

A.B.C. TELEVISION LTD.  
Broom Road,  
Teddington,  
Middlesex.  
TEDDINGTON Lock 3252.

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"THE AVENGERS"

Episode 27 : 'Mission to Montreal'.

by  
LESTER POWELL.

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Designed by  
TERRY GREEN

---

Producer  
LEONARD WHITE

---

Directed by  
DON LEAVER

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PRE-RECORDED AMPEX INSERT: Fri. 11th May 1962. 10.35-10.50 am. (TED.2)

RECORDING (MAIN PART): Sat. 12th May 1962. 18.00-19.00. ( " )

CAMERA REHEARSALS: Fri. 11th May, 10.00-10.30 & 11.05-21.00.  
Sat. 12th May, 10.00-18.00. (TED.2)

TRANSMISSION: Date T.B.A.

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PROD.NO: 3500.

VTR/ABC/1747

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"THE AVENGERS"-27: 'Mission to Montreal'.

Prod.No:3500. VTR/ABC/1747.

CAST:

John Steed.....PATRICK MACNEE	Dr. Martin King.....JON ROLLASON
Carla Berotti.....PATRICIA ENGLISH	Sheila Dowson.....IRIS RUSSELL
Nicholson.....MARK EDEN	Judy.....GILLIAN MUIR
Brand.....ALAN CURTIS	Budge.....GERALD SIM
Pearson.....ERIC MCCAINE	Peggy.....PAMELA ANN DAVY
Passenger.....JOHN FRAWLEY	Receptionist.....ANGELA THORNE
1st Reporter.....MALCOLM TAYLOR	Film Director.....HAROLD BERENS
2nd Reporter.....TERENCE WOODFIELD	Marson.....JOHN BENNETT
3rd Reporter.....LESLIE PITT	1st Steward.....PETER MACKRIEL
Photographer.....WILLIAM BUCK	2nd Steward.....WILLIAM SWAN
Barman.....ALLAN CASLEY	

WITH: Margot Lane, Barbara Straight, Dorothy Watson, Joan Smith  
and Messrs. Pescud, Richards, Leigh, Kingsley, Blomley, Kildare, Low, Crouch, Mordant.

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Floor Manager.....PETER BAILEY	Lighting Supervisor.....H.W.RICHARDS
Stage Manager.....NANSI DAVIES	Technical Supervisor.....PETER CAZALY
P.A.....SYLVIA LANGDON-DOWN	Sound Supervisor.....JOHN TASKER
Call Boy.....JOHN COOPER	Senior Cameraman.....TOM CLEGG

\* \* \* \* \*

SCHEDULE: Friday 11th May.

Line up.....	09.30-10.00
Camera reh.....	10.00-10.30
Line up check.....	10.30-10.35
VTR INSERT.....	10.35-10.50
Coffee Break.....	10.50-11.05
Camera reh.....	11.05-12.30
Lunch break.....	12.30-13.30
Camera reh.....	13.30-18.00
Supper break.....	18.00-19.00
Camera reh.....	19.00-21.00

Saturday 12th May:

Camera reh.....	10.00-12.30
Lunch break.....	12.30-13.30
Camera reh.....	13.30-15.30
Tea Break, Line up,	
Normal Scan, Make-up	15.30-16.15
Dress Run.....	16.15-17.30
Line up.....	17.30-18.00
VTR.....	18.00-19.00

OVERALL TIME: 56.35 = PLAY PORTION: 52.25 + 2 COMMERCIAL BREAKS of 2.05 each.

\* \* \* \* \*

CAMERAS: 4 pedestals

SOUND: 3 booms, 2 fixed mics, Grams & Tape, 2 Prac. telephones + distort mics.

TELECINE: ABC symbol, AVENGER slides, 35mm Comopt & 16mm Mute.

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VTR/ABC/1747A - Insert.

ACT ONE : Opening scene only.

F/U T/C \_\_\_\_\_ S.O.F.  
ABC symbol

F/OUT T/C.

1. F/U 1 \_\_\_\_\_ GRAMS:  
Caption : THE AVENGERS (A)

2. CUT 2 \_\_\_\_\_  
Caption : THE AVENGERS (B)

3. CUT 1 \_\_\_\_\_  
Caption : THE AVENGERS (C)

4. CUT 2 \_\_\_\_\_  
Caption : THE AVENGERS (D)

5. CUT 1 \_\_\_\_\_  
Caption : Starring PATRICK MACNEE

FADE TO BLACK. \_\_\_\_\_ F/OUT GRAMS.

6. F/U 4 A \_\_\_\_\_ BOOM C.I.  
CU candlestick                      FILM SET. NIGHT.  
Tilt up with hand  
to M.S.                                      CARLA: Tom? Tom?  
Crab L. with Carla  
to see face L.fg.                          .....Tom - where are you?  
Loosen with her as  
hand goes over her                        .....Tom? Please, Tom - don't scare  
mouth; ram into CU.                      me, please.                      Please.

7. SUPER 2 \_\_\_\_\_ / GRAMS:  
Episode title caption:                      Theme 10"  
"MISSION TO MONTREAL".

F/OUT 2.

8. 3 A

On C.1.

MS Director  
(boom L.fg).

Q LIGHTS

Loosen, pan & crab  
him R. to W.S.  
(cam. in fg)

DIRECTOR: Cut it. Lights.  
Hold your positions.  
(to Boom Op) Okay.

DIRECTOR X'S TO CAMERAMAN WHO NODS.

DIRECTOR: O.K. Print it.

Q LIGHTS

.....That was fine, Carla, lovely.  
(to Asst.) Let's hope we get this  
picture in the can before she cracks  
up. Set up twenty-eight, will you?

9. 4 B

MS Peggy (mirror L.bg)

Carla in L. for 2-s.

CARLA: Get me my pills, will you?

PEGGY: Yes, Miss Berotti. Are you  
all right?

CARLA: I'm okay. They're on the table.

Let Peggy go.

Pan Carla R. to

O/S mirror shot.

See Director into shot.

PEGGY: Right. (EXITS)

DIRECTOR: I'd like to do twenty-eight  
next - the end of the scene with Tony.

CARLA: Yes.

DIRECTOR: You feeling all right?

CARLA: So-so. Peggy's gone to get  
me a pill. (TURNS FOR CIG)

As she turns -  
pan L. into 2-s.

DIRECTOR: Do you want to have a break?  
Go and have a lie down?

(9 on 4)

(On C.1)

CARLA: No. Let's get it over with.

Pan & crab L. with  
Director into 2-s  
with Assistant.

DIRECTOR: Okay.

.....Joe! Get Make-up to do something  
drastic will you? She looks like  
death warmed up.

10. 2 A

W.S.

Pick up Peggy; pan  
her L. ending on door.  
Hold on door.

FADE SOUND AND VISION.

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END OF AMPEX INSERT (Scene 1)

VTR/ABC/1747 - Part 1.

ACT ONE : Scene 2.onwards.

1. F/U 4 A (over 3's cable) EXT. DRESSING ROOM. NIGHT. BOOM A.1.

W.S. corridor.

Let Peggy in R.

2. 2 A

C.U. name on door;

loosen to inc. Peggy.

3. 3 A (as she enters) INT. DRESSING ROOM. NIGHT.

M.S. Peggy.

Brand in to 2-s

BRAND: All right. Where is it?

PEGGY: What? Who are you?

BRAND: The Dew Line film - where is it?

Hold 2-s

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

BRAND: Don't you?

Come on, Carla, you're taking too many risks.

PEGGY: I'm not Carla. I don't know what -

HE SWITCHES ON LIGHT

BRAND: I'm sorry. I'm terribly sorry - made a mistake. I thought this was Miss Berotti's dressing room.

PEGGY: It is - I'm her stand-in. I'll tell her you.....

As he stabs her,  
let her drop out of  
frame; go in on knife.

FADE TO BLACK

16mm mute

FIIM: Docks4. MIX 4 B

BOOM B.1

W.S. stairs  
(suitcase R.fg)SHIP'S RECEPTION. DAY.+ GRAMS F/X  
Dock noises  
Gulls etc.See Passenger up  
& out L;  
see passenger enter R.  
& exit down gangway.5. 1 AM.S. gangplank;  
pan R. with Steward;  
stop off on 2-s:  
Pearson/Nicholson.

3rd STEWARD ENTERS WITH FLOWERS.

6. 2 B3-s  
Tighten as Steward  
exits L.RECEPTIONIST: Thank you.  
LOOKS AT LABEL. BECKONS STEWARD.1st STEWARD:  
Don't tell me - La Berotti!RECEPTIONIST: Right first time.  
Suite B.1st STEWARD: Nobody ever sends me  
flowers! (EXITS)7. 1 A2-s: Pearson/  
NicholsonPEARSON: Looks like we're in for a  
lively time. Ever seen any of her  
pictures?NICHOLSON: I don't interest myself  
in the cinema, Mr. Pearson. Nor in  
women like that. (EXITS)Pick up Steward;  
pull & crab him  
to Reception.

2nd STEWARD ENTERS WITH FLOWERS.

2nd STEWARD: Miss Berotti.RECEPTIONIST: Suite B.

STEWARD EXITS. BUDGE APPROACHES DESK.

(Shot 7 on Cam.1)

Hold to see  
Budge enter

8. 2 C

Pick up 1st Steward  
in M.S.; pull & pan  
him R. to 2-s with  
Marson.

CORRIDOR EXT. SUITE B. DAY.

(No dialogue)

STEWARD ALONG CORRIDOR TO MARSON.

GOES INTO SUITE B.

Pan them to door.

9. 3 B

2-s: Marson/Steward  
at door; pan Marson R.

INT. DRAWING ROOM, SUITE B. DAY.

BOOM C.1.

MARSON: Stick them over there.

(Marson & 2nd  
Reporter speak  
simultaneously)

2nd REPORTER: (O.O.V.) Oh, come on,  
Carla, give us a chance - we could have  
got that from the hand-outs!

10. 4 C

W.S. Carla R.fg.

1st REPORTER: Why are you going to  
Montreal, Carla?

CARLA: Because I live there.

2nd REPORTER: When are you coming back?

CARLA: Who knows?

3rd REPORTER: But the film isn't  
finished.

1st REPORTER: Is it true you quarrelled  
with the director?

CARLA: Untrue. He's charming. I'm  
devoted to him.

(10 on 4)

(On C.1)

1st REP: Is it true that the film company stand to lose a million through your walking out?

11. 2 D  
M.C.U. Sheila

CARLA: I didn't walk out! /

2nd REP: You didn't ...

12. 4 C  
M.S. Photographer

SHEILA: Miss Berotti hasn't been in good health all year. /

PHOTOGRAPHER: Give us the swept-back look, Carla.

CARLA: Can't you characters think of a new one?

13. 3 C (as he puts cam to eye)  
Low-angle Carla

PHOTOGRAPHER: Easily - but the censor would hit it with a hammer! /

1st REP: The twins that launched a million tickets!

LIGHTING F/X  
Flash (off)

14. 4 C  
Photographer a/b;  
pan him R.  
Stop on 2-s:  
1st & 2nd Repts.

2nd REP: What about the murder, Carla?

CARLA: What murder?

2nd REP: Peggy, your stand-in.

15. 3 C  
M.C.U. Sheila

SHEILA: Miss Berotti isn't in any position to make a statement on that. The police are investigating.

16. 4 C  
T.2-s: 1st/2nd Rep.

1st REP: Is it true that a jealous admirer mistook her for....

SHEILA: No questions on that.

17. 3 C  
Notebook & pencil;  
pan up to MCU 3rd Rep.

2nd REP: No questions - never any questions. /

3rd REP: When are you going to get married Carla?

18. 4 C

2-s, Carla R.fg.

CARLA: Is this an offer?

1st REP: Seriously, Carla, you're the biggest sex symbol in the business...

CARLA: Must you be so clinical?

1st REP: ....is it possible that things are different in private life?

CARLA: Could you translate that into English, please?

1st REP: Well, are you - well - frigid?

T/C

16mm mute

FILM: CU, ship's funnel

GRAMS: F/X.  
Ship hooter

19. 3 B

4-s (Sheila R. frame)

TANNOY ANNOUNCEMENT (OVER): Your attention please. All visitors ashore.

TANNOY

3rd REP: Jest when it was getting warmed up.

SHEILA: All right, boys, that's it. Thank you.

3rd REP: Why did you cancel your air passage, Carla?

CARLA: I'm crazy about the sea.

20. 2 E

M.S. 3rd Rep.  
Pan him L.  
End on MS Sheila.

3rd REP: You're the world's worst sailor, dear. Everyone knows that./

SHEILA: Out.

3rd REPORTER EXITS.

SHEILA: Another one over. They get

21. 3 d 24° worse. /

C.U. glass; see  
drink poured; pan  
glass up to CU Carla.  
As she relaxes -  
loosen off.

22. 2 F

2-s

Tighten on Sheila

Tilt down with  
phone; see  
hand business.

SHEILA: You'd better see the doctor  
before you really start diving into  
that. (PICKS UP PHONE) M.51 please.  
Hello? Would you ask the doctor to  
come up to Miss Berotti's suite as  
soon as he can, please.

SHEILA: Alcoholics Anonymous.  
Auntie Sheila.

23. 3 D

MCU Carla

CARLA: Look - we're going to be  
spending the next six days together.

24. 2 F

MCU Sheila  
Loosen to 2-s

SHEILA: So let's be civilized about  
it, shall we?

T/C

16mm mute

FILM: Ship leaving Liverpool

GRAMS F/X:

Gulls, ship  
hooters,  
distant dock  
noises, etc.

25. 1 B

L.S. corridor  
Pick up Dr.King;  
pan him R to 2-s  
with Marson.

CORRIDOR EXT. SUITE B. DAY.

ROOM A.2.

MARSON: Yes?

KING: I'm Miss Berotti's doctor.

(25 on 1)

(On A.2)

MARSON: Wait here.

26. 4 C

MS Marson

INT. DRAWING ROOM. SUITE B. DAY.

BOOM C.1.

MARSON: There's a man outside, says  
he's Miss Berotti's doctor. I've  
never seen him before./

27. 3 C

2-s, Carla R.fg.

SHEILA: Send him in.

28. 4 C

a/b

MARSON LOOKS AT CARLA.

29. 3 C

a/b

CARLA NODS

30. 1 C (on Marson's turn to door)

MS Marson;  
pan him L.

MARSON: You can come in.

Pick up King;  
pan him R.

KING: Thanks...../

31. 4 C

M.S. King

Hello.

32. 3 C

a/b

SHEILA: How do you do.

33. 2 F

MCU Carla

CARLA: Where's Dr. Bronsen?

SHEILA: He's ill. Dr. King is taking  
his place./

34. 3 C (as she turns)

a/b

CARLA: Why wasn't I told?

Pan Sheila L. to  
2-s with King.  
Hold King, crabbing R.

SHEILA: There wasn't time. I'll be  
in my cabin. It's next floor.

35. 2 D (in)

MS Carla; follow her.  
Tighten in to 2-s,  
King L.fg.

KING: Is that your secretary? /

CARLA: No. She's a public relations  
expert. The film company planted her

on me. You know why?

KING: No.

CARLA: To stop me talking out of turn.  
I have a tendency to do that, you know.

KING: So I've read.

Fast pull with Carla  
to drinkg table.

36. 4 C (as she turns) \_\_\_\_\_  
MCU Carla CARLA: Che rs - It's neat whiskey.

37. 3 D \_\_\_\_\_  
MCU King KING: So?

38. 4 C \_\_\_\_\_  
a/b CARLA: Aren't you going to stop me?

39. 3 D \_\_\_\_\_  
a/b KING: No.

40. 4 C \_\_\_\_\_  
a/b CARLA: What are you grinning at?

41. 2 F \_\_\_\_\_  
M.S. King. KING: Was I?  
He sits.

42. 3 \_\_\_\_\_  
MS Carla CARLA: Who sent you?  
Pan her R. to 2-s  
KING: I'm replacing Dr. Bronsen.

Tighten on her,  
easing R. CARLA: Why?

KING: Because he's ill - and because  
you're supposed to require constant  
medical attention.

(42 on 3)

(On C1)

CARLA: What do you mean - supposed to?  
I do need constant medical attention.

43. 4 \_\_\_\_\_  
MS King Shall I tell you what's wrong with me?/

KING: Dr. Bronsen has given me your case  
history.

44. 3 \_\_\_\_\_  
a/b CARLA: In Latin. I'll tell you in  
English. I'm a hypochondriac. I

live on my nerves. I'm temperamental,  
45. 4 \_\_\_\_\_  
MCU King moody, neurotic./

KING: And scared.

46. 2 \_\_\_\_\_  
MCU Carla CARLA: What did you say?

47. 4 \_\_\_\_\_  
MCU King KING: I said you're frightened.

48. 3 \_\_\_\_\_  
MCU Carla CARLA: Well, why shouldn't I be?  
My stand-in was murdered three days

ago./  
49. 4 \_\_\_\_\_  
MCU King

KING: Is that why you didn't finish  
the film?

CARLA: Yes.

KING: You think somebody was trying  
50. 2 \_\_\_\_\_  
MCU Carla to kill you?/

CARLA: Of course. Peggy was mistaken  
for me.

51. 3 (as she starts to rise) \_\_\_\_\_  
MS Carla KING: Why?/

Fast crab L.  
with her.

King in to 2-s.

CARLA: There are always cranks who want  
to kill people in the public eye.

KING: This won't always help. Some  
time you have to stop running and face it.

(51 on 3)

(On C1)

Pan & crab her to  
M.S., sitting.

CARLA: Face it! What is it? You  
tell me, doctor. Give me one of  
those solemn little lectures -  
enlighten me.

52. 4 C

O/S King.  
Carla R.f.g.

KING: You don't need enlightening;  
you're an intelligent person, Miss  
Berotti.

CARLA: This surprises you?

53. 3

MCU Carla

KING: Frankly, yes./

CARLA: Natural enough. You see this  
big, blown-up public image of me - a  
super high octane sex symbol - and  
naturally you assume there's a moron  
at the back of it. What am I going  
to do? /

54. 4

MS King

KING: Let's try quietening you down  
for a start.

55. 3

2-s

CARLA: Back to Pillsville!

KING: Do you have any water?

Pull & crab L.  
with Carla, still  
holding 2-s.

CARLA: Water? I'm a big star, doctor.  
I take my pills with champagne.

KING: Okay.

CARLA: Want one?

KING: No thanks.

CARLA: Good girl?

KING: Take two of these before you go  
to bed - with water.

Pan King R.

CARLA: You don't look like a square.

KING: Thanks.

Pan him back to 2-s.

CARLA: Not that you can ever tell.  
Are you some kind of a specialist?

KING: No. Ordinary G.P.

CARLA: Don't let that get around.  
According to the folk-lore I'm only  
supposed to have what costs a lot.

KING: You think a lot about your  
public image, don't you?

Tighten on Carla

CARLA: I am obsessed by my public image.  
It leans on me like some great drunken  
balloon. It hasn't been around very  
long. I was nobody - sold gloves in a  
downtown store in Montreal./

56. 2 E (thru screen)

MCU King

KING: Maybe that's where you should have  
stayed.

57. 3

Carla; pan her R,  
loosening.  
Stop off on King;  
loosen to MS and  
crash whizz-pan  
to MS Carla; then  
tighten shot.

CARLA: Oh yes. Oh yes indeed - I was  
only a little mixed up then.  
When's this pill going to work?

KING: In a little while.

CARLA: So many pills! If we run into  
bad weather, I'm going to rattle like a  
dice box. Rattle! Rattle! Rattle!  
Shake and rattle! Roll for Daddy!

KING: Stop it.

King into tight 2-s.

CARLA: Roll for Daddy! Roll for Daddy!

KING: Stop it!

See him slap her.

She slaps him.

58. 4 (on impact)

2-s (complementary)

(58 on 4)

(On C1)

59. 3  
 T.2-s CARLA: You'd like me to do it again?

KING: If you think it'd do any good.

60. 4 (on impact)  
 T.2-s .....Better?

CARLA: Much.

KING: Right.....

Take her sit

You're going to give that pill a chance to relax you.

King in to 2-s

CARLA: Are you a square? Sometimes I think yes - sometimes I think no.

Pan him L.

KING: Work on it.

61. 2 D  
 MCU Carla CARLA: Where are you going?

KING: Back to my cabin.

62. 3 C  
 MS King into 2-s CARLA: You going to leave me alone?/

KING: You're not going to be left along. I'm sending in my nurse.

CARLA: I don't like her.

Hold King

KING: You haven't met her.

CARLA: I still don't like her.

KING: She's a nice girl.

63. 4 C  
 MCU King CARLA: I don't like nice girls./

(63 on 4)

(On C1)

KING: Oh, I nearly forgot -  
the public image!

64. 2 D

MCU Carla

65. 1 D

BOOM A.3.

MS King at door  
Pan & push him L.  
to 2-s with Judy.  
Tight as poss.

CORRIDOR EXT. SUITE B. DAY.

KING: Feel like a little work?

JUDY: Oh, nothing's going to seem like  
work to me this trip. I still can't  
quite believe it.

KING: Everything all right when you left?

JUDY: Yes, fine. I sent Dr. Michael a  
postcard before we sailed.

KING: Good. Your ministrations are  
needed in there.

JUDY: What's she like?

KING: High powered. But basically nice  
I think. If she wants to have any  
scenes just play along with them.

Loosen off; pan them  
thru MCU. Let her go.  
Tighten on 2-s:  
Marson/King.

KING: You stay here all the time?

MARSON: That's right. The name's  
Marson - Guido Aloysius Marson.  
Quite a name, isn't it?

KING: It has a certain luxuriance.

MARSON: My father came from County  
Clare. My mother sold fish in Venice.  
I was born on a Friday. I have a half-  
moon shaped scar under my left shoulder

(On 1)

(On A3)

blade. Anything else you want to know?

KING: No thanks.

66. 2 G \_\_\_\_\_/

MS door

Pan King L.  
to O/S 2-s.

INT. CABIN M.51. DAY.

BOOM B.2.

NICHOLSON: Oh hello. Just seeing if you were comfortable.

KING: Oh.

67. 4 D (pushing 3's cable) \_\_\_\_\_/

2-s

NICHOLSON: I figured you wouldn't be long. A nice cabin./

KING: Yes.

NICHOLSON: I'm Nicholson. Second engineer. My chief sent me to invite you to sit at his table.

As King X's, crab L.  
to 2-s fav. Nicholson;  
then tighten to King  
L.fg.

KING: I thought I'd be with the doctor. I know him slightly.

NICHOLSON: Chief Engineers pull more weight in this Line than doctors. My chief likes to bag as many interesting passengers as he can.

KING: Tell your chief I'm very flattered.

NICHOLSON: Have you been looking after Miss Botti for long?

KING: No.

NICHOLSON: Most of the junior officers are very excited about having her aboard. She's caused quite a sensation.

KING: Really.

Tighten to  
lose King.

NICHOLSON: Oh, I don't go along with  
it myself. If the woman is a talented  
actress, well and good. But if all  
she has is certain physical character-  
istics abnormally well developed, then  
I'm dead against it. Maybe you think  
that's old fashioned?/

68. 2 H

MCU King

KING: No.

NICHOLSON: You agree with me then?

KING: No.

NICHOLSON: I see. You're for tolerance  
them?

69. 4

a/b

As Nicholson goes,  
loosen to 2-s

KING: Anything wrong with that?/

NICHOLSON: There's a lot wrong with it.  
Toleration becomes a vice if it isn't  
guided by a strong moral sense. You  
know what I mean. Oh, by the way,  
my chief won't be down for dinner  
tonight. We're calling at Le Havre  
to take on mail and passengers.

KING: What time are we due there?

NICHOLSON: About eleven. Well, so  
long. Nice to have met you.

70. 2 H (as door shuts) /

MS King; tighten  
immediately to MCU.

MIX T/C

16mm mute

FILM: Liner at sea (Night)

GRAMS:

71. MIX 3 C /

2-s in depth;  
dinner objects fg.

INT. DRAWING ROOM, SUITE B. NIGHT.

BOOM C.1.

(71 on 3)

(On C1)

INT. DRAWING RM, SUITE B. NIGHT.

V.fast crab with  
Carla, ending on 2-s.

CARLA: I'll get it. (to phone) Yes.

NICHOLSON: (DISTORT) Are you alone?

Let Judy go R.bg.  
As door shuts, ram  
in to MCU Carla.

CARLA: Just a minute. Judy, would  
you mind going into the bedroom? This  
is a very private call.

JUDE: Of course.

CARLA: (to phone) When can we meet?

NICHOLSON: (DISTORT) Right away. Go  
up to the boat deck. It's two decks  
up - starboard side, third ventilator  
from the stairway. I'll be there.

CARLA: Which side is starboard?

Pan down with  
phone.

NICHOLSON: The right.

72. 4 C

MS bedroom door;  
see Carla in;  
follow her out.

73. 2 J

MS door

CORRIDOR EXT SUITE B. NIGHT.

BOOM A.2.

CARLA: Don't let anyone follow me.

MARSON: What about the nurse?

CARLA: She's in the bedroom. Keep  
her here.

Hold with Marson.

MARSON: Okay.

74. 1 E

W.S.  
Let Carla thru.

CARLA COMES UP STAIRWAY.

75. 2 J

MS Marson

CORRIDOR EXT. SUITE B. NIGHT.

76. 3 E 45°

W.S.

BOAT DECK. NIGHT.

GRAMS:F/X.

Water hiss.

77. 4 E

W.S.

TRUCKED ALLEYWAY - MAIN DECK AREA.  
NIGHT.

BOOM A.4.

Pull with Carla  
to 2-s with Nicholson.

Tighten & hold 2-s.

NICHOLSON: Carla - have you still  
got the film?

CARLA: Yes.

NICHOLSON: Why didn't you hand it over  
in London?

CARLA: I couldn't get to the first  
rendezvous. I was sick.

NICHOLSON: They made another. Why  
didn't you go to that?

CARLA: I was afraid.

NICHOLSON: Sh! You agreed to do it.

CARLA: It seemed so easy when you  
asked me.

NICHOLSON: They have a right to  
expect loyalty, Carla.

CARLA: They had no right to blackmail  
me.

NICHOLSON: Blackmail? What are you  
talking about? It takes a lot of  
money to make a film star.

CARLA: Alec, we've paid it back.  
You know what would have happened to  
you if I'd refused, don't you?

NICHOLSON: That's not true, Carla.  
They don't use those methods.

CARLA: Don't they? What about Peggy?

NICHOLSON: They had no choice. The  
man they sent mentioned the Dew Line.  
He had to silence her.

CARLA: It's no use, Alec. We don't  
see them in the same light.

As they exit L,  
loosen & hold  
alleyway.

BUDGE CROSSES.

78. 1 D  
MS Marson CORRIDOR EXT SUITE B. NIGHT. BOOM C.1.

79. 3 F (as hand touches door)  
MS Judy;  
pan her L. to 2-s,  
tightening. MARSON: Hello miss.

JUDY: Where's Miss Berotti?

80. 2 E  
Tight complementary  
2-s MARSON: I don't know miss./  
JUDY: Well ...

81. 3  
a/b MARSON: Let her have her bit of privacy  
miss. She doesn't get much, living the  
life she does, always in the public eye.

82. 2  
a/b MARSON: Come on./  
JUDY: No, I must find her.  
MARSON: Leave her.

83. 3  
a/b JUDY: Now, look.../

As she breaks,  
F/B, pan her R.  
into M.S.

MARSON: I'm sure she'll be back in  
a moment, miss. Now, why don't you  
just sit down - read your book.

SHE MOVES AWAY & SITS.

84. 2 (as Marson turns) \_\_\_\_\_ /  
MS Marson

85. 3 \_\_\_\_\_ /  
MS Judy; pan her L.  
to phone.

86. 4 F (as she dials) \_\_\_\_\_ / BOOM A.5.  
2-s MAIN DECK. NIGHT. (BY RAIL) GRAMS F/X:  
As he moves in Sea hiss  
tighten

NICHOLSON: What about that new  
doctor you've got? Did they send  
him?

CARLA: Don't you know?

NICHOLSON: No. I'll try and find  
out. I must go in a few minutes.

CARLA: Stay a little longer, Alec.  
It's been over a month. All right,  
I made a mistake. I should've  
handed over the film. What do you  
want me to do now?

NICHOLSON: Haven't you got it with you?

CARLA: It's in my suite. I'll fetch  
it.

NICHOLSON: No, I can't wait. I'm on  
duty. I'll see you tomorrow night at  
eleven. And for Pete's sake, bring  
the film with you. (KISS) Be careful.

Loosen; let them go;  
tilt up & in on King.

87. 1 A \_\_\_\_\_ /  
MS Pearson RECEPTION. BOOM B.1.

(87 on 1)

(On B1)

RECEPTION. NIGHT.

(On Pearson)

Passenger into 2-s.  
Let Passenger out R.  
Steed in L.

PEARSON: Thank you, sir; to  
Reception.

GRAMS F/X:  
Slight dock  
noise.

(to Steed) Thank you, sir.  
Report to the Chief Steward on A  
deck. And nexttime don't use the  
passenger gangway.

88. 4 G

Handbag L.fg.  
Loosen to let  
Judy in R.

DRAWING ROOM, SUITE B. NIGHT.

BOOM C.1.  
GRAMS:  
Radio music  
(muted)

SHEILA: I'm ready for bed.  
How is she? Asleep yet?

JDUY: I'll look.....  
She's nearly off.

SHEILA: Good. I want to get off  
to sleep before they sail again.  
You going to sit up all night with her?

JUDY: Only till she's asleep.

Fast crab L. with  
Sheila, still  
holding 2-s.

SHEILA: Oh well - goodnight.

89. 3 G (over 2's cable)

BOOM B.2.

O/S mirror shot  
(door in bg)

INT. CABIN M.51. NIGHT.

See Steed enter.

STEEED: Oh, good evening, sir. And a  
beautiful one! Glad to have you  
aboard, sir./ You're sure that's you  
old boy? ..... The dressing gown -  
the chinoiserie..... Ah - it was a  
present?/

90. 2 K

M.S. Steed

91. 3

MS King

KING: No.

92. 2

a/b

STEEED: You mean - you bought it? Cool

KING: What about your rig?

(92 on 2)

(On B2)

Pan Steed L,  
crabbing R,  
into 2-s.

Crab R. to  
hold 2-s.

STEED: That's a different thing  
altogether. It's my disguise.  
Besides, I think it rather suits me.  
Sign this will you. The crew aren't  
allowed to buy drinks. Well, has Carla  
Berotti made contact with anyone?

KING: Yes, me. She had hysterics so I  
had to slap her. Then she slapped me  
back - twice.

STEED: I'm sorry.

Adjust as reqd.

KING: Don't give it a thought. I'm happy.  
Free trip in a luxury liner, sea air and  
just one patient. Marvellous! /

93. 3 H

MCU Steed

STEED: It's not quite as simple as that.

KING: No?

STEED: I'm afraid Carla Berotti is up to  
something... /

94. 2

MS King;  
crab L. to  
hold his sit.

KING: Uh-uh. Well, yes, as a matter of  
fact - she did try to make contact with  
someone.

STEED: Oh?

KING: A couple of hours ago on the upper  
deck. A man. I didn't recognise him -  
got there too late. /

95. 3 (as he sits)

2-s

Tighten to O/S,  
favor Steed.

STEED: I see. Did you hear anything?

KING: No.

STEED: The microfilmed plans of the Dew Line  
installations have been pinched. You know  
that's the system of early warning stations

against missile attack. It stretches all the way across Canada to Alaska.

KING: Where do we fit in?

STEED: We picked up a member of a spy net working out of Montreal. He had a complete list of this ship's sailing dates - and Carla Berotti's name. So naturally, we tailed her when she was in London. She seemed okay until someone bumped off her stand-in for no apparent reason.

KING: Yes - but what about the film?

STEED: Well, it didn't turn up in London, so if Berotti ever had it, I think she's still got it. /

96. 4 D  
MS King (reaction)

97. 3  
a/b

STEED: I know it's a long shot but it's all I've got. Oh and another thing - she's a lousy sailor - always travels by air, except when she can sail on the Calpurnia.

DOOR KNOCK

98. 4 D (as King rises)  
MS King; pan him R.  
stop off on Steed.

99. 2 G  
2-s: King/Sheila at door  
KING: Yes? Something wrong? Thank you, steward, that will be all.

100. 4  
a/b  
STEED: Hullo Sheila. Come on in.

101. 2  
a/b  
You two have met, haven't you?

Let Sheila thru shot; hold on King, pan him L. to 3-s.  
KING: Yes.

SHEILA: You've made quite a hit with La Berotti.

STEED: Yes - quite a hit!  
You didn't leave her on her own,  
did you? /

102. 3 H

Tight 2-s

KING: Judy's there.

SHEILA: Also she has her bodyguard.  
She hired him two weeks ago. /

103. 4

MS Steed

STEED: Is that customary for her? /

104. 3

2-s a/b

SHEILA: Oh yes. In some ways it's a  
status symbol. Have you anything for  
me?

105. 2

3-s a/b

Pan them R.

STEED: No. Go on as arranged. /

SHEILA: Right. See you in the morning  
then.

106. 3

MCU King

STEED: Be good. /

SHEILA EXITS.

107. 4

MCU Steed

KING: She works for you too? /

STEED: Well, not exactly. She feeds  
us information on a cash and carry basis. /

108. 3

MCU King

KING: I see. I can take it that the  
captain is on our side as well.

109. MIX 1 A

MCU watch;  
loosen to MS.

Pull & crab R. to  
desk with Brand.

As he turns to cam.  
ram in to CU.

RECEPTION. NIGHT.

PEARSON: Hurry along please, sir.

BRAND: T.A. Brand.

BOOM B.1.

GRAMS F/X:  
Slight dock  
noise + car  
pulling away.

F/OUT 1.

GRAMS:  
Theme

F/U T/C SLIDE

"THE AVENGERS" - End of Part 1.

(1st commercial break)

DURING 1st COMMERCIAL BREAK: CAM.1 to Pos.F - CABIN M.51.  
CAM.2 to Pos.H - " "  
CAM.3 to Pos.J - BOAT DECK  
CAM.4 to Pos.H - MAIN DECK

ACT TWO.

F/U T/C SLIDE

"THE AVENGERS"-Part 2

GRAMS:  
Theme

F/OUT SLIDE.

F/U T/C

16mm mute.

FILM: Liner at sea. Day.

110. 1 F

BOOM B.2.

W.S. door

INT CABIN M.51.

Let Steed into MS;  
crab L with him to  
2-s; tighten.

STEED: I've brought your cigarettes  
Dr. King.

KING: Make yourself at home.

STEED: Thanks. How's the patient?

KING: She seemed reasonable all day  
yesterday. Where have you been by  
the way?

STEED: Working. A steward's work  
is never done.

STEED: Is Sheila Dowson keeping an eye  
on her ?

KING: Yes.

STEED: By the way, you're not.... You're  
not attracted to La Berotti, are you?  
In the - er - basic sense?

(110 on 1)

(On B2)

Pan Steed R.

KING: No.

STEED: If you are, don't let her see you in that dressing gown. That thing's death to the most rudimentary form of romance.

111. 2 H

MS King

112. 3 J

Low-angle  
Nicholson  
on catwalk.

UPPER DECK. DAY.

NICHOLSON.

GRAMS F/X:

Games noises

113. 4 H

2-s

MAIN DECK. DAY.

BOOM A.5.

CARLA: Well, it's a job like any other.

PASSENGER: Do you yourself have the same emotions as the character you're portraying?

Loosen for  
Nicholson

NICHOLSON: Good morning, Miss Berotti. I hope you're enjoying your trip.

CARLA: Excuse me. Very much, thank you.

114. 3 J

2-s

PASSENGER: Miss Berotti, I wonder if you'd mind - my daughter is a great fan of yours. She'd never forgive me if I didn't get your autograph. It so happens that I have her book in my cabin.

CARLA: Of course. I'd be glad to.

115. 4 H

2-s Carla/Nicholson

PASSENGER: Oh - thank you very much.

NICHOLSON: I suppose you get a lot of that?

(115 on 4)

((On A5)

As he sits,  
tighten to O/S.

CARLA: It never stops.

NICHOLSON: What happened to you last  
night?

116. 3 J

Tight 2-s

CARLA: Alec - I don't think I'm going  
to hand it over./

NICHOLSON: Carla, you've got to.

CARLA: Have I?

117. 4

a/b

NICHOLSON: What's the matter with you?  
Do you want to get us both killed?/

CARLA: Of course I don't. But I don't  
want to give up so easily.

NICHOLSON: Give up what?

118. 3

a/b

CARLA: Doing the right thing./

NICHOLSON: The right thing is to hand  
over the film

CARLA: I don't think so.

NICHOLSON: Carla - give them the film.  
I'm your husband - I know what's best  
for you. /

119. 4

a/b

CARLA: Do you? I'm beginning to  
wonder about that too.

FADE TO BLACK.

120. F/U 2 L

W.S.

COCKTAIL LOUNGE.

Crab R. across pillar,  
tightening to hold Steward.  
Steed X's shot, exits L.  
Brand in R; crab L. with  
Brand to 3-s:  
Barman/Brand/Budge R.fg.

BOOM B.3

GRAMS F/X  
Chatter  
Laughter  
Music

(120 on 2)

(On B3)

As Brand turns,  
crab L. to lose  
Budge (ending on  
MS Brand)

BARMAN: Yes, sir?

BRAND: Scotch and dry ginger.

(to BUDGE) Good evening.

BARMAN: Scotch, sir, and dry ginger.  
Two shillings please.

BRAND: That's all right.

BARMAN: Thank you, sir. /

121. 1 G

2-s  
Tighten

BRAND: Mind if I join you?

SHEILA: No.

BRAND: Cigarette?

SHEILA: No thanks. I don't. At least,  
not in public.

BRAND: Oh. Old-fashioned idea.

SHEILA: I'm an old-fashioned person.

BRAND: Travelling alone?

SHEILA: No.

BRAND: I hear we've got a film star  
aboard.

SHEILA: Yes, Carla Berotti.

BRAND: I never go to the pictures  
much - don't get time.

As she goes,  
tighten, crabbing L.  
to hold 2-s:  
Brand/Barman

SHEILA: Excuse me. (GOES)

BRAND: (TO BARMAN) Are they all as  
snooty as that? Same again. /

122. 4 C

MS door (DRAWING RM, SUITE B)

(122 on 4)

DRAWING RM, SUITE B. NIGHT.

BOOM C.1.

(On door)

Pick up Carla;  
pan her L.

123. 3 B

---

MS Carla;  
see her bolt door,  
pan her R.

124. 4 C

---

CU keys etc.  
Loosen off,  
adjusting to see  
business.

Go up with pill box;  
loosen; go with her  
hand to bell-push.

125. 2 M (pushing 3's cable)

---

Low angle MS King.  
Loosen to let  
Nicholson in R.

BOAT DECK. NIGHT.

BOOM A.4.

GRAMS:F/X:  
Sea hiss

NICHOLSON: First time you've been  
across, doctor?

KING: Oh hello. Yes.

NICHOLSON: You picked a good time of  
year. The Atlantic can be very  
troublesome.

Adjust to let  
Steed in C.

STEED: Excuse me, sir. Ah Doctor -  
I've been looking for you all over the  
ship. Would you go to Suite B, please?

KING: Something wrong?

STEED: Couldn't say, sir. Miss Berotti  
was very insistent she should see you  
immediately.

126. 1 H (pushing 3's cable) / KING: Thank you. Excuse me.

W.S.

NICHOLSON: Sure.

Let King go.  
Hold 2-s.

STEED: Excuse me, sir.

NICHOLSON: Steward.

STEED: Yes sir?

NICHOLSON: I've not seen you before,  
have I?

STEED: No sir. My first trip - on  
this ship.

Let Steed go;  
Nicholson comes  
into MCU.

NICHOLSON: I see. Carry on.

127. MIX 3 F /

W.S.

DRAWING ROOM, SUITE B. NIGHT.

BOOM C.1.

See King approach.

128. 2 N /

MS Carla  
Pan L. with pills  
(as she throws them)  
to MS King and on to  
CU pills

CARLA: These are supposed to put me  
to sleep? Man, you might as well  
feed me hunks of candy.

KING: I see. Anything else  
wrong?

129. 3 /

2-s  
Tighten

CARLA: You. You're right out. /

KING: Why?

CARLA: Two days and all you've done  
is make deep brown clucking noises.  
What am I? A child?

KING: That's the last thing I think of you as.

CARLA: Okay. Treat me like an adult then.

KING: What do you suggest?

130. 4 C

MCU King

CARLA: A shot of morphine./

KING: Morphine, eh?

CARLA: You have some, haven't you?

131. 3

2-s; Let Carla go L;  
take King's sit.

KING: Yes, I have some./ Sit down.

CARLA: I can discuss things standing up.

132. 2 D

MS Carla

KING: All right. Ever had morphine before? /

CARLA: Sure I have. I wouldn't be asking for some if I hadn't.

133. 4

MCU Carla

KING: Often? /

134. 3

MCU King

CARLA: I'm a junky now? /

135. 4

a/b

KING: Carla, I have to decide what treatment the patient should have - /

136. 3

a/b

CARLA: Fine - if you know your patient./

137. 4

a/b

KING: And I don't know you? /

138. 3

a/b

CARLA: Right. Do I get the morphine./

139. 4

a/b

KING: Don't be silly./

140. 2

MS King

CARLA: I could kill you./

141. 3

MS Carla

KING: Yes, I know./

CARLA: Mixed up though. I also

142. 2 \_\_\_\_\_ like you. Do you think it means I'd  
 like to have an affair with you -  
 subconsciously?/

MS King

KING: How would you do that  
 subconsciously? /

143. 3 \_\_\_\_\_  
 a/b  
 Base L. CARLA: If you weren't my doctor we  
 could have an intelligent relationship.  
 But nobody can have an intelligent

144. 2 0 \_\_\_\_\_ relationship with a doctor./

2-s

Carla L.fg;  
focus on King.

KING: Let's work on it. Read any  
 good books lately.

Split as he  
approaches

CARLA: What is it? Camomile tea?

KING: It's a derivative of dimen-  
 hydrinate. It'll settle your nerves.  
 I need some warm water.

As King goes into  
bedroom -

CARLA: Through there.

145. 3 \_\_\_\_\_/

MCU pills  
Pan & crab with her  
to bag; tighten.

146. 1 G \_\_\_\_\_ BOOM B.3.

2-s O/S Steed

COCKTAIL LOUNGE. NIGHT.

BARMAN: Three more champagne ...  
 who do I charge it to, Jim?

STEED: Suite B.

BARMAN: Oh, La Berotti's going it,  
 eh?

Let Steed exit R.  
Pan Barman to  
2-s with Budge.

STEED: She's giving a party. (EXITS)

147. 2 P \_\_\_\_\_  
 please./

MS Barman (glass fg)

Focus on glass;  
it disappears, then  
re-enters shot.

As Barman turns,  
transfer focus to him.

BARMAN: Right, sir.

As Barman takes glass,  
pan up to Budge.

148. 4 J

MCU bottles  
Tilt with Steed's hand  
into MS.

Crab R, push in,  
crab R. again.  
following bottle.

End with 3-s:  
Carla/Steed/King.

DRAWING ROOM, SUITE B. NIGHT.

BOOM C.1.

GRAMS:  
Party music.

149. 2 Q

W.S. corridor  
See Budge thru shot.

CORRIDOR EXT. SUITE B. NIGHT.

FIXED MIC.

150. 1 J (as he turns corner)

W.S. corridor

Budge in -  
then Marson for 2-s.

MARSON: What's up - something wrong?

Budge hits Marson;  
hold 2-s.

151. 2 E (as Budge reaches door)

MS Budge  
Pan him R.  
Push into O/S.

DRAWING ROOM, SUITE B. NIGHT.

BOOM C.1.

152. 3 C

2-s (Pearson L.fg)  
See Budge thru shot;  
tighten to 2-s:  
Pearson/Carla.

PEARSON: Shall we - er -

(152 on 3)

(On C.1)

Steed in L.  
Go with him to  
2-s with Budge.

CARLA: No. Give him a drink.

153. 2 E

BOOM A.3.

M.S. Marson  
entering  
Carla in R. for  
2-s; ease L. to  
include Nicholson.  
Let Marson go.

MARSON: I'm sorry, Miss Berotti,  
he took me by surprise.

SHEILA: Nothing to be sorry about.  
You can go to bed.

MARSON: Sorry, Miss.

MARSON EXITS.

NICHOLSON: Good-night, Miss Berotti.

CARLA: Must you go so soon?

NICHOLSON: I'm afraid so. I'm on duty  
in five minutes. It was nice of you to  
ask me.

CARLA: It was nice of you to come,  
Mr. Nicholson.

Let Nicholson go.  
Pearson in R.  
Let him go.

NICHOLSON: Pleasure. Coming, Pearson?

PEARSON: Yes. Excuse me. Goodnight.  
Thanks - it was a lovely party.

154. 3

2-s: Steed/Budge.

CARLA: Goodnight. / Oh dear, everyone's  
going.

BOOM C.1.

Go with Steed;  
pick up Carla,  
pan her R. to 3-s.  
Let Judy go;  
tighten with Sheila.

JUDY: I think I must go too.

CARLA: Oh, must you?

KING: Goodnight Judy. Sleep well.

SHEILA: Well, I'm off too. Need me  
any more?

(154 on 3)

(On C.1)

Let Sheila go;  
hold 2-s Carla/King.

SHEILA: See you at a party sometime.

KING: Well -

Let Carla go R;  
let Steed in L.  
Hold King.

CARLA: Oh, don't you go. Have  
another drink. Dance with me, doctor.

Carla in R. to 2-s.

KING: I wouldn't do that to my worst  
enemy.

Pan Carla L. to 2-s  
with Steed.  
Hold Carla as  
she breaks.

CARLA: Oh dear. I feel happy suddenly.  
And when I feel happy I want to dance.  
(CONSIDERS STEED) No, sir. This is  
a British ship. We observe the  
proprieties above all else. Not done  
for a first-class passenger to dance  
with a steward. (CONSIDERS BUDGE)

155. 4 C

Low angle 2-s:  
Budge R.fg.

What about you?/ You'd dance with me  
if you could, wouldn't you?

156. 3

MS Carla

Okay. I'll have to dance by myself.

157. 4

MS Budge  
He rises - then falls.  
Loosen to inc. King.  
Tilt up as King rises  
into 2-s; let Carla  
go R.  
Let Steed in L. and  
loosen to see them  
pick Budge up.

KING: He's all right - just out cold.  
He'll be all right in the morning -  
more or less.

CARLA: Get him out.

KING: We'd better put him in cold  
storage. (STEED LIFTS BUDGE) Where  
are you going to put him?

Let Steed go.  
Pull King to 2-s  
with Carla.

STEED: I'll think of somewhere. (EXITS)

KING: Party over!

Pan Carla L.

CARLA: Have another drink?

158. 1 K

2-s  
Pan & crab R. with  
Carla.

(158 on 1)

(On C1)

KING: No thanks, I'm off to bed.  
You'd better turn in too.

CARLA: Lover's meetings end in  
sleeping pills.

159. 4 \_\_\_\_\_  
MS King KING: Goodnight, Carla.

160. 1 \_\_\_\_\_  
a/b CARLA: Goodnight.

161. MIX 3 E  
W.S. BOAT DECK. NIGHT. GRAMS F/X:  
Pearson thru shot. Sea hiss

162. MIX 2 R  
MS door CORRIDOR. NIGHT. GRAMS:  
See shadow tighten  
on lock.

163. 3 K  
W.S. Brand  
(silhouetted) INT. CABIN M.51. NIGHT.

164. 1 F  
MS figure on bunk

165. 3  
a/b  
Push & crab L.  
to MCU knife.

F/OUT 3.

F/U T/C SLIDE.

"THE AVENGERS" - End of Part 2.

FADE SOUND AND VISION.

2nd Commercial Break.

DURING BREAK: CAM.1 to Pos.D : CORRIDOR EXT. SUITE B.  
CAM.2 to Pos.K.: INT. CABIN M.51.  
CAM.3 to Pos.L : INT. CABIN M.51.  
CAM.4 to Pos.E : MAIN DECK.

VTR/ABC/1747 - Part 3.

ACT THREE.

F/U T/C SLIDE

GRAMS:

"THE AVENGERS" - Part 3

Theme

166. MIX 4 E

BOOM A.5.

Low-angle Upper Deck.  
Steed down ladder;  
pan him to 2-s with  
King.

MAIN DECK. NIGHT.

GRAMS F/X:  
Sea hiss.

STEED: Wake up, wake up.

KING: What time is it?

STEED: Sh. Four o'clock.

KING: Has he come round? Can I have  
my cabin back?

STEED: No. I'm afraid not. Be's been  
murdered. Somebody cut his throat.

KING: What?

STEED: You know - I think they were  
after you. And your dressing gown is  
absolutely ruined! Come on.

Loosen to steps;  
let them go.  
Hold frame - see  
Nicholson down ladder.

167. 2 K

BOOM B.2.

W.S.  
Table with open medical  
case fg. See them in.

INT. CABIN M.51. NIGHT.

Q LIGHTS

168. 3 L

W.S.  
Body lower frame.  
Tilt up, tighten  
on King.

KING: A sad drunk who just wanted to  
gatecrash a party given by a bit star.  
A fine story to tell the boys at the  
club. He gategrashed into something  
he knew nothing about.

(168 on 3)

(On B2)

STEED: They must have thought you had the film. Has Carla ever been in here?

KING: Of course not.

169. 2

MS King  
Crab R to bag.  
Tilt down with him.  
Tilt up with pills  
to 2-s.

KING: That's funny.

STEED: What?

KING: I'm sure I gave this to her, with some pills in it.

Track in on film;  
tilt to CU King.

STEED OPENS IT ... FINDS FILM.

STEED: Well, now.

FADE TO BLACK.

170. F/U 1 D

BOOM A.2.

Marson by door.  
2nd Steward comes out;  
pan him L. to pick  
up King.  
Pan King R. to 2-s  
with Marson.

CORRIDOR EXT. SUITE B.

KING: Oh Marson - would you nip down to the dispensary and get them to mix this up for me.

MARSON: Miss Berotti said nobody was to be let in.

KING: Yes, I know she did - I've just spoken to her on the phone - but she needs this, and she needs it in a hurry.

MARSON: Which way is it?

Let Marson go R.

KING: It's along B deck as far as you can go - past the Purser's office.

171. 3 M (as King enters Suite)

W.S.

(171 on 3)

DRAWING ROOM, SUITE B. DAY.

BOOM C.1.

Let King into WS;  
crab R, pan him to  
bedroom door.

KING: Carla.

CARLA: (OFF) What do you want? I'm  
tired.

Hold him.

KING: I want to talk to you.

CARLA: Can't you do it in here?

172. 4 C (as she enters) KING: No. /

MS Carla

Pan her to 2-s

CARLA: I told Marson not to let anybody  
in.

173. 2 N (as he lifts pills)

CU Carla  
(pills fg)

174. 4 C

Tight 2-s

Loosen to hold 2-s

KING: Listen, / Miss Berotti. That  
drunk at your party last night is dead.  
He was lying on my bunk, wearing my  
dressing gown and he was stabbed.  
Why?

175. 2 N

CU Carla

CARLA: Give me a cigarette. Listen,  
Dr. King, I like you. I like you very  
much. / But I am not going to answer  
any of your questions.

KING: Why?

176. 4

CU King

CARLA: Because I don't want you to  
get your throat cut. /

KING: Right. If you haven't the sense  
to come in out of the rain, I'll have to  
make you. /

177. 2

CU Carla

178. MIX 3 N

MS boat 'jazz'.

MAIN DECK AREA (TRUCK). DAY.

BOOM A.4.

See Steed enter.

GRAMS:F/X.

Ships engines.

When King enters L.,  
tighten 2-s.

STEED: Well?

KING: Look Steed - something's got to be done about Carla, or we're going to have another murder on our hands.

STEED: Have you got anything out of her?

KING: No. She's too scared. Look Steed, there's a killer on board this ship.

STEED: Well, of course there is.

KING: Well, can't you go to the captain? Have her protected?

STEED: Afraid not. Look - take it easy. There's a group of enemy agents on this ship; it's my job to get them all.

KING: So we all just stand around...

STEED: I've been in touch with our people in Montreal. They've turned up the identification code the group's using. (READS) "The agent boarding the ship will make contact with the group leader within twenty-four hours. The meeting will take place either in the public rooms or on deck." Well, most of the members of a spy group are unknown to one another. The agent will offer the group leader a cigarette. The group leader will decline, saying: "I don't smoke - at least, not in public". The agent: "An old fashioned idea". Group leader: "I'm an old fashioned person".

(178 on 3)

(On A4)

KING: But -

VOICE OFF: Steward!

Let Steed go L.

STEED: Coming sir.

179. MIX 1 D  
2-s

BOOM B.

CORRIDOR EXT. SUITE B. NIGHT.

SHEILA: You might as well take the night off, Marson. Miss Berotti's going to the Fancy Dress Ball.

MARSON: Okay.

SHEILA: Relax. Enjoy yourself.

MARSON: Come again.

180. 2 E  
2-s

SHEILA: Reading - listening to music. / Or there's a Bingo game in the Promenade Lounge at nine-thirty.

MARSON: Thank you.

Pan her R.

DRAWING ROOM, SUITE B. NIGHT.

BOOM C.1

181. 3 C  
MS Steed

SHEILA: Oh, steward... /

182. 4 G (as he turns)  
MS Sheila

STEED: We'll! /

SHEILA: Hello. Like it?

STEED: It's delightful. How long did it take you to get into that?

183. 3  
a/b

SHEILA: It's fancy dress. /

STEED: Ah - of course. You seem to be enjoying the trip. Any ship board romances? /

184. 4  
a/b

SHEILA: Huh!

STEED: Well, you must indulge yourself sometimes.

185. 3 C SHEILA: Yes - but not when I'm working./

MCU Steed

STEED: Oh - pity. How's it coming with Carla? /

186. 4 \_\_\_\_\_/

MS Sheila

Pan her to drinks

SHEILA: It isn't. I think your idea about her is wrong. It doesn't fit./

187. 2 D \_\_\_\_\_/

MCU Sheila

She wouldn't get involved in anything political. / Beach parties, shopping

188. 3 \_\_\_\_\_/

MCU Steed

trips, night clubs - that's her style. /

189. 2 \_\_\_\_\_/

a/b

She doesn't concern herself with anything more serious than the colour of a lipstick. /

190. 4 \_\_\_\_\_/

MS Sheila;  
pan her to Steed.

The Dew Line defences simply aren't in her world.

191. 2 \_\_\_\_\_/

MCU Steed

STEED: Aren't they? Cheers. /

192. 4 \_\_\_\_\_/

MCU Sheila

You're wrong you know. She did have the film. /

SHEILA: She did?

STEED: We got it from her last night.

193. 2 \_\_\_\_\_/

MCU Steed

SHEILA: Well, what do you know? /

Did she talk?

194. 4 \_\_\_\_\_/

MCU Sheila

STEED: No / but she will before we reach Montreal.

195. 3 \_\_\_\_\_/

MS Steed

SHEILA: That's wonderful.

196. 4 \_\_\_\_\_/

2-s

STEED: So we can relax. Have fun. /  
Cheers.

197. 3 \_\_\_\_\_/

MCU Steed

SHEILA: Cheers. Oh, by the way, Carla's not dining here tonight. /

(197 on 3)

(On Cl)

Pan down to table.

STEED: Oh, No!

198. MIX 1 L

BOOM B.4.

2-s  
Passenger & girl  
at table.

COCKTAIL LOUNGE. NIGHT.

PASSENGER: Yes, just the other day,  
on deck - quite by chance. In fact,  
I got her autograph for a friend of  
mine - he collects them.

TAPE:  
TANNOY.

TANNOY ANNOUNCEMENT:

May I have your attention, please?  
The judging of the fancy dress  
competition will take place in  
fifteen minutes. Competitors are  
asked to assemble in the main lounge.  
Thank you.

PASSENGER: We must finish our drinks.

Pick up Extras;  
pan them thru CU,  
crabbing L.

Tighten on group  
at table.

199. 2 L

BRAND: You're the obvious person, BOOM A.6.

MCU Nicholson

Nicholson. / You can't deny that.

You're her husband. She trusts you.

You can do it without fuss.

200. 1

NICHOLSON (REACTION) /

MCU Sheila

SHEILA: When you joined us you  
undertook to obey orders. /

201. 2

MCU Nicholson

NICHOLSON: I did not undertake to  
kill my own wife. /

202. 1

MCU Sheila

SHEILA: Your wife is endangering  
our work. /

203. 2

MCU Nicholson

NICHOLSON: You don't know that.  
You have only Steed's word.

204. 1 \_\_\_\_\_  
 3-s  
SHEILA: We can't afford to take chances./

NICHOLSON: Look, Brand - why ...

205. 2 \_\_\_\_\_  
 MCU Nicholson  
SHEILA: I give the orders./

NICHOLSON: Carla never wanted to get mixed up in this. She's doing it for me.

206. 1 \_\_\_\_\_  
 MCU Sheila

SHEILA: Sentiment doesn't enter into this, Mr. Nicholson.

207. 2 \_\_\_\_\_  
 a/b

NICHOLSON: It never does, does it,

208. 1 \_\_\_\_\_  
 a/b

SHEILA: It's too late for polemics. Something has to be done about your wife.

209. 2 \_\_\_\_\_  
 3-s

NICHOLSON: Stop calling her 'your wife'. You know what her name is.

210. 1 \_\_\_\_\_  
 a/b

SHEILA: You agreed she was the ideal person to carry the film. Nobody was likely to suspect a film star... Now she's in the way. I'm ordering you to remove her.

211. 2 \_\_\_\_\_  
 MCU Nicholson

NICHOLSON: I won't do it.

212. 1 \_\_\_\_\_  
 a/b

SHEILA: All right; Brand - the pleasure is yours.

213. 2 \_\_\_\_\_  
 a/b  
TANNOY: Your attention please./

TAPE: Tannoy.

Ten more minutes to the judging....  
 ten minutes.

214. 1 \_\_\_\_\_  
 a/b

215. 2 \_\_\_\_\_  
 A/b

NICHOLSON: I'll do it.

SHEILA: When?

216. 1

NICHOLSON: I'll do it. /

3-s

SHEILA: Tonight.

Let Nicholson go;  
tighten on  
Sheila/Brand.

NICHOLSON EXITS.

BRAND: I hope you're wise.

SHEILA: He'll do it.

BRAND: Then I take care of him?

SHEILA: Yes. (RISES) Let's go down  
and see if I can win a prize.

217. MIX 3 P

2-s in corridor

BOOM B.5.

Pan them to door

CORRIDOR EXT. SUITE B. NIGHT.

CARLA: Do you think my costume really  
deserved first prize?

KING: The judges thought so.

CARLA: But were they prejudiced?

KING: Obviously - they were all men

CARLA: In that case, I don't think I  
do deserve it. You have it.

KING: No.

CARLA: I want you to have it....  
for other reasons.

KING: Thank you.

CARLA: Montreal tomorrow.

KING: Yes.

CARLA: I think I shall be sad.....  
Goodnight.

Let her go;  
tighten on King.

218. 4 J \_\_\_\_\_ BOOM C.1.

MS Carla DRAWING ROOM, SUITE B. NIGHT.

As she picks up  
phone, tighten. PHONE

CARLA: Yes?

NICHOLSON (DISTORT) Are you alone?

CARLA: Yes.

Follow her out. NICHOLSON: Come up. Usual place.

219. 3 (over 1/2's cables) \_\_\_\_\_

See Carla approach;  
Steed passes her - FALSE CORRIDOR.  
turns & follows.  
Let him exit frame.

220. 1 M \_\_\_\_\_ UPPER DECK.

Low-angle Nicholson

221. 4 E \_\_\_\_\_ TRUCK.

CU cigarette  
Pan up to CU Brand

222. 1 \_\_\_\_\_ UPPER DECK.

a/b

CARLA: What's happened? BOOM A.5.  
(or FIXED MIC.)

NICHOLSON: Nothing. I wanted to  
see you. (KISS)

Carry them down  
ladder; let them  
exit R.

223. 4 \_\_\_\_\_

a/b

224. 1 \_\_\_\_\_

a/b

225. 2 S \_\_\_\_\_

2-s

BOAT DECK.

NICHOLSON: I love you Carla.  
I love you more than anything in the  
world.

CARLA: What are you doing?

NICHOLSON: Don't be afraid. It's for  
the best. We'll be together.

CARLA: (SCREAMS)

226. 3 (in 2's loop) \_\_\_\_\_  
MS Brand

227. 2 \_\_\_\_\_  
3-s  
Nich/Carla/Brand

228. 4 K \_\_\_\_\_  
Low-angle deck.  
See final punch-up.

FADE TO BLACK.

F/U T/C

GRAMS:

16mm mute

FILM: Ship entering Montreal.

229. 3 P \_\_\_\_\_  
CU handcuffs;  
hold as they  
walk away. CORRIDOR EXT. SUITE B. DAY.

230. 2 T \_\_\_\_\_  
Pick up Brand &  
RCMP man; Steed fg. RECEPTION. DAY.  
  
Let them thru shot;  
Sheila/RCMP man in;  
pan them L.

231. 3 P \_\_\_\_\_  
MS door (TO SUITE B)

(231 on 3)

DOOR TO SUITE B.

Carla comes out of  
door - Pan her thru  
MCU and along corridor.

232. 2 T

Pick up Carla;  
pull & pan her L.  
to King.

RECEPTION:

BOOM B.1.

CARLA: Goodbye.

KING: Goodbye.

PEARSON: There's a crowd of your fans  
on the dock, Miss Berotti.

233. 1 M

2-s: Carla/RCMP  
(reaction)

T/C

16mm mute

FILM: Crowd on dockside.

234. 1 M

a/b

Let them go;  
see Steed arrive.

CARLA: They can be frightening, but  
keep close to me and you'll be all  
right.

235. 2 T

MS King  
Pull d/s with him  
Let Steed into 2-s

STEED: I've arranged the plane tickets  
with the Purser.

KING: Oh, good. When are we going?

VOICE O.O.V. Steward!

STEED: Nearly forgot! Feel like one  
for the road? Steward!

FADE TO BLACK.

F/U T/C CLOSING SLIXES:

GRAMS:  
Theme

CLOSING SLIDES:

1. MACNEE, ROLLASON
2. ENGLISH, RUSSELL
3. EDEN, MUIR.
4. BERENS, CURTIS, BENNETT, SIM
5. MCCAINE, CASLEY, FRAWLEY, TAYLOR, WOODFIELD, PITT.
6. DAVY, BUCK, THORNE, MCKRIEL, SWAN
7. Teleplay by LESTER POWELL
8. JOHN BRYCE, JOHNNY DANKWORTH
9. Designed by TERRY GREEN
10. Producer LEONARD WHITE
11. Directed by DON LEAVER

F/OUT SLIDE

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F/U SLIDE

12. AN ABC PRODUCTION.

FADE SOUND AND VISION.

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sl-d  
10.5.62