

Mr. A. Pelly

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

"THE AVENGERS"

Episode 36 (recording order only)

'THE REMOVAL MEN'

by
Roger Marshall & Jeremy Scott.

Script Editor

John Bryce

Designed by

Patrick Downing

Producer

LEONARD WHITE

Directed by

DON LEAVER.

<u>CAMERA REHEARSALS:</u>	Oct. 2nd 1800 - 2000	STUDIO TED.I.
	Oct. 3rd 1000 - 2100	"
	Oct. 4th 1000 - 1830	"
<u>PRE-RECORDING:</u>	Oct. 3rd 1415 - 1430	"
<u>V.T.R.:</u>	Oct. 4th 1830 - 1930	"
<u>TRANSMISSION:</u>	T.B.A.	

PROD.NO: 3509 VTR/ABC/2056

"THE AVENGERS"-36: 'The Removal Men'.

Prod.No: 3509. VTR/ABC/2056.

CAST:

John Steed.....	PATRICK MACNEE	Venus Smith.....	JULIE STEVENS
Bug Siegel.....	EDWIN RICHFIELD	Jack Dragna.....	REED DE ROUEN
Binaggio.....	GEORGE RODERICK	One Ten.....	DOUGLAS MUIR
Cecile Dragna.....	PATRICIA DENYS	Nicole Cauvin.....	EDINA RONAY
Godard.....	DONALD TANDY	'Charlie'.....	HIRA TALEFREY
Jailer.....	LUGO DE VIEHIER	Harbour Officer.....	IVOR DEAN
		Waiter.....	GEORGE LITTLE

WITH:

Roy Denton, Umberto Lombardi, Vincent Charles, Michael Moore, Michael Hamer, Ivor Ellis, Steve Patrick, Paul Duval, Joan Mane, Fran Brown, Cornelia Lucas, Andrea Lawrence, Valerie Gold, Helen Hancock, Paddy Kent, Monica Dwyer, Mike Sankar -

AND THE DAVE LEE TRIO.

Floor Manager.....	HARRY LOCK	Technical Supervisor.....	PETER WAYNE
Stage Manager.....	SHIRLEY CLEGHORN	Lighting.....	PETER KEW
P.A.....	S. LANGDON-DOWN	Sound.....	JOHN TASKER
Call Boy.....	JOHN COOPER	Cameras.....	TOM CLEGG
Wardrobe Sup.....	FRANCES HANCOCK	Racks.....	BOB GODFREY
	Vision Mixer.....		GORDON HESKETH

SCHEDULE: Tues. 2nd Oct. Camera reh.....1800-2000
 Supper break.....2000-2100

Wed. 3rd Oct. Camera reh.....1000-1230
 Lunch break.....1230-1330
 Camera reh.....1330-1400 } includes Make-up time
BAND CALL Line up.....1400-1415 } t.b.a. with Director.
1000-1230 VTR INSERT.....1415-1430
Reh.Room 2B. Camera reh.....1430-1800
 Supper break.....1800-1900
 Camera reh.....1900-2100

Thurs. 4th Oct. Camera reh.....1000-1230
 Lunch break.....1230-1330
 Camera reh.....1330-1530
 Tea break, Line up,
 Normal Scan & M/U...1530-1615
 Dress Run.....1615-1730
 Notes.....1730-1800
 Line up.....1800-1830
 VTR.....1830-1930

RUNNING TIME OF PLAY = 51'25" (+ 2 COMMERCIAL BREAKS of unshoeduled length)

CAMERAS: 4 Peds

SOUND: 3 booms, Stand mics on Trio, Hand mic - Vocalist.
Grams & tape. (NO prac. telephones!)

TELEPHONE: ABC symbol & AVENGERS slides only.

FOR VTR INSERT:

2 Ped. cams.+ 1 up-pan wedge
1 low-angle platform cam.
1 boom (atmosphere only)
No T/C

"THE AVENGERS"-36: 'The Removal Men'.

SCENE BREAKDOWN.

ACT ONE.

Shot Nos.	Scene	Time	Cams.	Sound	Characters
-	OPENING CAPTIONS		Cap. Scan.	Grams	---
1-6	NIGHT CLUB	NIGHT	1A.B. 2A.B. 3A.	A1 B1	Siegel Dragna Godard
-	TITLE CAPTION		Cap. Scan.	Grams	---
7-18	DRAGNA'S APARTMENT.	NIGHT	4A. 1C. 3B. 2C.D.	A2 C1	Steed Cecile
19-23	BINAGGIO'S SHOP.	DAY	4B. 2E.	C2	Binaggio Dragna
24- 59	NIGHT CLUB	DAY	2F 1D. 3C.	B2	Venus Pianist Steed Siegel Dragna Binaggio
60-67	DRAGNA'S APARTMENT	DAY	4C. 3D.	C3 A2	Cecile Dragna Steed Siegel
68	BEACH	DAY	1E.	B3	Waiter One Ten Steed
69-70	EXT/INT. CELL	DAY	2G 4D	C3	Jailer Siegel Binaggio
71-78	DRAGNA'S APARTMENT	DAY	1F.G.F. 2H. 3E.	A3. C1.	Steed Cecile Dragna Siegel
79	INT. CELL	... EVENING.	4E.	B4.	Jailer (Binaggio)

ACT TWO.

SCENE BREAKDOWN.

Shot Nos.	Scene	Time	Cams	Sound	Characters
80-117	DRAGNA'S APARTMENT	DAY	1H. 3F. 4C.	A2 C1	Dragna Ceoile Siegel Steed Godard
118	NIGHT CLUB	DAY	3G.	B5	Venus Siegel
119-140	EXT/INT. DRESSING ROOM.	DAY	2J. 1J.K. 4F.	C4	Nicole Charlie
Page 52 :	PRE-RECORDED INSERT. FILM STUDIO FOYER	DAY	3 cams.	1 boom	Steed Nicole Venus
141-147	DRAGNA'S APARTMENT	DAY	3B.E. 4G.H. 1G.	A3 C1	Ceoile Dragna Siegel
148	NIGHT CLUB	NIGHT	2K.	B6.	(Bass player) Venus Siegel

ACT THREE.

SCENE BREAKDOWN.

Shot Nos.	Scene	Time	Cams	Sound	Characters
149-150 (+ ad lib)	NIGHT CLUB	DAY	1D. 3H. 4J. 2F.	B2 Stand mics.	Siegel Officer (Trio)
151-166	DRAGNA'S APARTMENT	DAY	4K. 3E.	A3	Dragna Steed
167-172	DRESSING ROOM	DAY	2L. 1L.K.	C4.	Charlie Siegel
173-209	NIGHT CLUB	NIGHT	4L.M. 2M.F. 3K.A.L. 1M.	B2 Stand mics. A1	Steed Venus Dragna Cecile Waiter Trio.
210	DRAGNA'S APARTMENT	NIGHT	4G	Grams	Cecile
211-254	NIGHT CLUB	NIGHT	All cams a/b	B2. Stand mic.	As before + Siegel.
255	BEACH	DAY	3M	B3	One Ten Nicole Steed Venus
-	CLOSING CAPTIONS		Cap.Scan.	Grams	-

VTR/ABC/2056. Part 1.

F/U T/C _____ S.O.F.
ABC symbol

F/OUT T/C

F/U CAPTION SCANNER _____ GRAMS Q1
Caption : THE AVENGERS (A) Avengers theme

CUT _____
Caption : THE AVENGERS (B)

CUT _____
Caption : THE AVENGERS (C)

CUT _____
Caption : THE AVENGERS (D)

CUT _____
Caption : STARRING PATRICK MACNEE

CUT _____
Caption : ALSO STARRING JULIE STEVENS

1. MIX CAM. 1 A _____ BOOM A1
CU glass INT. LES CENTAURS NIGHT CLUB. (NIGHT)
Loosen with glass
to WS.

(Shot 1 on 1)

(On Boom A1)

2. 2 A
WS - see Siegel bg.
Crab diagonally L.
ending column L.fg.

INT. LE CENTAUR NIGHTCLUB. NIGHT

3. 3 A
Dragna R.fg.
Loosen to 2-s with
Godard

F/X General
chatter,
laughter &c.

DRAGNA: Look M'sieur Godard, you
want a facility I can offer it, but
I'm not giving it away.

1 to Pos.B

GODARD: At one hundred thousand
New Francs your idea of a gift,
m'sieur, is an expensive one.

DRAGNA: Seems to me, my friend, we
don't have a deal.

GODARD: Let's not rush things.

DRAGNA: We've been sitting here
since seven. Either we call the
deal off or we talk business./

4. 1 B
MCU Godard

GODARD: Monsieur, you say one
hundred thousand francs.

DRAGNA: Yes.

GODARD: We cannot offer more than
seventy-five thousand/

5. 3
2-s a/b

DRAGNA: See you around.

(Shot 5 on 3)

BOOM B.1.

6. 2 B
 T.2-s:
 Godard/Dragna

GODARD: Wait / I could, of course,
 discuss it with my principals.

DRAGNA: Sure you could. Look -
 Godard, we've worked for you before,
 but not as big as this. One hundred
 thousand new francs.

GODARD: It must be done before the
 end of the week.

DRAGNA: We agreed all that.

GODARD: Alright - one hundred
 thousand.

Pull Dragna to
 2-s with Siegel;
 crab & pan them R.

DRAGNA: She'll be dead by Sunday.

SUPER CAPTION SCANNER
 Episode title

It's on - you better book a
 plane.

SEGUE LIVE TRIO
TO GRAMS Q.2:
 Reprise theme.

FADE TO BLACK.

7. F/U 4 A
 MCU door lock.
 Pick up Steed, see
 keys, follow him.

SEGUE TO Q3:
 Tension

8. 1 C
 MS legs & feet INT. DRAGNA'S APARTMENT. NIGHT.

9. 3 B (as he reaches window)
 WS balcony - window R.bg.

10. 1
 a/b
 Pan & crab him L.
 Pan up picture to normal MS.
 Tighten on safe -
 follow jewel box.
On cue: Loosen to MS.
 Pull him back to bar in MS.

(10 on 1)

11. 3 B (on glass crash)
MCU Cecile
Loosen.

F/X tumbler
shattering.

12. 1
Steed a/b

CUE LIGHTS

13. 2 C
MCU Cecile's legs;
pan up

CECILE: Who are you? What do you want? BOOM A2.

14. 1
MCU Steed

BOOM C1.

15. 2
MCU Cecile

STEED: Ah Mrs. Dragna - Good evening.
Do come in./ Oh - yes of course -
I'm sorry.

16. 1
Steed a/b
Pan him R. then
push in to 2-s

BOOM A2.

CECILE: My husband'll kill you.

STEED: He's in Italy on business.
When he gets back I'll be miles away.
Safe as houses.

CECILE: There aren't that many miles.

STEED: We'll see. If I were him I
wouldn't go away so often. !

Loosen to hold 2-s

CECILE: Enjoy yourself. Next time
it's on you. What now?

17. 2 D
2-s
STEED: Now I'd like you to direct
me to the bathroom./

(17 on 2)

(On A2)

CECILE: The bathroom? What's the idea?

STEED: I like a little head-start. Do you mind?

18. 1 CECILE: What do I do all night -
2-s talk to the John? /

Grab her L. to bar,
and back R. to 2-s.

STEED: It won't be long. Your maid arrives at seven.

Go with Steed to 2-s
at bathroom; let
him exit L.

CECILE: Okay. You ready?

19. MIX 4 B (pushing 1's cable)
0/S 2-s STEED: Thank you. /

GRAMS Q4:
Link
F/X Passing
traffic (light)
BOOM C.2.

INT. BINAGGIO'S SHOP.

BINAGGIO: Be ready Thursday, Madam.

DRAGNA: Charlie. You wanted me?

BINAGGIO: Oh yes - something very interesting.

DRAGNA: What?

(19 on 4)

(On C2)

BINAGGIO: Yesterday afternoon. I telephoned the apartment but you hadn't got back from your trip. I said to Cecile, I got to talk to Mr. Dragna, urgent. I got information for Mr. Dragna.

DRAGNA: Alright, Charlie, get to the point.

F/X Small group passing, laughing & chattering.

BINAGGIO: It was three o'clock yesterday afternoon. Customer came in. Englishman. Didn't think he was a tourist - He had a pocketful of toms didn't want to sell them, he said, wanted to know what they were worth. He'd heard I had certain "experience" in jewellery -

DRAGNA: Then what?

BINAGGIO: I looked at the stuff, all of it good, worth quite a bit. He only wanted to know if they were genuine.

DRAGNA: So? Was it?

BINAGGIO: Well, it was genuine alright - Not only that, it was yours./

20. 2 E

MCU Dragna

(On C2)

21. 4 DRAGNA: Describe him, Charlie.
a/b

BINAGGIO: Well made guy, dark, snazzy
22. 2 dresser - thinks life's a big joke.
a/b

DRAGNA: That could change.
23. 4
a/b

BINAGGIO: That's what I thought.
You're smiling now, I'm thinking,
but I bet you won't be smiling when
Jack Dragna finds you.

DRAGNA: You followed him.

BINAGGIO: Sure I followed him, and
this is the interesting part. Know
where he went.

DRAGNA: You tell me, Charlie.

BINAGGIO: Siegal's place.

DRAGNA: The Centaur?

BINAGGIO: Yes.

DRAGNA: Anything else?

BINAGGIO: So that's not enough.

DRAGNA: Thank you Charlie. I'm
beholden to you.

(23 on 4)

(On C2)

BINAGGIO: You're what Mr. Dragna?

DRAGNA: Look it up, Charlie -
improve yourself. But right now,
get your coat. You're coming with
me.

24. MIX 2 F
2-s Venus/Pianist

BOOM B.2.

INT. LES CENTAURS. DAY.

(VENUS SINGS)

VEE: Okay.

DAVE: Yeh, we'll try it tonight.

VEE: Fine. You want a drink?

DAVE: No, too early.

VEE: All right. See you later.

Whizz pan L. to Steed

25. 1 D
MCU Venus STEED: Hello.

26. 2
a/b VEE: Oh, no!

Pan him R.
to 2-s

STEED: How's it going?

(26 on 2)

(On B2)

VEE: Great, up until now. What are you doing here?

STEED: Enjoying the sun - even I'm entitled to a holiday - you know - shops and factories act. What'll you have?

Loosen to include
Barman L.

VEE: Something long and cool to help me get my breath back! Citron presse.

STEED: And a large cognac.

BARMAN: Right M'sieur.

VEE: How long are you here for.

Tighten with them
to O/S 2-s

STEED: Couple of weeks. How about you?

VEE: It was supposed to be a month - fares paid, the sun was shining, good contract, nice people

STEED: Sounds too good to be true.

VEE: It was! Why don't you just leave me alone ... It may be rough for a bit, but I'll manage./

27. 3 C
Comp. 2-s

(27 on 3)

(On B2)

STEED: That's just what I intend to do.

VEE: What?

28. 2 _____ STEED: Leave you alone. /
a/b

VEE: You're joking.

STEED: No, I'm not. I came here for peace. A quiet holiday by the sea.

29. 3 _____ VEE: Are you serious? /
a/b

STEED: About leaving you alone - yes.

VEE: No, I mean are you really on holiday?

30. 2 _____ STEED: Is it so strange? /
a/b

Loosen to inc.
Barman L.

VEE: Yes - no, not really, I suppose. It's just so funny you happened to pick this place. (TO BARMAN) Thank you.

STEED PAYS.

(30 on 2)

(On B2)

STEED: Well cheers - thank you and
goodbye.

31. 3

VEE: Hey, wait a minute - which
hotel are you at? /

2-s

STEED: Why - do you want to set fire
to it?

VEE: Why do I bother!

32. 2

STEED: I've rented a villa about ten
kilos out. It has a worthy housekeeper,
hot and cold running water, and a private
beach. /

2-s

VEE: A private beach - sounds rather
nice. Don't I get invited for an
occasional swim?

But

STEED: /I had distinctly formed the
impression that

VEE: Oh, stop it. Well, let's
face it - you can hardly blame me for
being on the defensive, can you?

STEED: And you once read that the
best defence was attack. All right -
let's start all over again.

(32 on 2)

(On B2)

SIEGEL: Bon jour, M'sieur.

STEED: Good morning.

SIEGEL: Good day.

33. 3 _____ VEE: When did you arrive?
2-s a/b

STEED: Last night. If I'd known
you were here I'd have come in.
Do they like you?

34. 2 _____

VEE: They seem to. I've got something
to tell you.

STEED: Go on, I'm listening.

VEE: You're too matter-of-fact.
It's exciting. I want you to be
excited.

STEED: Consider me excited.

VEE: I was singing last night and
there was someone special in the
audience.

STEED: There was! Who?

(34 on 2)

(On B2)

VEE: A film producer.

STEED: That's what he told you.

VEE: I believed him. He gave me his oard.

STEED: What did he want?

VEE: Every inch a gentleman. Wants me to do a screen test for his next picture.

STEED: Well - the best of luck.

35. 3 _____ VEE: Now you see why I was worried
2-s when I found you here. /

36. 2 _____ STEED: You thought I'd - /

VEE: Yeh.

As Steed leans back,
go with him to lose
Venus.

STEED: Yeh.

VEE: Well, you can hardly blame me.

Whip pan L. to Venus

STEED: No - I suppose not. As a matter
of fact I do have a little business in
mind.

(36 on 2)

(On B2)

VEE: Business?

STEED: Personal business.

VEE: Personal?

37. 3 _____ /
2-s

STEED: Yes - I'm thinking of retiring.

VEE: You are?

STEED: Why not - I'm still young enough to enjoy it.

38. 2 _____ /
2-s

VEE: Yes, I suppose so. But: it's very funny. Where would you go?

STEED: Here.

39. 3 _____ /
MCU Steed

STEED: Yes. I'm going to make Siegel an offer for this place. I've always fancied myself as a night club owner. /

40. 2 _____ /
MCU Venus

VEE: Does he know about it yet?

41. 3 _____ /
MCU Steed

(41 on 3)

(On B2)

STEED: No, he doesn't. And I can't tell him until I know a bit more about this place. It must make money, but I don't know how much. /

42. 2 _____
MCU Venus

VEE: How are you going to find out? /

43. 3 _____
MCU Steed

STEED: That's the problem.

VEE: Well, maybe I could help.

STEED: How? /

44. 2 _____
a/b

VEE: Perhaps I could snoop around - get a look at the books. /

45. 3 _____
a/b

STEED: Ooh - a bit dodgy. /

46. 2 _____
a/b

VEE: No, it'd be easy. Leave it to me. /

47. 3 _____
a/b

STEED: Well - if you're sure. I'd hate you to get into trouble on my account. /

48. 2 _____
2-s

49. 1 D (as they turn) / DRAGNA AND BINAGGIO WATCHING. GRAMS Q5
2-s Dragna/Binaggio Tension

STEED: Company! /

50. 2 _____
a/b

VEE: You didn't tell me.

51. 1 _____ STEED: I didn't know. /

a/b

Bring them down
across Siegel &
up into 4-s.

VEE: Aren't you going to introduce
me?

2 to Pos.F/

BINAGGIO: (TO VEE) Blow.

STEED: I think the gentleman wants
you to leave us.

BINAGGIO: You're right.

Let Venus out L.
Let Binaggio out R.

STEED: Off you go and very
nice too!

52. 2 F _____
2-s Binaggio/Pianist

BINAGGIO: Play something - something
loud. /

53. 1 _____
MCU Dragna

54. 3 _____
MCU Steed

55. 1 _____
MCU Dragna DRAGNA: Forgive me if I'm mistaken,
but I think you and I have something
in common.

56. 3 _____
MS Steed

STEED: Really?

57. 1 _____
a/b

DRAGNA: Yes. Some jewellery.

58. 3 _____
a/b

STEED: So you're Jack Dragna. How
do you do?

(58 on 3)

(On B2)

DRAGNA: How do you do.

STEED: I met your wife.

59. 1

2-s Drag/Steed

DRAGNA: Yeh, she told me.

STEED: I hope we're going to get on well.

DRAGNA: I'm sure we will. The jewels.

Binaggic in bg
to 3-s

STEED: They've been a considerable worry to me. I went fishing yesterday. Nearly dropped them over the side. Terrible if those black opals ended up in a cod.

DRAGNA: Yes. Wouldn't it.

STEED: Cigarette?

DRAGNA: No thank you. The jewellery.

DRAGNA: What's this?

(59 on 1)

(On B2)

STEED: Details of a safe deposit.
Your stuff's inside it. Safe and
sound.

BINAGGIO: A joker.

STEED: Has one strange virtue.
Happens to be true.

DRAGNA: I believe you. Do you mind
coming with us.

Loosen & pull them to
bottom of steps; let
Binaggio thru, hold 2-s
Steed/Siegel.

STEED: Of course not. Are we
ready? I must pay for the drinks.

Hold Siegel;
Venus in L. to 2-s.

SIEGEL: It's on the house, see
you later kid.

Let Siegel go, hold
Venus; grab her R. to
2-s with Pianist.

VEE: Who are they?

DAVE: So I should know?

60. MTX 4 C

CU jewels

GRAMS Q6:

Link

(DRAGNA'S APARTMENT)

(60 on 4)

INT. JACK DRAGANA'S APARTMENT, DAY.

As she picks up
pearls, go with
them; loosen
to 2-s Wecile/Dragna

BOOM C.3.

CECILE: Hey. Something's been done to this.

DRAGNA: It has?

61. 3 D _____/

BOOM A.2.

MS Steed;
Siegel bg.

STEED: The necklace? Yes. I had it
cleaned and restrung.

Let Dragna in R.

DRAGNA: What for?

STEED: You couldn't see the pearls for
powder. Seemed a waste.

CECILE: Why steal them in the first place?

STEED: To make sure they were genuine.

CECILE: Oh.

DRAGNA: You think my wife would wear
artificial jewellery?

Let Dragna go L.

Siegel down
into T.2-s

STEED: When I join a firm, I want to know
it's in a healthy state.

(61 on 3)

(On 03)

SIEGEL: Now wait a minute. Who's joining who?

Pan Siegel L. to
2-s with Drgna

STEED: I'm joining you.

SIEGEL: He's as mad as a cut snake.

62. 4 _____
MS Steed

STEED: Look at it like this. Two days ago you didn't know I existed.

63. 3 _____
2-s Drag/Siegel

SIEGEL: So where's the improvement?

STEED: You need me.

SIEGEL: Like the plague.

64. 4 _____
MCU Steed

DRAGNA: Wait a minute Siegel. Let him go on/ maybe he's got something.

65. 3 _____
2-s a/b

SIEGEL: Not for me.

Pan Dragna R. to
2-s with Steed

DRAGNA: Siegel. I have an idea you're trying to impress us. What's your name?

STEED: Steed.

DRAGNA: We have a full team at the moment, Mr. Steed.

(65 on 3)

(On C3)

STEED: My bad luck.

DRAGNA: Where are you staying?

STEED: The Miramar.

DRAGNA: Maybe I'll call on you.

Tighten with Steed
into 2-s with Siegel

STEED: I look forward to it.

Go with Steed to
2-s with Cecile

SIEGEL: Or maybe I will.

CECILE: Mr. Steed.

66. 4 SHE SLAPS HIS FACE.
Dragna/Siegel (reaction)

67. 3 STEED: Were you in there long?
a/b

Pan with Steed L.
Stop off on Siegel.
Pan Siegel L. to
2-s with Dragna.

CECILE: Too long.

DRAGNA: Impressed?

SIEGEL: No. Are you?

DRAGNA: Ask around. Find out what you can
about him. He's got a certain style. Might
be useful.

(67 on 3)

(On C3)

Holding 2-s, let
Siegel down thru
MCU & out R.

SIEGEL: He's about as useful as an old
brown dog howling in the bush fourteen miles
away.

68. MIX 1 F

2-s: One-Ten/Waiter

GRAMS Q7:

Link

SMALL SECTION OF BEACH. DAY.

BOOM B.3.

F/X bus or
lorry passing

WAITER: Six francs. Merci, M'sieur.

ONE TEN: Garcon- who mixed this drink?

WAITER: The barman, M'sieur.

ONE TEN: It is certainly
not Scotch Whiskey.

WAITER: Mais si, M'sieur, c'est Scotch
whiskey.

ONE TEN: It is not. And why has it got
bubbles in it? I did not ask for soda.

WAITER: It is not soda; but yesterday you
told me it was dangerous to drink tap
water, so today I bring you mineral water.

ONE TEN: How much does it cost?

(68 on 1)

(On B3)

WAITER: Two francs a bottle.

ONE TEN: Young man, only your nation could get away with bottling river water, sending it to the South of France, and selling it for three shillings a bottle.

WAITER: It is not my fault, M'sieur.

Steed in bg

Hold One Ten

STEED: Excuse me. Is this sand occupied?

ONE TEN: Help yourself. It costs thirteen francs to lie on it.
Garcon - Another large whiskey and...water.

Waiter goes.

Hold 2-s Steed/One Ten
throughout scene

STEED: Don't worry - it's all chargeable to expenses.

ONE TEN: How is it going?

Not bad.
STEED: / Not bad at all. Contact has been established and they're busy checking my credentials. Incidentally, what are my credentials?

(68 on 1)

(On B3)

ONE TEN: Is my front done?

STEED: Medium rare.

ONE TEN: The information on you is that you are exactly the same sort of man as Dragna was twenty years ago, and that you operate the same games as he did.

STEED: Which are precisely?

F/X Burst of
laughter and
chatter (small
group)

ONE TEN: A little theft, confidence tricks, and being very nice to rich old ladies.

STEED: Thankyou very much.

ONE TEN: More recently, the story is that you were the one who got away with that emerald job at Nice last year -

STEED: That's more like it. How much co-operation do we get from the French?

ONE TEN: It's as important to them as it is to us. We know Siegel did that political killing in Italy last week, but we can't prove anything. This is a group of businessmen whose profession is killing - they meet a client, collect a fee, kill the victim - and unless he's spotted there's no connection.

(68 on 1)

(On B3)

ONE TEN: (CONTINUED)

We must get the whole group but it's very tricky, politically, I mean.

STEED: Exactly. Some of them want Aluda independent, and some want to keep Aluda Alone.

ONE TEN: Dragna of course, couldn't care less so long as he goes on getting paid. How do you get on with him, by the way?

STEED: Quite well, Funnily enough I like him.

ONE TEN: You would. Don't underrate him. Steed.

STEED: Don't worry. I have a very healthy respect for him.

ONE TEN: If you want any help, Let me know

STEED: I do. I want Binaggio, the fence, picked up.

ONE TEN: That should be possible, Why?

STEED: It would create a vacancy in Dragna's group.

(68 on 1)

(On B3)

ONE TEN: Which you would fill?

STEED: Exactly. Dragna's principals are bound to want another political murder. I'll go along with them, find out where it's scheduled and who's going to do it, and you can pick us all up red handed.

ONE TEN: Very well, Steed.

STEED: Anything else?

ONE TEN: Yes. I've done my front, but I wonder if you'd be good enough to put some oil on my back.

69. MIX 2 G _____/

2-s, bars fg.

GRAMS Q8:
Link

(EXT. CELL DOOR)

BOOM C.3.

(69 on 2)

(On C3)

M

2-s Jailer/Siegel

EXT. CELL DOOR. DAY.

JAILER: Law, it's a fine profession.
More of a calling, I suppose.

SIEGEL: Profession.

JAILER: Interesting work. You going
to get him out?

SIEGEL: I expect so.

JAILER: Still, you're not supposed
to see him, you know.

SIEGEL: He is allowed to see his
lawyer. It's a human right.

(69 on 2)

(On C3)

JAILER: You said ten thousand.

SIEGEL: Five now - five later.
I want to be sure I get out.

JAILER: We wouldn't look up a lawyer.

SIEGEL: This way I'm sure of it.

70. 4 D

MS Binaggio
Pan him I. to
2-s with Siegel

JAILER: Only ten minutes, mind/...
Lawyer to see you.

INT. SMALL CELL. DAY.

Hold 2-s

SIEGEL: Good morning, Mr. Binaggio.

BINAGGIO: Lawyer. What's he mean?

SIEGEL: Take it easy now. Tell me
what happened.

BINAGGIO: They picked me up. They
brought me in. Found some stuff in
shop.

(70 on 4)

(On C3)

SIEGEL: Whose fault's that.

BINAGGIO: The gendarmes haven't touched me for three years.

SIEGEL: Sounds like you've been over confident.

BINAGGIO: Dragna wouldn't let me down, would he? He wouldn't dare. I know too much about him.

Crab R. with Siegel

SIEGEL: He hasn't forgotten you Charlie.

Binaggion in L.
to 2-s

BINAGGIO: How's he going to get me out?

SIEGEL: The simplest way in the world, Charlie. Take a look out of the window. (BINAGGIO LOOKS OFF THROUGH THE BARS) See that square? The Pharmacie - the far side, next to the 'Bel Tabac'.

F/X passing car.

BINAGGIO: Yeh.

SIEGEL: Well, at half past eleven tonight we'll be there with a panel truck. As soon as the square's quiet I'll back up to the window. Fix a chain to these bars and there you are/-

71. MIX 1 F

W.S.

GRAMS Q9:
Hurry music

(71 on 1)

BOOM A.3.

WS, object fg.
Carry Steed thru shot
& out to terrace.

72. 2 H
MS Cecile

JACK DRAGNA'S APARTMENT. DAY.

73. 3 E
MS Steed

STEED: This time I was invited.

74. 2
a/b
Loosen to 2-s

CECILE: I know. Thank you. I'll put them in the bath tub. Jack's not back yet - but we can keep ourselves amused, can't we?

75. 1 G
MCU Cecile

STEED: Yes.

CECILE: Tell me about yourself, Mr. Steed.

STEED: Nothing to tell.

76. 3
MCU Steed

CECILE: What about the police record?

77. 2
2-s

STEED: Oh, that.

CECILE: Jack's been making enquiries. What did you do? You can tell me - I don't shock easily.

STEED: I believe you.

(77 on 2)

(On A3)

CECILE: You were telling me about your police record.

STEED: No, you were telling me about it.

CECILE: Why so shy?

STEED: Retiring nature.

CECILE: What's that mean?

STEED: It means I'd like to live long enough to retire.

CECILE: If you make a pass at me you don't think you would? I wouldn't have to tell Jack.

STEED: You wouldn't?

CECILE: But you like him too much.

STEED: Let's say I have a healthy respect for him.

CECILE: Do you have a respect for me?

(77 on 2)

(On A3)

STEED: Enormous respect.

CECILE: Thank you.

Loosen to
hold 2-s

STEED: But then we're all very
respectable people.

CECILE: Including that little singing
friend of yours.

STEED: Which little singing friend?

CECILE: You know. The one appearing
twice nightly, 'Le Centaur'!

STEED: Venus Smith.

CECILE: She's got a nice voice.

STEED: Nice everything. Don't you
approve?

CECILE: Does it matter?

Dragna in C.
to 3-s

STEED: There's a forty foot placard
round you - The message is very clear.
'Keep off the grass-widow!

(77 on 2)

(On A3)

DRAGNA: Sorry to keep you waiting.

STEED: Don't apologise. I've
been well entertained.

CECILE: Either he doesn't like me
or he really does want the job.

DRAGNA: Which is it Steed?

STEED: I want a job.

DRAGNA: Great. Sweetheart, can you
find something to do?

CECILE: No trouble at all. I'll
knit.

Hold Steed
Go with him to 2-s
Steed/Dragna

STEED: Nice place you've got here.

DRAGNA: We like it.

F/X: Chatter &
laughter of small
group passing
under balcony.

STEED: Wonderful view - beautiful
harbour - lovely lines.

DRAGNA: Bikinis?

STEED: The boats.

DRAGNA: I lost one of my men.

(77 on 2)

(On A3)

STEED: How?

DRAGNA: Police picked him up.

STEED: What for?

DRAGNA: Usual thing.

STEED: You surprise me. Are your men usually careless? Who was it?

DRAGNA: Charlie Binaggio.

STEED: The fence.

DRAGNA: Somebody must have tipped off the police. You still want a job?

Fan R. with Drgna

Let Steed in L.

STEED: I'm not sure now.

DRAGNA: What sort of an answer's that?

STEED: Cautious. I admired your set-up. You had this thing down to a fine art.

(77 on 2)

(On A3)

DRAGNA: Had?

STEED: Binaggio. How do I know
it won't happen again - to me.

DRAGNA: You don't. In or out,
Mr. Steed.

STEED: In.

BOOM C.1.

78. 1 F

2-s Drag/Steed
Pick them up at
terrace doors &
pull them to bar.
Seigel in from bg
to 3-s

DRAGNA: Good. / I've been hearing nice
things said about you. Tell me, what
did you get for that emerald hoist.

STEED: Let's change the subject. I'm
still bothered. Any chance he'll talk?

SIEGEL: No chance at all.

79. MIX 4 E

MS Jailer

INT. CELL DOOR. DAY.

Quick jerk back to
feet hanging fg.

BOOM B.4.

JAILER: Supper-time, Charlie.

MIX TO SLIDE

END OF ACT ONE.

GRAMS Q.10:

Theme

DURING FIRST COMMERCIAL BREAK: CAM.1 to Pos.H : DRAGNA'S
CAM.2 to Pos.J : NICOLE'S DRESSING ROOM
CAM.3 to Pos.F : DRAGNA'S
CAM.4 to Pos.C : DRAGNA'S

VTR/ABC/2056 - Part Two.

F/U T/C SLIDE

THE AVENGERS - ACT TWO

GRAMS Q.11:
Theme

F/OUT SLIDE.

INT. JACK DRAGNA'S APARTMENT. DAY.

80. F/U 1 H

MLS Cecile

Pan her L. to

2-s; Dragna L.fg.

BOOM A.2.

& C.I.

CECILE: They seem to have gone for
this suicide story.

DRAGNA: He knows his business.

81. 3 F

There was even a note. /

MS Siegel

SIEGEL: What's Steed taking so
long for?

Pan him thru MCU

DRAGNA: Sit down. You're making
me nervous.

SIEGEL: I don't get it, Why did
you take Steed on? How can you trust
him to meet Godard? /

82. 1

2-s a/b

83. 3

DRAGNA: Steed's all right. /

Siegel a/b

84. 1

SIEGEL: Yeh. /

2-s a/b

CECILE: Does he know who Godard is?

(84 on 1)

(On A2 & C1)

As she sits, tighten.

DRAGNA: All Steed knows about Godard is that he's arriving on the four-thirty plane and he's to bring him here.

CECILE: Jack, we're getting in too far with Godard.

DRAGNA: He's an important customer.

CECILE: That's the trouble. All his jobs are front page - like that Italian one - too much publicity.

DRAGNA: So what do you want?

85. 3 _____
MCU Siegel (reaction) CECILE: I want to quit for a while.

86. 1 _____
a/b DRAGNA: What do you think Siegel?

87. 3 _____
a/b SIEGEL: I'm not paid to make decisions.

88. 1 _____
a/b DRAGNA: All right darling. I've

89. 3 _____
MCU Siegel always listened to you. We'll quit.

90. 1 _____
2-s a/b SIEGEL: Just like that. We quit.
Let Drag go L;
tighten on Cecile. DRAGNA: Sure.

(90 on 1)

CECILE: I've known you twelve years and you still surprise me. What about Steed and Godard?

91. 4 C
3-s Dragna L.fg.

DRAGNA: Tell 'em - go jump in the ocean. Take his 250 thousand dollars with him.

92. 1
MCU Cecile

CECILE: 250 thousand?

93. 3
MCU Siegel

SIEGEL: Godard's paying that much?

94. 4
a/b
Cecile down to T.2-s

CECILE: It's a lot of money, Jack.

DRAGNA: It was.

CECILE: It's too good to turn down, isn't it? You were show-boating?

95. 3 MCU Siegel reaction

Sweet-talking me along. And I believed you.

96. 4
2-s

DRAGNA: I meant it. We quit.

CECILE: After this one.

97. 3
MS Siegel;
let him exit L.

(DOOR BELL)

SIEGEL: We got company.

98. 4
2-s

CECILE: Jack - we're doing this one, eh?

(98 on 4)

DRAGNA: Okay.

STEED COMES IN, FOLLOWED BY GODARD.

DRAGNA: We meet again, Mr. Godard.

GODARD: Mr. Dragna, Mrs. Dragna.

CECILE: Excuse me.

DRAGNA: When do you return to Paris?

99. 3 _____ GODARD: Tonight. /
2-s Dragna/Steed

SIEGEL: Is Steed staying?

100. 1 _____ DRAGNA: Of course Mr. Steed's staying. /
MCU Steed (reaction) Sit down. The price is all right?

101. 4 _____ /
W.S.

Crab R. past pillar
to 2-s Drag/Godard.

GODARD: I've discussed it with my principals and under the circumstances they are in agreement on the sum involved.

Tighten on Godard;
pan R. with photo
to Steed.

DRAGNA: Okay. You'd better fill in the new boy.

101 on 4.

102. 3 2-s God/Siegel STEED: Isn't that Nicole Cauvin?

SIEGEL: It ain't Ned Kelly!

GODARD: Nicolle Cauvin. Uncrowned queen on France, sex symbol, and one of the cinema's biggest box office stars. She starts filming at the studios here tomorrow./

103. 4 MS Steed; he walks fwd to MCU.

STEED: Why kill a very pretty little film star? What's the point?

104. 3 MCU Dragna

DRAGNA: Steed, every business has its ethics, its code of behaviour. In our profession, as you ought to know, we don't ask questions./

105. 1 F MCU Steed reaction

106. 4 2-s Drag/God GODARD: I'd be happy to tell you why.

DRAGNA: I'd rather you didn't.

107. 3 MCU Godard GODARD: I'd prefer it. If I were going to kill one of the world's most famous women for money, I think I'd like to know the reason./ Now you are certainly aware of the popular belief in this country

108. 4 MCU Steed that the Aluda Coast is more French than France herself./

109. 3 a/b STEED: The fourteenth department./

(109 on 3)

- GODARD: Exactly. My principals are most anxious that the Aluda Coast should not gain independence. / Nicole Cauvin was born there and has recently donated with considerable publicity - a million francs towards a University in Aluda and, most unwisely, put her name to an article about independence in a national magazine. /
110. 4 _____
MCU Steed
111. 3 _____
MCU Godard a/b
112. 4 _____
MCU Steed

- STEED: Yes - I read it - or at least I looked at the pictures. And she's being killed for that. /
113. 3 _____
MCU Godard a/b

- GODARD: That is correct. She has given publicity to her cause - her death will give the publicity to ours. / She will be at the film studios at three o'clock tomorrow. You will find that contains fifty percent of the sum agreed in 1000 dollar bills. Now, if you will excuse me
114. 4 _____
2-s Drag/God
- As he rises,
loosen shot.

(114 on 4)

115. 1 F DRAGNA: Siegel, /show Monsieur Godard
2-s Drag/Siegel out.

{ GODARD: It is not necessary I assure you.

{ STIEGEL: What about Steed? He's the new boy.

116. 4 DRAGNA: Drive him wherever he wants to go.
MS Steed

117. 1 STEED: How much is this job worth?
2-s Steed R.fg.

DRAGNA: Two hundred and fifty thousand dollars.

STEED: It's a lot of money.

DRAGNA: It's an expensive service.

STEED: How are you going to do it?

DRAGNA: I'm not. You are.

GRAMS Q.12:
Sting(small)

118. MIX 3 G
MS Venus at piano

INT. CENTAUR.DAY.

BOOM B.5.

Crab her L. to
2-s with Siegel
at foot of stairs.

(118 on 3)

(On B5)

SIEGEL: Where's the fire? In a hurry?

VEE: I am.

Pan them L. to
O/S 2-s fav.
Siegel.

SIEGEL: Busy little Vee. Stay and have
a drink. What are you going to have?

VEE: Pineapple juice.

SIEGEL: What happened to you the other
night - I thought you were going to hang
around?

VEE: I'm sorry. Something came up.

SIEGEL: I was looking forward to a little
chat.

VEE: What about?

Ease R. to
hold 2-s

SIEGEL: This and that. I hardly know you,
Vee.

VEE: Do you like running a night club?

SIEGEL: It's a living. It's very useful
down here to run a club, it's only a sort of
part time business, you understand. I've
got my finger in all sorts of things you know.

(118 on 3)

(On B5)

VEE: Such as?

SIEGEL: Deals - I got some big deals,
cooking. As a matter of fact I'm thinking
of quitting the club.

VEE: Sell it?

SIEGEL: Yes.

VEE: How much for?

SIEGEL: Why? You want to buy it?

VEE: Not me. But I know someone who
might.

SIEGEL: Seriously?

As Siegel moves
round her, crab
R. into 2-s
fav. Venus

VEE: Yes seriously.

SIEGEL: All right. Bring him in some time.
I'll show him the place. You haven't seen
it all yet have you? Come on upstairs.

VEE: I must go I've got a date.

SIEGEL: After the show then?

(118 on 3)

(On B5)

Go with Venus

VEE: Yes - after the show.

119. MIX 2 J /

MCU flowers

INT. NICOLE CAUVIN'S DRESSING ROOM. DAY.

Tilt up and loosen

to 2-s

BOOM C.4.

NICOLE: 'These blossoms will fade, yours never will. Ring me. George! Still knows what it's about doesn't he? Remarkable man! You think the blossoms bit is corny? /

120. 1 J /

MS Charlie

CHARLIE: Twenty-six years in the business - you still expect me to know if a thing's corny? /

121. 2 /

MS Nicole

NICOLE: Who's Jacques? Jacques - no! Helpful isn't it? ANNE-MARIE hopes I'm better. Knows damn well I've never been ill. Did you see her last film?

Let Charlie in R.

As she goes,
crab L.

CHARLIE: Be nice to 'em, going up. You'll meet 'em all coming down. You have an appointment, remember?

Pan & crab Nicole
to 2-s at dressing
table

NICOLE: No. Who with?

CHARLIE: - the gentleman who wants to talk to you about the new script.

(121 on 2)

(On C4)

NICOLE: Who is he?

CHARLIE: Homeric Studios.

NICOLE: Oh?

CHARLIE: A Mr. McGarth.

NICOLE: What's he like.

CHARLIE: I didn't ask.

NICOLE: Why not?

(PHONE)

CHARLIE: Hello...Yes, this is Miss
Cauvin's phone. It's him.

NICOLE: Ask him what he looks like.
..... Oh, send him up then.

CHARLIE: Tell him to come up.

NICOLE: What am I going to wear?

122. 4 F

CHARLIE: It's all ready, don't worry./

MS Charlie at rack

123. 2

MS Nicole; loosen
as she rises; pan
her R. to 2-s.

NICOLE: Wonder if he's got an open car.
Too hot to be shut up inside.

(123 on 2)

(On C4)

CHARLIE: If he hasn't you can
take yours.

NICOLE: Men are touchy about that
sort of thing. Slur on their
masculinity.

CHARLIE: Keep still.

NICOLE: Hurry up.

CHARLIE: I will if you'll stay
still.

NICOLE: Can't keep Homeric Studios
waiting.

Follow them
to hold 2-s

CHARLIE: There you are.

NICOLE: That's fine.

CHARLIE: Do you want me to wait?

NICOLE: No - go and have some
lunch.

CHARLIE: Alright. You want
anything?

(123 on 2)

(On C4)

NICOLE: No. It's a no lunch day today.

CHARLIE: Oh of course - I forgot. I'm sorry.

124. 1 K (EXT.)

MLS entrance.
See Charlie thru shot.
See Steed enter R.

GRAMS Q.13:
Tension under

(DOOR KNOCK)

125. 4

MS Nicole

NICOLE: Come in.

126. 2

MS Steed at door

STEED: Miss Cauvin - my name is McGrath. Homeric Pictures. Vice-President, Treasurer.

I brought some flowers to add to your collection.

127. 4

2-s

NICOLE: How lovely, daffodils.

STEED: Er...roses.

NICOLE: I'm so sorry - they all look the same to me.

128. 2

2-s

(128 on 2)

(On C4)

STEED: Really?

NICOLE: I'm afraid so.

STEED: May I say, Miss Cauvin, that Homeric studios have happy memories of you and are eagerly awaiting the honour of working with you again.

..... Knowing how busy you must be on your new film, I took the liberty of flying down from Paris to present you with the new script personally./

129. 4 _____
2-s

NICOLE: That's very kind of you.

STEED: Not at all - I hope you'll like it./ Miss Cauvin, there's something else.

130. 2 _____
MCU Steed

NICOLE: Yes?

STEED: My car is parked outside./

131. 4 _____
MS Nicole

NICOLE: Yes... /

132. 2 _____
MCU Steed

(132 on 2)

(On C4)

133. 4 _____
MS a/b

STEED: There is a man watching it.
He is in another car parked twenty
yards behind. /

134. 2 _____
MCU Steed

NICOLE: Perhaps he is a policeman. /

135. 4 _____
MS

STEED: No. He is there to make
certain that I kill you. /

Let Steed in
to T.2-s

NICOLE: What on earth are you talking
about?

STEED: Miss Cauvin, you have to
trust me. You recently published an
article about the Aluda Coast?

136. 2 _____
T.2-s

NICOLE: Yes, I did. /

STEED: As a result of that article,
was your life threatened?

NICOLE: Yes...I got letters and
phone calls.

STEED: One of them was serious.
Do you have a car?

NICOLE: Yes.

(136 on 2)

(On C4)

STEED: Where is it?

NICOLE: In the studio.garage.

137. 4 MCU Nicole

STEED: Right. Let's go./

138. 2 T.2-s

NICOLE: Just one minute, please./

STEED: Look - I'm
taking you to a safe hiding place.
I'll explain all the details in the

139. 4

car. All right?/

MCU Nicole

140. 2

NICOLE: All right /

2-s

Tighten with them.

Pan Nicole L. to

phone; let Steed

in R. to T.2-s.

STEED: If I wanted to kill you
I could do it now - there'd be
nothing to stop me, would there?

GRAMS Q.14:

MIX TO PRE-RECORDED INSERT.

PRE-RECORDED INSERT. (1415-1430 Oct. 3rd. in Reception Foyer, Teddington
2 peds. + 1 up-pan wedge. 1 Boom studios)
1 low-angle platform dolly. (atmosphere only)

VTR/ABC/2056A.

INT. FILM STUDIO FOYER. DAY.

AS DIRECTED.

STEED & NICOLE COME OUT OF
DRESSING ROOM.

VENUS SEES THEM.

(At end of insert)

141. MIX 3 B

MS Cecile

Grab her R.
to table

DRAGNA'S APARTMENT. TERRACE. NIGHT.

(141 on 3)

142. 4 G

MLS Dragna;
pull him down to
MS & follow.

INT. JACK DRAGNA'S APARTMENT. NIGHT.

143. 3

CU radio

GRAMS: Radio
announcer tape.

RADIO VOICE: ' ... the car driven by Nicole Cauvin left the Corniche and plunged 130 feet into the sea. An attempt will be made during the next few days to recover the car - the last in the succession of fast Italian sports cars which played an important, and tragic part in Miss Cauvin's sensational career. The only unexplained element in this sad story is the report by Miss Cauvin's personal assistant 'Charlie' Bonnet that the last visitor to the dressing room was a Mr. McGrath representing the Homeric Studios. This evening Homeric Studios' Head denied all knowledge of Mr. McGrath,

As hand switches
off, loosen to 3-s.

TERRACE.

BOOM A.3.

DRAGNA: That's the best yet.

SIEGEL: Waste of time bringing the papers. I still think it's messy. No body - no proof.

Tighten to 2-s
Drag/Siegel

DRAGNA: Nonsense! What could be better than whipping her off over the cliff. By noon you won't be able to get on the Corniche for people doing the same thing./

144. 4 H

MS door

BOOM C.1.

(144 on 4)

Let Dragna thru
shot; pan & pull
with Siegel to
2-s with Dragna.

INT. APARTMENT.

(On Cl)

SIEGEL: What if Godard won't pay?

DRAGNA: Why wouldn't he pay? If
he doesn't I'll get hold of him and
shake the money out. 'Least you will.

Pan & push Siegel
to 2-s with Steed.
Pull Steed to 2-s
with Dragna.

SIEGAL: Okay, I s'pose you know what you're
doing. I'd better go and open up....

Nice work, Steed. Veree clever

STEED: Thank you. What's eating him?

DRAGNA: He decided to tail on
you - didn't trust you to do the job.
You lost him.

Pan Steed R.

STEED: You know, I thought someone
was following me. So I threw him
off. It wasn't that difficult.

145. 1 G (as he comes out
to TERRACE)

Hello!

MS Steed
Crab him R. to
2-s with Cecile

CECILE: Coffee?

BOOM A.3.

STEED: Thank you.

CECILE:

What was she like?

STEED: Young, lively, pretty.

CECILE: Tragic!

Loosen with Steed.

STEED: Moral - don't go in for
politics. Stiek to being a sex
symbol. What happens now?

Dragna in C.

(145 on 1)

(On A3)

DRAGNA: We can afford to sit out for a while. You haven't told us the details yet.

146. 3 E
2-s Drag/Cecile

DRAGNA: What's this. 'To Nicole - the greatest. Pierre'

CECILE: He directed her first picture. Pierre Ginsberg. It's broken.

147. 1
3-s
Steed I.fg.

STEED: It was a tight fit.

GRAMS Q.15.

148. MIX 2 K
MS Venus

(INT. NIGHT CLUB. NIGHT)

(148 on 2)

INT. NIGHT CLUB. NIGHT.

Loosen, easing L.
Let Siegel in R.bg.
and into 2-s with
Venus.

SPIKE: Night.

BOOM B.6.

VEE: Night.

SIEGEL: You were sensational tonight,
sensational.

VEE: What do you make of this accident.?

SIEGEL: What accident?

VEE: Nicole Cauvin.

SIEGEL: It's very sad.

VEE: I think it's very suspicious.
I saw her just before it happened.

SIEGEL: Who?

VEE: Nicole Cauvin.

SIEGEL: When did you see her?

VEE: This afternoon. She was leaving the
studio with a friend of mine.

(148 on 2)

(On B6)

SIEGEL: A friend - who?

VEE: John Steed. You've met him here.

SIEGEL: Stead? Well, if I were you, kid, I'd forget all about Steed. Now that I'm on the scene.

Let her go;
tighten on
Siegel.

HE GRABS HER. SHE KICKS HIM .

SIEGEL: Hey you little...oh, wrap it up! Cecile, Jack there?...Jack. Steed slipped up. There was a witness. Saw him leave the studios with Nicole Cauvin...My little singer here - Venus Smith...That's it.... yes, we'd better get rid of her - or Steed.

GRAMS Q.16:

Theme

MIX TO SLIDE

END OF ACT TWO.

DURING 2nd COMMERCIAL BREAK: CAM.1 to Pos.D. - NIGHT CLUB.
CAM.2 to Pos.F. - NIGHT CLUB.
CAM.3 to Pos.H. - NIGHT CLUB.
CAM.4 to Pos.J. - NIGHT CLUB.

VTR/ABC/2056 - Part Three.

F/U T/C

Slide

ACT THREE.

GRAMS Q.17.

F/OUT SLIDE.

INT. NIGHT CLUB. DAY.

149. F/U 1 D

BOOM B.2.

2-s Officer/Siegel.

Crab them R. to
3-s with Pianist.

SIEGEL: I thought they'd be warming up. Come over and meet them. Hold it a minute boys, this is a mate of mine from the harbour control office. He's a great modern jazz fan.

OFFICER: It's a pleasure to meet you, messieurs.

SIEGEL: Seems to favour Garner and Brubeck. What about a drink?

Pull them back L.

OFFICER: You're most kind. I would enjoy a beer.

Then pan them
L. to bar.

SIEGEL: Play that Brubeck arrangement, Dave.

OFFICER: Oh, please - no. I'm sure you have something of your own messieurs. You must not encourage copyists. Musicians are artists - they create. Besides on my salary, I cannot usually afford to listen to good jazz in places like this.

(149 on 1)

(On B2)

SIEGEL: Keep you pretty underpaid,
do they?

LIVE TRIO:
STAND MICS.

150. X/CUT AS DIRECTED

OFFICER: Ssh - please, / Yes - they are
very inventive. The piano is introspective
3H, 4J, 2F. - On Trio. - rather reminiscent of Bill Evans when
1 - CU & 2-s Officer/Siegel. he was with Miles Davies. Ah, I envy
you, M'sieur Siegel. To live a life
such as this!

SIEGEL: I suppose it's a bit more
colourful than working down at the harbour.

OFFICER: Well - we have our moments,
m'sieur.

SIEGEL: Like this Nicole Cauvin
business?

OFFICER: Yes. Reporters all over
the place.

SIEGEL: I'll bet. Doesn't help you,
does it? I hear the car was salvaged
this morning.

OFFICER: That's right.

SIEGEL: Any sign of her?

(As directed)

(On B2)

OFFICER: It was an open car,
m'sieur. Washed out to sea probably.

SIEGEL: That official or a guess?

OFFICER: Official guess. She's
the eighth since I came here. There
was a German tourist in '57 ... ah -
that was a good phrase -

SIEGEL: It's pretty deep out there
by the Corniche, isn't it?

OFFICER: Forty-two fathoms.

SIEGEL: Not much chance of them
finding her body then? They're still
looking though?

OFFICER: Yes. It's the regulations.

SIEGEL: How many divers have they got?

OFFICER: Two, officially. And half
the Riviera looking for kicks.

SIEGEL: Let's hope they find her.

OFFICER: Let us hope so indeed.

(On)

(On B2)

SIEGEL: You don't sound very sure.

OFFICER: Frankly m'sieur - I think it's all a hoax. Publicity. I don't think she was in the car at all. There is no current. No tide to speak of. Everybody else who has gone into the sea off the Corniche has been washed up within 24 hours. Personally I think it's a fake.

Tighten on
Siegel

SIEGEL: I'm beginning to agree with you.

GRAMS Q.18:

151. MIX 4 K /

BOOM A.3.

MCU Dragna

JACK DRAGNA'S APARTMENT, DAY.

DRAGNA: I'm disappointed, Steed,
really disappointed.

152. 3 E /

MCU Steed

STEED: Oh - Why?

DRAGNA: You don't know?

(152 on 3)

(On A3)

153. 4 _____ STEED: No. /
a/b
154. 3 _____ DRAGNA: Forgotten the Nicole Cauvin job? /
a/b
155. 4 _____ STEED: Of course not. /
a/b
156. 3 _____ DRAGNA: You said no witnesses. Nobody
suspicious. It wasn't true. /
a/b
- _____ STEED: Look - I don't know what you're
talking about.
- _____ DRAGNA: Don't you? Your little song-bird -
157. 4 _____ STEED: Venus? /
a/b
158. 3 _____ DRAGNA: She saw you at the studio. /
a/b
159. 4 _____ STEED: What? /
a/b
160. 3 _____ DRAGNA: Saw you leaving with Nicole Cauvin. /
a/b
161. 4 _____ STEED: That's impossible. /
a/b
162. 3 _____ DRAGNA: She told Siegel she saw you. /
a/b
163. 4 _____ STEED: Can't you fix me an alibi? /
a/b
164. 3 _____ DRAGNA: How can I? /
a/b
165. 4 _____ STEED: Well - what are we going to do? /
a/b
166. 3 _____ DRAGNA: We've got a choice - either we
lose her or you. / Which is it to be?
a/b

GRAMS 9.19.

167. MIX 2 L _____ /
CU beauty case (DRESSING ROOM)

(167 on 2)

Loosen to
MS Charlie

INT. NICOLE COUVIN'S DRESSING ROOM, D.Y.

BOOM C.4.

168. 1 L (over 2's cable)

MS Siegel

CHARLIE: Come in.

Pan him L. to 2-s.

SIEGEL: Good morning. Studio security.
Just checking that you're not being
bothered.

CHARLIE: No. Everyone's been most
understanding. Thank you.

SIEGEL: Can we help with the baggage?
Anything like that?

CHARLIE: No, thank you. Some are
being collected by the studios. Some
I am sending to Nicky's mother.

SIEGEL: Her mother - she lives near
Frejus doesn't she?

CHARLIE: No. It's in the North.

(168 on 1)

(On C4)

SIEGEL: The North?

CHARLIE: Yes.

SIEGEL: Shocking affair.

CHARLIE: Yes.

Pan Siegel R.

SIEGEL: Then there's nothing we can do?

CHARLIE: No thank you, m'sieur.

SIEGEL: If you think of anything, you've only to pick up the telephone.

169. 2
MS Charlie

CHARLIE: I'll remember.

170. 1
a/b

SIEGEL: Good day, madame.

171. 2 (as door shuts) CHARLIE: Goodbye. /
MS Charlie

Tighten as she
picks up phone

CHARLIE: Get me a call to Aix-en-Provence ... Aix eight-one-nine ... Thank you.

Pan her R.

(171 on 2)

(On C4)

SIEGEL: You won't be wanting this
any more, will you.

172. 1 K (as he turns) /

2-s

Let Siegel out R.

173. MIX 3 J /

MLS club

INT. NIGHT CLUB. NIGHT.

BOOM B.2.

174. 4 L

MLS Steed

F/X general
chatter and
laughter.

Crab & push him
diagonally R. to
2-s

STEED: I've been looking for you all
day. Where have you been?

VEE: I've been on the beach.

STEED: You'll get more than a tan if
you stay round here now. After the show,
go straight to the airport and get the
first plane to London.

VEE: Why?

STEED: Don't argue.

VEE: Look, I'm not leaving - they
haven't paid me.

STEED: I'll see to that - Look

(174 on 4)

STEED: (contd) - do as I say.

VEE: Here - what were you doing
at the studios with Nicole Cauvin?

STEED: Shut up. Talk about
something else - quick.

175. 2 M VEE: What do you mean, talk about
some.... Well, I did of course.

4-s

STEED: Hello. Nice to see you.

DRAGNA: I thought I'd find you
here.

STEED: May I introduce - Cecile
and Jack Dragna, two old friends.

VEE: We almost met.

DRAGNA: So we did.

CECILE: I'm looking forward to
hearing you, Miss Smith. I've
heard a lot about you.

VEE: Thank you, if you'll excuse
me.

(175 on 2)

(On B2)

It's a good number.

176. 4 (as they sit) STEED/ Shall we sit down?
2-s Steed/Dragna

DRAGNA: You're pushing your luck,
Steed.

Loosen to 3-s

STEED: I've been trying to find her
all day. I'm taking her out after
the show.

DRAGNA: Let's hope it isn't too late.

CECILE: Where's Siegel?

STEED: Haven't seen him.

177. 3 K DRAGNA: He's a scarce character these days,
MCU Cecile

CECILE: They still haven't found
Nicole Cauvin's body. According to
the Press.

178. 2 M DRAGNA: Shut up.
MCU Steed

STEED: They won't.

DRANGA: You sound very sure.

179. 4 STEED: I am.
3-s

WAITER: M'sieur.

STEED: What are you going to have?

180. X/CUT ALL CAMS. VENUS & TRIO. STAND MICS.
AS DIRECTED.

2. 4. 1. on number.

3. cover 3-s at table.

(X/CUTTING AS DIRECTED)

STAND MICS.

"AN OCCASIONAL MAN"

I got an island in the Pacific
And everything about it is terrific
I got the sun to tan me, palms to fan me,
And - an occasional man.

It's very lazy, if I should ever leave it
I'd be crazy, I got papayas, peaches,
Sandy beaches and - An occasional man.

(Mid 8) When I go swimming I'm always dressed
in style
Cos I go swimming wearing just a grand big smile.

My little island was made for pleasure
And in the cool of evening it's a treasure
And when the hour grows later what if greater
Than - An occasional man.

(4 bars PIANO)

My little island is such a beauty
You may forget to heed the call of duty
But if you give the slip to your ship
Miss your trip, take a tip and blame
An occasional dame. /

181. 4 L

MCU Dragna
clapping hands.

Loosen to 3-s: DRAGNA: Where have you been?

SIEGEL: Been doing a lot of interesting
things.

CECILE: Such as?

SIEGEL: Taking pictures. Didn't I tell
you I was a photography fan?

DRAGNA: No.

182. 2 M _____
MS Steed SIEGEL: I must've told you, Mr. Steed,
surely?/
183. 3 K _____
MCU Siegel STEED: No, but I've got the feeling you're
going to./

SIEGEL: Too right.

DRAGNA: I hope it's
worth the build up.

184. 2 _____
CU Steed SIEGEL: It will be. I've just come back
from Aix-en-Provence.... /

185. 3 _____
CU Siegel Beautiful city isn't it Steed? /

186. 4 _____
3-s; tighten with Siegel to 2-s Steed Got some fine pictures.....

187. 3 _____
CU gun; pan to photo. SIEGEL: Taken this morning.

188. 4 _____
CU photo; pan R. with photo to MCU Dragna; loosen to 2-s; Drag/Cecile. DRAGNA: Take the car go home and pack.

CECILE: Everything?

189. 3 _____
MCU Cecile DRAGNA: Everything. Then get back here fast
we're going to need the car. Ah-ah! Not tonight./

190. 4 _____
3-s SIEGEL: Want me to empty the place?
Follow Dragna crabbing L. to O/S 2-s Steed L.fg.

DRAGNA: It'll be easier.

SIEGEL: Leave it to me.

(190 on 4)

(On B2)

DRAGNA: Well, well, well!

STEED: I don't approve of sudden deaths.

DRAGNA: You will - after tonight, What are you, police?

STEED: Private enterprise.

DRAGNA: Why pick on me?

STEED: Don't be so modest.

DRAGNA: You caused me a whole lot of inconvenience.

191. 3 A

STEED: Obviously not quite enough./

O/S 2-s:
Night Club customers
Siegel into 3-z

BOOM A.1.

SIEGEL: Excuse me M. Le Comte, your wife has just telephoned.

COMTE: You didn't-

SIEGEL: Of course not, M'sieur. We are always discreet here.

192. 2

COMTE: Thank you very much - Come on my dear./

MCU Steed

(192 on 2)

BOOM B.2.

DRAGNA: So, you just pushed her car off the road.

193. 1 M STEED: More or less. /
2-s Steed L.fg.

DRAGNA: Any difficulty persuading her to go along with your little scheme? /
194. 2
MCU Steed

STEED: Not very much.

195. 1 DRAGNA: You wouldn't have, / You're a persuasive type. And Binaggio, did you shop him?
2-s a/b

196. 3 L STEED: Of course. /

W.S.
Tighten to 2-s:
Siegel/Diner.
Pan to hold Siegel.

BOOM A.

SIEGEL: Excuse me, m'sieur. Don't panic, but I have reason to believe we are going to be raided by the police. I suggest you leave as quickly as possible. All right boys - wrap it up. Not you darling - I need you. /

197. 2 F
3-s: Venus/Pianist/Bass;
see Siegel in L.
Carry Siegel/Venus
to 4-s.

(197 on 2)

BOOM B.2.

Tighten on
Steed/Venus

SIEGEL: Don't want to lose half the act.

STEED: She knows nothing about this.

SIEGEL: Save your breath.

198. 1 VEE: Hey - what the.../
MCU Venus; tilt down to gun.

199. 3 STEED: This calls for some wine, Champagne?
4-s

P/B with Siegel SIEGEL: You'll be lucky!

200. 4 M DRAGNA: Why not?/
MS Waiter;

let Siegel in. SIEGEL: George - get upstairs and see we're
not interrupted./

201. 1 STEED: What was the weather like in Aix?
4-s

SIEGEL: About F.11.

202. 2 STEED: Pretty good exposure. / How many
MCU Steed farewell parties does this make?

203. 3 DRAGNA: This is the last one.
MCU Dragna I'm wrapping up the business.

204. 2 STEED: The world's losing another skilled
a/b craftsman. Tell Little Venus here how many
Pan to Venus you 'chilled' in your time?

205. 3 DRAGNA: Couple dozen.
MCU Siegel

206. 2 SIEGEL: Up till now.
MCU Steed

(206 on 2)

(On B2)

207. 3 _____
MCU Dragna
STEED: You're really too modest. It's nearer thirty./

208. 1 _____
2-s Steed/Venus
DRAGNA: Twenty-five - thirty. I'd need to look at the accounts./

209. 2 _____
MCU champagne;
Follow it to
MCU Venus.
STEED: Come on - drink up, my dear.

210. MIX 4 G _____
MCU Cecile;
as glass shatters,
tilt down, follow
her feet as
directed.
INT. DRAGNA'S APARTMENT. (NIGHT)
CECILE PACKING.
GRAMS Q.20.

211. MIX 3 _____
MCU Dragna
INT. NIGHT CLUB. (NIGHT)
GRAMS Q.21.
Menace

212. 2 _____
MCU Venus; pan L. to Steed.
DRAGNA: No, Mr. Steed - it'll have to be the Corniche. You seem attached to it./

213. 3 _____
MCU Siegel
SIEGEL: We'll need the car for that. She's taking her time./

214. 2 _____
MCU Steed
STEED: Pity you let the band go. Otherwise Venus and I could have had a little dance./

215. 3 _____
MCU Siegel
SIEGEL: She could always sing for you./

216. 2 _____
MCU Steed
pan R. to Venus.
STEED: Why not? Would you mind?

VEE: It'll have to be something I can play.

217. 1 _____
MCU Siegel
STEED: Anything you like./

(217 on 1)

(On B2)

DRAGNA: Sure - go ahead.
Ah-ah!

218. 2 _____ SIEGEL: He's up to something.
MCU Steed

DRAGNA: What can he do? Let
her give us the song.

219. 3 _____
4-s
Let Venus go R. SIEGEL: Hold it Steed. Go on,
sit down.

220. 2 M _____
MS Venus & piano "SING FOR YOUR SUPPER".

STAND MIC

VENUS:
Sing for your supper and you'll get
breakfast

221. 1 _____ Song birds always eat/
MCU Dragna

222. 2 _____ If their song is sweet to hear.

Venus a/b Sing for your luncheon and you'll get dinner/
223. 11 _____

MCU Steed Dine with wine of choice/
224. 3 _____

MCU Siegel (Mid 8) If romance is in your voice.

225. 2 _____ { I heard from a wise canary

Venus a/b { Trilling makes a fellow willing

{ So, little swallow, swallow now,

{ Now is the time to sing for your supper

226. 1 _____ and you'll get breakfast/
MCU Steed; pan R. Song birds are not dumb

GRAMS Q.22:
Big sting.

to bottle; tilt up They don't buy a crumb of bread it's said

past gun to Siegel. So sing, just sing, la-la-la -

Loosen. See bottle Sing and you'll be fed.

biz. As table goes, P/B to W.S.

_____ STEED: Venus, get out of the

227. 2 _____ way - quick!/
MS Venus a/b

228. 1 _____

W.S. a/b (SIEGEL SHOOTS AT STEED)

229. 4 M _____ Q LIGHTS

MS Steed

230. 1 _____

2-s Siegel/Dragna

(230 on 1)

231. 2 _____
MS Venus VEE: There's a gun in the till.

232. 1 _____
a/b

233. 4 _____
MCU Steed DRAGNA SHOOTS AT VENUS.

234. 1 _____
2-s a/b STEED OPENS TILL. GETS GUN.

SIEGEL: He's got the gun.

235. 4 _____
MS Steed DRAGNA: Get the girl - that'll bring him out./

236. 1 _____
MS Siegel

SIEGEL CROSSES.

237. 4 _____
a/b

238. 1 _____
MS Siegel STEED SHOOTS HIM.

SIEGEL DIES.

239. 4 _____
MS Steed

240. 1 _____
MS Dragna STEED: How about it, Dragna?

DRAGNA: How about what?

241. 4 _____
MS Steed DRAGNA SHOOTS AT STEED

STEED Throw your gun out.

(241 on 4)

DRAGNA: That's a laugh!

STEED: Someone will have heard the shots.
This place is like Brighton on Sunday. I can
wait till the police get here. You
can't. / Throw out your gun.

242. 1 _____
MCU Siegel's hand
with gun.
See Dragna take gun;
loosen to M.S.

DRAGNA: Who says you won't shoot
me - soon as I shove my head up?

STEED: I do.

243. 4 _____
Steed
DRAGNA: I trusted you once - that
was a big mistake. /

STEED: Try me again.

244. 1 _____
MS Dragna
DRAGNA: All right. I'm throwing
the gun out. /

245. 2 F _____
MCU gun

246. 4 _____
Steed

STEED: Now come out yourself -
slowly. /

247. 1 _____
MS Dragna;

248. 4 (as Dragna raises gun) _____
MS Steed

STEED SHOOTS DRAGNA.

249. 1 _____
MS Dragna; loosen
to let Steed in;
pan him R. to 2-s
with Venus.

(249 on 1)

250. 4 _____ /
MLS Cecile CECILE: Jack?

251. 1 _____ /
2-s Steed/Venus STEED: Hold it.

252. 4 _____ /
Cecile a/b CECILE: Jack - I'm sorry I'm
late.....

253. 1 _____ /
2-s a/b

254. 4 _____ /
Cecile a/b
Let her into MCU
then follow her.

GRAMS:0.23.

FADE TO BLACK.

255. F/U 3 M
T.2-s BEACH. DAY. BOOM B.3.

As directed.

ONE TEN: I'm sorry about the
delay on your film but it's vital
that I keep you under protection
until Godard and all these people
are safely locked up.

NICOLE: When will that be?

ONE TEN: Oh, two or three days.
I was wondering if it would be
safer if we moved further down
the coast.

NICOLE: Oh - where were you thinking
of going?

ONE TEN: Antibes perhaps. Do you
know the Bon Auberge? It's 4-star.

(255 as directed)

(On B3)

NICOLE: All right. Why do they
always call you One Ten?

ONE TEN: Well - the sooner we move
the better.

NICOLE: Oh look - there's Mr. McSteed.

ONE TEN: Yes.....

THEY GO.

STEED: 110 and still batting!

VENUS: There you are!

STEED: Lovely, isn't it? Are you
comfortable like that?

VENUS: I've been thrown out of my
hotel.

STEED: That's terrible. Look -
can't you slip on a bathing costume?
You look a bit conspicuous like that.

VENUS: It's packed. I couldn't pay
the hotel bill and I haven't got the
fare back to London.

STEED: Don't mention London in
sunshine like this. Why haven't
you got any money?

VENUS: You shot my boss.

STEED: Oh dear.

VENUS: It was going a bit far,
just to buy a club.

(255 as directed)

(On B3)

STEED: Buy that place? It's
got a terrible reputation!

GRAMS Q.24;
Theme.

FADE TO BLACK

FADE UP CAPTION SCANNER

CLOSING CAPTIONS:

1. MACNEE, STEVENS
2. RICHFIELD, DE ROUEN
3. RODERICK, MUIR
4. DENYS, TALFREY, RONAY
5. TANDY, DEAN, DE VERNIER, LITTLE
6. DAVE LEE TRIO
7. Teleplay by ROGER MARSHALL
& JEREMY SCOTT •
8. JOHN BRYCE, HOHNNY DANKWORTH
9. Designed by PATRICK DOWNING
10. Producer LEONARD WHITE
11. Directed by DON LEAVER

F/OUT CAPTION SCANNER

F/U T/C SLIDE

AN ABC PRODUCTION

FADE SOUND AND VISION.
