

M. A. Kelly

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

CAMERA SCRIPT

"THE AVENGERS" (18)
"BOX OF TRICKS"

by
PETER LING and EDWARD RHODES

SCRIPT EDITOR
RICHARD BATES

DESIGNED BY
ANNE SPAVIN

PRODUCER
JOHN BRYCE

DIRECTED BY
KIM MILLS

Production No: 3517

VTR/ABC/2299

CAMERA REHEARSAL: Wednesday, 16th January, 1963. 10.00 - 21.00 Studio 1, Teddington.

VTR: Thursday, 17th January, 1963. 18.30 - 19.30 " " "

TRANSMISSION: (Saturday, 19th January, 1963. 22.05 }
(Sunday, 20th January, 1963. 22.35 }

"THE AVENGERS" (18)

Prod. No. 3517

"BOX OF TRICKS"

VTR/ABC/2299

C A S T

John Steed	PATRICK MACNEE
Venus Smith	JULIE STEVENS
Kathleen Sutherland	JANE BARRETT
General Sutherland	MAURICE HEDLEY
Dr. Gallam	EDGAR WRETFORD
Gerry Weston	IAN CURRY
Denise	APRIL OLRICH
Manager	DALLAS CAVALL
Henriette	JACQUELINE JONES
Head Waiter	ROBERT HARTLEY
Doorman	ROYSTON TICKNER
Maid	GAIL STARFORTH
Showgirl	LYNN TAYLOR

+ 10 men, 10 women extras as Waiters, Dustman, Members of N.A.T.O. Conference, Hostesses and night-club clientele.

Floor Manager	JOHN RUSSELL
Stage Manager	MICHAEL PEARCE
Call Boy	JOHN COOPER
P.A.	EILEEN CORNWELL
P.A. Timer	PADDY DEWEY
Wardrobe Supervisor	MARGARET MORRIS
M ke-up Supervisor	LEE HALLS
Technical Supervisor	PETER CAZALY
Lighting Supervisor	BOB SIMMONS
Senior Cameraman	DICKIE JACKMAN
Sound Supervisor	MICHAEL ROBERTS
Vision Mixer	GORDON HESKETH
Racks Supervisor	ALAN FOWLER

CAMERAS:

4 Pedestals

SOUND:

3 Booms: Slung Mics. as required. 1 Hand Mic. in Club

TELECINE:

A.B.C. Symbol; 2 mute 35 mm. clips; 2 T/C Machines required

VTR:

1 insert - VTR/ABC/2299-A

SCHEDULE

Wednesday, 16th January, 1963.

Camera Rehearsal	10.00 - 12.30
Lunch Break	12.30 - 13.30
Camera Rehearsal	13.30 - 18.00
Supper Break	18.00 - 19.00
Camera Rehearsal	19.00 - 20.00
Line Up and Make Up	20.00 - 20.30
VTR Insert	20.30 - 21.00
(VTR/ABC/2299-A)	

Thursday, 17th January, 1963.

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

OVERALL DURATION:

51'25"

"THE AVENGERS" (18) - 'BOX OF TRICKS'
 VTR: , 17th January, 1963. Studio 1

Prod. No. 3517
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SCENE BREAKDOWN

<u>SCENE & TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS</u>	<u>SOUND</u>	<u>SHOTS</u>
1. INT. GEMINI (Main Club Area) NIGHT. + T/C 1 & 2 + Captions A - G	DENISE BARMAN GERRY VALERIE BAND Extras	2 A 3 A 4 A	A 1	1 - 6
2. INT. GEMINI (Main Club Area) NIGHT.	VENUS BAND HENRIETTE HEAD WAITER STEED BARMAN MANAGER DENISE Extras	1 A, B 2 A 3 A 4 A, B	Hand A 1	7 -42
3. INT. GEMINI (Under Stage) NIGHT.	VENUS	2 B 3 B	Tape B 1	43-49
4. INT. SUTHERLANDS' HALL. DAY.	GEN. SUTHERLAND MARY	1 C 4 C	C 1	50-51A
5. INT. SUTHERLANDS' SITTING ROOM. DAY.	GENERAL KATHLEEN	3 C 4 D	C 1	52-53
6. INT. SUTHERLANDS' HALL. DAY.	KATHLEEN	3 D	C 1	54
7. INT. GENERAL'S STUDY. DAY.	GENERAL STEED	1 C 2 C	B 2	55-60
8. INT. SUTHERLANDS' HALL. DAY.	MARY STEED	4 C	-	61
9. INT. SUTHERLANDS' SITTING ROOM. DAY.	GENERAL VENUS KATHLEEN	3 C 2 D 4 E	C 1	62-64
10. INT. GEMINI (Gerry's Room & Corridor. EVENING.	GERRY DENISE VENUS	1 D 2 E 4 F	A 1	65-69

11. INT. GEMINI (Main Club) EVENING. + Caption H	VENUS DENISE STEED Cat	1 A 2 A 3 A 4 A	A 1	70-76	
FIRST COMMERCIAL BREAK					
12. INT. GEMINI (Gerry's Room) EVENING	GERRY VENUS MANAGER STEED	1 F 2 F 4 F	A 1	77-87	
13. INT. GEMINI (Venus's Room) EVENING	VENUS STEED	1 G 2 G 3 E	B 3	88-93	
14. INT. SUTHERLANDS' HALL & SITTING ROOM. D.Y.	GALLAM KATHLEEN	1 H, J 2 H 3 C 4 E	C 1	94-104	
15. INT. GENERAL'S STUDY. DAY.	GENERAL KATHLEEN	1 J 2 C	B 2	105-106	
16. INT. GALLAM'S RECEPTION & CONSULTING RM. DAY.	STEED GALLAM	1 H 2 J 3 F 4 G	C 2	107-122	
17. ARTISTES' ENTRANCE INTERCUTTING WITH GENERAL'S STUDY	DOORMAN GERRY VENUS STEED	2 K 3 G 4 H 2 C	C 2 B 2	124-133	
18. INT. SUTHERLANDS' SITTING ROOM. DAY.	KATHLEEN MARY STEED	3 C	C 1	134	
19. INT. GEMINI (Venus's Room) EVENING.	VENUS GALLAM GERRY	2 G 3 E	B 3	135-144	
20. INT. GEMINI (Main Club) NIGHT.	HEAD WAITER STEED BARMAN HENRIETTE MANAGER GERRY VENUS	1 E 3 A 4 A	A 1 C 3	145-149B	

21. INT. GEMINI (Venus's Room) NIGHT.	MAN	1 G 2 G		150-151	
22. INT. GEMINI (Main Club) NIGHT.	GERRY VENUS Extras STEED	3 A 4 A	C 3	152-153	
23. INT. GEMINI (Under Stage) NIGHT.	MAN	2 B	-	154	
24. INT. GEMINI (Main Club) NIGHT.	STEED VENUS Band Extras	3 A	A 1	155-158	
25. INT. GEMINI (Under Stage) NIGHT. + Caption K	HENRIETTE GERRY	1 F 2 B, E 3 B 4 J	B 1 C 4	159-166	
SECOND COMMERCIAL BREAK					
28. INT. GEMINI (Venus's Room) NIGHT.	VENUS STEED	1 G 4 K	C 4	167-171	
29. INT. GENERAL'S STUDY & HALL. DAY.	GENERAL KATHLEEN Extras	1 C, K 2 C 3 D, H	B 2	172-181	
30. INT. GALLAM'S OFFICE & RECEPTION. DAY.	Receptionist GALLAM KATHLEEN	1 L 3 D 4 G	A 2 C 2	182-187	
31. INT. GENERAL'S STUDY & HALL. DAY.	GENERAL STEED	2 C 3 H, J 4 C	C 1 B 1	188-198	
32. INT. GEMINI	HENRIETTE Extras Band VENUS KATHLEEN HEAD WAITER STEED GALLAM GERRY BARMAN	1 A, E 2 L 3 A, K 4 A	A 1 Hand C 3	199-217	
PRE-VTR INSERT VTR/ABC/2299-A					

36,	INT. GEMINI (Main Club) NIGHT.	VENUS STEED Extras Band	3 A 4 A	C 3	238-240	
	CAPTIONS M - X			Grams		

VTR INSERT

INT. GEMINI NIGHT. (Under Stage, Corridors, Gerry's Room)	GAILAM KATHLEEN GERRY STEED	1 D 2 B, M 3 B 4 F, L	A 1 B 1	220-237	
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ACT ONE

<u>FADE UP T/C</u>	<u>S.O.F.</u>
A.B.C. Symbol	
5"	
<u>FADE OUT T/C</u>	<u>GRAMS: (1)</u>
<u>FADE UP CAPTION A</u>	<u>THEME</u>
"THE AVENGERS" (A)	
<u>CAPTION B</u>	
"THE AVENGERS" (B)	
<u>CAPTION C</u>	
"THE AVENGERS" (C)	
<u>CAPTION D</u>	
"THE AVENGERS" (D)	
<u>CAPTION E</u>	
Starring PATRICK MACNEE	
<u>CAPTION F</u>	
Also starring JULIE STEVENS	
<u>FADE OUT CAPTION</u>	<u>FADE GRAMS</u>

1. INT. GEMINI CLUB. NIGHT.

1.	<u>FADE UP 2 A</u>		
	C.U. DENISE at bar		<u>Band</u>
	R f/g.		Magic music
	PULL BACK to see		
	GERRY L b/g		
	As DENISE rises and		
	goes fwd. to pillar		
	T/I to O/S DENISE		BOOM A 1
	R f/g, GERRY L b/g	GERRY: Ladies and gentlemen, the	
		world's most famous illusion. The	
		disappearing lady. In a moment,	
2.	<u>3 A</u>	I will ask my assistant, Valerie, to	
	I.S. GERRY &	step into the cabinet. But first	
	Cabinet	I will show you that it is quite	
	T/I to M.L.S.	solid, solid sides, back and floor.	
	as VALERIE	As you see, there is no way out.	
	joins him	And now -- Valerie!	F/X
			Applause
	(As she bows -		
3.	<u>4 A</u>		
	C.U. DENISE		
	(See her react -		
4.	<u>3 A</u>		
	M.L.S. GERRY,		
	VALERIE		
	(Cam. 4 next, Shot 5)		

(On Cam. 3, Shot 4)

GERRY closes door.
He opens door -
girl is still there. GERRY: She is still there.
Closes door and opens
it again.
Girl has gone.

F/X + floor
Applause

5. 4 A
C.U. DENISE
(She reacts and
goes)

6. 3 A
M.S. GERRY & Cabinet

GERRY: And now, ladies and
gentlemen, she will return.

As he opens door
T/I and PAN DOWN.
C.U. VALERIE.
See bullet wound.

(Audience screams)

GRAMS: (2)
Music

/S/B T/C/

SUP. CAPTION G
BOX OF TRICKS

FADE CAPTION

MIX T/C (1)
35 mm. (Travelling
shots of London,
changing to neon
signs)

F.M. STRIKE
CABINET

SUP. T/C (2)
35 mm. (Neon
signs)

7. SUP. (On and Off) 4
'Gemini' sign

FADE T/C

2. INT. 'GEMINI'. NIGHT.

X-FADE TO
Applause

8. 1 A
L.S. VENUS with
Band R b/g,
customers L b/g
Curtain edge f/g

Let VENUS come
fwd. to M.C.U.
See mirror.
Let her go to
L.S. a/b

VENUS: "IT'S A PITY TO SAY
GOOD-NIGHT"

Band
Intro.
music

(Cam. 3 next, Shot 9)

(On Cam. 1, Shot 8)

- 9. 3 A Hand Mic.
C.U. VENUS
It's a pity to say 'Good-night'
Because I never saw stars so bright,
But if you got-ta go home, you got-ta
go home,
Give me a good-night kiss.
- 10. 2 A
C.U. HENRIETTE R
f/g, STEED, Head
Waiter L b/g. As
STEED goes to table
CRAB L. and T/I to
O/S STEED C.U. R f/g
VENUS L b/g
It's a/pity to say 'Farewell'
Because the man in the moon won't tell,
But if you got-ta go home, you got-ta
go home,
Give me a good-night kiss./
- 11. 3 A
C.U. VENUS
She looks puzzled.
- 12. 4 A
C.U. STEED.
He smiles.
How's about tomorrow night, /
- 13. 2 A
M.S. STEED R f/g,
VENUS L b/g
Just you and me? /
I'll be waiting for you people;
- 14. 3 A
C.U. VENUS
second show begins at three. /
It's a pity to say 'Adieu',
It's been a pleasure to sing for you.
- 14. 4 A
L.S. Customers
L f/g, VENUS R
b/g
I hope you've/had a good time,
I hope you've eaten and drunk your fill.
So good-night, and don't forget to pay
your bill.
- 14A. 1 A
L.S. VENUS & Band,
curtain f/g.
She takes bow. Let her
come fwd. to C.U. with
mirror. Let her go.
Good-night.
(As she goes -
F/X & Floor
Applause
Band
Dance Music
- 15. 2 A
C.U. Brandy glass
PULL BACK to M.C.S.
Barman. As he lifts
tray and comes fwd.
CRAB him L. to 2-shot
with HENRIETTE L f/g,
BARMAN R b/g

(Cam. 4 next, Shot 16)

(On Cam. 2, Shot 15)

PULL BACK with
HENRIETTE as she
comes to table.

BOOM A 1.

PED. DOWN & CRAB
R. as she sits,
STEED C.U. R f/g,
HENRIETTE L b/g

STEED: Oh, how very kind of you,
my dear.

HENRIETTE: Not at all, it's a
pleasure.

STEED: . . . How's business?

HENRIETTE: Not so good. But it is
early, and things are looking up.

STEED: Would you care for a drink?

HENRIETTE: Oh, thank you. I haven't
seen you here before, have I? /

16. 4 A
M.C.U. STEED

STEED: No, I don't think you have.
Still, there's always a first time./

17. 2 A
M.C.U. HENRIETTE
P/B to let WAITER
enter R.

HENRIETTE: Let's hope so. Gin and
tonic, please.

(See her look at
waiter -

18. 4 A
C.U. STEED

STEED: Cigarette? /

19. 2 A
C.U. STEED R f/g,
HENRIETTE L b/g

HENRIETTE: No, thank you. That's not
one of my weaknesses.

20. 4 A
M.C.U. STEED

STEED: You must tell me what
are some time./ Have you been here
long?

21. 2 A
C.U. STEED R f/g,
HENRIETTE L b/g.
See waiter's arm
as he puts down
drink.

HENRIETTE: Oh, yes. You know, I
used to be an actress, but somehow
it seemed to be so difficult for me to
get all the things ...

(Cam. 4 next, Shot 22)

(On Cam. 2, Shot 21)

* T/I to C.U.
HENRIETTE

STEED: Yes, I'm sure. I mean were you here at the time of the accident?*

HENRIETTE: Oh. That was only a couple of weeks ago. It wasn't an accident, you know. Somebody murdered that girl./

22. 4 A
C.U. STEED
(Swing 2)

STEED: Murdered? Oh, come now. Are you sure?/

23. 2 A
C.U. HENRIETTE

HENRIETTE: Look, when she got into that cabinet there was somebody around with a gun, and I'll bet you ...

24. 3 A
M.C.S. HENRIETTE L
f/g, STEED R f/g,
Manager b/g

STEED: Go on./

25. 2 A
C.U. HENRIETTE

HENRIETTE: Well, actually, we're not supposed to discuss it./

26. 3 A
A/B. Let her go.
(As she goes -

See you later.

27. 4 A
C.U. STEED

STEED: Pity. It was getting quite exciting./

28. 2 A
M.C.U. STEED R f/g,
MANAGER L b/g,
Let MANAGER come
fwd. and sit.

MANAGER: Mr. Steed, I am delighted to see you again. Welcome back to my club. Your client is a great success. Venus - the Evening Star. I may even consider extending the booking.

29. 4 A
M.C.U. STEED.

Business has been terrible since that poor girl was murdered./ Such a tragedy. Perhaps you read about it?

30. 2 A
O/S STEED R f/g
MANAGER R b/g,
VENUS & Band L
b/g.

STEED: I did see something in the papers./

(Cam. 4 next, Shot 31)

(On Cam. 2, Shot 30)

Let VENUS come fwd. to them.

MANAGER: The police were everywhere. First they close us altogether - and then when they allow us to open again - there are no customers. Until your Venus arrive.

PED. UP as they rise

STEED: And here she is again.

Let MANAGER go. As they sit PED. DOWN & T/I to C.U. STEED R f/g, VENUS L b/g

MANAGER: Well done, my dear. Well, if you'll excuse me, I'll leave you to talk. Promise not to take her away!

31. 4 A
C.U. STEED
(Swing 2)

VENUS: Well, this is a surprise. /
What are you doing here?

32. 2 A
C.U. VENUS

STEED: Taking time off to come and watch you. What else? /

33. 4 A
C.U. STEED

VENUS: I bet you say that to all the big successful stars. You know, I still can't believe it. One minute I was out of work, and the next my agent rang me up and told me to come here. Funny thing is - even he doesn't know how the booking came about/- he just got a 'phone call out of the blue. / Funny, isn't it? /

34. 2 A
C.U. VENUS

35. 4 A
C.U. STEED
(Swing 2)

STEED: Never question the mysteries of fate. What will you have?

36. 2 A
C.U. STEED R f/g,
VENUS L b/g

VENUS: Nothing, thank you. I've still got work to do.

STEED: I met an old friend of yours the other day.

(Cam. 4 next, Shot 37)

(On Cam. 2, Shot 36)

VENUS: Who?

STEED: Someone you knew two years ago -- when you were at the Y.W.C.A. at Victoria. A girl called Kathleen Sutherland. Remember?

VENUS: Oh, yes. I remember --
her father is a big wig in the army./

37. 4 A
C.U. STEED

(Swing 2)

STEED: He's a semi-invalid now, but N.A.T.O. have dug him out of retirement and given him a job as a technical adviser. Kathleen's looking after him. Bit of a lonely life./ Thought you might go along and say hello.

38. 2 A
C.U. VENUS

(Swing 4)

VENUS: Ah, poor Kathleen, of course. I'd love to go and see her./

39. 4 A
M.S. VENUS L f/g,
STEED R b/g,
HENRIETTE b/g

STEED: Good. Now, how are you getting on here? What are the other girls like?

VENUS: Oh, you know -- all they ever talk about is the murder and their aching feet.

(Cam. 2 to POS. B)
(UNDER STAGE)

STEED: Yes, I'd heard about that ... I mean the murder.

VENUS: Yes, wasn't it awful? I can't understand anyone wanting to kill a girl like that. She was so popular. Everyone seemed to like her.

STEED: Who's taken her place?

(Cam. 3 next, Shot 40)

(On Cam. 4, Shot 39)

VENUS: Denise. I think Gerry was very lucky. I wouldn't go near that cabinet.

STEED: What actually happened, do you know?/

40. 3 A
C.U. STEED R f/g,
VENUS L b/g

VENUS: During the magic act, there is a complete silence except for a roll of drums just before she reappears. Now, if I wanted to kill her -- first of all, I'd need a gun ...

STEED: And the noise?

VENUS: With a silencer, of course. I could shoot her from any place in the club. It would be interesting to take a look at that cabinet. If she was shot while she was in it, there would be a hole in the wood somewhere, where the bullet passed through.

STEED: That's true. Are you sure you won't have something to drink?

P/B and PED. UP
as they rise
Let VENUS go.
See DENISE L b/g

VENUS: No, thanks. I ought to get ready to work. Are you staying?

P/B as STEED comes
fwd. to M.C. 2-shot
with MANAGER.
See DENISE b/g

STEED: I'd like to. Anyway, I'll certainly see you before I leave.

VENUS: Don't forget.

STEED: Who's the girl?

MANAGER: That is Denise.

(Cam. 1 next, Shot 41)

(On Cam. 3, Shot 40)

STEED: Ah, yes, the magician's new assistant. She's very attractive. Would you introduce us?

Let MANAGER X f/g and go to DENISE.
HOLD STEED R f/g.
Let DENISE & MANAGER come fwd. to close 3-shot

MANAGER: But of course, nothing would be easier. Denise! I would like you to meet Mr. Steed.

DENISE: I am very pleased to meet you.

STEED: How do you do. Would you like a drink?

Let MANAGER go.

As they sit T/I to C.U. STEED R f/g, DENISE L b/g

MANAGER: No, no, it is on the house. Nino! Excuse me.

DENISE: A small brandy.

STEED: Not for me.

DENISE: I am always nervous before I do the show.

STEED: I'm not surprised. I hear you're doing the magic act - the cabinet trick./

41. 1 B
C.U. STEED
(3 move FAST to)
(let 4 take POS. B)

The cabinet you go into -- is it still the same one? The one they used originally -- when --/

42. 4 B
M.C.U. STEED
R f/g, DENISE
L b/g
(Cam. 3 to POS.B-)
(UNDER STAGE)

DENISE: When that silly little girl got herself killed? Yes, it is the same. Why don't you go and see the cabinet for yourself? It is backstage.

Let him go. T/I to DENISE.
See her finish drink -

STEED: Is it really? I think I will then. Thank you.

43. 2 B
M.S. VENUS as she comes through door.
P/B as she comes fwd.
(Cam. 3 next, Shot 44)

3. INT. UNDER STAGE. NIGHT.

Band stop

Band.
Dance music
(faint)

(On Cam. 2, Shot 43)

Let her go behind cabinet and come round other side.

T/I to C.U. as she gets inside.

As she gets in cabinet F/U TAPE

44. 3 B
C.U. Air Vent.
PAN DOWN to M.C.U.
VENUS.
Let her step out of Cabinet to C.U.

VOICE (TAPE): ... so, gentlemen, the position is clear ... three detachments to be moved by the end of the month - got that? I'm thinking of your armoured units, Commander. It means moving them without delay. Got that? Now, we come to the question of transport ...

As she turns WHIP PAN to C.U. STEED

BOOM B 1

45. 2 B
C.U. VENUS.
P/B and let STEED enter C.U. R f/g,
VENUS L b/g

STEED: Hullo! Found any bullet holes?

VENUS: Oh, you gave me a fright. No, I can't find anything, but ...

STEED: I think if there were any the police would have found them a long time ago.

VENUS: Yes, I suppose so. That means she couldn't have been shot while she was in the cabinet. So, when she got out, somebody must ...

STEED: When did she get out? How does the trick work?

VENUS: There's a trap in the Dance Floor up there. When she closes the door of the cabinet it releases this lift which brings her down inside the inner shell of the cabinet.

Then she gets in again and goes back up. It's dead easy.

(Cam. 3 next, Shot 46)

(On Cam. 2, Shot 45)

P/B as STEED comes fwd. HOLD him C.U. R f/g, VENUS L b/g
STEED: 'Dead' being the operative word!

VENUS: This place gives me the creeps. You know, I could hear somebody talking before you came along./

46. 3 B
C.U. STEED

STEED: Oh, really? What were they saying?/

47. 2 B
C.U. STEED R f/g
VENUS L b/g

VENUS: Well, I couldn't make it out very clearly -- something about armoured units/- three detachments. And this man kept saying

48. 3 B
C.U. STEED

"Got that? / Got that?", as though he was a schoolmaster talking to a class of backward kids.

49. 2 B
A/B
(CAM. 3 FAST in)
(front of 1 to)
(POS. C to let 1)
(onto POS. C)

STEED: I can't hear any mysterious voices.

VENUS: It's stopped now. Who do you think it was?

Let STEED go.
T/I to M.C.U.
VENUS.

STEED: No idea. Look, I'm afraid I can't stay. Here's Kathleen Sutherland's address. Good luck with the show.

4. INT. SUTHERLANDS' HALL. DAY.

50. 1 C
High-angle C.U.
Back of wheel-chair.
See box. As chair goes PED. DOWN to low-angle.
Let him go.

GENERAL: Kathleen, Kathleen! Where the deuce is everybody? Oh, it's you, Jackson. Get me a glass of brandy, will you? And just get me through this door, will you?

BOOM C 1.

(As he enters shot -

51. 4 C
Staircase f/g,
GENERAL b/g

BOOM C
SWING

(Cam. 1 next, Shot 51A)

(On Cam. 4, Shot 51)

As MAID comes down
stairs CRAB R. to
M.C.S. MAID with
GENERAL.

Let them go.

(As they reach door -

51A. 1 C

C.U. STEED's side.
PAN him to study.
See KATHLEEN enter.

(As Kathleen goes
to Sitting Room door -

5. INT. SUTHERLANDS' SITTING ROOM. DAY.

52. 3 C

M.C.S. GENERAL f/g
door b/g. KATHLEEN
enters. CRAB L. as
she Xs. and comes fwd.
to low-angle Med. 2-shot
with GENERAL.

BOOM C 1

KATHLEEN: Father, you can't have brandy.
You know it's not good for you.

GENERAL: I will not be told what I
can do or cannot do, by you, or anyone
else. If I want brandy in the mornings,
in the afternoons or in the middle of the
night, I shall have it. Got that?

KATHLEEN: Yes, Father. Just lean
forward a little and I'll straighten the
cushions.

GENERAL: Stop treating me like an
invalid ... I am not ill!

KATHLEEN: No, Father.

GENERAL: I tell you I'm not!
/I only know that

(Cam. 4 next, Shot 53)

(On Cam. 3, Shot 52)

GENERAL: I only know that the wound on my back is a permanent injury and I don't believe any doctor or quack can do anything about it. I dare say I get a bit irritable and strained at times -- I've got a heavy load on my shoulders -- but there's nothing wrong with my general health. You've admitted that yourself.

CRAB L. as she comes to arm of chair - GENERAL L f/g, KATHLEEN R b/g.

As she sits T/I to Low-angle C.U. GENERAL L f/g, KATHLEEN R b/g

KATHLEEN: I've never said there's nothing wrong with you. What I have said, time and again, is that doctors cannot help you.

GENERAL: I'm not going to argue with you.

KATHLEEN: Father ... All you have to do is to see this man I told you about. Never mind whether or not you agree with his methods. Can't you see that greater things are done by faith than by all the medicines in existence?

GENERAL: Faith!

KATHLEEN: Dr. Gallam is a good man. A healer. He can take away the pain and the suffering and transfer it to himself, because he is such a good person. I wish I could make you understand. He's dealt with hundreds of cases, and because his patients have placed themselves completely in his hands he has cured them.

GENERAL: Once and for all, Kathleen, I will not allow this man near my house. Got that?

(Cam. 4 next, Shot 53)

(On Cam. 3, Shot 52)

KATHLEEN: Yes, Father. Are you seeing the masseur today?

GENERAL: Yes. Where the devil has the fellow got to? He should have been here ten minutes ago/...

53. 4 D (In 3's loop)
M.S. KATHLEEN R f/g,
GENERAL L f/g,
STEED b/g

STEED: I'm here. I've been waiting in the study for approximately nine and a half minutes. Good morning, Miss Sutherland.

(Cam. 3 FAST)
(to POS. D -)
(HALL)

KATHLEEN: Good morning, Mr. Steed.

GENERAL: Right. You'd better start beating me into a pulp again.

Let STEED & GENERAL go.

T/I to M.C.U. KATHLEEN.

STEED: Hold tight, here we go.

Let her go.

BOOM C
SWING

(As she exits - 6. INT. SUTHERLANDS' HALL. DAY.

54. 3 D
Low-angle C.U.
Phone. PED. UP
& T/I to C.U.
as she lifts it.

KATHLEEN: May I speak to Dr. Gallam, please? Kathleen Sutherland. Doctor, it's about my father ...

BOOM C 1

7. INT. GENERAL'S STUDY. DAY.

55. 2 C
C.U. GENERAL.
P/B to Low-angle
GENERAL f/g,
STEED b/g

STEED: Quite a nip in the air again this morning, General. Still, anything's better than the snow, eh? Do you know, I missed that number nine again this morning. I'd like to meet the man who arranges for them to come in bunches of six then not another one for half an hour.

BOOM B 2

(Cam. 1 next, Shot 56)

GENERAL: What do you think of faith healers?

(On Cam. 2, Shot 55)

STEED: Faith healers?

GENERAL: My daughter has been hoodwinked into believing that I should put myself into the hands of some faith healer.

STEED: Well, I'm not really qualified to say, but there's something to it. If a patient refuses to be cured all the medicines in the world won't help. For instance, take a psychosomatic illness. That's an illness in which the symptoms are self-induced.

GENERAL: Are you suggesting my injury is self-induced?

56. 1 C STEED: Oh, indeed not, General./ But
C.U. STEED if there is anything disturbing you, it could
(SWING 2) cause a psychosomatic condition. Talking

57. 2 C about it could help./
C.U. GENERAL

58. 1 C GENERAL: You mean I should confide in you?/
C.U. STEED

STEED: In my work, General, I observe the strictest confidence, you know. Now, when I was at N.A.T.O. headquarters there seemed to be a certain amount of - anxiety in the air. I gathered it had to do with official secrets./

59. 2 C GENERAL: Listening to gossip, eh?
Low-angle C.U.
GENERAL f/g, STEED
b/g

CRAB L. & PED. STEED: Would you call it gossip?
UP as GENERAL Leakage of information -
sits up.

GENERAL: I think that's enough. We'll cut the rest today.

(Cam. 1 next, Shot 60)

(On Cam. 2, Shot 59)

STEED: Oh? Not feeling quite up to it, today, General? I'll help you on with your jacket.

*T/I to M.C.U.
GENERAL

GENERAL: *If there were any leakage -- and there isn't -- I should be committing a grave error in discussing it with you./

60. 1 C

M.C.S. STEED,
GENERAL f/g.

KATHLEEN enters b/g

STEED: Hold tight, here we go.

KATHLEEN: Tea's ready, father.

GENERAL: Good. Will you join us, Steed?

STEED: Thank you. On second thoughts I ought to be getting back to town. See you again tomorrow.

Let STEED go.

(As he reaches door -

GENERAL: Right.

8. INT. SUTHERLANDS' HALL. DAY.

61. 4 C

M.S. MAID. PAN her R. to 2-shot with STEED.

PAN them R. to door.

(As he shuts door -

9. INT. SUTHERLANDS' SITTING ROOM. DAY.

62. 3 C

M.S. MAID. P/B and PAN her R. to table f/g, GENUS b/g. Let MAID go. As VENUS comes fwd. CRAB R. to see GENERAL enter.

ROOM C 1

GENERAL: And who is this?

(Cam. 4 next, Shot 63)

(On Cam. 3, Shot 62)

KATHLEEN: Venus Smith. Venus - this is my father.

GENERAL: How do you do?

Let VENUS go to GENERAL.
KATHLEEN comes fwd. to M.C.S. L f/g, VENUS & GENERAL R b/g

VENUS: How do you do?

KATHLEEN: Venus and I met at the Y.W.C.A. two years ago.

GENERAL: Ah, yes. Now I remember. Well, I suppose you two have got a lot to talk about. Just pour me a cup of tea, Kathleen, and I'll get back to my work.

Let VENUS come fwd. to f/g with KATHLEEN

VENUS: I'll take it in for you.

63. 4 E C.U. GENERAL GENERAL: Only one lump./ Got that?

64. 2 D C.U. VENUS (She reacts)

10. INT. GERRY'S DRESSING ROOM. NIGHT.

65. 1 D C.U. Mask. BOOM A 1

PAN UP & P/B to M.C.U. GERRY R f/g, DENISE enters L b/g

GERRY: I didn't expect you back so soon.

DENISE: Then I'm surprised to find you alone.

GERRY: What's that supposed to mean?

DENISE: You don't know? Well -- and I thought you knew everything, Mr. Genius. I can't think why you bother to work in this place -- knowing what you know.

(Cam. 2 next, Shot 66)

(On Cam. 1, Shot 65)

As DENISE comes fwd. GERRY: Lay off, will you?
T/I to C.J. GERRY
R f/g, DENISE L b/g

DENISE: You're so clever. You make everyone else look like idiots.

GERRY: I said lay off!

DENISE: Except me! I'm no idiot, and I'm not going to be pushed around any more.

GERRY: Look, will you stop nagging and tell me what's on your mind!

DENISE: She is very attractive, isn't she?

GERRY: Who?

DENISE: That hostess, Henriette.

GERRY: She's all right.

DENISE: I suppose that means I'm all wrong? You are wasting your time. She isn't even interested in you.

GERRY: Then why get so worked up?

PAN L. and T/I
as she goes and
sits O/S DENISE
R f/g, her image
in mirror.

DENISE: I am not going to sit back while you throw yourself at some other woman. At least Valerie didn't live to find out what a rat you are.

Let GERRY appear
in mirror

GERRY: What do you mean by that?

(Cam. 2 next, Shot 66)

(On Cam. 1, Shot 65)

DENISE: Supposing I told the police you were not quite so heart-broken over Valerie's death as you seemed? It wouldn't look so good, would it?

(As they look to door -

GERRY: You nasty little *

* Floor - CRASH

CORRIDOR OUTSIDE GERRY'S ROOM.

66. 2 E

BOOM B 1

C.U. Skeleton. As it is lifted PAN UP and P/B to VENUS & boxes f/g, GERRY b/g

GERRY: What's going on?

Let them go

VENUS: Oh - hello - nothing. I just knocked this over.

(As she reaches door -

INT. GERRY'S ROOM

67. 1 D

BOOM A 1

L.S. VENUS in doorway L b/g, objects R f/g.

VENUS (cont'd.): I didn't mean to disturb you ... I had no idea there was anyone down here.

P/B as VENUS comes fwd. to C.U. R f/g, DENISE & GERRY L b/g

What a fascinating room. Do all these things belong to your acts?

Let DENISE come fwd. to L f/g, VENUS R f/g, GERRY Centre b/g

GERRY: Yes. Most of them. I enjoy making the props.

68. 4 F (shooting over 3' cable) Close 2-shot GERRY & DENISE

VENUS: Did you build the disappearing cabinet as well?

GERRY: Yes.

69. 1 D A/B

DENISE: Venus/ I want to talk to you a moment. About tonight's rehearsal.

(Cam. 4 next, Shot 70)

(On Cam. 1, Shot 69)

Let DENISE & VENUS go. GERRY comes fwd. & lifts mask. T/I & CRAB L. holding his side in shot. As he reaches mirror T/I to mirror and let him sit in shot. T/I to C.U. image of mask.

VENUS: Rehearsal? What have we got to rehearse?

DENISE: You'll see. Come up on stage. I will show you what I mean. GRAMS: (3) Sting.

BOOM A
REPO. &
SWING

11. INT. STAGE. NIGHT.

70. MLX 4 A

M.S. VENUS L f/g.
See chairs beside her. DENISE R b/g, box far b/g

VENUS: Come on. What's wrong?

BOOM A 1

DENISE: Isn't it obvious? I thought the world knew. /

71. 3 A

C.U. VENUS

VENUS: Knew ... what?

DENISE: Gerry.

72. 4 A

A/B

VENUS: What's happened? /

DENISE: He's after that hostess.

As DENISE goes T/I to C.U. VENUS L f/g, DENISE R b/g

VENUS: Oh, don't worry. It won't last.

DENISE: I don't care. I'm going to teach him a lesson he won't forget.

VENUS: How?

DENISE: I'm going to give him a shock. I'm not going to do the act any more. I'm going to pack it in tonight. Now, if you will go on in my place ...

(Cam. 2 next, Shot 73)

(On Cam. 4, Shot 72)

As VENUS goes
T/I to Med. 2-shot
with cabinet

VENUS: Me? In the cabinet? No,
thank you!

DENISE: It's easy ... I will show
you how it works.

VENUS: I know, that's what everyone says,
but a girl was killed in that thing ...

DENISE: Please, Venus. Just for
tonight. If Gerry thinks I've left ...

VENUS: Denise, I don't know if it will
work, and I don't think I ...

DENISE: There is nothing to be afraid
of. Look. Now close the door. That
will release the trap. When you open the
door again I shall have disappeared. Give
me a count of five.

As DENISE gets in
box T/I to M.C.U.
VENUS L f/g, box
b/g

VENUS: All right. One ... two ...
three ... four ... five ... Now you can
come up. One ... two ... three ... four ...
five. Denise! Denise?

(As she turns -

73. 2 A
Bar f/g, VENUS
L.S. b/g
See cat walk across
bar

Floor F/X
Noise.

Denise? Where are you?

74. 4 A
C.U. VENUS
P/B as she comes
round box. As
she goes to
curtain T/I to
O/S VENUS C.U.
L f/g, as she
pulls curtain,
STEED R b/g

Don't start playing tricks/...
Denise!

GRAMS: (4)
Sting

(VENUS screams)

75. 1 A
O/S STEED C.U. R
f/g, VENUS L
b/g

STEED: What's the matter? /

(Cam. 4 next, Shot 75)

(On Cam. 1, Shot 75)

S/B CAPTION

76. 4 A

M.L.S. STEED &
VENUS.

P/B as they come
fwd. to close 2-shot
at box.

As they open door
and look down PAN
DOWN to C.U. DENISE.

See stocking around
her throat.

VENUS: It's Denise. She was showing
me how the cabinet works and she's gone
down on the lift/...

STEED: Now, take it easy. Show me.

VENUS: Look.

STEED: Let's have a look.

GRAMS: (5)

Sting

CAPTION H

END OF ACT ONE

FIRST COMMERCIAL BREAK. APP. 3'00"

CAMERA 1 move to POS. F - GERRY'S DRESSING ROOM

CAMERA 2 " " POS. F - " " "

CAMERA 3 " " POS. E - VENUS'S DRESSING ROOM

CAMERA 4 " " POS. F - GERRY'S DRESSING ROOM

BOOM A stay at POS. 1 - GERRY'S DRESSING ROOM

BOOM B move to POS. 2 - GENERAL'S STUDY

BOOM C stay at POS. 1 - SUTHERLANDS' HALL

ACT TWO

FADE UP CAPTION J
"THE AVENGERS"
Act Two.

GRAMS: (6)
Theme

12. INT. GERRY'S DRESSING ROOM. EVENING.

77. MIX 2 F

M.C.U. GERRY
R f/g, GROUP L
b/g

BOOM A 1

VENUS: What a day! I began to
think the police would never go,
standing around, asking questions ..

GERRY: I wonder who told them that
I quarrelled with Denise. I knew I would
be Suspect Number One. Well, look -
I didn't do it./

78. 1 F

M.C.S. MANAGER
PAN him R. to 2-shot
with GERRY
(Swing 2)

MANAGER: Now take it easy. No-one
is accusing anyone.

79. 2 F

C.U. STEED

GERRY: Look, who am I going to get to
do the act with me?/

80. 1 F

2-shot GERRY
& MANAGER

STEED: I should think you might find
that a little difficult./

GERRY: I've got to have someone. Venus -
how about you?

As he comes fwd.
P/B to C.U. VENUS
L f/g, GERRY R.
b/g.

VENUS: Oh, now wait a minute -

See MANAGER

GERRY: I tell you what -- you can be
in the audience./ Please -- you know
how it works.

81. 2 F

C.U. VENUS

82. 1 F

Close 2-shot
GERRY, MANAGER

VENUS: Well -- yes -- but --/

GERRY: Good, I knew you'd do it.

(Cam. 2 next, Shot 83)

(On Cam. 1, Shot 82)

MANAGER: One minute. She hasn't said anything of the kind. Do you really want to do it?/

83. 2 F
C.U. VENUS
(As she looks to Steed -

GERRY: Please ...

84. 4 F
C.U. STEED
(As he nods -

85. 2 F
C.U. VENUS

VENUS: Well -- all right.

86. 1 F
Close 2-shot
GERRY & MANAGER
(2 FAST TO POS. G)
(VENUS'S ROOM)

GERRY: Thanks, Venus, you're a real sport.

MANAGER: All right, then. Now I suggest you both go home and get some rest before the show. It's been quite an afternoon./

87. 4 F
M.C.U. VENUS L
f/g, STEED R b/g
PAN them to door.
As they exit

VENUS: I'll get my coat.

13. VENUS'S DRESSING ROOM. EVENING.

88. 3 E
M.S. Through door. As they enter CRAB L. and PAN R. with VENUS
As she sits T/I to O/S VENUS L f/g, her image in mirror R b/g
Let her turn into C.U.

VENUS (Cont'd.): Nobody's got any reason to murder me, have they?

STEED: Of course not.

VENUS: By the way, I've got something to tell you. You know last night at the Club? I told you I heard a voice?/

89. 2 G
C.U. STEED

STEED: Yes.

VENUS: Well, I've found out who it was.

STEED: Who?

(Cam. 3 next, Shot 90)

(On Cam. 2, Shot 89)

90. 3 E
M.C.U. STEED L f/g,
VENUS R b/g

VENUS: General Sutherland. You remember I said he kept shouting "Got that! / Got that!" Well, that's an expression the General uses.

STEED: But he was nowhere near here last night.

Let STEED go and return with coat.

VENUS: I tell you it was him! I heard him!

Hold STEED M.C.U. L f/g. Let VENUS go to R b/g

STEED: Come on, here's your coat! Do you know a man called Dr. Gallam?

VENUS: Yes. He treats some of the girls in the show -- he's often hanging around here. He hires out some kind of magic box.

STEED: That's Gallam.

T/I to M.C.U. VENUS

VENUS: Goodness knows what's inside -- some kind of healing thingummy. You know -- cosmic rays and all that. You keep it with you all the time, and the vibrations are supposed to cure you. Or so they say./

91. 2 G
C.U. VENUS R f/g
STEED L b/g
(3 to POS. C -)
(SITTING ROOM)
(4 then on to)
(POS. C - HALL)

STEED: It might be rather interesting to meet Dr. Gallam. Could you arrange it?

VENUS: Yes, I should think so.

STEED: You can say you've heard the girls talk about his wonderful power -- and you have a friend -- very rich, /very ill, very sorry for himself.

(Cam. 1 next, Shot 92)

(On Cam. 2, Shot 91)

92. 1 G STEED (cont'd.): very ill, very
sorry for himself. A hypochondriac
millionaire./ Me.
- C.U. VENUS. She
turns, looks puzzled.
93. 2 G
A/B
(1 to POS. H -)
(SUTHERLAND'S)
(HALL)
14. INT. SUTHERLANDS' HALL.
and SITTING ROOM. DAY.
94. MIX 4 C
M.L.S. GALLAM,
Staircase f/g. BOOM C 1
As KATHLEEN comes downstairs T/I
to med. 2-shot
Let them go to door.
(As they enter -
- GALLAM: I came as soon as I could.
Is it safe for us to talk?
- BOOM C
SWING
95. 3 C
M.S. Doorway.
As they enter P/B with GALLAM. As he puts case on table PAN DOWN.
See him take box. BOOM C 1
KATHLEEN: Oh, yes -- the doctor is out, and my father is working.
(4 FAST to POS. E)
(SITTING ROOM -)
(THEN 1 onto H -)
(SITTING ROOM)
(As he lifts box -
- GALLAM: Good. Now, I have the nex box prepared. Here it is.
96. 1 H
Med. 2-shot.
P/B & PAN KATHLEEN to M.C.S. at desk. BOOM C 1
(As she opens drawer -
KATHLEEN: I know this is the answer to it all.
97. 4 E
C.U. Box in drawer.
See her put new box in, take old one out. GALLAM: You followed my instructions?
PAN UP with it to M.C.U.
KATHLEEN: Absolutely. It was near him
98. 3 C
M.C.U. GALLAM R f/g,
KATHLEEN L b/g.
all the time./

(Cam. 2 next, Shot 99)

(On Cam. 3, Shot 98)

Let her come fwd.
to C. 2-shot
GALLAM R f/g,
KATHLEEN L b/g.
CRAB L. as she
goes behind him,
HOLD GALLAM C.U.
L f/g. KATHLEEN
comes to him in
tight 2-shot

(4 to POS. G -)
(GALLAM'S ROOM)

GALLAM: Then before very long, you will
begin to notice a very great improvement
in your father.

KATHLEEN: He seems more comfortable
already.

GALLAM: That is just the preliminary
radiation. When his body becomes used to
the proximity of these rays he will respond
very much more quickly.

KATHLEEN: I can't tell you how grateful
I am. It is so wonderful to have complete
confidence.

GALLAM: I understand. You know - I have a
life-time's dream / I would like to own a
clinic where sufferers could come, / in the
secure knowledge that there would be no
outside distractions, no harmful vibrations.
It's to this end that I work.

99. 2 H
O/S C.U. GENERAL f/g
See GALLAM & KATH.
through door b/g

100. 3 C
M.C. GALLAM &
KATHLEEN f/g,
Study door b/g
See GENERAL
enter b/g

GENERAL: Not if I can help it./

101. 1 J
O/S GENERAL C.U.
L f/g, KATHLEEN,
GALLAM R b/g

KATHLEEN: Father, this is Dr. Gallam -

GALLAM: How do you do, General.

GENERAL: You have disobeyed my orders,
Kathleen, and you're doing your best to
make me a laughing stock.

KATHLEEN: Father, you must let me
explain -

(Cam. 3 next, Shot 102)

(On Cam. 1, Shot 101)

102. 3 C GALLAM: Do not trouble to explain now --
M.C.U. GENERAL it is better to leave things as they are./

(Swing 1) GENERAL: Show this gentleman out -- at
once. Don't ever set foot in this house

103. 1 J GENERAL: again. Got that?/
M.C.U. KATHLEEN

(Swing 3) KATHLEEN: Father, you have no right to
(As she turns - behave like this. We are doing everything

104. 3 C we can to help you./

M.S. GALLAM,
KATHLEEN R f/g,
GENERAL L b/g.

Let GENERAL & GENERAL: Kathleen ... For the last
KATHLEEN go. time -- show this man out.

CRAB L. with GALLAM.
As he reaches door
Hold him C.U. R f/g, GALLAM: I think it will be best -
KATHLEEN L b/g.

Let GALLAM go. GENERAL: Get out! Do you hear me?
T/I to KATHLEEN Get out!

(As she turns -

15. INT. GENERAL'S STUDY. DAY.

105. 2 C Low-angle M.C.U. GENERAL f/g. Let BOOM B 2
KATHLEEN enter b/g
& come fwd. to 2-shot

(3 to POS. F -) KATHLEEN: That was very childish of
(GALLAM'S RECAP) you. Whatever your own prejudices may
be, it doesn't give you the right to
insult my guests.

As he moves P/B GENERAL: Understand this -- I will
to M.S. As he not allow you to entertain that man in
starts to write this house again. He will not treat me,
see her go to he will not attempt to treat me. The
door. fellow is a charlatan, and that is the

(As she goes - end of it.

106. 1 J C.S. KATHLEEN. GRAMS: (7)
PAN her to Sitting Music
Room. Let her go.

(Cam. 3 next, Shot 107)

(On Cam. 1, Shot 106)

(As she enters -

16. INT. GALLAM'S RECEPTION and
CONSULTING ROOM. DAY.

As door
opens -
CUT
GRAMS:

107. 3 F

C.U. Appointment
Book. PAN UP
to M.S. Archway.
See shadow as
STEED appears.

P/B and PAN him R.
to desk. See
GALLAM appear in
doorway b/g
Let them go.

(As Steed moves
to door -

GALLAM: Good evening. Do come
in.

BOOM C 2

108. 4 G

L.S. Skull f/g,
STEED, GALLAM b/g

T/I as STEED comes
fwd. and sits,
M.C.U. STEED f/g,
GALLAM b/g

Let GALLAM come
fwd. & join him
in Med. 2-shot

Let GALLAM go.
T/I to M.C.U.
STEED

STEED: May I sit down? I feel
a trifle giddy. My name's Thackeray.

GALLAM: Oh, yes. Miss Smith made
your appointment -- but it was for six
o'clock.

BOOM A 2

STEED: Time means nothing to me, I'm
afraid. If I began counting off the
hours I should become morbid./

109. 2 J

C.U. STEED L f/g
GALLAM R b/g

GALLAM: Oh, yes. Miss Smith said you
are unwell./

110. 4 G

M.C.U. STEED

STEED: Miss Smith has very limited
powers of expression. I am a chronic
invalid./

111. 2 J

M.C.U. GALLAM

GALLAM: You have seen another doctor?

112. 4 G

M.C.U. STEED

(Swing 2)

STEED: Dozens. They are all fools./
Some of them even had the impertinence to
suggest that there is nothing wrong with
me -- that it is all in my imagination.

(Cam. 2 next, Shot 113)

/One even went so far as

(On Cam. 4, Shot 112)

113. 2 J
C.U. STEED L f/g,
GALLAM R b/g
- STEED (cont'd.): One even went so far as to prescribe healthy exercise and a plain diet./
- GALLAM: Some doctors are most unsympathetic. Can you give me details of your symptoms?
- STEED: Incurable lassitude ... Occasional spells of dizziness ... Acute internal disorders after heavy meals./
114. 4 G
M.C.U. STEED
(Swing 2)
- Above all, an indefinable, crushing sense that one is not -- as it were -- in tip top condition./
115. 2 J
M.C.U. GALLAM
- GALLAM: From all I hear, Doctor, you can do miracles. Is this true?
116. 4 G
M.C.S. GALLAM
R f/g, STEED
L b/g
- GALLAM: I would like to help you./
- STEED: But you must help me, life is intolerable. If it's a question of money, I can pay whatever you ask.
- GALLAM: No, no, it's not that. I have a mission in life. I am here to help people.
- STEED: And you don't charge at all? How do you live?
- Let GALLAM rise
R f/g, STEED
L b/g
- GALLAM: I only ask for money if I am successful, and then only for the amount I have spent in research and materials for the cure.
117. 3 F
C.U. Box in
Cabinet f/g,
GALLAM & STEED
b/g.
- STEED: Materials?/
- (Cam. 1 next, Shot 118)

(On Cam. 3, Shot 117)

Stay on box as
GALLAM comes fwd.
As he lifts it
PED UP to M.C.U.
GALLAM L f/g,
STEED R b/g

(2 to POS. K -)
(ARTISTES')
(ENTRANCE)
(THEN 1 onto)
(POS. J)

Let STEED come
fwd. to close
2-shot. See box.

As GALLAM goes
P/B to STEED &
Cabinet L f/g,
GALLAM R b/g

T/I with STEED
to O/S C.U. STEED
L f/g, GALLAM
R b/g

GALLAM: At all times my patients must carry a small box which I give them. Each box contains a complicated and very finely balanced arrangement of minerals. Each works in conjunction with its neighbour, together producing radiant vibrations of such a nature and intensity as to over-ride completely any physical disability. This balance can, of course, be upset, and to guard against this, I have to seal the boxes.

STEED: I see. Then this would be the best type of treatment for me? I mean, it doesn't involve dieting, or exercise, or anything like that?

GALLAM: It's not quite that simple. I can't just hand over one of my boxes without making quite sure that you are a suitable patient. You see, these boxes are very difficult to prepare, and once prepared they must not be disturbed by anyone but me. If I decide that you will be responsive to this method of treatment, I shall prepare a box with the necessary minerals and have it delivered to you. Now, the address is/-
The address?

118. 1 J
M.C.U. STEED

(3 to POS. G -)
(ARTISTES')
(ENTRANCE)

119. 4 G
M.C.U. GALLAM

STEED: I've only just arrived back in town. I am trying to find a hotel without draughts, without overpowering central heating, and above all with absolute quiet./ No traffic, no whistling page boys. I'm beginning to think it is quite impossible./

120. 1 J
M.C.U. STEED

121. 4 G
M.C.U. GALLAM.

GALLAM: Perhaps I could send it to Miss Smith?/

122. 1 J
O/S GALLAM R f/g,
STEED L b/g

(Cam. 4 next, Shot 123)

(On Cam. 1, Shot 122)

STEED: How thoughtful.

GALLIAM: No, I shall need some details of your medical history.

T/I to M.C.U.
STEED

STEED: I don't know how to thank you, Doctor. I am in your debt.

123. 4 G

B.C.U. GALLIAM.

He looks up, puzzled.

GRAMS: (8)

Music.

17. INT. ARTISTES' ENTRANCE. DAY.
INTERCUTTING WITH GENERAL'S STUDY.

124. 2 K

M.L.S. Dustman passes f/g.
VENUS enters b/g.

F/X
Light traffic.

T/I as she goes to M.C.S. with Doorman.

BOOM C 2

VENUS: Good morning, Harry.

125. 3 G

C.U. Key. PAN DOWN with hand to C.U. BOX. P/B to O/S DOORMAN
C.U. L f/g, VENUS R b/g

DOORMAN: Morning, Miss Smith./

You're early.

VENUS: Yes, I've got to rehearse this morning.

(2 to POS. C -)
(STUDY. Then
(4 onto POS. H)

DOORMAN: Well, don't work too hard.

(As she turns away -

VENUS: Thank you. Wonder what this could be?/

126. 4 H

M.C.S. VENUS L f/g
See parcel. GERRY enters b/g. CRAB R as he goes to DOORMAN. HOLD
VENUS f/g, GERRY b/g. Let him go. P/B with VENUS and PAN her to M.C.S. at 'phone.

GERRY: Hello. What's that?
Chocolates from an unknown admirer?

VENUS: I hope so.

(Cam. 3 next, Shot 127)

(On Cam. 4, Shot 126)

(As she opens
box -

127. 3 G
C.U. Box

128. 4 H
M.S. VENUS &
'phone.

(As she starts to
dial -

129. 2 C
Low-angle 'phone
C.U. f/g, Study
door b/g. Let
STEED come fwd.,
lift 'phone,
PED UP. to C.U.

(INT. GENERAL'S STUDY)

Floor F/X
'Phone Bell.

STEED: Hullo. Yes. Good. Be
careful. Whatever is inside, I want
it kept intact. Don't open it./

BOOM B 2

130. 4 H
M.S. VENUS a/b

(ARTISTES' ENTRANCE)

BOOM C 2

VENUS: Oh, but I've already opened
it./

131. 2 C
A/B

(INT. STUDY)

BOOM B 2

STEED: Oh, you have. Well, what
is it?/

132. 4 H
M.C.S. VENUS
with box.

(ARTISTES' ENTRANCE)

BOOM C 2

VENUS: Nothing in the least
interesting. Some bits of wire and
metal -- glass tubes with something
like sand in them./

133. 2 C
M.C.U. STEED

(INT. STUDY)

BOOM B 2

STEED: Keep it safe. I want to
look at it. I'll be along as
/soon as I can.

BOOM C
FAST REPO.
TO POS. 1

(Cam. 3 next, Shot 134)

(On Cam. 2, Shot 133)

STEED (cont'd.): soon as I can.

19. INT. SUTHERLANDS' SITTING ROOM. DAY.

134. 3 C

M.C.S. KATHLEEN
& MAID R f/g

BOOM C 1

STEED appears in
study door L b/g

KATHLEEN: This is very important.
I want this letter to be delivered to
Dr. Gallan. It must reach him before
this evening. It's very important.

(2 to POS. G -)
(VENUS'S ROOM)

MAID: Yes, ma'am.

STEED: Can I deliver it for you, Miss
Sutherland? I am going into town, and
I know Dr. Gallan.

P/B as KATHLEEN
comes fwd. to C.U.
R f/g, STEED L b/g

KATHLEEN: What? Very well, that will
be all.

MAID: Yes, ma'am.

KATHLEEN: Have you been spying on me?

STEED: Of course not, Miss Sutherland.
I felt the need of a medical check-up, so
I visited him as a patient.

Let STEED come
fwd. to tight
2-shot

KATHLEEN: What are you trying to do?

STEED: I'm only trying to help your father.
Are you sure I can't take that for you?

KATHLEEN: No, thank you, I'll deal with
it myself.

Let STEED go
to b/g

STEED: Very well.

(Cam. 2 next, Shot 135)

(On Cam. 3, Shot 134)

KATHLEEN: Mr. Steed. I'm only trying to help my father.

STEED: I'm sure you are, Miss Sutherland.

19. INT. VENUS'S DRESSING ROOM. NIGHT.

135. 2 G

C.U. Zip. As she pulls it PAN UP & P/B to C.U. VENUS L f/g, GALLAM enters R b/g.

BOOM B 3

VENUS: Come in.

CRAB R. as she goes to dressing table and sits M.C.U. f/g, GALLAM b/g

GALLAM: Hullo, there.

VENUS: Oh. What do you want?

GALLAM: I'd like to have a word with you about your friend, Mr. Thackeray.

(As she sees box -
136. 3 E

C.U. Hand putting towel over box.

VENUS: What about him?

GALLAM: It appears that he is not an

137. 2 G

M.C.U. VENUS R f/g, GALLAM L b/g

honest man./ He is trying to discredit my work.

VENUS: Oh, really?

GALLAM: You are not surprised?

(As she turns -
138. 3 E

M.C.U. VENUS

VENUS: After a couple of years in show business I take a good deal of surprising. But he certainly fooled me. We got into conversation after the show. You know how it is. I believed what he told me. Why shouldn't I?/

139. 2 G

C.U. Stocking. As he lifts it, PAN UP to M.C.U. GALLAM, seeing stocking.

(Cam. 3 next, Shot 140)

(On Cam. 2, Shot 139)

140. 3 E
C.U. VENUS
- GALLAM: You didn't know he was a doctor?/
141. 2 G
C.U. GALLAM.
- As he comes fwd.
P/B to O/S C.U.
VENUS R f/g, GALLAM L b/g
- VENUS: On, no, I didn't know that he was a doctor. Are you sure he is?/
- GALLAM: Well, he is, and he is out to make trouble for me.
- VENUS: What do you mean?
- GALLAM: Thanks to your folly my whole life's work is in jeopardy.
- VENUS: I'm sure he didn't mean any harm.
- CRAB L. to see
GALLAM go to door.
HOLD VENUS f/g
(As she turns to box -
- GALLAM: In future if you recommend anyone to me you'd better be more careful. And you'd better tell Steed not to interfere in my business again.
142. 3 E
C.U. Towel & Box.
As she lifts it PAN UP and P/B as she comes fwd. to trunk
L f/g. See door
R b/g
(Swing 2)
(As she puts box in drawer -
143. 2 G
C.U. Hand putting box in drawer.
See drawer shut
144. 3 E
VENUS L f/g,
GERRY R b/g
- GERRY: Hullo darling. All ready?
- { 3 to POS. A - }
{ CLUB }
- VENUS: Yes.
- GERRY: There's nothing to worry about.

(Cam. 1 next, Shot 145)

(On Cam. 3, Shot 144)

VENUS: I hope not.

GERRY: Shall we go?

Let them go.

20. INT. 'GEMINI' CLUB. NIGHT.

145. 1 E

Girl L f/g, Head
Waiter R f/g,
Door b/g. STEED
enters. GRAB L.
with him to C.U.
NINO R f/g, HENRI.
L b/g, STEED R b/g

STEED: Good evening, Nino. A
large brandy, please.

BOOM A 1
Band
Dance Music

Let NINO go, T/I to
tight 2-shot HENRI.
& STEED.

HENRIETTE: Hello, there.

Cut Band.

Let STEED go.

STEED: Oh, good evening.

Band

(See HENRIETTE
react. -

Will you excuse me?

Intro Chords.

146. 4 A

M.C.S. MANAGER.
Let him go, see
GERRY come fwd.

MANAGER: Good evening, ladies and
gentlemen. It's cabaret time again.
We are very fortunate to have with us
that internationally famous magician --
the man who even mystifies the Magic
Circle - Gerald Weston.

BOOM C 3

F/X & Floor
Applause.
Band
Magic music

(As he starts
trick -

147. 3 A

M.S. STEED. See
VENUS enter L b/g

STEED: Hello. All ready?

BOOM A 1

VENUS: Ready as I'll ever be.

STEED: Nervous?

(Cam. 4 next, Shot 148)

(On Cam. 3, Shot 147)

VENUS: Wouldn't you be?

STEED: Have a drink.

As VENUS comes
fwd. & sits T/I
to close 2-shot

VENUS: No thanks.

STEED: Don't worry. I'll keep my
eye on things.

VENUS: Thanks. By the way, Dr. Gallam
has been to see me.

STEED: Oh?

VENUS: He told me to tell you not to
interfere in his business. He thinks you're
a doctor.

STEED: Professional jealousy, eh?

(As she looks -

148. 4 A
M.C.S. GERRY

VENUS: Something like that.

Floor & F/X
Applause

GERRY: And now, ladies and gentle-
men, I would like to ask for a young
lady from the audience to help me with
my next trick. / Somebody you all know
very well - Venus.

BOOM C 3

149. 3 A
STEED & VENUS
Close R f/g,
GERRY l b/g (SWING 4)

(As she looks at
Steed -

STEED: Come on, my dear.

BOOM A 1

149A. 4 A
C.U. STEED. He
reacts.

149B. 3 A
A/B.
GERRY & VENUS go
to stage.
(As she gets
into box -

GERRY: And now I will ask Venus
to step inside the cabinet.

BOOM C 3

21. INT. VENUS'S DRESSING ROOM. NIGHT.

150. 2 G
C.U. Wig Block f/g,
MAN enters B/g
(Cam. 1 next, Shot 151)

GRAMS: (9)
Suspense

(On Cam. 2, Shot 150)

Let him search
table. CRAB L.
as he goes to
trunk.

Don't see his face.

(As he opens
drawer -

151. 1 G
C.U. Box in drawer.
See hand take it and
close drawer.
(2 to POS. E -)
(UNDERSTAGE)

22. ON STAGE. NIGHT.

152. 3 A
M.S. GERRY &
Cabinet
GERRY: And now the young lady
will have disappeared.
BOOM C 3
Band
Drum Roll
Floor & F/X
Applause

And with a little Oriental magic
and some Weston charm --
Band
Drum Roll
Floor & F/X
Applause

(As she steps
out of Cabinet -

153. 4 A
C.U. STEED.
He reacts.

23. INT. UNDER STAGE. NIGHT.

154. 2 E
C.U. Feet coming
through door. P/B
and PAN UP. See
box in hand. Go
with it and as it
is put down stay
on box.
GRAMS: (10)
Suspense
F.M. STRIKE
CABINET
GRAMS: (11)
Sting.

24. INT. 'GEMINI' CLUB. NIGHT.

155. 4 A
C.U. STEED
Band
Dance music

(Cam. 3 next, Shot 156)

(On Cam. 4, Shot 155)

BOOM A 1

156. 3 A STEED: Glad to see you back,
C.U. VENUS my dear./

157. 4 A VENUS: Glad to be back./
C.U. STEED

(Swing 3)

STEED: You didn't hear any strange
voices while you were down there, I
suppose./

158. 3 A
C.U. STEED R f/g,
VENUS L b/g

VENUS: No, nothing since that time
you were there. You still say it
couldn't have been General Sutherland?

STEED: I don't see how.

VENUS: Well, I'm sure it was.

STEED: Have you got that box from
Dr. Gallam?

VENUS: It's in my dressing room.

T/I to C.U. Glass.
(As they clink
glasses -

STEED: Good. I'd like to have a
look at it. But first -- to your
safe return.

25. INT. UNDER STAGE. NIGHT.

159. 2 E

M.L.S. HENRIETTE
at door. GERRY
enters.
PAN them to corner
& let them go.

BOOM B 1

HENRIETTE: Come on, Gerry. Hurry
up! I'm starving.

GERRY: Worth waiting for? And
where tonight? The Ritz again, I
suppose.

(Cam. 1 next, Shot 160)

(On Cam. 2, Shot 159)

160. 1 F HENRIETTE: Oh, Gerry .../

L.S. Down corridor.
Let HENRIETTE &
GERRY come fwd.
& exit L.

See VENUS & STEED
b/g

(As they move -

161. 2 E
M.S. STEED & VENUS
PAN them L. to door.
Let them enter.

(As they enter -

162. 4 J
Low-angle trunk
C.U. f/g, VENUS &
STEED b/g.

VENUS: It's gone!

BOOM C 4

Let VENUS come to
f/g with trunk,
STEED b/g

STEED: Didn't you lock the door?

Let them go.

VENUS: No.

(As they exit -

STEED: I wonder -

27. INT. UNDER STAGE. NIGHT.

163. 2 B
Low-angle Lift
R f/g, STEED,
VENUS b/g.
CRAB L. as they
go. Let lift
rise out of shot.

Let them come fwd.
to M.S.

VENUS: Look!

BOOM B 1

164. 3 B
Low-angle Box f/g
STEED, VENUS b/g

(Cam. 2 next, Shot 165)

OH

- 44 -

(On Cam. 3, Shot 164)

165. 2 B
C.U. Umbrella
Handle & box

166. 3 B
Low-angle Box f/g,
VENUS, STEED b/g
Lift falls.
(As lift falls and
Venus screams -

CAPTION K
END OF ACT TWO

GRAMS: (12)
Sting.

SECOND COMMERCIAL BREAK APP. 3'00"

CAMERA 1 move to POS. G - VENUS'S DRESSING ROOM.

CAMERA 2 " " POS. C - GENERAL'S STUDY

CAMERA 3 " " POS. H - GENERAL'S STUDY

CAMERA 4 " " POS. K - VENUS'S DRESSING ROOM

BOOM A move to POS. 2 - GALLAM'S OFFICE

BOOM B " " POS. 2 - GENERAL'S STUDY

BOOM C stay at POS. 4 - VENUS'S DRESSING ROOM.

- 44 -

ACT THREE

FADE UP CAPTION L
"THE AVENGERS"
Act Three

GRAMS: (13)
Theme

28. INT. VENUS'S DRESSING ROOM.
NIGHT.

167. 1 G

C.U. Box image
in mirror

P/B to Low-angle
O/S C.U. VENUS
L f/g, STEED R
b/g. See VENUS
image in mirror

VENUS: I don't like that little box BOOM C 4
very much. Oh, I know it's got nothing
inside it -- nothing that makes sense ...
but all the same, I wonder

STEED: If it's full of murder. Your
murder - or mine.

VENUS: How did they know it would work?

STEED: Easy. They knew I'd probably come
back to meet you tonight, and that I would
want to see what was in the box. After all,
it's easy -- fix up a booby trap so that when
we open the box it releases the counter-
weight holding up the lift and there you are.

VENUS: When you saw the box did you know?

STEED: Not exactly. But I half suspected
it, when I spotted the wire./

168. 4 K

C.U. VENUS

VENUS: You really think this was meant for
one of us?/

169. 1 G

Low-angle O/S
C.U. VENUS L f/g,
STEED R b/g,
VENUS image in
mirror

STEED: I rather fancy this was meant
exclusively for me. Dr. Gallam knows I
could expose him as a fake. So he has
to stop me. All the same, this is going
a bit far.

(Cam. 4 next, Shot 170)

(On Cam. 1, Shot 169)

170. 4 K
 C.U. VENUS
 (Swing 1)

171. 1 G
 C.U. STEED

VENUS: Unless the stakes are very high. He's probably making a little fortune out of those little boxes. / Oh, but when you offered him money for the treatment, he refused it. /

STEED: Money doesn't seem to be everything where Dr. Gallam is concerned.

29. INT. GENERAL'S STUDY & HALL. DAY.

172. 2 C
 M.C.S. GENERAL at desk f/g, door b/g
 KATHLEEN enters.
 (As she turns to bed -

KATHLEEN: Father? They're waiting for you, Father. Is anything wrong?

173. 3 H
 M.S. KATHLEEN.
 T/I as she comes fwd. and PAN DOWN to see her take box.
 (As she takes box -

GENERAL: No, no.

KATHLEEN: You're not depressed?

174. 2 C
 M.C.S. GENERAL L f/g, KATHLEEN R b/g. Let her come to him.
 (CAM. 3 to POS. D - HALL)
 (As she bends down -

GENERAL: No. Why should I be?

KATHLEEN: Let me re-arrange your

175. 1 K
 C.U. Hand putting box in back of chair. PAN with hand as she puts old box in pocket.
 (As she puts box in pocket -

GENERAL: Thank you, my dear.

KATHLEEN: There. Now, I'll take you in.

176. 2 C
 Low-angle C.U. GENERAL f/g, KATHLEEN b/g
 (Cam. 3 next, Shot 177)

(On Cam. 2, Shot 176)

{CAM. 1 to POS. C - }
{at DOUBLE DOOR }

Let them go.

(As they enter
Hall -

177. 3 D (Int. Hall)

Med. 2-shot.
T/I to close
2-shot.

BOOM C 1

GENERAL: Kathleen, my dear.

KATHLEEN: Yes, father.

GENERAL: Are you going out?

KATHLEEN: I was going to. Why?

PAN them L.
down corridor.

GENERAL: I'd like to talk to you
after the conference.

(As they reach
doors -

KATHLEEN: I won't be far away.

178. 1 C

Low-angle top of
table, caps &
arms f/g,
GENERAL C. b/g

GENERAL: Good morning, gentlemen.

179. 3 D

M.S. KATHLEEN.
P/B as she comes
fwd. and PAN her
to Study door.

BOOM C
FAST TO
POS. 2

(As she enters - (Int. Study)

180. 2 C

Low-angle C.U.
bag f/g, KATHLEEN
b/g. Let her
come fwd. Stay
on bag and see her
put box into it.

(Cam. 3 next, Shot 181)

(On Cam. 2, Shot 180)

As she shuts bag
P/B and see her go
to door.

(As she exits - (Int. Hall)

181. 3 D
M.L.S. Hall.
KATHLEEN comes out
of door. Let her
come fwd. and exit
CAM. R.

30. INT. GALLAM'S OFFICE & RECEPTION.
DAY.

182. 4 G
C.U. Test tubes.
As he lifts them
PAN UP to M.S.
GALLAM.

(CAM. 3 to POS. F -)
(RECEPTION)

Floor F/X
Buzzer.

P/B as he comes fwd.
to Cabinet. See him
put case in cabinet. GALLAM:

BOOM A 2

GALLAM: Yes, what is it? Could you
PAN him to door. ask her to wait for just a moment, please.

Let him go.

(As he goes to door -

183. 3 D
C.S. KATHLEEN L f/g,
RECEPTIONIST R b/g
See GALLAM at door. GALLAM:
Let them go. come in.
(As Kathleen goes
through door -

BOOM C 2

Miss Sutherland. Please

184. 4 G
L.S. GALLAM,
KATHLEEN.
Let them come fwd.
to Med. 2-shot.
KATHLEEN sits.

GALLAM (cont'd.): Sit down.

KATHLEEN: Thank you.

GALLAM: You've brought the box?

KATHLEEN: Oh, yes. I'll give you
my cheque.

(Cam. 1 next, Shot 185)

(On Cam. 4, Shot 184)

Let GALLAM go.
T/I to M.C.U.
KATHLEEN

GALLAM: You understand this is only to give my immediate expenses. I wouldn't consider accepting any more money until I was satisfied that your father was cured. How is he, by the way?

KATHLEEN: He seemed depressed today.

GALLAM: Is he working hard?

KATHLEEN: Yes. Conferences mainly. It's always conferences. He has another one this morning./

185. 1 L

C.U. GALLAM.

P/B as he comes fwd. and sits on desk. P/B to O/S KATHLEEN C.U. L f/g, GALLAM R b/g

GALLAM: Oh. Well, I'm glad you called. I was going to 'phone you. I'm afraid I gave you the wrong box last time. It hadn't been completely re-charged. I wonder if you could let me have it back?

KATHLEEN: It's with my father now.

GALLAM: It could undo all our work. When could you let me have it?

KATHLEEN: This afternoon?

GALLAM: I have to go out. What about tonight?

KATHLEEN: All right.

GALLAM: Good. Perhaps you could meet me. I have to see a patient. About eight. Here?/

186. 4 G

M.C.U. KATHLEEN

(Cam. 1 next, Shot 187)

KATHLEEN: Gemini?

(On Cam. , Shot 186)

GALLAM: We could have dinner.

187. 1 L KATHLEEN: That would be nice./

O/S M.C.U. KATHLEEN
L f/g, GALLAM R b/g

GALLAM: Until tonight, then.

Let KATHLEEN go and
T/I to M.C.U. GALLAM.

See cheque. KATHLEEN: Goodbye.

GALLAM: Goodbye, Miss Sutherland.

(As he looks at
cheque -

31. GENERAL'S HALL & STUDY. DAY.

BOOM C
FAST TO
POS. 1

188. 3 J

Low-angle Officer's
side L f/g, Back
of General in Chair
R f/g, doors b/g.

(CAM. 1 to POS. A -)
(WINGS .
(CAM. 3 to POS. H -)
(STUDY

Let them go.

(As doors start to
close -

189. 4 C (shooting over 3's cable)

L.S. Hall. See
GENERAL go into
Study.

GENERAL: Steed. Steed.

BOOM C 1

(As he enters - (Int. Study)

190. 2 C

BOOM B 2

L.S. Study, Desk
f/g. GENERAL
comes fwd. to M.C.S.
at desk. STEED
enters b/g and comes
to Med. 2-shot with
GENERAL

STEED: You called me?

GENERAL: Yes, I did. Come in.
I want a word with you.

STEED: Yes, sir, what can I do
for you?/

191. 3 H
C.U. GENERAL

(Swing 2)

GENERAL: I think it's time you came
/out into the open.

(Cam. 2 next, Shot 192)

(On Cam. 3, Shot 191)

192. 2 C
M.C.U. STEED.
See him take letter out of pocket.
(As letter enters shot -
- GENERAL (cont'd.): out into the open. What are you doing here? This masseur business is just a cover./
193. 3 H
M.C.U. GENERAL,
Letter in f/g
- STEED: That's correct, sir. I was sent here to check on a leakage of information. This letter of instruction will explain why it was considered necessary that my cover should remain secret to all ranks as long as possible.
- GENERAL: I see. Better sit down. Well, you may be interested to know that I have just been informed that I have been relieved from my post./ I suppose you had a hand in this.
194. 2 C
C.U. GENERAL L f/g,
STEED R b/g
- STEED: Your being relieved has nothing to do with me.
- GENERAL: Then perhaps you will explain why there was no question of my retirement until you came here?
- STEED: Co-incidence.
- GENERAL: Co-incidence! I find that very hard to accept.
- STEED: I assure you, sir, that I am only concerned with security./
195. 3 H
C.U. GENERAL
- GENERAL: Security? Are you suggesting that there is anything lax about the security arrangements here?/
196. 2 C
C.U. STEED
- STEED: I'm afraid we must come to that conclusion.

(Cam. 3 next, Shot 197)

(On Cam. 2, Shot 196)

197. 3 H GENERAL: Well, go on.
C.U. GENERAL

(Swing 2)

STEED: You see, sir, it's fairly clear that there is someone in this building who is passing secrets on as fast as they are learned. Information only shared by people in a position of trust.

198. 2 C
Low-angle C.U.
GENERAL f/g,
STEED b/g
{CAM. 3 to POS. K -}
{CLUB. FAST }

GENERAL: No-one escapes the most thorough screening, as you must know yourself.

STEED: Look, sir, do you mind if I have a word with Miss Sutherland?

GENERAL: My daughter!

STEED: I'm not suggesting that she can tell us anything, but we can't be too careful. I would like to ask her one or two questions. There are some things that she might clear up for me.

GENERAL: Kathleen!

STEED: I have to check every possibility.

CRAB L. as
GENERAL turns
to desk. See
STEED at door

GENERAL: Well, you had better get on with your job. It's out of my hands. Steed. If you want anything, you know where to find me.

STEED: Thank you, sir.

199. 4 A
C.U. HENRIETTE'S
feet. PAN UP to
back of head
(Cam. 3 next, Shot 200)

32. INT. GEMINI. NIGHT.

Band
Last 24
bars of
'Lambeth
Twist'

(On Cam. 4, Shot 199)

Let her go U.S.
& Partner come
to f/g.
Let her go.

T/I to M.C.U.
Partner,

(As he looks after
her -

200. 3 K

C.U. NINO R f/g,
HENRIETTE L b/g

BOOM A 1

Let NINO go. As
she turns to look
at dancing T/I and
CRAB L.

HENRIETTE: Nino, give us a drink
for Heaven's sake. I can't stand any
more of that.

As she looks to
door T/I to Med.
2-shot HEAD WAITER
& KATHLEEN

HEAD WAITER: Good evening, madam.

KATHLEEN: Good evening. I'm Miss
Sutherland. I have an appointment to
meet Dr. Gallam here.

Let them go.
(As they go -

HEAD WAITER: Yes, of course, Madam.
This way, please.

201. 1 A

M.C.U. STEED R f/g
VENUS, Band b/g

(Side of Stage)

Band Stop.
Twist
Applause
Band under
SLUNG MIC.

Let VENUS come
fwd. to Close
2-shot with
STEED

STEED: This looks as though it
could be fireworks' night.

VENUS: What do you mean?

STEED: Well, I don't mean they're
going to throw pennies. Good luck
with the show.

Band Intro.
Applause

Let VENUS go
to L.S. b/g,
hold STEED R f/g

VENUS: 'IT'S DE LOVELY'

(Cam. 4 next, Shot 202)

The night is young, the skies are clear
And if you want to go walking dear,

(On Cam. 3, Shot 205)

STEED: No, but this does concern your father.

206. 2 L KATHLEEN: Mr. Steed, I am determined to cure him by the methods I believe in./
 O/S KATHLEEN C.U.
 R f/g, STEED L
 b/g
 (Swing 3)

STEED: I wasn't going to talk about your father's health. I'm talking about his reputation. Somehow I don't get the feeling that you chose this rendezvous for a discussion with Dr. Gallam./

207. 3 A
 C.U. KATHLEEN

KATHLEEN: No, I am simply returning - something that he lent me.

STEED: A white box?

208. 2 L
 A/B

KATHLEEN: As a matter of fact, yes./

STEED: May I see it? If I can prove to you that Dr. Gallam is a fraud, would you believe me?

KATHLEEN: I could never believe that.

209. 3 A
 C.U. Box. Let
 her push it to him.
 See him take it.
 (SWING 2)
 As he lifts knife
 PAN UP to C.U.
 KATHLEEN

STEED: Please give me that box. Your father's entire future may depend on it./
 Thank you.

210. 2 L
 C.U. STEED

KATHLEEN: But you mustn't open it.

*PAN DOWN to
 C.U. Box

STEED: There.* Do you think this tape recorder has healing properties? This is how the information has been leaving your house./

211. 3 A
 M.C.U. STEED L f/g,
 KATHLEEN R b/g

(Cam. 1 next, Shot 212)

(On Cam. 3, Shot 211)

See GALLAM enter
b/g

KATHLEEN: I thought ... That can't be
the box I had before.

212. 1 E

Close 2-shot GALLAM
& MANAGER.
Let them go.
(As GALLAM goes -

STEED: I'm afraid it is. All the boxes
he gave you were like this./

213. 3 A

F.C.U. STEED L
f/g, KATHLEEN R
b/g

STEED (cont'd.): Where have you been
putting them?

(CAM. 1 to)
(POS. A -)
(WINGS)

KATHLEEN: Dr. Gallam said that they had
to be near the patient. I kept them
fastened in the back of father's wheelchair
so that wherever he went it was with him.

F.M. SET IN
CABINET

STEED: How did you run into
Gallam? Did he approach you?

Applause
under.
Band into
'It's Magic'

KATHLEEN: Yes, I suppose so. I
met him at a dinner party.

STEED: He must have impressed you
very much.

KATHLEEN: He did. I still can't -
I can hardly believe it.

Applause.

Let STEED rise
& go to her.

STEED: Lock, you had better take this
home with you, and lock it up safely.
I'll come and collect it later.

KATHLEEN: Very well. Does my father
know about all this?

(Cam. 4 next, Shot 214)

(On Cam. 3, Shot 213)

STREED: No. But don't worry.

KATHLEEN: You do believe me, don't you? I was only trying to help Father.

Let STREED go.
T/I to M.C.U.
KATHLEEN
(As she blows her nose-

STREED: Of course. And he will believe you, too. I should get back to him if I were you.

214. 4 A
M.C.U. VENUS L f/g,
GERRY b/g.

Band.
Chord.

Let GERRY go.
Let VENUS rise & go.
(As VENUS goes -

GERRY: Now, ladies and gentlemen, BOOM C 3 I shall need the assistance of a member of the audience for my next trick. I wonder would anyone step up here?

215. 3 A
M.C.S. KATHLEEN R f/g, GERRY L b/g

Perhaps you would be so good as to come up here, Madam? Yes, Madam, you!

As GERRY comes fwd.
T/I to Close 2-shot.

BOOM A 1

Let them go to cabinet.

KATHLEEN: No, please. I must get out. I have to go.

(As they reach cabinet -

GERRY: Come along now, there's no need to be afraid. After all, I'm only going to make you disappear. What's a little vanishing trick between friends?

216. 1 A
Close 2-shot
GERRY & KATHLEEN

Do exactly as I say, or this will go off right through your pretty shoulder blades./

See gun.

217. 3 A
Pillar R f/g,
GERRY & KATHLEEN
L b/g. GALLAM
enters C.U. R f/g,

Our charming volunteer has very sportingly agreed to put her life in my hands and enter this cabinet. Applause

Let him turn & go.
GERRY opens box.
(As he gets into Cabinet & shuts door -

Now I am going to make her disappear.

218. 1 A
O/S VENUS C.U.
R f/g, Cabinet
L b/g

(Cam. 2 next, Shot 219)

(On Cam. 1, Shot 218)

SLUNG MIC.

Let MANAGER
enter L f/g

MANAGER: What on earth is happening?

VENUS: I don't know.

Let him go.
T/I to C.U.
VENUS.

MANAGER: Go on. Sing a number.
Anything ...

VENUS: Go on. Sing a number.
Anything.

PRE-VTR

VTR/ABC/2299-A

Pre-VTR Insert
VTR/ABC/2299-A

33. INT. UNDER STAIRS. NIGHT.

220. FADE UP 2 M.
L.S. Corridor.
Let GALLAM come
fwd. and exit L.
(As he goes -

221. 3 B
M.C.U. KATHLEEN f/g,
GALLAM b/g. BOOM B 1
Let him come fwd. KATHLEEN: Dr. Gallam, I want to
to tight 2-shot talk to you.
CR.B L. and PAN
them to Gerry's
Dressing Room. GALLAM: Yes, of course. In here.

(As they enter -

34. INT. GERRY'S DRESSING ROOM. NIGHT.

222. 1 D
M.L.S. Dressing
Room. T/I as BOOM A 1
they enter. PAN GALLAM: Have you got the tape?
GALLAM R. and
T/I to M.C.S.
at piano.

(As he starts to
fix tape -

223. 4 F
B.C.U. KATHLEEN
P/B and Let her GERRY: And where do you think you're
go to Close 2-shot going?
with GERRY.
P/B with them as
they come fwd.
Let KATHLEEN fall KATHLEEN: Let me go. Please, let me
P/B and PAN GERRY go.
R. to M.S. with
GALLAM
(As he reaches GALLAM: Hurry up.
Gallam -

224. 1 D
C.S. GERRY &
GALLAM f/g. GERRY: Don't worry. This will only
STEED enters b/g take a moment to transmit. Hold this.
Let STEED throw
GALLAM out of shot.
HOLD GERRY R f/g
As he turns T/I
to M.C. 2-shot.
See gun

(Cam. 4 next, Shot 225)

(On Cam. 1, Shot 224)

(As Steed pins
Gerry to piano -

225. 4 F
M.C.S. GALLAM
& gun

226. 1 D
Close 2-shot
STEED & GERRY

(As he bends his
arm back -

227. 4 F
C.S. GALLAM & gun.
L f/g, STEED &
GERRY R b/g

Let STEED exit R. GALLAM: Over there. All right.
T/I on GERRY & GALLAM: Get out. I'll take care of this.
GALLAM

(As Gerry goes -

228. 1 D
M.C.U. STEED R f/g
GALLAM L b/g

{CAM. 4 to POS.}
{L - CORRIDOR } STEED: Are you all right?

Let GALLAM go.

As STEED goes KATHLEEN: I will be in a minute.
CRAB L. to 2-shot
with KATHLEEN

See STEED go to STEED: Good. Gallam's out there. And
door. he's armed. You stay here.

(As he goes to
strike door -

229. 4 L
L.S. Corridor.

Let GALLAM come MANAGER (o.o.v.) Well find him, BOOM B 1
fwd. to M.C.U., and tell him I want to see him at
turn and go. once.

(As he turns -

230. 3 B
M.S. Door. STEED
comes out. PAN him
R. to corridor.

(Cam. 4 next, Shot 231)

(On Cam. 3, Shot 230)

As he turns P/B to
see him go back
through door.
GALLAM appears.

Let GALLAM exit R.

Let STEED come
out and turn down
corridor

231. 4 L
L.S. Corridor.
Let STEED come fwd.
and exit Cam. L.

232. 2 M
L.S. Corridor.
Let GALLAM enter
& go to L.S., turn
and come back.
Let him go.
Let STEED come fwd.
after him and go.
(As he goes -

233. 3 B
M.C.U. GALLAM R f/g
STEED L b/g
(CAM. 2 to POS. B)
PAN GALLAM L. to
behind boxes.
(As he ducks behind
them -

234. 2 B
M.C.U. STEED L f/g,
GALLAM R b/g
CRAB L. as GALLAM
moves, holding
STEED L f/g.
See KATHLEEN at
Dressing Room Door.
See STEED throw
cigarette case.
GALLAM fires.
(As Gallam reaches
door -

235. 3 B
Close 2-shot
GALLAM & STEED

(Cam. 2 next, Shot 236)

(On Cam. 3, Shot 235)

(As Kathleen
grabs him -

236. 2 B

STEED f/g,
KATHLEEN & GALLAM
b/g

Let STEED go to them.

(As he reaches
them -

237. 3 B

3-shot. Let
GALLAM all. PAN
DOWN with STEED
and up with him to
2-shot with KATHLEEN

STEED: He'll be all right. Look,
will you call the police?

KATHLEEN: Oh, Mr. Steed. Can I
tell my father ... You know, about you?

STEED: He knows. In fact, I think
he knew all along.

KATHLEEN: Yes. I shouldn't be
surprised.

P/B to V.L.S.
Let KATHLEEN
enter dressing
room.

(As she shuts
door -

INT. GEMINI. NIGHT.

238. MIX 4 A

C.U. Chapmagne
Bucket. As
he lifts it
PAN UP to
VENUS & P/B to
STEED L f/g,
Dancers b/g

BOOM C 3

Band

'The Party's
Over'

VENUS: Of course, Gallam was the
brains, Gerry's job was the radio
transmitter.

STEED: Right.

VENUS: Those two poor girls who were
killed probably found out Gerry wasn't
just a magician ...

STEED: Yes.

VENUS: Maybe they heard the General's
voice on the tape recorder just like I did.
Remember?

STEED: Maybe. Cheers.

VENUS: Obviously, Gallam was the
murderer. I mean Gerry was on stage
all the -- Ash! We've forgotten
him./

239.

3 A

C.U. STEED

STEED: I haven't. The police picked
him up./

240.

4 A

A/B

VENUS: That's good.

STEED: Cheers.

VENUS: Cheers. Then there's poor Kathleen,
putting those little boxes at the back of the
/General's chair. All the

(On Cam. 4, Shot 240)

VENUS (cont'd.): General's chair.
All the time they held tape recorders.

STEED: Would you like to dance?

Let them rise.

VENUS: Yes. I think we made a mistake.
We should have pretended to Gallam that
we didn't know what he was up to ... and
fed him lots of false information ...

P/B to V.L.S.

<u>CAPTION M</u>	<u>GRAMS: (15)</u>
PATRICK MACNEE, JULIE STEVENS	Closing
<u>CAPTION N</u>	
JANE BARRETT, MAURICE HEDLEY	
<u>CAPTION P</u>	
EDGAR WREFORD, IAN CURRY	
<u>CAPTION Q</u>	
APRIL OLRICH, DALLAS CAVELL, JACQUELINE JONES	
<u>CAPTION R</u>	
ROBERT HARTLEY, ROYSTON TICKNER, GAIL STARFORTH, GREGORY SCOTT	
<u>CAPTION S</u>	
THE DAVE LEE TRIO	
<u>CAPTION T</u>	
PETER LING, EDWARD RHODES	
<u>CAPTION U</u>	
RICHARD BATES, JOHNNY DANKWORTH	
<u>CAPTION V</u>	
ANNE SPAVIN	
<u>CAPTION W</u>	
JOHN BRYCE	
<u>CAPTION X</u>	
KIM MILLS	
<u>FADE CAPTION</u>	
<u>CAPTION Y</u>	
AN ABC PRODUCTION	

FADE SOUND AND VISION