

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 42

Prod.No: 3515

"INTERCRIME"

VTR/ABC/2271

by

TERRANCE DICKS & MALCOLM HULKE

SCRIPT EDITOR
RICHARD BATES

DESIGNED BY
RICHARD HARRISON

PRODUCER
JOHN BRYCE

DIRECTED BY
JONATHAN ALTYN

CAMERA REHEARSAL: FRIDAY, 28TH DECEMBER 1962, 10.00. STUDIO 1, TEDDINGTON.
PRE-VTR: FRIDAY, 28TH DECEMBER 1962, 20.15. " " "
VTR: SATURDAY, 29TH DECEMBER 1962, 18.30-19.30. " " "
TRANSMISSION: SATURDAY, 5TH JANUARY 1963, 10.05 p.m.
(excluding ATV/TW/VTV/CHA: SUNDAY, 6TH JANUARY 1963, 10.35 p.m.)
OVERALL RUNNING TIME: 55.35 = PLAY PORTION: 51.25 + 2 COMMERCIAL BREAKS of 2.05.

SCENE BREAKDOWN (1)

SET	TIME	CHARACTERS	CAMERAS	BOOMS	SHOTS	PAGES
<u>ACT 1</u>						
1. OPENING ROUTINE, T/C & Captions.	-	-	-	-	-	1
2. STUDY - INT.	NIGHT	Palmer Sewell Moss	1: A. 2: A.	A-1	1-7	1-2
3. SHOWROOM - INT.	NIGHT	Lobb Felder Moss	3: A. 4: A. (Cutaway)	B-3	8-10	3
3A. FELDER'S OFFICE, INT.	NIGHT	Felder Moss	3: B. 4: A.	C-1	11-17	3-5
4. STEED'S BEDROOM, INT.	DAY	Palmer Cathy Steed	3: C.	B-1	18	5
4A. STEED'S LIVING ROOM, INT.	"	Cathy Steed	1: B. 2: B.	A-2	19-31	5-7
4B. STEED'S BEDROOM, INT.	"	Palmer Steed Cathy	3: C. 4: B.	B-1	32-38	7-8
4C. STEED'S LIVING ROOM, INT.	"	Steed Cathy	1: C. 4: C.	A-2	39-40	8-9
5. T/C (B) - HOLLOWAY PRISON - EXT.	DAY	-	-	-	-	9
5A. PRISON CELL - INT.	DAY	Hilda Cathy Trusty P/O Sharpe	1: D. 3: D.	B-2	41-49	9-11
6. PRISON CORRIDOR, INT.	DAY	Cathy Sharpe	2: C.	SLUNG MIC	50	11
6A. INTERVIEW ROOM, INT.	DAY	Cathy Sharpe Steed	1: E. 2: D, E. 3: E, F. 4: D.	B-2	51-67	11-14
7. FELDER'S OFFICE, INT.	EVENING	Felder Moss Lobb	3: B. 4: A.	C-1	68-74	14-16
8. PRISON CELL - INT.	NIGHT	Cathy Hilda Trusty	1: F. 2: F.	B-2	75-77	16-17
9. STEED'S BEDROOM, INT.	NIGHT	Steed Palmer	3: C. 4: B.	C-1	78-83	17-18
10. PRISON CELL - INT.	NIGHT	Hilda Cathy Sharpe	1: D. 2: G.	B-2	84-87	18-19
11. STEED'S BEDROOM, INT.	DAY	Steed Palmer	2: H. 3: C. 4: B.	C-1	88-100	19-21

SCENE BREAKDOWN (2)

SET	TIME	CHARACTERS	CAMERAS	BOOMS	SHOTS	PAGES
-----	------	------------	---------	-------	-------	-------

ACT 1 (contd.)

12.	FELDER'S OFFICE, INT.	DAY	Felder Lobb	1: G.	C-1	101	22
13.	SHOWROOM - INT.	DAY	Manning Pam Steed Lobb Kressler Cathy Moss	1: H. 2: J, K. 3: B. (Cutaway) 4: E.	B-3	102-108	22-25
14.	FELDER'S OFFICE, INT.	DAY	Felder Manning Moss Cathy	3: B. 4: A.	C-1	109-116	25-26
14A.	<u>INTERCUTTING:</u> FELDER'S OFFICE & STEED'S LIVING ROOM	DAY	Felder	4: A.	C-1	117-120	26-27
		"	Palmer	1: C.	A-2		
14B.	FELDER'S OFFICE, INT.	"	Moss Felder Cathy Lobb	3: B. 4: A.	B-1	121-123	27-28
15.	BACK ROOM - INT.	DAY	Felder Lobb Kressler	4: F.	C-2	124	28
16.	STEED'S FLAT, INT.	NIGHT	Cathy Moss	1: J. 2: B.	A-2 SLUNG	125-126	28

ACT 2

17.	SHOWROOM - INT.	NIGHT	Manning Felder Lobb	1: H. 2: J.	B-3	127-128	29-30
18.	FELDER'S OFFICE, INT.	NIGHT	Felder Lobb Cathy	2: L. 3: G, B. 4: A.	C-1	129-141	30-32
19.	MANNING'S LIVING ROOM - INT.	DAY	Pam Manning	1: K.	A-2	142	32-33
20.	STEED'S LIVING ROOM, INT.	DAY	Steed Cathy	3: H. 4: G.	B-1	143-149	33-35
21.	MANNING'S FLAT, INT.	DAY	Pam Steed	1: L, M. 2: M.	A-1	150-164	35-39
22.	BACK ROOM - INT.	DAY	Cathy Kressler	3: J. 4: F.	C-2	165-167	39-40
23.	MANNING'S LIVING ROOM - INT.	DAY	Pam Manning	1: M. 2: N.	A-2	168-169	40-41

SCENE BREAKDOWN (3)

SET	TIME	CHARACTERS	CAMERAS	BOOMS	SHOTS	PAGES
ACT 2 (contd.)						
24. FELDER'S OFFICE, INT. (Trial)	DAY	Lobb Moss Kressler Felder Cathy	1: N. 2: L. 3: B, G. 4: H.	C-1	170-199	41-47
25. PRISON CELL, INT.	NIGHT	Hilda Sharpe	1: D.	B-2	200	47
26. STEED'S LIVING ROOM, INT.	NIGHT	Steed Cathy	3: H. 4: G.	A-2	201-202	47-48
27. PRISON CELL - INT.	NIGHT	Sharpe 2nd Trusty	2: F.	B-2	203	48-49
27A. PRISON CORRIDOR, INT.	NIGHT	2nd Trusty	1: P.	SLUNG MIC.	204	49
28. FELDER'S OFFICE, INT.	NIGHT	Felder Moss	3: B. 4: A.	C-1	205-208	49-50
29. SHOWROOM - INT./EXT.	NIGHT	Hilda Moss	1: R. 2: P.	B-3 SLUNG	209-212	50-51

ACT 3

30. SHOWROOM - EXT.	NIGHT	Cathy Moss	2: P.	SLUNG A-3	213	52
30A. SHOWROOM - INT.	"	Cathy Moss	1: H.	A-3	214	52
31. FELDER'S OFFICE, INT.	NIGHT	Felder Cathy Moss Hilda	2: L. 3: B. 4: A.	B-1	215-221	52-54
32. BACK ROOM - INT.	NIGHT	Kressler Felder Hilda Cathy Moss Lobb	3: J. 4: F.	C-2	222-228	54
33. MANNING'S FLAT, INT.	NIGHT	Pam Steed	1: L, M.	A-2	229-231	54-55
33A. INTERCUTTING: MANNING'S LIVING ROOM - INT. & FELDER'S OFFICE, INT.	"	Pam Steed	1: M. 2: N.	A-2	232-238	55-56
33B. MANNING'S LIVING ROOM - INT.	"	Felder	3: B.	B-1	239	56
34. BACK ROOM - INT.	NIGHT	Cathy Moss Lobb	4: F.	C-2	240	56-57

"THE AVENGERS" (42)

"INTERCRIME"

SCENE BREAKDOWN (4)

SET	TIME	CHARACTERS	CAMERAS	BOOMS	SHOTS	PAGES
ACT 3 (contd.)						
35. FELDER'S OFFICE, INT.	NIGHT	Felder Manning Hilda	3: B. 4: A.	B-1	241-246	57-58
36. SHOWROOM - EXT.	NIGHT	Pam Moss	2: P.	SLUNG A-3	247	58
36A. SHOWROOM - INT.	"	Pam Moss	1: H.	A-3	248	58
37. FELDER'S OFFICE, INT.	NIGHT	Pam Moss Felder Manning Hilda	3: G.	D-1	249	58-59
P R E - V T R						
38. BACK ROOM - INT.	NIGHT	Cathy Lobb Steed	4: F.	C-2	1	60
39. FELDER'S OFFICE, INT.	NIGHT	Manning Felder Pam Moss Hilda	1: N. 3: G.	B-1	2-6	60-61
40. BACK ROOM - INT.	NIGHT	As 38.	4: F.	C-2	7	61
41. FELDER'S OFFICE, INT.	NIGHT	As 39.	3: G.	B-1	8	61
42. BACK ROOM - INT.	NIGHT	Moss Steed Lobb	4: J.	C-2	9	61
43. FELDER'S OFFICE, INT.	NIGHT	Manning Hilda Felder Pam	3: G.	B-1	10	61-62
44. SHOWROOM - INT.	NIGHT	Cathy Hilda	1: H. 2: K.	A-3	11-21	62-63
45. BACK ROOM - INT.	NIGHT	As 42.	4: F.	C-2	22	63
46. SHOWROOM - INT.	NIGHT	As 44.	2: K.	A-3	23	63
47. FELDER'S OFFICE, INT.	NIGHT	Felder Pam Steed Manning Cathy	1: N. 3: G.	B-1	24-32	63-64
48. STEED'S LIVING ROOM, INT.	DAY	Steed Cathy	1: B. 2: B.	A-2	250-end	65
49. CLOSING ROUTINE, Captions	-	-	-	-	-	66

VTR/ABC/2271
Part 1

ACT 1

<u>FADE UP TELECINE (A)</u>	<u>1. OPENING ROUTINE.</u>	<u>S.O.F.</u>
<u>ABC Symbol - 0'07"</u>		
<u>FADE OUT T/C</u>		
<u>FADE UP CAPTION A</u>		<u>GRAMS:</u>
<u>"THE AVENGERS" (1)</u>		<u>THEME</u>
<u>CAPTION B</u>		*
<u>"THE AVENGERS" (2)</u>		*
<u>CAPTION C</u>		*
<u>"THE AVENGERS" (3)</u>		*
<u>CAPTION D</u>		*
<u>"THE AVENGERS" (4)</u>		*
<u>CAPTION E</u>		*
<u>Starring PATRICK MACNEE</u>		*
<u>CAPTION F</u>		*
<u>And HONOR BLACKMAN</u>		*
<u>FADE OUT CAPTION F</u>		*
		<u>GRAMS:</u>
		<u>MUSIC</u>
1. <u>FADE UP 1 (A)</u>	2. <u>INT STUDY. NIGHT.</u>	*
<u>C.U. safe.</u>		*
<u>PULL BACK & PAN L.</u>		*
<u>with Palmer's hands</u>		*
<u>to bag in Sewell's</u>		*
<u>hand.</u>		*
2. <u>2 (A)</u>		*
<u>C.U. light switch.</u>		*
<u>Hand comes into shot</u>		*
<u>and <u>switches lights on.</u></u>		*
3. <u>1 (A)</u>		*
<u>3-S, Moss over Palmer</u>		*
<u>& Sewell.</u>		*

BOOM A-1

MOSS: All right - don't move -
either of you.

(On 1, Shot 3)

PALMER: Moss - I thought you were the law.

MOSS: Keep your hands where I can see them. Who said you could do this job?

SEWELL: Palmer said it was all right.

MOSS: Who gave you permission, Palmer?

PALMER: I thought I'd -

MOSS: You thought you could earn yourself a little on the side, didn't you?

PALMER: Well, why not?

4. 2 (A) MOSS: You know why not./
C.U. Palmer.

PALMER: But we've been careful. We haven't done anything wrong.

5. 1 (A) Nobody need know about this./
C.U. Moss.

MOSS: You're quite right, Palmer. Nobody is going to know.

PAN DOWN to C.U. gun.

SEWELL: No, Moss! Don't do it! We didn't mean nothing. We was -

6. 2 (A) F/X: SHOT./
2-S, Palmer over Sewell.
Sewell falls f/g,
Palmer dives at Moss. F/X: SHOT.

GRAMS:
MUSIC

*
*
*
*
*
*
*
*
*
*
*

7. 1 (A)
3-S.
TRACK IN & PAN DOWN to C.U. Palmer.
PAN L. to jewels on floor.

SUPER CAPTION G
"INTERCRIME"

TAKE OUT CAPTION G

Preview 3

(On 1, Shot 7)

(2 TO POS.B, STEED'S LIVING ROOM)

GRAMS:
MUSIC

- | | | | |
|-----|---|---|----------|
| | | <u>3.</u> INT. SHOWROOM. NIGHT. | BOOM B-3 |
| 8. | <u>MIX 3 (A)</u>
C.U. rifle in Lobb's hands. | | * |
| | (1 TO POS.B, STEED'S LIVING ROOM) | | * |
| | PULL BACK to 2-S, Lobb over Felder. | | * |
| 9. | <u>4 (A)</u>
C.U. target. | | * |
| 10. | <u>3 (A)</u>
2-S. | | * |
| | PULL BACK as Felder Xs d/s R. | <u>FELDER:</u> For Pete's sake stop mucking around. | * |
| | Moss enters b/g L. | Did you find them? | |
| | | <u>MOSS:</u> Yes, sir. Red-handed at the safe, just as you expected. | |
| | | <u>FELDER:</u> And you dealt with them O.K.? | |
| | | <u>MOSS:</u> Sure. You'll have to find a couple of replacements. | |
| | Felder and Moss X R. to Office.
T.I. to C.U. Lobb. | <u>FELDER:</u> That can wait. Come in here. | |
| 11. | <u>4 (A)</u>
2-S, Felder over Moss. They enter Office. | <u>3A.</u> INT. FELDER'S OFFICE. NIGHT. | BOOM C-1 |
| | (3 TO POS.B, FELDER'S OFFICE - FAST) | <u>FELDER:</u> (CONTD.) We've got a big problem. That girl-griend of the Chairman - | |
| | | <u>MOSS:</u> Pam Johnson? | |
| | | <u>FELDER:</u> Yes - I think our Miss Johnson's found out what's going on./ | |
| 12. | <u>3 (B)</u>
2-S, Moss over Felder.
Felder breaks d/s L. to desk. | <u>MOSS:</u> How do you know? | |

(On 3, Shot 12)

FELDER: They were both in here earlier this evening. We left her here for a few minutes, alone. I happened to come back for some papers, and she asked me point blank what Intercrime was.

13. 4 (A)
C.U. Felder. MOSS: What!/

FELDER: She's seen some of our papers, I suppose. I stalled and said we'd had a warning from the police about Intercrime's activities and that they were afraid we were being used as a cover. But I'm damned sure she didn't believe me./

14. 3 (B)
C.U. Moss. _____

15. 4 (A) a/b
(C.U. Felder) MOSS: What did the Chairman say?/

FELDER: I didn't tell him. The trouble is we can't rely on her loyalty to him./

16. 3 (B) a/b
(C.U. Moss) _____

17. 4 (A) a/b
(C.U. Felder) MOSS: So you'd like me to see to her?/

PAN R. with him to
2-S, Moss over Felder.

(3 TO POS.C. STEED'S
BEDROOM)

FELDER: No. We don't want to run any more risks than we need. We've got Hilda Stern seconded to the London branch for a fortnight. We want to keep her busy, don't we? In fact if I can get her to see to the girl-friend, maybe she could be persuaded to look after the Chairman himself ...

MOSS: Perhaps she would if you make it worth her while.

FELDER: I'll see to that - or maybe you could as my second-in-command, eh Moss?

(On 4, Shot 17)

MOSS: What if the other managers on the Contient don't accept you as Number One?

CRAB L. & T.I. to C.U. Felder.

FELDER: With all this information at my finger tips, they'll have no alternative.

GRAMS:
MUSIC

*

18. MIX 3 (C) 4. INT. STEED'S BEDROOM. DAY. BOOM B-1
C.U. Palmer.

*

PULL BACK to 3-S.

*

(4 TO POS.B, STEED'S BEDROOM)

CATHY: Who is he?

STEED: His name's Palmer. One of our up-and-coming safe crackers. He's been shot in the head.

CATHY: When shouldn't he be in hospital?

STEED: Yes, but for the moment my flat will have to do. Don't worry - everything's under control. Doctor's calling regularly and no questions asked. Amazing what One-Ten can organise when he wants to!

(Steed & Cathy X to Living Room)

19. 2 (B) 4A. INT. STEED'S LIVING ROOM. DAY. BOOM A-2
2-S, Cathy over Steed as they enter Living Room.

Cathy Xs d/s R. of Steed.

CATHY: What exactly happened to him?

STEED: He was found like this in a house in Hampstead early this morning. It looked as if Palmer and another man were disturbed while rifling the safe./

20. 1 (B)
2-S, Steed over Cathy.

Cathy breaks d/s R. to chair.

CATHY: A competitor after the same stuff?

(On 1, Shot 20)

- STEED: No. That's the point - whoever left the jewellery on the floor, shot them. The other man was dead. Interesting thing is he was a foreigner./
21. 2 (B)
C.U. Cathy.
- CATHY: But what's interesting about that?/
22. 1 (B)
C.U. Steed.
- STEED: Because recently we've been having rather more tourists - or however they disguise themselves - than the British Travel and Holidays Association ever intended. It seems that an international criminal organisation has turned its attention on London./
23. 2 (B) a/b
(C.U. Cathy)
- CATHY: So I've noticed. Where does Palmer fit in?/
24. 1 (B) a/b
(C.U. Steed)
- STEED: He doesn't yet. But as he was working with a foreigner, the chances are he might. In the past few weeks there have been twelve major robberies in London, and not one of them carried the hallmark of any known British criminal./
25. 2 (B) a/b
(C.U. Cathy)
- CATHY: Maybe amateurs have gone into the business./
26. 1 (B) a/b
(C.U. Steed)
- STEED: All these jobs were the work of experts. It takes more than amateurs to lift three-quarters of a million pounds - not to mention a couple of Modiglianis.
- (He throws pamphlet to Cathy):
27. 2 (B) a/b
(C.U. Cathy)
- STEED: (CONTD.) That is a copy of Interpol's Annual Report. It covers Holland, Germany and France. You'll see they have their problems./
28. 1 (B) a/b
(C.U. Steed)

(CONTD.)

(On 1, Shot 28)

- STEED: (CONTD.) In the past two years there has been a two hundred per cent increase in unsolved crimes-of-gain all over Europe./
29. 2 (B) a/b
(C.U. Cathy)
- CATHY: I still don't see how Palmer is involved. He seems to be far from expert./
30. 1 (B) a/b
(C.U. Steed)
- STEED: I think he and his mate were trying to make a little personal profit on the side. They were caught and dealt with on the spot./
31. 2 (B)
2-S, Cathy over Steed.
- F/X: NOISE OFF FROM BEDROOM.
- (1 TO POS.C, SAME SET)
- CATHY: I think your patient is stirring.
- STEED: Good.
- PAN L. with them to Bedroom.
32. 3 (C)
Group over Palmer.
- 4B. INT. STEED'S BEDROOM. DAY. BOOM B-1
- T.I. to C.2-S, Steed over Palmer.
- STEED: Palmer. Palmer. I want to talk to you./
33. 4 (B)
B.C.U. Palmer.
34. 3 (C) a/b
(C.2-S)
- PALMER: Who are you?/
- STEED: A friend.
- (2 TO POS.C, PRISON CORRIDOR)
- PALMER: Never seen you before.
- STEED: You'll have to trust me. What happened last night?/
35. 4 (B)
C.2-S, Palmer over Steed.
- PALMER: What's the time?
- STEED: Who shot you, Palmer?
- PALMER: What time is it?

Preview 3

(On 4. Shot 35)

STEED: Eleven o'clock. Who shot you, Palmer?

PALMER: Got to get out of here. You've got to help me./

36. 3 (C)
3-S.

STEED: I'll help you - if you tell me what happened.

PALMER: London Airport. Must get up ... got to get out of here.

37. 4 (B)
C.2-S, Palmer over Steed.

STEED: London Airport?/

PALMER: Arriving eleven o'clock. Must be there. London Airport. Hilda Stern.

STEED: Hilda Stern? Is she a friend of yours?

T.I. to C.U. Palmer.

PALMER: You know Hilda Stern. Must know Hilda Stern. Must have heard of Hilda Stern./

38. 3 (C) a/b
(3-S)

(4 TO POS.C, STEED'S LIVING ROOM)

STEED: Have you heard of Hilda Stern?

CATHY: No.

Steed exits b/g.

T.I. to C.U. ring on Palmer's hand, Cathy b/g.

39. 1 (C)
C.U. Steed on phone.

AC. INT. STEED'S LIVING ROOM. DAY.

BOOM A-2

Cathy enters b/g.

STEED: London Airport? Extension 204. Steed here. Look, this is urgent ... there's a woman called Hilda Stern arriving this morning. I want her followed the moment she leaves the plane. What? Oh, blast. All right, forget it. She's already arrived./

(3 TO POS.D, CELL)

40. 4 (C)
2-S, Steed over Cathy.

(1 TO POS.D, CELL)

(On 4, Shot 40)

CATHY: So I gather. Where's she gone to?

STEED: The Home Office. She's been arrested for travelling on a forged passport.

CATHY: If she's in the same business as Palmer, they'll deport her again as an undesirable alien.

Steed Xs d/s to Cathy.

STEED: That'll take a few days to organise. Cathy, I'm going to need your help.

HOLD tight 2-S.

GRAMS:
MUSIC

Q T/C

MIX TELECINE (B)
Holloway Prison
including noticeboard.

5. T/C. EXT. HOLLOWAY PRISON. DAY.

*
*

41. MIX 1 (D)
C.U. Hilda.

5A. INT. PRISON CELL. DAY.

BOOM B-2

*
*
*

PULL BACK to 2-S
including Cathy b/g.

HILDA: Oh, it was forged all right. I haven't had a proper passport for about ten years. Not that I need one a great deal. Moving around Europe is quite easy nowadays.

CATHY: You're German, aren't you?

HILDA: Yes.

CATHY: Why have you come to England?

HILDA: It's none of your business.

CATHY: Don't sound so edgy. You'll be out of here soon enough. But I suppose they'll send you back to Germany.

42. 3 (D)
C.U. Hilda.

(On 3, Shot 42)

HILDA: Probably.

CATHY: You don't sound very worried.

43. 1 (D)
C.U. Cathy. HILDA: I'm not./

44. 3 (D)
M.S. Hilda. CATHY: Where did you learn to speak
English so well?/
She sits up.

45. 1 (D) a/b
(C.U. Cathy) HILDA: I picked it up. Why are you
here?/

CATHY: A small misunderstanding - over
£10,000 pounds' worth of jewellery.

HILDA: Do you work alone?

46. 3 (D)
C.U. Hilda. CATHY: No - I have a partner - a man
called Palmer./ He bungled it.

47. 1 (D)
3-S, as Trusty enters. HILDA: Too bad for you./

TRUSTY: Hello, love. Got a friend
now?

T.I. to 2-S, Trusty
over Hilda.

HILDA: I don't know.

TRUSTY: How are you feeling?

HILDA: Bored.

TRUSTY: You needn't be much longer.

HILDA: The sooner the better.

48. 3 (D)
C.U. Cathy. TRUSTY: I've had a message from F./
He's made all the arrangements./

49. 1 (D)
Group, as P/O Sharpe
enters. SHARPE: Gale, your solicitor is here.
On your feet, quickly, girl.

(3 TO POS.E. INTERVIEW
ROOM)

(CONTD.)

(On 1, Shot 49)

SHARPE: (CONTD.) I thought you were supposed to be in the kitchens.

TRUSTY: On my way, ma'am.

GRAMS:
MUSIC

Trusty, followed by Cathy & Sharpe exit b/g.
T.I. to C.U. Hilda.

*
*
*
*

50. MIX 2 (C) 6. INT. PRISON CORRIDOR. DAY.

Establishing shot of Corridor.

ECHO

SLUNG MIC.

Cathy & Sharpe X to Interview Room door, f/g L.

*
*
*
*

51. 3 (E) 6A. INT. INTERVIEW ROOM. DAY.

Establishing shot of Interview Room thru f/g grille. Cathy & Sharpe enter.

BOOM B-2

*
*

(1 TO POS.F, 2 TO POS.D, INTERVIEW ROOM)

SHARPE: Sit down there, Gale.

Steed enters.

STEED: Nice to see you again, Mrs. Gale.

CATHY: I had no idea you were representing me.

STEED: I had a word with your family solicitor. He agreed that I probably knew more about the case than he did.

CATHY: That's quite possible.

(Sharpe withdraws)

52. 2 (D)
Steed over Cathy thru grille.

STEED: How's it going?

(3 TO POS.F, SAME SET)

CATHY: Not very well. She's not exactly the talkative type.

Preview 3

(On 2, Shot 52)

53. 3 (F)
C.U. Cathy.
- STEED: She's a bigger catch than we realised. She's not likely to talk easily./
54. 4 (D)
C.U. Steed.
- CATHY: Does that mean you want me to go on pumping her?/
- STEED: It does. I know this place is not quite what you're used to, but this really is important, Cathy. Interpol have been keeping an eye on Hilda Stern for quite a while. They know she's something to do with this organisation but they've never been able to pin anything on her. So it's up to you./
55. 3 (F)
2-S, Cathy over Steed.
- CATHY: Do you think they might try and spring her out of here?/
56. 2 (D)
C.U. Sharpe thru window in door.
- STEED: Possibly. Why?/
57. 3 (F)
C.U. Cathy.
- (2 TO POS.E, SAME SET)
- CATHY: She had a visit from one of the Trustees just before you arrived. Said she had a message from someone called F. Apparently he's made all the arrangements./
58. 4 (D)
2-S, Steed over Cathy.
- STEED: Sounds a bit like it then, doesn't it? I rather thought this might happen.
- CATHY: Good - that lets me out.
59. 3 (F) a/b
(C.U. Cathy)
- STEED: How do you mean?/
60. 4 (D)
C.U. Steed.
- CATHY: Well, if she's leaving, there's no point in my staying here./

(On 4, Shot 60)

(3 TO POS.B, FELDER'S
OFFICE)

T.I. to B.C.U. Steed.

61. 1 (E)
B.C.U. Cathy.

STEED: Quite right, my dear. Of course, you could leave before Hilda Stern. In fact, I think you should leave instead of her. I think you should join this organisation - stand in for Hilda Stern./

(4 TO POS.A, FELDER'S
OFFICE)

62. 2 (E)
B.C.U. Steed.

CATHY: Now look - I don't altogether mind being put on remand and asking a few questions, but if you expect me to escape into the arms of a bunch of crooks/...

63. 1 (E)
2-S, Cathy over Steed.

STEED: They're more than that, Cathy, if we're right. This is an organised business of safe-breakers, murderers, assassins, forgers - you name them. Every one a top professional, and so far Palmer and Hilda Stern are our only possible leads. Did you mention Palmer to her?/

CATHY: Yes - no reaction.

STEED: Good.

64. 2 (E) a/b
(B.C.U. Steed)

CATHY: What do you mean, 'good'?/

STEED: Palmer's name didn't mean anything to her. Chances are it's one of those organisations where nobody knows what anybody else looks like./

65. 1 (E) a/b
(2-S)

CATHY: It's too risky. We can't do this on chance.

STEED: I'm afraid we'll have to. But don't worry, I'll keep an eye on you.

CATHY: Oh, splendid!

(On 1, Shot 65)

STEED: There's just one thing.

CATHY: Only one?

STEED: What's your German like?

CATHY: Pretty good, but don't let it worry you. She speaks perfect English. Incidentally, what will Hilda Stern be doing while I'm standing in for her?/

66. 2 (E) a/b
(B.C.U. Steed)
PAN DOWN to C.U.
pill box on table.

67. 1 (E) STEED: Sleeping./
3-S, as Sharpe enters.

SHARPE: Time's up, Gale.

(2 TO POS.F, CELL)

STEED: Think over what I've said, Mrs. Gale. I feel sure that you'll see there's no other way out.

T.I. to C.U. Cathy
as Steed leaves.

GRAMS:
MUSIC

*

68. MIX 4 (A) 7. INT. FELDER'S OFFICE. EVENING. BOOM C-1
C.U. sign on Felder's desk. *

PAN UP to C.U. Felder. *

(1 TO POS.F, CELL)

FELDER: Take a note. The Modigliani was damaged during last week's operations, resulting in some costly repairs. The amount involved will be deducted from the personnel concerned./

69. 3 (B)
2-S, Moss over Felder.

MOSS: Yes, sir. By the way, sir, the money from the Dusseldorf job has just arrived. There's twenty thousand pounds in Deutsch Marks./

70. 4 (A)
C.U. card index.

PAN UP to Felder with card in his hand.

FELDER: Dusseldorf ... Dusseldorf. Yes, that's got to go to Helsinki to be changed into dollars. When does our

71. 3 (B) a/b
(2-S) shooting team leave?/

(On 3, Shot 71)

MOSS: Tuesday, sir. There's a match Wednesday night.

FELDER: Well, the Helsinki branch want us to send a screwman along.

72. 4 (A) a/b
(C.U. Felder)

MOSS: What about Benton, sir?/

PAN R. with him to
2-S with Moss.

FELDER: No, it's the Helsinki Timber Company ... Helsinki Timber ... Yes, the safe is a Chalmer's Special there. That's what I thought. Benton would be no use on that. We need a gelly man.

MOSS: Hall?

FELDER: Yes. He'll be back from Lisbon tomorrow. You'd better contact him as soon as his plane gets in.

MOSS: Yes, sir.

PULL BACK as Felder
Xs d/s R. to safe f/g
R, Moss follows.

FELDER: Right. That's ten per cent handling charge for us ... All right, that's all in order. You'd better pay off the courier; send him back to Switzerland.

MOSS: Yes, sir.

Moss exits b/g L.

73. 3 (B)
M.S. Felder.

Lobb enters b/g R.

FELDER: Ah, Lobb - you're ready then.

LOBB: Yes, sir.

FELDER: Now you know the routine?

Lobb puts map on desk.

(On 3, Shot 73)

T.I. to C.U. map on desk.

LOBB: At 11.23 I position myself here - ready to hold up northbound traffic at the junction of Parkhurst Road and Crayford Road if necessary. Moss brings our police car to this point at exactly 11.30. Hilda Stern will join him at 11.33 precisely./

74. 4 (A)
2-S, Felder over Lobb.

(3 TO POS.C, STEED'S
BEDROOM)

Felder Ys d/s R. of Lobb. T.I. to C.U. of Felder's watch.

FELDER: Good. Tell Moss to get ready at once. You leave in half an hour from now.

GRAMS:
MUSIC

*

*

75. MIX 2 (F)
C.U. Hilda's hands.

PULL BACK to 2-S.

(4 TO POS.B, STEED'S
BEDROOM)

8. INT. PRISON CELL. NIGHT. BOOM B-2

*

*

CATHY: Is it worth taking so much trouble?

HILDA: Just because I'm stuck in here with a lot of stupid women, there's no reason why I should be as sloppy as they are.

CATHY: Thank you.

Trusty enters b/g.

TRUSTY: That's right, dear. Keep your spirits up. I've brought your cocoa.

76. 1 (F)
M.S. Cathy.

PAN L. with her to 2-S with Trusty.

HILDA: Oh, could you?/

CATHY: Yes, of course.

TRUSTY: The strong one's for Hilda.

CATHY: Oh, they're hot!

GRAMS:
MUSIC

*

*

T.I. to C.U. cocoa mugs on shelf.

Cathy puts pill in one.

HILDA: I suppose it's the same filthy stuff we got last night./

*

*

*

77. 2 (F)
3-S.

(On 2; Shot 77)

GRAMS:
MUSIC
(contd.)

Cathy Xs d/s to Hilda
with drink.

HILDA: (CONTD.) Thank you.

(1 TO POS.D, SAME SET)

TRUSTY: You drink it up, dear.
It'll do you good.

T.I. to C.U. Hilda's
hand on mug.

78. MIX 3 (G) 9. INT. STEED'S BEDROOM. NIGHT. BOOM C-1

C.U. Palmer's hands
twisting sheet.

PULL BACK to 2-S,
Steed over Palmer.

STEED: Palmer - can you hear me?

(2 TO POS.G, SAME SET)

PALMER: What? Yes - yes.

79. 4 (B)
B.C.U. Palmer.

STEED: Who is Hilda Stern?

PALMER: Who is Hilda Stern?

STEED: You've got to tell me. Who
is she?

PALMER: Got to meet Hilda Stern.

80. 3 (C)
B.C.U. Steed.

Got to take her to F./

STEED: F?

PALMER: 11 o'clock, London Airport.
Meet Hilda Stern, escort her to F.
Arrive 12.51.

81. 4 (B) a/b
(B.C.U. Palmer)

STEED: Why?/

PALMER: Top priority. Yes, sir -
don't worry - leave it to Palmer./

82. 3 (C)
2-S, Steed over Palmer.

STEED: Palmer!

PALMER: Yes, sir?

STEED: You know who Hilda Stern is,
don't you?/

83. 4 (B)
2-S, Palmer over Steed.

(On 4, Shot 83)

PALMER: Yes, sir.

STEED: Well?

PALMER: Hilda Stern is our German representative. Top priority, sir.
Hilda Stern is the executioner, sir.
Hilda Stern is the executioner.

T.I. to B.C.U. Palmer.

84. MIX 2 (G) 10. INT. PRISON CELL. NIGHT.
B.C.U. Hilda.

PAN DOWN R. to C.U.
cocoa mug.

PAN R. to Cathy on bed.

85. 1 (D)
2-S, Cathy over Hilda.

HILDA: I don't know what is the matter with me ... I feel dizzy ...

CATHY: Well, why don't you go to bed? It's nearly lights-out, anyway.

HILDA: No, I can't - I can't.

Cathy Xs d/s to Hilda.

CATHY: Maybe I should call one of the officers if you feel ill.

HILDA: No, no. I'll be all right.

CATHY: Look, let me help you get undressed.

HILDA: No ... no. I'll lie down for five minutes. Where's my cup ...?

T.I. to C.U. Hilda.

86. 2 (G)
M.S. Cathy.

T.I. to C.U.

Preview 1

(On 2, Shot 86)

GRAMS:
MUSIC
(contd.)

	PAN DOWN to mug.	<u>SHARPE:</u> (OFF) All in bed! Lights out!	*
	(Cathy takes key from mug)		*
87.	<u>1 (D)</u>		*
	2-S, Sharpe over Cathy as Sharpe enters.	<u>SHARPE:</u> (CONTD.) Why aren't you in bed, Gale?	*
	(2 TO POS.H, STEED'S BEDROOM)	<u>CATHY:</u> Just finishing my cocoa.	*
	Sharpe exits.	<u>SHARPE:</u> Hurry up about it.	*
	T.I. to C.U. uniform on floor.		*
88.	<u>MIX 4 (B)</u>	<u>11. INT. STEED'S BEDROOM. DAY.</u>	BOOM C-
	M.S. Palmer.		*
89.	<u>3 (C)</u>		*
	2-S, Steed over Palmer, as Steed enters.	<u>STEED:</u> How are you feeling?	*
	(1 TO POS.G, FELDER'S OFFICE)	<u>PALMER:</u> Bit weak. Reckon I should be all right in a couple of days. How long have I been here?	
90.	<u>4 (B)</u>	<u>STEED:</u> Four days. You've been unconscious most of the time./	
	2-S, Palmer over Steed.	<u>PALMER:</u> Why are you looking after me?	
	Steed breaks R.	<u>STEED:</u> A friend in need ...	
		<u>PALMER:</u> You know who I am?	
		<u>STEED:</u> Of course.	
		<u>PALMER:</u> You ... similarly employed?	
		<u>STEED:</u> You could say that.	

(On 4, Shot 90)

PALMER: Well, thanks for your help, anyway.

STEED: A pleasure. Perhaps you can help me.

91. 3 (C)
C.U. Steed. PALMER: Depends what you want./

92. 2 (H)
C.U. Palmer - reaction. STEED: Who is 'F'?

93. 3 (C) a/b
(C.U. Steed)

PAN L. with him to
2-S over Palmer.

(2 TO POS.J, SHOWROOM)

STEED: (CONTD.) You were delirious last night - you kept talking about someone called 'F'. Who is 'F'?

PALMER: If you don't know, I can't tell you.

STEED: Now look, Palmer, you're in a spot. If you don't help me, I can hand you over to the police, and I don't think you'll find them very sympathetic towards you./

94. 4 (B)
2-S, Palmer over Steed.

PALMER: You wouldn't do that! You're not a member of the organisation, are you?

STEED: What organisation, Palmer?

PALMER: You don't even know about that?

STEED: I know a little - you could tell me more.

95. 3 (C) a/b
(Steed over Palmer) PALMER: Suppose I do - what's in it for me?/

STEED: A kindly word in the right direction.

(On 3, Shot 95)

PALMER: Don't be funny.

STEED: Or if you really proved helpful, a one-way ticket to some safe foreign shore.

PALMER: Do you expect me to believe that?

96. 4 (B) a/b
(Palmer over Steed) STEED: You'll have to. It's your only chance. Now come on - who is 'F'?

PALMER: All right - but this had better be on the level.

STEED: It is.

T.I. to C.U. Palmer.

97. 3 (C) a/b
(Steed over Palmer) PALMER: He's a man called Felder. If you've got any sense you'll keep well away from him.

STEED: Felder shot you?

PALMER: Not Felder himself. One of his men.

STEED: And Felder runs this organisation.

PALMER: Yes.

98. 4 (B)
C.U. Palmer. STEED: Where from?

PALMER: His shooting gallery - in the West End.

99. 3 (C)
C.U. Steed.

100. 4 (B) a/b
(C.U. Palmer) STEED: Now we're getting somewhere.

(3 TO POS.B. FELDER'S OFFICE)

GRAMS:
MUSIC

*

BOOM C-1
swing to
Felder's
Office.

*

*

Preview 1

GRAMS:
MUSIC
(contd.)

101. MIX 1 (G) 12. INT. FELDER'S OFFICE. DAY. BOOM C-1
 C.U. newspapers on desk. *
 PULL BACK to 2-S, as Lobb enters b/g L. *
(4 TO POS.E, SHOWROOM) LOBB: Mr. Manning's here, sir. *
FELDER: All right, Lobb. I gather from this that last night went off O.K.
LOBB: Very smooth, sir. Moss should be here with her any minute now.
FELDER: Good. You'd better show Mr. Manning in.
 Lobb exits.

102. 2 (J) 13. INT. SHOWROOM. DAY. BOOM B-3
 Group in Showroom, Manning and Pam over Steed f/g L.
(1 TO POS.H, SHOWROOM) PAM: I'll pick you up at your Club in about an hour and a half then - if I can find a parking space.
MANNING: All right then.
STEED: It is a problem, isn't it?
PAM: What?
STEED: Parking, it's a problem.
 Lobb joins them.
LOBB: Mr. Felder is free now, Mr. Manning, if you'd like to go through.
MANNING: Thank you. I'll see you later, darling.

(On 2, Shot 102)

CRAB L. holding Group
as Manning exits to
Felder's Office.
(Finish Pos.K)

STEED: It's becoming very popular.

PAM: What?

STEED: Shooting.

PAM: I'm sorry - I'm in rather a
hurry.

Pam exits to street.

STEED: Of course. Very attractive
woman that.

103. 1 (H)
2-S, Steed over Lobb.

LOBB: Can I help you, sir?/

STEED: Yes, indeed you can. What
does all this stuff cost?..

LOBB: I'm sorry, sir, I don't quite
follow you. Is this a trade enquiry?

STEED: It might be.

LOBB: You mean you want to open your
own shooting gallery?

104. 2 (K)
2-S, Lobb over Steed.

STEED: That's it. Exactly what sort
of deal could you offer me?/

LOBB: Well, we install the equipment.
Then, not only that, we could help
promote your gallery./

105. 1 (H)
M.S. Kressler entering
from street.

STEED: You mean publicity material
and so on?

(2 TO POS.B, STEED'S
FLAT)

PAN R. with Kressler
to Group.

LOBB: Oh, much more than that, sir -
Excuse me, sir. Can I help you, sir?

(On 1, Shot 105)

KRESSLER: Felder - is he in?

LOBB: He has a client with him at the moment. Would you mind waiting over there? I want a word with you before you see Felder.

Kressler exits f/g R.

Where was I?

STEED: Publicity.

LOBB: Oh, yes. Well, for the opening of your gallery, we'd send you a team of our professionals to put on a demonstration match. In fact, if you were opening somewhere big enough - like Leeds, or Newcastle - we could bring in foreign teams as well, just to start things off with a bang!

STEED: Are these things loaded?

106. 4 (E) LOBB: Yes, sir./
L.S. over target f/g.

107. 3 (B) F/X: SHOT./
C.U. target (cut-away)

108. 1 (H) a/b
(2-3)

LOBB: Good shot, sir.

(4 TO POS.A, FELDER'S
OFFICE)

STEED: You're not just a British firm?

LOBB: No, sir. We have associates all over Europe.

STEED: One up for the Common Market.

F/X: SHOT.

LOBB: Good shot, sir. Would you like to see our General Manager, Mr. Felder? Then you could go into all the details.

Cathy & Moss enter
b/g from street.

(On 1, Shot 108)

Cathy & Moss exit R.
T.I. to C.U. Steed.

STEED: I tell you what - I'll try
to get back here this afternoon with
one of my other directors. Then we
could really thrash it out.

109. MIX 3 (B) 14. INT. FELDER'S OFFICE. DAY. BOOM C-1
2-S, Felder & Manning.

(1 TO POS.C, STEED'S
FLAT)

FELDER: I'll look into the matter
immediately, sir.

MANNING: Good. Call me when you
have any news, will you?

FELDER: Of course, sir.

Manning exits.

110. 4 (A)
Group - Cathy & Moss
over Felder (as they
enter)

MOSS: Miss Stern, sir.

FELDER: So you are Hilda Stern.
I gather everything went smoothly.
Did Moss look after you all right?

CATHY: His flat is rather more
comfortable than a prison cell, but
not as clean.

FELDER: And the clothes we had ready
for you?

CATHY: They fit. Now can we get
down to business?

FELDER: Let me get you a drink first -
to celebrate your escape.

CATHY: I don't drink.

Preview 3

(On 4, Shot 110)

FELDER: Oh. You don't mind if I do, do you?

111. 3 (B) CATHY: No./
3-S.

FELDER: Do you have any proof of your identity?

CATHY: I escaped from Holloway Prison last night. What other proof do you need?

FELDER: I think you know our rules.

CATHY: Of course.

(She hands ring to Felder)

112. 4 (A)
C.U. Felder examining ring.

(He hands it back to Cathy)

113. 3 (B)
C.U. Cathy.

114. 4 (A)
2-S, Felder over Cathy.

FELDER: Thank you. We have to be sure, you know.

CATHY: I know.

F/X: TELEPHONE RINGS.

115. 3 (B)
C.U. Moss - reaction.

FELDER: Yes, speaking. Who? Palmer!/
C.U. Felder.

116. 4 (A)
C.U. Felder.

FELDER: (CONTD.) Go ahead - I'm listening./

117. 1 (C)
B.C.U. Palmer.

14A. INTERCUTTING: FELDER'S OFFICE
& (DAY)
STEED'S LIVING ROOM.

+
BOOM A-2

(On 1, Shot 117)

(BOOM A-2)

PALMER: I want to make a deal,
Felder. I know I done wrong, but
I got some information which might
be useful to you.

(BOOM C-1)

FELDER: (DISTORT) Where are you?

(BOOM A-2)

PALMER: 5, Westminster Mews, S.W.1.
I got picked up by this bloke, see.
But he's been asking a lot of questions./

118. 4 (A)
B.C.U. Felder.

(BOOM C-1)

119. 1 (C) a/b
(B.C.U. Palmer)

FELDER: What did you tell him?/

(BOOM A-2)

PALMER: Not much. But I think he
might be a cop. I thought you could
come round here and get me out. You
could get him at the same time./

120. 4 (A)
C.U. Felder.

(BOOM C-1)

FELDER: We'll be over, Palmer.

(Felder hangs up)

121. 3 (B)
2-S, Moss over Felder.

14B. INT. FELDER'S OFFICE. DAY. BOOM B-1

(1 TO POS.J, STEED'S
HALL)

MOSS: Palmer?

(Boom C to
Posn. 2,
Back Room)

FELDER: He's still alive.

MOSS: He can't be!

FELDER: I tell you he's alive.
I've just spoken to him on the
phone.

122. 4 (A)
3-S, over Cathy R.

MOSS: Now, look/-

FELDER: Don't argue with me, Moss.
Here's his address. And while you're
about it, the man who's hiding him
must be killed too. Miss Stern here
will go with you to make sure there
are no mistakes this time.

Preview 3

(On 4, Shot 122)

123. 3 (B) CATHY: Very good, sir. /

Group

Lobb enters b/g.

LOBB: Excuse me, sir, I've got
Kressler in here.

(4 TO POS.F. BACK ROOM,
FAST)

FELDER: Good. All right, you two -
report back here directly you've done
the job. I'm sure I can rely on you,
Miss Stern.

CATHY: Naturally.

Cathy & Moss exit L.

FELDER: Well, bring him in.

LOBB: I thought it advisable to
keep him there for the time being.

Felder & Lobb exit R.

124. 4. (F) 15. INT. BACK ROOM. DAY. BOOM C-2
Group over Kressler,

FELDER: Well?

LOBB: The bank job, sir. It was
definitely worth fifty thousand?

FELDER: Yes.

T.I. to C.U. Kressler.

LOBB: I think Kressler had better
explain it to you, sir. You see,
he's five thousand pounds short.

GRAMS:
MUSIC
*

125. MIX 2 (B) 16. INT. STEED'S FLAT. NIGHT. *
L.S. as Cathy & Moss
enter Hall b/g. BOOM A-2
*

126. 1 (J)
M.S. Moss and Cathy
When Cathy hits him,
PAN DOWN to C.U. Moss
on floor. SLUNG MIC.
*
*

*
GRAMS:
THEME

MIX CAPTION H

"THE AVENGERS" - End of Act 1

*

FADE SOUND & VISION

1ST COMMERCIAL BREAK - 2'05"

- 28A -

DURING BREAK:

CAM.1 - TO POS.H, SHOWROOM.
CAM.2 - TO POS.J, SHOWROOM.
CAM.3 - TO POS.G, SAME SET (FELDER'S OFFICE)
CAM.4 - TO POS.A, FELDER'S OFFICE.

BOOM A - SWING TO MANNING'S FLAT, SAME POSN. (2)
BOOM B - TO POS.J, SHOWROOM.
BOOM C - STAY AT POS.1, FELDER'S OFFICE.

- 28A -

VTR/ABC/2271
Part 2

ACT 2

		<u>GRAMS:</u> <u>THEME</u>
<u>FADE UP CAPTION J</u>		
<u>"THE AVENGERS"</u>		*
Act 2		*
		*
127. <u>MIX 2 (J)</u>	<u>17. INT. SHOWROOM. NIGHT.</u>	<u>BOOM B-3</u>
C.U. counter.		*
PAN UP to 3-S, Manning & Felder over Lobb f/g L.	<u>MANNING:</u> What about the new galleries in Manchester and Hull?	*
PULL BACK with them as they X Showroom R. to L.	<u>FELDER:</u> We should be able to tackle those in the Spring.	
	<u>MANNING:</u> Before then, I hope. There are several spots there that are wide open for development.	
	<u>FELDER:</u> I know, sir, but these jobs require a great deal of planning. The difficulty is finding the right men.	
Lose Lobb.	<u>MANNING:</u> Well, use local men.	
	<u>FELDER:</u> I'd rather not - if it's at all possible.	
	<u>MANNING:</u> Think about it. You may have to./	
128. <u>1 (H)</u>		
3-S, Manning and Felder over Lobb.		

(On 1, Shot 128)

(2 TO POS.L, FELDER'S
OFFICE)

Manning exits b/g.

PAN R. with Felder
to include Lobb f/g.

FELDER: I'd like a word with you, Lobb.

LOBB: Yes, sir.

PAN R. with them to
Office.

129. 3 (G) 18. INT. FELDER'S OFFICE. NIGHT. BOOM C-3
2-S, Lobb over Felder
as they enter Office.

(1 TO POS.K, MANNING'S
LIVING ROOM)

FELDER: That Kressler business - the
evidence seems pretty conclusive.

CRAB L. to Pos.B.

LOBB: It does indeed, sir. Are we
going to take the usual proceedings?

FELDER: Naturally.

130. 4 (A) LOBB: Who's going to look after him?
C.2-S, Felder over
Lobb.

FELDER: Hilda Stern, of course - they're
both from the German Department. Lay it
on, will you? 11 o'clock tomorrow - we
might as well get it over with as soon
as possible.

LOBB: Certainly, sir.

FELDER: Is she back yet?

LOBB: She came in about five minutes
ago.

FELDER: Tell her I can see her now.

LOBB: Yes, sir.

Lobb exits R.

Felder Xs R. to map.

Cathy enters and Xs
d/s R. of Felder.

FELDER: Did you deal with Palmer?

(On 4, Shot 130)

CATHY: Yes.

FELDER: And Moss made a thorough job of it this time?

CATHY: No, sir, I'm afraid not.

131. 3 (B)
C.U. Cathy. FELDER: What?/

CATHY: Palmer was waiting for us. He jumped Moss the moment he walked through the door./

132. 4 (A)
2-S, Felder over Cathy.

FELDER: So you dealt with the situation?

CATHY: Yes - I don't think Palmer will be worrying us again.

133. 3 (B)
2-S, fav. Cathy. FELDER: Thank you. What about the man who was hiding Palmer? Who was he?/

CATHY: A friend of Palmer's. He tried to do a deal with me.

FELDER: So?

134. 4 (A) a/b
(Felder over Cathy) CATHY: I took care of him as well./

FELDER: Good. I shall have to do something about Moss. We can't put up with this sort of inefficiency. Why isn't he here now?/

135. 3 (B)
C.U. Cathy.

(4 TO POS.G, STEED'S LIVING ROOM)

PULL BACK to 2-S as Cathy Xs to desk.

CRAB R. holding 2-S as Felder Xs behind desk. (Finish Pos.G)

CATHY: Because he's got slight concussion. He should be all right by tomorrow. What are my next orders, sir?

FELDER: I have two assignments for you. One of them is a rather delicate matter on which I'd be most grateful for your assistance.

(On 3, Shot 135)

CATHY: Oh? What is that?

T.I. to C.U. Felder.

FELDER: One of your men from the German Department has let us down pretty badly. He was working on a bank job for us and helped himself to £5,000. He'll be given a fair trial in accordance with our rules, and I'd like you to defend him./

136. 2 (L)
C.U. Cathy.

137. 3 (G) CATHY: Me?/
C.U. Felder.

FELDER: Yes. You'll have a chance to talk with him of course, though I'm afraid there's no doubt that he's guilty./

138. 2 (L)
2-S, Cathy over Felder.

CATHY: I see. What's his name?

FELDER: Kressler. Hans Kressler. Maybe you know him.

139. 3 (G) a/b CATHY: No, I'm afraid not./
(C.U. Felder)

FELDER: It's probably better that you don't. We must be impartial, mustn't we? The trial's to be held here at 11 o'clock tomorrow morning./

140. 2 (L)
C.U. Cathy.

CATHY: Yes, sir. You said you had two assignments for me./

141. 3 (G)
2-S, Felder over
Cathy.

FELDER: Yes, of course. I'd like you to kill this woman.

PAN DOWN to C.U.
photo in Felder's
hand.

GRAMS:
MUSIC

*
*

142. MIX 1 (K)
B.C.U. Pam by table.

19. INT. MANNING'S LOUNGE. DAY. BOOM A-2

PULL BACK with her to
fireplace.

Manning enters b/g.

PAM: Going out?

(2 TO POS.M, MANNING'S
LOUNGE)

(3 TO POS.H, STEED'S
LIVING ROOM)

*
*
*

(On 1. Shot 142)

MANNING: I've got a business appointment in Town. You don't mind, do you?

PAM: No, of course not. Don't forget we're going to the theatre tonight.

Manning Xs to Pam.

MANNING: I won't. Is anything the matter?

PAM: No, nothing. Why should it be?

MANNING: Are you sure?

PAM: Of course I'm sure.

MANNING: All right, if you say so.

PAM: Too much to drink at the party last night, that's all.

MANNING: Silly girl.

Manning exits R.

T.I. to B.C.U. Pam.

GRAMS:
MUSIC

*

*

20. INT. STEED'S LIVING ROOM. DAY. *

143. MIX 3 (II)

C.U. photo in Steed's hand.

BOOM B-1

(1 TO POS.L, MANNING'S HALL)

*

*

*

PULL BACK to 2-S, Cathy over Steed.

CATHY: Her name's Johnson - Miss Pamela Johnson. Felder wants her killed within the next forty-eight hours - that's all I know.

STEED: Why, I wonder.

CATHY: He didn't bother to give me any reason.

Preview 4

(On 3, Shot 143)

STEED: No, I don't suppose he would.
Does the name Manning mean anything
to you?

144. 4 (G)
2-S, Steed over Cathy. CATHY: No - why?/

STEED: Because Miss Pamela Johnson
appears to be on rather intimate
terms with a gentleman of that name.

CATHY: How do you know?

STEED: When I visited Felder's Showroom
yesterday, she was there with this
Mr. Manning, and he had a business
appointment with Felder./

145. 3 (H)
C.U. Cathy.

CATHY: You seem to know more about this
than I do./

146. 4 (G)
C.U. Steed.

STEED: Oh, I don't know. This trial
of yours may be just the thing we need
to tell us how this organisation works.
Meanwhile, we've got to find out how
Manning fits into all this./

147. 3 (H)
2-S, Cathy over
Steed.

CATHY: What about Palmer?

STEED: He's in hospital.

CATHY: I know that, but it doesn't
mean you can't talk to him, does it?/

148. 4 (G)
2-S, Steed over
Cathy.

STEED: It does as it happens. He's
had a relapse.

CATHY: He won't be making any more
phone calls, will he?

STEED: Of course he won't.

(On 4, Shot 148)

CATHY: Don't forget I'm supposed to have killed him.

149. 3 (H) a/b
(Cathy over Steed)
(4 TO POS.F, BACK ROOM)

STEED: Don't worry, he's safely under guard./ Now look - you get back to Felder's. It's too dangerous for you to stay here.

CATHY: You're so right. What are you going to do?

T.I. with Steed and Cathy as they X to hall door.

STEED: I'm going to call on Pamela Johnson. You walk, I'll take the lift.

CATHY: Thank you.

GRAMS:
MUSIC

*

*

150. MIX 2 (M)
H.A. M.S. Pam on divan.

21. INT. MANNING'S FLAT. DAY. BOOM A-1

F/X: DOOR CHIMES.

*

*

*

*

*

*

151. 1 (L)
M.S. Steed over Pam at front door.

STEED: Good morning. Is Mr. Manning in?

(3 TO POS.J, BACK ROOM)

PAM: No, I'm afraid -

STEED: Good - then we can have a nice little chat all to ourselves, Miss Johnson.

PAM: Now, wait a minute -

152. 2 (M)
2-S, Pam over Steed.

STEED: I'm sorry, Miss Johnson, but it's rather urgent./

(1 TO POS.M, LIVING ROOM - SAME SET)

PAM: Now look, would you mind explaining yourself?

(On 2, Shot 152)

STEED: Not in the least. My name is Steed - John Steed. I thought I ought to warn you that somebody is going to try and kill you.

153. 1 (M)
2-S, Steed over Pam.

PAM: What?/

STEED: Yes. Perhaps now you won't mind if we have that little chat?

PAM: I'm sorry, I don't know what you're talking about.

STEED: I was rather hoping you might take a bit of kindly advice and help me at the same time./

154. 2 (M)
2-S, Pam over Steed.

PAM: Who are you?

STEED: Never mind about that. You must just take my word for it that you are in very grave danger. What do you know about Felder?/

155. 1 (M)
2-S.

Pam Xs d/s R, Steed follows.

PAM: Nothing.

STEED: Oh, you must know something. Don't forget, I did meet you at his Showroom yesterday, didn't I?

PAM: I hadn't forgotten.

STEED: Well then - let me put it another way - what's the connection between Felder and your friend Mr. Manning?/

156. 2 (M)
2-S.

Pam Xs d/s to divan.
Steed follows.

PAM: I don't see that it's any concern of yours.

(On 2, Shot 156)

STEED: No - I appreciate your point of view, but if I'm right, you'll look pretty silly, won't you? Now come on, wouldn't it be wiser to trust me? I've told you, you've nothing to lose./

157. 1 (M)
C.2-S, fav. Pam.

PAM: All right - it's a purely business relationship. Mr. Felder manages one of Mr. Manning's companies.

Pam breaks u/s L. of Steed to mantel-piece.

STEED: You mean the Rifle Range place?

PAM: Yes.

STEED: Manning owns the company, does he?

PAM: Among others, yes.

STEED: I see.

Steed Xs u/s to Pam.

158. 2 (M)
C.2-S, Steed over Pam.

STEED: (CONTD.) If I was to tell you that it was Felder who wanted to kill you, would you think that was possible?

PAM: Of course not.

STEED: You can't think of any reason why he should want to do such a thing?/

159. 1 (M)
C.2-S, Pam over Steed.

PAM: I certainly can't. These are very dangerous charges, Mr. Steed. Have you any proof?

STEED: Not really at this stage, no. Just a hunch.

PAM: Perhaps you could explain your 'hunch' in a little more detail./

160. 2 (M) a/b
(C.2-S, Steed over Pam)

(On 2, Shot 160)

STEED: I don't see why not. You must take my word for it that Rifle Ranges International Ltd. is a cover for the activities in this country of an international criminal organisation. Since your friend Mr. Manning owns the Company, it seems fair to assume that he is in some way connected with this Organisation./

161. 1 (M) a/b
(C.2-S, Pam over Steed)

Pam Xs d/s.

PAM: Oh, really - this is ridiculous!

STEED: Isn't it? But I'm afraid it happens to be true.

PAM: If you really believe all this nonsense, why are you telling me about it? What makes you so sure that I'm not involved too?

Steed Xs d/s R. of Pam.

STEED: Maybe you are - but since I know very well that they're going to kill you, I assume that even if you are involved, it will be to your advantage to see my point.

162. 2 (M)
2-S, Steed over Pam.

Steed Xs u/s to table.

PAM: I think you should leave./

STEED: Yes, I'm just going. I don't particularly want to meet Mr. Manning at this stage./

163. 1 (M)
M.S. Pam.

PAN R. with her to 2-S over Steed.

PAM: I've a good mind to report you to the police.

STEED: Oh - why?

PAM: For spreading malicious and irresponsible rumours.

Preview 2

(On 1, Shot 163)

STEED: Well said! But don't be too hasty, will you? Remember, if I'm right and you're wrong/...

164. 2 (M)
2-S, Pam over Steed.

PAM: I know - I'm going to be killed.

STEED: All right - good luck.

Steed exits b/g.

T.I. to C.U. Pam.

GRAMS:
MUSIC

*

*

165. MIX 4 (F)
C.U. Kressler.

22. INT. BACK ROOM. DAY.

BOOM C-2

PULL BACK to include Cathy b/g L.

*

*

(2 TO POS.N, SAME SET)

CATHY: Now let me get this clear. As I understand it, you came here with an exhibition shooting team from Berlin, the 'idea' being that while you were here, you and two other members of the team would carry out a job on a bank in the City of London.

KRESSLER: That's right.

CATHY: Your part of the arrangement was that having successfully completed the operation, you would be responsible for bringing the money - £50,000 - to this office./

166. 3 (J)
C.2-S, fav. Kressler.

KRESSLER: Yes.

CATHY: All of which you did?

KRESSLER: Of course.

CATHY: And when you got here, there was £5,000 missing?

167. 4 (F)
C.2-S, fav. Cathy.

KRESSLER: Yes - but I didn't take it./

(3 TO POS.B, FELDER'S OFFICE)

(On 4, Shot 167)

CATHY: No, of course not. Can you prove that?

KRESSLER: That's up to you, isn't it?

CATHY: Yes, but I shall need all the help I can get from you. What proof have you got that you are innocent?

KRESSLER: None - but what proof have they that I am guilty?

CATHY: We shall see.

GRAMS:
MUSIC

*

*

168. MIX 2 (N)

C.U. desk drawer.

PAN UP to C.U. Pam.

PULL BACK with Pam as Manning enters b/g.

(4 TO POS.H, FELDER'S OFFICE - SHOOTING THRU DOOR)

23. INT. MANNING'S LOUNGE. DAY. BOOM A-2

PAM: Is that you, Jack?

MANNING: Yes.

PAM: Where've you been?

MANNING: I told you, I had a business appointment.

PAM: Yes, but who with?

169. 1 (M)

2-S, Pam over Manning.

(2 TO POS.L, FELDER'S OFFICE)

MANNING: Felder. Why?/

PAM: You seem to do a lot of business with him these days.

MANNING: Does it matter?

PAM: I don't like him.

MANNING: Why on earth not?

(On 1, Shot 169)

PAM: I don't know - I just don't
feel I could ever trust him.

Pam breaks d/s R.

MANNING: Oh, rubbish!

What's the

matter?

Manning Xs d/s L. of
Pam.

PAM: Jack - couldn't we go away -
abroad somewhere? We haven't had a
holiday together for ages.

MANNING: Now you know that's impossible,
darling. I can't possibly get away.

PAM: Why not?

CRAB L. holding 2-S.

MANNING: Because I'm too busy - there's
much too much on at the moment. Now
listen, there is something worrying you,
isn't there? What is it?

PAM: Oh nothing, nothing. Forget it.

170. MIX 3 (B)
C.U. Kressler.

24. INT. FELDER'S OFFICE. DAY. BOOM C-1

PULL BACK to 3-S,
Kressler, Lobb and
Moss.

(1 TO POS.N. FELDER'S
OFFICE)

LOBB: I followed the getaway car as
instructed. Kressler was driving.
Having dropped his two colleagues, he
abandoned the car in Regent's Park and
took a taxi to his hotel in Baker Street.

MOSS: Was he carrying a suitcase when
he changed from the car to the taxi?

LOBB: Yes.

MOSS: Go on.

(On 3, Shot 170)

CRAB R. to Group over
Kressler, as Lobb Xs
u/s L. of Moss.
(Finish Pos.G)

LOBB: Next morning I went to his
hotel to collect him and the money.
He was supposed to wait for me. Just
as I was driving up to the hotel, I
saw him coming out. He hailed the
first cab he saw, and went off in it.
I followed. He went to a travel agency.

MOSS: Did you go in?

Lobb Xs d/s to
Kressler.

LOBB: No, I thought I'd better wait
and see what'd happen. After about
ten minutes he came out, with the suitcase,
and got another cab.

MOSS: And what did you do?

Lobb crouches by
Kressler. T.I. to
C.2-S, Lobb over
Kressler.

LOBB: I went into the travel agency and
discovered that Kressler had bought an
airline ticket to Rio de Janeiro.

KRESSLER: It's not true!

171. 1 (N)
Group over Felder.

LOBB: After that, I came back here./

Moss Xs u/s C.

FELDER: Thank you. Miss Stern, do you
want to question Lobb before we go on?

172. 3 (G)
2-S, Cathy over Lobb.

CATHY: Yes, one question./ Did you
see any actual evidence in this travel
agency to show that Kressler had bought
a ticket to Rio, or are you merely
repeating what the clerk told you?/

173. 1 (N)
2-S, Lobb over Cathy.

LOBB: There was a note on the counter -
the clerk had scribbled something about
Rio./

174. 3 (G) a/b
(Cathy over Lobb)

CATHY: Can you prove that the note had
anything to do with Kressler?

Preview 1

(On 3, Shot 174)

LOBB: The clerk told me -

175. 1 (N)
B.C.U. Lobb. CATHY: Can you prove it?/

176. 2 (L)
Group, over Felder. LOBB: No./

CATHY: Thank you. That's all.

FELDER: All right, Lobb, you'd better get back to the Showroom.

LOBB: Yes, sir.

Lobb exits L.

FELDER: Have you any further witnesses?

OPEN DOOR R. (4)

MOSS: Not present, sir, no, but our contact inside the bank swears there was £50,000 in the safe when it was last locked before the robbery.

CATHY: But this is ridiculous! The contact could have taken the £5,000.

177. 4 (H) (Thru door)
C.U. Felder. He should be here! /

FELDER: He can't be. Part of our deal with him was that he'd only be seen by one member of the organisation - Moss - to minimise his risk./

178. 1 (N)
C.U. Cathy.

179. 4 (H) a/b
(C.U. Felder) CATHY: Then this is no trial/-

FELDER: As it is, he agreed to break the deal today so that I could question him personally. Believe me, Miss Stern, this man wouldn't risk double-crossing us. He's got too much to lose./

180. 2 (L)
Group, over Felder.

CATHY: I still think that it would be better if the man were present, in person.

FELDER: That's impossible. Have you anything more to say, Moss?

Preview 3

(On 2, Shot 180)

MOSS: No, sir.

181. 3 (G) FELDER: Do you wish to ask Moss anything?
2-S, Cathy over Moss.

CATHY: Yes. When you searched Kressler's room, did you find this airline ticket?
182. 1 (N)
2-S, Moss over Cathy.

MOSS: No.

183. 4 (H) a/b CATHY: Thank you./
(C.U. Felder)

FELDER: Case against Kressler concluded.
Now, Miss Stern./

184. 3 (G)
3-S, Moss and Cathy
over Kressler.

Cathy Xs d/s to
Kressler. T.I. to
2-S, Cathy over
Kressler.

CATHY: Kressler - who actually took
the money from the safe once it was open?

CLOSE DOOR R. (4)

KRESSLER: Bjerkholt.

CATHY: Could you see what you were
doing? Was there any light?

KRESSLER: We had a shaded torch.

CATHY: So a bundle could have been
dropped and not noticed?/
185. 1 (N)
C.U. Kressler.

KRESSLER: We were working very quickly.

CATHY: Were you counting the bundles?

186. 2 (L) KRESSLER: No./
Group over Felder.

CATHY: All right - that's all.

Moss Xs d/s to
Kressler.

MOSS: One question. Kressler, where
does your brother live?/
187. 1 (N)

C.2-S, Moss & Kressler.

Preview 3

(On 1, Shot 187)

KRESSLER: That's got nothing to do with it.

188. 3 (G)
C.U. Felder. MOSS: Where does he live?/

FELDER: Well?

PAN R. to C.U. Cathy.

189. 1 (N)
B.C.U. Kressler.

KRESSLER: Brazil.

MOSS: Where in Brazil?

KRESSLER: Rio de Janeiro. But it's got nothing/...

190. 2 (L)
Group over Felder.

(1 TO POS.D, CELL)

MOSS: That's all.

FELDER: Have you anything further to say on Kressler's behalf, Miss Stern?/

191. 3 (G)
2-S, Cathy over Kressler.
Cathy Xs d/s R. of Kressler.

CRAB L. favouring Cathy.

OPEN DOOR R. (4)

CATHY: Unfortunately we seem to suffer from a lack of witnesses. Kressler's colleagues on the bank operation have both conveniently left the country since the robbery - our contact at the bank is too important to show his face./

192. 2 (L) a/b
(Group over Felder)

The case against Kressler, therefore, is based entirely upon hearsay and circumstantial evidence. That 'evidence', for what it is worth, contains every element of doubt./

193. 3 (G)
C.U. Cathy.

I therefore plead

194. 2 (L) a/b
(Group over Felder)

that you find him not guilty./

Cathy sits.

195. 4 (H)
C.U. Felder.

FELDER: Thank you, Miss Stern./

Kressler, we have heard all the evidence. I'm afraid that I can find only one possible verdict - guilty./

196. 2 (L) a/b
(Group)

QUICK T.I. to C.2-S, Kressler over Felder.

CLOSE DOOR R. (4)

(On 2, Shot 196)

(4 TO POS.G, STEED'S
LIVING ROOM)

KRESSLER: Felder, it's not true -
they're lying - the whole case has
been rigged/...

197. 3 (G)
C.2-S, Felder over
Kressler.

FELDER: You knew what you were doing
when you joined Intercrime. You knew
that there is no room for the freelance.
We cannot afford people like you in our
organisation, and once they've joined,
we cannot afford to let them go./

198. 2 (L)
Group over Felder.

All right, take him away.

Kressler & Moss exit.

KRESSLER SHOUTS AS HE IS LED AWAY.

199. 3 (G)
C.U. Cathy.

She rises and Xs d/s.

PULL BACK with her to
2-S, Felder over Cathy.

FELDER: Thank you, Miss Stern. You
did your best for him, but I'm afraid
it was a foregone conclusion.

(2 TO POS.F, CELL)

CATHY: I'm afraid it was, sir.

Felder Xs d/s to
Cathy.

FELDER: Well, now - have you been able
to make any arrangements for killing
Miss Johnson yet?

CATHY: I have one or two ideas. I
was wondering whether you could let
me have a .22 rifle with a telescopic
sight.

Felder breaks u/s L.

FELDER: That shouldn't be difficult.
Let's go into the Showroom and choose
one for you. I'm afraid there isn't
much time - it is very important that
she should be disposed of as soon as
possible.

CATHY: There is also the question
of my passport.

(On 3, Shot 199)

FELDER: I haven't forgotten. Our printer's working overtime on a new one.

Cathy Xs u/s to Felder.
T.I. with her to C.2-S, Felder over Cathy.

CATHY: I hope it's a better job than the one I came in on.

FELDER: Don't worry, we'll see you don't end up in Holloway again.

GRAMS:
MUSIC

*

200. MIX 1 (D) 25. INT. PRISON CELL. NIGHT. BOOM B-2

C.U. Hilda.

*

CRAB L.

*

Sharpe enters b/g R. & comes forward to 2-S.

*

SHARPE: Your deportation order's come through, Stern.

(3 TO POS.H, STEED'S LIVING ROOM)

HILDA: Has it?

SHARPE: You should stand up when I come in here.

HILDA: And you should remember I'm a remand prisoner, not a convict -

SHARPE: You'll be leaving here tomorrow morning, eight a.m. And put that cigarette out while you're talking to me.

Hilda drops cigarette.

GRAMS:
MUSIC

T.I. to C.U. Hilda's hands on Sharpe's throat.

*

*

*

201. MIX 3 (H) 26. INT. STEED'S LIVING ROOM. NIGHT. BOOM A-2

2-S. over bottle on back of chair.

*

(1 TO POS.P, PRISON CORRIDOR)

*

*

202. 4 (G) F/X: SHOT./
2-S, Steed over Cathy.

(3 TO POS.B, FELDER'S OFFICE)

(On 4, Shot 202)

STEED: Very nice. Latest Belgian model.

CATHY: They have an armoury that Woolwich Arsenal would be proud to own.

STEED: Synonymous.

CATHY: How did you get on with Miss Johnson?

STEED: Pretty, but negative. She denied any knowledge of the whole thing, but I got the impression that she was scared.

CATHY: What about Manning?

STEED: He's involved all right, but we still haven't proved anything.

CATHY: I can't stall much longer. I'm meant to be watching her place now - with this.

F/X: SHOT.

STEED: All right. Give it another couple of hours, then get back to Felder's and report mission accomplished. Leave the rest to me.

GRAMS:
MUSIC

*

203. MIX 2 (F) 27. INT. PRISON CELL. NIGHT. BOOM B-2

Establishing shot of Cell.

*

Trusty enters b/g.

*

(4 TO POS.A, FELDER'S OFFICE)

GRAMS:
CHURCH
CLOCK
STRIKING
9.00 IN
B/G.

*

*

*

*

*

TRUSTY: Here's your cocoa, dear.

*

*

T.I. to C.U. Sharpe on bed as Trusty takes blanket off her.

*

*

*

*

(On 2, Shot 203)

GRAMS:
MUSIC
(contd.)

PAN UP to C.U. Trusty.

*

Trusty exits b/g.

*

*

204. 1 (P)

27A. INT. PRISON CORRIDOR. NIGHT.

SLUNG
MIC.

C.U. Trusty in
Corridor.

*

*

(2 TO POS.P, EXT.
SHOWROOM)

TRUSTY: (SCREAMS)

*

*

*

205. MIX 4 (A)

28. INT. FELDER'S OFFICE. NIGHT.

BOOM C-1

C.U. wall map.

*

PULL BACK to 2-S,
Moss over Felder.

*

*

(1 TO POS.R, SHOWROOM)

FELDER: By April we'll have opened up
in Carlisle, Bristol and Glasgow.

MOSS: Bristol and Glasgow.

FELDER: There are jobs already waiting
to be done in Carlisle and Bristol.

PAN R. with Moss to
ohart.

MOSS: What are they?

FELDER: Banks, both of them.

MOSS: We've got a German team already
booked for a week's demonstration in
Carlisle.

FELDER: Who are they sending?

MOSS: Dreisler and Gerhardi.

FELDER: Gerhardi did a job in Liverpool
for us, didn't he, only last year?
They'd better send someone else.

206. 3 (B)

MOSS: All right. I'll fix that./

C.U. telephone on
Felder's desk.

F/X: TELEPHONE RINGS.

PAN UP to 2-S.

(On 3, Shot 206)

MOSS: Hallo? It's for you, sir -
Berlin.

FELDER: Felder speaking. Yes, all
right. We'll go ahead.

207. 4 (A)
2-S, Felder over
Moss.

MOSS: Kressler?/

FELDER: Yes, they don't want him back.
We'll have to deal with him ourselves.

MOSS: Who do you want to do it, sir?

FELDER: Stern - she should have the
Johnson business tied up by the end of
tonight. She might as well deal with
Kressler before she leaves us./

208. 3 (B)
2-S, favouring Moss.

MOSS: I wish she'd hurry up. I want
to get home sometime tonight.

FELDER: How do you like having her
as a house guest?

MOSS: She's not what you'd call the
friendly type, is she, sir?

F/X: BUZZER.

MOSS: (CONTD.) That's probably her.
I'll let her in.

Moss exits.

PAN L. with Felder
to map.

GRAMS:
MUSIC

*

*

SLUNG

MIC. +

BOOM B-3

209. MIX 2 (P)
M.S. Hilda outside
Showroom.

29. EXT./INT. SHOWROOM. NIGHT.

Moss opens door.

GRAMS:

STREET

ATMOS-

PHERE

(throughout

scene)

*

*

*

*

*

*

Preview 1

(On 2, Shot 209)

GRAMS:
MUSIC
(contd.)

- 210. 1 (R) HILDA: I want to see Mr. Felder.
C.U. Hilda. My
- 211. 2 (P) name is Hilda Stern.
C.U. Moss.
- 212. 1 (R) a/b
(C.U. Hilda)

*
*
*
*
*
*
*
*
*

GRAMS:
THEME

MIX CAPTION K
"THE AVENGERS"
End of Act 2

*
*
*

FADE SOUND & VISION

2ND COMMERCIAL BREAK - 2'05"

DURING BREAK:

- CAM.1 - TO POS.H, SAME SET (SHOWROOM)
- CAM.2 - STAY AT POS.P, EXT. SHOWROOM.
- CAM.3 - STAY AT POS.B, FELDER'S OFFICE.
- CAM.4 - STAY AT POS.A, FELDER'S OFFICE.

- BOOM A - TO POS.3, SHOWROOM.
- BOOM B - TO POS. 1, FELDER'S OFFICE.
- BOOM C - TO POS. 2, BACK ROOM.

VTR/ABC/2271
Part 3

ACT 3

<u>FADE UP CAPTION L</u>				<u>GRAMS:</u>
<u>"THE AVENGERS"</u>				<u>THEME</u>
Act 3				*
				*
213.	<u>MIX 2 (P)</u>	<u>30.</u>	<u>EXT. SHOWROOM. NIGHT.</u>	<u>SLUNG MIC.</u>
	C.U. bell push.			
	PULL BACK to include		<u>GRAMS:</u>	<u>GRAMS:</u>
	Cathy.		<u>STREET</u>	<u>MUSIC</u>
		<u>F/X: BUZZER.</u>	<u>ATMOS-</u>	*
			<u>PHERR.</u>	*
			*	*
	Moss enters b/g.		*	*
		<u>CATHY:</u> Are you ready to leave?	*	<u>BOOM A-3</u>
			*	
		<u>MOSS:</u> We're just clearing up.	*	
		Come in for a moment. Let me	*	
		take your gun.	*	<u>GRAMS:</u>
			*	<u>MUSIC</u>
			*	*
214.	<u>1 (H)</u>	<u>30A.</u>	<u>INT. SHOWROOM. NIGHT.</u>	<u>(BOOM A-3)</u>
	M.S. Moss & Cathy.			*
				*
	<u>(2 TO POS.L. FELDER'S</u>			*
	<u>OFFICE)</u>			*
	PAN R. with them to			*
	Felder's Office.			*
215.	<u>4 (A)</u>	<u>31.</u>	<u>INT. FELDER'S OFFICE. NIGHT.</u>	*
	Group over Felder L.			<u>BOOM B-1</u>
	(excluding Hilda)			*
				*
	<u>(1 TO POS.L. MANNING'S</u>			*
	<u>HALL)</u>			*
		<u>FELDER:</u> Ah, Stern. Did you have a		
		successful trip?		

Preview 3

(On 4, Shot 215)

216. 3 (B) CATHY: Yes - thank you./
Group over Felder.
Hilda Xs d/s to R.
of Cathy.
217. 4 (A) HILDA: Good evening, Mrs. Gale./
C.U. Cathy.
218. 3 (B) _____
Group over Felder.
CATHY: Who is this?
FELDER: She claims to be Hilda Stern.
219. 2 (L) CATHY: That's ridiculous./
C.U. Hilda.
(3 TO POS. J, BACK ROOM) HILDA: This is the woman. She was
in the same cell with me. She drugged
me and took my place in the escape./
220. 4 (A) _____
2-S, Cathy over Hilda.
(2 TO POS. N, MANNING'S
LIVING ROOM) CATHY: I've never seen this woman
before. You've obviously let in a
police spy.
HILDA: Ask her where she comes from -
who sent her here.
CATHY: It would be more to the point
if we asked her that question./
221. 2 (L) _____
3-S, Cathy, Hilda
and Felder.
(4 TO POS. F, BACK ROOM) FELDER: All right, I'll handle this.
Who sent you here?
CATHY: I left Berlin on Tuesday. I
received my instructions from Hartz.
FELDER: Whose address is?
CATHY: Eighteen Hindenburg Strasse.
Hilda Xs d/s R.
CRAB R. holding
Group. Finish
with Hilda f/g R. HILDA: Very convincing. Obviously
she's been well briefed.

(On 2, Shot 221)

FELDER: Do you know Hartz's
telephone number?

HILDA: 13.03.81.

FELDER: I think there's an easier
way of settling this argument.
Both of you - come with me.

Moss Xs b/g to door.
All exit b/g.

222. 4 (F) 32. INT. BACK ROOM. NIGHT. BOOM C-2
Group over Kressler.

223. 3 (J) FELDER: This man has been found
guilty of defrauding the organisation./
3-S, Felder over I'm quite sure that the real Hilda
Hilda & Cathy. Stern wouldn't hesitate to carry out

224. 4 (F) the penalty./ GRAMS:
C.U. Hilda. MUSIC
PAN L. to C.U. Cathy. *

225. 3 (J) a/b FELDER hands gun
(Felder over Hilda & Cathy) to Cathy. *

226. 4 (F) Group over Kressler. *

227. 3 (J) C.U. Kressler. *

228. 4 (F) a/b KRESSLER: Felder, it was only
(Group over Kressler) five thousand pounds/- *

(3 TO POS.B. FELDER'S OFFICE) *

CATHY: All right, drop that!

FELDER: I'm afraid that gun isn't
loaded, Mrs. Gale. GRAMS:
MUSIC

T.I. to C.U. Cathy. *

229. MIX 1 (L) (HALL) 33. INT. MANNING'S FLAT. NIGHT. BOOM A-2
Hall of Manning's Flat. *

(On 1, Shot 229)

GRAMS:
MUSIC
(contd.)

*
*

Pam enters f/g.

STEED: Good evening, Miss Johnson.
Not dead yet then?

PAM: You again.

STEED: Me again - your guardian
angel. Just come to make sure you
were all right.

230. 2 (N) (LIVING ROOM)
2-S, Pam over Steed
as Steed enters
Living Room.

PAM: Of course I am./

STEED: Is Mr. Manning ever at home?
I gather I've missed him again.

(1 TO POS.M, LIVING
ROOM, SAME SET)

PAM: I'm afraid you have.

STEED: Where is he?

PAM: I'm not sure ...

STEED: Where is he?

PAM: With Felder.

231. 1 (M)
C.2-S, Steed over
Pam.

STEED: Really?/

PAM: I told you, they work together.

STEED: But you're worried, aren't you?
Why? What do you know about Manning
and Felder?/

232. 2 (N)
2-S. over telephone.

33A. INTERCUTTING:

MANNING'S LIVING ROOM.

BOOM A-2

&

NIGHT.

FELDER'S OFFICE

BOOM B-1

PAM: Hello?

FELDER: (DISTORT) Miss Johnson?

Preview 1

(On 2, Shot 232)

PAM: Yes?

FELDER: (DISTORT) Felder here.

233. 1 (M) PAM: It's Felder./
C.U. Steed.

234. 2 (N) a/b
(2-S)

235. 3 (B) PAM: Yes./
C.U. Felder.

FELDER: I'm sorry to trouble you so late at night, but it's Mr. Manning. I'm afraid he's had an accident./

236. 2 (N)
C.U. Pam.

237. 3 (B) a/b PAM: Oh, is it serious?/
(C.U. Felder)

FELDER: I think you ought to get over here as quickly as possible./

238. 2 (N) a/b
(C.U. Pam)

PAM: Of course. I'll come at once.

FELDER: (DISTORT) Good. I'll arrange for a taxi to collect you. Goodbye.

PULL BACK to 2-S.

33B. INT. MANNING'S LIVING ROOM. NIGHT.

(BOOM A-2)

239. 1 (M) STEED: Well?/
2-S, Pam over Steed.

PAM: It's Jack. Felder says he's had an accident. He wants me to go over there.

CRAB L. holding 2-S.

STEED: I don't believe it. I warned you Felder's been trying to kill you. In fact, he should have thought you were dead by now. Something's gone wrong.

T.I. to C.U. Steed.

GRAMS:
MUSIC

*

240. MIX 4 (F)
C.U. Cathy's hands.

34. INT. BACK ROOM. NIGHT.

BOOM C-2

PAN UP & CRAB R. to
C.U. Cathy.

*

*

*

(On 4, Shot 240)

GRAMS:
MUSIC
(contd.)

(1 TO POS.H, SHOWROOM)

PULL BACK to 3-S,
Cathy, Moss & Lobb.

*
*
*

241. MIX 3 (B)

G.U. papers on desk.

PULL BACK to 2-S,
favouring Felder.

(4 TO POS.A, FELDER'S
OFFICE)

35. INT. FELDER'S OFFICE. NIGHT.

BOOM B-1

*
*

FELDER: That's the trial balance for this quarter, sir. As you will see, there's a seven per cent rise of income compared with the same quarter of last year.

MANNING: Yes, well of course most of that is attributable to our increased activity in the banking field.

FELDER: In accordance with your directive, I've drawn up plans for an increased number of jobs in the next quarter, and I'll show you the ...

242. 4 (A)

3-S, Hilda over Manning & Felder, as Hilda enters.

E/X: KNOCK ON DOOR.

FELDER: Come in. Ah, this is Hilda Stern. Stern, I'd like you to meet our Chairman.

HILDA: This is an honour, sir.

MANNING: How do you do? Can we deal with details later, Felder? This is rather an occasion, don't you think? It's not often I personally have the opportunity of welcoming one of our Continental representatives.

FELDER: Yes, of course, sir. Can I offer you a drink?

MANNING: I think we might all have a drink./

243. 3 (B)

2-S, Manning over Hilda.

(CONTD.)

(On 3, Shot 243)

MANNING: (CONTD.) I gather somebody has been foolish enough to try and impersonate you. Get her to talk if you can - it might be interesting. But if you can't, I'm sure you'll know what to do with her.

Felder enters b/g C.

FELDER: Here you are, sir.

244. 4 (A) MANNING: Thank you./
2-S, Felder & Hilda.
He gives her drink.

245. 3 (B) a/b
(3-S)

MANNING: (CONTD.) Here's to Intercrime - system, organisation, and international goodwill!/
F/X: BUZZER. (SHOWROOM DOOR)

246. 4 (A)
3-S.

T.I. on glasses.

(3 TO POS.G, SAME SET)

F/X: BUZZER. (SHOWROOM DOOR)

PAN UP to C.U. Felder.

247. MIX 2 (P)
M.S. Pam outside Showroom door.
Moss opens door.

36. EXT. SHOWROOM. NIGHT.

SLUNG MIC.

GRAMS:
STREET
ATMOS-
PIERE.

+
BOOM A-3

PAM: Oh, thank you. Is Mr. Manning still here?

*

*

*

MOSS: Yes. Come in, Miss

*

248. 1 (H)
2-S, Pam over Moss.

Johnson./

*

*

36A. INT. SHOWROOM. NIGHT.

(BOOM A-3)

PAM: Yes, Mr. Felder phoned me. Have you sent for a doctor?

MOSS: Yes, Mr. Felder's taking care of everything.

249. 3 (G)
Group over Manning.

37. INT. FELDER'S OFFICE. NIGHT. BOOM B-1

(On 3, Shot 249)

MANNING: Pam, what are you doing here?

PAM: Jack, what's happened?

FELDER: Mr. Manning's perfectly all right. But we had to get you down here.

PAM: But you told me he'd had an accident.

MANNING: What? What are you playing at, Felder?

PAM: I don't understand. What's going on?

GRAMS:
MUSIC

MIX PRE-VTR (2271A)
(Over)

*
*
*
*
*
*
*
*
*
*

VTR/ABC/2271A

GRAMS:
MUSIC
(contd.)

1. FADE UP 4 (F) 38. INT. BACK ROOM. NIGHT. BOOM C-2
 M.C.U. Cathy. *
 PULL BACK to include *
 Lobb. F/X: KNOCK ON DOOR. *
 PAN R. with Lobb to *
 door. *
 Steed enters. *
Fight. (Favour Steed) *

2. MIX 3 (G) 39. INT. FELDER'S OFFICE. NIGHT. BOOM B-1
 C.U. Pam. *
 PULL BACK to Group. *
MANNING: Now listen, Felder, the way
 I choose to conduct my private affairs
 is no concern of yours.
FELDER: All right. Tell us, Miss
 Johnson, how long have you known about
 our organisation?
MANNING: She knows nothing about it.
FELDER: You're a fool, Manning.
 She asked me herself what Intercrime

3. 1 (N) is./
 C.U. Manning.

4. 3 (G) a/b MANNING: What? I don't believe you./
 (Group)

FELDER: Well, Miss Johnson?
PAM: He's quite right, Jack. I've
 known for some time. A few weeks ago
 I came across a file of yours which
 told me quite enough of what was really
 going on. At first I couldn't believe
 it - I loved you and I wanted to help
 you, but I didn't know what to do.

T.I. to C.2-S, Pam
over Manning.

(On 3, Shot 4)

5. 1 (N) PAM: I suppose I should have gone to the police at once.
Group over Felder.
- MANNING: I see -
- FELDER: All right, Miss Stern, you know your orders.
6. 3 (G) MANNING: I'm warning you, Felder/-
Group over Manning.
- Moss knocks Manning out.
- PAM: Jack!
- T.I. to C.U. Felder.
- FELDER: Thank you, Moss.
- (1 TO POS.H, SHOWROOM) GRAMS: MUSIC
7. MIX 4 (F) 40. INT. BACK ROOM. NIGHT. BOOM C-2
2-S, Cathy over Steed.
- Cathy exits to Showroom.
- Steed drops weight.
8. 3 (G) 41. INT. FELDER'S OFFICE. NIGHT. BOOM B-1
Group, favouring Felder.
- (4 TO POS.J, SAME SET) F/X: CRASH. (OFF)
- FELDER: See what it is.
- Moss exits R.
- GRAMS: MUSIC
9. 4 (J) 42. INT. BACK ROOM. NIGHT. BOOM C-2
M.S. Moss over Steed.
- They fight.
- CRAB R. holding 2-S.
- MOSS: All right - who are you?
- Fight continues.
10. 3 (G) 43. INT. FELDER'S OFFICE. NIGHT. BOOM B-1
Group over Manning.
- (4 TO POS.F, SAME SET)

(On 3, Shot 10)

FELDER: Round the back!

				GRAMS: MUSIC
	Hilda exits to Showroom.			*
	T.I. to C.2-S, Felder over Pam.			*
				*
				BOOM A-3
11.	<u>2 (K)</u> M.S. Hilda as she comes out of Felder's Office.	<u>44. INT. SHOWROOM. NIGHT.</u>		*
				*
				*
				*
12.	<u>1 (H)</u> M.C.U. Cathy behind rifle counter.			*
		<u>CATHY</u> : Don't waste your energy, Miss Stern./		*
13.	<u>2 (K)</u> M.C.U. Hilda.			*
	She fires and runs behind table.	<u>F/X</u> : <u>SHOT</u> .		*
				*
				*
14.	<u>1 (H)</u> M.C.U. Cathy.			*
	She fires.	<u>F/X</u> : <u>SHOT</u> .		*
				*
15.	<u>2 (K)</u> M.C.U. Hilda.			*
	She fires and runs d/s of table.	<u>F/X</u> : <u>SHOT</u> .		*
				*
				*
16.	<u>1 (H) a/b</u> (M.C.U. Cathy)			*
	She fires.	<u>F/X</u> : <u>SHOT</u> .		*
				*
17.	<u>2 (K)</u> M.C.U. Hilda.			*
	She fires.	<u>F/X</u> : <u>SHOT</u> .		*
				*
18.	<u>1 (H) a/b</u> (M.C.U. Cathy)			*
	She fires.	<u>F/X</u> : <u>SHOT</u> .		*
				*
19.	<u>2 (K) a/b</u> (M.C.U. Hilda)			*
	She drops gun. PAN DOWN to C.U. gun.			*
				*
20.	<u>1 (H)</u> 2-S, Cathy over Hilda.			*
				*
21.	<u>2 (K)</u> 2-S, Hilda over Cathy.			*
				*
	<u>(1 TO POS.N. FELDER'S OFFICE)</u>			*

(On 2, Shot 21)

GRAMS:
MUSIC
(contd.)

Hilda throws table.

*

Fight with Cathy.

*

*

T.I. to C.2-S as
Hilda tries to
strangle Cathy.

*

*

*

22. MIX 4 (F) 45. INT. BACK ROOM. NIGHT. BOOM C-2

Moss & Steed fighting
over knife f/g, held
by Lobb.

*

MOSS: Come on. Finish him.

*

What are you waiting for, you fool?

*

Finish him!

*

*

23. MIX 2 (K) 46. INT. SHOWROOM. NIGHT. BOOM A-3

Hilda & Cathy.

*

Fight.

*

*

24. 1 (N) 47. INT. FELDER'S OFFICE. NIGHT. BOOM B-1

Group over Felder
& Pam.

*

Steed enters b/g.

*

*

*

25. 3 (G)

2-S, Felder & Pam.

*

*

26. 1 (N) FELDER: Drop it!

C.U. Steed.

27. 3 (G) a/b

(Felder & Pam)

FELDER: Drop it or I'll ... Drop

28. 1 (N) a/b it./

(C.U. Steed)

He drops gun.

29. 3 (G)

3-S, Cathy over
Felder & Pam.

CATHY: This gun is loaded, Mr. Felder.

FELDER: I believe you, Mrs. Gale, but

you won't use it - unless you want her

dead./

30. 1 (N)

M.C.U. Manning.

31. 3 (G)

Group over Manning.

(On 3, Shot 31)

FELDER: You'll both stay where you are.

Felder & Manning struggle.

(FELDER BACKS UNTIL HE IS CLOSE TO MANNING WHO JUMPS FOR HIS GUN AND STRUGGLES WITH HIM.)

32. 1 (N)
Group.

(STEED PULLS PAM AWAY. CATHY POINTS HER GUN AT FELDER WHO LETS MANNING TAKE IT. MANNING HANDS IT TO CATHY.)

STEED: Now do you believe me?

Pam Xs to Manning.

(PAM RELEASES HERSELF FROM STEED AND GOES TO MANNING)

T.I. to C.U. Steed.

STEED: Women!

GRAMS:
MUSIC

*
*
*
*
*
*
*

FADE SOUND & VISION

Preview 2

GRAMS:
MUSIC
(contd.)

*

*

48. INT. STEED'S LIVING ROOM. DAY. BOOM A-2

250. MIX 2 (B)
Steed surrounded by
boxes.

*

*

*

*

Cathy enters.

CATHY: What's all this?

STEED: I was in an expansive mood
and I placed a large order with
Rifle Ranges International Limited -
but unfortunately I forgot to cancel
it.

CATHY: A fool and his money ...

STEED: What am I going to do with
it?

CATHY: I'd give the lot to the
police.

STEED: Yes, I suppose you're right.

CATHY: Of course, they're bound to
ask some searching questions.
People have gone to jail for less.

GRAMS:
THEME

*

*

*

*

*

*

Preview captions

	<u>GRAMS:</u> <u>THEME</u> <u>(contd.)</u>
	*
	*
<u>MIX CAPTION M</u> PATRICK MACNEE, HONOR BLACKMAN	*
	*
<u>CAPTION N</u> KENNETH J. WARREN, JULIA ARNALL	*
	*
<u>CAPTION O</u> ANGELA BROWNE, PATRICK HOLT	*
	*
<u>CAPTION P</u> ALAN BROWNING, JEROME WILLIS	*
	*
<u>CAPTION Q</u> PAUL HANSARD, DONALD WEBSTER, RORY MacDERMOT	*
	*
<u>CAPTION R</u> BETTINE MILNE, CHARLOTTE SELWYN, JEAN GREGORY	*
	*
<u>CAPTION S</u> Special wardrobe by MICHAEL WHITTAKER	*
	*
<u>CAPTION T</u> Teleplay by TERRANCE DICKS & MALCOLM HULKE	*
	*
<u>CAPTION U</u> RICHARD BATES, JOHNNY DANKWORTH	*
	*
<u>CAPTION V</u> Designed by RICHARD HARRISON	*
	*
<u>CAPTION W</u> Producer JOHN BRYCE	*
	*
<u>CAPTION X</u> Directed by JONATHAN ALWYN	*
	*
<u>FADE OUT CAPTION X</u>	*
<u>FADE UP SLIDE</u>	*
AN ABC PRODUCTION	*
<u>FADE SOUND & VISION</u>	*

PAD/27.12.62.