems to be through Tangiers.

CRAB L. to 2s. with  
Steed

CATHY: What we don't know is where they come from and how they get to Tangiers.

STEED: I told you - they're all British manufactured - and all in mint condition.

CATHY: And you've picked on Anderson's because they're one of the firms who supply arms to the War. Department.

STEED: Well we've got to start somewhere. If we don't stop this stuff getting through there's going to be a full scale tribal war, / within a matter of weeks.

51. 4D (As he turns)  
Tight Steed X  
Cathy's profile

You know Africa, you know what that involves.

CATHY: Yes, but Anderson's - they're a reputable and old established firm.

52. 2C (As he breaks)  
2s. A/B

STEED: That's why I was surprised to hear it's reputable old chairman got a bullet through his head.

Karl comes in C.b/g.

KARL: Yes ... that's it works ....

CUT TELECINE as he looks down

Approx. 5-secs.  
Clip 2 - Stock Exchange  
Floor

STEED: Boys Casino 1962 ...  
Place your bets gentlemen...

53. 4  
A/B

I want to know why Henry Cade has suddenly taken an interest in Andersons.

CLEAR CAM.2 FAST  
to Pos.D  
CADE'S PENTHOUSE

CATHY: Just a financial speculation, surely.

STEED: That's what I want you to find out for me.

As she goes PUSH IN on Steed - he turns & looks after her then turns back to cam.

CATHY: The way Cade operates that's not going to be easy.

STEED: I know. Perhaps I'd better keep those until they hatch out.

GRAMS:

Theme for  
Big Business  
BOOM B.2

54. 2D  
L.Ang. Tropicana  
T.I. & PAN DOWN  
Cade/Ticker Tape

INT. CADE'S PENTHOUSE. DAY

CAM.4 OUT FAST

ON 2 - Shot 54

GRAME:

- 16 -

CAM.3 LET 4 to Pos.B  
THEN 3 to F FAST - Penthouse

CRAB R. Cade deep L.X  
Sculpture

CADE: Thirty six and nine.  
Yes, I've just got it. Alright,  
keep buying until they reach forty-  
one and six. Then call me back.

55. 3F (As he sits)

High Ang. M.C. Cade CADE: Yes?  
and Telephone jazz.

INTERCOM VOICE: Miss Catherine Gray  
is at reception Mr. Cade.

CADE: Who?

INTERCOM VOICE: Miss Gray from  
'Woman About London'.

CADE: Oh yes. Send her up. And  
give me a line to my office.

INTERCOM VOICE: Yes Mr. Cade.

CADE: Cade. Hello. I want you to  
put out one further offer to Anderson's  
Stockholders. 2 Cade Holdings Ltd. A shares  
for one Anderson. / Come in. Plus a cash  
offer of a shilling a share. And make it  
clear this is the final offer.

KNOCK

56. 4E (Crabbed R.)  
Cathy thru' slats

CRAB L. with Cathy

57. 3F (Tracked back)  
2s. thru' Sculpture

Cathy/Cade CATHY: Mr. Cade?

58. 1F  
Cathy

CADE: Yes.

T.B. as she sits to  
Tight 2s.

CATHY: My name is Catherine Gray, from  
'Woman About London' Magazine ...

- 16 -

- 17 -

CADE: I can give  
you six minutes

Cathy L. Cade R. Profile

CATHY: Oh, thank you.

Now we do a regular  
'Personality of the Month'  
series. A sort of little profile  
of famous men. For example last  
month we had ...

CADE:  
Actually rather less than six minutes.

CATHY: I see you're a man to whom  
time is important.

CADE: Yes.

CATHY: A self made man?

CADE: Yes.

CATHY: Er ... Forty two?

CADE: Forty four.

CATHY: This  
apartment, was it decorated to  
your instructions?

CADE: It was.

59. 3F (As she rises) /

Deep 2s. Cathy L.f/g.  
Cade R.

CATHY: How would you describe your  
taste in decor?

CAM.1 to Pos.A  
OFFICE

- 17 -

Coming to 2

CRAB R. holding 2s.  
Cade/Cathy

CADE: Vulgar

CATHY: May I describe you as a frank  
and straightforward man?

CADE: No. I am cunning and devious.  
Is it too hot for you?

BOOM C.1

CATHY: No, no.

Opens door

60. 2D  
2s. Cade/Cathy  
X Lamp

CADE: I keep this room at a steady  
temperature of seventy two degrees  
Fahrenheit, the object being to simulate  
my hotel suite in the Bahamas. The  
sunlight coming through the blinds is  
artificial and is provided by a two  
kilowatt carbon lamp. I have several  
other phoney items around this place  
but you have now under four minutes to  
record them. So I suggest you invent  
the rest. / Is there anything else  
you want?

61. 3F (As she turns)  
Tight Cade X Cathy

CATHY: Yes. What is your interest in  
the Anderson Small Arms Company?

62. 2D  
Close Cathy

CADE: I intend to buy it up,  
reorganise its capital and sell it  
at a profit. That's all. /

63. 3F  
A/B

CATHY: Then I take it you're not  
interested in it because it's  
manufacturing arms. /

64. 2D  
2s. Cade/Cathy  
CRAB L. with Cade  
to Tight deep 2s.  
X Ticker Tape machine

CADE: I'm not remotely interested  
in what it manufactures. For  
all I care it could be making babies'  
feeding bottles. Now what was this  
magazine you say you're working for?  
CATHY: 'Woman About London'. Do  
you know it?

CADE: I bought it out last month. I've checked that you are not on the staff. If you had been you'd know I never see reporters.

CATHY: I did know that Mr. Cade. That's why I selected a magazine I knew you owned. I guessed you'd be curious enough to want to see me

65. 4E  
Deep 2s. Cathy R.f/g. when you found I wasn't genuine.  
Cade L.

CADE: In fact I only let you up here because I'm told you hold twenty per cent of Anderson Stock. Now Mrs. Gale what did you really come to see me about?

CAM.3 to Pos.G  
OFFICE

66. 2D  
Close Cathy

CATHY: Let's say I'm just a shrewd speculator taking an interest in my investment.

67. 4E  
Tight 2 Heads  
Cade L. Cathy R. Profile

CADE: If you're that shrewd Mrs. Gale you'll sell that investment at the right time - and to the right buyer.

CATHY: That's a matter of personal judgement, isn't it?

CADE: Well, I ought to warn you this is a tough business.... and at a certain point can become ugly. That's the point where sensible people pull out.

68. 2D  
Close Cathy

CATHY: I feel you are about to make either a threat or an offer.

69. 4E  
Close Cade

CAM.2 FAST TO Pos.E  
Same Set

C.A.D.E. I've  
never yet failed to get control  
of a company I was interested in.  
You'd better get that clear in your  
mind. So if you want to sell you'd  
better not wait too long. /

70. 2E  
Close Cathy

CATHY: I think I've decided to  
hang on to my stock for the time  
being Mr. Cade. /

BOOM B.2

71. 4E  
Close Cade

C.A.D.E. Well, That's up to you.  
But don't blame me if you get your  
fingers burnt. /

72. 2E  
2s. Cade/Cathy

CATHY: Thank you  
for seeing me.

PAN L.Cade to sit

C.A.D.E. It's been a pleasure.

73. 4E  
Cathy - CRANE DOWN  
to dark glasses.

C.A.D.E. Get me Andersons. I want  
a personal call to Mr. Reynolds.

GRAMS:  
Link

CUE & MIX

INT. ANDERSON'S OFFICE. DAY. BOOM A.1

74. 3G  
L.S. Jean/Young  
thru' door

Strange  
-anticipation

CAM.4 to Pos.F  
OFFICE



ON 3 - Shot 74

- 21 -

GRAMS:

CUE

75. 1A  
Tight 2s. Jean/Young

YOUNG: Jean, have you seen Mr. Reynolds?

CAM.3 REPO FAST to A  
Same Set

JEAN: He was in here about half an hour ago. Then he took a phone call in his office. After that I think he went down to the works.

YOUNG: And Miss Ellis?

JEAN: She's still at lunch.

YOUNG: Then we're all alone aren't we?

76. 3A  
Close Jean X Young

JEAN: Honestly!  
Does your wife know you carry on like this?

YOUNG: Of course. I tell her all about it every night.

JEAN: I bet you don't. Knowing her she'd sling you out.

77. 1A  
A/B

JEAN: Mr. Young, you know Miss Gale's around, don't you?

YOUNG: Oh then I shall have to be doubly careful, shan't I?

JEAN: Yes you had. She doesn't miss much. Honestly. She asks a lot of questions .....

- 21 -

Coming to 3

78. 3A (As he breaks)  
2s. Jean/Young

JEAN: (CONT'D.)  
She's been through all the books, all the invoices and everything. And do you know what the Brigadier said? He thinks she's a spy from Cade's.

YOUNG: He said that to you?

79. 1A  
Door. Miss Ellis  
CRAB R. Tight 3s.  
Jean/Young/Miss Ellis

JEAN: Well no, not actually to me. But I heard him saying it to Mr. Reynolds. He said Mr. Reynolds ought to be very careful. Do you think she is a spy, Mr. Young?

MISS ELLIS:

Don't talk such rubbish Jean. Was there something you wanted Mr. Young?

CAM.3 FAST TO B  
BUTTS

YOUNG: Oh er ...  
I was just looking for ... Mrs. Gale.

80. 4F (As door opens)  
Deep 3s. Jean/Young/  
Miss Ellis R.f/g.

MISS ELLIS: Well as far as I know she's down in the butts.

YOUNG: What on earth is she doing there? Counting sandbags?

CAM.1 to Z FAST  
DOUBLE TARGET

MISS ELLIS: I understand she's acquainting herself with the technical side of the business.

YOUNG: ..... Charming.

GRAMS:

LINK

CUE SHOT

81. 1Z INT. BUTTS. ELECTRIC LIGHT. BOOM A,2  
Double Target Close (1 Shot)  
Bullets strike target twice

CAM.4 FAST to B  
BUTTS

CUE SHOT (1 Shot)  
82. 3B  
Mask - L.S. Cathy thru'  
Mask - 2 holes)

83. 4B (As he enters)  
2s. Cathy/Foreman INT. BUTTS. 1. 1. 1.

T.I. & CRAB R. to  
Tight 2 heads  
Foreman/Cathy

FOREMAN: Oh, it's you Miss.  
I wondered who it was testing  
during the lunch break.

CATHY: I was just trying out  
the new rifle.

FOREMAN: Oh, well there's a  
telescopic sight goes with that.  
Do you want to try it?

CATHY: No thanks, I don't use them.

FOREMAN: That's what the old  
Brigadier always says. Always use  
open sights, he says. What's the  
good of waiting till

FOREMAN: (CONTINUED) you see the whites of their eyes if they're still half a mile away he says;

CATHY: Is he a good shot?

FOREMAN: First class. Mind you he should be, the amount of practice he puts in down there.

CUE SHOT

(3rd Shot)

T.I. & CRAB R.  
Target L.b/g. X Rifle

FOREMAN: You're quite a dab hand yourself, aren't you? Can you get the fourthone in?

CATHY: We'll try.

CUE SHOT

(4th Shot)

84. 1Z  
Double Target

85. 4B (Crabbed L.)  
2s. Foreman/Cathy

FOREMAN: Both practically together I should think.

Long Crab L. with 2s.

BOOM B.3

CATHY: These butts are a bit old fashioned, aren't they?

FOREMAN: Yes. They're not really much use now. All the proper testing's done in the open range with precision cameras and the lot. But the directors like to keep this place on so they can take a few pot shots now and again.

86. 3B  
2s. Foreman/Cathy X  
Target

87. 4B  
2s. as at end of last shot.

ON 4 - Shot 87

- 25 -

FOREMAN: There you are ....  
Both in the same place. I'll put  
a new card up for you.

T.I. Target (Same as  
double)

Target out of Screen

T.I. Sandbags - Sand  
PAN to Body.

It's Mr. Reynolds!

88. 3B  
Sand L.f/g. Foreman

GRAMS:  
AVENGERS THEME  
DIG.

PAN R. & T/L. Cathy

MIX SLIDE

THE AVENGERS - END OF ACT 1

COMMERCIAL BREAK: 2,30

CAM.1 to Pos.D - THE BUTTS

CAM.2 to Pos.A - BOARDROOM

CAM.3 on Pos.B - THE BUTTS

CAM.4 to Pos.A - BOARDROOM

BOOM B on Pos.3 - THE BUTTS

BOOM A to Pos.3 - BOARDROOM

BOOM C on Pos.1 - STOCK EXCHANGE

- 25 -

VTR/ABC/1986  
Part 2.

- 26 -

F/U T/C SLIDE

GRAMS:

THE AVENGERS - ACT 2

ACT TWO

THEME

FADE SLIDE

F/U

THE BUTTS. INT. ELECTRIC LIGHT.

89.

1D

BOOM B.3

Close Targets L.to R.

WHIP R.to Close Inspector

90.

3B

Tight Foreman/Cathy X  
Inspector

INSPECTOR: And when did  
you last see Mr. Reynolds alive?

FOREMAN: About a quarter of an hour  
before I came in here. He came round  
the works - which he does practically  
every morning - then he came over here  
to the butts.

INSPECTOR: Who, apart from yourself  
would know he was going over to the  
butts?

FOREMAN: Well, he often does. Practically  
anybody could have guessed it.

INSPECTOR: Did you know, Miss Gale?

CATHY: No. I didn't.

FOREMAN: Mrs. Gale is new here.

91.

1D

Close Inspector

INSPECTOR: Well, I think  
that'll be all for the time being.

... Oh, just one more thing. Were you  
here all the time this lady was firing  
at the target?

92.

3B

A/B

CAM. 1D CRAB R.

- 26 -

Coming to 1.

T.I. Inspector Back to Cam.  
PAN to feet

T.I. X Floor Pattern

FOREMAN: Er ... no. Miss Gale was already firing when I came in. That's right isn't it?

CATHY: Yes, that's right.

INSPECTOR: I see - thanks.

INSPECTOR: That puts you in a rather difficult position, doesn't it Mrs. Gale?

CATHY: I don't see why? It's BOOM TRACK WITH CAMERA quite obvious that Reynolds was already dead when I fired into that target.

93. 1D (Crabbed R.)  
Long Crab R. with  
Tight 2s. Cathy/Inspector.

INSPECTOR: I wouldn't say that was obvious. On the contrary, I would say that was rather difficult to prove.

CATHY: But surely your pathologists report will confirm it?

INSPECTOR: Oh it does. The report also says it was only a matter of minutes between the shot that killed him and the shots you admit you fired.

CATHY: Then whoever did it must have left immediately before I arrived.

CAM.3 to Pos.D  
BOARDROOM

CRAB L. with tight 2s.  
Inspector/Cathy

INSPECTOR: You know Mrs. Gale,  
..... all the bullets  
found in Reynolds body were fired from  
the same rifle.

ON 1 - Shot 93

- 28 -

BOARDROOM DESK BACK 16"

CATHY: Then the killer must have used the rifle before me.

INSPECTOR: I'm not saying this is conclusive Miss, but there's only one set of fingerprints on that rifle - and they're yours. I shall have to get in touch with you again, Mrs. Gale, but we'll leave it there for the moment.

HOLD Cathy R.f/g.

GRAMS LINK

TAUT

INT. BOARD ROOM. DAY.

BOOM A.3

94.

4A

Glass - Hand

CRAB L. Glass, Miss Ellis

CRAB L. Glass

T.B. Deep 3s.

Brig./Young/Miss Ellis

BRIGADIER: Say when, Young.

YOUNG:

Fine.

BRIGADIER: How about you Doreen?

MISS ELLIS:

No thank you.

CAM.1 to Pos.A  
BOARDROOM

BRIGADIER:

Well, here's to the rest of us - what few there are left. Where's Mrs. Gale?

MISS ELLIS: Assisting the police with their enquiries.

BRIGADIER: Do you mean by that she's under suspicion?

MISS ELLIS:

You could put it that way.

- 28 -

Coming to 1



CRAB R. Brig. to  
Deep 3s. Young/Ellis/Brig.

BRIGADIER: But that's ridiculous. What the devil do the police think they're playing at. It must be perfectly obvious she's not going to kill a man and sit around waiting till they turn up and catch her.

YOUNG: I agree. But so far no-one has been able to come up with any better explanation./

95. 1A (Tracked In)  
Close Brigadier

BRIGADIER: I'll give them an explanation - Cade. He killed Reynolds just as surely he killed Anderson./

96. 4A  
As at end of last shot

YOUNG: You're not suggesting that he killed them both personally./

97. 1A  
A/B

BRIGADIER: Obviously not. A man with Cade's money doesn't have to do anything himself. He'd get someone else to do it for him./

98. 4A  
A/B

MISS ELLIS: Exactly.

CAM.1 to Z  
Double Photos in Brochure  
T.I. Miss Ellis X Brig.

BRIGADIER: Well I'm sure it's not Mrs. Gale. What on earth would she have to gain by it?

CRAB L. with glass  
PAN UP Young

MISS ELLIS: Brigadier, has it occurred to you that the twenty per cent interest Miss Gale holds in this firm may have been bought with Cade's money?

BRIGADIER: Of course it's occurred to me. I thought so right at the outset, but since then I'm not so sure.

99. 2A  
Close Brigadier X Young

YOUNG: Just because she's an attractive woman ...

BRIGADIER: Women don't pull the wool over my eyes any more.

CAM.4 OUT

100. 3D (Tracked back)  
Tight 3s.  
Brig./Young/Miss Ellis

In any case it's neither here nor there. Whatever tactics Cade employs he's not going to get this company.

MISS ELLIS: To be quite realistic, I don't see how we can stop him any more. The only hope we ever had of holding out was that the bulk of this company's shares were held by you, Brigadier, Mr. Reynolds and Mr. Anderson. Now those two are gone we can be easily outvoted by the outside shareholders.

101. 2A  
Close Brigadier

BRIGADIER: I'm happy to tell you you're quite wrong.

102. 3D  
A/B

MISS ELLIS: I don't understand.

BRIGADIER: Yesterday afternoon Anderson's will was declared. He left all his company shares to his widow. I bought them before the market opened this morning.

YOUNG: And what about Reynold's shares?

BRIGADIER: I have first option to purchase them.

103. 2A  
Close Brigadier

MISS ELLIS: Then we're back where we started.

BRIGADIER: We haven't lost a single director's share. And if wants to take us over he's going to have to get rid of me.

104. 3D  
3s. A/B

YOUNG: It certainly puts you in a vulnerable position.

CAM.2 to C FAST  
THEN 4 to D  
STOCK EXCHANGE

T.I. Brigadier - Holster  
PAN to Tight 2 heads  
Young/Miss Ellis

BRIGADIER: I can take care of myself.

GRAMS:  
TENSION

CUE & MIX

INT. STOCK EXCHANGE VISITORS GALLERY.

105. 1Z  
Double Folder with  
three photos - hand turns  
to show rifle, pistol  
and Bren Gun.

DAY. BOOM C.1  
G/X  
Stock Exchange  
B/g. under

CAM.3 to Pos.H  
Boat

V/O  
CATRY: I'd say all these were in Anderson's manufacturing range.

ON 1 - Shot 105

- 32 -

F/X

Stock Exchange  
B/g. noises.

(v/o)

STEED: But you can't identify them  
more definitely.

106. 2C  
Single Cathy -  
CRAB R. with her to  
2s. with Steed.  
CRAB L. with them

CATHY: (v/o) There are  
no special manufacturers marks. / Where  
did you get the photos?

STEED: From the Enquiry Commission.  
They estimate there's about a quarter  
of a million pounds worth at black  
market prices got through already.

CATHY: But still no lead to who's  
shipping it out there?

STEED: You've been through Andersons'  
books, you tell me.

107. 4D (As she turns)  
Tight 2 heads  
Steed/Cathy

CATHY: The books are all above  
board. Every weapon they make goes  
to the War Department - and it's all  
accounted for - at least, on paper.  
On the other hand they showed a  
trading loss last year, so it's possible  
shipments could have been disappearing  
somewhere along the line. But I still  
don't see where Cade fits into  
the picture.

CMM.1 to E  
BOAT

- 32 -

Coming to 2

108. 2C  
Close Steed

STEED: Nor do I yet. Except, don't forget he stands to gain by the killing or Anderson and Reynolds/ I understand you're first on the list for Reynold's murder.

CATHY: You got me into this - you got me out of it.

109. 4D(As she turns)  
A/B Tight 2 heads

STEED: You'll just have to be a bit more careful, won't you? Have you ever seen this character before?

HOLD Steed deep -  
PUSH IN to tight 2s.

CATHY: Yes, he was at the Shareholders Meeting, I think.

STEED: I have a feeling that where you go he goes. Shareholders Meeting, the Stock Exchange - it's a wonder he's not here today. He was also snooping around your flat this morning. The window cleaner saw him off the premises.

109. 2C  
Close Steed X Cathy

CATHY: I don't understand. My window cleaner doesn't call today./

AS DIRECTED

CAM.4 FAST to G  
BOAT

STEED: This was a different window cleaner - me. I took this snap. I was only there in case the police called on you - which they did. I said you'd gone to the Isle of Wight for the day. I thought it would give you more freedom of movement.

CATHY: And did you conduct any more of my private business while I was out?

STEED: Yes. I took a call from a man called Young. He said he missed you at the works today and wanted to invite you round to his place for couple of drinks this evening at 8. I gather he lives on a houseboat.

Coming to T/C

CATHY: That's right. On the Thames,  
about a quarter of a mile from  
Anderson's works.

STEED: I wonder what he does there.

CATHY: I'll let you know.

MIX TELECINE

Night T.I. Boat on River  
Approx. 8-secs.

GRAMS:  
LINK

F/X

River  
Sounds -  
Loud

CUE & MIX

110. 4G INT. BOAT CABIN. NIGHT.  
Open Hatch -  
See Young - hatch closes

BOOM B.7

111. 1E (As it closes)  
Steps - PAN with Leg R.  
CRAB R. X Girl 2s.

CAM.2 to F  
BOAT

JEAN: Do you ever go to sea in this  
Mr. Young?

YOUNG: Only when I'm carrying white  
slave cargo.

JEAN: Honestly  
you are shocking.

Gosh, look at the time. I must  
get these letters off or I'll never get  
home.

112. 4G (Crabbed R) As she turns  
Jean X Young

YOUNG: You can leave them till the morning.

113. 3H  
-----  
Young X Jean

JEAN: I can't. I should have stayed in the office to do them really. /

YOUNG:  
Oh, but it's much cosier here, isn't it?

JEAN: Yes, but I must be being soon.

114. 4G  
-----  
Jean X Young

YOUNG: Are you going out with your boy friend tonight? /

JEAN: Yes, I am as a matter of fact. He's off duty tonight.

YOUNG: Off duty? What on earth is he?

JEAN: He's a policeman.

YOUNG: Jean - you can do better than that.

JEAN: Stop it, Mr. Young! Supposing somebody comes in!

YOUNG: I'm not expecting anyone for another hour.

115. 1E  
-----  
M. 2s, Young/Jean

JEAN: I told you to leave me alone!

ON 1 - Shot 115

- 36 -

HOLD Deep

116. 4G(Crabbed L.)  
 Close Jean X Young

YOUNG:  
 Oh,  
 don't start that with me Jean. You  
 enjoy it. You know you do.

117. 1E  
 Jean to Close L.f/g.  
 Young R.

JEAN: I don't like you being so  
 rough. Now if you don't leave me alone  
 I'll scream the place down!

YOUNG: You wouldn't dare.

CAM.4 FAST to H.  
Boat behind curtain

JEAN: Wouldn't I.

118. 3H  
 2s. Jean/Young

JEAN: Now get out of my way. I'm  
 getting out of here.

YOUNG: You've still got those letters  
 to type.

JEAN:  
 Then  
 I'll do them back in the office.

119. 1E  
 Close Jean X Young

YOUNG: ) Alright.  
 I'll walk back down the towpath with you.

JEAN: Just as you like. But don't  
 try anything or I'll scream louder.

120. 2F EXT. GANGWAY - NIGHT BOOM C.2  
AS DIRECTED F/X  
 River  
 Sounds

- 36 -

Coming to 1



EXT. BOAT GANGWAY OUTSIDE CABIN DOOR. NIGHT

BOOM C.2

E/X

River sounds

JEAN: No, you go first.  
I'm not climbing up there in front  
of you.

YOUNG PASSES HER & CLIMBS UP -  
JEAN FOLLOWS.

AS THEY GO CATHY APPROACHES CABIN  
DOOR AND ENTERS.

X-FADE  
SUSPENSE

INT. BOAT CABIN. NIGHT

BOOM B.4

121. 1E  
Hatchway steps

GRAMS:  
Tight Music

CRAB R. with Cathy's legs

122. 3H  
M.L.S. Cathy

123. 4H (As she opens)  
Curtains - they part  
Close Cathy X Karl

CAM.2 to B  
BOARDROOM

124. 1E  
2s. - Struggle

CAM.4 to C FAST  
BOARDROOM

125. 3H  
2s. Karl to Close L.f/g.

ON 3 - Shot 125

- 38 -

GRAMS:

126. 1E (Crabbed L.)  
High Ang. Karl X Cathy

CUE LIGHTS

(LIGHTS ARE SWITCHED ON)

127. 3H  
Deep 3s. Entrance L.  
2s. R.f/g.

DOROTHY: Karl!

T.I. 2s. Dorothy/Cathy

Well, we are having fun, aren't we?

CUE & MIX

128. 4C  
L.Ang. Chairs

INT. BOARDROOM. NIGHT

BOOM A.3

GRAMS:

TELEVISION UNDER

PAN L. to M.L.S. Brigadier  
at table.

CUE KNOCK

BRIGADIER: Come in.

129. 2B (Cade enters)  
L.S. Door - Cade

T.I. & CRAB R.  
Brig. Deep L.X Cade

CADE: Working late, Brigadier?

- 38 -

Coming to 4

GRAMS:

BRIGADIER:

Who is it?

HE TILTS THE DESK LAMP UP AS C. DE  
COMES TOWARDS HIM.

LIGHT CUE

BRIGADIER: Cade! You've got a  
blasted nerve coming here!

130. 4C (Crabbed L.)

Close Cade

131. 2B

Brig. Deep L X Cade

C. DE: Why, I'm a shareholder,

T.I. Brig. X Stick

Tight 2s. Brig./Cade

BRIGADIER:

That

doesn't give you the right to trespass  
on private property.

CADE: Alright Brigadier. You can  
drop the bluster. It doesn't cut  
any ice with me.

BRIGADIER:

What did you come here for?

(SCENE: OF THE FIRM) Just occasionally  
I like to have a look at a firm I'm  
interested in.

BRIGADIER: You've taken a long  
time getting round to it haven't you?

132. 4C

Tight 2 Heads

Brig.L.Profile - Cade R.

CADE: Normally I wouldn't have  
bothered, except that this firm seems  
to be becoming a problem.

BRIGADIER: I'm very glad to hear it.

CADE:  
I thought you and I might get together to see if we could sort the problem out.

BRIGADIER: I don't think I have anything to discuss with a murderer.

CADE: What did they sling you out of the army for, paranoia?

133. 2B  
M.2s. X Table  
Brig./Cade

BRIGADIER: I've taken about all I can ...

CADE: Now, shut up Williamson and stop behaving like a boy scout. You're old enough now to listen to reason.

134. 4C (As they sit)  
A/B

BRIGADIER: All right.

CADE: In fact you can't be far off retiring

BRIGADIER: I'm not ready to retire yet.

135. 2B  
Close Brigadier

CADE: Do you mean by that you haven't got the money to retire on?

136. 4C  
A/B

BRIGADIER: I've got enough to keep you out of this firm.

CADE: You mean that stock you bought from Anderson's widow? Are you trying to tell me that was your money? You paid for that with a company cheque. If you had the money to buy Anderson stock you'd have bought it a week ago

137. 2B (Reaction)

Close Brigadier

Stick

and made a profit. / Let's not

138. 4C  
A/B

waste any more of each other's time, Williamson. I'm willing to buy out all your stock at forty three shillings and from the moment I take over this firm I'm willing to put you on a retirement pension of twenty-five thousand pounds. Tax free

PAN L. with Cade

CRAB R. on Cade

BRIGADIER: So you're offering me the golden handshake.

CADE: That's right.

Brigadier - PAN DOWN  
Ashtray - UP with Hand  
to Brigadier

GRAMS:

LINK

INT. BOAT CABIN - NIGHT

BOOM B.4

139. 3II

L.Ang. Glass

PAN DOWN Karl

CAM.4 to Pos.H  
Boat behind curtain

Coming to 1

CAM.2 to A - BOARDROOM

INT. HOUSEBOAT CABIN. NIGHT.

GRAMS:

T.I. to 2s.Young/Cathy

140. 1E  
Deep Group X Karl

I didn't have time to let you know.  
YOUNG: / Well, I hope my wife has been  
looking after you Cathy.

MRS. YOUNG: Oh, yes, we've all been  
having a marvellous time and we're  
all great friends.

YOUNG: I ... didn't really  
expect you so early Cathy.

141. 3H  
Close Dorothy

CATHY: I think, actually, you were  
a little late.

142. 1E  
A/B

MRS. YOUNG: I'm sure he was working  
late at the office. He often is,  
aren't you darling? / Anyway,  
if we're going to eat at the boathouse  
Karl we must be off or there'll be  
nothing left.

YOUNG: Have you any idea what time  
you'll be back Darling?

143. 3H  
Tight 2s. Karl/Dorothy

MRS. YOUNG: I shouldn't wait up.  
Well, once again Miss  
Gale, I'm sorry Karl burst in on you  
in such an alarming way, but he  
really did think  
the place was being  
burgled. Very silly of him and I'm  
sure he regrets it now.

144. 1E  
A/B  
Well, 'bye 'bye darling.  
Don't work too hard.  
CRAB R. Karl  
Tight 2s. Karl L. Profile  
Cathy R.

KARL:

145. 3H Goodnight Miss Gale.  
Close Karl  
PAN R. Close Cathy  
146. 1E  
As at end of last  
CRAB L. to Tight  
Young L.f/g. Cathy R.

YOUNG: Well, what did  
you think of Dorothy?

CATHY: I liked her coat. Very  
expensive.

YOUNG: Trust a woman to notice the  
clothes. / It was a present from Karl.  
147. 3H Sordid isn't it?  
Close Young  
148. 1E  
Tight 2s. Young L.f/g.  
Cathy R.

CATHY: Has he got money?

YOUNG: He always seems pretty well heeled.

CATHY: What does he do?

149. 3H  
A/B Young

YOUNG: Some sort of Antique dealer I think. Travels around quite a lot. But I mustn't bore you with private problems. /

150. 1E  
2s. A/B

CATHY: On the contrary, I'm fascinated.

YOUNG: Really. That's very sweet of you, Cathy. You know I do admire you.

151. 3H  
A/B

CATHY: Why? /

YOUNG: You're so competent at everything and ... well ... I suppose really you're the first attractive woman I've met with whom I really felt I had something in common. /

152. 1E  
A/B

CATHY: You feel that do you?

HOLD to E.2s  
Young/Cathy

YOUNG: Yes, I've felt that from the first moment I saw you.

153. 4H  
Close Cathy X Young

CATHY: What, for example?

YOUNG: Well ... er ...

CATHY: Shares in Andersons?

YOUNG: If we're going to be prosaic.



154. 3H  
Close Young

CATHY: It allows us to get to the point rather quicker, doesn't it? And I presume that's what you invited me here to discuss.

YOUNG: I did think we might have a chat about it.

155. 4H  
Close Cathy X Young

CATHY: Then lets do that shall we?

YOUNG: To put it briefly - I know you're in a pretty tight spot Cathy.

156. 1E  
2s. Young/Cathy  
Cathy to R.f/g.

CATHY: Am I?

YOUNG: Well, it's an open secret the police think you had something to do with Reynolds' death. And you must suspect, as the rest of us do, that Cade was responsible for putting you in that spot.

CAM.4 to G PAST  
Ext. Boat

CATHY: You think he's having a go at me now, do you?

YOUNG: I think it's his way of warning you to sell your shares and get out.

157. 4G  
Close Cathy  
X Young

CATHY: Isn't that what you're doing at this moment?

YOUNG: I just want to forestall trouble for you.

CAM.1 to A (Crabbed R.)  
OFFICE

CATHY: You think I'll give under the strain, so you want to buy me out yourself.

158. 3H  
Close Young X Cathy

YOUNG: If you sell now there won't be any strain will there?

ON 3 - Shot 158

- 46 -

CATHY: I feel I'm about to be made another proposition.

YOUNG: You do have a way of getting to the point. All right - Forty-five shillings a share./

159. 4G

Tight 2s.  
Young L. Profile  
Cathy R.

CATHY: The Brigadier offered me 45/6 and a much better seduction scene.

CAM.3 to J EAST  
Same Set (Trap)

YOUNG: All right. I'm sure I can get the Brigadier to agree to 46/- a share.

CATHY: That would cost you a lot of money.

YOUNG: We could raise it from the company funds.

CATHY: I hardly think Miss Ellis would approve of that.

YOUNG: She doesn't carry any weight in the firm.

CATHY: She's company secretary.

YOUNG: That's only because she's so frightenly efficient. She's only been with the firm twelve months.

- 46 -

Coming to 3

ON 4 - Shot 159

- 47 -

CATHY: So I gathered. What was she doing before that?

YOUNG: Company secretary to some international firm in Switzerland I believe. But to get back to my offer Cathy, what do you feel?

CATHY: I feel if I hold on long enough someone's going to go up to three pounds.

CUE PHONE

YOUNG:

If you hold on too long someone's going to put a bullet through your head.

160. 3J(Thru' Trap) As it opens  
Deep 2s. Cathy / Young  
Phone f/g.

YOUNG: Excuse me.

CAM.4 to Pos.A  
BOARDROOM

CATHY: You're well equipped.

YOUNG: It's just an extension line from the works.  
Hallo, Young here.

JEAN: It's Jean here Mr. Young (DISTORT)  
BOOM A.1

YOUNG: Yes, Jean - what is it? BOOM B.4

161. 1A(Crabbed R.) INT. OFFICE. NIGHT BOOM A.1  
Close Jean L.f/g. GRAMS:  
Door R. QUIET TENSION

- 47 -

Coming to 3

ON 1 - Shot 161

- 48 -

GRAMS:

T.I. Closer Jean

JEAN: Mr. Young, I can't stay  
in this place any longer, I really  
can't.

A.1

YOUNG: All right Jean, calm down.  
What happened?

B.4(DISTORT)

T.I. Past her -  
Open Door - see  
Brigadier at table.

JEAN: I heard a loud bang in the  
Boardroom. When I got there I  
thought the Brigadier was asleep at  
first ... then I saw all this blood  
all over the floor ... please come  
quickly.

A.1.

162. 3J (Panned R.)  
Close Revolver/Ashtray  
(MATCH WITH 2A)

SLOW MIX

INT. BOARDROOM. NIGHT

BOOM C.3

163. 2A  
Close Revolver/Ashtray  
(MATCH WITH 3J)  
CUE PAN UP empty holster  
T.B. 3s. Young/Jean/Cathy

164. 4A  
Telephone - PAN R.  
Hands - handkerchief

165. 2A  
Tight 3s. Young/Jean/Cathy

CATHY: You'd better get the police.

YOUNG: Hello, Police please.

T.I. Close Cathy

CATHY: Well, now we are three.

GRAMS:

THEME

MIX SLIDE

THE AVENGERS - END OF ACT 2

COMMERCIAL BREAK: 2.30

- 48 -

CAM.1 on Pos.A (Crabbed R.) - BOARDROOM  
CAM.2 on Pos.A - BOARDROOM  
CAM.3 to Pos.D - BOARDROOM  
CAM.4 to Pos.E - CADE'S PENTHOUSE

BOOM A to Pos.3 - BOARDROOM  
BOOM B on Pos.4 - BOAT  
BOOM C to Pos.4 - BOARDROOM

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VTR/ABC/1986  
Part 3.

ACT 3

F/U T/C SLIDE

THE AVENGERS - ACT 3

GRAMS:

THEME

FADE SLIDE

F/U

166. 1A(Crabbed R.)

INT. BOARDROOM - MORNING

BOOM A.3

(Thru' door) Tight 3s.

Cathy L.f/g/ Inspector/Jean

INSPECTOR: And where did you say you were when you heard the shot miss?

JEAN: In the ladies.

INSPECTOR: And how long did it take you to get from there to the Boardroom here?

JEAN: About two minutes.

167. 2A (She closes door)

Tight InspectorX Jean

INSPECTOR: And when you got here, apart from the deceased, there was no one here.

CAM.1 REPO FAST TO C.  
BOARDROOM

JEAN: No.

PAN L. Inspector to 2s.  
Cathy/Inspector

INSPECTOR: Then I think that'll be all for the moment. I'm glad you're back from the Isle of Wight Mrs.Gale.

INSPECTOR: (CONT'D.) Would you be so kind as to let us know if you're going anywhere in future?

CATHY: How long am I under that restriction?

CRAB R. with 2s.

INSPECTOR: Until our enquiries are completed. Thank you.

CATHY: How do you feel this morning Jean?

168. 3D  
Close Jean X Cathy

JEAN: Terrible. I couldn't sleep all night. Does Miss Ellis know?

F.M.: STRIKE C.TABLE

CATHY: Yes. Mr. Young is with her now.

JEAN: Poor old man. I can't get over it. Who could have wanted to kill him?

169. 2A  
3s. at door

PAN L. Miss Ellis to group  
1C(Tracked In)

BOOM C.4.7

Tight 2 Heads Jean  
L.Profile - Miss Ellis R.

MISS ELLIS: Jean, if you've finished with the police you can go home if you like. You can't feel much like work today. A.3

JEAN: Thank you very much Miss Ellis. But won't you want me to prepare the stuff for the shareholders meeting this afternoon?

MISS ELLIS: No, that's alright. I'll get a temporary in.

171. 2A  
3s. Cathy/Jean/Miss Ellis

JEAN: Alright, I'll see you tomorrow then.

CRAB R. to Young R.f/g.

YOUNG: I'd forgotten there was a shareholders meeting this afternoon.

HOLD Tight 2s.  
Miss Ellis/Young

MISS ELLIS: We adjourned it from last time if you remember.

YOUNG: Can't we postpone it Doreen? No one can expect us to hold a meeting under these circumstances.

172. 1C MISS ELLIS: If we do postpone it we risk losing their support. /  
Close Young

173. 3D YOUNG: But what are we going to tell them? /  
Tight 2s. Cathy/Miss E.

MISS ELLIS: Exactly what's happened so far - and the lengths to which we believe Cade has gone to get hold of this firm. I think we owe that to the shareholders don't you Miss. Gale?

174. 1C CATHY: Oh I'm sure you're right. /  
A/B

175. 3D YOUNG: But will the outside votes be enough to keep Cade out now. We haven't got the Brigadier? /  
A/B

MISS ELLIS: It's now touch and go. I PAN R. with Miss Ellis would guess that Cade has now managed to buy about forty per cent voting stock. That leaves sixty per cent uncommitted - of which <sup>20%</sup> we've got 40 and Mrs. Gale the other <sup>20%</sup> That now becomes the vital twenty per cent that can win or lose us this firm. /

176. 2A YOUNG: I'm sure Cathy realises that.  
Cathy/Miss Ellis X Young

CATHY: Of course.

MISS ELLIS: I'm sure Cade realises it as well.

177. 1C CUE PHONE  
Tight 2s. Cathy R. CATHY: Hello? Yes, yes I could do that  
Profile - Miss E. R. Mr. Cade. What time? Alright then.  
He wants me to go over and see him.

178. 2A (As she turns)  
B. Head Cathy YOUNG: You're not going surely?

CAM.1 to F (Penthouse)

179. 3D  
3s. Cathy/Miss E. CATHY: Why not?

Young

YOUNG: You know he'll try and do a deal with you?

CAM.2 to D EAST  
PENTHOUSE

T.I. to Cathy -  
Exit deep C.

CATHY: I imagine that's the idea -  
let's go and see.

Miss Ellis/Young  
Close Profiles

CUE AND MIX

180. 2D INT. CADE'S PENTHOUSE. DAY. BOOM C.5  
Close Ticker Tape GRAMS:  
PAN with tape to pocket BIG BUSINESS  
CRAB R. Cade deep X  
Sculpture.

181. 4E  
M.S. Cade X Phone Jazz f/g.

CAM.3 to H - BOAT



ON 4 - Shot 181

- 53 -

CADE: Have you  
got my broker on the line yet?

SECRETARY'S VOICE:

He was at the Stock Exchange when I  
rang Mr. Cade, but he's been sent  
for. Just one moment, the switch-  
board are putting him through to you now.

182. LF (As he picks up phone)

Close Cade

CADE:

Hello! What the devil's happening to  
Anderson stock? It's dropped nearly  
three shillings since last night closing.  
Eh? But that's ridiculous. Yes, yea,  
I understand. Well at least it may  
panic someone into selling if it does  
nothing else. If they do, be ready  
to snap it up! Yes of course we're  
still buying! Everything we can get.

PAN with phone -  
HOLD Intercom - Dark glasses.

SECRETARY'S VOICE: Mrs.  
Cade for you Mr. Cade.

CADE: . Send her up.

- 53 -

Coming to 4

SECRETARY'S VOICE: I've already done

183. 4E (As he picks up glasses)

Tight deep 2s.

Cathy L.Cade R.f/g.

CADE: Come in. I don't want to be disturbed for at least ten minutes.

Sit down Mrs. Gale and read this.

Well? What do you make of it?

CATHY: It looks as though Anderson's stock has taken a nasty fall.

184. 1F  
Close Cade

CADE: It does, doesn't it. Well you're a director of the company, have you any idea why?

185. 4E  
A/B

CATHY: I'd only be guessing.

CADE: Guess.

CATHY: The city thinks your takeover bid is going to fail, so the shares are returning to normal.

186. 1F  
A/B

CADE: And why should they suddenly think my bid is going to fail?

187. 4E  
A/B

CATHY: You know the City better than I do. You tell me.

CADE: Three Anderson directors have died since I started to bid for the company. So the City reckons I'm going to get cold feet and pull out rather than face any more bad publicity.

Cade Biz.R.f/g.  
with glass.

CATHY: And will you?

CADE: No, the City guessed wrong, I'm stepping up my bid for Andersons.

(Cont'd.)

CADE: (CONT'D.) But now the Stock Exchange has depressed the value of the shares, I shall be able to buy them cheaper.

CATHY: Then you're not worried about your bad publicity?

188. 1F  
Close Cade

Cade fwd. to Lens

CADE: Not in the least. And even if the rest of you on the Board wind up dead it will not make the slightest difference to me.

189. 4E (As he rises)

2s. Cathy/Cade  
T.I. with Cade

CATHY: You're really trying to impress me with your lack of morality aren't you?

190. 2D

191. Close Cathy

4E  
Cade

CADE: Mrs. Gale you make me laugh. You talk of morality. Suddenly I am supposed to feel sorry because three men have their brains blown out - three men who've devoted a lifetime to making armaments and living comfortably on the proceeds. If you want my opinion of your three co-directors, I think they met with a fitting end.

192. 2D

Ticker Tape - PAN UP

Deep 2s. Cade L.f/g.  
Cathy R.

CATHY: I'm surprised to find you with ideals.

CADE: I can afford ideals. But I'm also a realist. So are you I hope.

193. 4E

Close Cade

Anderson Ordinary down to thirty five and six. While we've been talking, you have lost nearly two and a half thousand pounds on your investment. You told me last time you were a speculator. A shrewd speculator would sell out before the shares drop any further.

194. 2D

As end of last  
CRAB R. with Cathy

CATHY: Is that all you asked me here for?

195. 4E

A/B

196. 1F  
Cathy thru'  
Sculpture
- CADE: I'm prepedated to offer you last night's closing price./
- CATHY: Mr. Cade, I give you full marks for trying. First Anderson, then Reynolds, then Williamson, now me.
197. 4E  
Deep 2s.  
Cade L.Cathy R.  
Profile
- CADE: What do you mean?
- CATHY: You've approached each director in turn to try and buy them out. And so far each one has refused you.
- CADE: Who said they refused me?
- CATHY: I took it for granted.
- CADE: Don't take anything for granted in this business Mrs. Cole. I offered them all twenty five thousand over the share price to sell out to me privately. Each one of them found the bribe too big to refuse.
198. 2E  
Close Cathy  
T.B.hand L.f/g.  
then Cade L.Profile  
Cathy R.
- CATHY: Then how was it you weren't able to take over Andersons days ago?
- CADE: Because within half an hour of accepting my offer each one of them was dead. They didn't even have time to ring their brokers. In the case of the Brigadier I gather he was killed within ten minutes of me leaving the building.
- CATHY: Whoever shot him must have been very close to him - in more ways than one. Tell me, Mr. Cade what's the first thing you do when you take over a firm?/
199. 4E  
Close Cade X Cathy
- CADE: Pay off all the directors and get rid of them.

2E  
4E  
1F

CATHY: Then?

CADE: Fire all the executive staff and bring in my auditors to go through the books.

200. 2E  
Close Cathy X Cade

CATHY: So if there was any irregularity in the firm you'd find it out.

CADE: By the time I'd finished I'd know if they were a halfpenny short on the stamp book.

CATHY: How much were you offering me for that stock?

201. 1F  
B.Head Cade (Profile)

WHIP R. B.Head Cathy CADE: Forty three shillings.  
Profile.

WHIP L. B.H.Cade CATHY: If I sold you my entire holding of twenty percent. Plus the forty percent you already own, that would give you a voting majority.  
and as cued ad infin.

CADE: It would give me Andersons.

CATHY: Then I think It's worth more than forty three shillings.

CADE: Forty three and three Mrs.Cale.

CATHY: Settle for forty three and six.

202. 4E  
Cade X Cathy

CADE: It's a deal. / But wait a minute. How do I know you won't meet up with an accident as well, before you've rung your broker.

CAM.1 to E  
BOAT

CATHY: Give me the phone.

CADE: Be my guest. I'm going to take a shower.

CUE & MIX

203. 2D(Linbo)  
Hand - glass

INT. TELEPHONE BOX. DAY

SLUNG MIC.

SLUNG

PAN L. to Close Steed

STEED: Forty three and six. Now we bought at thirty two and six that's eleven shillings profit per share on twenty nine thousand shares - that's nearly sixteen thousand pounds. Nice to have some money coming in. Now listen, according to a contact of mine in Tangiers, an order for a fairly large arms consignment was placed with the smuggling gang a few days ago.

204.

AE

Close Cathy

CATHY: That means that things might move rather quickly this end - when they learn Cade's moving in. Did you get a line on our friend Karl?

BOOM C.5

STEED: Yes, he's high on the wanted list for the same racket in France. He's also a killer, so try and keep out of his way won't you?

SLUNG  
DISTORT

CATHY: I'll try.

V.5

GRAMS:

LINK

CUE & MIX

205.

3H

INT. BOAT CABIN.

DAY

BOOM B.4

Close Wallet

PAN UP Big Head Karl

T.B. Dorothy R. X Spec. Case

T.B. paper R.f/g.

CAM.4 to G - BOAT

CAM.2 to B - BOARDROOM

YOUNG: Fifteen dozen rifles!  
And a dozen light mortars. That's  
impossible.

KARL: Why?

YOUNG: Because taking quantities  
like that at one go is asking for  
trouble. They're going to be missed.

206. 1E KARL: They've never been missed before. /  
Young - Paper

207. 3H YOUNG: That's because no one ever  
bothered to check up before. /  
Karl/Dorothy X Young

DOROTHY: He means he didn't have  
Mrs. Gale sneaking into all the cup-  
boards before.

208. 1E KARL: That's your problem Young. We  
want this stuff and we want it quickly.  
It's worth five thousand pounds to you,  
which will be paid, as usual, on delivery. /  
Close Young

ON 1 - Shot 208

- 60 -

209. 3H  
3s. A/B

CAM.1 to Pos.C  
BOARDROOM

YOUNG: But I daren't take a chance while this turnover rumpus is on. We've got to keep Code's hands off this firm, otherwise the whole thing will be blown sky high./

KARL: We have done our best to help you do that. Haven't we?

YOUNG: In your own crude way, yes.

KARL: Then what's the problem? Mrs. Gale?

YOUNG: No, I don't think she'll sell out.

DOROTHY: Wishful thinking was always Duggy's strong point.

YOUNG: I thought you were going into town today.

DOROTHY: I am.

YOUNG: Then you'd better go and get ready, hadn't you?

DOROTHY: Will you drive me in Karl?

T.I. Tight 2s.Karl/Dorothy

KARL: No, I'm going to stay here and keep an eye on things.

DOROTHY: Then I don't think I'll bother.

KARL: Go and get ready.

- 60 -

Coming to 4



As she goes T.I. Karl

KARL:

If you were a little firmer with your wife you would find her much more co-operative./

210. 4G

Tight 2s. Karl L.f/g.

Young R.

YOUNG: That's none of your business. And while we're on the subject, if I get this consignment please remember that she is my wife especially when other people are about./

211. 3H

Close Karl o/sh.

KARL: I am not interested in your wife Young. I just find our attachment a convenient way of keeping you in order. But if you show willing and get me the arms I need I shan't need to do that, shall I?/

212. 4G

A/B

YOUNG: There's an order being crated for an army supply depot this morning.

KARL: Good. How do you intend to arrange it?

YOUNG:

I shall have it moved to the butts on the grounds that we need to do some spot testing. Then it can be collected directly from there. I shall need transport.

KARL: I'll see to that.

YOUNG: And the consignment notes for the genuine delivery will have to be altered to cover the loss until it can be replaced from stock./

213. 3H

Tight 2s. Karl/Young

PAN with 2s.  
Young L.b/g.  
Karl R.f/g.

KARL: All that will be taken care of.  
Anything else you need?

YOUNG: I have a shareholders meeting  
this afternoon which I daren't miss or  
it will look suspicious. That means I  
won't be able to see it loaded aboard  
here.

KARL: I will see to that. Just get  
the arms for us. I will see to everything  
else. Including Mrs. Gale if you like.

GRAMS:  
LINK  
BOCM A.3

214. 2B  
Group Shareholders  
PAN L.Cathy to table

INT. BOARDROOM. DAY

215. 1C  
Tight 2s.  
Cathy/Miss Ellis

CATHY: Mr. Young not here yet?

MISS ELLIS: Not yet. He's been supervising  
a delivery today but he should be here  
any minute.

CATHY: Oh, I see.

MISS ELLIS: How did you get on with  
Code?

CATHY:  
It was interesting.

It's almost three, perhaps we  
ought to start.

216. 2B  
Master shot meeting

MISS ELLIS:  
so. /

If you think  
Good afternoon ladies

217. 4C (As she rises)  
M.Close Miss Ellis

- MISS ELLIS: (CONTD) and gentlemen.  
As you will know a great deal has happened since our last meeting was adjourned. Later on in the meeting I will tell you something of the nature of these events and what we believe to lie behind them/ Would you like to make your report first?
218. 2B  
Entrance  
T.I. Young  
PAN L.tight 2 Heads  
Young/Karl  
PAN L.Young to table
- CATHY: Yes, I think so.  
MISS ELLIS: In that case we'd better switch Item 2 to Item 1.  
CATHY: That's all right with me.
219. 4C  
Tight 3s.Miss Ellis/  
Young/Cathy  
CAM.2 to A FAST  
Same Set  
(In 4's loop)
- MISS ELLIS: .If. you recall it was at your instruction that our new director, Miss Gale, be called on to make a report back to you of her assessment of how this company is being managed. I will now ask Miss Gale to make that report.
220. 1C. (As she rises)  
Close Cathy
- CATHY: I am afraid my report will be very brief. As a result of what I have seen I feel the interests of you all will be best served by a change of management at the head of this company.
221. 2A  
Group at table X  
Shareholders
- MISS ELLIS: What do you mean by that?

VOICE:

She means

she's sold out.

222. 1C YOUNG: Is that what you mean Cathy?

M.L.S. Cade

CAM.2 to B  
Ext.Boardroom

223. 4C (Reaction) C.A.D.E.: Yes. that's what she means.  
Tight 3s. Miss Ellis/

224. 1C C.A.D.E.:

A/B

HOLD Him fwd.

An hour ago I acquired the ordinary  
stock previously held by Miss Gale.  
I have now acquired sixty one per cent  
of ordinary shares and twenty three  
percent preference stock

In other words

I have a majority holding in this  
company.

225. 4C  
3s. X Cade

YOUNG: I protest. This information  
has been deliberately withheld from the  
remainder of the directors.

C.A.D.E.: Certainly. But what are you  
going to do about it?

YOUNG: I would like to register my  
protest by offering my resignation.

C.A.D.E.: I accept. Off you go.  
Goodbye.

226. 1C (As he goes)  
Cade/Shareholders

CAM.4 to Pos.G F.A.T  
BOAT

C.A.D.E.: The meeting is now closed.  
You will be notified by first post  
tomorrow morning of the value of  
your new Calder stock. Good afternoon.

227. 2B CALDER: Oh...Miss...er...thing.  
 Miss Ellis - Cathy  
 X Cade/Shareholders MISS ELLIS: Ellis.

CALDER: Yes. Before you start resigning as well I want a stock list of everything you've got in this firm right down to the last paper clip. Alright?

228. 1C She'll give you a hand,  
 A/B and I want it by nine oclock tomorrow  
 For Cade exit morning. Now I've got another meeting.  
Good afternoon.

229. 2B  
 M.2s Miss E./Cathy  
CATHY: Well, perhaps  
 we'd better get started, hadn't we?

GRAMS:  
URGENT

CUE & MIX INT. BOAT CABIN. NIGHT. BOOM B.4  
 230. 3H(Crabbed L.)  
 Close Rifles  
 Feet b/g.

T.B. deep 2s.

Young L. Karl R.f/g.

CAM.2 to F

BOAT

CAM.1 to B - BUTTS KARL: It's you.  
 The meeting finished already?

YOUNG: The whole thing's finished.  
 You were right. Cathy's sold us out.

KARL: You've made rather a mess of it all, haven't you Young?

YOUNG: Look if you want to hold an inquest, hold it later. We've got to get this stuff back in the works before Cade's boys find it's gone.

231. 4G  
Close Hands/Rifle

T.B. Karl X Young

KARL: This is the consignment I ordered. We take it to Tangier.

YOUNG: Calder will have the police in within twentyfour hours!

KARL: In twentyfour hours we shall be off the coast of Brittany.

YOUNG: But to do that we'd have to leave tonight!

232. 3H  
Young X Karl Reaction

KARL: Within the next two hours. / It will soon be dark enough to drift into midstream without navigation lights. Then

233. 4G  
H.Ang.Karl X Young

full speed ahead from those beautiful old naval engines of yours. We should reach the Thames Estuary before midnight.

234. 2F (Crabbed R.)  
Thru' bunk.  
Right 2s.Young/Karl

YOUNG: But what about fuel?

KARL: I brought you some extra cans aboard this afternoon. I have also loaded provisions for the trip.

CAM.3 to C - BUTTS

YOUNG: But Dorothy's still in town.

KARL: She should be back from town by now. You'll probably find her in the Three Greyhounds at this time.

KARL: (CONTD) ...And while you're out, pick up our other passenger./

235. 4G  
Close Young  
PAN R. & T.I. Rifles

INT. BUTTS. NIGHT. ELECTRIC LIGHT.

GRAMS:  
LINK  
SUSPENSE

236. 1B  
L.Ang. Guncase  
PAN UP 2s. Foreman/  
Miss Ellis

INT. RIFLE BUTTS. NIGHT

BOOM A.2

FOREMAN: A stock check at this time of night!

PAN L. Tight 3s.  
Cathy/Foreman/Miss E.

MISS ELLIS: That's what Mr Gado wants.

FOREMAN: It's going to be very rough, I'll tell you.

CAM.4 to B - BUTTS

CATHY: He says he wants it to be exact.

CAM2. to E - PENTHOUSE

FOREMAN: He does, does he. Well apart from these things there's nothing in here - that makes a change, they're always leaving stuff about - oh yes there is, one rifle, Mark Six B.

And four rounds of ammunition in it.

.....I'd better take this back.

MISS ELLIS: It's alright, leave it where it is, we'll lock up here.

FOREMAN: I don't what I'll tell the missus when I get home. Stock checking at this time night, I might as well tell her a lie ,.....

CRAB L.with 2s.  
Cathy / Miss Ellis

CATHY: I wonder whether he wants us to count the targets. /

237. 3C  
Tight 2s.  
Cathy L.Profile /Miss  
Ellis R.

MISS ELLIS: Mrs. Gale.

CATHY: Yes?

MISS ELLIS: You know you've let us both down rather badly, don't you?

CATHY: You mean I should have come to you first and told you I was selling to Cade. .

238. 1B As she turns  
Close Cathy

MISS ELLIS: It would have been courteous. /

CATHY: It would also have been suicidal wouldn't it? /

239. 3C  
A/B

MISS ELLIS: I don't know what you mean.

240. 4B  
Handkerchief  
PAN Big Head Miss Ellis

CATHY: Do you recognise this Miss Ellis?

241. 3C  
A/B

MISS ELLIS: No. Why should I? What is it? /



CATHY: It's the Brigadier's handkerchief.

MISS ELLIS: What about it?

CATHY: It's got lipstick on it.

T.B. Big Head Miss Ellis

MISS ELLIS: So?

FULL CRAB R. to  
Cathy X Miss Ellis

CATHY: It's your lipstick isn't it?  
And you were the only one who could  
have got close enough to reach his  
gun and kill him.

CATHY: (CONTD) Just as you were the only  
one who could have got close enough to  
Anderson without him suspecting. I'm  
still not quite sure how you got Reynolds.  
I take it he was walking down here to the  
target end when you came in.

T.I. Cathy back to cam.

You must have followed him

in here quietly.

242. 1B (Cut while tracking)  
M.S. Miss Ellis

243. 3C (Still Tracking)  
Cathy Back to Cam.

244. 1B (As she turns)  
L.S. Miss Ellis

245. 3C  
Close Cathy

GRAMS:  
STINGER

BOOM B.3

CATHY: You are, of course, an expert  
markswoman. Karl probably taught you  
when you lived with him in Switzerland.

246. 1B  
A/B

BOOM A.2

247. 4B  
Big Head

MISS ELLIS: I think we have said enough  
don't you?

PAN to trigger finger

248. 3C (Tracking Back)  
Close Cathy

BOOM B.3

CATHY: But  
Karl isn't around to applaud this  
killing.  
He and Dorothy cast off  
half an hour ago. They're now heading  
down river and on to North Africa. They've  
even managed to get Young away on a  
false errand.

249. 1B (Tracking fwd.)  
Miss Ellis

BOOM A.2

MISS ELLIS: I don't believe you. Karl  
wouldn't leave me like that.

250. 3C (Tracking back)  
A/B

BOOM B.3

CATHY: Why shouldn't he? He's got what  
he wants, and you, obligingly did his  
killing for him. Now he's moving on  
and you and Young are left to cover up  
for him.

251. 1B  
A/B

BOOM A.2

MISS ELLIS: Even if that is  
true you won't be alive to gloat about it.

T.I. Close L. of Fr.

3 SHOTS

CR.

Switch focus Foreman bEg.

CRAB L. with him to  
Cathy X Miss Ellis

FOREMAN: I'm afraid you won't get  
much joy out of that rifle Miss Ellis.  
There's only blanks in there. Miss  
Gale asked me to load it for her.

MISS ELLIS: I was going to resign  
anyway.

252. 3C  
Cathy L.f/g. to  
exit up R.

GRAMS:

BIG BUSINESS

GRMS:

INT. CADE'S PENTHOUSE. DAY.

253.

2E

BOOM 3C.5

M. Close Cade

CADE: Now about this firm in Oldhan -  
yes, the one making pencil sharpeners -  
I'd like to merge them with those  
biscuit people if we can get hold of  
them. Se what you can do will you?  
Call me back.

Hand in L.  
PAN L. to Steed

What do you reckon about that?

STEED: Sounds a nice proposition.

254.

4E

CADE: Interested?

Deep 3s.

Cathy/Steed/Cade

STEED: No ...

CADE: Come in.

255.

2E

CATHY: Mr. Cade .... Well, I didn't  
expect to see you here.

Tight 3s.

Cathy L. Profile

Steed C. Cade R. Profile

CADE: We've been talking finance.  
Shrewd chap your broker.

CATHY: Oh yes I'm sure he is.  
Here you are.

CADE: What's this?

CATHY: I've been up all night doing it.

CADE: Doing what?

CATHY: It's the list you wanted.

CADE: Oh you needn't have bothered.  
I sold Andersons last night to a Japanese  
Syndicate. That'll teach 'em.

CATHY: Then what was all that about checking their stock down to the last paper clip?

CADE: I always say that. It frightens them. There any of those guns missing by the way?

STEED: They've all been recovered by the river police.

CADE: Really? Sounds fascinating. Why don't you have lunch with me today Mrs. Gale and tell me all about it.

CATHY: I'd love to ....

256. 4E  
A/B  
3s. CRAB R. with  
Cade holding 3s.

STEED: Unfortunately she has an appointment with me for lunch today .. to discuss finance.

CATHY: I don't have a lunch appointment with you!

257. 1X  
Tight 2 heads  
thru' slats

STEED: Now Cathy. You don't want to get mixed up with characters like him. You never know where you might end up.

258. 4E  
Deep 3s.  
Cathy/Steed L.  
Cade R.f/g.

CATHY: Dinner?

CADE: Dinner .... Hullo, yes.

GRAMS:  
THEME

MIX SLIDE  
PATRICK MACNEE & HONOR BLACKMAN

CHANGE

SLIDE: RONALD RAED & CHARLES CARSON

CHANGE

SLIDE: JUDY PARFITT & FELIX DEEBANK

CHANGE

SLIDE: MITZI ROGERS, ROBIN WENTWORTH, FRED FERRIS

CHANGE

SLIDE: BERNARD KAY & LAURIE LEIGH

CHANGE

SLIDE: JOHN FRAWLEY & GRAEME BRUCE

CHANGE

SLIDE: HONOR BLACKMAN'S WARDROBE DESIGNED BY  
MICHAEL WHITTAKER

CHANGE

SLIDE: TELEPLAY BY ERIC PAICE

CHANGE:

SLIDE: STORY EDITOR JOHN BRYCE  
AVENGERS THEME: JOHNNY DANKWORTH

CHANGE

SLIDE: DESIGNED BY ROBERT MACGOWAN

CHANGE:

SLIDE: PRODUCER LEONARD WHITE

CHANGE

SLIDE: DIRECTED BY PETER HAMMOND

FADE TO BLACK

FADE UP CAPTION

AN ABC PRODUCTIONS

FADE SOUND