

110  
MR. A. PELLY

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 30 - "Death Dispatch"

by  
LEONARD FINCHAM

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Designed by  
ANNE SPAVIN

---

Producer  
LEONARD WHITE

---

Directed by  
JONATHAN ALWYN

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CAMERA REHEARSAL: Friday, 22nd June, 1962, at 10.00.

VTR RECORDING: Saturday, 23rd June, 1962, at 10.30.

AT: Studio Two, Teddington Studios.

TRANSMISSION: Date to be advised.

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PROD. NO: 3503.    VTR/ABC/1821

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CAST:

John Steed .....	PATRICK MACNEE
Catherine Gale .....	HONOR BLACKMAN
One Ten .....	DOUGLAS MUIR
Miguel Rosas .....	RICHARD WARNER
Monroe .....	DAVID CARGILL
Anne Rosas .....	VALERIE SARRUF
Travers .....	GERALD HARPER
Baxter .....	HEDGER WALLACE
Rico .....	MICHAEL FORREST
Singer .....	MARIA ANDIPA
Thugs! .....	GEOFF L'CISE
	ARTHUR GRIFFITHS
Pasco .....	ALAN MASON
Chambermaid .....	BERNICE RASSIN
Customer .....	JERRY JARDIN

PLUS EXTRAS: 9 men and 5 females

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P.A. ....	JILL MORWOOD	Lighting .....	H.W. RITCHIE
Floor Manager .....	ROBERT REED	Technical Sup. ....	PETER CAZALY
Stage Manager .....	JOHN WAYNE	Cameras .....	MIKE BALDOCK
Call Boy .....		Sound .....	MIKE ROBERTS
		Vision Mixer .....	DEL RANDELL

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SCHEDULE:

Friday, 22nd June, 1962: 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 reh ..... 19.00 - 21.00.

Saturday 23rd June, 1962: Camera reh ..... 10.00 - 12.30.  
 Lunch Break ..... 12.30 - 13.30.  
 Camera reh ..... 13.30 - 15.30.  
 Tea break, lineup,  
 normal scan, makeup., 15.30 - 16.15.  
 Dress reh ..... 16.15 - 17.30.  
 Notes ..... 17.30 - 18.00.  
 Lineup ..... 18.00 - 18.30.  
 VTR ..... 18.30 - 19.30.

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RUNNING TIME: 51.25. Two commercial breaks of unscheduled length.

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CAMERAS: 4 pedestals.  
SOUND: 3 booms, 2 slung, grams & tape and practical telephones.  
TELECINE: A.B.C. symbol, slides and 35 mm and 16 mm film inserts.

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F/U T/C S.O.F.  
A.B.C. symbol

Fade symbol.

1. F/U 3A GRAMS  
Caption: THE AVENGERS (A) Theme

2. 4 (A  
Caption: THE AVENGERS (B)

3. 3 (A  
Caption: THE AVENGERS (C)

4. 4 (A  
Caption: THE AVENGERS (D)

5. 3 (A  
Caption: STARRING PATRICK MACNEE

6. 4 (A  
Caption: ALSO STARRING HONOR BLACKMAN

FADE TO BLACK

F/U T/C MUSIC  
FILM: Establishing shots of New tape  
Jamaica (16 mm) 36 secs. Q 19

S/I T/C  
SLIDE: JAMAICA

MIX  
7. 1 (A 1. INT. HOTEL BEDROOM. NIGHT. BOOM 1  
C.U. flowers on table.  
Baxter places dispatch case  
on table. Establish in C.U.  
PULL BACK to inc. Baxter.  
PAN with Baxter as he goes  
round room.  
Baxter x's to bed.  
T.I. to C.U. Baxter on  
phone Fade music as  
Baxter picks  
up phone.  
BAXTER: I want two-six-five-  
one-three ... thanks. Get me

BAXTER: contd. the Governor's secretary please. Hello - Tim. Alan Baxter here. Yes, just got in. At the Ocean. Wish I had the time - and the money. Listen Tim - strictly off the record so don't start running around in circles - but the back of my neck doesn't feel so good ... No - just prickles. Ever since I left Washington. Nothing I can pin down. But when you've played messenger boy as long as I have, you develop a sort of sixth sense. No - it's okay. Just wanted to pass it on - unofficially. You get back to your planter's punch or is it a planter's daughter? And the best of luck to you too.

PULL BACK as Baxter rings off and rises. Baxter x's x's u/c.

SFX  
Crickets etc.

8. 2 (A)

C.U. dispatch case.  
PAN UP as Baxter picks up case. HOLD Baxter as he goes into bathroom.

PAN L. & T.I. to blind on window.

SFX  
Running shower

MUSIC  
New tape  
Q.20.

9. 1 (A)

M.S. Pasco at window  
Follow Pasco & T.I. to M.C.S. as he takes gun out of case at end of bed.  
Pasco x's up to closet  
Pasco hides L. of closet

Fade music as hanger clatters.

10. 2 (A)

M.S. Baxter's silhouette thro' window of bathroom door

11. 1 (A)

M.C.U. Pasco  
PULL BACK to M.S. PAN L. with Pasco as he dives behind chair

12. 2 (A) \_\_\_\_\_ MUSIC  
 M.S. Baxter enters  
 from bathroom New tape  
Q 20.
13. 1 (A) \_\_\_\_\_  
 C.U. case at foot of bed.  
 PAN UP to C.U. Baxter.  
 PULL BACK as Baxter moves  
 to phone Fade music
14. 2 (A) \_\_\_\_\_ BAXTER: Hello - oh operator -  
 Include Pasco b.g. L. I want the police - quickly./  
M.C.S. Pasco throws Someone's just ...  
knife. (AS KNIFE IS THROWN)
15. 1 (A) \_\_\_\_\_  
 A/B Baxter collapses  
 over bed. BAXTER:(contd) broken ...  
 T.I. to C.U. knife in into my .... room ....  
 Baxter's back. MUSIC  
Old tape  
Q 4A.
- SUPER T/C  
SLIDE: "DEATH DISPATCH"
- FADE OUT. (CLEAR 1 TO POS.B.  
SWIMMING POOL)
- F/U T/C  
FILM: 16 mm Establishing  
shots of Jamaican  
swimming pool.  
(22 secs). MUSIC  
Steel band  
HDF 1010  
S. Side B.  
Band 3.
- MIX  
 16. 3 (A) \_\_\_\_\_ 2. EXT. SWIMMING POOL. DAY. BOOM 2.  
 C.U. girl's feet. SFX  
 PAN UP to C.U. girl. BG to swimming  
 She turns her head pool  
 slightly towards Steed  
 who is sitting behind her.  
 He raises his dark glasses  
 to look at her. PULL BACK  
 as One Ten enters b.g. L  
 of Steed.
17. 4 (A) \_\_\_\_\_  
 2-s One Ten over Steed  
ONE TEN: Cuba libre. Have you  
had breakfast?

On 4A - shot 17

18. 3 (A  
Group over girl

STEED: I had breakfast on the plane at eight this morning .. London time that is. As far as my stomach is concerned, this is pre-lunch./ Not that I'm complaining, mind you. What have I done to deserve this?/

19. 4 (A  
A/B  
One Ten moves R. of Steed  
Steed rises, x's d. L of  
One Ten

ONE TEN: Nothing. Remember Baxter - Alan Baxter? Courier at the Embassy in Washington?

20. 3 (A  
C.U. photo in Steed's hands

STEED: Yes.

21. 4 (A  
A/B  
PULL BACK & PAN R. as  
Steed & One Ten move slowly along edge of swimming pool.

ONE TEN: Yesterday evening - in his hotel room here./ He was on a night stopover - carrying dispatches from Washington to Santiago.

STEED: The police don't know who did it?

ONE TEN: No. They were on the spot fast enough though. Baxter was actually phoning for them when he was knifed. They believe he must have surprised a sneak thief. I don't agree.

STEED: No?

ONE TEN: Apparently Baxter had a feeling something might be wrong. He'd already phoned one of the secretaries at Government House to say so.

STEED: But he didn't say anything definite?

ONE TEN: No - it was just a hunch, apparently.

22. 3 (A  
C, 2-s One Ten over Steed

STEED: What was he carrying?

(CLEAR 4 TO POS.B.  
SAME SET)

ONE TEN: That's the strange thing - nothing that seems to be of any value. The dispatches were confidential, naturally, but they were purely routine stuff.

STEED: Not to whoever killed Baxter to get them.

23. 4 (B  
2-s Steed over One Ten thru' arch

ONE TEN: Failed to get them.

The dispatch case was hidden in the bathroom. Locked to the hot rail with a towel over it. The police found it. The murderer obviously didn't have time to search. He must have made a bolt for it as soon as he killed Baxter.

STEED: So you can't be sure the murderer was after the dispatch case?

24. 3 (A  
A/B

(CLEAR 4 BACK TO POS.A.  
SAME SET)

ONE TEN: No, But it's difficult to think of any other motive. And if there is something in those dispatches worth killing for we've got to know what it is. We've got to know who wants it and why.

25. 1 (B) STEED: Of course./  
Group over girl

26. 3 (A)  
A/B  
PAN L. HOLDING 2-s as  
Steed and One Ten move  
slowly back along swimming  
pool

ONE TEN: So I propose to give  
the murderer a second chance.  
Officially Baxter's murder will  
be accepted as a purely local  
incident. The dispatches will  
continue on their normal route  
with a replacement courier - you.

(CLEAR 1 TO POS.A.  
CATHY'S BEDROOM)

STEED: Me?

ONE TEN: Your flight leaves  
tomorrow afternoon.

27. 4 (A) STEED: Not before?/  
C.2-s One Ten over Steed

ONE TEN: We have to give the  
impression that sufficient time  
has elapsed for an official  
replacement courier to have been  
able to get here from Washington.  
You'll be in Santiago the day  
after tomorrow. There's an  
overnight stop at Lima.

28. 3 (A) STEED: Right. / Well, I might  
Group over girl as well make use of the time  
that's left to me./

29. 4 (A)  
A/B

ONE TEN: One other thing.  
Catherine Gale will act as your  
cover.

STEED: Cathy? Good - is she  
here?



30. 3 (A) ONE TEN: Not yet. She Fade sfx.  
arrives tonight./ MUSIC  
 A/B New tape  
 One Ten exits b.g. STEED: Have you had lunch yet?  
 Steed moves t/w girl. Or should I say breakfast?  
 T.I. to C.U. girl  
 (CLEAR 4 TO POS.C.  
 HACIENDA)

MIX  
 31. 1 (A) 3. INT. CATHY'S BEDROOM. NIGHT. BOOM 1  
 C.U. Cathy in doorway  
 PULL BACK as she closes  
 door & looks round room  
 PAN with Cathy as she  
 moves round room  
 finishing at dressing  
 table.  
 (CLEAR 3 TO POS.B.  
 HACIENDA)

32. 2 (A) C.S. mirror over Cathy FADE  
Cathy turns into camera MUSIC

33. 1 (A) CATHY: All right, come out  
where ever you are./ Good  
 2-s Steed over Cathy evening.  
 Steed enters b.g. L.  
 Steed x's D to Cathy

STEED: Have a good trip?

CATHY: Delightful thank you.  
Is this on the level?

STEED: Well not quite. We  
leave for Santiago tomorrow  
afternoon./

34. 2 (A) 2-s Cathy over Steed

CATHY: Hardly time to work up  
a healthy tan . You know I think  
they do it on purpose./

35. 1 (A) L.S. Steed over Cathy  
 PAN L, with Steed to table

STEED: Well - they expect us to  
be on the qui vive twenty four  
hours a day you know. I thought  
you'd be able to use a livener./

36. 2 (A) 2-s Cathy over Steed

CATHY: Thanks - even if there are strings attached. I take it I haven't flown five thousand miles just to split a bottle of champagne with you. Lovely though it is.

STEED: Cheers,

CATHY: Cheers. By the way where did you get the lipstick?

37. 1 (A  
C.2-s Steed over Cathy

STEED: Oh - er - it was around.

38. 2 (A  
A/B  
Cathy x's u to mirror

CATHY: Hmm. Blonde - expensive - American. Was she around too?

STEED: Very round!

Cathy x's back to Steed

CATHY: All right - tell me why we're here.

39. 1 (A  
C.2-s Steed over Cathy

STEED: Alan Baxter, our Washington courier, was murdered here last night. Someone wanted his dispatches, but they didn't collect. The strange thing is there seems to be nothing in the case worth killing for. We have to find out who killed Baxter, what they wanted and why they wanted it. So I'm taking this on to Santiago, and you're going to shadow me for the trip. O.K.?

40. 2 (A  
2-s Cathy over Steed

CATHY: So we travel as strangers?

Steed x's u.L  
Cathy x's L. to bed.  
Steed follows.  
PAN L. with them HOLDING  
2-s

STEED: That's right. Here are the tickets. They're in your name. Now the question is what do we do with this?

CATHY: I think that's rather in your department. Why didn't he collect?/

41. 1 (A  
2-s Steed over Cathy

STEED: The dispatch case was chained to the towel rail. He knew the police were on the way and he must have panicked. I doubt if he'll try again here. Or on the plane. It's the stopovers we've got to watch - Bogota and Lima./

42. 2 (A  
C.U. suitcase

43. 1 (A  
2-s

CATHY: Or may be Santiago itself.

STEED: From now on I think you had better keep your hand luggage handy./ I'm right next

44. 2 (A  
2-s  
Steed x's u.R.

door./

45. 1 (A  
M.C.U. Cathy

CATHY: Maybe I'm oldfashioned, but I thought the first place anyone looked was under the pillow./

46. 2 (A  
A/B

(CLEAR 1 TO POS.C.  
AIRPORT)

STEED: Yes. But under mine - not yours.

T.I. on gun in Cathy's hands.

CATHY: I hope you're right.

STEED: Thank you.

MUSIC  
New tape  
Q.7.

MIX  
47. 4 (C  
C.U. cigars in Rosas hand  
PAN UP to inc. Rosas f.g.R  
Monroe b.g.

4. EXT. HACIENDA. DAY.

BOOM2

(CLEAR 2 TO POS.B.  
AIRPORT)

Fade music

Rosas x's u. to table

MONROE: Sure I'll tell him -  
okay. District Five. Reports  
thirty per cent support -  
position favourable.

48. 3 (B

C.U. map  
PAN UP to 2-s

ROSAS: Good, / ... the  
main power station. That  
completes the public services.

49. 4 (C

2-s Monroe over Rosas

MONROE: Thirty per cent - less  
than a third of the personnel.

ROSAS: It needs only a few to  
lead - the sheep will follow.

MONROE: I guess you know your  
own people better than I do.

Rosas x's d.l. to drinks  
trolley.  
PULL BACK HOLDING 2-s

ROSAS: The Rosas family has  
managed to survive through  
several revolutions without  
sustaining any loss ... in fact  
quite the reverse.

MONROE: Sure - politics is big  
business .. when you're on the  
winning side. There's guys in  
this racket/..

50. 3 (B

M.S. Rosas

Rosas x's R.  
CRAB R. under arch  
HOLDING 2-s

ROSAS: This is for the good of the  
people. We need strong hands to  
guide our country. All this talk  
of democracy and liberalism is  
just covering up weakness and  
incompetence. I intend to see  
it is exposed and thrown out -  
and that's all.

MONROE: Lkay, okay. So what's  
the next move?/

51. 4 (C  
M.C.U. Rosas

ROSAS: We wait. But I want all  
the key men warned to be ready  
to act at eight hours notice./

52. 3 (B  
M.C.U. Monroe

MONROE: I'll pass the word  
around./

53. 4 (C  
A/B

ROSAS: And remember - there must  
be no violence in the initial  
stages./

54. 3 (B  
2-s Monroe over Rosas  
Monroe x's d. to Rosas.

MONROE: I don't get it. For my  
money a bunch of hot-heads  
rioting around the city is what  
you need. It'll keep the  
police busy./

55. 4 (C  
2-s Rosas over Monroe

ROSAS: It will also give them -  
and the army - an excuse to  
mobilise before we're ready.  
No - spread fear, distrust and  
the threat of poverty and within  
a few days the people will act  
for themselves.

(CLEAR 3 TO POS.C.  
AIRPORT)

Rosas x's D.  
Monroe follows

MONROE: And then you step in.  
Okay - when's zero hour.

ROSAS: I'll know that when we  
get the dispatches. They should  
have been in our hands by now.

T.I. to C.U. Monroe

MONROE: You don't have to worry.  
They shouldn't be long. The  
replacement courier left Jamaica  
on the afternoon flight.

MUSIC  
New tape  
Q.22.

MIX  
T/C

SFX  
Plane

FILM: 35 mm Airliner in flight  
and touching down at  
Bogota Airport.  
(24 secs)

MIX  
56. 1 (C)

5. INT. AIRPORT. DAY.

BOOM 1 & 3

C.U. sign hanging over  
main doors. PULL BACK &  
PAN DOWN to establishing  
shot - airport with passengers  
entering.  
Pick out Steed & Cathy

TANNOY: Senoras y senores los  
pasajeros, si tienen billetes por  
avion numero cuatrocientos veinte  
cuatro, para Quito Lima y Santiago.  
Esperen, por favor, en la sala de  
esperanza. Les llamaremos en a eso de  
una media hora. Muchas gracias.

SFX  
Airport b.g.

TAPE

57. 2 (B)

Group over Cathy.  
Cathy moves to stall.  
Steed moves away to  
telephone booths.  
CRAB R. with Cathy  
LOSING Steed

TANNOY: Passengers transferring to  
Flight Four-two-four for Quito, Lima  
and Santiago will please remain in the  
Waiting area. Your flight will be  
called in approximately thirty  
minutes. Thank you.

TAPE

(CLEAR 1 TO POS.D. FAST  
SAME SET)

58. 1 (D)

M.S. Steed goes into telephone  
booth. Crooks b.g. L.

59. 2 (B)

2-s Crooks by pillar R.

60. 1 (D)

M.C.U. Cathy  
Cathy x's u.s. to pillar

(CLEAR 2 TO POS.C.  
SAME SET)

61. 3 (C)

C.U. tannoy on pillar

TANNOY: Attention please. TAPE  
Calling Senora Gale - Senora  
Catherine Gale ... Passenger on  
Flight 424 to Santiago./

62. 1 (D  
M.S. Cathy

PAN R. with Cathy to  
phone booths  
Finish with Steed f.g. R.

Will you please go to telephone  
booth number 6; There is a call  
waiting for you in booth number  
6. Thank you.

(CLEAR 3 TO POS.D.  
SAME SET)

63. 2 (C  
C.U. Cathy in phone booth

CATHY: Hello. /

STAND MIC

64. 1 (D  
C.U. Steed

STEED: Welcome stranger.

CATHY: A woman in every airport DISTORT  
eh? It's a dull trip.

STEED: So far, but I have hopes.  
Spotted anything? /

65. 2 (C  
A/B

CATHY: Apart from the play you  
made for the stewardess, not a  
thing.

STEED: Well don't relax. DISTORT

CATHY: Don't worry, I won't.  
I'm far too interested in  
watching your technique. /

MUSIC  
Old tape Q.15

66. 1 (D  
M.S. Steed  
Crooks enter b.g.

STEED: It didn't work out too  
badly did it?

67. 3 (D  
C.U. gun in Steed's ribs.  
PAN UP to C.U. Steed b/n  
crooks.

68. 2 (C  
A/B Cathy

CATHY: Hello? /

69. 3 (D  
3-s Steed over crooks

LST THUS: The case senior,

STEED: Sorry.

CATHY: Steed? Can you hear  
MEG DISTORT

1ST THUG: Finish your call -  
act normally.

70. 1(D)  
G.S. Steed with crooks b.g.

STEED: Sorry. As I was saying  
you might learn something. /

71. 2 (C)  
A/B Cathy  
(1 CLEAR)

I want that hand luggage - DISTORT  
and I want it quickly. Would MUSIC  
you send it on. Old tape Q.15

CRAB L. & PAN R. as Cathy  
gets out of box to inc.  
thugs b.g.  
PAN L. with Cathy as she  
goes back into phone booth.  
HOLD on receiver as she  
leaves.

CATHY: Keep talking. I'm  
on my way.

72. 3 (D)  
3-s Steed over crooks

(2 CLEAR)

STEED: No - it's no good  
sending it to the airport now -  
I've got to leave almost at  
once. Send it on. Yes, that's  
right - I don't think so.

73. 1 (D)  
Group  
Cathy b.g.

CATHY: Por favor senors. /

74. 3 (D)  
Group over Cathy L.  
PULL BACK with group  
past Pasco  
HOLD on B.C.U. Pasco.

STEED: Thank you.

FADE MUSIC

MIX  
75. T/C  
SLIDE: THE AVENGERS - END OF PART ONE

MUSIC  
theme.

Fade.

COMMERCIAL BREAK - unscheduled time.

- CLEAR 1 TO POS. E - CATHY'S BEDROOM
- CLEAR 2 TO POS. D - STEED'S BEDROOM
- CLEAR 3 TO POS. E - HACIENDA
- CLEAR 4 TO POS. C - HACIENDA



F/U  
T/C

SLIDE: THE AVENGERS  
PART TWO

MUSIC  
Theme

MIX  
76. 3 (E)

6. EXT. HACIENDA. DAY.

High Angle establishing shot  
Rosas & servant.  
CRAB R. TO POS.B. HOLDING  
Rosas as servant exits u.R.  
to finish with Pergola b.g.L.  
Anna enters b.g.

MUSIC  
South  
American  
"Coffee & cream"  
BM 258 A

BOOM 2

77. 4 (C)

M.C.U. Rosas

Fade music

ROSAS: When a daughter stands  
beside her father so quietly  
and patiently, it is either  
out of respect - or because  
she is going to ask a favour.

78. 3 (B)

2-s Anna over Rosas

Ah - it is a favour.

ANNA: Mmmm - hmmm. I want  
Pepe to drive me out to the  
stables.

ROSAS: But Mancha won't foal  
for at least twenty four hours.

Anna breaks u. L.

ANNA: I know. But I've simply  
got to see if she's all right.

79. 4 (C)

2-s Rosas over Anna

ROSAS: Of course she's all  
right./ Anna, our family  
has been rearing blood stock  
for six generations. I think  
we can manage to deliver another  
foal safely.

ANNA: But Mancha is mine. You  
gave her to me.

Coming to 3B - shot 80

ROSAS: I'm not sure I approve  
of you spending so much time at  
the stables..... but perhaps  
in this case you can go./

SFX  
TELEPHONE BELL

80. 3 (B  
A/B Anna over Rosas

Anna x's u. L.

ANNA: I'll go and tell Pepe.

Rosas rises, x's u.L.  
to Anna

ROSAS: Anna. I wouldn't  
trouble yourself - he's been  
waiting for you outside for the  
last twenty minutes.

Anna exits b.g.

81. 4 (C  
M.S. Monroe in doorway  
Monroe x's d. to table

MONROE: Pasco. Long distance  
from Bogota./

82. 3 (B  
2-s Rosas over Monroe.  
Rosas x's d. to Monroe.

83. 4 (C  
2-s Monroe over Rosas

ROSAS: Well? I see. All  
right, you will come back here  
to Santiago immediately. Don't  
argue Pasco. If our mission  
is to succeed, we cannot afford  
people in our organisation who  
make mistakes.

84. 3 (B  
A/B 2-s Rosas & Monroe

MONROE: So Pasco didn't get the  
dispatch case?/

Rosas x's u. L.

ROSAS: No. I was always afraid  
he might be incompetent. I warned  
you.

MONROE: I guess I owe you an  
apology. I should never have  
hired him.

Rosas turns to Monroe.

ROSAS: The question is what do we do now? What worries me is that the Kingston police may be on to him and that could lead them to us./

85. 4 (C)  
M.C.U. Monroe.  
PAN L. with him to 2-s  
with Rosas

MONROE: Don't worry about Pasco. I will take care of him. The dispatches are our first concern./

86. 3 (B)  
A/B 2-s Rosas over Monroe

(CLEAR 4 TO POS.D.  
CORRIDOR)

ROSAS: Exactly. You will have to move quickly. Lima is your only chance. The courier will be stopping overnight there and the dispatches must be in our hands before they cross into Chilean territory. But above all there must be no reason to link the theft with our cause.

MUSIC  
New tape  
Q.22

T.I. to C.U. Rosas

MIX  
T/C

FILM: 35 mm Airliner touching down at Lima. (10 secs).

SUPER T/C

SLIDE: "LIMA"

Fade slide

MIX  
87. 1 (E)  
C.U. fan. PAN DOWN to  
C.U. Cathy as seen in mirror  
PULL BACK to inc. Cathy  
f.g. R.  
PAN R. with Cathy to phone

7. INT. CATHY'S BEDROOM, NIGHT.

BOOM 3

CATHY: Hello?

Fade music  
SFX  
TELEPHONE BELL

88. 2 (D)  
M.C.U. Steed on phone

STEED: Hello there. How's everything?/

BOOM 1

89. 1 (E)  
M.C.U. Cathy

(CLEAR 3 TO POS. F  
CATHY'S BEDROOM)

CATHY: If that's meant to be a personal enquiry, I feel refreshed, revived and revarnished./

BOOM 3

90. 2 (D)  
A/B M.C.U. Steed on phone

STEED: Good. And respectable.

BOOM 1

CATHY: What do you mean by THAT?

DISTORT

91. 1 (E)  
A/B M.C.U. cathy

STEED: I mean are you decent?/

BOOM 1

(CLEAR 2 TO POS.E  
SAME SET)

CATHY: I will be by the time you get here.

BOOM 3

PULL BACK as Cathy rings off.  
PAN with her to door

STEED: I'm on my way.

DISTORT

92. 3 (F)  
C.U. Cathy at door

CATHY: Yes?

BOOM 3

STEED: Steed.

93. 1 (E)  
M.S. Cathy & Steed  
Steed x's d. to bed.

(CLOSE SWINGER)

CATHY: Well really Mister Steed. And you had the nerve to ask if I was decent./

94. 2 (E)  
M.S. Steed

STEED: Camouflage./

95. 1 (E)  
A/B

CATHY: Dangerous. I might have screamed for help.

STEED: That's an idea. Room service please.

CATHY: Shouldn't I be doing that?

STEED: You haven't got a deep enough voice. Oh yes, I want two whiskys and soda - Room Three-one. Er ... tres - uno. No - tres - uno ...

Steed sits on bed

CATHY: I know. Por favor. Sirvase traer a la camerera con dos whisky soda. Habitacion tres veinte-y-uno. Gracias.

STEED: Marvellous.

96. 2 (E  
M.C.U. Steed

CATHY: Now - what's the game?

STEED: I want as many people as possible to know I've left my room and come to yours./

97. 1 (E  
2-s Cathy over Steed

CATHY: In camouflage?

STEED: Uh-huh.

98. 2 (E  
A/B

CATHY: So they're going to think?/

STEED: Quite. At least three people saw me come in here. The maid will make four./

99. 1 (E  
2-s Cathy over Steed  
She sits on bed.

CATHY: I see.

100.2 (E  
2-s Steed over Cathy

STEED: It's a question of simple subtraction. They tried in Jamaica - no luck. They tried in Bogota - again no luck - thanks to you.

CATHY: And Lima's our last stopover - and here we are.

Coming to 1E - shot 101.

STEED: If we hadn't had to make that plane connection at Bogota, I would have tried to get some information out of those two thugs. Not that they struck me as exactly the informative type. No maybe they were best left for the the Airport police to handle.

(knock on door)  
101. 1 (E  
Group

OPEN SWINGER

102. 3 (F  
3-s Cathy, Steed, Girl  
over table

STEED: Over there, please.

Charge it to me - Room three-one.

Girl exit b.g.

CATHY: La cuenta por el senor - tres veinte uno. Este ingles.

T.I. to 2-s Steed and  
Cathy

STEED: I don't think she approves of you.

(CLEAR 1 TO POS.F  
SAME SET)

CATHY: So we know that whoever was employing those thugs, will try again.

STEED: Bound to. Only here they'll have had time to prepare for our arrival. And since no attempt was made to stop me delivering to the Consulate here this evening, it seems reasonable to suppose that whatever they're after must still be in the dispatch case.

CATHY: The dispatches for Santiago. That's all you've got left.

STEED: Except my sandwiches, and I don't suppose they want those, which leaves them tonight here - or tomorrow in Santiago.

CATHY: And you're betting on tonight.

STEED: Yes. And that is why I'm being a very careless courier who prefers the company of attractive widows to diplomatic bags.

103. 2 (E)

2-s Cathy over Steed  
Cathy x's d. L. to  
dressing table.  
Steed follows

CATHY: Thank you.

(CLEAR 3 TO POS.G.  
CORRIDOR)

STEED: The quickest way to find out what they're after is to let them take it.

CATHY: And follow them?

STEED: In that way we should be able to find out who takes delivery and why.

104. 1 (F)

2-s Cathy over Steed

(CLEAR 2 TO POS.F.  
SAME SET)

CATHY: And what can the butler see?

STEED: Nothing at the moment I moved the mirror in the corridor along so that it would reflect my door. It needs tilting this way a fraction.

CATHY: Right.

MUSIC  
Old tape  
Q.8.

105. 3 (G)

M.S. Cathy in corridor,  
PAN R. with her to mirror

INT. CORRIDOR. NIGHT.

BOOM 2.

106. 2 (F)

2-s Cathy over Steed

INT. CATHY'S BEDROOM. NIGHT.

BOOM 3

STEED: Just a bit more -

107. 1 (F)  
M.S. Steed. He gets up

108. 3 (G)  
A/B Cathy  
Steed joins Cathy  
They go back into  
bedroom

INT. CORRIDOR. NIGHT.

BOOM 2

STEED: That's it.

109. 2 (F)  
2-s over bed

INT. CATHY'S BEDROOM. NIGHT.

Fade music

BOOM 3

STEED: Make yourself comfortable,  
this could take all night.

CATHY: Your eye's going to get  
pretty tired staring through  
there.

STEED: I've got two - they can  
take it in turns.

CATHY: You could have gone to  
bed and let them take the bag  
while you were asleep.

110. 1 (F)  
C.U. Steed

STEED: And wake up with a knife  
in my ribs. It would ruin my  
health.

111. 2 (F)  
C.U. Cathy

CATHY: So instead you ruin my  
reputation. Men are so  
selfish.

112. 1 (F)  
A/B

STEED: You never know I might  
make an honest woman of you.

113. 2 (F)  
A/B



On 2F - shot 113.

114. 1 (F) CATHY: No thanks - I'd prefer  
A/B C.U. Steed to live it down./ MUSIC  
 Old tape  
 Q.15.
115. MIX  
 3 (G) INT. CORRIDOR. NIGHT. BOOM 2  
 Est. shot corridor.  
 Pasco enters f.g.  
 x's to far L. door.
116. 2 (F) INT. CATHY'S BEDROOM. NIGHT. BOOM 3.  
 2-s Steed over Cathy  
 Cathy x's u. to Steed  
(CLEAR 1 TO POS.G.  
STEED'S BEDROOM)
117. 4 (D) INT. CORRIDOR. NIGHT. BOOM 2.  
 C.U. door. Pasco f.g. R.  
 (thru' door from Monroe's  
 room)  
(CLEAR 3 TO POS.F.  
CATHY'S BEDROOM)
118. 2 (D) INT. STEED'S BEDROOM. NIGHT.  
 C.U. Pasco as he enters  
 Steed's room.
119. MIX  
 3 (F) INT. CATHY'S BEDROOM. NIGHT. BOOM 3.  
 C.2-s Cathy over Steed

Fade music

(CLEAR 4 TO POS.E.  
CORRIDOR)

CATHY: He's been in there  
ten minutes now. It doesn't  
take that long to open a  
dispatch case.

STEED: He didn't even have to  
search for it - I left it  
under his nose.

Coming to 4E - shot 120.

On 3F - shot 119.

- 24 -

CATHY: Any other way out?

STEED: Not unless he's got wings.  
I'm going to take a look.

CATHY: I thought the idea was  
to follow him.

They go out R.

STEED: Ideas change.

MUSIC  
New tape  
Q.17

120. 4 (E

INT. CORRIDOR. NIGHT.

BOOM 2.

M.S. corridor.  
Steed & Cathy enter from  
Cathy's room  
X to Steed's room u.L.

(CLEAR 3 TO POS.H.  
LA CIENDA)

121. 2 (D

INT. STEED'S BEDROOM. NIGHT.

BOOM 1

Low Angle  
Group over Pasco

(CLEAR 4 TO POS.F.  
MONROE'S ROOM)

122. 1 (G

C.U. Pasco

MUSIC  
New tape  
Q.16.

123. 2 (D

A/B

Fade music

STEED: Shut the door.

CATHY: Dead? And nobody  
else came in or out.

STEED: That's right. It's  
all done by mirrors.

CATHY: But not the one you  
were watching apparently.

124. 1 (G

C.U. dispatch case.  
Steed picks it up revealing  
flashbulb. Cathy picks up  
bulb.  
PAN UP with her to 2-s  
with Steed.

STEED: Nothing missing. He didn't  
even get what he came for.

(CLEAR 2 TO POS.G.  
STEED'S BEDROOM WINDOW)

Coming to 2G - shot 125

- 24 -

CATHY: Somebody did.

STEED: A flash bulb.

CATHY: Miniature - blown too.  
Whatever they wanted has been  
photographed and replaced.

PAN L. with them  
to window

STEED: There's only one  
possible answer .....

125. 2 (G)  
2-s Steed & Cathy at  
window.

Not even an athletic  
chimpanzee could make it ....  
but with a piece of rope ....

126. 1 (G)  
2-s Steed over Cathy  
They move back into room  
away from window

CATHY: So now we want to know  
who lives upstairs.

(CLEAR 2 BACK TO POS.D.  
STEED'S BEDROOM)

STEED: We want to know what  
he looks like. Cathy - go  
back to your room and order a  
couple more drinks. / And make  
sure your girlfriend brings them.

127. 2 (D)  
Group over Pasco

(CLEAR 1 TO POS.H.  
MONROE'S ROOM)

CATHY: I could certainly use  
a drink.

STEED: You'll need both of them  
when I tell you the idea. I'll be  
with you in a minute.

T.I. on Pasco

MUSIC  
New tape  
Q.10.

MIX  
128.4 (F)

8. INT. MONROE'S ROOM. NIGHT.

B: M 2.

C.U. camera in Monroe's  
hands.

PULL BACK TO inc. Monroe  
and telephone

Fade music  
SFX  
Telephone bell

(CLEAR 2 to POS.E.  
CATHY'S ROOM)

MONROE: Yes.

coming to 3H - shot 129.

OPERATOR: Your call to Santiago  
senor.

MONROE: Thank you. Hello.

129. 3 (H)  
C.U. Rosas on phone

EXT. HACIENDA. NIGHT.

ROSAS: Monroe? BOOM 3

MONROE: Yes. DISTORT

130. 4 (F)  
C.U. Monroe

ROSAS: Have you managed  
that little bit of business? / BOOM 3

MONROE: Yes - and more than BOOM 2  
that.

ROSAS: What do you mean? DISTORT

131. 3 (H)  
A/B

MONROE: Pasco. He was here. / BOOM 2.

ROSAS: I told him he was to BOOM 3  
come straight back to

132. 4 (F)  
A/B

Santiago. /

MONROE: It seems he was trying BOOM 2  
to do the job anyway - and get  
back into favour.

ROSAS: What happened? DISTORT

133. 3 (H)  
A/B

MONROE: He won't be returning BOOM 2  
to Santiago. /

ROSAS: Why not? BOOM 3

MONROE: He just won't, that's ALL. DISTORT

134. 4 (F) A/B C.U. Monroe ROSAS: I see. Now look here Monroe -/ BOOM 3

135. 3 (H) A/B C.U. Rosas MONROE: I think you will agree that it was for the best/ BOOM 2

ROSAS: You will come back here on the first available plane. BOOM 3

MONROE: I'll be in Santiago TOMORROW afternoon. DISTORT

136. 4 (F) C.U. pad. PAN UP to M.C.U. Monroe. ROSAS: Go straight to "Dos Pajaros". Be there at six. BOOM 3  
PAN R. with Monroe to Bedroom door. I'll have someone waiting THERE to process the film. DISTORT

MONROE: Yes, I see what you mean. I'll do that. Snooping? MUSIC  
 Old tape Q.10.

CATHY: Que pasa senior. No comprendo./ BOOM 2

137. 1 (H) 2-s Cathy & Monroe over phone. MONROE: Anything else?/

138. 3 (H) A/B C.U. Rosas ROSAS: No. What is it - what's happened?/ BOOM 3

139. 1 (H) A/B 2-s MONROE: It's all right. I'll tell you about it tomorrow. Adios/ BOOM 2  
 What were you doing in there?

(CLEAR 3 to POS.1  
MONROE'S ROOM)

Coming to 1H - shot 141.

CATHY: Por favor, senior. No  
comprendo.

MONROE: You understand all  
right.

141. 1 (H  
2-s Cathy over Monroe

CATHY: Scusa me, senior.  
No intuindo nada./

142. 4 (F  
A/B 2-s Monroe over Cathy

MONROE: You were listening,  
weren't you? You know what  
I'm talking about.

CATHY: Senior?

MONROE: Listening to my phone  
call.

Cathy turns into cam. R.

CATHY: Por favor senior. No  
comprendo.

MONROE: I think you're lying.  
I'm going to make you talk, even  
if I have to hurt you in the  
process./

143. 1 (H  
C.U. Cathy

CATHY: Si senior./

144. 4 (F  
A/B 2-s Monroe over Cathy  
Monroe x's u. L.

MONROE: All right, you can go./

145. 1 (H  
A/B Cathy

146. 3 (I  
C.U. pad on table by phone

147. 1 (H  
A/B

CATHY: Senior? /

148. 4 (F  
A/B Monroe x's R. o.o.s.  
HOLD on Cathy as she goes  
behind table.

MONROE: I said you can go.  
I want to get to bed.

(CLEAR 3 TO POS.J.  
SAME SET)

CATHY: Si señor. Gracias.

149. 1 (H)  
C.U. pad. PAN UP to  
M.C.U. Monroe.

150. 4 (F)  
2-s Cathy over Monroe.

(CLEAR 1 TO POS.E.  
CATHY'S ROOM)

MONROE: Get out. Vaya. You  
understand? Vaya.

Cathy goes to door

CATHY: Ah si señor.  
Beunas noches señor.

151. 3 (J)  
M.S. Monroe  
He goes into bedroom

MONROE: Goodnight.

MUSIC  
Old tape  
Q.15.

152. 4 (F)  
M.S. over table.  
Cathy re-enters.  
x's d. to table.

153. 3 (J)  
2-s Monroe over Cathy

MONROE: What are you doing?

CATHY: Señor, pardon, le traizo  
en papelaeia usted la necesitara.

MONROE: Oh never mind. Go  
on.

154. 4 (F)  
2-s Cathy over Monroe.

Cathy exits b.g.  
T.I. to C.U. Monroe as  
he locks door.

CATHY: Si señor. Beunas noches  
señor.

155. 2 (E)  
C.U. Steed  
PULL BACK to M.S.

9. INT. CATHY'S ROOM. NIGHT.

BOOM 3.

156. 1 (E)  
2-s Cathy over Steed  
Cathy enters, x's d. to  
Steed.

STEED: Any luck?

Fado music

(CLEAR 3 TO POS.G  
CORRIDOR)

(CLEAR 4 TO POS.D.  
CORRIDOR)

Coming to 2E - shot157.

CATHY: Plenty - and I needed it.

STEED: Good. You were able to get a really close look at him then./

157. 2 (E

2-s

They x to dressing table

CATHY: We practically danced together. He's our man all right.

STEED: What did he look like?

CATHY: Fair, slim, medium height, American, but he's obviously working for somebody else.

STEED: Did you find out who?

CATHY: No but he was reporting to someone in Santiago. I managed to tear this off the telephone pad - he wrote something on the top sheet./

158. 1 (E

C.2-s Steed over Cathy

STEED: Looks like a lot of doodles. Wait a moment - there's a six - and a word d - o - s.

CATHY: Dos - two.

STEED: Even I know that. Then there's a p and an a - three or four letters I can't make out - and an s at the end. Anything else?

Coming to 2E - shot 159.



On 1E - shot 158.

- 31 -

Cathy rises x's R.  
PULL BACK HOLDING 2-s

CATHY: No but he's flying  
back to Santiago tomorrow on  
the first plane.

159. 2 (E  
M.C.U. Cathy

STEED: Fine. You'd better  
go with him./

160. 1 (E  
A/B C.2-s  
Steed x's to Cathy

CATHY: Go with him./

STEED: Follow him - after all  
he's no reason to think he's  
being followed, and after your  
masterly disguise this evening  
the chances are he won't  
recognise you./

161. 2 (E  
2-s Cathy over Steed

CATHY: I hope. What happens  
if he does?

STEED: We'll have to risk that,  
but in any case there's nothing  
he can do about it until you  
get to Santiago.

CATHY: That's a great comfort.

STEED: I won't be far behind.  
Now we'd better check your  
flight time.

Steed x's to telephone

CATHY: Hadn't you'd better leave  
that to me?

STEED: Perhaps you're right.

CATHY: What are you going to do?

Coming to 1E - shot 162

- 31 -

162. 1 (E) STEED: When I get there?  
 2-s Carry on to the consulate as  
 Steed & Cathy x u. to if nothing had happened./  
 door,

CATHY: And the corpse?

163. 3 (G) INT. CORRIDOR. NIGHT. BOOM 2  
 2-s Steed & Cathy in  
 corridor.

STEED: I'll be gone by the  
time they try to wake him up.

164. 4 (D) MUSIC  
Theme  
 C.U. sign on door of  
 Steed's room  
 (thru' door of Monroe's  
 room)

MIX  
T/C

SLIDE: THE AVENGERS  
END OF PART TWO

FADE

2ND COMMERCIAL BREAK - unscheduled time.

CLEAR 1 TO POS.1 - OFFICE  
CLEAR 2 TO POS.H - OFFICE  
CLEAR 3 TO POS.K - CAFE  
CLEAR 4 TO POS.G - CAFE

F/U  
T/C

MUSIC  
Theme

SLIDE: "THE AVENGERS" PART 3.

MIX  
T/C

MUSIC  
South American  
Caribbean Organ  
Music.  
DW 2685 B.  
Band 2.

Establishing shots of  
Santiago 35 mm.  
(21 secs).

S/I T/C

SLIDE: SANTIAGO

FADE SLIDE.

MIX

165. 3 (K

10. INT. RICO'S CAFE. DAY.

BOOM 3.

C.U. Rico  
PULL BACK to group  
CRAB R. with Rico as he  
goes to bar. (finish  
Pos.L.)

MUSIC  
Guitar live

Monroe enters b.g. L.

166. 4 (G

M.C.U. girl singer  
PAN L. to M.C.U. Customer

167. 3 (L

M.S. Monros.  
He x's R. PAN with him  
to inc. girl.

SINGER: A song for the senor?

PULL BACK to inc. Rico

MONROE: Not today Josephine.  
Rico ...

RICO: Senor?

SINGER: What is this Josephine?  
Who is she?/

168. 4 (G

3-s Rico & Monroe over  
girl

(CLEAR 3 TO POS.M.  
CAFE DARK ROOM)

MONROE: It's just a figure of speech. Look 'Chita - move off will you. I'm busy. I've got the film. Everything set up?

169. 3 (M)  
Group thro' curtain

RICO: Si.

(CLEAR 4 TO POS.H.  
TELEPHONE BOOTH)

SINGER: You don't come to see Conchita) You don't like her no more?

Monroe exits f.g.  
HOLD on Rico and girl

MONROE: Sure I do honey.  
But later.

MUSIC  
Old tape  
Q 1B

MIX  
170. 1 (i)  
M.C.U. Steed sitting on desk.

11. INT. SECRETARY'S OFFICE. DAY. BOOM 1

PULL BACK to inc. Travers f.g.

TRIVERS: You can't just go leaving dead bodies around the place with impunity, you know. There was bound to be some sort of come-back. Diplomatic immunity has its limitations.

Fade music

(CLEAR 3 TO POS.L.  
CAFE)

Travers x's L. and u.R. of desk.

STEED: Baxter found that out.

TRIVERS: Baxter?

STEED: The regular courier. He was knifed in the back in Jamaica./

171. 2 (H)  
M.C.U. Travers

TRIVERS: What happened in Jamaica has nothing to do with this business in Lima. Don't you understand the gravity of the situation? /

172. 1 (i)  
M.C.U. Steed

STEED: Apparently not./

173. 2 (H)  
A/B

TRAVERS: The Peruvian authorities are applying for your extradition, and the Santiago police have been notified that you're here. They want to talk to you./

174. 1 (i  
A/B M.C.U. Steed

STEED: Can't you just wave the Union Jack at them?/

175. 2 (H  
2-s Travers over Steed

TRAVERS: This is no joke. The Peruvian people are demanding your head on a platter.

STEED: That's why I didn't wait to explain. They might have helped themselves.

TRAVERS: You're only a courier, Steed.

STEED: Steed.

TRAVERS: You can't expect protection against a murder charge./

176. 1 (i  
A/B

STEED: But I do. And in any case, I didn't do it./

177. 2 (H  
A/B

Travers sits

TRAVERS: I wish the consul were here.

STEED: So do I. When is he due?

TRAVERS: Late tonight. And I must have all these invitations ready by then./

178. 1 (i  
A/B

STEED: Party?/

179. 2 (H  
M.C.U. Travers

TRIVERS: The official reception for the United States Special Envoy. He's arriving in Santiago next week./

180. 1 (i

2-s  
Steed rises x's R.  
HOLD 2-s

STEED: Well don't worry about entertaining me. I'll just wander around and look at the sights.

TRIVERS: You'll do no such thing. You must consider yourself confined to the Consulate until Sir Henry returns./

Travers follows Steed

181. 2 (H

2-s Steed over Travers

STEED: Must I?

PAN L. with Travers to phone

TRIVERS: Yes. He will decide what action to take about you. Travers. Hello? Yes, he's here./ It's for you.

SFX  
TELEPHONE

182. 1 (i

2-s over Steed  
Steed x's to desk  
Travers sits

STEED: Yes? ... Where are you?/

183. 4 (H

C.U. Cathy on phone

CATHY: In a phone booth. BOOM 2  
It's in the Calle las Campanas.  
That's down town - near some sort of market I think./

184. 2 (H

C.U. Steed

STEED: I'll find it. Are you still with him?/

185. 4 (H

A/B

CATHY: But of course. He's BOOM 2  
gone into a cafe across the road called "Dog Pajaro"./

186. 2 (H

2-s Steed over Travers

187. 1 (1) 2-s Travers over Steed  
STEED: One second. That checks with the paper. Stay where you are and I'll join you - /

TRAVERS: You're not to leave this consulate.

188. 4 (H) A/B C.U. Cathy  
STEED: Shut up. No not you. /

CATHY: I'll meet you inside the cafe. BOOM 2

STEED: Can't you wait 'til I get there? DISTORT

189. 1 (1) A/B 2-s Travers over Steed  
CATHY: Look - I'm tired, I'm thirsty and my feet ache. I can take care of myself. Besides I have Juanita with me. /

STEED: Who is Juanita?

CATHY: Oh, she's dark, very PRETTY, typically Latin American. I bought her especially for you. DISTORT

190. 4 (H) A/B  
STEED: Bought her for me? What are you talking about? /

CATHY: To hang in the rear window of your car. I'm sure you're the type. Adios senior. BOOM 2

191. 2 (H) A/B 2-s Steed over Travers

Steed x's L. of Travers

STEED: Would you mind showing me the back way out?

(CLEAR 4 TO POS.G.  
CAFE)

TRIVERS: Certainly not. I forbid you to leave. You're under house arrest. You must wait for Sir Henry.

192. 1 (1)  
C.U. cards  
PAN UP to M.C.U. Steed

193. 2 (H)  
2-s Travers over Steed

TRIVERS: What are you doing?

STEED: Resisting arrest.

TRIVERS: Now look here. This just isn't good enough./

194. 1 (1)  
2-s Steed over Travers

STEED: The consul will want to know why his invitations aren't ready.

TRIVERS: Will you please stop that.

STEED: Of course I could go out the front and take on the Santiago police force - but I'd rather leave quietly by the back way./

195. 2 (H)  
A/B 2-s Travers over Steed

PAN L. with them to door.

(CLEAR 1 TO POS.J.  
CAFE - wait for 3 to clear)

TRIVERS: All right. But when the Consul gets here, you'll be sorry. And furthermore, I must know exactly where you intend to go.

STEED: To keep a date with a couple of girls. Cathy and Juanita.

They exit.

12. INT. RICO'S CAFE. DAY.

GUITAR  
live  
BOOM 3

196. 4 (G)  
C.U. singer's hands on guitar  
PULL BACK to group

(CLEAR 2 TO POS.1 -  
CAFE - wait till 4 clears  
TO GO in)



198. 3 (L)  
H.C.U. Singer

199. 4 (G)  
Group  
(CLEAR 3 FAST TO POS.M.  
CAFE DARK ROOM)

200. 3 (M)  
M.S. singer thro' curtain  
She x's d. toward curtain  
PAN R. to trays on bench  
Monroe picks up enlarged  
photostat.  
PAN up to inc. Monroe f.g.

201. 4 (G)  
M.S. singer  
(CLEAR 3 FAST TO POS.L - CAFE)

202. 3 (L)  
Group over singer R.  
Cathy enters b.g.

203. 4 (G)  
Group favouring Customers  
and singer

204. 3 (L)  
M.S. Cathy  
PAN with her to bar

205. 4 (G) CATHY: Please senor ...  
2-s Rico over Cathy

(CLEAR 3 TO POS.B.  
HACIENDA)

PULL BACK as Rico escorts  
Cathy to table f.g.

RICO: Ah the senorita is English.  
Tourista. Come Senorita.  
You will please to sit down.

GUITAR  
live

CATHY: Thank you - er gracias.

RICO: Bravo senorita.

CATHY: Senora.

RICO: Ah si. Muy stupido. I am  
sorry senora. Now - what you  
like, hugh? To eat? To drink?

EATHY: Oh I'm much too  
excited to eat. I've never  
explored this part of the city  
before. I think it's  
fascinating.

RICO: You buy souvenir. I find  
you something. Something  
better than this.

CATHY: But I like her. I oall  
her Juanita.

RICO: Juanita. Si senora - very  
pretty. You like a glass of  
wine maybe?

206. 2 (i) CATHY: Gracias.  
M.S. Rico at bar.  
(CLEAR 4 TO POS. 1  
HACIENDA)

207. 1 (J)  
M.S. Cathy thro' bead curtain  
Monroe enters f.g.  
Rico joins Monroe

208. 2 (i)  
2-s Rico & Monroe

209. 1 (J)  
Group over Monroe  
T.I. with Monroe as he  
x's to table  
MONROE: I'm sure you won't mind  
if I join you. /

210. 2 (i) MUSIC  
C.U. Cathy New tape Q.12.

211. 1 (J) Fade music  
3-s Singer & Cathy  
over Monroe.  
CATHY: I'm sorry - I'm afraid  
I do mind.

On 1J - shot 211

CRAB L. to favour Cathy  
as Monroe sits. (finish  
in Pos.K.)

MONROE: So you do understand  
me?

212. 2 (1  
C.U. Monroe

CATHY: I beg your pardon./

MONROE: Last time we met you  
pretended you couldn't  
understand me - remember?  
No comprendo./

213. 1 (K  
2-s Cathy over Monroe

CATHY: I think you've made a  
mistake. Excuse me .

MONROE: Sit down.

CATHY: Let go of me.

214. 2 (1  
2-s Monroe over Cathy

MONROE: No./ And please don't  
make any fuss. You will not  
find the customers here very  
interested. They prefer to  
mind their own business./

214. 1 (K  
Group, Cathy looks round.  
The customers turn away.  
T.I. to 2-s Cathy over  
Monroe

Were you going to use this on  
me?

MUSIC  
New tape  
Q.24.

CATHY: I was going to pay the  
singer.

215. 2 (1  
Group. Singer b.g.  
b/n Monroe & Cathy

MONROE: Of course./

SINGER: Senor?

216. 1 (K  
2-s Customer over singer.  
Singer exits f.g. R.  
Customer picks up money

MONROE: There. Now I've paid  
her for you.

217. 2 (1  
A/B

Fade music

(CLEAR 1 TO POS.J.  
CAFE DARK ROOM)

MONROE: Shall we go? I'm  
sorry about this - but I  
should hate to lose you now.

218. 1 (J)

Group thro' curtain  
Cathy & Monroe exit either  
side of camera.  
HOLD on curtain.

This way senora.

MUSIC  
Old tape Q.12

(CLEAR 2 TO POS.J.  
SAME SET)

MIX  
219. 4 (1)

C.U. Rosas

13. EXT. HACIENDA. DAY.

SFX  
Crickets etc.  
BOOM 2

(1 STAY IN POS.J. pushed  
in, in front of curtain)

ROSAS: Yes, the film's on  
it's way. It's being processed.  
I shall be issuing my final  
instructions at 10 a.m.  
tomorrow. In the meantime you  
will hold yourself in readiness  
for the operation. Adios.

Fade music

PULL BACK & CRAB L. to  
inc. Anna as she enters b.g.

ANNA: What operation father?

Rosas breaks L.  
CRAB L. past pillar HOLDING  
2-s (finish in Pos.C)  
Anna x's d. to Rosas.

ROSAS: Nothing for you to worry  
about my dear. Just business

ANNA: Politics?

220. 3 (B)

2-s Rosas over Anna

ROSAS: What else? Politics are  
my life. I cannot stop taking an  
interest in my country's affairs.

ANNA: I wish you wouldn't, I'm  
sure that it is dangerour for  
you.

ROSAS: Nonsense my dear. Anyway  
a young girl like you shouldn't  
bother her pretty head with such  
things. Tell me, how is Mancha  
today?/

221. 4 (C)

A/B

222. 3 (B  
 2-s over telephone fg. R.  
 Rosas x's to telephone

ANNA: Her foal will soon be born. Pepe says it might be any moment.

Yes? ... one moment. Why don't you take Pepe and go to the stables? You may be in time for the happy event.

SFX  
TELEPHONE

Anna exits b.g.  
 T.I. to C.U. Rosas.

ANNA: May I?

ROSAS: Of course. Off you go. All right - bring her here. I'll question her myself.

MUSIC  
 Old tape  
 Q.12.

MIX  
 223. 2 (J  
 Establishing shot cafe thro' staircase.  
 Steed enters f.g.

14. INT. RICO'S CAFE. DAY.

BOOM 3  
SFX  
 BG CHATTER

(CLEAR 3 TO POS.K.  
 CAFE - wait for 2 to go into Pos.i)

224. 1 (J  
 M.C.U. Steed.

225. 2 (J  
 A/B  
 Steed x's to bar

226. 1 (J  
 2-s Steed over Rico at bar  
 (CLEAR 2 FAST TO POS.i  
 SAME SET)

227. 2 (i  
 Group over customers

228. 1 (J  
 A/B

STEED: Cheers.

That seemed to go down well - which is more than I can say for this wine. What do you water it down with - vinegar?/

Fade music  
GUITAR  
 live.

229. 2 (i  
 2-s Rico over Steed  
 Rico breaks slightly L.

RICO: I did not know you were English senior.

STEED: That makes a difference?  
Yes - obviously.

RICO: You are not likely to  
bring trouble senor.

STEED: You mean like reporting  
this sort of thing to the police?

RICO: We do not like strangers  
here that is all.

STEED: In this atmosphere  
you're not likely to get many.  
Certainly no English ones.

230. 1 (J  
A/B 2-s Steed over Rico

RICO: That's true senor./

STEED: So two in one day must  
be quite an event.

RICO: Senor?

STEED: The English lady who came  
in a while ago. Don't tell me  
you can't remember her.

RICO: No senor.

231. 2 (i  
A/B 2-s Rico over Steed

STEED: Perhaps I can help you.  
She's blonde, blue eyes, beautiful./  
Strange. She said she was  
coming here.

Rico turns away  
232. 1 (J  
M.C.U. Steed

RICO: I have seen no one like  
this senor./

233. 2 (i) Probably all three./  
 A/B 2-s Rico over Steed

STEED: Then you're either blind,  
 stupid or a congenital liar.

234. 3 (K) RICO: Si senior./  
 Group over customers

235. 1 (J) La se'norita ingles./  
 Group of customers

STEED: I'm looking for the  
 English girl who was in here.

236. 2 (i) \_\_\_\_\_  
 A/B

(CLEAR 3 TO POS.B.  
 HACTENDA)

STEED: No?

237. 1 (J) go senior./  
 2-s Steed over Rico

RICO: I think maybe you'd better

STEED: What's your price?

STRIKE TABLE

RICO: I have nothing to sell  
 senior. The senora was not here.

PAN DOWN to doll on bar.

STEED: I said 'senorita'. How  
 do you know she was a 'senora'.

MUSIC  
 Old tape  
 Q 2A

238. 2 (i) \_\_\_\_\_  
 Group over singer  
 Singer exits L.

239. 1 (J) \_\_\_\_\_  
 C.U. doll  
 PAN UP to inc. Steed as  
 he picks it up

STEED: She's wrong you know.  
 I wouldn't hang it in the rear  
 of my car./

Fade music

240. 2 (i) \_\_\_\_\_  
 2-s Rico over Steed

RICO: Senior.

MUSIC  
 Old tape  
 Q.10

T.I. to C.U. Rico

STEED: Where is she?

RICO: Senor ...

STEED: I'll give you three seconds./ Hold it.

241. 1 (J  
Group over Steed & Rico

You don't want the police here - but they want me. And they're not far behind. The quicker I'm out of here, the better for all of us. Well?/

242. 2 (i  
C.U. Rico

RICO: All right senor... all right. She is at the hacienda of Senor Rosas./

Fade music

243. 1 (J  
C.U. Steed

STEED: Senor Miguel Rosas?/

244. 2 (i  
A/B

RICO: Yes senor. His house is about two miles along the Puerto road./

MUSIC  
Old tape  
Q.9

245. 1 (J  
Group  
Steed exits b.g.  
PAN R. with Rico to phone.  
T.I. to C.U. Rico

RICO: I want to speak to Senor Rosas. It is very urgent.

(CLEAR 2 TO POS.H. OFFICE)

MIX  
246. 4 (C  
C.U. Rosas  
PULL BACK to 3-s  
Rosas over Cathy  
with Monroe b.g.

15. EXT. HACIENDA. DAY.

BOOM 2

ROSAS: Mrs. Catherine Gale - a widow. I am sorry. I see you are an anthropologist Mrs. Gale. Now you must admit for an anthropologist your behaviour had been rather strange, to say the least. Now tell me - what are you really doing in Santiago?/

Fade music

(CLEAR 1 TO POS.L. OFFICE)

247. 3 (B  
C.U. Cathy

248. 4 (C  
C.U. Rosas



249. 3 (B  
3-s

Rosas rises, x's d. R.

ROSAS: I think I know. You were sent to find out who was so interested in your Government's dispatches. Am I right? /

Really, you know - they have nothing to worry about.

SFX  
TELEPHONE

PAN R. with Monroe to telephone

250. 4 (C

2-s Monroe over Rosas  
Monroe x's d. to Rosas.

MONROE: Yes ? All right - keep him there. / They've got a man at the gate. Says he's a newspaper reporter. Sounds as if it's the man who was asking about her at "Dos Pajaros".

ROSAS: So he has arrived already. You'd better go down and bring him here. But don't use more violence than absolutely necessary. He moves quickly your friend.

Monroe exits b.g.  
Rosas x's u.C. Turns  
t/w Cathy

251. 3 (B

Rosas & Cathy

252. 4 (C

M.C.U. Rosas  
PAN L. with him to 2-s  
with Cathy

ROSAS: The itinerary of the Special Envoy from Washington. I told you it was nothing for your Government to worry about. Would you like a drink? /

253. 3 (B

C.U. Cathy

CATHY: Thank you. Surely you could get information like this from your own Foreign Office? /

254. 4 (C

C.U. Rosas

- ROSAS: Not without drawing attention to ourselves. And not sufficiently in advance./
255. 3 (B) A/B C.U. Cathy
- CATHY: Why the British dispatches?/
256. 4 (C) A/B C.U. Rosas
- ROSAS: I didn't want there to be any possibility of the U.S. Embassy's attention being drawn toward our activities./ It would have caused great concern in diplomatic circles, and the visit of their Envoy would almost certainly have been cancelled./
257. 3 (B) 2-s Cathy over Rosas  
Rosas x's d. R.
258. 4 (C) Group over Rosas and Cathy
- Ah - your friend has arrived.
- MONROE: Unfortunately for him, I saw him in the hotel at Lima. This is the British courier.
- CRAB R. slightly as  
Rosas x's u.L.
- ROSAS: Is this true?
259. 3 (B) A/B Cathy & Rosas
- STEED: Yes it is actually./
- ROSAS: This is a very unfortunate development. You should not have attempted to interfere with our plans./
260. 4 (C) A/B Group
- STEED: You should not have interfered with our dispatches sensor.
261. 3 (B) 2-s Monroe and Steed
- MUSIC  
New tape  
Q.18.

262. 4 (C)

C.U. gun in Monroe's hand  
as they are forced down  
by Steed

263. 3 (B)

C.U. gun on ground  
Cathy enters shot to pick  
up gun  
Rosas pushes her away.  
PAN UP with Rosas as he  
picks up gun to  
2-s Rosas and Cathy

Fade music

264. 4 (C)

Group  
Cathy moves up to Steed

ROSAS: All right - that's  
enough. / Search him Monroe.  
I'm afraid I must ask you and  
the senora to go with  
Monroe.

265. 3 (B)

2-s Steed over Cathy

STEED: I see. / Well at  
least we found out who.

266. 4 (C)

Group

CATHY: And what. Senor Rosas  
wanted the schedule of the  
Washington Envoy's visit.

STEED: But we still don't  
know why.

MONROE: Come on - let's go.

267. 3 (B)

Group  
Anna enters b.g. c.

ANNA'S VOICE: Father - father-  
Mancha has foaled. It's so ..

ROSAS: And she's well Anna?

273. 3 (B)  
3-s Anna, Rosas, Steed.

274. 4 (C)  
Group  
Cathy grabs Anna.  
CAME N. HOLDING TIGHT  
group shot.  
ROSAS: Drop the gun Monroe.

275. 3 (B)  
C.U. Monroe.

276. 4 (C)  
Group.  
T.I. to  
2-s Rosas over Anna.

ANNA: Father!

Fade music

ROSAS: I'm sorry Anna.

MUSIC  
New tape  
Q.10.

MIX  
277. 2 (H) 16. INT. SECRETARY'S OFFICE. DAY  
M.C.U. Travers

TRAVERS: Well I'm awfully sorry  
Lady... I can only say it was a  
gross oversight. I happen to be  
filling it in at this moment.  
Could you hold on just for a  
moment? Hello - I can't possibly  
talk now. Could you call me back.  
Now Lady ... oh my goodness I've  
cut you off .... Hello - would  
you get me that line again and  
hurry.

SFX  
TELEPHONE

278. 1 (L)  
3-s Cathy & Steed enter thro'  
doors f.g.  
T.I. with Cathy & Steed as  
they x to desk.  
TRAVERS: So you managed to  
avoid the police.

268. 4 (C)  
3-s Cathy Steed, Monroe. ANNA: Yes. Daddy - who are these people? /

STEED: We're tourists - absorbing local colour. We were just leaving, as a matter of fact.

269. 3 (B)  
2-s Anna & Rosas MONROE: Stay where you are. /

ANNA: Father, what's wrong?

ROSAS: Don't be alarmed Anna. Monroe and I surprised these two intruders that's all. He was about to take them to the police. /

270. 4 (C)  
Group over Rosas

STEED: I've got a better idea. Let's telephone for the police to come here.

ANNA: I don't understand.

STEED: I can explain senorita. But I'd rather the police were here first.

ANNA: They don't look like criminals.

271. 3 (B)  
A/B STEED: Any more than your father does. /

MUSIC  
New tape  
Q.10.

ANNA: Father. What's he saying? What's happening?

272. 4 (C)  
A/B  
Steed dives for Rosas gun

STEED: On the contrary. They brought us back.

TRAVERS: Oh. Well I wouldn't be in your shoes. Sir Henry's back and he wants to see you./

279. 2 (H)  
3-s over Travers

STEED: Wrong again. I've seen him - he wants to see you.

TRAVERS: Me?

STEED: I wouldn't keep him waiting if I were you./

280. 1 (L)  
Group  
Travers exits b.g. L

TRAVERS: Oh - no.

281. 2 (H)  
2-s Cathy over Steed  
Steed sits.

STEED: Poor old Travers.

CATHY: How much did you tell Sir Henry?/

282. 1 (L)  
M.C.U. Steed

STEED: Just that Rosas had been planning to assassinate the Special Envoy from the States. That was enough. The city's buzzing like a hornet's nest. They're arresting people all over the place./

283. 2 (H)  
2-s Cathy over Steed

CATHY: The schedule was essential to pin-point the time and the place, but I still don't see what good an assassination would have done Rosas.

STEED: It would discredit the present government and cause anxiety about the chances of financial aid from the States. Rosas 's party would fan the flames, then step in at the right moment and bring off a coup d'etat./

284. 1 (L  
3-s Travers enters b.g.  
x's to desk

TRIVERS: Excuse me ..

STEED: What did Sir Henry say?

TRIVERS: He would like you to attend the reception for the Special Envoy from Washington.

STEED: How thoughtful of him.

TRIVERS: Stead isn't it?

STEED: No Steed - S..T..E..E..D

TRIVERS: There.

STEED: Just a minor adjustment - would you add 'and partner'.

TRIVERS: But - oh very well -

CATHY: Have you still got Juanita?

TRIVERS: Oh no, I really couldn't..

CATHY: He really is the type

T.I. to C.U. Travers

PAN DOWN to C.U. doll on desk.

MUSIC  
Theme

MIX  
T/C

SLIDE: PATRICK MACNEE & HONOR BLACKMAN

SLIDE:

RICHARD WARNER, DAVID CARGILL, VALERIE SARRUF

SLIDE:

DOUGLAS MUIR, GERALD HARPER, HEDGER WALLACE.

SLIDE:

MICHAEL FORREST, MARIA ANDIPA

SLIDE:

ALAN MASON, GEOFF L'CISE, ARTHUR GRIFFITHS

SLIDE:

BERNICE RASSIN, JERRY JARDIN

SLIDE:

TELEPLAY BY LEONARD FINCHAM

SLIDE:

JOHN BRYCE AND JOHNNY DANKWORTH

SLIDE:

DESIGNED BY ANNE SPAVIN

SLIDE:

PRODUCER LEONARD WHITE

SLIDE:

DIRECTED BY JONATHAN ALWYN

FADE OUT

F/U T/O

SLIDE: AN A.B.C. PRODUCTION

FADE SOUND AND VISION