

Mr. A. Pelly

Prod.No. 3504

VTR/ABC/1854

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 31 - "WARLOCK"

by

DORREEN MONTGOMERY

Story Editor
JOHN BRYCE

Designed by
TERRY GREEN

Producer
LEONARD WHITE

Directed by
PETER HAMMOND

CAMERA REHEARSAL: Friday 6th July, 1962 at 10.00

VTR RECORDING: Saturday 7th July, 1962 at 18.30

AT: Studio Two, Teddington Studios

TRANSMISSION: Date to be advised

CAST:

John Steed	PATRICK MACNEE
Catherine Gale	HONOR BLACKMAN
One-Ten	DOUGLAS MUIR
Cosmo Gallion	PETER ARNE
Mrs. Dunning	OLIVE MILBOURNE
Markel	JOHN HOLLIS
Neville	ALBAN BLAKELOCK
Julia	PAT SPENCER
Mogam	PHILIP MOSCA
Doctor	BRIAN VAUGHAN
Pathologist	GORDON GARDNER
Barmaid	SUSAN FRANKLIN
Pasco	HERBERT NELSON
Miss Timson	CHRISTINA FERDINANDO

Extras:

Apparation ... BILL BRADLEY	3 Male and 3 Female (Friday & Saturday)
Bill Reid and Dog	2 Male & 2 Female (Saturday only)
	For Secret Chamber, Pub, Bookshop and Lecture

P.A.	VALERIE BRAYDIEN	Lighting	H.W. RITCHIE
Floor Manager	ROBERT REED	Technical Sup....	CAMPBELL KEEGAN
Stage Manager	NANSI DAVIES	Cameras	TOM CLEGG
Call Boy	JOHN COOPER	Sound	JOHN TASKER
		Vision Mixer	GORDON HESKETH

SCHEDULE:

Friday 6th July, 1962:

Cam.Reh.....	10.00-12.30
Lunch Break	12.30-13.30
Camera Reh.	13.30-18.00
Supper Break	18.00-19.00
Camera Reh.....	19.00-20.15
Line-Up	20.15-20.45
VTR 1854A	20.45-21.00

Saturday 7th July, 1962:

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

<u>PLAY TIME:</u> 51.25	+ 2 Commercial Breaks: 2.30	<u>TOTAL:</u> 56.25
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(i)

"WARLOCK"
Avengers 31

SCENE BREAKDOWN - Act I

SCENE & TIME	CHARACTERS	CAMERAS	BOOMS	PAGES
1. SECRET CHAMBER NIGHT	COSMO JULIA MOGAM DANCERS EXTRAS	1A 2A 3A	A.1	1 - 2
2. INT. NEVILLE'S STUDY - DAY	STEED MRS. DUNNING	4A	C.1	2 - 3
3. INT. NEVILLE'S BEDROOM - DAY	NEVILLE STEED MRS. DUNNING	2B 3A	B.1	3 - 5
4. INT. NEVILLE'S STUDY - DAY	STEED	4B	C.1	5
5. INT. ONE-TEN'S OFFICE - DAY	ONE-TEN	1B	A.2	5
6. INT. NEVILLE'S STUDY - DAY	STEED	4B	C.1	5
7. INT. ONE-TEN'S OFFICE - DAY	ONE-TEN	1B	A.2	5 - 6
8. INT. NEVILLE'S STUDY - DAY & BEDROOM	STEED MRS. DUNNING DOCTOR NEVILLE	2C 3A 4B 1B(Bookcase)	C.1 B.1	6 - 8
TELEPHONE: EXT. NATURAL HISTORY MUSEUM		30-secs.		8
9. INT. FOSSIL ROOM DAY	STEED CATHY	3B 1B	A.2	8 - 12
10. INT. SECRET CHAMBER DAY	COSMO JULIA MOGAM MARKEL	4C 1A	B.2	12 - 14
11. INT. FOSSIL ROOM DAY	STEED CATHY	3B	A.2	14 - 15
12. INT. Neville's BEDROOM - NIGHT	NEVILLE COSMO	2B 4A(Paper thing) 1D	B;2	15 - 16
13. INT. NEVILLE'S STUDY - NIGHT	STEED MRS. DUNNING	4A 2B 3A	C.1	16 - 18
14. INT. SECRET CHAMBER NIGHT	COSMO JULIA MARKEL NEVILLE	1C, A 4C 2A 3C	A.2 B.1	18 - 21

COMMERCIAL BREAK: 2.30

(i)

SCENE BREAKDOWN (CONT'D.)

(ii)

ACT 2

SCENE & TIME	CHARACTERS	CAMERAS	BOOMS	PAGES
15. INT. MORTUARY DAY	PATHOLOGIST MISS TIMSON STEED	2D 4B	C.1	22 - 24
16. INT. NEVILLE'S STUDY - NIGHT	MARKEL MRS. DUNNING	4B 3D 2C	B.3	24 - 26
17. INT. PUB NIGHT	STEED ONE-TEN Extras	3B	A.2	26 - 27
18. INT. NEVILLE'S STUDY - NIGHT	STEED CATHY MRS. DUNNING (dead)	2C 4D 1B 3D	C.1	27 - 30
19. INT. BOOKSHOP DAY	JULIA EXTRA	2E	C.2	30
20. INT. COSMO'S ROOM - DAY	COSMO MARKEL	1E	B.4	30 - 31
21. INT. BOOKSHOP DAY	JULIA EXTRA CATHY	2E	C.2	31
22. INT. COSMO'S ROOM - DAY	COSMO JULIA CATHY	1F 2G	B.4	31 - 33
TELECINE: EXT. COVENT GARDEN & PUB				
23. INT. PUB - DAY	STEED BARMAID	3E	A.2	33 - 34
24. INT. COSMO'S ROOM - DAY	COSMO CATHY	2G	B.4	34 - 35
25. INT. PUB DAY	STEED BARMAID CATEY EXTRAS	1G 3E	A.2	35 - 36
26. INT. COSMO'S ROOM - NIGHT	COSMO JULIA MOGAM DANCERS EXTRAS STEED CATHY DOG & HANDLER	4E 2G 1E	B.4	36 - 38
27. INT. BOOKSHOP NIGHT	STEED CATHY MOGAM DOG & HANDLER	2E	C.2	38 - 39
28. INT. COSMO'S ROOM - NIGHT	COSMO MARKEL MOGAM	1F 4E 3E	B.4	39 - 40
29. INT. ATTIC NIGHT	MARKEL MOGAM	2F 4E	A.3	40

SCENE BREAKDOWN (CONT'D.)

(iii)

ACT 3

SCENE & TIME	CHARACTERS	CAMERAS	BOOM	PAGES
30. INT. COSMO'S ROOM - NIGHT	COSMO MOGAM DOG & HANDLER JULIA EXTRAS	2E	B.4	41
VTR INSERT - CATHY'S CAR	STEED CATHY	1W 2Z	1	42 - 43
31. INT. SECRET CHAMBER - NIGHT	COSMO MOGAM JULIA DANCERS EXTRAS	1A 2A	A.1	44
TELECINE: 1.45 - Car L.to R. Steed & Dog fight - Steed over fence				
32. INT. ATTIC NIGHT	STEED MARKEL PASCO	4F	B.3	45
33. EXT. ATTIC NIGHT	PASCO STEED	2H 4F	C.2	45
34. INT. SECRET CHAMBER - NIGHT	COSMO JULIA MOGAM DANCERS EXTRAS STEED	1A, C 3C 2A	A.2	45 - 47
35. INT. CATHY'S BEDROOM - NIGHT	CATHY COSMO	4B	C.1	47
36. INT. SECRET CHAMBER - NIGHT	As 34 & PASCO	1A 2A 3C	A.2 B.1	47 - 49
37. INT. ATTIC NIGHT	PASCO STEED MARKEL	4F	C.1	49
38. INT. SECRET CHAMBER - NIGHT	As 34	3C 1A	A.2 B.1	49 - 50
39. INT. CATHY'S BEDROOM - NIGHT	---	4B	C.1	50
40. INT. ATTIC NIGHT	MARKEL STEED	3G	C.1	50
41. INT. SECRET CHAMBER - NIGHT	As 34	2A 1A	A.2 B.1	50
42. INT. ATTIC NIGHT	STEED MARKEL	4F	C.1	50-51
43. INT. SECRET CHAMBER - NIGHT	As 34 CATHY & STEED	1C 2A 3C	A.2 B.1	51 - 52
44. INT. PUB NIGHT	BARMAID CATHY STEED ONE-TEN EXTRAS	4G 1G	A.2	52 - 53

VTR/ABC/1954
Part 1

- 1 -

F/U T/C

S.O.F.

A.B.C. OPENING SYMBOL

FADE T/C

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

FADE TO BLACK

X-FADE GRAMS:

CUE & FADE UP

DRUMS A

- | | | | |
|----|--|---|-----------------|
| 7. | <u>1A</u>
The Pentacle
TRACK BACK hand to
brazier L. f/g.
Dancers R. to L. | <u>INT. SECRET CHAMBER. NIGHT</u>
<u>DANCE A</u> | <u>BOOM A,1</u> |
| 8. | <u>2A</u>
Close Dancer turns to screen
TRACK IN past cloaks to
M.C. Cosmo | | |

- 1 -

Coming to 1

GRAMS:
DRUMS A

9. 1A (As he points)
Cosmo - arm pointed L.f/g.
T/I past dancers to Easel
T/I close Neville

10. 2A (Tracked In in 1's Cable)
Close Cosmo thru' smoke
finger pointed f/g.

11. 1
Close Neville's portrait

CUE GLASS SMASH

SUPER

12. 3A
Caption: Neville's photograph

13. 2A
Big Head Cosmo L.of Fr.
Candles R.

SUPER

14. 3
Caption: WARLOCK

FADE CAM.2

CUE & MIX

15. 4A BOOM C.1
Hall door opens
C.U. Steed INT. PETER NEVILLE'S STUDY - DAY

CAM.2 to B FAST
Neville's Bedroom

STEED: My name is Steed.
TRACK BACK to tight 2s.

Steed/Mrs.Dunning MRS.DUNNING: Mr. Neville said you
were coming to see him, Mr.Steed,
but I'm afraid he's been taken ill.

- 3 -

STEED: What's wrong with him?

MRS. DUNNING: I don't know sir. It's like a kind of a stroke, I think.

STEED: Has the doctor been?

TRACK BACK FAST
holding 2s.
Steed/Mrs.Dunning

MRS. DUNNING: Not yet sir. He's on his way.

STEED: When did it happen?

MRS. DUNNING: I went into his room ten minutes ago - he's usually up and about at this time, so I knocked on his door to see if he'd gone back to sleep, but he didn't answer -

STEED: Could I see him, Mrs. Dunning?

MRS. DUNNING: Yes, I suppose so.

16. 2B BOOM B.1

Close Hands

TRACK BACK Neville L.f/g.
Steed/Mrs.Dunning R.b/g.

INT. NEVILLE'S BEDROOM. DAY

CAM.4 to Pos.B
Neville's Study

STEED: Neville Neville!

MRS. DUNNING: He's been working too hard that's what it is. I've told him he should take it easy at his age.

STEED: It doesn't look like a stroke to me.

17. 3A
Close Neville

PAN DOWN with hand

18. 2B
Close Steed

19. 3A
Hands - PAN UP feather
X Close Neville

GRAMS:
STINGER

Coming to 2

- 3 -

20. 2B
Tight 2s. Mrs.D/Steed
- MRS. DUNNING: What's that.
- STEED: You've seen it before?
- MRS. DUNNING: Never.
- STEED: Did he have any mail this morning?
- MRS. DUNNING: Yes, it's all here with his breakfast. There was a circular and a small parcel.
- STEED: Can I see them please?
21. 3A
Mrs. D's hand MRS. DUNNING: Yes.
PAN L. X Neville to box.
PAN R. box to Steed
- See box opened
- STEED: Thank you.
22. 2B
Close Steed
- STEED: It was packed in this box ...
Was Mr. Neville all right when you brought in his breakfast?
23. 3A
Close Mrs.Dunning
X Steed
- MRS.DUNNING: Right as rain. He was looking forward to his meeting sir. He was very enthusiastic about his new idea, and when he knew there was interest in .. official circles ... it was like a tonic sir. He said it would make him a V.I.P.
24. 2B (As she looks down)
Hands

CUE BELL

ON 2 - Shot 24

- 5 -

TRACK BACK to deep 3s.
Neville L.f/g.
Mrs.D - Steed R.

MRS. DUNNING: That'll be the
doctor ...

STEED: I'll wait and hear what he's
got to say, if I may.

MRS.DUNNING: Oh yes, sir. If you'd
care to wait in the study - ?

STEED: Thank you.

TRACK IN to Close Neville

SLOW MIX

GRAMS:
TENSION

25. 4B

BOOM C.1

Close Hex Feather INT. NEVILLE'S STUDY. DAY.

CAM.2 to C
Neville's Study

PAN to box -
briefcase - phone

CUE PHONE

TRACK BACK Steed on phone

26. 1B

INT. ONE-TEN'S OFFICE. DAY

BOOM A.2

L.A. Close One-Ten

ONE-TEN: One-Ten

STEED: Where have you been? (DISTORT) C.1

27. 4B

ONE-TEN: Go ahead Steed.

Close Steed

INT. NEVILLE'S STUDY - DAY

BOOM C.1

STEED: Neville's had some kind
of stroke - the doctor's with him now.

ONE-TEN: Stroke? Is it serious? (DISTORT) A.2

STEED: I'll know more when I've seen
the doctor ... the point is, he
certainly won't be able to attend the
missile committee meeting today/...

28. 1B

M.C. One-Ten

(Cont'd.)

- 5 -

Coming to 2

ON 1 - Shot 28

- 6 -

INT. ONE-TEN'S OFFICE. DAY BOOM A.2

STEED: (CONT'D.) (DISTORT)

or for some time, by the look of him.. C.1

I suggest I take charge of the papers.

ONE-TEN: You'll deposit them with me.

And I want to know what's happened to him.

29. 2C

M.S. Steed/briefcase

INT. NEVILLE'S STUDY. DAY BOOM C.1

30. 4B (As he puts case down)

Briefcase R. f/g.

Doctor/ Mrs.D. L.

MRS. DUNNING: I told the doctor
you wanted to have a word with him;

STEED: Thank you. How is Neville,
doctor?

TRACK IN to tight
deep 3s. Steed/Doctor/
Mrs. Dunning

DOCTOR: Physically, he's in reasonable
shape for a man of his age. His heart
is none too strong but he hasn't suffered
a stroke. He seems to have had a severe
shock.

31. 2C

Close Steed

STEED: Shock? Like getting bad news,
or a fright?

32. 4B

Tight deep 3s.

Steed/Doctor/Mrs.D.

DOCTOR: Perhaps. Anyway I've
put him under sedation. Rest and
sleep often work miracles in a case
of this sort. I'll call back this
afternoon, Mrs. Dunning. Of course,
if there's any change you'll ring

CRAB R. holding deep 3s. me at once.

MRS.DUNNING: Oh yes, Doctor -

Of course.

33. 2C

Close Steed

- 6 -

Coming to 4

ON 2 - Shot 33

- 7 -

STEED: Doctor - you can't give any reason for Mr. Neville's condition?

34. 4B
Deep 3s. A/B

DOCTOR: No physical reason. If you like, I'll call in a second opinion.

STEED: I'm sure that's quite unnecessary.

DOCTOR: Well, good morning.

STEED: Good morning.

CRAB L. to close
Mrs. D. X Steed

MRS. DUNNING: Poor Mr. Neville. What a dreadful morning.

STEED: Very trying for you Mrs. Dunning. Oh, one other thing, do you think you could find the keys to his briefcase - and the desk drawers?

35. 2C
Close Steed

Under the circumstances, don't you think it would be better to put them in a safe place?

36. 4B
Tight Mrs. D X Steed

MRS. DUNNING: I'll get the keys, sir.

Long CRAB L.
with Steed

37. 1B
Slow pan L. with hand
X book titles

38. 4B
Steed
CRAB R. holding 2s.
Steed/Mrs. D.
briefcase R. f/g.

STEED: I see Mr. Neville has a number of books on psychic research and spiritualism.

- 7 -

Coming to 2

MRS. DUNNING: Oh, he dabbled a bit after his wife died. Said it gave him comfort - I don't think he bothers now.

STEED: I'll just take these.

MRS. DUNNING: That one sir.

- 39. 2C (As he reaches for drawers)
Close desk drawer
PAN DOWN to 2nd drawer
PAN DOWN to 3rd drawer
See Book

GRAMS:
COSMO THEME

PAN UP with book to Steed

- 40. 1B (As he turns pages)
Close 3 pages - prints

- 41. 2C
Tight 2s.
Mrs. D/Steed X Book

MRS. DUNNING: What is it, sir?

STEED: Nothing for you to worry about, Mrs. Dunning.

- 42. 3A (Grabbed L)(BEDROOM)
Tight deep 3s.
Neville L.f/g.
Mrs.D./Steed R.

I'll look in and see how he is later.

TRACK IN Close Neville.

CUE TELECINE	S.O.F.	GRAMS:
M.S. Steed - ending on notice	NATURAL HISTORY MUSEUM	LINK
<u>CAM.3 to B FAST</u>	Duration: 30-secs.	PACE
<u>Fossil Room</u>		SEXY
<u>CUE & MIX</u>		
43. <u>3B</u>	INT. FOSSIL ROOM - DAY.	BOOM A.2
Notice/Umbrella		
T/I Steed back to Cam.L.f/g.		
Cathy deep L.		

ON 3 - Shot 43

- 9 -

CAM.2 to Pos.A.
CAM.4 to Pos.C.
Secret Chamber

44. 1B (As she looks)
Close Steed
45. 3B
C.U. Cathy
46. 1B CATHY: Mr. Steed?
A/B
47. 3 STEED: Mrs. Gale?
A/B
48. 1 CATHY: Yes.
A/B
49. 3
A/B
50. 1
A/B
- STEED: I'm sorry - it's just
that I didn't expect to find you
so attractive. There's a dear
old lady reader I know who turns
out every day on a bicycle wearing
a sou'wester. I suppose I expected
you to look something like that.
51. 3B
Cathy X Steed
CRAB R. holding
deep 2s. CATHY: Aren't you being a bit
old fashioned Mr. Steed?
- STEED: Should I say oilskins?
- CATHY: I was told you wanted some
information about Black Magic
practices?
52. 1B
Steed/Feather STEED: Yes. I think this is
called a hex symbol.
53. 3B
Tight 2s. Cathy X Steed

- 9 -

Coming to 1

CATHY: That's right, where did you get it?

STEED: I found it in a man's hand - he's ill, some form of shock.

CATHY: What does this man do?

STEED: He's a scientist -

CATHY: Is he interested in the occult?

STEED: He's interested in Phsyhic research and spiritualism.

CATHY: That's not a connection. Anything else?

54. 1B
Steed/Book

STEED: This

55. 3B (As he hands book)
Close Cathy/Book

CATHY: This is quite a rare book. Your scientist might have let his interest lead him into a Black Magic Circle. Sometimes they go in for this sort of thing. If he were in such a circle, they might have put a hex on him - like a spell. This could account for his state of shock.

56. 1B
Tight Steed X Cathy

STEED: A spell? Like the sleeping beauty.

CATHY: I suppose that is a paralcl.

STEED: This man's a scientist. He's logical, intelligent -

57. 3
Close Cathy

CATHY: It's not a question of intelligence Mr. Steed but of faith. Black Magic is based on the premise that Evil, intelligently controlled, is more powerful than Good.

58. 1B

Tight Steed X Cathy A/B

CRAB R. holding 2s.

Skull - CRAB L.
Cathy/Skull
Steed deep L.

A man was murdered in this country a few years ago - the police now admit he was a victim; a sacrifice, for a Black Magic ritual. There's plenty of evidence.

"In 1925 the village of Varelle in Northern France was terrorised by what was thought to be a mad dog or a wolf. One night after a young child had been mauled in it's cot, an animal like a wolf was seen running from the house and was fired at and wounded by a policeman. The next day the police followed the blood trail which led to the cottage of a farm labourer, long suspected of practising witchcraft. They found the man in bed suffering from gunshot wounds he couldn't or rouldn't explain and from which he subsequently died...."

59. 3B

Close Cathy

Read for yourself. The facts are taken from Court transcripts, post mortem records, police evidence, sworn testimony.

60. 1B

Tight 2s. Steed/Cathy
X Skull

STEED: All right, Mrs. Gale.

CATHY: You'll find plenty of other examples too. In England in 1947 a man was accused of assault. He declared he had been under a

(Cont'd.)

ON 1 - Shot 60

- 12 -

CATHY: (CONT'D.)

spell for five years - and had
assaulted the witch who put the
evil eye on him.

TRACK IN hollow eye

GRAMS:
LINK

From COSMO
THEME

CUE & SLOW MIX

61. 4C

BOOM B,2

Close Pentacle

INT. SECRET CHAMBER - DAY

T.B. Julia

PAN L. 2s.Cosmo/Julia

CAM.1 to Pos.A FAST
Secret Chamber

CUE MOGAM

62. 1A

Deep - Cosmo L.f/g.
Markel/ Mogam R.

63. 4C

Tight 2s. Cosmo/Julia

COSMO: That's fine ... now the
altar. We shall have to postpone
your instruction Julia - Mr. Markel
is here.

64. 2A

2s. Markel/Mogam on steps
PAN L. down to feet
TRACK IN - see Pentacle
X feet

65. 1A

M.S. Markel

Hold him to Lens

- 12 -

Coming to 4

- MARKEL: Is Peter Neville here?
Did the experiment work? /
66. 4C
Tight Cosmo/Julia
X Markel
- COSMO: Experiment - I don't like that word Mr. Markel. It suggests the possibility of failure.
- MARKEL: Please don't be offended. Well, is Peter Neville here?
- COSMO: No, but he'll be here when I want him. In the meantime, there's some money due, isn't there? /
67. 1A
Close Markel
- MARKEL: Nothing id due until you produce Neville. /
68. 4C
A/B
- COSMO: The sum agreed is five thousand pounds. /
69. 1A
A/B
- MARKEL: Not until I see Neville - and his formula. You must understand it's not my money to throw around.
70. 4C
Cosmo X Markel
- COSMO: Look, I've done my part of the bargain.
- MARKEL: The bargain was that you should produce him for me.
- COSMO: Mr. Markel, I've done business with such men as Watterson, the physicist, Marshall, the engineer - Your predecessors not only paid me, they trusted me.
- MARKEL: I don't know you as well as my predecessors - or perhaps I know you better.
- CAM.1 to Pos.C.
Same Set behind altar
- TRACK BACK to Cosmo l.f/g.
Julia/Markel

COSMO: Really?

MARKEL: Frankly, I think it's a waste of good money to spend it on this magic nonsense.

COSMO: I'm sorry but if you feel like that - there are other countries and agents I can deal with you know.

MARKEL: No. No. I'm sorry. It's just that getting Neville is so important to us. / I'll give you the money.

71. 1C
L.A. Banknotes
T.B. Symbol L.f/g.
Group R.

COSMO: Thank you.

CRAB R. TRACK IN to
2 heads Julia/Cosmo

MARKEL: But you really will bring Neville here?

COSMO: You have my word, Mr. Markel.

GRAMS:
LINK

CUE & MIX

INT. FOSSIL ROOM - DAY

72. 3B
Close print in book

ROOM A.2

CAM.4 to Pos.A FIRST
Neville's Study

STEED: How does it work?

THEN CAM.2 to B
Neville's Bedroom

CATHY: Black Magicians have real powers - at least over the people who believe in them. Psychology plays a big part in the Warlock's control of his victims.

CAM.1 to Pos.D
Neville's Bedroom

TRACK BACK tight 2s.
Steed/Cathy

STEED: Warlock?

CATHY: Chief Magician - it sometimes means a male witch. The more receptive the victim the greater the control.

ON 3 - Shot 72

- 15 -

STEED: Could the Warlock influence
from a distance?

CATHY: Certainly.

CRAB R. with deep 2s.
Steed/Cathy

STEED: And could the victim be made
to do whatever the Warlock ordered?

CATHY: Quite probably. Where
is your scientist now?

STEED: At his home.

TRACK IN Close Cathy
thru' P/g.

CATHY: If I were you Mr. Steed,
I wouldn't leave him alone.

GRAMS:

WEIRD NOTES

CUE & SLOW MIX

73. 2B (Crabbed L.)

T/I bed rails R.Door L.

INT. NEVILLE'S BEDROOM. NIGHT

BOOM B.2

CUE DOOR

SUPER

74. 4A

Paper thing - ghost shape

CUE COSMO

COSMO: Neville ... Neville.

TRACK BACK & CRAB L.
with Neville to
Mirror X Neville

75. 1D

Neville - Hold him fwd.

76. 2B

Neville in mirror X Neville

CUE DRAWERS

77. 1D (Panned R.)

Drawers flung open

WHIP L. to Neville

MIRROR OUT

BUILDING

- 15 -

Coming to 2

ON 1 - Shot 77

- 16 -

CAM.3 to Pos.A.
Neville's Bedroom when
1 moves out

GRAMS:

78. 2B
Cosmo in mirror X Neville

COSMO: Neville

79. 1D
Big head Neville

80. 2B
A/B

COSMO: Neville

FADE CAM.4

81. 1D
Neville
MIRROR IN
PAN R. & CRAB L.
Neville reflected in mirror

TRUCK IN WINDOW FLOATER

CUE & MIX

82. 4A (Tracked in)
Tight 2s.
Steed L. Profile Mrs.D. INT. NEVILLE'S STUDY. NIGHT
R.

BOOM C.1

CAM.1 OUT FAST
TO LET 3 IN to 3A

MRS.DUNNING: Mr. Neville was
still sleeping when I looked
in about an hour ago.

CAM.1 to C Secret
Chamber behind altar

STEED: No one's been to the
house since I left?

MRS.DUNNING: The doctor came
again, sir.

STEED: What did he say?

MRS.DUNNING: There didn't
seem to be any change. He
didn't stay long.

TRACK BACK with 2s.

- 16 -

Coming to 2

ON 4 - Shot 82

- 17 -

STEED: Anyone else call?

83. 2B(Thru' trucked window)
M.2s. Bed f/g.

GRAMS:
STINGER

STEED: See if he's anywhere else
in the house, will you Mrs. Dunning?

T/B with Steed to
Window Frame f/g.

MRS. DUNNING: Yes, sir.

Deep 2s. Steed/Mrs.D.b/g.

He's nowhere in the house, sir.

STEED: Look in the wardrobe -
see if his clothes are still there?

84. 3A (As she opens wardrobe)

M.C. Mrs.D/Wardrobe

CRAB L. to tight 2s.

Steed/Mrs. D.

MRS.DUNNING: His grey suit's at the
cleaners. His blue one should be there.
And his money's gone. He always puts
it on the table here before he goes to
bed.

STEED: It looks as if he's got
dressed and gone out. Did you hear
anything at all Mrs. Dunning?

MRS.DUNNING: No sir.

STEED: No one could have got in
without you knowing.

MRS.DUNNING: No sir. The door
was locked on the inside.

CAM.2 to A FIRST
Secret Chamber

THEN

CAM.4 to C
Secret Chamber

STEED: The key was in the lock?

MRS.DUNNING: Yes.

- 17 -

Coming to 1

ON 3 - Shot84

- 18 -

STEED: Mr. Neville's brief case
isn't in the study. Have you
put it away?

T/I Close Steed

MRS. DUNNING: I haven't touched it,
sir.

CUE & MIX

85.	<u>1C</u>		<u>BOOMS.A.2 B.1</u>
	L.A. Cosmo X Altar	<u>INT. SECRET CHAMBER. NIGHT</u>	<u>GRAMS:</u>
	CRAB R. to Pos.A		COSMO THEME
	to group R. X		
	Cosmo L.f/g.		

CAM.3 to Pos.C
Secret Chamber

86.	<u>4C W.A.Lens</u>		
	Close Incense Burner		
	PAN UP smoke to		
	Close Cosmo		
87.	<u>1A</u>		
	Cosmo L.f/g.		
	Lamp/Door R.		
88.	<u>4C</u>		
	Close Cosmo	<u>COSMO:</u>	Come here, Neville.
89.	<u>2A</u>		X-FADE
	Lamp/Mirror		WEIRD NOTES
	See Neville reflected		
90.	<u>4C</u>		
	M.S. Cosmo		
	<u>CUE</u> T/I slowly to		
	Close Cosmo		

X-CUTTING AD LIB. 4C and 2A
WHILE TRACKING

- 18 -

Coming to 2

ON 4 - Shot 90

- 19 -

GRAMS:

91. 2A (Panned R.)

M.S. Neville

T/I slowly

COSMO: What is the law, Neville?

PAN to briefcase

NEVILLE: Do what thou wilt is
the whole of the law.

CAM.4 PULL BACK FAST

MARKEL: Get the papers from him.

CRAB L. with briefcase

COSMO: Are the papers - the formula
for the new propellant in that case,
Neville?

T/I to group X
Neville

NEVILLE: Yes.

COSMO: Give them to me.

92. 3C

Close hands/Briefcase

PAN UP Neville

GRAMS:

WEIRD NOTES

93. 4C W.A.Lens

Big Head Cosmo

PUSH IN on Eyes

COSMO: Give them to me.

Come on Neville, give them to me.

94. 3C

Neville/Briefcase

95. 2A (As he hands briefcase)

Tight Cosmo/Markel X Neville

T/I Tight 2s.

MARKEL: It's not here.

Cosmo/Markel - briefcase

96. 3C (As he turns)

It's not here, he's tricked you.

Close Markel X Cosmo

And you've tricked me out of five
thousand pounds!

COSMO: Go on.

MARKEL: I want that formula or
there'll be trouble!

97. 4C

Cosmo X Markel

- 19 -

Coming to 3

COSMO: It's pretty obvious to me that someone has removed those papers without Neville's knowing it.

MARKEL: Who?

98. 3C _____
Markel X Cosmo

COSMO: That I don't know. /

CRAB R. to
Neville X Cosmo

MARKEL: Can't you look in your crystal ball!

COSMO: Unfortunately I can't do anything Markel until I know the identity of the person who has removed the papers.

MARKEL: They could be anywhere. I'll have to get the formula out of him myself. Wake him up.

99. 4C _____
Cosmo's Eyes

COSMO: When I snap my fingers Neville you will wake up - understnad.

100. 3C _____
Neville X Cosmo
Hold Neville deep R.

101. 2A (As Neville falls) _____
Neville on floor
PAN UP to Neville X
Markel

MARKEL: I want your formula for the new propellent, Neville. Tell me what it is.

102. 1A _____
Deep Cosmo L.f/g.
Neville/Markel R.b/g.

The formula. What is it?

MARKEL: You make him talk.

COSMO: I have fulfilled my part of our bargain. It's not my fault if some interfering person removed the papers. But if you want me to exercise my powers again we'll have to fix another price.

ON 1 - Shot 102

- 21 -

MARKEL: We'll fix nothing.
My methods are more effective
than yours. /

103. 2A
Neville X Markel
T/I PAST Neville as
Markel strikes to
M.C.Julia

GRAMS:
LOUD TENSION
.
.
.

PAN L. Julia on to Cosmo
T.B. with Cosmo

COSMO: Somehow I doubt if that's
the way to help him to remember.

104. 1A (Cut on track)
Cosmo's feet
T/I to body X feet

PAN UP body to Markel

MARKEL: We shall see.

105. 2A
L.A. Close Cosmo

COSMO: Your methods are certainly
effective Markel - he's dead.

106. 3 (Limbo)
Caption - Neville in Pentacle

MIX SLIDE

THE AVENGERS - END OF PART 1

GRAMS:

THEME

COMMERCIAL BREAK: 2.30

CAM.2 to Pos.D - MORTUARY
CAM.4 to Pos.B - MORTUARY
CAM.3 to Pos.D - Neville's STUDY
CAM.1 to Pos.B - MUSEUM

BOOM A on Pos.2
BOOM B to Pos.3
BOOM C on Pos.1

- 21 -

VTR/ABC/1854

- 22 -

Part 2

F/U SLIDE

THE AVENGERS - PART 2

GRAMS:

THEME

FADE SLIDE

CUE & FADE UP

107. 2D

INT. MORTUARY. DAY

BOOM C.1

Crab R. X body to
Tight 2s. Pathologist/
Girl

PATHOLOGIST: Liver slightly enlarged -
not excessively - pancreas clear -
unusually excessive acidity in the
stomach tissues ... that's the lot
Miss Timson. I'll put it in the
proper jargon later.

Steed enters C.

HOLD deep 3s.
Path./Steed/Girl

Hello. You must be Steed.

STEED: That's right.

PATHOLOGIST: I'm supposed to answer
your questions. Nobody's bothered
to tell me why, naturally.

STEED: Naturally.

PATHOLOGIST: So - what do you
want to know.

STEED: What caused Peter Neville's
death?

108. 4B (As he kneels)

M.S. Pathologist

PATHOLOGIST: Coronary thrombosis.
They tell me it's one of the
occupational hazards of the
scientific profession. Mine, too,
come to think of it.

CRANE UP with Pathologist

- 22 -

Coming to 2

STEED: So it was natural causes?

PATHOLOGIST: Well ... yes ... there was the usual furring of the artery, all the physical signs .../

109. 2D

Tight 2 heads
Steed/Girl

STEED: But you're not quite satisfied?

110. 4B

Close Pathologist

111. 2D

A/B

PATHOLOGIST: No. /

STEED: Do we know how the body got in the river? /

112. 4B

Pathologist

T/B. 3s. X Trolley

PATHOLOGIST: No. He might have fallen in after the coronary attack.

STEED: Could someone have put him there? Is this him?

PATHOLOGIST: I suppose so. There is something else. Someone struck him on the face. You can see the bruising.

113. 2D (As he lifts sheet)

Tight 2s.

Path./Steed X Sheet

STEED: Did it have anything to do with his death?

PATHOLOGIST: Nothing. But it must have happened just before he died.

STEED: I see. Anything else?

PATHOLOGIST: An abnormal excess of acid on the stomach tissues... he was under intense nervous strain.

CAM.4 PAN L.
to Neville's Study

STEED: I see.

PATHOLOGIST: Technically speaking, of course, it was a perfectly natural

ON 2 - Shot 113

- 24 -

CRAB L. to Deep 3s.
Path./Steed/Girl

PATHOLOGIST: (CONT'D.)

death. That's what the certificate
will say.

STEED: Good. Thank you, Doctor.

TRACK IN Corpse

GRAMS:
LINK
URGENT

CUE & MIX

INT. NEVILLE'S STUDY - NIGHT

114. 4B

Close gloved hands

BOOM B.3

TRACK BACK and CRAB L.
to tight Mrs. Dunning

X Markel

MARKEL: This is most distressing
news, Mrs. Dunning. I didn't even
know Peter was ill.

CAM. 2 FAST to C
Neville's Study

MRS. DUNNING: It all happened so
suddenly sir. But how he got up and
dressed himself, I'll never know. He
was out cold when I looked in an hour
before.

MARKEL: You've told the police,
of course.

MRS. DUNNING: Oh yes. It must be
very worrying for you, sir, being
an old friend of Mr. Neville's.

115. 3D

Close Markel

MARKEL: Yes, yes it is. /

116. 4B

Mrs. D X Markel

MRS. DUNNING: How long have you
known him? /

117. 3

MARKEL: We were at University
together. /

118. 2C

Deep 2s.
Mrs. Dunning R.f/g.
Markel L.

- 24 -

Coming to 4

MRS. DUNNING: Really.

I hope I can find these papers
for you.

MARKEL: Frankly, so do I. They
represent several weeks work.

MRS. DUNNING: If you gave them to
Mr. Neville then they'll be here, sir.

MARKEL: I'm sorry to give you so
much trouble at this time - but I
need the papers for a lecture I'm
giving. They are terribly important.

119. 4B

Markel at bookcase

You haven't moved any of his things,
have you?

PAN L. & TRACK BACK

to tight 2s. Markel/Mrs.D.

MRS. DUNNING: No sir.

MARKEL: Did the police take
away anything?

MRS. DUNNING: I don't think so -
but why would they want your papers?

MARKEL: Could anyone else have
taken them?

MRS. DUNNING: Why should they?
There was a man who came just
after Mr. Neville was taken ill.
He took some papers out of the
despatch case - but they wouldn't
be anything to do with yours.

T/I close paper

PAN L. paper on desk

Be careful sir.

120.

2C

Tight 2s. Mrs.D./Markel
R.f/g.

These drawers are private, sir.

ON 2 - Shot 120

- 26 -

MARKEL: If the papers are here,
I must find them.

MRS. DUNNING: This house is in my
charge and I won't allow you to make
this mess.

121. 3D
Close Drawer/Hand

MARKEL: These drawers are locked.

122. 4B
Close Markel

123. 2C
A/B

MRS. DUNNING: Mr. Neville kept private
papers in there.

GRAMS:
MENACE

HOLD for turnabout
CAM.3 FAST to B - Pub
TRACK IN
Close Markel

MARKEL: Where's the key?

MRS. DUNNING: I forbid you to open it.

MARKEL: Where's the key?
The key!

CUE & MIX

124. 3B
Steed (back to cam.)
TRACK BACK tight 2s.
One-Ten L.f/g. Steed R.

INT. PUB. NIGHT

BOOM A.2

F/X

ONE-TEN: Remember Watherson, the
physicist, who shot himself in 1959.

Pub Noise

CAM.4 to Pos.D
Neville's Study

STEED: Yes.

ONE-TEN: And Marshall, the engineer?

STEED: Mmm.

ONE-TEN: Both men were working on
top secret stuff - and in both cases

- 26 -

Coming to 2

ON 3 - Shot 124

- 27 -

V/X

ONE-TEN: (CONT'D.)
a leakage of information was
established. Nothing was proven.

STEED: What's the connection
with Neville?

ONE-TEN: Both men had a fairly
extensive library on the occult and
psychic phenomena. Nobody thought
anything at the time - but now, with
Neville added to the list, it seems
there may be a link.

STEED: Any indication that they
were members of a Black Magic Circle?

ONE-TEN: People don't usually advertise
that sort of thing. Steed, I'm satisfied
in my own mind that there is a connection.
We must find the common denominator.

CRAB R. on end for
deep 3s. One-Ten/
Steed/Barnmaid -
glass R.f/g.

STEED: I'll start by going over
Neville's library. Discreetly of course,
There may be something there.

ONE-TEN: Myrtle - is this the
bottom of the barrel?

CUE TORCH LIGHT

CUE & MIX

INT. NEVILLE'S STUDY - NIGHT

GRAMS:
SUSPENSE

125. 2C(Crabbed L.)
Crabbed Astrologist Chart
PAN L.with spotlight
X desk/divider to
curtain.
T/K Window X divider

BOOM C.1

CUE CATHY

Cathy to close
126. 4D
W.A. 2s. Scuffle

- 27 -

Coming to 2

ON 4 - Shot 126

CAM.3 to Pos.D
Study

- 28 -

127. 2C (Panned L.)
Steed X Cathy

STEED: What are you doing here?

STEED: What are you doing here?

PAN UP with 2s.

CATHY: Same as you.

STEED: What's that?

CATHY: Trying to find out who sent
the hex symbol to Peter Neville.
Have you found anything?

128. 4D
Deep 2s. Cathy L.f/g.
Steed R.

STEED: Mathematical problems - I
was just about to take them away.

CAM.2 CRAB R.FAST

CATHY: You're welcome.

There might be something here.

You've made a mess of the place
haven't you?

TRACK IN M.Close Cathy

STEED: It was like this when I
got here.

129. 2C
Deep 2s. Cathy L.
Steed R.f/g. on desk

CATHY: All quite harmless ... and
all bought from the same place./

STEED: Where's that?

CATHY: The Occult Bookshop in
Elm Street. It's owned by a man
called Cosmo Gallion.

HOLD tight 2s.

STEED: Speak of the devil ...
It's got Gallion's name on it.

- 28 -

Coming to 1

CATHY: It's a horoscope. Perhaps
it's Neville's.

STEED: Who is this Cosmo Gallion?

CATHY: An authority on paranormal
psychology. He's always reading learned
papers to erudite societies. I didn't
think he went in for this kind of thing.

130. 1B (Caption) Look at that. /

Close signature on Eagle
The eagle. He probably uses it
as a kind of identification. / An

131. 3D
Cathy X Steed eagle is the Zodiac equivalent of

132. 4B Power. /
Close Steed

STEED: Could Gallion be mixed up
in Black Magic? /

133. 3D
A/B

CATHY: He's got a highly respectable
reputation.

STEED: For what?

CATHY: For paranormal psychology.
It's the study of trance states,
hypnotism, telepathy, that sort of
thing.

134. 4B /
2s. Cathy/Steed

TRACK IN Close Steed
PAN L. Close Cathy
HOLD & CRAB L. to deep 2s.
when she joins him at window

CAM.2 to Pos.E
Bookshop

CATHY: Wouldn't it be better
if I went.

CAM.1 to E
Cosmo's Room

STEED: Where?

CAM.3 to E - Pub

CATHY: To Cosmo Gallion's.

ON 4 - Shot 134

- 30 -

STEED: I don't think so.

HOLD deep 2s.
Steed/Cathy R.f/g.

CATHY: How will you manage discussing
paranormal phenomena with Dr. Gallion?
Then that's settled.

HOLD Cathy to lens
PAN DOWN to shoe

She's lost a shoe.

TRACK BACK with
shoe - see Mrs.
Dunning.

STEED: It's Mrs. Dunning.

GRAMS:
STINGER

TRACK BACK with shoe
PAN UP tight 2s.
Steed/Cathy

CATHY: She's been dead for some
time I think. Strangled it looks like.

TRACK IN close Cathy

STEED: I'll call the police when
I get back.

GRAMS:
QUIET TENSION

CUE & MIX

135. 2E

INT. PSYCHIC BOOKSHOP - DAY

BOOM C.2

Close Parcel
PAN L. to 2s. Customer/Julia
PAN L. Julia
T/I. Julia R.f/g.
Door L. -(It slams)

136. 1E

INT. COSMO'S ROOM. DAY

BOOM B.4

Dolls - TRACK BACK
Cosmo L.f/g. Markel R.
HOLD Markel R.f/g.

COSMO: So you took matters into
your own hands.

MARKEL: My job was to get
Neville's formula. You produced
Neville, but no papers, and you
put him in such a state that he
died as soon as I tried to question
him.

COSMO: Did the housekeeper give
you the key before she died?

- 30 -

Coming to 2

CN 1 - Shot 136

- 31 -

T/I Cosmo L.f/g.
Markel R.

MARKEL: She didn't have it.

COSMO: You're a fool, Markel.

CUE & MIX

137. 2E

INT. PSYCHIC BOOKSHOP. DAY

BOOM C.2

L.S. Entrance X Stairs

CAM.1 to F

Cosmo's Room

JULIA: Two pounds please.

TRACK IN with Cathy
to Tight 2s. Julia/Cathy

CATHY: Would it be possible for me
to see Dr. Gallion?

JULIA: I - I'll see - what was the
name? Just a moment.

CRAB L. with Julia
HOLD Markel L.f/g.
Cathy R.

138.

1F

INT. COSMO'S ROOM. DAY

ROOM B.4

Deep 2s. Cosmo L.f/g.
Julia R.

COSMO: You realise I'm working?

JULIA: Yes - I'm sorry - but there's
a Mrs. Catherine Gale outside.

COSMO: Show her in, Julia.

139.

2G

Cathy thru' dolls

CATHY: It's kind of you to see
me, Dr. Gallion.

PAN L. & PUSH IN
to Cosmo X Cathy.

COSMO: Not at all. Won't you
sit down.

140.

1F (As she sits)

Tight deep 2s.
Cosmo L.f/g.profile
Cathy R.

CATHY: I've come to ask you a
favour.

COSMO: If it's in my power, of course.

- 31 -

Coming to 2

- CATHY: I recently published a monograph on Obi - or Voodoo. I don't know if you noticed it.
141. 2G
C.U. Cosmo
- COSMO: I did indeed. I thought it was excellent.
142. 1F
2s. A/B
- CATHY: Thank you. I have become very interested in the powers these witch doctors seem to have.
- CRAB R. hands L.f/g.
Cathy R.
- COSMO: Perfectly understandable.
- CATHY: You yourself are an expert on some of these powers ... telepathy hypnotism, levitation?
- COSMO: Yes - I like to think I am.
- CATHY: I'm interested in pursuing my researches in this country. This is why I've come to you because I believe you might know of the existence of a Black Magic group here in London.
143. 2G
Close Cosmo
- COSMO: These groups don't court publicity, Mrs. Gale. The practice is considered criminal.
144. 1F
Close Cathy
- CATHY: Our dealings would be absolutely confidential.
145. 2G
A/B
- COSMO: They might also be unpleasant.
146. 1F
A/B
- CATHY: I'm prepared for that, Dr. Gallion.
147. 2G
A/B
- COSMO: You are not afraid of those powers.
148. 1F
A/B
- CATHY: Yes, of course, but my interest is academic only.
149. 2G
L.A. M.S. Cosmo

COSMO: It's just possible that I might be able to help you Mrs. Gale, but I can't promise. These people are very difficult to trace. However, I run a small circle which interests itself in psychic matters. You'd be very welcome to come along - and it's just possible I may be able to put you in touch with ... ah ... more advanced circles.

CATHY: Thank you.

COSMO: Not at all. Now, if you're going to come along to our little group it would help if we could cast your horoscope.

150. 1F

Close chart

Date of birth? Year and day please.

T/I to Close Cathy

CATHY: Fifth October, 1932.
It was a Wednesday I believe.

COSMO: Do you know the exact hour?

CATHY: Yes, it was midnight.

MIX TELECINE

GRAMS:

Steed R. to L.

PACE

CAM.1 to G

BUSY

PUB (looped in 3's cable)

Duration: approx. 30-secs.

Steed enters Pub.

CUE & CUT

151. 3E

INT. PUB. DAY

BOOM A.2

Deep 2s. Barmaid L.f/g.

Steed R.

STEED: Good afternoon.

BARMAID: Good afternoon

STEED: I haven't seen you for some time. A large brandy please.

ON 3 - Shot 151

- 34 -

BARMAID: You haven't been here
for some time.

STEED: I've been doing some research -
at the Museum.

BARMAID: Oh!

STEED: The study of paranormal
psychology.

BARMAID: What's that?

STEED: You know, the study of
hypnotism, telepathy, that sort of thing.

CRAB R. & T/I.

BARMAID: Can you tell peoples'
fortunes?

Tight 2s. Barmaid/Steed

STEED: I'm quite an expert actually.
Palmistry is my speciality. What's
your star?

BARMAID: Capricorn

STEED: We're adjacent - I'm Acquarius.

CUE & MIX

152. 2G

BOOM B.4

Cosmo X Model

INT. COSMO'S ROOM. DAY

TRACK BACK & PAN R.

to tight 2s. Cosmo/Cathy

COSMO: I think that's everything
Mrs. Gale. Thank you. We'll see you
tonight at the meeting then?

CATHY: Yes. I'm looking forward to
it. Will you have cast my horoscope
by then?

COSMO: I hope so. I have a feeling

- 34 -

Coming to 1 - Pub

ON 2 - Shot 152

- 35 -

COSMO: (CONT'D)
it may prove very interesting for
us both, Mrs. Gale.

CATHY: Until tonight, Dr. Gallion

HOLD deep 3s.
Cosmo/Cathy/Julia

COSMO: That woman has every quality
necessary to make her the subject to
celebrate the Ritual of Asmodeus. So
now at last I can perform the ceremony.

JULIA: It is dangerous. What if
you fail?

TRACK IN Tight 2 heads
Cosmo/Julia - hands R.
f/g.

COSMO: This is a risk I must take.

GRAMS:
LINK

CUE & MI'

153. 1G (looped in 3's cable) INT. PUB. DAY BOOM A.2

Hands - TRACK BACK
Tight 2s. Door C.

STEED: Soft cushion - warm reflexes.

REVAMP COSMO'S ROOM FAST

BARMAID: That's my heart line,
isn't it?

STEED: Ah..ha

BARMAID: What do all those little
wrinkles that run across it mean?

STEED: You've got a heart that's
been knocked about a bit - but not
broken.

HOLD 2s.Steed/Cathy
Barmaid b/g.

All right?

CATHY: Yes.

OM1 - Shot 153

- 36 -

STEED: Would you like a drink?

CATHY: Yes, Gin and tonic please.

STEED: And another brandy for me.

154. 3E

Tight 2 heads
Cathy R.f/g profile
Steed L.

CATHY: I'm invited to a little meeting he's having tonight.

STEED: What sort of meeting?

155. 1G

Close Cathy

CATHY: Nothing much, I'd say. He'll probably just talk about unexplained phenomena.

156. 3E

A/B

STEED: Then I'll come with you.

157. 1G

A/B

CATHY: He may not let you in.

158. 3E

A/B

TRACK BACK to drinks
in L.f/g.

STEED: You'll vouch for me. Besides I've got a couple of ideas that might make him curious.

BARMAID: Gin and tonic and a brandy. 7/10d. please. Thank you.

STEED: Keep the change, my dear.

Cheers. /

159. 1G

Tight 2 Profile/drinks

CATHY: Here's to palmistry.

CUE & MIX

160. 4E

INT. COSMO'S ROOM. NIGHT

BOOM B.4

Deep 2s. Julia L.Profile

Cosmo R.

CAM.1 TO E FAST

Cosmo's Room

COSMO: The conditions of ascetic contemplation, as practised in Yoga,

- 36 -

Coming to 2

ON 4 - Shot 160

- 37 -

COSMO: (CONT'D.)
are the result of a long development
which takes us back to primitive
times - and the rites practised then.
We can also confidently ascribe to
that period the discovery, by physical
and mental practices, of an ability
to communicate with the spirit world.
The ascetic condition, in which man
believes he is able to rise to higher
spheres, originated, therefore, in
the Orient, but Western man is able
to progress far deeper in his quest
for knowledge. / At our next meeting
I shall discuss the manner in which
we of the West have assimilated this
knowledge, and the manner in which
we may put it to use.

SLOW T/I to Cosmo/
Lectern
CRAB R. on Lectern
X Crowd thru' cabinet
Tight 2s. Cathy/Steed

161. 2G
Cosmo deep X
crowd
HOLD Cosmo fwd./L.
I hope you found something of interest,
Mrs. Gale /

162. 1E
Cathy/Steed
X Cosmo
CAM.2 to E FAST
Bookshop
CAM.4 to 2's Pos
CATHY: Thank you. I did. I hope
you don't mind, I brought a friend along.
COSMO: Not at all. I hope you
enjoyed my little talk.
STEED: To be candid, I was disappointed.
It was very elementary, you'll admit. /

163. 4E(in 2's pos.)
Close Cosmo
COSMO: Yes - but we mustn't run
before we walk. How long have you
been interested? /

164. 1E
A/B
STEED: Four years. A colleague
of mine - Professor Watterson - /

165. 4E
A/B
lent me some of his books and I
went on from there.

166. 1E
A/B

- 37 -

Coming to 4

ON 1 - Shot 166

- 38 -

COSMO: You are a scientist?

STEED: A physicist. I'm working
at Bancroft. /

167. 4E
A/D (Cosmo)

COSMO: Oh yes - you get up to
London often?

TRACK BACK to L.S.
Room Cathy/Steed R.f/g.

STEED: Often enough.

COSMO: You must come to another
of our meetings.

STEED: I'd be delighted.

COSMO: Good. If you will excuse
me. /

168. 1E
Tight 2s.Cathy/Steed

CATHY: Have you cast my horoscope
yet Dr. Gallion?

169. 4E
A/D

COSMO: No - I'm afraid I haven't
had the time yet, Mrs. Gale.I'm sorry.

CRAB L. tight 3s.
Cathy/Steed/Mogam

STEED: He pricked up his pointed
ears when I mentioned Professor
Watterson didn't he?

CAM.1 to F.Same Set
Other side

CATHY: Yes.

STEED: But he didn't seem terribly
keen to recruit me. I wonder
why not?

HOLD exit thru' dolls

INT.BOOKSHOP

170. 2E (As they exit) It looks as if we're not wanted. /
2s.Cathy/Steed They're probably going to start
the real stuff later. Come on.

BOOM C.2

CATHY: Gallion said he hadn't
cast my horoscope.

- 38 -

Coming to 1

ON 2 - Shot 170

- 39 -

STEED: So?

CATHY: But this morning I could see he was dying to get to work on it.

CRAB R. holding 2s.

to Dog & Handler R.f/g
Steed L. at door.

STEED: You think he's cast it and doesn't want you to know?

CATHY: Yes. And it worries me.

F/X
Dog growling

CUE & MIX

171. 1F
Cloak fills screen
See Markel X Cosmo

INT. COSMO'S ROOM NIGHT

GRAMS:
LINK
BOOM B.4

TRACK BACK to deep 3s.
Julia/Cosmo/Markel

MARKEL: How can you say that this man Steed is not a physicist?

COSMO: For a start his aura is wrong for a man of science.

172. 4E
Close Cosmo
173. 1F
Deep 3s.
TRACK IN Markel X
Cosmo

MARKEL: If he's working at Bancroft he could be valuable. /

COSMO: I think he is a fake. /

MARKEL: And so are you, Gallion. First you try to make a fool of me over Neville, and now you refuse to do anything about Steed.

COSMO: Neville was not my fault and I warn you Steed may be dangerous.

174. 4E
Cosmo X Markel

MARKEL: I'm going to report to my people that you've cheated them. /

COSMO: You must do what you think best.

- 39 -

Coming to 1

MARKEL: First, I want back the money I paid for Neville.

175. 1F (As he turns) COSMO: If you'll excuse me Markel, Tight 2s, Cosmo/Markel I have to attend a ceremony. Hands L.f/g.

MARKEL: You and your ceremonies. You can fool them, but you don't fool me.

COSMO: You're a stupid man. You only believe what you can see or touch.

MARKEL: We'll see who's stupid. Gallioni!

176. 4E As he W.A.(returns)
Close Cosmo X revolver
T/I Eyes

GRAMS:
WEIRD NOTES

SUPER
177. 3E
Paper ghost thing

COSMO: Mogam!

178. 1F
A/B to 2s.
MogamEMarkel X Cosmo

COSMO: Do you still think I am a fraud, Markel?

179. 4E
Cosmo
PAN R. Cosmo to dolls

TRACK IN

INT. ATTIC. NIGHT

180. 2F
2s. Mogam/Markel X Bed
CRAB L. Markel same size as doll on 4

BOOM A.3

181. 4E
Doll to fit Markel

GRAMS:
THEME

MIX SLIDE

THE AVENGERS - END OF PART 2

FADR

COMMERCIAL BREAK:2.30

- 41 -

CAM.1 to A - SECRET CHAMBER BOOM B on Pos.4
CAM.2 to E - BOCKSHOP BOOM A to Pos.1
CAM.3 to F - COSMO'S ROOM BOOM C on Pos.2
CAM.4 to F - ATTIC

VTR/ABC/1854

Part 3

ACT III

FADE UP SLIDE

THE AVENGERS - PART 3

GRAMS:

TREME

FADE

CUE & FADE UP

182. 2E INT. COSMO'S ROOM. NIGHT

BOOM B.4

Dog & Handler in f/g.
TRACK BACK Mogam at Door

PAN L. with Mogam

See Room thru' dolls

183. 3F
Cosmo L. f/g. Group R.

T/I Chart

MIX VTR INSERT

Duration: Approx. 1.30

Coming to 1A - Secret Chamber
after Insert

- 41 -

INT. CATHY'S CAR. NIGHT

BOOM

1. 2Z

GRAMS:

Close Street in
Driving wing mirror

CAR BRAKES FAST
DISTANT STREET
NOISES

CUE

STEED: Phew! Well, will you
come up?

. *
. *

WHIP L. to tight 2s.
Cathy/Steed

CATHY: No thank you. Palmistry
doesn't interest me.

STEED: Look - all I wanted was a
helping hand to the lift. I think
I can make it from there.

CATHY: I'm sorry, I always
go fast.

2. 1W (F. gets out)
Cathy X Steed

STEED: Goodnight.

CATHY: Tell me what you've found
out.

3. 2Z
Close Steed

STEED: Cosmo Gallion has a
pretty compact setup. It's
well organised. A smooth
operation ... and he's obviously
got a lot to hide.

4. 1W
A/B

SLOW TRACK IN
to Cathy

CATHY: No - I mean about me.

STEED: Eh?

CATHY: I know you've been snooping
about my life. Did you find
something to interest you?

STEED: You were married at
nineteen and you went to farm in
Africa. Your husband was killed

ON 1 - Shot 4

- 43 -

F/X
DISTANT STREET
NOISES

STEED: (CONT'D)

four years ago, so you came back
to this country. You have an honours
degree, you're an expert horsewoman,
an excellent photographer and a first
class shot. In fact you're almost
too good to be true.
Could you pass me my umbrella?

CATHY: If you had asked me Mr. Steed,
I could have told you all that, and
saved you the trouble of having me
followed. /

5. 2Z (gives umbrella)
Steed A/B

STEED: Followed?

6. 1W
Cathy as at end
of shot 4.

CATHY: You, or one of your minions,
have been following me since the
night you found me in Neville's study.

7. 2Z
2s.
Car leaves frame R.

STEED: You must admit it was a
bit strange finding you breaking
into someone's house.

HOLD Steed to Lens

CATHY: Did I break any bones?

- 43 -

CUE & MIX

GRAMS:
DRUMS B.

INT. SECRET CHAMBER. NIGHT

184. 1A
Pentacle on floor

BOOM A.1

TRACK BACK thru' circle
of dancers to Cosmo L.f/g.

DANCE B.

185. 2A
TRACK IN past swirling
cloaks
CLOSE FACES

to Cosmo

CUE TELECINE

S.O.F.

CAM.2 to Pos.H - Attic

Car in L. to R.

Dog fight

Steed R.to L. over fence
towards window

Duration: 1.45

Coming to 4F - Attic

<u>MIX</u>		<u>INT. ATTIC. NIGHT</u>	<u>GRAMS:</u>
186.	<u>4F</u>		<u>BOOM B.3</u>
	Window reflected in		<u>TENSION</u>
	Mirror		.

CUE STEED

CRAB L. to 2s.Markel/Steed

CUE PASCO

PAN to door grill
it shuts

		<u>EXT. ATTIC. NIGHT</u>	.
187.	<u>2H</u>		<u>BOOM C.2</u>
	Close Bolts		<u>BIG TENSION</u>
			<u>FOR FIGHT</u>

TRACK BACK

2s.Pasco/Steed

FIGHT AS DIRECTED

188.	<u>4F</u>		.
	Bodies f/g. Steed L.b/g.		.

CAM.2 to A.FAST
Secret Chamber

<u>CUE & MIX</u>		<u>INT. SECRET CHAMBER. NIGHT</u>	
189.	<u>3C</u>		<u>BOOM A.2</u>
	Cosmo at altar		
	X Lectern -		
	Cosmo fwd.		

CAM.4 to B - Cathy's Bedroom

Coming to 1

ON 3 - Shot 189

- 46 -

COSMO: This ceremony has not been performed for more than a hundred years .. it is a privilege for all of us to witness it tonight.

190. 1A
L.S. Chamber X Cosmo

CUE STEED

191. 2A
M.S. Group at stairs

CAM.1 to C. FAST
Behind altar

CRAB R. with Steed
Cosmo L. b/g. Steed R. f/g.

COSMO: It can only be performed when a woman of unique occult qualities is the subject of the ritual. I your Warlock, have found such a person

192. 1C
Deep 3s. X Altar
Cosmo/Mogam/Julia

DANCE C

GRAMS:
DRUMS C.

CRAB to W.S.X Cosmo
(Pos.A)

193. 2A (As Julia comes fwd)
Julia f/g - Cosmo b/g.
CAM.1 REPO to A

194. 3C (As they turn)
Julia R.f/g.
Cosmo/Markel L.
T/I Julia o/s.girl

195. 2 (As they turn)
Lance o/s Steed

196. 3
2s. FULL BACK

- 46 -

Coming to 2

ON 3 - Shot 196

- 47 -

GRAMS:
DRUMS C.

197. 2A
Dancers X Steed
T/I Julia R.f/g. COSMO: Will with me.
Cosmo L.
TRACK IN & PAN DOWN Will with me - Catherine Gale

198. 3C (looped in 2)
Close Steed

199. 2A
Cosmo as at end of 197

CAM. 3 TRACK BACK FAST COSMO: Catherine Gale

GRAMS:
Weird Notes

INT. CATHY'S BEDROOM. NIGHT

201. 4B
Cathy thru' window BOOM C.1

REVAMP NEVILLE'S STUDY

HOLD Cathy to close
at window

COSMO: (LOUD WHISPER)
Catherine Gale

202. 3C
L.S. Cosmo Catherine Gale... Catherine Gale.
T/I Cosmo
till faces fit

X-FADE
DRUMS.D(a)

FADE 4B

CUE DANCE

INT. SECRET CHAMBER. NIGHT BOOMS.A.2 B.1

203. 1A
Cosmo L.f/g.
Dance R. DANCE D (Main)

- 47 -

Coming to 2

ON 1 - Shot 203.

CAM.4 to F - Attic

- 48 -

GRAMS:
DRUMS D. (a)

204. 2A
W.S. fav. Julia

Stay with Julia

205. 3C
Tight 2s. Julia/Mogam

CRAB L. to see down L.b/g

Dancers R. f/g.

Julia at stair - Pasco COSMO: Stop!

PAN L. Pasco to Cosmo

209. 1A
L.S. room X Cosmo

210. 3C
Go R. with Cosmo
past backs

211. 2A COSMO: That's him.
Group Steed R.f/g.

PAN R. Steed/Pasco
to exit

212. 1A (As he turns)
Close Brazier
T/I to Dance
CRAB L. tightening

GRAMS:
DANCE D(b)

- 48 -

Coming to 3

ON 1 - Shot 212

- 49 -

GRAMS:
DRUMS D(b)

213. 3C

214. 2A

215. 1A

TRACK IN to
Mogan/Julia on floor

CUE & MIX

INT. ATTIC. NIGHT

216. 4F BOOM C.1
L.A.2s.Pasco/Steed

T/I hands searching

INT. SECRET CHAMBER. NIGHT

GRAMS:
DRUMS. E.

CUE & MIX

217. 3C BOOM A.2 B.1

Trio of dancers

CRAB L. with trio

fav. Julia

DANCE E

HOLD Cosmo R.f/g.

CAM.4 to B
Cathy's Bedroom

- 49 -

Coming to 1

ON 3 - Shot 219

- 50 -

DRUMS. E

220. 1A
Avenue of figures Catherine Gale. Catherine Gale
Exit deep C.

COSMO: Will with me.

CAM.3 to Pos.G.
Attic

X-FADE

Weird Notes

CUE & MIX

221. 4B
Empty Bed X Curtains

INT. CATHY'S BEDROOM. NIGHT

BOOM C.1

INT. ATTIC. NIGHT

222. 3G
Close Snow toy

BOOM C.1

PAN to match box
See flame

PAN to Close Steed

CAM.4 to F - Attic

INT. SECRET CHAMBER. NIGHT

223. 2A
Candles

BOOMS A, 2B.1

T/I to Cosmo L.of Screen

CAM.3 to Pos.C
Secret Chamber

COSMO: Catherine Gale will
be here. /

224. 1A
Crowd X Cosmo

225. 2A
L.A. Cosmo L.f/g.
Apparition deep R.

GRAMS:
Weird Notes

CUE & MIX

226. 4F
Close rope/Wrists
It breaks

INT. ATTIC. NIGHT

BOOM C.1

- 50 -

Coming to 3

ON 4 - Shot 226

- 51 -

TRACK BACK M. Close Steed

MLX

227. 3C INT. SECRET CHAMBER. NIGHT BOOMS.A.2
Apparition B.1

WHIP L. to Cosmo
hand to lens

GRAMS:
Weird Notes

228. 2A
Cathy in lamp

Mirror

COSMO: Catherine Gale .. Come here

CAM.3 to H.FAST
Ext. Attic

What is the law?

CRAB L. with Cathy
to Cosmo X Cathy

229. 1A
Close Cathy

CATHY: Do what thou wilt is
the whole of the law.

230. 2A

Tight profiles
Cosmo - Cathy
Apparition C.

231. 3H EXT. ATTIC. NIGHT BOOM C.1

Pasco X door

STEED: Hey!

T/I Face at Judas hole
X Pasco

232. 4F (As he opens door)

See punch-up in door

T/I to splayed bodies STEED: You've been a great help.

233. 1C INT. SECRET CHAMBER. NIGHT GRAMS:
Cathy on altar Menace
BOOMS.A.2 B.1

CAM.3 to C
Secret Chamber

- 51 -

CAM.4 to G - Pub

Coming to 2

On 1 - Shot 253

- 52 -

GRAMS:
Menace

T/B Julia / Cathy

T/I tight 2s.Mogam/Cathy

254. 2A (As she turns)
Cathy at alter

255. 3C
M.2s. Steed/Mogam STEED: Hold it

256. 2A
A/B
T/B With Cathy - CRAB

STEED: Do you come here often?
Tight 2s. Steed/Cathy CATHY: This is my first visit -
Cosmo deep L.X Cathy I doubt if I'll be asked again.

257. 1C (As he turns)
Tight 2s. Cosmo L.f/g./Julia

258. 2A
A/B

TRACK IN Cosmo

CAM.1 FAST to G. - Pub

JULIA: You killed him.
You killed him.

GRAMS:
LINK
Cosmo Theme

CUE & MIX

INT. PUB. NIGHT

BOOM A.2

259. 4G
Tight 2s.Cathy/Steed

CATHY: Thank you. I needed that.

- 52 -

Coming to 1

STEED: Want another?

CATHY: No thank you.

STEED: The doctor says Cosmo Gallion died of a heart attack. /

260. 1G
Close Cathy

CATHY: I suppose you could call it that. Gallion had complete faith in his power to harness evil and he believed that if he failed it would destroy him. /

261. 4G
A/B

STEED: Tell me, something that interests me ... Why if you weren't under his spell, did you attend that grisly ceremony? As far as I could see they were just about to out you up. What did you do it for - fun?! /

262. 1G
A/B Close Cathy

CATHY: When I find a hunt worth joining, I like to be in at the kill.

263 4G
Deep 2s. Cathy/Steed

STEED: Can I see you sometime?

CATHY: No.

STEED: Can I phone you?

CATHY: No.

264. 1G (Crabbed R.)
One-Ten X Steed

STEED: Can I write you a letter?

F/X
Car door slam
& car going
off fast

PAN Close Steed

ONE-TEN: All the same, I think she enjoyed herself.

GRAMS:
THEME

MIX

SLIDE: PATRICK MACNEE & HONOR BLACKMAN

MIX

SLIDE: PETER ARNE, JOHN HOLLIS, PAT SPENCER, DOUGLAS MUIR

MIX

SLIDE: OLIVE MILBOURNE, ALBAN BLAKELOCK, BRIAN VAUGHAN, GORDON GARDENER

MIX

SLIDE: PHILIP MOSCA, SUSAN FRANKLIN, HERBERT NELSON, CHRISTINA FERDINANDO

MIX

SLIDE: BILL HAYDN, ANNA SHARKEY, ROY GUNSON
MAGGIE LEE, FRED EVANS, GILLIAN BOWDEN

MIX

SLIDE: Dance direction by PAT KIRSHNER

MIX

SLIDE: Special Wardrobe for Honor Blackman
designed by MICHAEL WHITAKER

MIX

SLIDE: TELEPLAY BY DOREEN MONTGOMERY

MIX

SLIDE: JOHN BRYCE & JOHNNY DANKVORTH

MIX

SLIDE: DESIGNED BY TERRY GREEN

MIX

SLIDE: PRODUCER LEONARD WHITE

MIX

SLIDE: DIRECTED BY PETER HAMMOND

FADE TO BLACK

F/U SLIDE

AN A.B.C. PRODUCTION

FADE SOUND AND VISION