

Mr. A. Pelly.

Prod.No. 3511

VTR/ABC/2093

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

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

"THE AVENGERS"

Episode 38 - "DEATH OF A GREAT DANE"

by

ROGER MARSHALL & JEREMY SCOTT

Story Editor
JOHN BRYCE

Designed by
PATRICK DOWNING

Producer
LEONARD WHITE

Directed by
PETER HAMMOND

CAMERA REHEARSAL: Wednesday 31st October, 1962 from 10.00

VTR DATE: Thursday 1st November, 1962 at 18.30

AT: STUDIO 1 - TEDDINGTON

TRANSMISSION: Date to be advised.

CAST:

John Steed PATRICK MACMEE
 Catherine Gale HONOR BLACKMAN
 Getz FREDERICK JAEGER
 Gregory LESLIE FRENCH
 Sir James Arnell JOHN LAURIE
 Mrs. Miller CLARE KELLY
 1st Assistant DENNIS EDWARDS
 2nd Assistant ANTHONY BAIRD
 Minister BILLY MILTON
 Gravedigger HERBERT NELSON
 1st Winetaster ERIC ELLIOTT
 2nd Winetaster ROGER MAXWELL
 Man from Kennels KEVIN BARRY
 Policeman MICHAEL MOYER
 Miller FRANK PETERS

8 Male Extras: 2 as Wine Waiters at Winetasting
 6 as Guests at Wine Tasting
 3 to double as Gravediggers in Cemetery
 2 to double as passers-by outside Joke Shop

2 Female Extras: Guests at Winetasting .

2 Great Dances - One in Penthouse and one in Joke Shop

P.A. VALERIE BRAYDEN	Lighting KEN BROWN
Floor Manager HARRY LOCK	Tech. Supervisor PETER CAZALY
Stage Manager BARBARA SYKES	Cameras MICHAEL BALDOCK
Wardrobe FRANCES HANCOCK	Sound MIKE ROBERTS
Vision Mixer DEL RANDALL	Call Boy JOHN COOPER

SCHEDULE: : Wednesday 31st October:

Cam. Reh 10.00 - 12.30
 Lunch Break 12.30 - 13.30
 Cam. Reh 13.30 - 17.00
 Line-Up & Make-up 17.00 - 17.30
VTR INSERT 2093A 17.30 - 18.00
 Supper Break 18.00 - 19.00
 Cam. Reh 19.00 - 21.00

Thursday 1st November, 1962

Cam. Reh 10.00 - 12.30
 Lunch Break 12.30 - 13.30
 Cam. Reh 13.30 - 15.30
 Tea Break, Line-up, Normal Scan,
 and 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

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

THE AVENGERS (30) - "DEATH OF A GREAT LANE"

SCENE BREAKDOWN - ACT 1

SCENE & TIME	CHARACTERS	CAMERAS	BOOMS	PAGES
1. EXT. VET'S CELEBRITY - DAY	MINISTER GREGORY GRAVEDIGGER	1A,Z 3A	B.1	1 - 2
2. INT. CATHY'S FLAT & BARRACKS - DAY	CATHY STEED	3A(Cutaway) 2A,B 4A,B	A.1	3 - 6
3. INT. MILLER'S JOKE SHOP - DAY	MRS. MILLER (PUPPET VOICE)	4C,D 3D	L&ZY ARM	8 - 13
3A. TELECINE 1 EST. SHOT	STEED	1B,C		
4. INT. LITOFF'S WENTHOUSE - DAY	1ST ASSISTANT 2ND ASSISTANT GETZ GREGORY STEED LITOFF'S VOICE DOG	3C,D 1D,E 2C,D 4E,F	B.2	15 - 23
5. INT. CATHY'S FLAT NIGHT PRE-VTR 31st.	CATHY STEED	4 Cams.	1 Boom	24 - 25
6. INT. HOSPITAL NIGHT	MILLER POLICEMAN MAN	2E	A.3	26 - 27

COMMERCIAL BREAK:

ACT 2

7. INT. WENTHOUSE & HALL - DAY	1ST ASSISTANT 2ND ASSISTANT GETZ STEED GREGORY SIR JAMES LITOFF'S VOICE	1D,F,E 3D,E 4G 2D,C	B.2	28 - 36
8. INT. CATHY'S FLAT NIGHT	CATHY STEED	4B 2B	A.4	36 - 39
9. INT. WENTHOUSE & HALL - NIGHT	GETZ MRS. MILLER	1F,G 2D 3E,F	C.1	39 - 41
10. INT. THE CELLAR ONLY	1ST MAN 2ND MAN CATHY STEED SIR JAMES EXTRAS	2F 4H 3G	A.5	41 - 47
11. INT. CATHY'S FLAT NIGHT	CATHY 2ND ASSISTANT	4B 2B	A.4	47
12. INT. WENTHOUSE NIGHT (& BEDROOM)	STEED GREGORY	1D 4G 3D	B.3	47 - 48

COMMERCIAL BREAK

ACT 3

SCENE & TIME	CHARACTERS	CAMERAS	DOOMS	PAGES
13. INT. JOKE SHOP DAY	MRS. MILLER BARRY MAN	3H, J 4D 1B, C	LAZY ARM	49 - 50
14. INT. LITOFF'S BEDROOM - DAY	STEED GREGORY	4J 2E 3E	A.6	51 - 55
15. INT. JOKE SHOP MORNING	CATY MAN DOG MRS. M'S. MOY	3J 4D	LAZY ARM B.2	55 - 57
16. EXT. 1ST CEMETERY DAY	MINISTER CATY GRAVELIGGER EXTAS	1A 4K 3A	B.1	- 57
17. INT. LITOFF'S BATHHOUSE - DAY	GETZ STEED GREGORY CATY SIR JAMES	4G 1E, D 3D	A.2 B.2	58 - 61
18. INT. LITOFF'S BEDROOM - DAY	STEED CATY	4J 2G	A.6	61 - 62
TELEPHONE 2 - HIGH ANGLE FROM WINDOW STEED'S P.O.V. P.74				
19. INT. BATHHOUSE DAY (& DEER OIL CR.)	GREGORY SIR JAMES GETZ STEED CATY	3D, E 1E, F 2G, H 4J	B.2	62 - 66

VTR/ABCE2093

Part 1

F/U T/C

S.O.F.

A.B.C. Opening Title

FADE T/C

OPENING CAPTION ROUTINE (SCANNER)

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

FADE UP

EXT. PET'S CEMETERY - DAY

7. 1A

DOCM R. 1

L.A. foliage
PAN DOWN to Tannoy

Organ
Tannoy
Music

8.

3A
See Grave - PAN UP
n.2s.Gregory/Minister X Gravedigger
T.I.to Close Log/Gregory

MINISTER: Returning to the earth;
but living henceforth in perpetual day,
united again with all others who have
likewise crossed the great divide Life on

CAM.1 CRAB L.

Coming to 1

MINISTER: (CONT'D.)

this earth is short, but life in the hereafter endless and this moment a time not for tears, but laughter, not of grieving but of cheerfulness./ So let us regret nothing, bemoan nothing, but look forward only to the long awaited dawn of reunion when all shall know the green hills in the bright morning/and the day that follows of play and laughter, and of calling again the unspoken but unforgotten names of friends. .And so, we commit to the earth the body of our companion ... no more in sadness, but in love and expectation.

9. 1A (Crabbed L.)
W.Ang.Group X
Graves

10. 3A (As he looks up)
Foliage/Rain
CRANE DOWN 2s. X
Grave -
Shovel/Earth f/g.

In cases like this I find it very difficult to offer sympathy. It seems that our friends have moved to a far, far, better place.

CAM.1 CRAB to Z

CRAB L. with 2s.

11. 1Z (Thru' Gate)
2s. Gregory/Minister

GREGORY: It was great loss, Sir.
Come on Dancer.

MINISTER: You were very close?

GREGORY: We'd been together four years.

MINISTER: A mere drop in the ocean of Time. It's only separation of course.

GREGORY:It's hard to think of it in those terms, Sir.

T.B. with 2s. to read Sign

MINISTER: You must try, my dear chap, you must try.

PAN DOWN Close Dog L.Pr.

SUPER
SLIDE

DEATH OF A GREAT DAME (R.Frame)

FADE SUPER

MIX

12. 3A (Limb)
Close Negative
Slow Pan Down

GRAMS:

13. 4A
Taps X Negatives
PAN R. to dish/Photo
PAN UP 2s. Cathy/Steed

BGO A.1

INT. CATHY'S DARKROOM - DAY

STEED: Bad luck. It would be the best one - but those little streaks here and here Pity

14. 2A
L. Ang. tight 2s.
Cathy L/Steed R. Profile

CATHY: That's rain. /

STEED: Oh, I always wait for the sun to come out you know, get it behind the camera. How do you do it?

CATHY: I took it at two hundredth with a 5.6.

STEED: Of course.

CATHY: Bit of a gamble, really, using a 500 millimetre, but it came off I think!

15. 4A
2s. Cathy/Steed

STEED: Yes, indeed. Was there much rain?

CATHY: Four days.

CAM. 3 to B
Joke Shop

CAM. 1 to B
Joke Shop

STEED: Cold?

CATHY: Freezing.

STEED: And you enjoyed it?

CATHY: It was marvellous.

STEED: I C 'T 51'
Beats me. What make are they anyway?

CATHY: Piciformes. I wasn't after anything else.

16. 2A
Close Cathy X Steed

STEED: Piciformes?

CATHY: Woodpeckers. "Stout billed birds - with stiff tail feathers - grasping toes - and roughened protrudable tongue."

17. 4A
Close Steed

STEED: Stiff-tail feathers, "Grasping toes" and "protrudable tongues". I think I must know one or two of them.

18. 2A
A/B

CATHY: I'm sure you do. One, the green woodpecker.

T.I. Photos

CAM.4 FACE to B
Cathy's Living Room

STEED: No. Don't recognise her.

T.B. Tight 2s.
Cathy/Steed

CATHY: Two, the Greater Spotted woodpecker.

STEED: She looks cold.

CATHY: It's a he. And it was cold. Finally, the lesser spotted woodpecker.

CRAB R. with Cathy
HOLD deep 2s.
Steed L.f/g.
Cathy deep R.

STEED: Is that all?

CATHY: Yes.

STEED: But you've been away a fortnight.
Only three birds to show for it.

CATHY: Steed, they don't stand still
and pose for you, you know.

19. 4B
Cathy thru' partition (INT. CATHY'S LIVING ROOM)

Go L. with her

CRABBING L. Tight 2s.
Cathy/Steed

STEED: They do for me

CATHY: Now, come on, you're not in
the least interested in my photography.
What do you want?

CAM. 2 F ST to B
Living Room

STEED: I got a message you were trying
to telephone me.

CATHY: Once. This morning when I
got back.

STEED: Sorry I wasn't in.

CATHY: You were at Southend. Enjoy it?

STEED: Lovely.

CATHY: Why were you there?

STEED: I thought you'd never ask.

20. 2B(As lamp goes on) X-Ray plate.
Close X-Ray X Cathy

Coming to 4

T.I. Closer X-Ray

CATHY: What are these little blobs?

STEED: What do they look like?

CATHY: Rain.

STEED: They're diamonds. Fifty-thousand poundsworth.

CATHY: In a man's stomach?

PAN UP Tight 2s.
Cathy/Steed

STEED: That's right. Indigestible breakfast.

21. 4B
Close Steed

CATHY: Very. How did you find him?

STEED: He smashed his car up - and himself. Hospital x-rayed him and came up with this.

22. 2B
Tight 2s. Cathy/Steed

CATHY: Who was he?

STEED: Miller.

CATHY: Just Miller?

STEED: George Miller. He's still unconscious. Likely to remain so.

T.I. M.Close Cathy

CATHY: Does he have any next of kin?
Was he married?

STEED: Yes. Tough!

23. 4B
Close Steed

CATHY: Do you have to be so callous?

STEED: Sorry. He was on his way to
Switzerland - via the Southend air bridge.
It was his fourth trip in the last six weeks.

24. 2B
M.Close Cathy A/B

CATHY: Did he always travel on a full
stomach?

25. 4B
A/B

STEED: Money's running out of Britain
like nobody's business. Three and a half
million into Swiss accounts since Wednesday.
And that's only what we know about.

26. 2B
A/B

So far this is the first lead we've had.

T.B. Tight 2s.
Cathy/Steed

CATHY: It can't all be done by diamond
eaters.

STEED: No.

CATHY: And why take them to Switzerland?
Black market diamonds fetch more in London
than Zurich or Geneva.

27. 4B
Close Photo

STEED: Introducing Mr. Miller.

PAN R. to Suitcase.
It opens.

CATHY: What's his job?

28. 2B
Deep 2s. Cathy/Steed
Conjuring Trick f/g.

CAM.4 FACT to C
Ext. Joke Shop

Coming to 4

STEED: See this sphere - completely clear within and without - Now you see it - now you don't - Do this and all the colours of the rainbow. A conjurer.

CATHY: Well, I hope he's better than you are.

STEED: And apparently a traveller in practical jokes. Now for my next trick hold that.

CATHY: All right - I'm hooked.

STEED: Good. Tomorrow I'm going up to see the widow, Mrs. Miller.

CATHY: Widow? But he not dead.

STEED: Mrs. Miller doesn't know that. I might have to play it that way - who knows. I was only joking.

T.I. Big Head Cathy

SLOW MIX

INT. MILLER'S JOKE SHOP. DAY

29.	4C	Ext. Window - Read Sign on Window		LAZY ARM
30.	3B	Big Head Mrs. Miller	<u>VOICE TAPE</u> : The Big Laugh. The Big Laugh. Surprise your friends at the Big Laugh. Put Filthy Fido on Auntie's chair and see her jump. Filthy Fido - one and six. Exploding cigarettes - ... the Alcoholic's beetle, false moustaches ... Grannie's dentures the All-seeing eye... Surprise your friends at the Big Laugh. Hands up.	<u>GRAMS</u> : Vent.Voice Tape
		PAN L. to Doll		
31.	1B	Deep Steed X Mrs.M.		
32.	3B	Close Revolver/ Doll A/B	<u>MRS. MILLER</u> : Go on - get'em up.	
33.	1B A/B			<u>Coming to 3</u>

34. 3B(As flag falls)
A/B - Flag opens

CAM.1 CRAB R.

CRAB R. holding 2s.
Steed/Mrs.Miller

MRS. MILLER: Clever, eh?

STEED: Marvellous!

... These dangerous?

CAM.4 to D
Back Room Joke Shop

MRS. MILLER: Not a bit. They're
a riot. Stop people smoking for life.

CAM.2 to C
Nr.Litoff's Bedroom

What else you after?

STEED: I don't know. Something for
a party.

MRS. MILLER: Kids?

STEED: No. Adults.

T.I. Counter

MRS. MILLER: I know,

PAN UP 2s.Steed/Mrs.Miller

... How

PAN L. then R holding 2s.

about this, the crooked glass? That's
a real worry late at night. I should know,
been fooled by it myself.

STEED: Yes, something like that.

MRS. MILLER: 'Course you want something
to start with, get 'em in the mood, set
the scene. "Gags to make it swing.
Something sophisticated.

STEED: How much are these?

MRS. MILLER: Start at fifteen bob.
Quite an art in it really, I suppose.
It's a good line. One of the dependables
- like fly in the glass, solid drinks/
..... oh, yeah, and itchy handshake, and
there's -

35. 1B
Packet - Hold photo

PAN UP to Close Mrs.M.

CUE KETTLE

GRAMS:
Kettle whistle

36. 4D What are you on, then?
Close Kettle spout

WHIP L. to door -
see photos.

(BACK ROOM - JUKE SHOP)

ROOM B.2

T.B. 2s. Steed/Mrs.M.
Kettle R.f/g.

MRS. MILLER: Where did you get this?

CAM.1 FAST to C
Back Room Shop

STEED: From Mr. Miller.

CAM.3 Stand by to
let 1 thru!

MRS. MILLER: Not from the police,
are you? They don't fool around
the way you do.

37. 1C
Close Mrs. Miller

STEED: No. I'm not from the police.

38. 4D
As at end of last shot

MRS. MILLER: Where is he?

STEED: He had an accident this
morning.

39. 1C
A/B

MRS. MILLER: How tragic!

40. 4D
A/B

STEED: Don't sound very upset.

Coming to 1

MRS. MILLER: Observant, aren't you?

STEED: He had a car smash - on the road to Southend.

PAN R. Mrs. Miller

MRS. MILLER: Southend. Will you have a cup?

PAN L. Mrs. M to 2s.

STEED: Thanks, yes.

MRS. MILLER: So that's where he went.

STEED: You didn't know?

MRS. MILLER: I just stay here and mind the till.

STEED: Business good?

MRS. MILLER: If it improved 200% it would still be lousy. "Gags to make swing. Something sophisticated". Who wants jokes today? I can live without plastic dog dirt, can't you?

STEED: At a pinch. Don't you get on with your husband? /

41. IC
M. Shot Mrs. Miller

CAM. 4 CRAB R.

Hold for Steed
in L.f/g.

MRS. MILLER: Like a couple of crossed lines. He used to count the pennies like a bus conductress. Now he's a big man - so I'm told. Only I don't see much of it. Is he badly hurt?

STEED: Pretty bad. He'll live.

MRS. MILLER: Do you want some more sugar?

STEED: Thanks, wouldn't mind.

MRS. MILLER: Where is he?

STEED: Hospital.

Mrs.M.deep R.

MRS. MILLER: Where?

STEED: I'll tell you.

42. 4D (As she turns)
Close Mrs.Miller

Where was he going?

MRS. MILLER: Switzerland. I thought.

STEED: Why?

MRS. MILLER: He was a conjurer.
We used to do an act together once ...
Anyway he had this engagement to
do a show.

Slow Pan R. X Sugar/Photos

STEED: In Switzerland?

MRS. MILLER: Yes. Just for children.
Refugees. You know these homes -
places that look after these poor
kids. There's a lot in Switzerland.

STEED: Yes.

WHIP L. Close Mrs.Miller

MRS. MILLER: George's done most
of the Homes in the last three years -
it's really because of Litoff.

CRAB R.Steed X Mrs.Miller

43. 1C
Close Mrs.Miller

STEED: Alexander Litoff?

MRS. MILLER: Yes, the millionaire.
He started a lot of these Homes. Gave
hospitals and all that. He's always
donating money so they say ... wish
I had some.

44. 4D
Steed X Mrs.Miller

STEED: Does your husband know
Litoff?

45. 1C
A/B

MRS. MILLER: George likes working with kids and Litoff like I said is always looking for some charity or other. George likes money too, of course, and Litoff's got so much. Anything else?

46. 4D
A/B Steed X Mrs.M.

STEED: No. He's in th's hospital. Unconscious, but they think he'll recover.

PAN R. with Steed to grille

Hands in L.

MRS. MILLER: This is straight-up isn't it?

PAN to Close Mrs.M.

CAM.1 to D.
Penthouse Lobby
BEFORE
CAM.3 to C -
Penthouse Office Area

STEED: Straight up.

MIX
TELECINE

GRAMM:
Litoff
Theme

L.S.City - Panning shot into Close High Building

Approx. 10-secs.

CUE & MIX

INT. LITOFF'S PENTHOUSE. DAY BOOM B.2

47. 3C
Mirror - reflects
Ticker Tape Machines
T.B. - See Assistants

1ST ASSISTANT: I've talked with Wildenheim and he's telling us when Ocean Steel gets near thirty shillings.

2ND ASSISTANT: What was best for Oceans?

CAM.4 to Pos.E
Penthouse Lobby

1ST ASSISTANT: Twenty nine shillings for twenty - perhaps a few more. We won't get thirty for a while. There's a big seller at that price already.

Getz reflected in R. of Mirror

GETZ: Tell him Mr. Litoff says to sell at twenty nine shillings. Not less than twenty and more if he can. We've got up to a hundred to go.

WHIP L. to Close Cathy

1ST ASSISTANT: Get me wildenheim.

2ND ASSISTANT: Milan sir. Do you want them?

CRAB L. to Tight 3s.
Getz/Assistants

GETZ: Yeah. Hold them. Tell him
him to keep trying for Universal.
Yes, Vicelli... two, seven fifty lire
Montacentaon. No we're asking twenty
eight hundred. Your market's firmer
so they could back it today
Get Goldsmith in Paris and ask him *
how it's going./ I know its big but Mr.
Litoff wants to shift them soon.

48. 20
Door. Read PRIVATE

CRAB R. with Dog

1ST ASSISTANT: sell Oceans *
at twenty nine shillings, up to a
hundred to go. I repeat two thousand
five hundred Maritime Investments at 47/6.
Two thousand Hampden Records at a hundred
and five shillings. Two thousand seven
hundred Yorkshire Tar at 89/6.

49. 30
M.Close Getz
As he turns T.B.
Tight 3s. Dog/Gregory/
Getz

2ND ASSISTANT: ... leaving fifteen *
hundred Solferinos, and another ten
thousand Prewins to go at the price...
GETZ: alright, alright, get onto *
Apiedel right away and tell him we'll
secure it. Tell him not to worry, tell
him he has Mr.Litoff's personal guarantee
that he won't lose by it. O.K. No, sure,
I understand I'll tell Mr. Litoff. Call
me back at twelve o'clock tonight.
Yes Gregory.

CAM.2 to Pos.D
Bar Area

GREGORY: Will there be anything for half an hour Sir?

GETZ: I don't think so. You going out?

GREGORY: I was going to take Dancer for a walk, sir.

50. 4E (As he turns)

Close Getz

GETZ: Sure.

Oh

Gregory, has the doctor come yet?

GREGORY: Not yet, sir.

51. 3C

As at end of last

GETZ: I want to see him when he does.

GREGORY: Very good sir.

CRAB R. Getz L.f/g.

Office R.

GETZ: Get me Mr. Sullivan at Mansion House
9511 and try that Zurich number again.

52. 1D

Angled Mirror - Gregory

(INT. PENTHOUSE LOBBY)

CAM.4 to F
By stealth

BOOM C.1

PAN L. 3s.

Dog/Gregory/Steed

It

STEED: Snap.

CAM.3 to Pos.D
Bar Area

GREGORY: Good morning, sir.

STEED: Good morning.

STEED: Marvellous dog, used to have one just like it myself. 'Racer' by 'Martyr' out of 'Satyr'.

GREGORY: Indeed, sir.

STEED: Need so much exercise. Hard to keep in London.

GREGORY: That is true. Do you have an appointment, Sir? /

53. AF
Close Steed

STEED: No, just dropped in. I wanted to see Mr. Litoff. /

54. 1D
M.2s Gregory/Steed

GREGORY: I'm afraid that is impossible. Mr. Litoff is in bed.

STEED: Still.

GREGORY: He is indisposed, sir. Excuse the temerity, sir, but I couldn't help noticing your hat. Benson's?

STEED: None other.

GREGORY: Old Mr. Benson still alive?

STEED: It's his son now.

GREGORY: Young master Jack?

STEED: That's right. Except that he's in his late forties with six children. Doesn't Mr. Litoff have a number one, someone to look after things and so on? /

55. AF
A/B

56. 1D
A/B

CAM.4 Repo.to E Crabbed R.
Nr.Lobby

GREGORY: Yes sir, Mr. Getz, but I'm afraid that without an appointment I couldn't.....

57. 4F
A/B
CAM.1D PUSH IN

STEED: Well this is rather a special case, I want to return some money you see, fifty thousand pounds.

58. 1D(Tracked In)
Tight Gregory

GREGORY: Even so, sir, I'm afraid I couldn't disturb him. However if you wish to deliver something, I will make sure it reaches Mr. Getz.

STEED: May I ask your name.

GREGORY: Gregory, Sir. I am Mr. Litoff's butler.

Cash in R.f/g.

STEED: Gregory, I feel sure that a man so experienced in the world as you, can think of some way for me to see Mr. Getz.

T.I. Hands - Cash -
Dogs lead

CRANE DOWN Tight 2s.
Dog/Steed

GREGORY: I'll do my best, sir.
I wonder if you'd be so kind.

STEED: Of course.

PAN UP with Steed to
3s.Gregory/Dog/Steed

STEED: What's your name?
'Dancer'
This is all very
well I suppose, but I shouldn't think
you've seen a decent tree in years, eh?

GREGORY:
What name, sir?

59. 4E(Crabbed R.in 3's loop)
Assistant f/g.
Steed thru' partition

STEED: Steed./

60. 2D
Deep 3s.
Getz/Grogory/Steed

GREGORY: Mr. Steed, sir.
1ST ASSISTANT:How about checking those
figures with me again. BOOM A.2
GETZ: I understand you are returning some-
thing Mr. Steed.
PENTHOUSE BAR AREA

CAM.1 to Pos.E
Office Area

STEED: Yes I am.

61. 3D
Counter - Close Diamonds
PAN UP Getz

62. 2D
L.Ang.2s.Getz/Steed

GETZ: And these are ours?

STEED: Mr. Litoff's. Don't you recognise
them?

GETZ: Not without having them examined.

STEED: They were being smuggled out of the
country by a man called Miller. He crashed
his car and ended up in hospital.

63. 3D
Tight Getz X Steed

CAM.2 to C
By Bedroom Door

- 19 -

GETZ: How unlucky for him.
How did you get them?

STEED: I happened to be...in the
'right' place at the 'right' time.

PAN R. with Getz.
Assistants in R.

CRAB L. to Tight 2s.
Steed L. Getz R. Profile

1st ASSISTANT: Excuse me, sir.

GETZ: Yes.

1st ASSISTANT:
Shall I take these in for Mr. Litoff's
signature, sir?

GETZ: Yes.

GETZ: And may I ask you why you are
bringing them back here?

STEED: I rather assumed they were worth
something to you.

GETZ: Indeed they are, Mr. Steed. They
are worth something to anybody.

STEED: Say five thousand pounds?

GETZ: On the most conservative valuation
they are worth very much more than that.

- 19 -

STEED: I'm not fool enough to try to sell them on the market. I think it's worth five thousand to you to have them back.

64. 2C (As door opens)
Door PRIVATE
M.S.Assistant

1st ASSISTANT: Mr. Litoff would like to speak to you, sir.

65. 3D
Tight 2s.Steed/Getz
PAN R. Getz

GETZ: Excuse me.

66. 1E
Close Getz/Intercom

Mr. Litoff, Getz here.

LITOFF'S VOICE: What the blazes wrong with you today?

GETZ: Yes, sir?

LITOFF'S VOICE: Don't 'yes; sir' me. Why hasn't that Bulawayo deal gone through?

CAM.2 REPO.to D
Bar Area

GETZ: I'm waiting for Wall Street, sir.

LITOFF'S VOICE: Wall Street or not, I want the deal through today. Understand?

GETZ: Yes, sir.

Mr. Litoff got out of bed the wrong side.

WHIP L.to C.U.Steed

STEED: I thought he was still in bed.

67. 3D (As he turns)
M.Close Getz

GETZ: Mr. Steed, the basic premise of blackmail is that the person you are blackmailing has performed a criminal act. The only person you are in position to blackmail is Miller, and as he has no money it would be unrewarding.

68. 1E
Close Steed

69. 3D

A/B Getz

PAN L. TRACKING IN then
OUT with 2s.Steed/Getz

STEED: Go on. You fascinate me.

GETZ: These diamonds belong to Mr. Litoff. Miller, who is an employee here, like myself, stole them and was taking them out of the country.

STEED: Did you report it to the police?

GETZ: You don't know very much about the Litoff organisation do you, Mr. Steed.

STEED: No one does. That's what is so intriguing.

GETZ: The reason no one does is that, unlike many other wealthy men, Mr. Litoff abhors publicity. In a day's trading in this office we may handle monies worth, say five to fifteen million pounds sterling. In these terms a loss of fifty thousand is fairly negligible, certainly not worth the attendant publicity on reporting it.

70. 2D

Deep 3s. Steed/Getz L./
Assistant R.

2ND ASSISTANT: (CALLING) Mr. Getz!

GETZ: Yes.

2ND ASSISTANT: Could you speak to Vicelli again.

GETZ: Is it urgent?

2ND ASSISTANT: He says so.

GETZ: All right. Excuse me, Mr. Steed.

CRAB L. with Steed
to Private Door

Continue CRAB to tight 2s.
Assistant/Steed

STEED: Nice morning. Plenty
of fresh air up here.

1st ASSISTANT: Yes.

CUE GETZ

71. 1E (Crabbed R.)
Ticker Tape - PAN L. with
Getz Tight 2s.Steed/Getz

STEED: Although it's not worth five thousand
to have the diamonds back, maybe it's
worth it if I say nothing about it?

GETZ: That may be the case, Mr. Steed.
I'll put it to Mr. Litoff in our evening
conference, . . . You may care to come
back tomorrow.

STEED: I would prefer to settle now. You
do realise that, in blackmail, immediate
cash settlement is normal?

GETZ: If you insist on that Mr. Steed
there is nothing at all I can do about it.

T.I. Tight 2s.Assistant/
Getz

GETZ: How's 'Sumatra Oil'?

1ST ASSISTANT: Firm. Hardened two points
since yesterday noon.

ON 1 - Shot 71

ROLL VTR

- 23 -

CRAB R. 2s.Getz/
Assistant

GETZ: Get me a call through
to La Salle in Paris - soon as the Bourne
opens.

72. 3D (As he turns)

2nd ASSISTANT: Yes, sir.

Close Getz

GETZ: As I was saying. Although we handle
these large sums of money during the day
you will understand they are all on paper.
I very much doubt whether you could find
more than fifty pounds in cash in the entire
apartment.

73. 1E

Tight 2s.Steed/Cathy

STEED: Would noon tomorrow be suitable?
Then you can offer me a drink.

74. 3D (As he turns)

GETZ: It would be a pleasure.

A/B

GETZ: Mr. Steed.

75. 4E

You forgot something.

Close Diamonds

GRAMS:
Tension Big

PAN UP to Steed b/g.

76. 3D (As he looks)

Tight 3s.Assistants - Getz R.f/g.

77. 4E

Steed - Hold him fwd.

MIX

PRE-VTR 2093A

Approx. 2.15

CAM.2 to Pos.E
Hospital Bed

- 23 -

Coming to 2E after VTR
Hospital Corner

BOOM

INT. CATHY'S LIVING ROOM. EVENING

1. 4
Close Photo 1. PAN it into
Epidiascope

PAN UP Close Steed

2. 2
Photo on Wall X Cathy/
Steed

STEED: Well?

CATHY: Interesting.

STEED: Should be. Alexander Litoff shuns
publicity like the plague.

That's pretty obvious but
CATHY: / He's not retiring when it comes
to generosity.

Photo 2

Cathy to Close L.f/g.
Goes deep L.

STEED: You're one of his admirers.

Yes, I am.
CATHY: / Look down any list of donors -
cancer research, earthquake, disaster,
famine, mental health - you'll see
his name there.

3. 4
Tight Steed X Epidiascope

STEED: Refuge homes?

CATHY: Certainly.

STEED: What would you say if I told you
that the Litoff generosity had dried up?

4. 1 (Puts in Photo 3)
Tight Photo -
Cathy/Screen

CATHY: I wouldn't believe you. I suppose
you think it's all some tax-fiddle or a
bromide for the shareholders.

5. 4
A/B

STEED: I'd make you a small bet that the charitable activity didn't begin till Mr.Litoff realised there was something wrong with his heart,

6. 1 (Puts in photo)
A/B Photo 4 (Kids)

CATHY: You're a cynic.

7. 4

Tight Steed X Epidiascops
T.I. Close Steed

STEED: Do you remember the story in the bible about a rich man who worked and slaved and filled his barns, until one day he said 'Right, I've got it made. Tomorrow the ball starts'. And the devil said 'This night thy soul shall be required of thee.'

Puts in photo 5
Rolls R.Car

8. 2 or 1

Close Screen.

CATHY: It's not quite the wording, but I know what you mean.

PAN L. to Cathy

9. 4 (Puts in Photo 6)
Close Photo/Epi.

STEED: It's a lesson to all millionaires.

10. 2 or 1
Cathy/Screen

But it doesn't matter what I think.

11. 3 (As she looks)

The fact is six weeks ago the Litoff tap was turned off. All subscriptions cancelled overnight.

Caption Photo 6.
(White house - tiny figure)

12. 2
A/B

CATHY: I find that very difficult to believe.

Hold Cathy Fwd. to
Tight 2 heads.
Cathy/Steed X
Epidiascope

STEED: Don't take my word for it - check. And while you're checking, you can find that out too.

CATHY: Why? Didn't you get to see him?

STEED: No he's sick. Surrounded by a bunch of robots - they only breathe when Litoff tells them too.

CATHY: All right, I'll do some checking. What are you going to do?

STEED: I'm approaching it via Mr.Miller.

CATHY: How is he?

STEED: No change. I'll give hospital a call later.

After VTR 2093A

CUE & MIX

- 26 -

GRAMS:
Quiet Menace

INT. HOSPITAL BED. NIGHT.

78. ZE

BOOM A.3

Close Chart - Read G. Miller

CRAB R. to Policeman

1ST ASSISTANT: Anything, Constable?

T.I. & PAN UP Saline Drip

POLICEMAN: Not a sign. They're wasting their time sticking me here. It'll be weeks before he can open his mouth, much less give me a statement.

CRAB R. to Miller - Hands
L. & R. of screen

ASST: You're not so badly off. Better than being on the beat, particularly on a night like this.

POLICEMAN: I suppose so. You can't read in this light, and I'm dying for a cigarette. I've wanted one for an hour, and there's four and a quarter before I go off duty. BUILDING

1ST ASSISTANT:

I've got to change some of these dressings. It'll take at least twenty minutes. That's time for a cigarette.

- 26 -

Coming to Caption

GRAMS:

- 27 -

POLICEMAN: Great. Is the canteen open?

MAN: Yes.

POLICEMAN: Think I'll get a cup of tea then.

MAN: Fine.

Policeman in L. X Miller
Screen in L.to R.
PAN DOWN Screen
to broken Saline drip - floor.

POLICEMAN: Thanks very much. You've saved my life.

CLIMAX

MIX
CAPTION (Scanner)

GRAMS:

END OF ACT 1

THEME

COMMERCIAL BREAK: 2.30

CAM.1 to Pod.D - PENTHOUSE OFFICE
CAM.2 to Pos.D - PENTHOUSE BAR AREA
CAM.3 to Pos.D - PENTHOUSE OFFICE & BAR
CAM.4 to Pos.G - PENTHOUSE BAR

BOOM A to Pos.4 - CATHY'S FLAT
BOOM B to Pos.2 - PENTHOUSE
BOOM C to pos.1 - PENTHOUSE LOBBY

F/U CAPTION (Scanner)

GRAMS:
THEME

THE AVENGERS - ACT 2

FADE CAPTION

FADE UP

79. 1D(Tracked Back)
Close Ticker Tape
CRAB L. Slowly

INT. LITOFF'S PENTHOUSE. DAY.

BOOM B.2

SUPER

F/X
Ticker Tapes

80. 3D
Clocks - PAN R. Slowly
Assistant

2nd ASSISTANT:

That's

the best for ten thousand is it. No
hope of it hardening? Okay.....Hold
a minute.

PAN L. with Assistant

Get me Whitcutt, fast as you can.

1st ASSISTANT:

Can't

you get twenty-seven shillings for five
thousand? Just a second.

CRAB L. Tight 2s.
Getz L.f/g. Assistant R.

better than twenty-six shillings.

Nothing

GETZ: Is that the last five thousand?

1st ASSISTANT: Yes. Do I take it?

GETZ: They're all dull and they won't go
better, Yes, take it.

81. 1D
CUE GREGORY
T.I. Door R. X Gregory L.
to 2s.Steed/Gregory

INT. LOBBY AREA. DAY.

BOOM C.1

STEED: Good morning, Gregory.

GREGORY: Good morning, sir.

STEED: No dog today, Gregory?

Coming to 4

- 29 -

GREGORY: She's had her walk, Sir.

STEED: You like dogs, Gregory?

GREGORY: Like most Englishmen, Sir, I am very attached to them.

STEED: 'Dancer' must take up a great deal of your time - exercise and so on.

PAN R. Gregory to
Mirror

GREGORY: I enjoy it, Sir. Part of my duties is to take them for a walk for an hour in the morning and again in the afternoon.

STEED: Them?

GREGORY: Sir?

STEED: You said take them for a walk.

CRAB R. with Gregory
to 2s. Steed/Gregory

GREGORY: I beg your pardon, Sir, a slip of the tongue. We did have two dogs but one of them, 'Bellhound', died.

STEED: Oh I'm sorry. Is Mr. Getz expecting me?

GREGORY: He is, Sir.

STEED: Tell me, Gregory, what sort of a man is your boss? This is quite a place.

GREGORY: Oh, the kindest of men.
Sir. A privilege to work for him.

82. 4G
L. Ang. Glass Roof
PAN DOWN

INT. PENTHOUSE BAR AREA. DAY

CAM. 1 to F
Fountain Area

- 29 -

Coming to 2D

BOOM B.2

3s. Steed/Gregory/Getz

GETZ: Thank you Gregory.

83. 2D
Close Getz

STEED: Are we in business?

GETZ: I put your proposition to Mr. Litoff.
He authorized a payment of four thousand
pounds for the commodity you offer.

84. 3D
Tight 2s.Steed L. -
Getz R.f/G.

STEED: Four thousand. I hoped for five.

GETZ: Once Mr. Litoff
has made a decision, I am not empowered to
amend it.

85. 2D
A/B

STEED: Perhaps if you want back to Mr. Litoff.

GETZ: I'm afraid it wouldn't do any good,
Mr. Steed. This is not a bazaar.

86. 3D
A/B
CRAB R. with Getz

STEED: I'm not entirely satisfied.

T.I. and PAN UP
to Tight 2s.Steed/Getz

GETZ: Look at the alternative. You can
hold the diamonds and sell them on the market
As soon as you do that, we shall have no
option but to prosecute you for theft.

STEED: Or you could have me knocked on the
head, and take them back.

GETZ: Oh come, Mr. Steed, those are hardly business methods.

STEED: As far as I can see when a business gets as big as yours it is not always so scrupulous.

PAN R. to Assistant X Getz

1st ASSISTANT: Shall we hold on?

GETZ: No. Sell.

1st ASSISTANT: Mr. Litoff said.....

GETZ: I know what Mr. Litoff said.
SELL!

1st ASSISTANT: Very good, sir.

CRAB R. to Tight 2s.
Steed - Getz Profile

GETZ:
Again, Mr. Steed,
- I must remark that you do not know much about the Litoff organisation.

STEED: Fear of publicity is not usually an indication of honesty.

87. 2D
Close Getz

GETZ: I don't think it would be right to say that publicity is feared. It's not 'sought' - there's a difference.

88. 3D
Tight 2s. Steed/Getz
Short T.I. with 2s.

STEED: A verbal difference. BOOM C.1

89. 1F
Close Getz

GETZ: Mr. Steed, I joined the Litoff organisation fourteen years ago chartered accountant.

CAM.3 PAST to E
Fountain
CAM.2 to C
Ext. Litoff's Bedroom

Mr. Litoff taught me everything I know. BUF - if he were to die tomorrow, my name would mean nothing. Shunning publicity, you see, has its disadvantages.

90. 3E
Steed R. Getz L.F/G.

91. 1F STEED: You resent this?
A/B

GETZ: No. That would be churlish.
My vanity would like to be fed
occasionally. I'd also like the
world to know that I paved the way
for the Oregon uranium deal, not
Mr. Litoff.

92. 3E
A/B PAN R. with Steed

STEED: Credit where credit is due?

93. 1F
A/B

GETZ: Exactly.

94. 3E
A/B Steed

STEED: He's a remarkable man.

PAN R. with Steed to
Getz L.f/g. Steed R.

GETZ: Truly remarkable.

95. 1F STEED: Then, of course, he's your
employer./
M.Close Getz

GETZ: He's a
man of very humble origins. He came
to this country in 1935 with a capital
of under a thousand pounds. In twenty-five
years he has constructed one of the
largest financial empires the world
has ever seen. Truly remarkable.

STEED: You can't convince me it's
possible to do that entirely honestly.

CUE ASSISTANT

96. 3D (As Getz turns)
T.I. Shoulder/Folio
to Steed - Getz X
Assistant

GETZ: Maybe not.

BOOM B.2

CAM.1 to E
Office Area

Coming to 2

GETZ: You know I can't sign for this.
It's Mr. Litoff's personal account.
Take it into him.

97. 2C (As he goes)
Door - Read PRIVATE
Assistant in R. closes it. 1ST ASSISTANT: Very good, sir.
GETZ: Well, Mr. Steed. Four thousand.
Do you accept?

98. 4G (Thru' tent)
2s. Steed/Getz
STEED: Do I have any choice?
And if I remember rightly, you offered
me a drink.

99. 2C
Close Drinks tray
T.B. Gregory - Beer f/g. GETZ: And I said it would be a
pleasure/- help yourself.
STEED: Thank you.

PAN L. Gregory to
2s. Sir James/Gregory SIR JAMES: Alex you're incorrigible.
Goodbye.

GREGORY: Your usual Sir James.

100. 3D
Deep 3s. Sir James/
Steed/Getz R.f/g. SIR JAMES: Thank you.
GETZ: Good morning, Sir James.
Mr. Steed this Mr. Litoff's doctor
Sir James Arnell.

CAM.2 to Pos.D
Bar Area

STEED: How do you do. We've
never met, but I know you well by
reputation.

GETZ: How is Mr. Litoff?

SIR JAMES: Well. Surprisingly well,
but tired. How long did your evening
conference last yesterday?

GETZ: About an hour.

SIR JAMES: And the morning conference?

GETZ: A little longer.

SIR JAMES: It's too much, you know. I'm afraid you'll have to restrict it to one conference a day.

101. 2D
Close Getz

GETZ: It's all right by me, Sir James, but Mr. Litoff won't hear of it. The time the international markets open makes it essential I see him twice a day.

102. 3D
A/B

SIR JAMES: I'm sorry I must insist - and that ticker tape machine must come out of his bedroom. How can he possibly sleep through that?

GETZF I'll speak to Gregory. He's the only one who has any real influence. F/X
Intercom Buzz

103. 1E
Close Intercom.
T.B. Getz/Assistant

SIR JAMES: Thank you.

GETZF Getz

LITOFF'S VOICE: Weissman calls from New York, tell him I want to speak to him.

GETZ: Yes, sir.

VOICEF And Getz...

GETZ: Yes sir.

VOICE: Keep that old quack out of here whenever you can. Talks about me as though I was an old roue. If I were a building - he'd have me condemnd.

104. 3D
Tight 2s.
Sir James/Steed R.
Profile

GETZ: Yes sir.

SIR JAMES: Are you in this business
Mr. Steed? /

105. 2D
Close Steed

STEED: I'm ... er ... allied to it,
Sir James. / Management Consultant.

106. 3D
A/B Tight 2s.

SIR JAMES: Madness of course. The
pursuit of wealth far greater than anybody
could possibly need. Surely one's only
hope for a full life is some kind of physical
and mental simplicity. /

107. 2D
A/B

STEED: I would hardly have thought your
own life achieved that, Sir James. /

108. 3D
A/B

SIR JAMES: True. But, I have my dreams
like all men I suppose. My particular
dream is of founding a clinic of my own.

T.I. C.U. Sir James

CAM.4 to Pos.B
Cathy's Flat
Crabbed L.

STEED: Anywhere in particular?

CAM.2 to Pos.B
Cathy's Flat
Crabbed L.

SIR JAMES: Asia perhaps, where any medical
skill one may have is far more urgently
needed than in London

STEED: I can't see your present patients
allowing it, Sir James.

SIR JAMES: My dear fellow, how I long
to get away from fatty degenerates, from
sybarites, from lechers ... Can you imagine
my delight if I could say: 'Madam, your
heart flutters simply because you are a
gross and greedy over-eater'.

T.B. 2s. Sir James/Steed

STEED: Yes.

CRAB L. holding Steed
L. of Screen

SIR JAMES: Well, I must go.

STEED: So must I.

SIR JAMES: Oh, can I give you a lift?

STEED: Thank you.

SIR JAMES: Goodbye, Getz. BOOM C.1

GETZ: I'll see you tomorrow, Sir James.
And, without being personal, Mr. Steed, I
hope I won't see you again./

109. 1E

Tight 2s. Steed/Getz

STEED: Oh, I don't know, Mr. Getz.
I've rather enjoyed our chat.

GETZ: Mr. Stockton at S.S.B. and O.

CRAB R. to Asst.

2ND ASSISTANT: I know it's a lot of
stock to get rid of before the Account
ends, but we want to sell this week at
any reasonable price... All anyone's asking
is you do your best.

F/X
Ticker
Tapes Loud.

CRAB R. - Desk,
Ticker Tapes -
Deep 3s. HOLD.

GETZ: Jules ... Getz. Litoff's got
a big line of 'East End Shipling' to go
at around a pound, up to half a million.

CUE RECORD PLAYER

GRAMS:
French Jazz
Record.

110. 4D(Crabbed L.) INT. CATHY'S FLAT. NIGHT BOOM A,4

Close Record player

PAN UP Cathy
PAN to List
PAN R.List to Glass

CATHY: Well, I covered all the
Litoff companies on the list.

PAN L.Glass to Cathy

STEED: Good for you. We can check
some more tomorrow.

111. 2B(Crabbed L.)

Tight 2s.Cathy/
Steed R.f/g.

CATHY: What's that?/

STEED: Milk.

CAN.1 to G
Fountain Area

CATHY: Why?

CAN.3 to F
Ext. Litoff's Bedroom door.

STEED: We're going to a wine tasting.

CATHY: We are?

STEED: This will form a good base -
and also keep your palate perceptive.
Apart from that I don't want you to
get sloshed. Litoff's doctor will be
there. I need a chance to talk to him.

T.I. to Cathy

CATHY: I see. Why do I have to be there?

112. 4D (As she sits up)

STEED: You're taking the pictures.

2 Heads Cathy/Steed

CATHY: Of what?

STEED: I want you to find out what's
really wrong with Litoff. I want to
know all about his treatment, what Sir
James is giving him - drugs, X-Rays etc.

CATHY: Where does he keep the records?

STEED: In his little black bag,
he always locks it in his car boot.
It's a dark blue Hironnelle, '61 -
twice the size of any other parked
within a mile. That's the very
latest thing you know. No flash.

PAN L. with Cathy

113. 2B

2s. Cathy -
Steed R.f/g.

CATHY: I've heard of them.

RECORD STOP

STEED: What did you find out?

CATHY: Not much from the companies -
they were distinctly unhelpful.

STEED: Not surprising.

CATHY: But I talked to an old flame.
He's City Editor on "Finance Magazine",

STEED: I'm impressed. Go on.

CATHY: During the past month Litoff's been selling like mad.

STEED: We could've told him that -
Car key - does he know why?

GRAMS:
New record

114. 4B(As he leans fwd.)
High ang. 2s.
Cathy/Steed
(Record player)

CATHY: There's been a total shut down on information.

STEED: Nothing on the grapevine?

CATHY: Not even grapes. But you were right about the charities. They've all been dropped.

STEED: You didn't believe me?

CATHY: I thought it was ... 'bait' for your hook.

STEED: There are some things even I wouldn't stoop to.

115. 2B
Close Cathy

CATHY: Really?

116. 4B
A/B

STEED: Now ... let's see ... six weeks ago Litoff starts selling. Ordinary shares, debentures, prefs - the whole bag of tricks. Not just stock but entire companies.

CRANE DOWN Tight 2 heads.
Cathy/Steed

CATHY: And the same thing abroad.

STEED: Some of its even being transferred at a loss. But still the money goes out - millions of it. It's like a one-man war on the pound.

CATHY: Litoff was born abroad - could there be a link?

CAM.2 FAST TO D
Penthouse Office Area

GRAMS:

STEED: I don't think so.

CATHY: What about the Common Market negotiations?

STEED: That's quite sensible. Well, it could make all the difference between going into it and crawling in. Better hurry. We're due at the City Wine Cellars in about twenty minutes.

F.M.: REPO BAR TENT R

T.I. Steed - dropery X
Face.

CATHY: I'm sorry, you'll just have to wait while go and get changed.

STEED: Must you my dear?

X-FADE GRAMS:

quiet
Sinister

CUE & MIX

117. 1G INT. LITOFF'S PENTHOUSE FOUNTAIN AREA. NIGHT
Balcony. Bust of children
T.V. exploring flat to
Fountain R.of Screen BOOM C.1

CAM.4 to Pos.H
Wine Cellar

118. 2D(Crabbed well R.in 3's loop)
Office area - CRAB L. X
empty flat.

CAM.1 REPO.to F

119. 3F
Close door PRIVATE
It opens - see empty room

GETZ: Mrs. Miller

Getz in L.

CRAB R. 2s.Getz/Mrs.M.

MRS.MILLER: Mr. Getz.

CAM.2 to Pos.F
Wine Cellar

GETZ: I'm not at all clear why you've come.

120. 1F
Reflection in water
PAN UP 2s.
Getz/Mrs.Miller

Coming to 3

CAM.3 to E
By Fountain

MRS. MILLER: I want to know why he's dead. Did you hear me, Mr. Getz? I want to know why he's dead.

GETZ: Dead? I'm sorry ... I had no idea.

MRS. MILLER:

GETZ: Believe me, I didn't know. I had no idea your husband's injuries were so serious.

121. 3E

Close Mrs. Miller
X Getz.

MRS. MILLER: He died last night. 'Without regaining consciousness', isn't that the phrase? I imagine that's very convenient for you.

HOLD her rise

GETZ: Mrs. Miller, I understand you being upset, but I don't understand why you are here. Or what I can do to help.

122. 1F

Tight 2s. Getz/Mrs. M.

MRS. MILLER: Maybe things'll be clearer after the post-mortem.

GETZ: Post-mortem?

MRS. MILLER: He was hardly strong enough to choke himself. I was very close to my husband. He told me a lot of things about those trips he made.

GETZ: It must be the season for blackmail. You're the second this week.

T.I. Getz

MRS. MILLER: I'm not surprised.

GETZ: Mrs. Miller - your husband was an employee of ours. He did something which, to put it crudely, would have cost him his job had he lived. However, he was still in our employ and we will, of course grant you an annuity.

123. 3E (As she turns)

Close Mrs. Miller

MRS.MILLER: I want more than that.
You see, I know where 'Bellhound' is.

124. 1F

Getz as at end
of last GETZ: He's dead.

125. 3E
A/D Mrs.Miller MRS.MILLER: My husband was supposed to
kill him, but you didn't know George,
Mr. Getz. He was an animal lover.

126. 1F
A/D

CAM.3 to Pos.G GETZ: Bellhound's alive?
Wine Cellar

T.B. 2s.Getz/Mrs.M. MRS.MILLER: He's alive.

PAN to Water

GRAMS:
Tension

CUE & SLOW MIX

INT. WINE CELLAR. DAY. BOOM A.5

127. 2F
Close Wine Glass

T.B. Tight 2s.
1st & 2nd Winctasters

CAM.1 to Pos.D
Penthouse Lobby

1ST WINETASTER: ... delightful. I
put a pipe down when Adam was born and
gave it to him on his twenty-first.
You know, it turned out better than
my wildest expectations.

2ND WINETASTER: I remember that
year so well, I was in Oporto.

1ST WINETASTER: Have you tried
the Cheval-Blanc?

2ND WINETASTER: Yes indeed.
This one I know well. It's
nothing much, but I'm quite fond
of it.

CRAB R. Cathy
thru' ladder

128. 4H

Fast move L. X
Candles/Glasses to
Close Cathy X Glasses STEED: Will you try this, miss?

CATHY: What is it?

STEED: It's a Saint-Emilion.

CATHY: I see.

STEED: Chateau Petit-Village. Personally I find it quite refreshing, but you can't take it seriously. Slightly flinty - I think you'll find.

CATHY: Thank you. I'll watch out for it.

129.

2F

Cathy/Steed L.f/g.
Tasters R.b/g.

STEED: What do you think of it?

CATHY: Quite refreshing but I can't take it seriously.

CAM.4 CRAB R.FAST

STEED: Try this.

CATHY: Nicer, I think.

STEED: Should be superb in a couple of years.

CUE SIR JAMES

130.

4H(Crabbed R.)

CATHY: I can hardly wait./

Bottles

CRAB L. with Sir James

Deep 3s. Cathy/Sir James/
Steed

STEED: Coming this way in the charcoal suit - Sir James. He's parked his car in D'Arcy Street.

CATHY: Right.

131.

3G (As they break)

Tight 3s.

Sir James/Steed/
Cathy C.b/g.

STEED: Hello, Sir James.

SIR JAMES: Mr. Steed. I didn't know you were an oenopholist.

STEED: I've been a wine lover for years.
I'd very much like you to try this one.

SIR JAMES: Of course. No ... not
quite ready. Time may soften it, one
hopes. Now this - an old favourite
of mine. You tell me.

STEED: Pontet Carnet.

SIR JAMES: Quite right.

CRAB R. with Cathy

STEED: Fifty two.

SIR JAMES: Excellent. Come over here.

132. 2F (As she turns)

Cathy R.f/g.
Steed L.

STEED: I've been thinking about
your clinic.

CRAB R. with Steed

SIR JAMES: Ah, hes.

2s. Steed/Sir James

STEED: You'd also need a great deal of
money.

SIR JAMES: I'm afraid very much more
than I can ever hope for.

STEED: Come Sir James - what about
Alexander Litoff's fat fees ...

SIR JAMES: True ... but generous
though they are ..

STEED: The longer you treat him the
more money you'll make.

SIR JAMES: I'm afraid that's not likely.
Mr. Litoff is very seriously ill. Come on,
try this one. /

133. 4H

Tight 2s.

Steed/Sir James R. Prof.)

STEED: An old friend. Corque-Michotte, and
I should say '47.

SIR JAMES: Brilliant. Now try me.

STEED: It would be a pleasure. Would you agree that it was impossible for Mr.

134. 3G(Crabbed R.of Stairs) Litoff to be engaged in any criminal activity?
Close Sir James

SIR JAMES: It's a ridiculous idea.

135. 4H
A/D 2s.

STEED: Well, the fact remains that during the last six weeks the major proportion of Mr.Litoff's assets have been converted to cash and transferred illegally out of the country. How would you explain that?

136. 3G (he hands glass)
A/D

SIR JAMES: I'm only concerned with the beat of his pulse and his blood pressure.

137. 4H
A/D
Glass R.f/g.

STEED: Of course. What is wrong with Litoff?

SIR JAMES: He has a chronic heart condition - dating from a cardiac arrest some years ago. Haut Brion '47.

138. 2F (As they break) Steed/SirJames
2s. Steed/SirJames

STEED: Well done./ Now the piece de resistance. It's only during the last six weeks that these transfers have taken place.

SIR JAMES: I can assure you that during this time Mr.Litoff has been physically incapable of such activity./

139. 4H
Close Steed/Glass

STEED: I have a theory I'd like to try on you. Is it possible that Mr. Litoff being in bed is unaware of the business which his assistant Getz is transacting in his name?/

140. 3G
Close Sir James -
Glass

SIR JAMES: But that's I was about to say completely impossible. It's fantastic, a very ingenious idea. Getz

SIR JAMES: (CONT'D.)

is a clever fellow. He might be capable of it. False information fed into Litoff's tape, a completely fictitious report at the daily conferences. Maybe

141. 2F
Glass f/g.
T.I. 2s.Steed/
Sir James

STEED: It's the only theory which fits the facts.

SIR JAMES: What a staggering thought - If he's been at it for six weeks Getz must have amassed a very considerable fortune indeed. Ausone '49.

STEED: '53.

142. 3G
Cathy/Staircase

SIR JAMES: Never. - You're right. /
Now let's see how we fare with the burgundies.

CRAB R.deep 3s.
Cathy L.f/g/Sir James/
Steed R.

STEED: I've just remembered I have an urgent appointment.

CAM.2 CRAB R.
CAM.4 FAST to B
Cathy's Flat

SIR JAMES: Round the corner.

143. 2F(Grabbed R.)
M.Close Cathy
Go R.with her
past F/g's. to
Tight 2 Heads
Cathy/Steed

STEED: Thanks. /

1ST WINETASTER: Of course '53 is the year of years.

2ND WINETASTER: I don't know why they allow women in here.

STEED: All right?

CATHY: I got the stuff. Litoff's a genuine heart case. Had two thromboses.

STEED: Go on.

CATHY: Initial cholesterol reading over 260. BP over 180. Enlarged left ventricle indicated by electro-cardiograph.

- 46 -

STEED: Drugs?

CATHY: Not that sort. Heparin injections and phenindione tablets.

STEED: With pictures?

CATHY: I've got the lot?

STEED: Right. Are you coming to join Sir James? He's doing the Burgundies.

CATHY: I don't know. I'm not used to drinking all this wine.

STEED: You're not supposed to drink it, spit it out.

CATHY: Is that happening to the Burgundies?

STEED: Probably.

CATHY: I think I'll just go home and get a good night's sleep.

STEED: All right.

Cathy: Cheers.

PAN L. to Cathy

STEED: Goodbye.

144. 3G _____/

Thru' Ladder

Cathy exits.

CAM.2 FAST to D
Cathy's Flat

T.I. Tight 2s.

Sir James/Steed

SIR JAMES: Mr. Steed, I've been thinking about Getz..... Nice It bewilders me. I can understand the desire for money, but not on this obsessive scale. Twenty, thirty million - the imagination boggles. What on earth does the fellow want to do with it all?

STEED: Buy wine?

SIR JAMES: Think of the cellar one could put down with that sort of money. Now - you'll never get this one.

T.I. Steed X Glass/
Flame

CUE & MIX
CAM.4

- 46 -

Coming to 4

145. 4B INT. CATHY'S FLAT. NIGHT. DOOM A.4

Lamp - it is switched on.

GRAMS;
Radio -
Late Night
Music

PAN to Radio. PAN L. Ang. whoes

PAN UP Door

PAN L. to open window

PAN R. feet X shoes to
Radio Cathy to Close

146. 2B (Thru' Partition or X Desk)

Wide 2s. - Fight

F/X.
RADIO STATIC
Radio A/B
Louder

147. 4B

Cathy to Close

CAM.2 to Pos.E FAST
Litoff's Bedroom

CAM.3 to pos.D
Office Area

DOOR SLAMS

X-FADE
Suspense

148. 1D INT. LITOFF'S PENTHOUSE HALL. NIGHT

Mirror - Empty room

CAM.4 FAST
to Pos.G
Bar Tent

CRAB R.on Mirror -

See door - PAN L. to

M.Close Steed

HOLD him deep.

149. 3D

T.I. past office Area to
Steed - CRAB L. with him

150. 4G(Crabbed L.)

Light above door.

PAN DOWN Steed/Door

GRAMS:

151.	2E	<u>INT. LITOFF'S BEDROOM. NIGHT.</u>	<u>BOOM B.3</u>
		<hr/>	
		L.S. Steed X Bed	

PAN L. hands to mic. -
 Tape Recorder - PAN L.
 hand to bed.

CRAB L. deep 3s. Assistant/
 Sir James L. X Steed R.

STING

SIR JAMES L. Looking for something,
 Mr. Steed?

MIX

GRAMS:

<u>CAPTION</u>	<u>THEME</u>
<u>THE AVENGERS - END OF ACT 2</u>	

COMMERCIAL BREAK: 2.30

<u>CAM.1 to Pos.D - JOKE SHOP</u>	<u>LAZY ARM - JOKE SHOP</u>
<u>CAM.2 on Pos.E - LITOFF'S BEDROOM</u>	<u>BOOM A to Pos. 6 - LITOFF'S BEDROOM</u>
<u>CAM.3 to Pos.H - JOKE SHOP EXT.</u>	<u>BOOM D to Pos.2 - JOKE SHOP</u>
<u>CAM.4 to Pos.D - JOKE SHOP BACK ROOM</u>	<u>BACK ROOM</u>
	<u>BOOM C to Pos.1 - LOBBY</u>

F/U CAPTION

GRAMS:

THE AVENGERS - ACT 3

THEME

FADE CAPTION

F/U

152. 3H EXT. JOKE SHOP. DAY LAZY ARM

Ext. Shop - PAN R.
Assistant thru' Shop
Window.

CUE:

153. 4D INT. JOKE SHOP LAZY ARM.

Grille. PAN L. feet
Mrs. Miller - Assistant
deep.

CAM.3 FAST to J
Int. Shop

154. 1B
Door - Mrs. Miller
CRAB L. Tight 2s.
Assistant/Mrs. Miller X 2ND ASST: Mr. Miller in?
Counter

MRS. MILLER: No. He's dead.

CAM.4 FAST to J
Kitoff's Bedroom

2ND ASST: Oh, I'm sorry. I should explain - my name's Barry. The estate agent sent me along. You still want to sell?

GO R. to Door

MRS. MILLER: Yes, Mr. Barry. I'm still open to offers. Have a look around.

155. 3J (As he turns)
M. Close Assistant
PAN L. Assistant - PAN R.
back to 2s. Asst./Mrs. Miller

2ND ASST: Bit of rising damp. Nasty.

CAM.1 FAST to C
Back Room

MRS. MILLER: It's only a little patch, easily fixed.

- 50 -

2ND ASST: How many rooms are there?

MRS. MILLER: Three altogether.

2ND ASST: Probably knock them all into one.

MRS. MILLER: What do you want it for?

2ND ASST: 'Barry's Home Stores'.

You've heard of them. I'm Barry.

156. 3J
Entrance/Asst.1st
Hold him to sit

MRS. MILLER: That's right Mr. Barry - you'd better come through. / What do

ROOM B.2

157. 1C(Crabbed R.)
Boxes f/g.
2s.Asst./Mrs.Miller
Asst. to R.f/g.

you want with a joke shop?

2ND ASST: Jokes - no, no. It's the site. Do a good trade on this corner. That wall'll come out. Got Fairbairn's place next door, y'see. The deep freeze about where you're standing now ... All this lot's got to go - put a decent window in there.

MRS. MILLER: I'm sorry Mr. Barry, I've changed my mind. The shop isn't for sale.

2ND ASST: I should've kept my mouth shut. You're going to find someone else and give 'em my idea - start a dutch auction eh? Why won't you sell it to me then?

MRS. MILLER: Because it's a joke shop.

2ND ASST: that's so special about a joke shop?

MRS. MILLER: You wouldn't understand.

T.I. Close Assistant

2ND ASST: No, I don't suppose I would. Tension

GRAMS:

CUE & MIX

CAM.4

- 50 -

INT. LITOFF'S BEDROOM. DAY

BOOM A.6

158. 4J

Thru' window -
Assistant -
T.B. Wine/Gregory

PAN L.2s.Steed/Gregory
X Bed

STEED: Thank you Gregory. '38?

CAM.1 OUT
to let CAM.3 to
POS.E Fountain Area
& Ext.Bedroom

GREGORY: Marvellous sir, absolutely
marvellous. Sir James was quite right.
You've got a palate in a million.

STEED: Don't you think, Gregory,
we could get off the subject of
millions - even for a short time?

GREGORY: I beg your pardon, sir.
Most inconsiderate.

159. 2E

Tight 2s. Steed L.f/g.
Gregory R.

STEED: Thank you./

GREGORY: Perhaps I might join you, sir?

STEED: Be my guest.

GREGORY: Smoked salmon is a weakness
of mine.

STEED: I didn't know you had any.
When did Mr.Litoff die?

GREGORY: He passed away some six
weeks ago.

STEED: Who killed him?

GREGORY: Killed him? It was the
third coronary that took him.

T.I. Gregory

STEED: Come now, Gregory.

GREGORY: Sir - Mr.Litoff had been
seriously ill for some time. You need
only ask Sir James./

160.

4J
Close Steed

CAM.1 to Pos.A
Cemetery

161. 2E
Gregory as at
end of last
- STEED: All the same - since he died
you've all been growing rich./
162. 4J
A/B
- GREGORY: Mr. Getz is very experienced
in the financial field. His results
have been most gratifying./
163. 2E
A/B
T.B. Tight 2s.
Steed L.f/g - Greg.R.
- STEED: Purely as a matter of interest
how much do you expect to clean up?/
- GREGORY: Clean up, sir?
- STEED: Collect.
- GREGORY: The last time I worked it out,
sir, my share was slightly in excess of
eleven million pounds.
- STEED: Eleven million?
- GREGORY: Give or take a few hundred
thousand, that is. I can't quote the
exact figure just yet./
164. 4J (As Steed rises)
Floor - shoes
T.B. Tight 2s. Steed/Gregory
- STEED: What about the others?
- GREGORY: I don't think I'm in a
position to disclose that.
- STEED: You mean they're getting more
than you?
- GREGORY: I'm quite content with eleven
million pounds, sir.
165. 2E (As Steed rises)
T.I. Steed to mirror
Reflects 2s.

STEED: So there's not much point in my offering you a bribe?

GREGORY: No, sir. I could, however, offer you one. Say, a million pounds.

STEED: Why?

GREGORY: I'm a cautious person, sir.

STEED: And you think you might all be caught?

CRAB R.2s.Gregory/Steed

GREGORY: No sir - although I confess your enquiries did make me uneasy.

Steed to F/g.

STEED: How much will you offer the judge?

166. 4J (As he sits)

Deep 2s. Gregory/
Steed R.f/g.

GREGORY: There's really no likelihood of my having to offer the judge anything. If you'll forgive me sir, I withdraw my offer. A moment of weakness.

STEED: Pity - I could see my bank manager's face for a moment.

GREGORY: Peterson's Bank sir?

STEED: Of course. Glad you've got your confidence back, Gregory.

Steed rises

GREGORY: Thank you sir. I have great faith in Mr. Getz's organising ability. I admit I don't have the benefit of education - as my two colleagues have. But then I have an I.Q. higher than either of them. Education and Environment often tend to blunt a man's... what shall I call it? ... COMMERCIAL instincts.

T.I. Gregory X Steed.

167. 2E

Close Steed

STEED: Never blunted mine.

168. 4J

A/B

GREGORY: No, sir. But then you are, if I might say so, a man after my own heart.

HOLD deep -
PAN L.Gregory - PAN deep 2s. STEED: I'm flattered Gregory.
Steed/Gregory.

169. 3E GREGORY: Thank you, sir.

Deep 2s. Steed/Asst. STEED: Just supposing you did get caught,
170. 4J You'd go inside for a long time, Gregory.
2s. as at end How old are you?
of last

GREGORY: Fifty-eight, sir.

CAM.3 to Pos.J
Joke Shop

STEED: Fifteen years on the Moor -
conservative estimate. Seventy-three -
bit old to enjoy your millions. Of course
T.I. Tight 2 Profiles when I say you'll only get 15 years I'm
Steed/Gregory assuming you'll be able to prove your
innocence of murder.

GREGORY: I've told you, sir, that
Mr. Litoff had a coronary.

STEED: Not Litoff - Miller.

GREGORY: Miller?

STEED: The man with the diamonds in his
stomach. He was on his way to sell them
for Getz, and ended up in hospital.

GREGORY: He died of his injuries, sir.

STEED: He was murdered so he wouldn't
talk.

171. 2E
Big Head Gregory

GREGORY: I'm very sorry sir. I
don't believe you./

172. 4J
A/B

STEED: And I don't believe you were
not a party to it.

GREGORY: Sir!

Coming to 2

173. 2E STEED: That's what the police will say
Gregory. Can you prove your innocence?

Big head Gregory

174. 4J
Tight 2 Profiles

I could perhaps put in a good word for
you, Gregory. For free. I do believe
I have some influence.

175. 2E (As they break)
Tight 2s. Steed/Greg.

GREGORY: That means I'm going to
have to give you your freedom.

Gregory to R.f/g. STEED: Natural ,.

CAM.4 to Pos.D
Joke Shop Room

GREGORY: Thank you for your offer, sir.
but I don't think it will be necessary.

T.I. Gregory X
Steed

STEED: All things being equal, what
are you going to do with the money?

GREGORY: I hardly like to tell you, sir.

STEED: Why not?

GREGORY: I'm afraid you'll think less
of me.

STEED: I'm sure I won't.

PAN L.Steed in Mirror

GREGORY: It's the Power which excites
me Mr. Steed. I want to be ill mannered
and rude and order people about. I look
forward to a considerable number of good-
looking women. I believe it's time for
your appointment with Mr. Getz. Shall
go in, Sir?

CUE & MIX

176. 3J
Cathy at entrance.

INT. JOKE SHOP. MORNING.

GRAMS:
Suspense under

LAZY ARM

CAM.2 to Pos.G
Ext.Bedroom Window

Coming to.4

GRAMS:

PAN her R.X Vent.Doll
to door

CATHY: Mrs. Miller ..

177. 4D (As it opens)
Box - Read 'FINISHED WITH'

BOOM B.2

WHIP L. - Cathy
PAN R. Tight 2s.
Mrs.Miller/Cathy

STINGER

CUE DOOR

PAN L. Cathy to phone.

178. 3J (As she turns)
Dog - T.B. Tight 3s.
Man/Dog/Cathy

MAN: Mrs. Miller? Mrs.Miller?

LAZY ARM
BOOM B.to
Pos.1

CATHY: What do you want?

MAN: 'Bellhound'.

CATHY: What?

MAN: Mrs.Miller telephoned. She
said she wants the dog back today.

CATHY: All right, I'll take care of it.

MAN: All right, old chap. Very nice
change for him in the country. By
the way, he's already had one good meal
today, two pounds of meat and a bit of
biscuit, so he won't need any more.
Perhaps you'd sign this, miss? Thank you.
Goodbye, old son.

CATHY: One minute.

F.M.: REPO BAR TENT

MAN: Yes, miss.

CATHY: What did you say his name was?

MAN: 'Bellhound'.

T.I. Dog/Hand

CATHY: Thank you.

CUE & MIX

GRAMS: LINK
Tense

179.	<u>1A</u>	<u>EXT. PEST'S CEMETERY DAY.</u>	<u>BOOM B.1</u>
	Tree/Tannoy		
	PAN DOWN Gravedigger		
	X Screens		

180.	<u>4K</u>		
	2s.Cathy/Minister		
	L.f/g. - Grave R.		

CAM.3 to A
Cemetery

MINISTER: Poor Bellhound. This has never happened before. Never. I remember the gentleman who attended this very interment. He and Bellhound had been together for years.

T.I. Tight 2s.

CATHY: Really?

MINISTER: Yes, I hope he never finds out about this - he seemed a sensitive man. If this was a human cemetery - it would take the Home Office and goodness knows what to open a grave. But because these happen to be dogs and cats anyone with

181.	<u>3A(As shovel is thrown)</u>	<u>the price of a shovel/can open any grave</u>
	Close Shovel.	they like whenever want ...

CAM.4 FAST to G
Bar Tent Area

CAM.1 to E
Office Area

T.B. Group X Screens

GRAVEDIGGER: You're right, miss - it is a man.

GRAMS:
Tension Link

T.I. Cathy thru' hole in canvas.

CUE & MIX CAM.4

Coming to 4

182. 4G

INT. PENTHOUSE. DAY.

BOOM A.2

Close Telephone Receiver

PAN UP Getz.

T.B. Revolver R.f/g.

CAM.3 to Pos.D
Bar Area

HOLD deep 3-shots
Getz to Steed.

GETZ: What ... now can you hear me?

I don't know what's wrong with the telephone. Yes, I want clearance for Mr.Litoff's private plane. Yes - to Zurich... Good. Yes, Mr. Alex Litoff, L-I-T-O-F-F.

Mr. Steed, I'm sorry you found it impossible to stay away.

STEED: I suffer terribly from curiosity. I couldn't resist it.

F.M.: TRUCK OUT BAR TENT

GETZ: Gregory, the car should be here minute. You can start getting the cases down.

GREGORY: Very good, sir.

CRAB L. Steed X Getz.

STEED: You're leaving then?

GETZ: Don't flatter yourself, Mr.Steed. We were leaving anyway.

STEED: I understand all of it except one thing. Litoff died six weeks ago and all of you combined to continue his existence while you converted the empire into cash.

GETZ: And what did we do with his body?

183. 1E

STEED: Exactly. /

BOOM B.2

Close Getz

GETZ: We buried him, Mr.Steed. Mr. Litoff owned tow great danes, Dancer and Bellhound. We sent Bellhound away and had Mr.Litoff buried in his place. Although I wasn't present, Gregory tells me it was simple but moving ceremony. /

184. 4G

Close Steed X Getz

185. 1E
Close Getz
STEED: An ingenious idea. You thought of it, I suppose?

GETZ: It solved the problem neatly, I thought. The whole operation went very smoothly. Mr. Litoff was always a retiring man. He existed to the outside world mainly in telephone calls or memos, or instructions which went through me anyway.

186. 4G
Close Steed X Getz

187. 1E
Big Head Getz
STEED: You've planned this for a long time?

GETZ: I'm an ideas man, Steed, that's why Litoff hired me. This particular idea occurred to me about two years ago. It took me that long to proposition Sir James. Men of integrity need handling very delicately but in the final analysis, everyone's corruptible. It's just a question of price.

188. 3D
Tight 2s. (Profiles)

CAM.1 FAST to D
Lobby

T.I. with 2s.

STEED: How much does Sir James get?

GETZ: Twelve million.

STEED: And you?

GETZ: The remainder, say forty - fortyfive million. This of course, is money only from shares and diamonds.

STEED: Litoff's real fortune is the oil.

T.I. past 2s. - See
Chess Players.

GETZ: And that's yet to come.

Getz & Steed in L.& R.
of Frame.

STEED: I'm surprised you managed to persuade Sir James. He gave me the impression that money didn't matter to him.

T.B. with 2s. fav. Getz.

GETZ: Yes, I know. It's quite genuine - it doesn't mean much to him. But each of us has an Achilles heel.

STEED: You mean the Clinic in Asia?

GETZ: You can get a lot of clinic for twelve million pounds, Steed.

STEED: And with Gregory it's natural rebellion against years of subservience.

GETZ: That's right. And with me .. it's dissatisfaction with my role as the faceless financier. You see, now you have us all in our little pigeon-holes.

189. 1D(Tracked back)

L.S. Door -

Cathy/Gregory

CAM.3 CRAB L.FAST

CRAB L.2s. X Office
to Pos.E

GREGORY: Excuse me, sir. The young lady from the Kennels.

GETZ: Where have you put Dancer?

190. 3D(Grabbed L.)

Deep Group -

Getz L.f/g.

GREGORY: I took the liberty of giving him a little snack - his favourite.

191. 1E

Close Gregory X

Steed - HOLD for

Close Cathy X Steed

STEED: Caviar?

GREGORY: He's very fond of fish.

192. 3D
A/B

GETZ: Go and fetch him.

CATHY: Is there a dog basket or rug, sir?

GETZ: Yes, a rug. The butler will take it down. You've got your instructions?

CATHY: Yes, I got them this morning.

As she turns

193. 1E(Panned L.)

Close Cathy

GETZ: What kept you?

194. 4G(in 3's loop)

Tight 2 heads

SIR JAMES: This girl's a friend of Steed's.

Sir James/Steed

195. 1E

A/B

GETZ: Who is she?

196. 3D

Tight 3s.

Sir J./Asst./Steed

CAM.4 to J FAST
Int.Litoff's Bedroom

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SIR JAMES: I don't know. She was at the wine tasting - I saw them talking together.

STEED: Do you think she'd come alone - without telling anybody?

197. 1E SIR JAMES: What are you going to do?

Tight deep 3s.

Getz/2ndAsst./Cathy

GETZ: In there.

Steed in R - Gun in R.f/g.

HOLD deep

198. 3D
Tight 2s. SirJames/Gregory.

GREGORY: We can't kill them.

SIR JAMES: We may have killed them already. It's my fault - I shouldn't have spoken.

199. 1E (As he turns) GREGORY: Sir James, was Miller murdered?

Tight 2 Heads

Sir James/Gregory

SIR JAMES: Yes, and Mrs. Miller. I'm sorry Gregory, I didn't know either until Getz told me.

CRANE DOWN
Hands R.f/g - Getz deep L.

GREGORY: We can't kill them.

200. 4J INT. LITTOFF'S BEDROOM DAY BOOM A.6

Thru' curtains -

Asst. X Steed

STEED: Gregory alone ... or him and Sir James - then I wouldn't mind. But it's Getz who's the tough one.

T.B. 2s. Steed/Cathy

CATHY: They all look pretty tough to me.

PAN R. Steed
PAN L. with Steed
HOLD Close Cathy

STEED: Well, this no good. Now, what are we going to do?

CATHY: What are you looking for?

- 61 -

Coming to 2

STEED: I don't know ... anything.
Boy Scout's whistle, bit of string,
plasticine

201. 2G (As she looks)
Ext. Window for
2s. Steed/Cathy

CUT TELECINE (As Steed looks down)

High Angle Gardens & street below
5-secs. max.

GRAMS:

F/X
Street noises.

202. 2G
A/B

203. 4J (As she moves)
Deep 2s. Steed L. -
Cathy R. X Bed

STEED: Do you think this is the time
or the place?

CATHY: Shut up and help me tear
these sheets.

STEED: But this is the fourteenth floor.

CATHY: Well, we could climb down to
the thirteenth.

STEED: I suppose it's a beginning -
Pity your hair's not a bit longer.

CUE & CUT

204. 3D(Tracked in) INT. PENTHOUSE BAR & OFFICE AREAS. DAY
Chess Players
WHIP L. Tight 3 heads
Sir James/Getz/Greg.

BOOM B,2

GREGORY: If I offered a percentage
of my cut. Say two million -

SIR JAMES: Me too. I'll raise it to five.

GETZ: I don't need your money. You're both crazy - we can't leave these two alive.

GREGORY: But if we locked them up -

GETZ: Don't be stupid.

SIR JAMES: Couldn't we take them with us part of the way - and leave them stranded somewhere?

HOLD Getz to
Fig Head

GETZ: No.

F/X
V. Loud
Telex machine

GREGORY: Once we leave here, they can't stop us.

SIR JAMES: Of course not.

205. 1E (Crabbed R.)
Close Telex machine
PAN UP Tight 3s. GREGORY: Litoff's body exhumed.
Sir James/Getz/Gregory

206. 2G (Cutaway)
Double Telex message V/O:
Litoff's body exhumed.
Release Steed immediately.

207. 1E
Tight 3s. A/B

GETZ: Who the devil sent it?

GREGORY: It doesn't say. We're caught.

CAM.2 to Pos.H
Nr. Litoff's Bed

GETZ: No.

SIR JAMES: There must be police all round us.

GETZ: We can slip out over the roof.
Use the private entrance. I'll take
care of those two.

GREGORY: NO!

GETZ: What?

GREGORY: I said no.

GETZ: Since when did you start
giving orders?

GREGORY: There have been two murders.
There won't be any more.

208. 3D
Close Gregory X Getz.

GETZ: You're the hired man, Gregory,
don't forget that. You're not paid to
think.

GREGORY: Sir James and I are too old
to go running over roof tops like Teddy
Boys stealing lead.

201. 1E
A/B Tight 3s.

GRAMS:
Tension

CAM. 3 to
Pos. F
Fountain
FAST PAN L. with
Sir James - HOLD 2s.

202. 2H
X Clothes hangers
Getz in R.t. window

INT. LITTON'S BEDROOM, DAY

BOOM 1.6

HOLD 2s. Steed/Getz
Struggle

X-FADE
Fight

203. 4J (As gun falls)
Gun - T.B. deep 3s.
Getz/Steed/Cathy
PAN R. Cathy -
See Steed in mirror.

GRAMS:
Fight

204. 3F INT. PENTHOUSE FOUNTAIN AREA. DAY BOOM C.1

Cathy X Sir James -
Gregory.

CRAB L. Cathy -
Asst. in R. to Pos.E

CAM.4 FAST to G
Bar Area

205. 1F

2a. Assistants

206. 3E (As they fall)

Cathy - CRAB R. with her

207. 1F

2a. X Cathy

CUE DOORS

208. 4G

Doors - Procession

209. 3E(Tracked back) INT. LOBBY AREA. BOOM C.1

Procession - Close

heads L. to R. GREGORY: You all right, sir?

210. 1D

Mirror - reflects
Procession.

SIR JAMES: Our dreams have betrayed
us.

AS DIRECTED TO END

GREGORY: Allow me, sir. A very
fine piece of material sir - hardly
creased at all.

STEF: Thank you, Gregory.

GREGORY: May I ask, sir, how you managed
to send the telex message?

STEED: Tleex message?

CATHY: I sent it.

GREGORY: It was very effective, madam.

STEED: Shall we go?

GREGORY: I assume you will be
wanting me too, sir?

STEED: Afraid so, Gregory.

GREGORY: After you, madam.

STEED: No. After you, Gregory.

GREGORY: Sir.

GRAMS:
THEME

CAPTION

PATRICK MACNEE, HONOR BLACKMAN

CAPTION

FREDERICK JAEGER, LESLIE FRENCH

CAPTION

JOHN LAURIE, CLARE KELLY

CAPTION

DERNIS EDWARDS, ANTHONY BAIRD, BILLY MILTON

CAPTION

ERIC ELLIOTT, ROGER MAXWELL, HERBERT NELSON

CAPTION

MICHAEL MOYER, FRANK PETERS, KEVIN DARRY

CAPTION

Special Wardrobe etc. WHITTAKER

CAPTION

Teleplay by ROGER MARSHALL & JEREMY SCOTT

CAPTION

Story Editor JOHN IRYCE - JOHNNY DANKWORTH

CAPTION

Designed by PATRICK DOWNING

CAPTION

Producer LEONARD WHITE

CAPTION

Directed by PETER HAMMOND

FADE TO BLACK

F/H
CAPTION

AN A.D.C. PRODUCTION

FADE VISION

FADE SOUND