

Handwritten initials/signature

~~Howard T. Manser~~
Handwritten signature

ABC TELEVISION LIMITED
BROOK ROAD
TEDDINGTON
MIDDLESEX.
TEDDINGTON Lock 3252

CAMERA SCRIPT

'THE AVENGERS' - Episode 37

THE MAURITIUS PENNY

by

Malcolm Hulke and Terrance Dicks

Story Editor

JOHN BRYCE

Designed by

PHILIP HARRISON

Producer

LEONARD WHITE

Directed by

RICHMOND HARDING

Camera Rehearsal	10.00 - 21.00/17.10.62
	10.00 - 18.30/18.10.62
Recording	18.30 - 19.30/18.10.62

STUDIO ONE TEDDINGTON

Running Time: 51'25" + 2 breaks of 2'05" each

Prod. No.: 3510

VTR No.: VTR/ABC/2075

CAST in order of appearance:

Goodchild	PHILIP GUARD
Peckham	HARRY SHACKLOCK
John Steed	PATRICK MACNEE
Catherine Gale	HONOR BLACKMAN
Boy	ANTHONY ROGERS
Gerald Shelley	DAVID LANGTON
Maitland	EDWARD JEWESBURY
Brown	ALFRED BURKE
Lord Matterley	RICHARD VERNON
Porter	RAYMOND HODGE
'Inspector' Burke	ALAN ROLFE
'P. C.' Andrews	EDWARD HIGGINS
Charlady	GRACE ARNOLD
Lorry Driver	EDWIN BROWN
Lorry Driver's Mate	ANTHONY BLACKSHAW
Miss Power	DELIA CORRIE
Sheila Gray	SYLVA LANGOVA
Foreign Delegate	THEODORE WILHELM

EXTRAS: 24 Male and 6 Female

SCHEDULE

Wednesday, 17th October, 1962

Camera Rehearsal	10.00 - 12.30
Lunch Break	12.30 - 13.30
Camera Rehearsal	13.30 - 18.00
Supper Break	18.00 - 19.00
Camera Rehearsal	19.00 - 21.00

Thursday, 18th October, 1962

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

Floor Manager	Robert Reed	Lighting ...	Louis Bottone
P.A.	Diana Gibson	Sound	Michael Roberts
Stage Manager	Barbara Crawford	Cameras	Michael Baldock
Tech. Supervisor ...	Peter Wayne	Wardrobe ...	Frances Hancock
Vision Mixer	Del Randall	Make-up	Lee Halls

CAMERAS: 4 Pedestals (1 Pathfinder for Act One only)

SOUND: 4 Booms, 1 stand mic., non-prac. tape-recorder, grams.,
tape, 2 prac. telephones

TELECINE: ABC Symbol, 17 slides, 6 captions

VTR/ABC/2075
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SCENE BREAKDOWN

Scene	Set	Time	Characters	Cameras	Booms	Pages
1.	INT. STAMP SHOP	NIGHT	Goodchild	1A 2A	Boom A1	1 - 2
2.	INT. BACK ROOM STAMP SHOP	NIGHT	Peckham	3A	Boom B1	2
3.	INT. STAMP SHOP PASSAGE	NIGHT	Goodchild	1A	Boom A1	2
4.	INT. BACK ROOM STAMP SHOP	NIGHT	Peckham Goodchild	3A 1A (Swing L)	Boom B1	2 - 3
5.	INT. STEED'S FLAT	DAY	Steed Cathy Voice of Peckham	4A 2B 3A (Cut away)	Boom C1	3 - 6
6.	INT. STAMP SHOP	DAY	Goodchild Small Boy Shelley	2A 1A (in passage)	Boom A1	6 - 7
7.	INT. BACK ROOM STAMP SHOP	DAY	Shelley Goodchild	1A 3A	Boom B1	7 - 8
8.	INT. STAMP SHOP	DAY	Steed Goodchild	2A 1A 4B	Boom A1	8 - 10
9.	INT. BACK ROOM STAMP SHOP	DAY	Shelley	3A	Boom B1	10 - 11
10.	INT. STAMP SHOP	DAY	Steed	1A	Slung Mic.	11
11.	INT. BACK ROOM STAMP SHOP	DAY	Shelley	3A	Boom B1	11
12.	INT. STAMP SHOP	DAY	Steed Goodchild	1A (Passage) 2A 4C (Outside door)	Boom A1 or slung	11 - 13

Scene	Set	Time	Characters	Cameras	Booms	Pages
13	INT. BACK ROOM STAMP SHOP	DAY	Shelley	3A	Boom B1	13 - 14
14.	INT. STAMP SHOP	DAY	Steed Goodchild	2A 4C	Boom A1	14
15.	INT. BACK ROOM STAMP SHOP	DAY	Shelley Goodchild	1A (Swing L) 3A	Boom B1	14 - 15
16.	INT. AUCTION ROOMS	ELEC-TRIC LIGHT	Extras Mattingley Maitland Brown	4D 2C	Stand Mic. for Auctioneer on rostrum	15 - 16
17.	INT. STORE ROOM	ELEC-TRIC LIGHT	Shelley Brown	3B	Boom A2	16
18.	INT. PASSAGE AUCTION ROOMS	ELEC-TRIC LIGHT	Steed Porter Extras(?)	4E	Slung Mic.	16
19.	INT. AUCTION ROOM	ELEC-TRIC LIGHT	Steed Maitland Mattingley Extras Cathy Porters Brown Speaking Porter Goodchild	2C 1B	4F 3C Boom C2 Boom A2 (Swing L)	16 - 25

END OF ACT ONE

Scene	Set	Time	Characters	Cameras	Booms	Pages
20.	INT. STEED'S FLAT	DAY	Steed Cathy Durke Andrews	2D 4G 1C	Boom C1 Fishpole in hall	26 - 34
21.	EXT. SHOP	DAY	Cathy	2E	Boom A3	34
22.	INT. BACK ROOM STAMP- SHOP	DAY	Brown	3A	Boom B2	35
23.	INT. STAMP- SHOP	DAY	Brown Cathy	2A	Boom A3	35
24.	INT. STEED'S FLAT	DAY	Steed Charlady	4H 1D 3A (c/away)	Boom C1 (tracked back)	35 - 37
25.	INT. STAMP- SHOP	DAY	Cathy	2A	Boom A3	37
26.	INT. BACK ROOM STAMP- SHOP	DAY	Brown	3A	Boom B2	37 - 38
27.	INT. STAMP- SHOP	DAY	Cathy Matterley	2E 4B	Boom A3	37
28.	INT. BACK ROOM STAMP- SHOP	DAY	Brown Cathy	1E 3D	Boom B2 Static- Boom D1	40
29.	INT. STAMP- SHOP	DAY	Brown Matterley	2A	Boom A3	40 - 41
30.	INT. BACK ROOM STAMP- SHOP	DAY	Cathy	1E 3D	Boom B2 Static- Boom D1	41
31.	INT. STAMP- SHOP	DAY	Brown Matterley	2A	Boom A3	41
32.	INT. BACK ROOM STAMP- SHOP	DAY	Cathy	3D 1E	Boom D1	41 - 42

- D -

Scene	Set	Time	Characters	Camcras	Booms	Pages
33.	INT. STAMP-SHOP	DAY	Brown Matterley Small boy	2A	Boom A3	42
34.	INT. BACK ROOM STAMP-SHOP	DAY	Cathy Lorry driver Brown Lorry driver's mate	1E 3D 4B	Boom B2 Boom D1	42 - 45
35.	INT. ANTE-ROOM	DAY	Steed Miss Power	2F	Boom C3	45
36.	INT. DENTIST'S SURGERY	DAY	Steed Miss Power Miss Gray	1F 4I	Boom A4	45 - 48
37.	INT. ANTE-ROOM	DAY	Miss Gray	2F	Boom C3	48 - 49
38.	INT. AUCTION ROOMS	ELEC-TRIC LIGHT	Maitland Extras Porter Shelley	3C	Boom B3 Stand. mic.	49
39.	INT. ANTE-ROOM	DAY	Miss Gray	2F	Boom C3	49
40.	INT. AUCTION ROOM	ELEC-TRIC LIGHT	Shelley Auctioneer Crowd	3C	Boom B3 Stand mic.	49
41.	INT. ANTE-ROOM	DAY	Miss Gray	2F	Boom C3	49 - 50
42.	INT. DENTIST'S SURGERY	DAY	Steed Miss Power Miss Gray	1F 4I	Boom A4 Boom C3	50 - 51

END OF ACT TWO

Scene	Set	Time	Characters	Cameras	Booms	Pages
43.	INT, DENTIST'S SURGERY	EVENING	Steed Sholley Lorry Driver	4J 1G	Boom A4 Boom 03	51 - 53
44.	INT. PASSAGE AUCTION ROOM	EVENING	Andrews Cathy Burke	3E	Boom D2 Slung or fishpole	53
45.	INT. AUCTION ROOM	LOW KEY	Cathy Burke Miss Power Maitland Extras	2G 4D	Stand mic. Boom B3	53 - 54
46.	INT. DENTIST'S SURGERY	NIGHT	Shelley Steed 2 Lorry men	1G 4J	Boom A4	54 - 56
47.	INT. AUCTION ROOM	LOW KEY ELEC- TRIC LIGHT	Durke Maitland Extras Miss Power Cathy, etc.	4D 2G	Stand mic. Boom B3	56 - 57
48.	INT. PASSAGE AUCTION ROOM	ELEC- TRIC LIGHT	Brown Andrews	3E	Boom D2	57 - 58
49.	INT. AUCTION ROOM	ELEC- TRIC LIGHT	A/B	4D	Stand mic. Boom B3	58
50.	INT. STORE- ROOM	ELEC- TRIC LIGHT	Miss Gray 2 Lorry men	2G	Boom A2	58
51.	INT. PASSAGE AUCTION ROOM	ELEC- TRIC LIGHT	Brown Andrews	3E	Boom D2	58 - 59
52.	INT. AUCTION ROOM	ELEC- TRIC LIGHT	Brown Burke A/B Foreign Delegate	4D 1H	Stand mic. Boom B3	59

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- F -

Scene	Set	Time	Characters	Cameras	Booms	Pages
53.	INT. STORE-ROOM	ELEC-TRIC LIGHT	Brown Burke Miss Gray Steed	2G	Boom A2	59 - 60
54.	INT. AUCTION ROOM	ELEC-TRIC LIGHT	Durke Brown Miss Gray Cathy Foreign Delegate Maitland Extras	4D 1H	Boom B4 Stand mic.	60 - 61
55.	INT. STORE-ROOM	ELEC-TRIC LIGHT	Miss Gray Brown Cathy Guards	2G 1H	Boom A2	61
56.	INT. ROOM	ELEC-TRIC LIGHT	Cathy Steed Brown	3F	Boom C4	61 - 62
57.	INT. AUCTION ROOM	ELEC-TRIC LIGHT	N. speaker Maitland Miss Power Extras Guards A/B	1H 4D	Boom B4 Stand mic.	62
58.	INT. STORE-ROOM	ELEC-TRIC LIGHT	Miss Gray Matterley	2G	Boom A2	62 - 63
59.	INT. ROOM	ELEC-TRIC LIGHT	Steed Matterley Cathy Brown	3F 2H	Boom C4	63 - 65
60.	INT. AUCTION ROOM	ELEC-TRIC LIGHT	Miss Power Maitland Miss Gray Extras etc. A/B	1J 4D	Boom B3 Stand mic.	65
61.	INT. STORE-ROOM	ELEC-TRIC LIGHT	Miss Power	1H	Boom A2	65

Scene	Set	Time	Characters	Cameras	Booms	Pages
62.	INT. ROOM	ELEC- TRIC LIGHT	Brown Steed Cathy Matterley Miss Power	2H 3F	Boom C4	66
63.	INT. AUCTION ROOM	ELEC- TRIC LIGHT	A/B Matterley Steed	1J 4D	Boom B3 Stand mic.	66 - 67
64.	INT. STEED'S FLAT	DAY	Steed Cathy Charlady	2 3	Boom C1	67 - 68
CLOSING SLIDES						

1 F/U
 TELECINE (5 secs.) ABC SYMBOL SOF

FADE SYMBOL

2 F/U
 CAPTION SCANNER THE AVENGERS (A) GRAMS: Tension

3 CAPTION SCANNER THE AVENGERS (B)

4 CAPTION SCANNER THE AVENGERS (C)

5 CAPTION SCANNER THE AVENGERS (D)

6 CAPTION SCANNER Starring PATRICK MACNEE

7 CAPTION SCANNER Also starring HONOR BLACKMAN

FADE CAPTION

8 F/U
 2A Scene 1 - INT. STAMP SHOP - Night BOOM AL
 M.S. Feet going away
 from camera

9 1A
 M.C.S. Display of stamps
 in showroom
 CRAB R. to reveal Goodchild (GOODCHILD OUTSIDE STREET
 DOOR. HE ENTERS, USING KEY)

10 As he enters
 2A M.C.S. Goodchild
 PAN UP to door-bell (GOODCHILD SILENCES BELL,
 OPENS DOOR SLOWLY)

11 1A
 L.S. Goodchild
 opening door (GOODCHILD MOVES FORWARD TO
 COUNTER)

COMING TO 2 - SHOT 12

ON CAMERA 1 - SHOT 11

As Goodchild moves, CRAB R.
past showcase. HOLD him to
counter.

(GOODCHILD LOOKS AT
ENVELOPES)

TRACK IN to M.C.S. Pile of
letters on counter

(GOODCHILD HEARS PECKHAM'S
VOICE - REACTS)

PAN UP to C.S. Goodchild

12 As he moves

2A
M.S. Goodchild

(GOODCHILD MOVES UPSTAGE
END OF COUNTER)

PAN Goodchild L.

EASE IN & HOLD Goodchild to door

13 As he gets to door

1A
C.S. Goodchild at door

(GOODCHILD SLOWLY OPENS DOOR)

/ 2 CLEAR TO B - STEED'S FLAT /

14 3A
M.C.S. Peckham at desk

Scene 2 - INT. BACK ROOM - Night

BOOM B1

CRAB L. & PAN R. to hold door
in background

PECKHAM: (INTO PHONE) But I
assure you, your lordship, I have
this list in my hand - it came in
today's post - and it says here
quite clearly "Mauritius Penny red,
1847, inscribed 'Post Office'".

15 1A
M.C.S. Goodchild

Scene 3 - INT. STAMP SHOP - Night

BOOM A1

(GOODCHILD DRAWS REVOLVER)

16 3A
M.C.S. Peckham at desk f/g,
door b/g

Scene 4 - INT. BACK ROOM - Night

BOOM B1

PECKHAM: Anyway, your lordship, I
though if you were interested I could
(continued)

COMING TO 1 - SHOT 17

ON CAMERA 3 - SHOT 16

HOLD 2-shot as Goodchild enters.

PECKHAM(continued): ... get in touch with these people first thing tomorrow morning. Oh, Paul! You gave me a real start. (INTO PHONE) Sorry, Lord Matterley. Just a moment. See what we've got here, my boy! Someone's offering us a Mauritius Penny!

17 1A (Swing L onto back room)
C.S. Peckham at desk

18 3A (Crabbed L)
2-shot Peckham/Goodchild

EASE IN to C.S. Goodchild

PECKHAM: What are you doing?

19 1A
2-shot Peckham/Goodchild
O/s Goodchild

HOLD 2-shot as Peckham rises

PECKHAM: No, you're mad! Goodchild! ...

As he falls, EASE BACK & CRAB L to hold C.S. of Peckham's hand and list.

GRAMS: There

20 3A
2-shot Peckham/Goodchild

EASE IN to C.S. Phone

GRAMS: Phone rings

21 SUPERIMPOSE
TELECINE SLIDE

THE MAURITIUS PENNY

LOSE SLIDE

MIX
22 4A (Shooting through cabinet)
C.S. Tapes revolving

Scene 5 - INT. STEED'S FLAT - Day

EASE BACK to reveal Cathy sitting in chair b/g

(STEED'S HEAD COMES INTO FR. HE PRESSES STOP BUTTON)

As he rises, elevate camera to hold 2-shot Steed/Cathy

BOOM C1

STEED: It went on ringing for about 2 minutes, but nobody answered.

COMING TO 2 - SHOT 23

ON CAMERA 4 - SHOT 22

CRAB R. with STEED
HOLD 2-shot STEED/CATHY

CATHY: So?

STEED: I invited you round here.
Anyway, that thing was too heavy
to lug round to your place. I
thought you might be interested.
Stamp-collecting is one of your
hobbies, isn't it?

PAN STEED L, to cabinet

CATHY: Philately? Yes. Let me
hear the bit about the stamp again.

EASE IN to M.C.S. both
listening to tape

PECKHAM'S VOICE: But I GRAMS: Voice
assure you, your lordship, I tape
have this list in my hand - it
came in today's post - and it
says quite clearly: "Mauritius
Penny red, 1847, inscribed 'Post
Office'".

23 2B
2-shot STEED/CATHY
(fav. Cathy)

CATHY: He must have mis-read
this list he was talking about.

STEED: Why?

CATHY: To have a stamp like that
offered on a list is like seeing
a Leonardo da Vinci painting
advertised for sale on your local
newsagent's board.

24 4A (Crabbed R.)
2-shot STEED/CATHY
(fav. Steed)

STEED: You'd be surprised at the
art work my newsagent offers for
sale.

25 2B
2-shot STEED/CATHY
EASE IN to single Cathy

COMING TO 4 - SHOT 26

ON CAMERA 2 - SHOT 25

26 4A
Single STEED

CATEY: There are only two specimens of that stamp in the world. One's in the Carnegie collection in America, and the other's in the British Museum.

If a third had turned up somehow, it would only be sold by auction.

27 2B
Single CATHY

STEED: I see.

CATHY: I suppose you feel quite justified in tapping another man's telephone conversation?

28 4A
Single STEED

STEED: Under the circumstances, yes. Three months ago, in Rome, a man was shot. We knew he was on to something, but he didn't get a chance to tell us. He died on the way to hospital. But when we searched him there was one unexplained object - a used envelope addressed to Mr. Peckham, the man on that tape-recording.

CATHY: The odd thing about that telephone call is its abrupt ending. It's as if someone else slammed it down for him.

STEED: Yes, it's intriguing, isn't it? I'm going along to the stamp-shop now.

CATHY: To see Peckham?

STEED: Well, let's hope so.

EASE BACK to hold
2-shot CATHY/STEED

2 CLEAR TO A - STAMP SHOP

PAN STEED R. to door
Cathy enters frame L.
HOLD 2-shot

COMING TO 3 - SHOT 29

ON CAMERA 4 - SHOT 28

CATHY: Tell me what you find.

STEED: Yes, if you're interested.
Can I give you a lift?

CATHY: Yes, please.

STEED: Have you got sixpence?

CATHY: I think I've got two
threepennies.

STEED: That's no good. It's for
my parking meter. It was up five
minutes ago. They're so keen around
here, they'd have a go at booking
fire-engines. I might just make it.
Quick!

CRAB R. with CATHY

CATHY: Coming. (PICKS UP BAG, SEES
BOOK UNDER CUSHION, PICKS IT UP.)

29 3A
C.S. FRONT OF BOOK,
held by double

GRAMS: Avengers
link

30 4A (Crabbed R)
C.S. CATHY'S REACTION

31 2A (Side on to counter)
C.S. PACKET OF STAMPS
on counter

Scene 6 - INT. STAMP SHOP

BOOM A1

4 CLEAR TO B - STAMP-SHOP
PUSHING 1's CABLE

GOODCHILD: Look, son, I can't ...
(continued)

COMING TO 1 - SHOT 32

ON CAMERA 2 - SHOT 31

GOODCHILD: ... waste any more of
my time. If you want cheap foreigners,
this is the packet for you.
32 1A (Tracked into passage) 3-shot GOODCHILD/BOY/SHELLEY F/X: Door bell
PAN L. with Shelley and
TRACK BACK

As door to back room closes
33 2A 2-shot GOODCHILD/BOY
GOODCHILD: I'll have to go now,
son, so can you make your mind up?

34 3A Scene 7 - INT. BACK ROOM - Day
M.S. SHELLEY at door BOOM B1
(Low-angle shooting over desk)

35 1A (Onto back room)
C.S. TABLE
PAN UP to C.S. SHELLEY

As he moves
36 3A F/X: Door bell
M.S. SHELLEY

SHELLEY: If you're quite free
now, perhaps you could tell me
why you killed Packham?

HOLD 2-shot, Shelley f/g
facing camera

GOODCHILD: He'd found one of
the lists.

SHELLEY: Did he know what it
was about?

GOODCHILD: No - at least, I don't
think so.

37 1A
C.S. SHELLEY

SHELLEY: Then why kill him?

38 3A
2-shot SHELLEY/GOODCHILD

COMING TO 1 - SHOT 39

ON CAMERA 3 - SHOT 38

GOODCHILD: I ... I ...

39 1A A/B
C.S. SHELLEY SHELLEY: You panicked, Goodchild.

There's no place for panic in the movement. How did Peckham get hold of the list?

40 3A A/B
2-shot SHELLEY/GOODCHILD

GOODCHILD: The postman gave him the afternoon delivery in the street.

SHELLEY: Peckham may have been a doddering old fool, but this place made an excellent front for us.

EASE IN to Single Shelley

GOODCHILD: Well, I can still go on running it, can't I? It's only another four days to go. Then it won't matter any more. I mean, we'll be in control by then. I mean, the courts, and the police, and everything

EASE BACK to hold 2-shot

41 1A
2-shot SHELLEY/GOODCHILD

SHELLEY: I very much hope so. /
But there's no telling who might start looking for the old man between now and then.

F/X: Door bell

EASE IN to Single Shelley

You'd better get back behind your counter.

42 2A (Looking through cabinet)
C.S. STEED examining stamps

Scene 8 - INT. STAMP SHOP - Day

BOOM A1

GOODCHILD: Good morning, sir.
Can I help you?

COMING TO 1 - SHOT 43

ON CAMERA 2 - SHOT 42

STEED: You've got some very fine early Americans there.

GOODCHILD: Yes, sir. We specialise in Americans. I've got some mint confederates if you'd care to look at them.

CRAB L. with Steed

STEED: Well, actually, I'm really mainly interested in Empires. But I'd be glad to see anything you may have out of the ordinary./

43 1A (Shooting through cabinet)
C.S. STEED

For instance, these Afghanistans. That's a very fine set of the Nadir Shah issue.

GOODCHILD: They're very common, sir.

PAN L. with Steed

STEED: But in this excellent condition ... yes, very good. Now, what have we here? Ah, Napoleon the Thirds. Do you know; I used to collect these when I was a boy?

GOODCHILD: That set costs eighty-five pounds today, sir.

STEED: Well, everything's gone up, of course.

GOODCHILD: You mentioned Empires, sir. Would you like me to show you what we have?

COMING TO 2 - SHOT 44

ON CAMERA 1 - SHOT 43

STEED: Yes, do get them out while I browse around here. I'm not taking up too much of your time, am I?

44 As Goodchild turns
2A
2-shot STEED/GOODCHILD
PAN Goodchild R. to shelves

GOODCHILD: No, not at all, sir.
I don't think we've seen you here before, have we, sir?

HOLD 2-shot

STEED: No, I'm not usually down this part of the world. But a friend of mine told me you sometimes got hold of some very interesting specimens. I expect you know him - Lord Matterley?

GOODCHILD: Oh, yes. But Mr. Peckham usually deals with him.

EASE IN to Single Steed
Behind counter

45 4B
Single GOODCHILD
on stepladder

STEED: Yes, Mr. Peckham, Matterley's often spoken about him. Is he around at the moment? I was rather hoping I'd meet him.

GOODCHILD: Mr. Peckham?

STEED: Yes, he is the proprietor, isn't he?

46 2A
Single STEED

GOODCHILD: Yes, well he's ... away on holiday at the moment.

4 CLEAR TO C - SAME SET
PUSHING 2'S & 1'S CABLES

47 3A
M.S. SHELLEY
EASE IN to C.S. SHELLEY

Scene 9 - INT. BACK ROOM - Day

BOOM B1

COMING TO 1 - SHOT 48

ON CAMERA 3 - SHOT 47

STEED: Lucky man. Where's he gone, abroad?

GOODCHILD: He didn't say where he was going, sir. Yes, here's the album now. Won't keep you a moment, sir.

48 1A Scene 10 - INT. STAMP SHOP - Day
M.C.S. STEED in passage Slung?

49 3A Scene 11 - INT. BACK ROOM - Day
2-shot SHELLEY/STEED BOOM B1

CRAB R. to hold Steed & table f/g

HOLD Steed & crate

STEED: Do you have further stock through here?

50 As he looks through the gap
1A Scene 12 - INT. STAMP SHOP - Day
M.C.S. GOODCHILD BOOM A1

GOODCHILD: That's just the back room, sir. Nothing in there.

HOLD 2-shot as Steed enters L.

STEED: Oh, I'm terribly sorry. How extremely rude of me. Can I help you?

GOODCHILD: No, that's quite all right, sir. I can manage.

TRACK IN & PAN
Goodechild R. to counter

51 2A /
2-shot GOODCHILD/STEED

CRAB R. as Steed comes to counter.

HOLD 2-shot

COMING TO 1 - SHOT 52

ON CAMERA 2 - SHOT 51

GOODCHILD: I'm afraid there's nothing very distinguished, sir. But you may find something of interest to you.

STEED: That's the fascinating thing about philately. You never know quite what will turn up./

52 1A
C.S. STEED

Now, that's interesting ... Yes ..
... Yes I'm sorry, I'm afraid they're not quite what I'm looking for.

GOODCHILD: No, well, Empires aren't really our strong point./

53 2A A/B
2-shot GOODCHILD/STEED

But I think Mr. Peckham managed to purchase a Maltese Twopenny blue last week.

CRAB L. to hold 2-shot

STEED: Well, that might be interesting.

CRAB R. to hold 2-shot

GOODCHILD: I've just remembered - Mr. Peckham sold it. But I've heard a rumour that there's another specimen up for sale at today's auction./

54 1A A/B
C.S. STEED

STEED: Oh yes, today's auction ...

GOODCHILD: The Grosvenor Rooms, sir.

STEED: Yes, of course, You think I ought to go along?/

55 2A A/B
2-shot GOODCHILD/STEED

COMING TO 4 - SHOT 56

ON CAMERA 2 - SHOT 55

GOODCHILD: I'm sure you'd find it very interesting.

TRACK BACK & PAN Goodchild to door
HOLD 2-shot Steed/Goodchild

STEED: Well, I'm extremely grateful to you for your advice. Oh, I saw you're advertising for an assistant. Are you leaving?

GOODCHILD: Leaving, sir?

STEED: This notice - it says there's an assistant wanted. /

56

4C
Single GOODCHILD

GOODCHILD: Oh, that was Mr. Peckham's notice. I was intending to leave, but, of course, I'm running the place now.

STEED: Until Mr. Peckham comes back from holiday, you mean?

57

2A
2-shot GOODCHILD/STEED

GOODCHILD: Yes ... /

STEED: I hope the weather is good for him, but it's not been much of a summer.

GOODCHILD: No, sir.

STEED: How long's he away for?

GOODCHILD: I don't know ...

STEED: Surely you've some idea?

58

3A
Reaction SHELLEY (shooting through panel of door on to Goodchild & Steed)

Scene 13 - INT. BACK ROOM - Day

BOOM B1

COMING TO 2 - SHOT 59

ON CAMERA 3 - SHOT 58

GOODCHILD: Yes, of course ...
about a fortnight.

STEED: I see.

59 2A Scene 14 - INT. STAMP SHOP - Day
2-shot GOODCHILD/STEED BOOM A1

STEED: Well, thank you very
much. I hope Mr. Peckham appre-
ciates all you are doing. Good-
day./

60 As Steed exits
4C Single GOODCHILD GRAMS: Avengers
link

2 CLEAR TO C - AUCTION ROOM

61 1A (Crabbed L.) Scene 15 - INT. BACK ROOM - Day
Single GOODCHILD BOOM B1

CRAB R. slightly to hold
2-shot SHELLEY/GOODCHILD

SHELLEY: Who was he?

4 CLEAR TO D - AUCTION ROOM

GOODCHILD: I don't know.

SHELLEY: Your trick question about
the Maltese Twopenny blue may have
seemed brilliant to you; but
when he finds out no such stamp
exists he'll begin to wonder why?
Had that occurred to you?/

62 3A
2-shot SHELLEY/GOODCHILD

GOODCHILD: No - I never thought
of that./

63 1A
Single SHELLEY

SHELLEY: You told him he might
pick up a Maltese blue at the
auction rooms. You'll be there,
too, to point him out to me - if
he shows up.

COMING TO 3 - SHOT 64

ON CAMERA 1 - SHOT 63

GOODCHILD: What'll you do?

64 3A
Single GOODCHILD

SHELLEY: I'll speak to Brown.

GOODCHILD: To Brown?

SHELLEY: Don't tell me you're getting squeamish all of a sudden? It was your blunder. You shot Peckham.

65 1A A/B
Single SHELLEY

GOODCHILD: You gave me the gun.

SHELLEY: I'll have to help you for the sake of us all. Have you got a hammer?

TRACK IN to 2-shot
SHELLEY/GOODCHILD at case

GOODCHILD: Yes, here. That's the stuff for my local branch. It only arrived this morning.

SHELLEY: It's going back. Come on, give me a hand to unload it.

GRAMS: Link

66 4D
M.C.S. MUSKETS on table
PAN UP & ELEVATE to hold
L.S. High-angle Auction Room

Scene 16 - INT. AUCTION ROOMS - Elec. Light
Stand mic.
on rostrum

1 CLEAR QUICKLY TO B TO
ALLOW 2 TO GO TO C -
BOTH TO AUCTION ROOM

MAITLAND: Lot five. Five pounds. Am I bid six pounds? Six? Seven? Seven pounds? Seven. Eight? Do I see eight? Eight in the centre of the room. Nine? Nine? Nine. Ten pounds? Ten pounds at the back of the room. Do I see eleven? Thank you....

67 2C
M.S. MAITLAND on rostrum

/4 CLEAR TO E - PASSAGE/

(continued)

COMING TO 3 - SHOT 68

ON CAMERA 2 - SHOT 67

CRAB L. side-on to extras
in centre of room

Camera stops on BROWN

PAN Brown R. to store-room

MAITLAND: ... Eleven at the
front. Twelve? Twelve? An I
bid twelve? Twelve. Is that
all I'm bid? Twelve pounds?
Right, sold for twelve pounds
to Mr. Nassington.

GRAMS: Voice
tape

68 3B (Shooting through wire)
M.S. SHELLEY at desk R.
Brown enters L.

Scene 17 - INT. STORE ROOM - Elec, Light
BOOM A2

SHELLEY: Ah, Brown. A rush
job, I'm afraid.

BROWN: That's all right.

HOLD 2-shot

SHELLEY: He'll be in the auction
room. I want you to persuade him
to go with you. Take him in there.

BROWN: I understand. Who is it?

SHELLEY: I'll point him out to
you. He hasn't arrived yet.

EASE IN to C.S. Revolver

BROWN: All right.

69 4E
M.C.S. STEED
TRACK IN & PAN R. to hold
MAITLAND b/g - STEED f/g
3 CLEAR TO E - SAME SET

Scene 18 - INT. PASSAGE - Elec. Light
Slung mic.

(STEED WALKS DOWN STEIRS AND
ENTERS AUCTION ROOM)

70 2C
M.S. STEED - Extras f/g
4 CLEAR TO F - AUCTION ROOM

Scene 19 - INT. AUCTION ROOM - Elec. Light

BOOM A2
(swing L)
BOOM C2

MAITLAND: ... ten pounds.
I'm bid ten pounds from my left.
(continued)

COMING TO 4 - SHOT 71

CRAB L. with Steed

MAITLAND: ... I'm bid twelve. Fourteen? Do I see fourteen? Fourteen at the back. Do I see sixteen? Sixteen. I'm bid sixteen. Do I see eighteen? Eighteen pounds? Shall it go for eighteen?

TRACK BACK

HOLD 2-shot

Matterley/Steed

71 4F MAITLAND: Twenty-five pounds/
STEED/MATTERLEY f/g
Auctioneer b/g

72 1B MAITLAND: I'm bid twenty-five
C.S. MAITLAND on rostrum pounds. Twenty-five? Sold for
thirty-two. Do I see ten pounds?

73 2C (Side-on to crowd) Ten pounds. Fifteen? Fifteen.
M.S. CROWD Twenty pounds on my left. Do I
see twenty-five? Thank you.

CRAB R. to hold entrance
HOLD CATHY by door
Thirty? Thirty pounds in the
centre. Do I see thirty-five?
Thirty-five? Thirty-five on my
right. Forty? Right, forty
pounds at the front. Forty-five
pounds?

74 1B (Tracked fwd., panned L.) Forty-five pounds in
C.S. STEED the centre. Do I see fifty?

75 2C Fifty pounds?

As she waves
76 4F Fifty pounds
GROUP SHOT by the door. Is that all I'm
Steed, Matterley /g bid? Fifty pounds? Sold for
Cathy, Auctioneer b/g fifty pounds.

77 4F (Swing onto storeroom door) Now, lot thirty-
C.S. BROWN'S REACTION three. Do I see five pounds?

78 As Cathy joins Steed
4F A/B GRAMS: Voice
GROUP SHOT tape

79 1B (Tracked in, panned L.)
2-shot STEED/CATHY

ON CAMERA 1 - SHOT 79

STEED: Congratulations. You are now the owner of the late Major Wilder's entire stamp collection in twenty-five albums, for a mere fifty pounds.

TRACK BACK & PAN R. with Steed & Cathy (between flats)

CATHY: What?

HOLD albums f/g

STEED: I'll show you.

CATHY: I must go and explain to the auctioneer./

80 2C (Crabbed L. to back of room)
Single STEED

STEED: No, I'd rather you didn't. We don't want to attract attention.

CATHY: It doesn't happen to be your fifty pounds.

STEED: That's all right. I'll see to it. I think this man wants to speak to you.

81 1B
3-shot STEED/PORTER/CATHY

PORTER: Excuse me, madam. Will you take your purchase with you, or shall we deliver it?

EASE IN to 2-shot
PORTER/CATHY

CATHY: Well, I really don't know./

82 2C A/B
Single STEED

STEED: They'd go very well with your fine Edwardian furniture. In fact, you could almost get rid of the furniture./

83 1B
2-shot PORTER/CATHY

CATHY: Perhaps if you'd deliver then, then -

COMING TO 2 - SHOT 84

ON CAMERA 1 - SHOT 83

PORTER: They are a bit bulky,
these old collections. So if
you'd write your name and address
in here we'll get them round to
you.

CATHY: Thank you.

HOLD 3-shot

MATTERLEY: If I may say so,
young lady, that was a very
shrewd bid. You never know
what you may find in those old
collections.

CATHY: Oh, thank you. It seems
I just arrived in time.

EASE BACK to hold Steed f/g

MATTERLEY: It's not often one
has the good fortune to see a
young lady with an interest in
philately.

84 2C A/B
C.S. STEED

STEED: That's what first brought
us together.

85 1B
4-shot STEED f/g
PORTER/CATHY/MATTERLEY b/g

PORTER: Thank you, madame. Would
you like to pay now? It's the
usual rule here.

STEED: I'll look after that.

PORTER: That's very good of you,
sir. But normally the auctioneer
knows everybody here

COMING TO 2 - SHOT 86

ON CAMERA 1 - SHOT 85

MATTERLEY: That'll be quite all right. I'll vouch for the cheque.

86 2C
M.C.S. STEED

PORTER: Yes, sir./

STEED: That's extremely kind of you. Who do I make it out to?

EASE IN to C.S. Cheque

PORTER: Grosvenor Auction Rooms Limited.

STEED: Thank you.

PAN UP to C.S. Steed

PORTER: I'm sorry, Lord Matterley, I didn't realise this gentleman was a friend of yours.

87 As Steed hands over cheque
1B
4-shot STEED/PORTER/CATHY f/g
MATTERLEY b/g

PORTER: Thank you, sir. All right, then, madam, we'll have these round to 5, Westminster Mews, S.W.1., first thing in the morning.

MATTERLEY: All sorted out now?

EASE IN to hold 2-shot
STEED/MATTERLEY

STEED: I'm obliged to you, Lord Matterley. I believe you deal with a Mr. Peckham in South London?

MATTERLEY: Oh, yes, I've been dealing with him for years. Do you find him useful?

STEED: Yes, I have done on occasions. I was at his shop this morning.

COMING TO 4 - SHOT 68

ON CAMERA 1 - SHOT 87

MATTERLEY: Really? I deal with
him by post, but I've always been
meaning to go down there -

STEED: I shouldn't go for the
next fortnight - he's on holiday.

HOLD 2-shot Steed/Matterley

MATTERLEY: That's strange.
Peckham was on the telephone to
me only last night. He said
nothing about going on holiday.
Of course, we were cut off.

88 4F
M.C.S. MAITLAND
Extras b/g

MAITLAND: Now lot thirty-five.
Do I see five pounds?

89 1B A/B
2-shot STEED/MATTERLEY

GRAMS: Voice
tape

MATTERLEY: Now, if you'll
excuse me, this is the lot I'm
really after.

TRACK BACK to hold
2-shot STEED/CATHY

CATHY: You can use the albums
to brush up your knowledge.
'The World's Rare Stamps' won't
do all the time.

90 2C
C.S. STEED

STEED: Very considerate of you.
Lord Matterley seemed surprised
that Peckham was on holiday. I
think Peckham should get back
quickly - his assistant tried to
sell me a Maltese Twopenny blue.

91 1B
C.S. CATHY

CATHY: There's no such stamp!

92 2C A/B
C.S. STEED

COMING TO 4 - SHOT 93

ON CAMERA 2 - SHOT 92

STEED: I know. I checked up.
He also wanted me to be here -
he thought a Maltese Twopenny
blue was up for sale.

CATHY: I suppose he know what
he was saying?

STEED: He knew what he was saying
all right.

CRAB L. to hold
Steed/Cathy b/g
Goodchild at door b/g

93 4F
M.C.S. GOODCHILD

94 2C
2-shot STEED/CATHY
TRACK BACK, CRAB R. as they
dodge behind flat
HOLD SHELLEY as he comes into
auction room from storeroom b/g

95 3C
2-shot PORTER/SHELLEY

SHELLEY: That gentleman over
there - has he been bidding?

PORTER: No, sir, but the lady
with him made a purchase. Lord
Matterley guaranteed their cheque.

SHELLEY: Let me see the delivery
book. All right, thank you.

HOLD SHELLEY f/g
Goodchild b/g

96 2C (Side-on to table)
2-shot STEED/CATHY

COMING TO 1 - SHOT 97

ON CAMERA 2 - SHOT 96

MATTERLEY: Lost that one. Aren't you bidding any more?

CRAB R. with MATTERLEY to hold 3-shot

CATBY: No, not at the moment.

STEED: May I impose on your hospitality once more, Lord Matterley? You haven't got any sixpences, have you?

HOLD 3-shot

MATTERLEY: Yes, I think so.

STEED: You know, for the parking meters. Already got one ticket this morning.

MATTERLEY: There's one. Afraid that's all.

STEED: Thanks. You haven't any, I suppose?

CATBY: No.

MATTERLEY: Ah, now, the next one should be interesting.

97 1B
L.S. AUCTION ROOM
Auctioneer on rostrum

HATTLAND: Lot number thirty-seven.

And the most important single item we have in the sale today - an unperforated 1857 Ceylon Ninepenny brown with four clear margins. I'm going to start the bidding at five hundred pounds. Now am I bid five hundred? I see five hundred. Am I bid five-fifty?

98 3C
3-shot SHELLEY f/g
Goodchild/Brown B/g

COMING TO 1 - SHOT 99

ON CAMERA 3 - SHOT 98

99 1B
M.S. MAITLAND on rostrum

MAITLAND: Five-fifty? Thank you, sir. I'm bid five-fifty. Six hundred? I see six hundred. Can I ask for seven hundred? Seven hundred? I see seven hundred. Can I see eight hundred pounds? Do I see eight hundred pounds?

100 3C
GROUP SHOT

BROWN: Excuse me ...

101 2C Shooting behind S, M & C)
Tight 3-shot MATTERLEY/
STEED/CATHY

MATTERLEY: Eight hundred pounds.

MAITLAND: Do I see nine hundred pounds? Nine hundred pounds?

102 3C (Shooting through arch)
2-shot BROWN/GOODCHILD

EASE IN to Tight 2-shot

BROWN: Come with me, Goodchild.

GOODCHILD: What for?

BROWN: You know what for. Come on.

103 4F
C.S. MAITLAND on rostrum

GOODCHILD: No!

MAITLAND: I ask again, do I see nine hundred pounds? Nine hundred pounds! Shall it go at nine hundred?

104 2C
GROUP SHOT MATTERLEY/
CATHY/STEED

MATTERLEY: One thousand pounds!

MAITLAND: I'm bid one thousand pounds

105 3C
C.S. GUN in Goodchild's back

WHIP PAN up to 2-shot
BROWN/GOODCHILD

COMING TO 2 - SHOT 106

ON CAMERA 3 - SHOT 105

BROWN: This is your last chance.

GOODCHILD: I'm not leaving here.
I haven't done anything ... /

106 2C
TIGHT 2-shot STEED/CATHY

STEED: One thousand pounds, for
one postage stamp!

CATHY: It's got four perfect
margins.

107 4F
M.C.S. MAITLAND

STEED: Of course, I was forgetting ... /

MAITLAND: Do I get any advance
on one thousand pounds?

108 3C
TIGHT 2-shot BROWN/GOODCHILD
EASE BACK to include
SHELLEY in arch

109 1B
GENERAL SHOT Auction Room
Maitland on rostrum

MAITLAND: No more bids? Then
it's going, going,

110 3C
C.U. GUN in Goodchild's back

F/X: Bang of
gavel

MAITLAND: - gone!

TRACK BACK quickly to hold
GOODCHILD staggering through arch

111 2C
3-shot MATTERLEY/STEED/CATHY

MATTERLEY: Someone seems to have
fainted.

STEED: At these prices, I shouldn't
wonder. I'll take a look. /

112 3C
C.S. GOODCHILD'S FACE

113 MIX
TELECINE SLIDE

GRAMS: There

END OF ACT ONE.

- 1 REPO. TO C - STEED'S FLAT
 2 REPO. TO D - STEED'S FLAT
 3 REPO. TO A - STAMP SHOP
 4 REPO. TO G - STEED'S FLAT

114 F/U
TELECINE SLIDE GRAMS: Theme

THE AVENGERS - PART TWO

115 4G Scene 20 - INT. STEED'S FLAT - Day
C.S. DOG on stairs BOOM C1

PAN UP with Steed's hand to
 hold C.S. Newspaper

CRAB L. to hold
 profile STEED

STEED: 'The peaceful, law-abiding
 world of philately (stamp-collecting)
 was stunned yesterday afternoon
 when an unknown man was shot dead
 at a West End stamp auction. Just
 as bidding reached a record-breaking
 figure of one thousand pounds for
 a single stamp, murder made the
 final bid. A puzzling feature of
 the crime was - who picked the
 dead man's pockets?'/ What's that?

116 2D
C.S. ARTICLES ON TABLE
 PAN UP to M.C.S. CATHY

CATHY: It's a list of stamps
 from Pollerin et Fils, Paris ...
 Oh, this will be one of the lists
 that stamp dealers send to each
 other, saying what they want to
 dispose of and what they are
 looking out for, for their special
 clients. They send them out
 (continued)

COMING TO 4 - SHOT 117

ON CAMERA 2 - SHOT 116

117 4G (Crabbed L)
TIGHT 2-shot CATHY/STEED

CATHY: ... regularly. But listen. 'Inauguration of New Delhi, 1931 issue, 1 anna mauve and brown', and 'Martinique, 1892, 1 centime black on blue', and 'Georgia, 1919, ten kopek blue'. These are the sort of stamps little boys buy in big packets. No-one would bother to send them out on a list.

118 2D
TIGHT 2-shot CATHY/STEED

STEED: So it could be a substitution code. And impossible to crack unless you have the key book.

CATHY: But that could be a stamp catalogue. The Mauritius Penny, amongst all this lot ...

EASE BACK as he straightens up, to hold 2-shot

CRAB L. with STEED

119 4G
Low-angle single STEED including top of desk
EASE BACK to hold 2-shot STEED/CATHY

STEED: 'Red, inscribed "Post Office"'. Then that could be the list Peckham said he had in his hand when he was phoning Lord Matterley? And Goodchild got it from Peckham. Have we got anything else? Membership cards for three Soho strip clubs, and a ticket to the Turkish baths. Obviously a clean-living young man. A diary. A British passport. Ha, six trips abroad in the past year.

CATHY: Perhaps they were business trips?

STEED: But what kind of business?
(continued)

COMING TO 2 - SHOT 120

ON CAMERA 4 - SHOT 119

As he picks up diary
EASE IN to single STEED

STEED: ... He wouldn't get that sort of expense account from Peckham's stamp shop. Diary ... no name, no address, and only one entry. At three p.m. today our late friend was going to keep an appointment with Miss Sheila Gray at 33, South Wimpole Street, W.1. Well, maybe we won't disappoint Miss Gray.

120 2D
Single CATHY

CATHY: And what if Mr. Goodchild and Miss Gray were good friends?

121 4G
2-shot STEED/CATHY

STEED: If you had an appointment with me would you write my full name and address in your diary?

CATHY: I don't keep a diary.

STEED: My guess is Goodchild didn't know her.

CRAB R. as Steed moves to stairs, holding 2-shot

CATHY: You might be right.

STEED: I wonder what's happened to Peckham's shop?

122 2D
C.S. CATHY at desk

CATHY: Yes, there's no Peckham, no Goodchild ...

STEED: If the place is as important as we think, somebody must be keeping it open. I wish I had time ...

123 4G
2-shot STEED/CATHY

(continued)

COMING TO 2 - SHOT 124

ON CAMERA 4 - SHOT 123

STEED: ... to go and see.
They've got an advertisement on
the door for an assistant.

CATHY: They'll have a job getting
one with their mortality rate.

PAN STEED R. to settee

STEED: Yes. Still, I suppose
someone will go along. They're
looking for a man or a woman.

124 2D
C.S. CATHY

CATHY: All right, Steed. You
don't have to go on.

125 4G A/B
2-shot STEED/CATHY

STEED: What?

CATHY: Never mind. I hope
you'll be more subtle with
Miss Gray.

CRAB L. to hold Steed &
Cathy to front door

CRAB R. as he moves to
HOLD top of desk & Steed

STEED: I never could understand
your sex, old girl.

126 As door bell rings
2D
B.C.S. STEED REACTION

127 4G
M.C.S. TOP OF DESK
CRAB R. to see what he
puts in desk

128 1C
M.C.S. DOOR

Fishpole

BURKE: Mr. John Steed?

STEED: Yes.

COMING TO 4 - SHOT 129

ON CAMERA 1 - SHOT 128

BURKE: I'm Inspector Burke,
C.I.D. Can I see you for a few
moments?

EASE BACK

129 As they move
4G (Shooting through banisters)
M.S. BURKE

STEED: Yes, do come in.

BOOM CL

BURKE: I understand you were
at the Grosvenor Auction Rooms
yesterday, sir.

PAN HIM L. to centre of room STEED: That's right.

BURKE: I take it you'll know
why we're here.

HOLD 2-shot

STEED: No, not exactly.

BURKE: In view of what happened
at the Auction Rooms yesterday,
sir, you know you should have
stayed on until the police
arrived.

130 2D
Single STEED

STEED: I don't know what you're
talking about. I saw someone
faint just before I left. Is
that what you're here about?

131 4G
2-shot BURKE/STEED

EASE IN to C.S. BURKE

BURKE: Someone fainted, sir?
A man was shot in the back.

STEED: Yes, I read that today.

BURKE: By the time we got there,
someone had been through his pockets.

(continued)

COMING TO 2 - SHOT 132

ON CAMERA 4 - SHOT 131

STEED: But there were a lot of people crowded round.

132 As he moves
2D
2-shot BURKE/STEED

BURKE: Yes, but they stayed there, sir. You left./

STEED: Well, it had nothing to do with me, and I was in a hurry. Of course, if you want me to describe to you what I saw, I'll gladly make a statement. Except that I saw nothing./

133 4G
Single BURKE

BURKE: I see, sir. But I'm afraid it's more serious than that. I have a warrant here and I must ask you to let me search your flat./

134 2D
Single STEED

STEED: But why?

135 4G
2-shot BURKE/STEED

BURKE: Because the contents of the dead man's pockets are missing, sir. The search warrant, sir.

STEED: Then I have no alternative -

BURKE: I'm afraid you haven't, sir.

STEED: Perhaps you'd like to start searching my pockets?

BURKE: No, that won't be necessary just now, sir. We'll come to that ...

(continued)

COMING TO 2 - SHOT 136

ON CAMERA 4 - SHOT 135

136 2D _____ /
Single STEED

BURKE: ... later, if we have
to. Now, sir, may I have your
keys?

137 4G _____ /
2-shot BURKE/STEED

BURKE: Thank you. Do you keep
any cupboards or drawers locked?

138 2D _____ /
Elevated C.S. DRAWER

STEED: The top right drawer in
that desk. I'll open it for you.

PAN UP with gun to
2-shot BURKE/STEED

BURKE: I take it you have a
licence for this, sir?

STEED: Of course.

BURKE: And a certificate to
cover the ammunition?

139 4G _____ /
Low-angle C.S. DRAWER

STEED: Yes. They're both in
the drawer.

140 2D _____ /
Single STEED

HOLD 2-shot as BURKE
rises into shot

BURKE: Anything else locked?

CRAB R. to hold them
to wine cupboard

STEED: There's a wine cupboard
there. Be careful, please.

BURKE: Why?

STEED: The sunlight.

COMING TO 1 - SHOT 141

ON CAMERA 2 - SHOT 140

As he unlocks door
DEPRESS CAMERA to
frame Burke/Steed
in wine cupboard

BURKE: Oh, yes.

STEED: Be careful!

BURKE: All right.

STEED: That's a '49 Carbonnecux.
It's coming along very nicely.
Bad year, '49, for Medoc. Even
the Haut Brion was down. The
limestone layer, I suppose.
Please, remember the light.

BURKE: Sorry.

STEED: It's better than the
Mouton, I think, but that's
only a personal opinion. You'd
better let me move them.

HOLD 2-shot BURKE/STEED

BURKE: It's all right, thank
you, sir. (MOVES TO BOOKSHELVES)
You haven't got the Dead Sea
Scrolls or anything amongst this
lot, have you?

GRAB & PAN STEED R. to
2-shot Steed/Andrews

STEED: No, you won't be able
to do much damage there.

141 1C (In hall)
Single ANDREWS

Fishpole

STEED: Cigarette, Sergeant?

HOLD 2-shot

ANDREWS: Don't smoke, thank
you, sir.

2 CLEAR to E - STAMP SHOP

STEED: Quite right. I'm trying
to give them up myself. Do you ...
(continued)

COMING TO 3 - SHOT 142

ON CAMERA 1 - SHOT 141

STEED: ... know who the dead man was, yet?

ANDREWS: I wouldn't know anything about that, sir.

142 3D
C.S. DOUBLE SIDES with toecaps

STEED: No .../

143 1C
TIGHT 2-shot STEED/ANDREWS

STEED: I see you're getting the new issue? Are they comfortable?

ANDREWS: Are what, sir?

STEED: I've never seen a London policeman wearing shoes with toe-caps before.

144 4G
C.S. BURKE at bookshelves

145 1C
Single ANDREWS

GRAMS: Avengers exciting

ANDREWS: Toe-caps, sir?

PAN DOWN as Andrews falls

As Burke moves

146 4G
Single BURKE

PAN BURKE and EASE IN

HOLD action on floor

TRACK IN to C.S. ANDREWS raising truncheon

/1 CLEAR TO D - STEED'S FLAP/

147 2E (Shooting through glass) Scene 21 - EXT. STAMP SHOP - DAY
L.S. SHOP BOOM A3

/4 CLEAR TO H - STEED'S FLAP/

COMING TO 3 - SHOT 148

ON CAMERA 2 - SHOT 147

TRACK BACK to reveal
CATHY R. of frame
PAN R. to area where
advertisement was

148 3A (Crabbed R.) Scene 22 - INT. BACK ROOM - Day
(Shooting on cabinet by desk) BOOM B2
M.S. BROWN

2 CLEAR TO A - STAMP SHOP

As he turns, CRAB L. to
M.C.S. BROWN at desk
HOLD BROWN & top of desk
HOLD BROWN to door

F/X: Door
bell

149 2A Scene 23 - INT. STAMP SHOP - Day
Single BROWN BOOM A3
PAN BROWN R. to
2-shot BROWN/CATHY

BROWN: Good afternoon, miss.

3 CLEAR TO CUTAWAY

CATHY: I came about the job.
Is Mr. Peckham around?

150 4H Scene 24 - INT. STEED'S FLAT - Day
C.S. STEED'S FACE BOOM C1
(tracked back)

As he turns PAN UP to reveal
Charlady's feet and vacuum
cleaner on stairs
PAN DOWN as Steed turns back
HOLD C.S. STEED

F/X: Vacuum
cleaner

STEED: Could you possibly turn
that thing off?

CHARLADY: What's that?

151 3A STEED: I said could you possibly - /
CUTAWAY PLUG PULLED OUT

152 1D
M.C.S. CHARLADY
3 CLEAR TO A - BACK ROOM

COMING TO 4 - SHOT 153

ON CAMERA 1 - SHOT 152

153 4H
Single STEED
CRAB L. to hold
Steed/Charlady

CHARLADY: I can't keep this place clean if you do that sort of thing. I'm doing my best not to disturb you as it is./

STEED: That was most considerate of you.

CHARLADY: Can I do that bit now, sir? I mean, have you finished your sleep?

STEED: Yes. We had a rather wild party last night.

CHARLADY: I should think you did, sir. But I've done my best to tidy up while you were sleeping it off./

154 1D
Single STEED at corner of desk

STEED: Oh, I really dont ...

EASE IN to C.S. DRAWER

CHARLADY: Stuff all over the place, sir. Terrible mess it was, sir. Drawers pulled out, your suits flung on the floor. I've never seen such a mess./

155 4H
Single STEED at desk

Well, I can't say I think much of your friends, sir, leaving a place like this, and leaving you lying here, sir./

156 1D
C.S. EMPTY DRAWER

STEED: No, you're quite right, Elsie./ Yes, I'll go out and look for them.

157 4H
2-shot STEED/CHARLADY

1 CLEAR TO E - STAMP SHOP

COMING TO 2 - SHOT 158

ON CAMERA 4 - SHOT 157

CHARLADY: You've forgotten your coat, you know. You'll be leaving yourself next.

STEED: Oh, Elsie, I don't know what I'd do without you. Thank you. Feed the dog, please.

CHARLADY: How does he keep it up?

GRAMS: Link

158 2A Scene 25 - INT. STAMP SHOP - Day
M.S. CATTY at shelves BOOM A3
HOLD CATTY BOOM D1

4 CLEAR TO B - STAMP SHOP

159 3A Scene 26 - INT. BACK ROOM - Day
M.C.S. BROWN on telephone at desk BOOM B2

2 CLEAR TO E - STAMP SHOP

CRAB L (ride on to desk)
to hold Brown and desk

EASE IN to C.S. LIST on desk

BROWN: I've got an interesting new assistant. Do you know who it is? The girl at the auction. I gave her the job. Well, she's obviously up to something, and it's the best way of keeping an eye on her. Yes, all right; this afternoon. Seems a pity, really - she's not a bad looker. Now, there's one other thing. I've got the final instructions from Paris here. It seems that our friends in Denmark and Norway are going to start operations the same time as we do. So that will be just about everywhere,

won't it? No, I'll give you

(continued)

COMING TO 2 - SHOT 160

ON CAMERA 3 - SHOT 159

PAN UP to hold
C.S. BROWN'S FACE

BROWN: ... the items - you'll see what I mean in a moment. "Orange Free State, 1869, half-penny brown; Greece, 1896, Olympic Games issue, perforated, 1 drachma, blue" Yes, that's right. You won't even need to look up your catalogue to know what that means ...

160 2E (Shooting through window) Scene 27 - INT. STAMP SHOP - Day
M.L.S. CATHY behind counter BOOM A3

HOLD 2-shot as Matterley enters R.

3 CLEAR TO D - BACK ROOM

161 4B
2-shot CATHY/MATTERLEY
at counter

MATTERLEY: Good afternoon. Oh, how nice to see you again. I didn't know you worked in a stamp shop.

CATHY: I do hope you won't give me away.

EASE IN to Single Matterley

MATTERLEY: How very intriguing. What shouldn't I give away?

162 2E (Crabbed L.)
Single CATHY

CATHY: That I bid fifty pounds yesterday at the auction rooms. My employer might think I was dealing in stamps myself.

MATTERLEY: And are you?

COMING TO 4 - SHOT 163

ON CAMERA 2 - SHOT 164

163

4B

Single MATTERLEY

EASE BACK to hold
2-shot CATHY/MATTERLEY

CATHY: No. I was advising my friend. The purchase was for him.

MATTERLEY: Oh, I see. Wasn't that a tragic business yesterday? You saw it all, I suppose?

CATHY: Not really, there were so many people ...

MATTERLEY: I looked for you and your companion afterwards, but you had gone.

CATHY: My friend took me away rather quickly.

EASE IN to M.C.S. Matterley

164

2E

2-shot CATHY/MATTERLEY

MATTERLEY: Yes, of course. He was quite right. It must have been most upsetting. To get on to a more pleasant topic, some months ago Mr. Peckham promised me some particularly fine Americans. I wonder if they've arrived?

CATHY: I'm afraid I don't know. I'd better get Mr. Brown.

MATTERLEY: Who?

CATHY: There's a Mr. Brown looking after the shop while Mr. Peckham's away.

COMING TO 4 - SHOT 165

ON CAMERA 2 - SHOT 164

165 4B MATTERLEY: Oh, of course, I
 Single MATTERLEY remember./

166 1E (Pushing 4's cable) Scene 28 - INT. BACK ROOM - Day
 M.S. CATHY BOOM B2
 CRAB R. to hold BOOM D1
 2-shot BROWN/CATHY

CATHY: There's a customer in
 the shop, asking about some
 early Americans. I'm afraid
 I'm a bit out of my depth.

BROWN: Don't let that worry
 you. We can't expect you to
 know everything. Early days
 yet. Perhaps you'd like to come
 along with me and listen?

CATHY: I thought I might be
 getting on with the tidying up
 in here.

BROWN: Just as you like. If
 the carrier comes for the case,
 get a receipt, will you?

167 3D Single CATHY at pecking case GRAMS: Tension
 TRACK IN quickly to
 M.S. CATHY & toolbag

168 2A (Crabbed L., tracked in) Scene 29 - INT. STAMP SHOP - Day
 M.S. BROWN BOOM A3
 EASE BACK to hold
 2-shot BROWN/MATTERLEY

COMING TO 3 - SHOT 169

ON CAMERA 2 - SHOT 168

BROWN: I think these must be
the ones. Mint confederates.

MATTERLEY: Let me just have a
closer look.

169 3D Scene 30 - INT. BACK ROOM - Day
M.C.S. CATHY at packing case BOOM B2
BOOM D1

As she moves GRAMS: Tension
170 1E
M.S. CATHY
CRAB L. to see through
glass in door

171 3D
M.C.S. Packing case
EASE IN to C.S. PECKHAM in case
PAN UP to C.S. CATHY

172 2A Scene 31 - INT. STAMP SHOP - Day
Single BROWN behind counter BOOM A3
PAN BROWN R.
HOLD 2-shot MATTERLEY/BROWN

BROWN: I'm very sorry we haven't
been able to help you, sir.

MATTERLEY: That's all right.
Let me know about those confederates,
will you?

BROWN: Of course, sir. I'll
speak to some other dealers about
them.

MATTERLEY: Thanks very much.

173 3A Scene 32 - INT. BACK ROOM - Day
M.S. CATHY GRAMS: Tension
BOOM B2
BOOM D1

COMING TO 1 FAST - SHOT 174

ON CAMERA 3 - SHOT 173

- 174 As she turns F/X: Shop bell
1E
D.C.S. CATHY
- 175 2A Scene 33-- INT. STAMP SHOP - Day
3-shot MATTERLEY/BROWN/BOY BOOM A3
CRAB L. with BOY MATTERLEY: Well, I mustn't
EASE BACK to hold keep you from your other customers.
2-shot BROWN/BOY BROWN: Good-day, sir. Now then,
young man, what can I do for you?
- 176 1E Scene 34 - INT. BACK ROOM - Day
M.C.S. CATHY looking BOOM B2
through glass of door BOOM D1
CRAB R. to hold Single CATHY
2 CLEAR TO F - ANTE ROOM
PUSHING 1'S CABLE
- 177 3D
M.C.S. CATHY LORRY DRIVER: You'll never do
TRACK BACK quickly to hold it with that. miss. There you
2-shot DRIVER/CATHY are, miss. This one for the
Grosvenor Rooms?

CATHY: Yes, thank you very much.

DRIVER: Bit of a weight here.
I'd better get my mate.
- 178 1E (Crabbed L. to ride on desk)/
Single CATHY F/X: Shop bell
HOLD her to desk
EASE IN & PAN DOWN to drawer
PAN UP & TRACK BACK to hold
2-shot CATHY/BROWN

COMING TO 4 - SHOT 179

ON CAMERA 1 - SHOT 178

BROWN: Well, now we can stop pretending, can't we? Stay where you are.

CATHY: They're coming back for the case.

BROWN: That's right - and you won't make a sound. Now sit down!

CRAB R. to hold 4-shot
CATHY/DRIVER/MATE/BROWN

DRIVER: 'Afternoon, guvnor. Here's your receipt. Mass of stuff going to the Grosvenor Auction Rooms lately, isn't there?/

179 4B (Crabbed L. on to back room
C.S. CATHY REACTION

BROWN: Really? Put it on the desk, please.

DRIVER: All right, then. Here we go. Cheerio, miss.

180 1E
4-shot A/B

181 3D
2-shot DRIVER/MATE

182 4B
2-shot O/S BROWN

BROWN: Now then, what's the game?

CATHY: I might ask you the same question.

BROWN: Except I've got this ...
(continued)

COMING TO 1 - SHOT 183

ON CAMERA - SHOT 19

194 3A / GRAMS: Link
CUTAWAY INSERT

1 CLEAR TO F - SURGERY
4 CLEAR TO I - SURGERY

195 2F / Scene 35 - INT. ANTE ROOM - Day
Single MISS POWER / BOOM C3
at filing cabinet

CRAB HER R. to hold
2-shot POWER/STEED

STEED: I hope you don't mind -
I found the front door open.

POWER: Oh, that's all right.
It's never locked. Who are you
looking for?

STEED: A Miss Gray.

POWER: Then you've come to the
right place. Have you an appoint-
ment?

STEED: Yes, the name's Goodchild.

POWER: Of course. Three o'clock.
I'll let her know you're here.

CRAB L. with STEED
to cabinet

PAN STEED R.

HOLD 2-shot as Power enters / POWER: Miss Gray is ready for you.

TRACK IN to doors
including Steed

STEED: Oh, thanks.

196 1F / Scene 36 - INT. SURGERY - Day
M.L. 3-shot - GRAY f/g / BOOM A4
STEED & POWER b/g

COMING TO 4 - SHOT 197

ON CAMERA 1 - SHOT 196

GRAY: Good afternoon, Mr.
Goodchild.

STEED: Good afternoon, Miss
Gray.

GRAY: You can give your hat
to Miss Power.

POWER: Well?

STEED: Well?

GRAY: If you're all ready ...

197

41

Single STEED

PAN STEED R. to hold
2-shot STEED/GRAY

STEED: These things always
make me nervous. You will
excuse my hesitancy?

GRAY: Well, it's been quite
a long time, hasn't it?

STEED: Yes, it has.

GRAY: And have you been
keeping well, Mr. Goodchild?

STEED: Life's been a little
hectic recently.

GRAY: But no recurrence of
the old trouble, I hope?

STEED: No, no. It's almost
cleared up now.

COMING TO 1 - SHOT 198

ON CAMERA 4 - SHOT 197

2

GRAY: Ah, good. Your dentist in Paris wrote and told me that things were improving. I did explain that it would be quite a long time before I could fit in an appointment for you.

STEED: Oh, yes, I'm sure he - they - understood.

GRAY: I'm so busy these days, it's very difficult trying to fit in a new patient.

STEED: Yes, it must be.

EASE IN to tight 2-shot
GRAY/STEED

GRAY: If you're ready, Miss Power, will you take a charting? Open wide, please.

198 1F (Tracked in)
Single GRAY

GRAY: Upper right eight present. Upper right seven sound. Upper right six M.O.D. cavity.

199 4I
C.S. STEED

STEED: Sounds like a disaster area.

TRACK BACK to hold 3-shot
GRAY/POWER/STEED

GRAY: All sound to the upper left five, which has an occlusal filling present. All right. You can close now. Yes, Miss Power?

200 As they meet
1F
Single POWER

HOLD 2-shot
EASE IN to C.S. MESSAGE

COMING TO 4 - SHOT 201

ON CAMERA 1 - SHOT 200

GRAY: Yes, that is an unexpected complication. Still, I'm sure we can deal with it.

PAN HER R. to cabinet

201 4I
C.S. STEED in chair

STEED: What's the verdict?

GRAY: Oh, they're pretty good. There's just one minor cavity we might as well deal with while you're here.

202 1F
M.C.S. GRAY at cabinet
CRAB R. to hold
2-shot POWER/GRAY

STEED: Oh, that's a relief.
POWER: Oh, Miss Gray, I've just remembered. You were supposed to phone the hospital at three o'clock. Would it be better if you did it now, before we start?

203 4I
C.S. STEED'S REACTION

204 1F
2-shot POWER/GRAY
CRAB GRAY L. to hold
2-shot GRAY/STEED

GRAY: Yes, perhaps I'd better. Will you excuse me for a few moments, Mr. Goodchild?

STEED: Oh, anything to stave off the evil moment.

GRAY: Miss Power will take care of you for a few minutes.

PAN L. & CRAB with GRAY to door

STEED: It's a pleasure.

As she goes through door

205 2F
M.C.S. GRAY at door

Scene 37 - INT. ANTE ROOM - Day
BOOM C3

COMING TO 3 - SHOT 206

ON CAMERA 2 - SHOT 209

PAN on to PAD on desk

210 4I Scene 42 - INT. SURGERY - Day
Single STEED BOOM A4
EASE BACK TO HOLD BOOM C3
2-shot POWER/STEED

STEED: Make that a double,
please, Miss Power. Oh, I hadn't
really thought of it like that.
What do you think should be done,
then?

POWER: Compulsory dental inspec-
tions. Any decent government
would insist on that. People
today can do just what they
like.

211 1F STEED: Terrible.
3-shot POWER/GRAY entering/
STEED in chair

GRAY: I'm sorry to have kept
you waiting, Mr. Goodchild.

212 As Gray & Power meet
4I (Crabbed R.)
C.S. HANDS passing note
As they move apart, PAN UP
to 2-shot STEED/POWER

STEED: Not at all. We've been
talking politics.

HOLD 3-shot GRAY/STEED/POWER

GRAY: Good. Well, now let's
deal with that little cavity.
I don't think we'll bother with
the novocaine. You don't mind,
do you?

GRAMS: Drill

STEED: It's entirely up to you.

GRAY: It's a very small cavity,
(continued)

COMING TO 1 - SHOT 213

ON CAMERA 4 - SHOT 212

EASE IN to tight 2-shot
GRAY/STEED

213 1F (Tracked in)
C.S. GRAY

GRAY: ... and this is one of
the new high speed drills. You
won't feel a thing. Ready?

Don't bother to open your mouth.
Just stay quite still. You see,
I can kill you in a matter of
seconds.

214 4I
B.C.S. STEED'S REACTION

GRAMS: Anaes-
thetic
machine

215 1F
C.S. GRAY

GRAY: I'm afraid we were rather
expecting a patient with a disto-
lingual gold inlay in upper right
two; and a mesial synthetic in
upper left one.

216 4I
C.S. STEED

POWER: And a buccal cohesive gold
in upper right three.

217 1F
C.S. GRAY

GRAY: Unfortunately for you, Mr.
Goodchild's teeth were very dif-
ferent from yours. All right,
Miss Power. We're ready now.

218 4I
C.S. STEED

EASE BACK to hold
TIGHT 3-shot

GRAMS: Theme

219 MIX
TELECINE SLIDE

END OF ACT TWO

- 1 REPO. TO G - SURGERY
- 2 REPO. TO G - AUCTION ROOMS
- 3 REPO. TO E - PASSAGE (round back of set)
- 4 REPO. TO J - SURGERY

220 F/U
TELECINE SLIDE GRAMS: Theme

 THE AVENGERS - ACT THREE

221 4J Scene 43 - INT. SURGERY - Evening
 DENTAL LIGHT above chair BOOM A4
 OUT OF FOCUS, then BOOM C3
 COMES INTO FOCUS

222 1G
 Single STEED
 EASE BACK to HOLD 2-shot
 SHELLEY/STEED

SHELLEY: Better now?

STEED: I feel just - who the devil are you?

SHELLEY: Well, I never.

STEED: What house were you in?

SHELLEY: Young's.

STEED: Funny we never met.

223 As he turns
 4J
 M.S. SHELLEY
 HOLD SHELLEY to
 2-shot STEED/SHELLEY

SHELLEY: Let me introduce myself,
 My name is Gerald Shelley. What
 a pity. I was beginning to
 feel quite worried about you.
 According to Miss Gray you should
 have recovered some time ago.
 Unfortunately she couldn't stay
 to attend to you.

224 1G (Crabbed L)
 Single STEED

COMING TO 4 - SHOT 225

ON CAMERA 1 - SHOT 224

PAN UP to Single SHELLEY STEED: Where is Miss Gray?
What's she doing? Moving house?

225 4J
M.C.S. PACKING CASE on floor SHELLEY: No, she has an engage-
ment elsewhere this evening. I
brought that along for you.
Now, one or two little questions.

226 1G
Single SHELLEY behind chair How much do you know?

PAN DOWN to single STEED STEED: I seem to have an M.O.D.
cavity in my upper right six.

SHELLEY: I see. Then let's
pass on to the next question.
How much have you told your
associates?

STEED: I've had a rather tiring
day. It seems to have affected
my memory.

227 4J
C.S. DENTAL TRAY SHELLEY: Then I'm afraid we
shall have to stimulate it for
you. Now let me see what we
have here ... These, do you
think? ... Or perhaps these?

228 1G
Single STEED SHELLEY: I was asking you how
much information you've been
able to pass on.

STEED: You'll find out all in
good time.

COMING TO 4 - SHOT 229

ON CAMERA 1 -- SHOT 228

229 4J (Side on to Steed)
C.S. STEED'S HEAD

SHELLEY: Yes, but I'm afraid that's not soon enough for me. Open wide, Mr. Steed. No? Ah, well .../

230 1G
2-shot STEED'S HEAD/SHELLEY

SHELLEY: If you want to go on breathing, Mr. Steed, you should open your mouth, now. /

EASE BACK to include DRIVER
EASE IN to C.S. STEED

DRIVER: If I was you, mate, I'd change my dentist.

4 CLEAR TO D - AUCTION ROOMS/

231 3E
M.C.S. PAIR OF BLACK SHOES

TRACK BACK as Andrews rises to hold 2-shot CATHY/ANDREWS

EASE IN to 2-shot and door behind, to HOLD SIGN

HOLD 3 - shot as BURKE comes out

Scene 44 - INT. PASSAGE - Elec. Light
BOOM D2
Slung mic.
or fishpole

ANDREWS: Oh, yes - just a minute. It's already started.

232 2G
Low-angle M.S. CATHY entering door

Scene 45 - INT. AUCTION ROOMS - Dim light
BOOM B3
Stand mic.

233 4D (Tracked forward)
Wide-angle WHOLE ROOM

As guards move

234 2G (Crabbed L)
2-shot GUARD/CATHY

EASE IN to C.S. CATHY

235 4D
C.S. MAITLAND

MAITLAND: ... and what do we see ...
(continued)

COMING TO 2 - SHOT 236

ON CAMERA 4 - SHOT 235

236 2G (Crabbed R.)
M.S. SECTION OF AUDIENCE

CRAB L. to HOLD
M.C.S. CATHY and crowd

4 CLEAR TO G - SURGERY

MAITLAND: ... when we look at the record of the past seventeen years? Seventeen years ago, when this country knew its moment of victory, we were promised the millennium. / But in those seventeen years what did we get? Muddle, vacillation and ineptitude. In Europe, too, it was the same old story. Everywhere the old democratic gang were back in power - on the one hand fermenting social dissection, and on the other hand growing fat on easy riches. But this state of affairs could not be allowed to continue. All over Europe small groups of dedicated men have been working selflessly together, towards a better day. And now we are on the threshold of that day. But, as with an army, it is during the moments just before launching an attack that we must be most prepared for an attack from our enemies. Believe me, we are so prepared!

237 1G
M.C.S. SHELLEY'S FACE
PAN UP along SHELLEY'S body
to 2-shot DRIVER/STEED on floor

Scene 46 - INT. SURGERY - Evening

BOOM A4

STEED: What time were you due here, then?

COMING TO 4 - SHOT 238

ON CAMERA 1 - SHOT 237

DRIVER: Not for another half hour. But the traffic was light, see?

EASE IN to C.S. ARMBAND

STEED: Do you know what this armband's for?

238

4J
M.C.S. DRIVER

DRIVER: No. I tell you, guvnor, I don't know anything about him except he was one of our best customers.

STEED: But these packing cases you said you collected for him - where did they come from?

DRIVER: Usually he liked us to go down to his place on the coast. He had a launch, you see. / I

239

1G
2-shot DRIVER/STEED

thought he was fiddling the old customs. You know, bringing in this junk for his auction rooms - old clocks and all that - without paying the duty.

STEED: What happened then?

DRIVER: I wouldn't have known any different until one of them accidentally fell off the lorry and broke open. / There were old muskets and antiques, all right, but there were new rifles underneath. About two hundred. /

240

4J
Single DRIVER

241

1G A/B
2-shot DRIVER/STEED

CRAB L. to favour STEED

COMING TO 4 - SHOT 242

ON CAMERA 1 - SHOT 241

STEED: Why didn't you tell anyone this?

DRIVER: We were being paid over the odds for quick delivery ...

STEED: What if I were to pay you over the odds for a bit of overtime tonight?

DRIVER: Well, I don't suppose we'll be working for him again.

PAN L. & CRAB R. to HOLD 2-shot to case

STEED: No, I don't suppose you will. You were going to deliver this case to the Auction Rooms ...

DRIVER: Yeah ...

STEED: Well, let's not disappoint anybody.

242 As they get to case
4D (Tracked in down aisle)
GROUP SHOT ON DALS
MAITLAND centre

Scene 47 - INT. AUCTION ROOMS - Elec. Light Stand mic. BOOM B3

MAITLAND: The right number of men, organised in absolute secrecy, armed, disciplined, coordinated, can take over all the main organs of power in this country in a few hours. I cannot disclose even to you what that number should be, but, believe me, we have twice that required commando strength waiting to go into action.

243 2G (Side on to audience)
REACTION SHOT

F/X: Applause

COMING TO 4 - SHOT 244

ON CAMERA 2 - SHOT 243

244	<u>4D</u> L.S. HALL to include group on dais and audience	<u>MAITLAND:</u> ... and how many ... And how many others will follow once they are given our lead? I have reason to believe that both we and our enemies are in for a big surprise. Pleasant for us / - but devastating for then! And we shall not be <u>F/X:</u> Applause acting alone. As you know, what is about to take place here will be taking place simultaneously in all the capitals of Western Europe / - and in a moment I am going to call upon one of our fraternal delegates from abroad to give you a message of encou- ragement and support. Not that we in this country need any assistance from our friends else- where. Our greatest ally will be the English weekend. By the time the politicians and the generals return from their country houses, we shall be in power.
245	<u>2G</u> C.S. CATHY CRAB L. to include row of audience - Cathy f/g	
246	<u>4D</u> L.S. HALL TRACK IN to GROUP on dais	
247	<u>3E</u> 2-shot BROWN/ANDREWS HOLD ACTION on all moves	Scene 48 - INT. PASSAGE - Elec. Light BOOM D2 <u>BROWN:</u> But I tell you, my ticket was stolen. <u>ANDREWS:</u> Only Major Gray can authorise you getting in.

COMING TO 4 - SHOT 249

ON CAMERA 3 - SHOT 247

BROWN: Then let me see Major Gray!

ANDREWS: I'll see what I can do. You wait there.

248 4D Scene 49 - INT. AUCTION ROOM - Elec. Light
Lowish-angle M.S. DOOR Stand mic.
BOOM B3

PAN R. & TRACK IN to see
GRAY in storeroom at desk

MAITLAND: Now it gives me
great pleasure to introduce the
first of our fraternal delegates
who will be speaking to you
about -

GRAMS: Voice

249 2G (Panned R. on to alcove) Scene 50 - INT. STORE-ROOM - Elec. Light
M.S. GRAY at table BOOM A2
CRAB R. to hold door F/X: Knock
EASE IN to 3-shot

DRIVER: Here's your last
delivery, miss.

GRAY: All right. Bring it in
and put it down there.

As they move forward
EASE BACK & PAN DOWN to ease

DRIVER: Got your end?

GRAY: No further than that.
Just there.

DRIVER: If you'd sign here,
miss.

250 3E Scene 51 - INT. PASSAGE - Elec. Light
Single BROWN BOOM D2
HOLD 2-shot

COMING TO 4 - SHOT 251

ON CAMERA 3 - SHOT 250

ANDREWS: All right. You can see Major Gray.

BROWN: Thank you very much!

251 4D (Tracked in & panned L) Scene 52 - INT. AUCTION ROOM - Elec. Light
2-shot BROWN/BURKE Stand mic.
BOOM B3

/3 CLEAR TO F - ROOM/

252 1H
2-shot CATHY/BROWN
Cathy f/g profile

As they move
253 4D
2-shot BURKE/BROWN

FOREIGN DELEGATE: ... and we in my country have faced the same problems with which you have had to contend. But we, too, are ready to take matters into our own hands. Our preparations are now completed. / When the hour of action arrives, we shall be resolute ...

254 1H
C.S. CATEY

255 2G Scene 53 - INT. STORE-ROOM - Elec. Light
M.S. GRAY checking grenades BOOM A2
TRACK BACK with her

BURKE: This man says his ticket was stolen.

GRAY: What's this, Brown?

BROWN: My ticket was stolen.

HOLD 3-shot BURKE/GRAY/BROWN GRAY: Who stole it?

COMING TO 4 - SHOT 256

ON CAMERA 2 - SHOT 255

BROWN: Mrs. Gale.

HOLD 2-shot GRAY/BROWN

GRAY: A woman. Where is she?

BROWN: She's in the meeting.

GRAY: Right. You come too.

And put that cigarette out when
you're in uniform!

WHIP PAN R. to packing case
& TRACK IN

GRAMS: Sting?

256

4D (Tracked up aisle)
Tight 3-shot BURKE/GRAY/BROWN

Scene 54 - INT. AUCTION ROOM - Elec. Light

Stand mic.
BOOM B4

BROWN: There - that's her.

GRAY: All right. I'll take care
of it.

PAN BURKE L. to group
on platform

FOREIGN DELEGATE: There is no
democracy in nature. Only the
strong survive - that is the natural
pattern. We cannot, we must not,
allow this too natural law to be
perverted by a democracy which
upholds the survival of the
weakest. Working together we
can, and we shall, save the
future of the European peoples!

TRACK BACK down aisle

MAITLAND: Although we have
these reassurances of simultaneous
action and support, it must be
withing ourselves that our true
strength lies; and it is within
our own ranks that we must be
ever vigilant for danger.

(continued)

COMING TO 1 - SHOT 257

ON CAMERA 4 - SHOT 256

As spotlight moves
into audience
257 LH (Side on to Cathy)
M.S. CATHY
EASE BACK to hold 3-shot

MAITLAND: ... We must never
relax our guard. The enemy may
always be withing our midst!

MAITLAND: Believe me, the enemies
of the New Rule are the enemies
of the New Britain; and we know
how to deal with traitors!

F/X: Cheers &
clapping

258 2G Scene 55 - INT. STORE-ROOM - Elec. Light
C.S. ARMBAND on Brown's arm BOOM A2
PAN UP to C.S. BROWN

GRAY: You'd better question
her, Brown. I believe it's
one of your specialities.

BROWN: I'll make a thorough
job of it.

HOLD 2-shot

GRAY: In case she still proves
to be too much for you, you'd
better take this as well. You
ought to be quite safe now. She's
only a woman. Turn her round.

259 LH (Swing R. onto alcove)
3-shot BURKE/CATHY/ANDREWS

EASE IN to M.C.S. Hands
being bound

PAN UP to hold 2-shot
CATHY/GRAY

PAN with GRAY & CATHY to door to ask you some questions.

GRAMS: Theme

260 3F Scene 56 - INT. ROOM - Elec. Light
M.S. CATHY at door BOOM C4

COMING TO 1 - SHOT 261

ON CAMERA 3 - SHOT 260

EASE BACK & PAN R. to hold
2-shot CATHY/STEED

STEED: Do sit down.

PAN DOWN & TRACK IN
to hold C.S. BROWN

261 1H (Swing on to auction room) Scene 57 - INT. AUCTION ROOM - Elec. Light
M.S. REACTION of audience clapping Stand mic.
BOOM B4

262 4D
M.L.S. AUCTION ROOM

TRACK IN DOWN AISLE to
platform, slowly.

MAITLAND: I'm sure we all thank
the delegate from the North of
England, then, for his encouraging
report. All over England, then,
and all over Western Europe, we
are ready. And to whom do we
owe that future which will soon
be ours? We owe it to the efforts
of one man - the man you have known
until today only by his code name -
"The Mauritius Penny". Very soon
he will be with us in person.
But now it gives me pleasure to
introduce you to the Leader of
our Youth Section.

263 2G (Swing onto store-room) Scene 58 - INT. STORE-ROOM - Elec. Light
Low-angle M.S. GRAY at desk BOOM A2

HOLD her to door, then
2-shot as MATTERLEY enters

EASE IN to C.S. CAP on table

TRACK BACK on Matterley's feet
to door of room

F/X: Crack of
whip and
Cathy's
screams

COMING TO 3 - SHOT 264

ON CAMERA 2 - SHOT 263

GRAY: Someone who shouldn't have been here, sir. Brown's doing the questioning in there now. I'll go and tell the chairman you're here, sir.

264 3F (Tracked in)
M.S. DOOR L., CATHY R.

Scene 59 - INT. ROOM - Elec. Light

BOOM C4

/2 CLEAR TO H - ROOM/

TRACK BACK to hold
2-shot MATTERLEY/STEED

STEED: Yes, they seem to have ample arms and ammunition. One of the ringleaders is a man known as Gerald George Shelley, aged 45, proprietor of the Grosvenor Auction Rooms, and ex-guards officer. The person known as the 'Mauritius Penny' has not yet revealed himself. I'll call you back.

MATTERLEY: I don't even want to know whom you were speaking to. Nothing can stop us now.

EASE IN to hold 3-shot
CATHY/MATTERLEY/STEED

CATHY: I wouldn't be too sure of that, Lord Matterley./

265 2H
C.S. REVOLVER in M's back

266 3F
3-shot CATHY/MATTERLEY/STEED

CATHY: You didn't really think that you could take over this country with a few fanatics in fancy dress, did you?

EASE IN to single MATTERLEY

MATTERLEY. We intend to provide ...
(continued)

COMING TO 2 - SHOT 267

ON CAMERA 3 - SHOT 266

MATTERLEY: ... this country with the strong leadership it needs. You may call that fanaticism. To me, it is a political inevitability.

STEED: I seem to have heard all this before somewhere.

MATTERLEY: The New Rule owes nothing to anything that has gone before. The basis of our movement is to return to those traditions which have made this country great. I'm only sorry that two such capable people as yourselves should be in opposition to me.

267 2H
M.C.S. CATHY'S ANKLE &
BROWN'S HAND

268 3F
Single MATTERLEY
EASE BACK to tight 3-shot
CATHY/MATTERLEY/STEED

MATTERLEY: I consider you both too talented to waste. There could be a place for you in our organization.

CATHY: Such as being laid out in a packing case.

269 2H
C.S. BROWN'S HEAD on floor
PAN L. along his arm to
Cathy's ankle

MATTERLEY: I would seriously advise you to consider my offer.

COMING TOLL - SHOT 270

ON CAMERA 2 - SHOT 269

MATTERLEY: Don't be too confident,
Steed. The balance of power may
be shifting even - now!

As gun falls on floor
HOLD C.S. GUN
PAN UP with MATTERLEY's hand
as he picks it up to
HOLD 4-shot

MATTERLEY: No more tricks, Mr.
Steed. I shall not hesitate to
kill you.

270 1J (Shooting through arch) Scene 60 - INT. AUCTION ROOM - Elec. Light
M.L.S. AUDIENCE applauding Stand mic.
PAN R. to platform BOOM B3
HOLD GROUP SHOT
MATTLAND: This is the moment for
which we have all been waiting.
I now call upon Major Gray to
introduce the 'Mauritius Penny'.

271 As Miss Power rises
4D
M.S. GROUP ON DAIS

1 TRACK BACK QUICKLY

TRACK BACK
MISS POWER exits R. frame

GRAY: There comes a time in the
history of a nation when a man
is born whose destiny is to rule.
Our Leader is one of those men.
A combination of noble lineage
and exceptional strength of
character has produced the ruler
of the New Britain ...

272 1H (Panned R. onto store-room) Scene 61 - INT. STORE-ROOM - Elec. Light
Wide-angle STORE-ROOM BOOM A2
EASE IN to M.C.S. POWER
as she goes to door

COMING TO 3 FAST - SHOT 273

ON CAMERA 1 - SHOT 272

273 3F Scene 62 - INT. ROOM - Elec. Light
2-shot MATTERLEY/BROWN BOOM C4
EASE BACK to HOLD 4-shot
CATHY/MATTERLEY/BROWN/STEED

As Steed jumps on Brown
274 2H POWER: We're ready for you now,
M.C.S. LAMP on desk sir.
CATHY swipes at it

3 CLEAR TO STEED'S FLAT

275 1J (Shooting through arch A/D) Scene 63 - INT. AUCTION ROOM - Elec. Light
M.S. GROUP ON PLATFORM Stand mic.
GRAY centre BOOM B3

2 CLEAR TO STEED'S FLAT

GRAY: At this very moment,
history is in the making! The
annals of the future will mark
these crucial days as the turning
point in the destiny of our
nation! It is now my proud
privilege to introduce to you
that man who, from tonight,
will take charge of that glorious
destiny!

276 4D
Wide-angle AUCTION ROOM
MATTERLEY back to cam. f/g
Q LIGHTS ON MATTERLEY

EASE IN with him as he walks
down aisle
HOLD HIM to platform

MATTERLEY: I have not had the
pleasure of addressing you
before.

277 1J
M.C.S. MATTERLEY on platform

COMING TO 4 - SHOT 278

ON CAMERA 1 - SHOT 277

278 4D
STEED/CATHY b/g
Auction hall f/g

MATTERLEY: But it is now my duty to inform you that, owing to unforeseen developments ... /
the day of the New Rule has been postponed.

279 2 (Shooting side on to stairs) Scene 64 - INT. STEED'S FLAT - Day
M.S. CHARLADY on balcony
HOLD ACTION

BOOM C1

280 3
M.S. FRONT DOOR

HOLD 2-shot as STEED and CATHY enter

STEED: Keeping the place clean, then, Elsie?

TRACK BACK with them to living-room to HOLD 3-shot and packing-case

CHARLADY: I'm getting ready for another of your all-night parties, Mr. Steed.

CATHY: Steed! Guess what this is!

281 2 (Shooting over stairs)
3-SHOT CATHY/STEED/
CHARLADY f/g

CHARLADY: Some men brought it.

282 3
2-shot CATHY/STEED

PAN DOWN & TRACK IN to crate

PAN UP to C.S. STEED

CATHY: That's very impressive.

STEED: I can do practically anything with this. Does your little boy collect stamps?

283 2
C.S. CHARLADY

CHARLADY: Mr. Steed, you know perfectly well I'm not married.

284 3
2-shot CATHY/STEED

COMING TO SLIDES

ON CAMERA 3 - SHOT 284

CATHY: Steed, you'll never believe it, but this is a nine-penny brown with four perfect margins!

GRAMS: Theme

F/U
285 TELECINE SLIDE PATRICK MACNEE, HONOR BLACKMAN

286 CHANGE SLIDE ALFRED BURKE, RICHARD VERNON
DAVID LANGTON, SYLVA LANGOVA

287 CHANGE SLIDE EDWARD JEWESBURY, PHILIP GUARD
HARRY SHACKLOCK, ALAN ROLFE

288 CHANGE SLIDE GRACE ARNOLD, DELIA CORRIE
EDWARD HIGGINS, RAYMOND HODGE

289 CHANGE SLIDE EDWIN BROWN, THEODORE WILHELM
ANTHONY BLACKSHAW, ANTHONY ROGERS

290 CHANGE SLIDE Teleplay by MALCOLM HULKE AND TERRANCE DICKS

291 CHANGE SLIDE Special wardrobe ... MICHAEL WHITTAKER

292 CHANGE SLIDE Story Editor - JOHN DRYCE Theme - JOHNNY BANKWORTH

293 CHANGE SLIDE Designed by PHILIP HARRISON

294 CHANGE SLIDE Producer LEONARD WHITE

295 CHANGE SLIDE Directed by RICHMOND HARDING

296 CHANGE SLIDE AN ABC PRODUCTION