

ACT I = 21'06"
" II = 14'10"
" III = 15'48"

See p. 20 — End of Act 1.
" p. 21 — beginning of Act 2
" p. 47 — mid Act 3.

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

"THE AVENGERS"

Episode 29 : 'The Sell-Out'.

by

ANTHONY TERPILOFF & BRANDON BRADY.

Designed by

TERRY GREEN

Producer

LEONARD WHITE.

Directed by

DON LEAVER.

<u>CAMERA REHEARSALS:</u>	June 8th, 1962.	10.00 - 21.00.	TED.2.
	" 9th, "	10.00 - 18.00.	"
<u>RECORDING:</u>	June 9th 1962.	18.00 - 19.00.	"
<u>TRANSMISSION:</u>	Date T.B.A.		

PROD.NO: 3502.

VTR/ABC/1807.

"THE AVENGERS"-29: 'The Sell-Out'.

Prod.No.3502. VTR/ABC/1807.

CAST:

John Steed.....PATRICK MACNEE
 Dr. Martin King.....JON ROLLASON
 Judy.....GILLIAN MUIR
 Lilian Harvey.....ANNE GODLEY
 M'sieur Roland.....CARLETON HOBBS
 One Twelve.....ARTHUR HEWLETT
 Harvey.....FRANK GATLIFF
 Fraser.....MICHAEL MELLINGER
 Policeman.....ANTHONY BLACKSHAW
 Customer.....CYRIL RENISON
 Gunman.....STORM DURR
 Workman (plumber).....RICHARD KLEE
 Price.....RAY BROWNE

WITH: Diane Bester, Yvonne Walsh, Philip Webb, Henry Rayner, Lance George,
 James Darwin, Jack Rolands, Graham Cruikshank, Albert Grant, Jeff Shane,
 John Roland, Colin Fry, Victor Harrington, Gordon Lang.

* * * * *

Floor Manager.....PETER BAILEY	Lighting Supervisor.....LOUIS BOTTONE
Stage Manager.....MARY DWYER	Technical Supervisor.....CAMPBELL KIERHAN ^{Peter CAZ.}
P.A.....S. LANGDON-DOWN	Sound Supervisor.....MIKE ROBERTS
Call Boy.....JOHN COOPER	Senior Cameraman.....MIKE BALDOCK
Racks.....RAY KNIGHT	Vision Mixer.....DEL RANDALL

* * * * *

SCHEDULE: Friday 8th June. Camera reh.....10.00-12.30
 Lunch break.....12.30-13.30
 Camera reh.....13.30-18.00
 Supper break.....18.00-19.00
 Camera break.....19.00-21.00

Saturday 9th June. Camera reh.....10.00-12.30
 Lunch break.....12.30-13.30
 Camera reh.....13.30-15.30
 Tea break, Line up,
 Normal scan, Make-up 15.30-16.15
 Dress run.....16.15-17.30
 Line up.....17.30-18.00
 VTR.....18.00-19.00

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

* * * * *

CAMERAS: 4 pedestals

SOUND: 3 booms, Grams & Tape, 4 Prac. telephones.

TELECINE: ABC symbol, AVENGER slides, 35mm Comopt film.

* * * * *

*3D
 Have you checked the
 vision sc. Act 3.*

VTR/ABC/1807 - Part One.

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

F/OUT T/C.

1. F/U 4 _____ GRAMS.
Caption: THE AVENGERS (A) Theme
2. CUT 2 _____
Caption: THE AVENGERS (B)
3. CUT 4 _____
Caption: THE AVENGERS (C)
4. CUT 2 _____
Caption: THE AVENGERS (D)
5. CUT 4 _____
Caption: STARRING PATRICK MACNEE

FADE TO BLACK.

6. F/U 1 A 45° _____ EXT. HOTEL LOBBY. MORNING.
W.S. revolving door.
See 1st Extra emerge
thru door; 2nd Extra
X's shot L-R; King
enters R. frame.
7. 3 A 35° _____
W.S. Girl R.fgd. INT. HOTEL LOBBY.
Pick King up at door;
pan him R., ending with
Gunman L.fgd (King in
depth). See biz.

Shot 7 on 3.

COMMISSIONAIRE, KING & 2ND EXTRA
ARE WAITING BY LIFT.

8. 2 A

MCU lift indicator (off set)

9. 4 A

LIFT DESCENDS./

MS lift; King R.fg.

See Steed/Roland
thru shot; tighten
on King.

STEED: Excuse me.

BOOM B.1.

10. 3 A

MCU Gunman (looking R).

Tilt down to paper:

11. 2 B (as paper starts to rise)

CU paper and gun

12. 3

W S.

STEED SPOTS GUNMAN. PUSHES ROLAND

Q SHOT

AS SHOT IS FIRED.

13. 4

Low angle Price
on stairs.

14. 1

W.S. revolving door.
See Aide emerge, look
then re-enter.

EXT. HOTEL LOBBY.

15. 3 B

Low-angle 3-s;
Price lower fgd.

INT. HOTEL LOBBY.

BOOM B.
(tracked in)

KING: It's all right, I'm a doctor.

.....(to Price) Try not to move.

..... Keep them back..... Ring for

(as Commissionaire
breaks)

an ambulance please.

16. 4 A

3-s O/S crowd

COMMISSIONAIRE: Right... keep
back please.... all right, sir.

(16 on 4)

(On B.1)

COMMISSIONAIRE (continues):

Come on please ... there's been an accident.

17. 3 B (as Steed reaches King)

a/b

STEED: Is he alive?

KING: Just. Did you get him?

STEED: Who?

KING: The man who shot him.

STEED: No. We can't worry about that now.

KING: Who is he?

STEED: Haven't an earthly, old boy.
They got the wrong man - fortunately,

COMMISS: Come on please, sir, there's
nothing to see.

KING: Can't that wait.

STEED: No. How is he?

KING SHAES HIS HEAD.

STEED: I wanted to talk to you, but
I don't want to be around for the police.

18. 4 (as Steed breaks) I'll drop in and see you later./ (EXITS)

a/b

19. 3

2-s:
King/P.C.

CONSTABLE: Who are you, sir?

KING: I'm a doctor.

CONSTABLE: Very good, sir. They've
rung for an ambulance. How is he?

(19 on 3)

(On B.1)

KING: He's dead.

Tilt down to Price.
CONSTABLE: Oh! I'll get rid of
the ambulance.

MIX T/C

35mm Comopt

FILM: W.S. British Museum Ext.

S.O.F.

20. SUPER 1

Episode title caption:

"THE SELL-OUT".

GRAMS:

Theme 10"

F/OUT 1.

21. MIX T/C TO CAM. 2 C 45°

BOOM C.1.

W.S.

INT BRITISH MUSEUM. NOON.

See 112 in from cam.
Let him into MS then
track with him to 2-s.

ONE TWELVE: Lovely, isn't it?

STEED: Yes.

ONE TWELVE: Have you looked at the
Marcus Aurelius?

STEED: No, I haven't.

Pull with them.

ONE TWELVE: You should. It's that
one down there..... Would you mind
telling me why you did not deliver
M. Roland to the conference with our
Minister this morning?

STEED: I thought it best not to deliver
him dead.

ONE TWELVE: I'd appreciate a more formal
report, Steed - without commentary.

(21 on 2)

(On C.1)

STEED: At 1008 hours I accompanied M. Roland to the lobby of the Astor Towers Hotel. At that time a Mr. Alun Price, oil representative, was shot and killed in our immediate vicinity.

22. 1

CU One Twelve

ONE TWELVE: Had Price any connection with the U.N. mission?

STEED: No.

ONE TWELVE: What did you do with M. Roland after the shooting?

23. 2

CU Steed

STEED: I put him in the manager's office while I checked through Price's belongings. Then I rang up Harvey and told him we had a wash-out.

24. 1

a/b

ONE TWELVE: You didn't think it advisable to go through with the meeting as planned.

25. 2

a/b

STEED: Hardly, in view of what had happened.

26. 1

a/b

ONE TWELVE: Where is M. Roland now?

STEED: I advised him to remain in his suite until another meeting place was set up.

27. 2

2-s

P/B holding 2-s

ONE TWELVE: We're contributing to the danger in South East Asia by not producing M. Roland alive and negotiating. I hope you realise that.

STEED: Perfectly. But didn't Harvey explain to the Minister....

ONE TWELVE: There's never an explanation for failure to complete an assignment, Steed.

(27 on 2)

(On C.1)

STEED: I believe there is.

28. 1 (as Steed turns head)

Loose 2-s:
Steed/One Twelve;
see girl thru fgd.

29. 2

T.2-s a/b

ONE TWELVE: What do you mean?

STEED: An informer.

ONE TWELVE: Not the sort of thing to admit, is it?

STEED: No.

ONE TWELVE: What evidence have you?

STEED: I have no evidence.

ONE TWELVE: So it's just conjecture?

STEED: There have been failures in several assignments this year. Three out of the last five, I believe?

ONE TWELVE: Aren't you guessing, Steed?

Tighten shot
to MCU Steed

STEED: You know I'm not. In each of these wash-outs, the moves on which the success of the mission depended were somehow discovered and countered.

ONE TWELVE: And your theory is the explanation?

STEED: Look what happened this morning. Considerable steps were taken to conceal the fact that M. Roland is in this country - but the gunman knew where to go, and when. He picked the one time in twenty-four hours that M. Roland was to leave his suite.

(29 on 2)

(On C.1)

STEED: (continues)

There must be an informer and we must find who it is quickly.

ONE TWELVE: You think there's an informer, Steed. I suggest you complete your assignment with M. Roland first.

STEED: I would like to see One Ten about this.

Loosen to 2-s.
Continue movement,
pulling them back.

ONE TWELVE: You know that he's not available. You are responsible to me.... Here is the plan for the new meeting between M. Roland and the Minister.

30. 1

MCU One Twelve
Loosen to inc.
Steed L.fgd.

STEED: I was going to work out the plan with Harvey.

31. 2

MCU Steed;
loosen to inc.
One Twelve.

ONE TWELVE: I've saved you the trouble.

STEED: Thank you. I'll go and see Harvey now.

ONE TWELVE: Do that. And give my regards to his wife... very attractive women. I think I'll move on to the bronzes.

As One Twelve exits
frame, tighten on
Steed; push with him.
Let Fraser in L. in
MCU. Hold.

MIX T/C

S.O.F.

35mm comopt

FILM: STEED/FRASER LEAVE MUSEUM.

32. MIX 3 C

2-s Steed L.fgd.

INT. HARVEY'S STUDIO. AFTERNOON.

BOOM A.1

&

HARVEY: You'd be a bit jumpy yourself if you'd stood there for

BOOM B.3

(32 on 3)

(A1 & B3)

an hour and listened to the Minister rant on about inefficiency. Ministers don't like being kept waiting around for nothing.

Tighten to lose Steed

STEED: Hardly for nothing.

HARVEY: It's all right from your end. I'm the one that's looking after the Minister and you don't even inform me that Roland isn't going to turn up.

STEED: Will you convey my apologies to the Minister.

HARVEY: You're never in a flap, are you, Steed?

As Harvey steps in, loosen to include Steed.

STEED: No. I'm concerned about keeping the Minister waiting. Here's the plan for tomorrow's meeting. Both our moves are specified so I'll want my copy back.

HARVEY: Bit high-handed, aren't you?

STEED: No, not me - One Twelve. He drew it up. I hadn't met him before this. He's quite a connoisseur.

33. 4 B
3-s

LILLIAN ENTERS.

34. 2 D

LILLIAN: Tea break!

MS Steed/Lillian;
pan Lil into room

STEED: Ah, delicious!

35. 4 (as she puts tray down)

MS Harvey;
pan him L.
ending Lil R.fgd.

HARVEY: No tea for me, darling.

LILLIAN: Oh, Mark, you must have something. You haven't eaten all day.

As Harvey goes, grab R. to inc. Steed.

HARVEY: I don't want any tea. (EXITS)

(35 on 4)

(A1 & B3)

Adjust to hold 2-s:
Steed/Lil.

LIL: I'm sorry - he hasn't been too well lately.

STEED: That's too bad.

LIL: Sugar?

STEED: No.

LIL: How are you? We haven't seen you for some time.

STEED: No, that's true. Oh, well, you know - business. I like that dress - it suits you.

LIL: Very exclusive - and very expensive

36. 3 I'm afraid. Mark's been doing well lately./

CU Steed

STEED: I'm glad to hear it. This is all new, isn't it?

37. 4

a/b

Go with Steed R,
loosening.

LIL: He wanted a room apart from the rest of the house. So that he can work better.

STEED: I suppose he spends a lot of his time here./

38. 1 C

CU Lil

LIL: Yes./

39. 3

MS Steed; pan him
L. to 2-s.

STEED: What's this?

LIL: A school./

40. 4

MCU model

STEED: Not like that in my day!

LIL: It's part of a development scheme. I think he's just finished it.

41. 2 E

Low-angle MS Harvey

HARVEY RE-ENTERS./

(41 on 2)

(A1 & B3)

42. 3

HARVEY: Has Lilian been keeping you amused?

2-s: Steed/Lil.

Crab slightly R.
letting Harvey in
to 3-s.

STEED: We've had a very interesting chat.

As Steed goes U/S,
move in to hold 3-s
with Lil R.fgd.

LIL: Won't you have another cup of tea?

STEED: No thanks, I must be going. Have you my specification?

HARVEY: Of course. I'll get the surveyor to estimate the costs.

STEED: Thanks. Thank you for the cop of tea.

Let Steed go.

LIL: Good-bye.

STEED EXITS.

As Harvey X's R.,
ease into MCU Lil.

LIL: Are you feeling all right, darling? You looked rather pale.

As she breaks R.,
ease into 2-s.

As Harvey comes
down, tighten.

HARVEY: Lilian, I've told you before, I don't want you fussing.

LILIAN: All right, darling. I'm sorry.

Let Lil go;
pan Harvey L.
to include her again.

HARVEY: Now, I've got work to do.

CUT T/C

35mm comopt.

FILM: STEED LEAVES HARVEY'S HOUSE.

AS HE DRIVES AWAY, FRASER FOLLOWS.

43. 4 C

Loose 2-s

INT. ROLAND'S SUITE. AFTERNOON.

BOOM C.2.

ROLAND:so unnecessary. I realise your job is to protect me whether I like it or not, but you can never make me believe that all this elaborate security is really necessary.

(43 on 4)

(On 02)

44. 3 D MCU Roland
STEED: Well, after all, M. Roland, you were nearly killed this morning./

45. 4 C MCU Steed
ROLAND: A man with my position makes as many enemies as friends, and this was only an isolated incident./

46. 3
STEED: I wouldn't be too sure. Anyway, apart from your personal safety, surely the political implications of your death would be immeasurable./

a/b
47. 4
ROLAND: Thank you, but I find it necessary to resist the idea that I am indispensable to anyone..... the United Nations have many more people as capable as I, who could continue the South East Asia Negotiations./

a/b
48. 3
STEED: I don't agree, M. Roland. From what I understand, there's a very good chance of a peaceful settlement now if you rbing about these negotiations successfully./

c/b
Loosen to 2-s
ROLAND: You are right, of fourse.... and it is up to your minister and myself to find a way. Tell me your new plan for our meeting tommerow.

Crab R. to hold 2-s. STEED: I've written the details down.

ROLAND: Good. I find verbal instructions hard to remember. Does the Minister have a plan too?

STEED: Yes. He's more difficult to conceal. At least your face is not well known to the public here.

49. 4
ROLAND: I've worked to keep it that way./

a/b
STEED: There's one important point which you won't find on the paper, sir.

(49 on 4)

(On C2)

ROLAND: More intrigue?

50. 3 MCU Roland
STEED: Yes. I am to travel in your place in the car taking you to the meeting.

51. 4 MCU Steed
ROLAND: Oh, Mr. Steed! This is all very well, but when do I meet the minister?

52. 3 a/b
STEED: I assure you, you'll see him later on in the day, sir.

Pan with paper to Steed
ROLAND: That is if you don't change the plan again, Mr. Steed.

53. MIX 1 D

CU X-ray plate; loosen to inc.King.
On knock, ped up to inc. door.

INT. KING'S SURGERY. NIGHT.

BOOM B.4.

JUDY: Mr. Steed's here.

KING: Send him in.

JUDY: Yes, doctor.

Pick Steed up; adjust to hold 2-s: Steed/King.

STEED: Hello, doctor. You know Etienne Roland? He's in this country and I'm looking after him.

KING: That's just marvellous. I hope you'll both be very happy.

STEED: He's here for confidential meetings about the South East Asia trouble.

Pan King R, crabbing L. to 2-s with Steed Lfg.

KING: Yes? Well, not before time, I must say, if anyone can find a way out of this particular mess, it's him.

Crab L. and tighten, holding 2-s.

STEED: That's the general feeling among a lot of people here and that's why I'm in trouble.

(53 on 1)

(On B4)

Tighten on King.

KING: At the risk of being a bore, would you mind filling me in on a little of the case history, such as why you got me around this morning to render first aid to a dead man./..

54. 2 F
MCU Steed

55. 1
a/bYou know, sometimes you'd be far better off with a pathologist.

56. 2
a/b STEED: I'm sorry about that. I really am.

57. 1
A/b KING: So is Mrs. Price.

58. 2
a/b STEED: Uh?

59. 1
2-s
Take Steed's rise; STEED: Oh. Still, it could have been worse you know. That was Roland I was loosening, holding 2-s. with this morning.

KING: Him?

STEED: That would have been much much worse. You see, there are people who have a vested interest in stirring up the kind of situation M. Roland is here to try and prevent.

KING: I can see that. You think they'll try again?

60. 2
MCU Steed STEED: Of course./ Look, I need your help.

61. 1
2-s; pan King L. KING: You always say that. As if it's sufficient reason for involving me in your life. Stop off on Steed.

62. 3 E
2-s. Depth. Do I ever come round needing your help? I don't even know where you live.....

63. 1
MCU King

(63 on 1)

(On B4)

..... Anyway, what do you want?

64. 2

MCU Steed

STEED: Officially Roland is supposed to be meeting the Minister tomorrow morning, but unofficially, I'm going to take his

65. 1

MCU King

place./

KING: What do you know about South East Asia?/

66. 2

a/b

STEED: It won't get that far. I'm banking on them trying again. That doesn't leave much room for mistakes./

67. 1

a/b

KING: They won't let me prescribe bullet-proof waistcoats on the National Health, I'm sure of that./

68. 2

a/b

Pan down to map.

STEED: It's a pretty thought though. I'd like you to shadow me. This is the hotel where the meeting takes place. If you will just hang around about here. My car will stop here, outside the hotel just before eleven o'clock - and I go in the kitchen entrance, at the back.

As Steed leans back, loosen to 2-s.

Now, all you do is keep me in sight and keep an eye out for anyone coming up behind.

69. 1

CU King

KING: Listen, Steed. From now on I'm going to be a doctor, nothing else.

I'm not an agent, a counter-spy, a gunman or a cover for you or anything you can use

70. 2

CU Steed

in your - work./ I'm just going to be a

71. 1

CU King

doctor / so you can go away and leave me in peace.

72. 3

F
2-s

Pan Steed L.
In on him to CU.

STEED: All right, doctor. If that's how you feel. But sitting here moping isn't going to help Price's widow. At least I'm doing something constructive and trying to

(72 on 3)

(On B4) *

73. 1 _____ get that gunman and his employers
 before they kill anybody else./ + BOOM A.2.
 a/b

74. 3 _____ KING: Like you, for instance.
 a/b

75. 1 _____ STEED: Let's not take too pessimistic
 a view./ How about a farewell drink?
 a/b

76. 2 _____ KING: I have patients to see.
 MS King
 Pan him R.
 into CU. STEED: Sure you're all right?

77. 3 _____ KING: I'm perfectly all right, Steed.
 a/b

78. 2 _____ STEED: Fine.... Well then, see you
 there./
 a/b

79. 3 _____ KING: What time?
 a/b

STEED: Eleven o'clock tomorrow.

80. 2 (as door shuts) _____
 a/b

INT. FRASER'S BARBER'S SHOP. DAY.

81. MIX 4 D _____ BOOM C.2.

2-s FRASER: There we are, sir.

Pan R. with Fraser;
 pan him L to 2-s. CUSTOMER: Fine. Thank you.

Pan him L, pulling
 back. Let One FRASER: Thank you, sir.

ONE TWELVE ENTERS.

FRASER: Good afternoon, sir.

ONE TWELVE: Good afternoon.

Carry Fraser to FRASER: Be with you in a minute, sir.
 2-s with Customer. If you'd like to sit here, sir.

Good day, sir..... Now, what'll it be?

82. 3 G _____ ONE TWELVE: Just a trim.
 3-s (One Twelve L.fg)

(82 on 3)

(On 8.2)

FRASER: Very good, sir.

CUSTOMER: Excuse me. Can I have a packet of these razor blades?/

83. 4 D
2-s: Fraser/Cust:

FRASER: Ten or twenty, sir?

CUSTOMER: Ten.

Follow Fraser to 2-s with 112.

FRASER: Three and four. Thank you, sir. (to 112) Fancy anything at Harringay tonight?

ONE TWELVE: Pride of Place.

Let Fraser go R. Hold 112.

FRASER: Not for me. (CUSTOMER EXITS) Goodbye sir./

84. 3 E
2-s
Tighten on Fraser

.....All right. After leaving you at the British Museum, Steed went straight to Harvey's flat. Arrived at 2.15 and left at ten to three.

ONE TWELVE: Yes.

FRASER: He drove to the Astor Hotel, and went to Roland's suite. He arrived at three thirty and left at four ten. Then he went to see a Dr. King of 12 Marjoribanks

85. 4 E (Mirror - Rev.scan) Terrace, S W.3./
MCU 112

ONE TWELVE: Yes, I know about Dr. King.

86. 3
a/b

FRASER: Steed got there at four thirty, and left just after five.

ONE TWELVE: Yes.

87. 4
a/b

FRASER: He drove straight to his club, and had two large brandies and soda./

ONE TWELVE: Is that so unusual?

88. 3
2-s

FRASER: He drank them quickly - which

(88 on 3)

(On C2)

is not like him.

ONE TWELVE: Who's trailing him?

Crab L to hold 112. FRASER: Stanley.
Pan him R to 2-s
with Fraser; hold
Fraser.

ONE TWELVE: Right. Be careful Fraser.
Steed's very good.

89. 2 G

MCU Steed's hands;
tilt into 2-s:
Roland in depth,
Steed L.fg.

INT. ROLAND'S SUITE.

BOOM B.5.

STEED: You would wear your coat today
wouldn't you?

ROLAND: Oh yes - I don't like your
weather.

STEED: Is this quite like the coat you
would wear?

90. 4 F

MS Steed

ROLAND: Why yes... Very elegant
M. Steed.

91. 2

2-s

STEED: Thank you. It's one of mine.

ROLAND: I see you have brought a
hat too.

STEED: Yes. It is a homburg you
would wear?

ROLAND: Yes.

STEED: Would you wear it leaving the
hotel.

ROLAND: No... but I suppose I might.

STEED: You'd keep it on in the car?

(91 on 2)

(On B5)

ROLAND: Yes.

92. 4 F STEED: Good.... Now -/I have a favour
MS Steed to ask.

Pan him R.
to 2-s ROLAND: Yes?

STEED: Your cane is distinctive. May
I borrow it?

ROLAND: Certainly - I have another
stick. Here it is.

93. 2 STEED: Thank you./
MS Roland

ROLAND: It was my father's. He gave it
to me when I was commissioned. That was
1915. Now - let me see you walk./

94. 4
2-s
Pan with Steed

95. 2
MS Roland No, no. Not so quickly. You
forget I am twenty years older than you.

96. 4
a/b STEED: The limp is from here, isn't it?
The knee is straight.

ROLAND: Yes, like this.....

97. 2 STEED: Well, I'm ready./ Anything else
you can think of?
Tight 2-s

Pan & pull
Roland R. to
desk - down to
carnation - & back
into 2-s, crabbing R. ROLAND: The hat a little more forward.
That's it. And this.....(GETS CARNATION)
Take care of my can won't you?

Tighten on Roland.
STEED: Of course.

98. 4 ROLAND: M. Steed. Do you think you are
going to deceive anyone with this masquerade?
MCU Steed

STEED: I'm betting that the people who
are after you won't check the face -

(98 on 4)

(On B.5)

STEED(contd); - all they're looking for is a certain car, on a certain route, at a certain time, stopping outside the kitchen entrance of a certain hotel. They'll go for whoever gets out of the car./

99. 2 _____
MCU Roland

ROLAND: But I thought your plans were a closely kept secret./

100. 4 _____
MCU Steed

STEED: So they are, M. Roland./

101. 2 _____
MCU Roland

ROLAND: It would appear so!

MIX T/C _____/

S.O.F.

FILM: EXT. HOTEL. STEED, AS M. ROLAND, DRIVES OFF IN ROLLS. GUNMAN FOLLOWS IN ALPINE. CUT TO INT. ROLLS. STEED PICKS UP PHONE. /

102. MIX 1 E _____
CU plug being inserted

P.B.X. BOARD. (STUDIO)

FIXED MIC.

PBX GIRL: Right, hold on please.

103. MIX 2 H _____
MCU phone; up with phone to MCU Judy

INT. KING'S SURGERY.

(PHONE RING)

JUDY: Dr. King's surgery.

BOOM C.1.
(STEED ON DISTORT MIC.)

STEED: (DISTORT) Is he there?

JUDY: Who's speaking, please?

STEED: (DISTORT) It's Steed.

JUDY: Oh, I'm afraid the doctor's gone out, Mr. Steed.

STEED: (DISTORT) Oh - good!

(103 on 2)

(On C1)

T/C _____
 Steed listening JUDY: One of his patients has been hurt/in a car smash. He left immediately. JUDY ON DISTORT.

104. 2 _____
 Judy a/b STEED: (DIST) How long ago was that? RESUME STEED ON DISTORT.

JUDY: About half an hour.

STEED: (DIST) Didn't he say anything about contacting me?

JUDY: No, Mr. Steed. He was in a hurry.

STEED: (DIST) Oh, I see.

JUDY: Do you want to leave a message?

STEED: (DIST) Oh, yes p- just tell him I rang.

JUDY: Right. Goodbye.

Tilt down with phone.

105. 1 E _____
 CU PBX board; see hand pull out plug. P.B.X. GIRL PULLS OUT PLUG.

T/C _____
 FILM: INT. ROLLS ROYCE & SHOT OF ALPINE FOLLOWING. S.O.F.
16 secs of film to be edited in at this point.

MIX TO SLIDE.

GRAMS: Theme

"THE AVENGERS" - End of Part 1.

 F I R S T C O M M E R C I A L B R E A K

DURING BREAK: CAM.1 move to Pos.F - HOTEL PASSAGEWAY.
 CAM.2 move to Pos.J - " "
 CAM.3 move to Pos.B - " "
 CAM.4 move to Pos.D - BARBER'S SHOP.

VTR/ABC/1807 - Part Two.

F/U T/C SLIDE

THE AVENGERS-Part 2.

GRAMS:
Theme 10"

MIX T/C

(35mm comopt)

FILM: ROLLS & ALPINE ARRIVE AT HOTEL.

S.O.F.

106. 2 J

W.S.

INT. HOTEL PASSAGEWAY.

BOOM A.3.

See chef thru shot.

→ 2 SECS. BLANKING TO BE CUT OUT HERE ←

T/C (as he reaches door)

S.O.F.

FILM: STEED OUT OF ROLLS, UP STEPS
AND INTO DOOR.

107. 1 F

MS doors.

INT. HOTEL PASSAGEWAY.

BOOM A.3.

As Steed enters,
pick him up &
follow to 2-s.

108. 3 B

2-s

Workman L.fgd.

STEED: Excuse me...

109. 2 J

2-s

WORKMAN: Yes, guv?

STEED: Could you direct me to the
service lift, please?

WORKMAN: The service lift?

STEED: If you would be so kind.

WORKMAN: Why do you want the service
lift?

(109 on 2)

(On A3)

STEED: I want to get upstairs.

WORKMAN: It would be easier to go round the front. What room d'you want?

STEED: 486.

WORKMAN: Room 486? That's the other side.

STEED: Is it?

WORKMAN: Far quicker if you take the regular lift. You can get to it just down there...

STEED: Down here, is it?

WORKMAN: That's right. Take the second left and you're there.

STEED: Thank you very much.

Pull with Steed.

WORKMAN: That's all right, gov.

110. 3 B _____ /
MCU Workman;
tilt down to see gun.

BOOM B.3.

111. 2 _____ /
2-s

112. 3 _____ /
Workman aiming gun

113. 1 G (as King tackles) _____ /
2-s: King/Workman

114. 2 _____ /
Steed

STEED: Very gratified. Keep an eye on him.

BOOM A.3.

115. 1 _____ /
3-s

(115 on 1)

(On 43)

116. 2 KING: Where are you going?
MCU Steed

117. 1 STEED: There's another one outside.
2-s:
King/Workman

118. 2
MCU Steed Try and keep an eye on him.
I want to talk to him.

119. 1
2-s:
King/Workman

MIX T/C

FILM: EXT. HOTEL. STEED WATCHES S.O.F.
GUNMAN DRIVE AWAY.

120. MIX 4 D
O/S mirror shot INT. BARBER'S SHOP. AFTERNOON. BOOM C.2.

Break with Harvey into 2-s.
Adjust to hold tight 2-s.
HARVEY: The Minister was furious. Steed really landed me in it, I can tell you. I felt pretty foolish standing there beside him watching Roland's car arrive and Steed get out.

FRASER: I bet you did.

HARVEY: I can't wait to tell One Twelve what I think of Steed.

FRASER: One Twelve sent a message just before you arrived. He's not coming.

HARVEY: But it's essential I see him.

FRASER: Sorry. But I can tell you why he's not here.

HARVEY: Yes?

(120 on 4)

(On C2)

FRASER: Someone had a shot at Steed.
Mistook him for Roland.

HARVEY: They missed, of course.

FRASER: Luckily yes.

HARVEY: Luckily! There's no luck
about that. Steed set up the shooting
to take suspicion off himself.

FRASER: Look Harvey - I know Steed has
never played it by the book, but after
all, he wouldn't.....

HARVEY: Sell information. Yes & I
know. Somebody has. You've known for
some time yourself.

FRASER: Yes.

HARVEY: Have you had a chance to keep
an eye on Steed?

FRASER: Yes, as a matter of fact I
have. Officially.

HARVEY: On whose orders?

FRASER: One Twelve's.

121. MIX 2 F

MS Steed at door

INT. KING'S SURGERY.

BOOM B.6.

BOOM C.1.

122. 1 H

Tight 2-s

STEED: Where do you play?

KING: Wing three quarter.

STEED: Quite a tackle.

KING: Did you find out anything?

(122 on 1)

(On 01)

STEED: Yes - he's pretty fed up.
And when I told him I wasn't the man he
was meant to shoot he was only too
pleased to talk. Unfortunately he
doesn't know anything. He's just a
pay-me-now, who-do-I-shoot-next sort of
chap.

Hold tight 2-s

KING: You two should get along famously.

STEED: Unworthy of you. I couldn't
trust him anyway. Only five people
knew about that meeting this morning -
four of them are in the organisation,
and the other one is you.

KING: Me?

STEED: But I put you in the clear.

KING: Thank you.

STEED: So one of us is telling tales
out of school. One Twelve.

123. 2 (As Steed sits)

MCU Steed

KING: One Twelve?

STEED: Yes, One Twelve. One of my -
shall we say - elders and betters. He's
got quite a reputation - but I'd never
actually seen him before this assignment.
He's the one who's been drafting out the
plans for M. Roland's meetings.

Pan him L.
to 2-s

The second one is Harvey. He's my
opposite number. I look after Roland
and Harvey looks after the Minister.

124. 1

MCU Steed

KING: I see.

Loosen to
inc. King.

STEED: Now, I think Harvey's hiding
something about himself. I wish I could

(124 on 1)

(On CI)

STEED (contd)

have a look around his house, but I can't think of an excuse just now. Maybe you could help in some way.... That is, if you want to...

KING: Yes, since you put it that way.

STEED: Good. Then there's Fraser. He runs a barber's shop. He's the easiest one to keep track of.

125. 2

KING: What do you mean? /

MS Steed
at window

STEED: I can't lose sight of him, old boy. He's been following me for the past two days. Still, never mind - perhaps he won't be at the party.

Pan & pull him
round desk,
thru MCU,
into 2-s.

KING: Is there going to be a party?

STEED: Roland and the Minister are meeting tonight - One Twelve has arranged a cocktail party. Now that the papers know that Roland's in the country, there's no point in trying to hide him. Well, I'd better be off. It's only a small party - but you never know.

KING: Once you start suspecting your own associates it's ... Oh, who's the fourth suspect? /

126. 3 H

MCU Steed

STEED: Oh, me. But I'm Caesar's wife!

127. MIX 1 J (over 2's cable) /

MCU Harvey.

BOOM A.4.

Loosen to 2-s.

INT. BRITISH MUSEUM. AFTERNOON.

HARVEY: Steed may be losing his grip - which I doubt...

ONE TWELVE: I agree. Go on.

(127 on 1)

(On A4)

Crab L. into
2-s with One
Twelve L.fgd.

HARVEY: Or else he's trying to make
it appear that M. Roland is in constant
danger.

ONE TWELVE: Yes?

HARVEY: So that when he is killed
Steed can be clear of complications.

ONE TWELVE: It may comfort you to know
that I have considered Steed's actions
very carefully.

HARVEY: And you think he is the informer?

ONE TWELVE: That's not been proved yet,
Harvey.

HARVEY: I don't need any more proof.

ONE TWELVE: M. Roland is giving a small
cocktail party tonight at six o'clock.
I want you to see that the Minister joins
the party. I will be there and the meeting
with Roland will take place in another room
during the party.

HARVEY: It's very public.

ONE TWELVE: There may be safety in numbers.
Anyway Roland's presence and purpose is no
longer a secret. I want that meeting to
take place so that the whole business is
over and settled this evening. Roland has
to fly back tonight.

HARVEY: I understand. Steed will be at
the party?

ONE TWELVE: Yes. That way we can keep an
eye on him. Sandwich?

Loosen shot.

128. MIX 2 K

MCU chandelier;
tilt down to 2-s
Steed/Roland

HARVEY: No thank you. /

ROLAND'S SUITE.

BOOM B.5.

(128 on 2)

(On B5)

ROLAND'S SUITE.

STEED: The Minister will not appear at the party. We'll be told when he has arrived.

ROLAND: It's a very civilized way to begin a meeting.

STEED: Can I get you another drink?

ROLAND: Yes please - whiskey soda.

129. 3 J (as Steed breaks) I'll have a lot of talking to do./

Group shot
over bar.

STEED: Two whiskeys please.

130. 2 (as Steed rethrn) / ROLAND: Thank you.

2-s

Lilian in depth L.
Loosen to 3-s.

STEED: Cheers. Hello Lilian.

LILIAN: Hello. I was looking for Mark. He said he'd meet me here.

STEED: I expect he'll be here soon. This is M. Roland. Mrs. Harvey.

ROLAND: How do you do.

LILIAN: How do you do. I hope you are enjoying your visit to England.

131. 1 K ROLAND: All too brief I'm afraid. /

MCU lift indicator (off set)

132. 4 G EXT. ROLAND'S SUITE.

MS lift door

BOOM A.5.

Q DOORS OPEN

See Harvey/Minister/
Aide emerge.

HARVEY: This way, sir.

133. 2 K /

MCU Roland.

INT. SUITE.

BOOM B.5.

(133 on 2)

(On B5)

INT. ROLAND'S SUITE.

Loosen shot to
inc. Lilian.

ROLAND: Ah, madam, to a charming person
like yourself, I think Paris means ocuture
and perfume. But I like to remember it
in the springtime. Ah! That was how I
saw it for the first time in the 14-18 war./

134. 3 K

MCU 112 R.fgd.
Door in depth.
See Harvey enter.

HARVEY: The Minister is here.

BOOM C.3.

135. 2

ONE TWELVE: Good./

BOOM B.5.

a/b

ROLAND: However, there are some things
that never change. Do you know, Madam,
I must confess to you that I have always
been a slave to beauty.

Loosen to inc.
Steed.

STEED: Oh, there's Mark.

LILIAN: Yes. Excuse me. Darling...

Let Lil go;
pan Roland L.

ROLAND: Charming.

STEED: If you're ready.

136. 1 C

(as he goes
thru door)

ROLAND: A pity! /

MS Roland

.....At last!

BOOM A.6.

137. 2

MS Steed;
go with him R.;
let him exit
frame L.

138. 3 L

(over 2's cable)
2-s: Steed/Lilian

STEED: What did you think of him?

BOOM B.5.

LIL: He's quite a charmer.

STEED: I thought you were with Mark.

(138 on 3)

(On B5)

LILIAN: He looks as if he's in the middle of some business talk. Who's that he's with? /

139. 4 C
WS Harvey;
112 centre.

140. 3
2-s a/b STEED: I don't know.

LIL: Well, I expect he wants Mark to design a building or something.

STEED: I'm not surprised. Where are they going to put that school of his?

LIL: Somewhere in the north, I think.

STEED: Not slap in the middle of well, amid those dark satanic mills!

LIL: No, it's that new town.

STEED: Of course - you told me. It's a lovely job.

LIL: He's very proud of it.

STEED: How is he today?

141. 2
MCU Lil LIL: Oh, better. / But I'm still a bit worried about him.

STEED: Why?

142. 3
2-s a/b LIL: He hasn't been well for some time. /

STEED: Hasn't he been to a doctor.

LIL: Yes, he has.

143. 2
2-s STEED: What did he say? /

(143 on 2)

(On B5)

LIL: I don't know. Mark wouldn't tell me. I gather he didn't think much of it.

STEED: Why doesn't go to another doctor?

LIL: There isn't much hope of that. I've tried to make him but he won't, and lately he seems to have got worse. I'm sure he's in pain a lot of the time.

STEED: Oh?

144. 3 _____ LIL: I just hope it is overwork. /
MCU Steed

STEED: Well, I don't know. I think he should be careful - too much work, not enough exercise - suddenly one day he collapses.

LIL: You're cheerful.

145. 2 _____ STEED: No, I'm serious. And what's more I speak from experience. A couple of years ago I had the lot - headaches, dizziness, spots before the eyes! Luckily I met a wonderful doctor. /
MCU Lil

146. 3 _____ LIL: Do you think he would be able to help Mark? /
MCU Steed

147. 2 _____ STEED: Why not? But Mark wouldn't go, would he? /
MCU Lil

148. 3 _____ LIL: I suppose I could try again, but I don't think it will do much good. He'd be very angry if he thought I'd been discussing it with anyone. /
MCU Steed

149. 4 C _____ STEED: I wouldn't blame, especially with a business associate. But you don't have to say it was me. In fact, for the sake of our future relationship, please don't. /
WS a/b

(On B5)

150. 2 / LILIAN: Excuse me - I think he
2-s wants me.

STEED: Hold on a second (HANDS HER
CARD)

LIL: Dr. King...

STEED: He's discreet and very good -
Tighten on Steed. us too, eh?

151. MIX 1 M (in 2's loop) /
MS King;
tighten to MCU. KING'S SURGEY.

BOOM A.2.

(PHONE RING)

KING: Garrard 1071, Dr. King.

STEED: (DIST) Steed. Doctor, I just
might have a patient for you.

STEED ON
DISTORT.

KING: What's the trouble.

STEED: (DIST) That's your department.
His name's Harvey...

KING: Oh, Harvey.

STEED: That's right - you remember.
You'll get a call from his wife. If
you do go up to his place, I want you
to have a good look round - see if you
can dig up anything.

KING: I know. Something tells me I
needn't examine him very thoroughly.

STEED: It'd look better if you did.

KING: Yes, all right.

152. 3 M / STEED: Thanks old boy. /
MS Steed;
tighten on pills.

(152 on 3)

INT. ROLAND'S SUITE.

BOOM B.5.

Pan & grab L.
with Steed,
into 2-s with
Harvey.

STEED: Whiskey please. Have you seen
Fraser anywhere?

HARVEY: No. Is he supposed to be
here?

STEED: I thought so. Thank you.
Water please. Cheers.....

153. 2 L

CU Harvey's glass

See anyone we don't know?

Pan up with glass
loosening to 2-s.

HARVEY: You never know do you Steed?

STEED: Know what?

HARVEY: Who you really know.

STEED: True. Where's Lilian?

154. 4 H

2-s: Lil/One Twelve.

HARVEY: Talking to One Twelve.

BOOM C.3.

LILIAN: I didn't realise you were our
host. It's a very pleasant party.
What's it in aid of?

ONE TWELVE: Nothing in particular I think.

LIL: Any excuse! Have you know Mark
for long?

ONE TWELVE: Quite some tome.

LIL: Oh - that's funny.

ONE TWELVE: Why?

LIL: Oh, I'm sorry - I don't mean to be
rude, it's just that he hasn't ever
mentioned you.

WAITER: Telephone call for you, sir.

ONE TWELVE: In the middle of my party! Excuse me. (On B5)

155. 3 M
CU Steed

156. 2 L HARVEY SUDDENLY DOUBLES UP

MCU Harvey L.fg.,
Lilian in depth. LILLIAN: Darling! Mark, are you
Loosen & pan R. all right?
with Lilian.

Loosen to inc.
Steed. HARVEY: I feel awful.
Crab group L. to
settee.

LIL: Mr. Steed - something's wrong
with Mark.

STEED: Let's get him to a chair.
I'll get a cab.

157. 3 M

BOOM C.3.

MCU One Twelve ONE TWELVE: (ON PHONE) All right -
yes, straight away.

Loosen for
Steed L. STEED: Harvey's sick. He'd better go
home.

ONE TWELVE: See he does that. You
stay here and see all the guests out.
In two hours time Roland will leave for
the airport. Don't let him out of your
sight.

Hold Steed L.fgd.
One Twelve exits bgd. STEED: Right.

158. 2

2-s: LIL: Just sit here till you feel better,
Lil/Harvey darling. Mr. Steed's getting a taxi.

159. 3

MCU Steed;
see him go.

160. MIX 1 (in 2's loop)

MS door KING'S SURGERY. NIGHT. BOOM A.2.

(160 on 1)

(On A2)

KING'S SURGERY. NIGHT.

Pick up King;
carry him to phone;
hold MCU King.

(PHONE RING)

KING: Hello, yes?

LILLIAN ON

DISTORT.

LILLIAN: (DIST) Is that Dr. King?

KING: Yes. Who's that speaking?

LIL: (DIST) My name is Lilian Harvey.
My husband has been taken ill and it
seems to be serious. John Steed
gave me your number. Can you come
over right away?

KING: Yes. Give me your address.

161. MIX @4 J

GRAMS:

MS door.
As Steed enters
grab R. X glass.

INT. FRASER'S BARBER'S SHOP. NIGHT.

162. 3 N

MS Steed;
pull with him.
See Fraser in chair.
See Steed hit.

163. 4

CU light switch

164. 3

MS One Twelve;
Steed/Fraser fgd.

X/FADE TO
THEME 10".

F/OUT 3.

F/UP T/C SLIDE.

"THE AVENGERS" - End of Part 2.

DURING 2ND COMMERCIAL BREAK: CAM.1 move to Pos.P : HARVEY'S STUDIO.
CAM.2 " " Pos.E : " "
CAM.3 " " Pos.P : " "
CAM.4 " " Pos.K : " "

VTR/ABC/1807 - Part Three.

F/U T/C SLIDE

"THE AVENGERS" - Part 3.

GRAMS:

Theme 10"

F/OUT SLIDE.

165. F/U 3 P

ROOM A-7.

WS door L. depth.

INT. HARVEY'S STUDIO. NIGHT.

See King/Lil enter;
pan King R.

166. 4 K

MCU Harvey

KING: Is this your husband's studio?
What happened exactly?

Loosen to inc.
Lil/King.

LIL: He collapsed as we were coming
in. I managed to get him on the bed.

KING: I see.

LIL: We'd left the party because he
wasn't feeling well.

KING: Did your husband have
much to drink there?

LIL: I don't think so.

KING: Mm. Yes.

LIL: He's been ill for some time but
he's never collapsed before.

(166 on 4)

(On A7)

KING: Do you know what's been the matter with him?

LIL: Not really. My husband doesn't talk much about himself.

KING: Who's your family doctor?

167. 1 P

LIL: We haven't got one./

MCU King

KING: Hasn't he seen anyone?

LIL: Yes - he did see one man, but nothing much came of it.

168. 4

KING: When was that?/

MCU Lil

LIL: Oh, about five or six months ago, Dr. King.

KING: What did he say?

LIL: I didn't like to ask Mark. He seemed upset about it all. I don't think they saw eye to eye./

169. 1

MCU King

KING: Didn't he prescribe anything?

LIL: Mark wouldn't talk about it at all. He seemed to think that he was a complete charlatan.

170. 4

KING: Do you remember his name?/

2-s: King/Lil.

Ease R. to hold Lil in depth.

LIL: No - but I could find it if you really think it might be important.

KING: Oh, there's no hurry, but if you could look it out for me it might help.

(170 on 4)

(On A7)

171. 3 Q

MS Lil

LILLIAN: It's sure to be in his address book.... / Funny, doesn't seem to be here. He must have left it upstairs - he's got so untidy lately. I'll go and get it.

Pull her d/s to plan chest; pan her out, easing L.

KING: Yes. Thanks.

172. 4 K

MCU Harvey;
tilt to MS King;
pan King R.

173. 2 E

MS King into WS;
pan him to door;
let him exit shot.

174. 3

MS King;
pan with him.

175. 4 (reverse scan)

ECU Harvey

176. 3

a/b

177. 4

a/b

178. 3

MS King at chest;
tilt up to inc.door.

Let King go.

LILLIAN: Here it is, doctor.

Pick up Lil. and crab R. into 2-s.

Dr. G. Walton, Milbank Hospital...

179. 2

MCU King

KING: Are you sure, Mrs. Harvey?

LIL: That's what it says here. Do you know him?

(179 on 2)

(On A7)

KING: Well, yes I do, by reputation. Charlatan is hardly a word I'd use to describe him! Is his telephone number there?

180. 3 _____
2-s

LIL: (HANDS HIM BOOK) Yes.

KING: Thank you. Tell me, do you have an extension I can use?

LIL: Certainly - there's one just outside the door.

Pan King out.

KING: Good. Shan't be a minute. I think I'll give him a ring. You never know, he may be able to tell me something helpful.

181. 2 _____
MCU Lil

182. 4 K (as she turns) /
MCU Harvey

HARVEY: Where did he come from?

Up with him into 2-s

LIL: I thought you...

183. 3 R _____
CU Harvey

HARVEY: I want to know how he got in here.

184. 1 P _____
CU Lil

LIL: I 'phoned him when you collapsed.

185. 3 _____
CU Harvey

HARVEY: I've told you never to let anyone in this house unless I know about it first.

186. 1 _____
CU Lil

LIL: You were lying on the floor!

187. 3 _____
CU Harvey

HARVEY: Why did you call for this particular doctor? /

188. 1 _____
CU Lil

(On A7)

189. 4 K LIL: Darling - you were ill.
2-s into MCU
Harvey (low-angle) HARVEY: Where did he come from?

LIL: I had his number.

190. 3 HARVEY: Where did you get it?
High-angle MCU Lil.

LIL: From a friend.

HARVEY: What friend?

191. 4 LIL: Dr. King was recommended to me.
Tight 2-s

HARVEY: Recommended was he? By whom?
By whom Lillian?

192. 2 M MCU King at phone
Tighten to CU.

BOOM B.7.

PHONE IN HALL (HARVEY'S).

3 to S/
4 to E//

KING: Good lord - are you sure about
sir? I see ... Yes, that would be
pretty conclusive... Too late for that.

193. 1 C Tight 2-s

BOOM A.7.

HARVEY'S STUDIO.

HARVEY: Stop crying and tell me who
told you to call him.

LIL: He didn't want you to know.
He said he'd help you.

HARVEY: Who's he?

LIL: I promised not to tell.

HARVEY: Who?

LIL: John Steed.

Hold Harvey

HARVEY: Steed! (GETS GUN)

(On A7)

(193 on 1)

LIL: What are you going to do?

HARVEY: Shut up and stay where you are.

194. 2 M

CU King

BOOM B.7.

Pan him R.

PHONE IN HALL. (HARVEY'S).

KING: Thank you very much for your help, sir. Good-night.

195. 1 Q

MS King at door

DOORWAY TO HARVEY'S STUDIO

On cue:
Crab L. to inc.
Harvey.

HARVEY: Come in, Dr. King. I hear we have a friend in common.

196. MIX 3 S

MS Steed at basin

BOOM C.3.

INT. BARBER'S SHOP. NIGHT.

ONE TWELVE: How do you feel now, Steed?

STEED: Got me right behind the ear - very professional!

ONE TWELVE: Served you right. You disobeyed orders by following me here.

Go with Steed

STEED: True. But you've had him following me for the last two days.

197. 4 E

CU One Twelve

ONE TWELVE: I knew you'd spot him. More important - I knew Harvey would find out. I wanted him to think you were the suspected informer.

198. 3

CU Steed

STEED: So you're certain it's Harvey?

199. 4

a/b

ONE TWELVE: Fraser was certain of it. That's what the 'phone call was about.

200. 3

2-s

Now the proof's gone.

(200 on 3)

STEED: Yes.

(On 03)

ONE TWELVE: Who have you left with M. Roland?

201. 4 _____
STEED: No ne./

MCU One Twelve

Loosen to 2-s

ONE TWELVE: Why can't you do as you're told, Steed? Go and bring in Harvey, quietly if possible, while I see to Roland.

202. 3 _____

CU Steed

STEED: How do I know you didn't kill Fraser.

203. 4 _____

CU One Twelve

ONE TWELVE: You don't know.

204. 3 _____

a/b

STEED: And you could be on your way to kill M. Roland now.

205. 4 _____

a/b

ONE TWELVE: Quite true. A question of quis custodiet hostee, eh Steed? Who will guard the guards themselves?

STEED. So I've noticed.

ONE TWELVE: A problem that's bound to arise in our line of business from time to time. You'll just have to trust me.

206. 3 _____

a/b

See Steed go.

HARVEY'S STUDIO. NIGHT.

BOOM A.7.

207. MIX 1 A _____

MS King
along gun fgnd.

HARVEY: Will you point this at the doctor for a moment. Steady.

(+ BOOM B
if reqd.)

As Harvey moves
crab R. into 2-s:
Harvey/Lil.

LIL: What's wrong, darling? What are you doing? Isn't he a real doctor?

HARVEY: Yes, he's that all right. Just do as I say.

208. 2 N 24^o _____

MS King

(208 on 2)

(On A7)

209. 1 _____ /
MCU Lil
KING: Look, Mrs. Harvey - don't you know what your husband's doing?

210. 2 24^o _____ /
MCU phone;
whizz pan to
MCU Harvey.
LIL: I don't know what anybody's doing.
You or him. / (PHONE RING)

211. 1 _____ /
a/bAren't you going to answer it?

212. 2 _____ /
MCU Harvey a/b;
pan him R. to 2-s
easing R. HARVEY: Darling, don't ever talk when you're holding a gun.

213. 3 (over 2's cable) _____ /
MCU King You'll end up distracting yourself.

214. 2 _____ /
2-s:
Harvey/111Hello?

BOOM B.7.
(GUNMAN ON DISTORT.)

GUNMAN: (DIST) This is Grandfather Smith.

215. 4 M _____ /
CU Gunman
HARVEY: Look, I can't talk to you now - there's somebody here. /

(PHONE IN HARVEY'S HALL)
GUNMAN: I must talk to you. Haven't you got an extension?

HARVEY: (DIST) I can't leave. (HARVEY ON DISTORT)

GUNMAN: Look, I can't waste any more time - things have moved. That damn barber found out too much and we've had to kill him. If we don't get Roland quickly now, this job's going to blow up in our face. Where's the next meeting?

216. 1 _____ /
T.2-s a/b

(216 on 1)

(HARVEY ON A.7)

HARVEY: They've had the meeting and Roland's leaving for London airport.

(GUNMAN ON B.7)

217. 2 _____
MCU King
(reaction)

218. 1 _____
2-s a/b I couldn't - I was drugged.

219. 4 _____
a/b GUNMAN: What time is he due at the airport?

HARVEY: (DIST) He's on his way there now.

(HARVEY ON DISTORT)

GUNMAN: For your sake I hope we get there first.
220. 1 _____
2-s a/b

THEY RING OFF.

221. 2 _____
MCU King LIL: Drugged - but darling...

222. 1 _____
2-s a/b KING: So it was you.

HARVEY: Shut up. Now doctor, we'll have to go for a short walk - there's no alternative. If we're lucky we may meet your friend Steed.

LIL: Steed? What's Mr. Steed got to do with all this?

HARVEY: Mr. Steed is a very wicked man, darling, and Dr. King here is one of his associates in crime. Am I

223. 2 _____
MCU King
(reaction) right, Doctor?/

224. 1 _____
a/bYou don't have Steed's sense of humour, do you King? Go and get the car out of the garage, dear, will you?

(#24 on 1)

(On A7)

LIL: But...

225. 2 MCU King HARVEY: Go and get the car out./

226. 1 MS Harvey LIL: Yes. (EXITS)/

227. 2 MCU King KING: May I ask you a question?

HARVEY: Go ahead.

228. 1 MCU Harvey KING: Why do you do it?/

229. 2 MCU King HARVEY: Is that a doctor's curiosity?/

230. 1 MCU gun KING: Yes - partly./

Tilt up to Harvey.

HARVEY: I suppose there's no harm in telling you now. As you obviously noticed, I have a very lovely wife who likes to live well and expensively. And you know what that can lead to - or do you?

KING: Yes, I know.

HARVEY: Do you really understand about my wife?

KING: Well, maybe not.

231. 2 MCU King (reaction) HARVEY: But you do know what I have wrong with me, don't you?/

232. 1 MCU HarveyDoesn't give me much time, does it? And you know they have no place for dying men in my line of work, and

233. 2 MCU King no retirement and no burial benefits./

(233 on 2)

(On A7)

234. 1 _____
a/b
KING: So you decided to go it alone./
235. 2 _____
a/b
HARVEY: Yes. I listened to several officers. I took the one that offered the best insurance for the future./
236. 1 _____
a/b
KING: You don't have any future, Harvey./
237. 3 _____
MS Harvey;
pan him R. to
tight 2-s,
then into CU King.
HARVEY: No, I don't. But then, come to think of it, neither do you, Dr. King.
238. 1 _____
CU Harvey
.....But Lilian does - and I'm going to see that she enjoys it.
239. 3 _____
CU King
KING: At the expense of other people's lives.
240. 1 _____
CU Harvey
HARVEY: I am only concerned with one life, doctor.

LILIAN ENTERS.

Go with Harvey.Hand the doctor his coat, darling.
241. 3 _____
MS King;
let Lil in L.
242. 1 _____
Harvey a/b
.....Now turn round.....
243. 3 _____
2-s: King/Lil.Give him his bag. Stand away
Tighten on King. from him.
244. 1 _____
MS Harvey
KING: I'm not a professional, Harvey. I can't get the jump on you./

(244 on 1)

(On A7)

Pan Harvey R. to
2-s with King.

HARVEY: We're not going to waste
any more time, doctor. Come on -
walk slowly to the door. Slowly!

Let King thru;
hold Harvey to
2-s with Lilian.

Lilian -/ listen darling, I might be
gone until morning. Would you reach
in my pocket here It's the
second number on the list. Ring up
and leave a message that I'll report
in as soon as I can. All right?
Open the door.

245. 2 E

3-s

See King/Harvey
exit.

246. 3

MS Lil.

Hold her to phone.

T/C

S.O.F.

FILM: HARVEY/KING EXIT HOUSE.
STEED SHOOTS HARVEY.

247. 4 E

BOOM B.5.

MS Steed;
loosen to let
King rise into
L. frame.

EXT. GARDEN (STUDIO) NIGHT.

STEED: I shouldn't bother. Any
idea where he was taking you?

KING: No. You'd better ring your
people at London Airport. He warned
them that Roland was on his way there.

STEED: When?

KING: About five minutes ago.

STEED: No use. They don't know who
to look for. / Come on.

T/C

S.O.F.

Approx. 2 secs. to be cut out at this point.

FILM: STEED & KING RUSH TO CAR & DRIVE
OUT R. OPT.MIX TO CAR OVER FLYOVER.

248. MIX 3 S

2-s: 112 & Aide.

(STUDIO)

BOOM C.

INT. PRESS LOUNGE, LONDON AIRPORT. NIGHT.

(248 on 3)

(On C4)

PRESS LOUNGE.

Crab R. with
One Twelve to
2-s with Roland.

Pan One Twelve
to seat.

ONE TWELVE: Right, you can let them
in. We haven't much time, so tell
them not to duplicate questions.

.....M. Roland, your flight will be
right on time, so you have about
twenty minutes.

ROLAND: Thank you.

249. 1 R
MS door;
reporters enter.

250. 4 M
WS reporters
settling down

251. 2 P FIXED MIC.
MS Roland ROLAND: Good evening, gentlemen,
and thank you for being here.

MIX T/C
FILM: CARS EN ROUTE FOR AIRPORT. S.O.F.

252. 2 P
MS Roland INT. PRESS LOUNGE (STUDIO). NIGHT. FIXED MIC.

253. 4 M ROLAND: ...discussing the present situation./
WS reporters

254. 2
a/bIt is very pleasant for me to be
able to say that the Minister and I have
reached complete agreement. I am

255. 1 R therefore returning/ to New York with
MS Aide at door; some optimism as I feel that an important
see Gunman into 2-s. step has been made towards bringing about
Let him go R. a resumption of the cease-fire talks which
were so tragically broken off last month.

256. 3 T
MS Gunman; pan
him to seat,
tighten to MCU.

(256 on 3)

(On Fixed mic)

ROLAND (CONTD):

- 257. 4 M
MCU 112; see him turn head.
- 258. 2 P
MCU Roland
- 259. 3
CU Gunman; tilt down to newspaper.

I would like to express my admiration for the Minister for the initiative and skill he has displayed in making our meeting possible. I am grateful to him and to your country for the co-operation which I have experienced in these two short days.

T/C

S.O.F.

FILM: STEED'S CAR ENTERING LONDON AIRPORT & GOING THRU TUNNEL.

- 260. MIX 2 P
MS Roland INT. PRESS LOUNG. (STUDIO) NIGHT. BOOM C.4.
&
FIXED MIC.
- 261. 3 T
CU Gunman

ROLAND: And now gentlemen, there is something you would like to ask me?

- 262. 4 M
WS 1st Rep. fgd. Door in depth. See Steed/King enter.
- 263. 1 R
2-s: Steed/King; pan with Steed.

1st REPORTER: Sir. / Certain members of the rebel faction have, on many occasions, accused you of having the interests of the colonial powers foremost in your mind. / Would you please comment on this?

- 264. 3 T (as Steed sits)
2-s Gunman R.fgd.
- 265. 1
CU gun
- 266. 3
a/b; gunman hands over paper.

ROLAND: I would remind you that the rebel faction itself strongly disapproves of those extremists who have been responsible for so much of the violence. I feel sure that they themselves will shortly take action against these people, and when this happens I think they will be perfectly willing to accept the United Nations as an arbitrator between them and the lawful government.

(STEED SPEAKS SIMULTANEOUSLY DURING THIS SPEECH).

- 267. 4
WS 1st Rep. a/b
- 268. 2
MS Roland

1st REPORTER: Will you be acting as mediator again, sir?

268 on 2.

(On C4 &
FIXED MIC)

ROLAND: That is impossible to say at
the moment. The first thing to be
269. 3 done is to get both parties round/the
MS One Twelve;
pan him to Roland.
table to resume talks.
Hold Roland.
ONE TWELVE: I'm afraid that's all the
time we have M. Roland.

ROLAND: Well gentlemen, I'm sorry,
But we must finish. I would only like
to say that next time I am in your
country I hope it will be for a longer
270. 4 stay. Thank you and good-night./

WS a/b; see
reporters go.
271. 2 KING: He's a fascinating old boy.
What are you doing now?
2-s: Steed/King;
Steed L.fgd.

STEED INDICATES GUNMAN.

KING: In that case I think I'll go
272. 3 back on the bus!/
2-s: Roland/112.
Let them go L.

273. 2 ROLAND: Ah, M. Steed. You see, I am
MS Steed; loosen
to 3-s as Steed
rises; let Roland
go.
still very much alive. I told you
there was nothing to worry about. Au
revoir.

274. 3 CU One Twelve

275. 4 CU Steed

276. 2 a/b

FADE TO BLACK.

F/U CLOSING SLIDES:

GRAMS:
Theme

CLOSING SLIDES:

1. MACNEE, ROLLASON
2. GATLIFF, HOBBS, HEWLETT
3. MUIR, GODLEY
4. MELLINGER, KLEE, DURR
5. RENISON, BLACKSHAW, BROWNE
6. Teleplay by ANTHONY TEMPILOFF & BRANDON BRADY
7. JOHN BRYCE, JOHNNY DANKWORTH
8. Designed by TERRY GREEN
9. Produced by LEONARD WHITE
10. Directed by DON LEAVER

F/OUT SLIDE

F/U SLIDE AN ABC PRODUCTION.

FADE SOUND AND VISION.