

A. Kelly

A.B.C. TELEVISION LIMITED,
BROOM ROAD,
TEDDINGTON,
MIDDLESEX.
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C A M E R A S C R I P T

"THE AVENGERS"

Episode 46

Prod.No: 3519

"SCHOOL FOR TRAITORS"

VTR/ABC/2322

by

JAMES MITCHELL

STORY EDITOR

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DESIGNED BY

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PRODUCER

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DIRECTED BY

JONATHAN ALWYN

CAMERA REHEARSAL: FRIDAY, 8TH FEBRUARY 1963, 10.00-21.00. STUDIO 2, TEDDINGTON.

VTR: SATURDAY, 9TH FEBRUARY 1963, 18.30-19.30. " " "

TRANSMISSION: SATURDAY, 9TH FEBRUARY, 10.05 p.m./SUNDAY, 10TH FEBRUARY, 10.35 p.m.

OVERALL RUNNING TIME: 55.35 = PLAY PORTION: 51.25 + 2 COMMERCIAL BREAKS of 2.05 each.

"THE AVENGERS" (46)

"SCHOOL FOR TRAITORS"

Prod.No: 3519

CAST:

VTR/ABC/2322

John Steed PATRICK MACNEE
 Venus Smith JULIE STEVENS
 Claire Summers MELISSA STRIBLING
 Dr. Shanklin ANTHONY NICHOLLS
 East JOHN STANDING
 Roberts RICHARD THORP
 Higby REGINALD MARSH
 Professor Aubyn FRANK SHELLEY
 One-Seven FREDERICK FARLEY
 Green TERENCE WOODFIELD
 Proctor RONALD MAYER
 Barmaid JANET BUTLIN

and

THE KENNY POWELL TRIO

+ 8 men, 8 women extras as:- Davies,
students, pub customers.

Floor Manager JOHN WAYNE (Sup: HARRY LOCK)	Technical Supervisor PETER CAZALY
P.A. PADDY DEWEY	Lighting Supervisor PETER KEW
Stage Manager BARBARA SYKES	Senior Cameraman DICKIE JACKMAN
Call Boy DAVID READ	Sound Supervisor JOHN TASKER
P.A. Timer JILL HORWOOD	Vision Mixer GORDON HESKETH
Wardrobe Supervisor SALLY RUSSELL	Racks Supervisor ALAN FOWLER
	Make-Up Supervisor LEE HALLS

SCHEDULE:

FRIDAY, 8TH FEBRUARY

Camera rehearsal 10.00 - 12.00
 Lunch break 12.00 - 13.00
 Camera rehearsal 13.00 - 18.00
 Supper break 18.00 - 19.00
 Camera rehearsal 19.00 - 21.00

SATURDAY, 9TH FEBRUARY

Camera rehearsal 10.00 - 12.30
 Lunch break 12.30 - 13.30
 Camera rehearsal 13.30 - 15.30
 Tea break, line-up, normal
 scan and 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

CAMERAS: 4 pedestals, prism lens (Cam.3)

SOUND: 3 booms, stick mic, + stand for Julie, 2 pract. telephones (Venus's Hotel Room/Pub Bar), slung mic (Quad), baby eckerette, echo, deaf aid for Kenny Powell, trio in vision (piano, bass drums), guitarist (actor) in vision and on the move.

TELECINE: ABC symbol, 1 slide, caption scanner.

"THE AVENGERS" (46)

"SCHOOL FOR TRAITORS"

SCENE BREAKDOWN (1)

SET	TIME	CHARACTERS	CAMERAS	BOOMS	SHOTS	PAGES
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ACT 1

1.	OPENING ROUTINE, T/C & CAPTIONS.	-	-	-	-	-	1
2.	QUAD - EXT.	NIGHT	Venus East Claire Roberts Musicians Extras (3-16)	1: A, B. 2: A.	B-1 STAND, BAND.	1-16	1-3
3.	DAVIES'S STUDY, INT.	NIGHT	Venus Trio (off) Extras (1, 11)	3: A. (Prism)	A-1 BAND (off)	17	3-4
4.	PUB - INT.	DAY	Steed One-Seven Higby Extras (2,3,5,6, 7,9)	3: B. 4: A, B.	A-2	18-26	4-6
5.	SHANKLIN'S STUDY, INT.	DAY	Aubyn Shanklin Roberts Green Proctor	1: C, D. 2: B.	B-1	27-42	6-9
6.	PUB - INT.	DAY	Barmaid Venus Steed Higby East Claire Extras (1,3,9,10, 11-16)	2: C. 3: C, B. 4: A, B.	A-2	43-66	9-15
7.	CLAIRE'S STUDIO, INT.	DAY	Claire Roberts	1: E. 2: D, E.	B-2	67-79	15-18
8.	VENUS'S HOTEL ROOM, INT.	DAY	Green Venus	1: F. 2: F.	C-1	80-84	18-19
9.	PUB - INT.	DAY	Roberts Higby Claire	3: B. 4: B, A.	A-2	85-98	19-22
10.	VENUS'S HOTEL ROOM, INT.	DAY	Venus Steed	1: F. 2: F.	C-1	99-100	22-23
	intercutting with:						
10A.	PUB - INT.	"	Claire	3: C.	A-2	101	23
10B.	VENUS'S HOTEL ROOM, INT.	"	Venus Steed	2: G. 4: C.	C-1	102-1C5	23-25

SCENE BREAKDOWN (2)

SET	TIME	CHARACTERS	CAMERAS	BOOMS	SHOTS	PAGES
<u>ACT 1 (contd.)</u>						
11. SHANKLIN'S STUDY, INT.	DAY	Shanklin Green	1: D. 2: H.	B-1	106-110	25-26
12. QUAD - EXT.	DAY	East Green Extras (5, 6)	2: A. 3: D. 4: D.	B-1 A-3 SLUNG	111-113	26-27
13. PUB - INT.	EVENING	Aubyn Steed Barmaid Extras (1, 2, 3, 4, 11-16)	3: B.	A-2	114	27-29
14. QUAD - EXT.	NIGHT	Venus Steed Higby	1: B. 2: J. 4: E.	B-1 A-3	115-118	29-30
15. DAVIES'S STUDY, INT.	NIGHT	Steed East	3: A, E. 4: F.	A-1	119-125	30-31
16. QUAD - EXT.	NIGHT	Higby	1: A.	B-1	126	31
17. DAVIES'S STUDY, INT.	NIGHT	Steed East	3: E.	A-1	127	31
18. QUAD - EXT.	NIGHT	Higby Steed East Green (dead)	1: A. 2: J. 4: E.	C-2 SLUNG	128-132	32
19. CLAIRE'S STUDIO, INT.	NIGHT	Claire Higby	3: F. 4: G.	B-2	133-142	32-34

ACT 2

20. VENUS'S HOTEL ROOM, INT.	DAY	Venus Steed	3: G. 4: C.	C-1	143-146	35-36
21. QUAD - EXT.	NIGHT	East (gtr) Venus Roberts Proctor Extras (5-11)	1: A. 2: J, A.	B-1	147-155	36-39
22. DAVIES'S STUDY, INT.	NIGHT	Venus Roberts Steed	2: X. 3: H. 4: H.	A-1	156-178	39-44
23. PUB - INT.	NIGHT	Higby Roberts Extras (3, 13, 15)	3: B. 4: A.	A-2	179-183	44-45

SCENE BREAKDOWN (3)

SET	TIME	CHARACTERS	CAMERAS	BOOMS	SHOTS	PAGES
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ACT 2 (contd.)

24. QUAD - EXT.	NIGHT	Venus Claire East Aubyn Steed Musicians Extras (1,2, 5-16)	1: B, A. 2: A.	B-1 STAND BAND MICS.	184-192	45-47
25. EXT. CLAIRE'S STUDIO, INT.	NIGHT	East Claire	3: J. 4: J.	A-4	193-197	47-48
25A. INT. CLAIRE'S STUDIO, INT.	"	Roberts Claire	1: E. 2: D.	B-2	198-210	48-51
26. QUAD - EXT.	NIGHT	Steed One-Seven	3: X.	C-3	211	51-52
27. CLAIRE'S STUDIO, INT.	NIGHT	Claire Roberts Higby	1: E. 2: D.	B-2	212-215	52

ACT 3

28. SHANKLIN'S STUDY, INT.	DAY	Shanklin Aubyn	1: D. 2: H.	C-2	216-225	53-54
29. INT. CLAIRE'S STUDIO, INT.	DAY	Claire Higby	3: F. 4: G.	B-2	226-227	54-55
29A. EXT. CLAIRE'S STUDIO, INT.	"	East	4: J.	A-4	228	55
29B. INT. CLAIRE'S STUDIO, INT.	"	Claire East Higby	2: D. 3: F, K. 4: G, K.	B-2	229-244	55-59
30. VENUS'S HOTEL ROOM, INT.	DAY	Venus Steed	2: F, G. 3: G. 4: C.	C-1	245-247	59-60
31. SHANKLIN'S STUDY, INT.	DAY	Shanklin East	1: D. 2: H.	B-1	248-263	60-62
32. EXT. CLAIRE'S STUDIO, INT.	DAY	Steed Venus	4: J.	A-4	264	62-63
32A. INT. CLAIRE'S STUDIO, INT.	"	Steed Venus	2: D. 3: F.	B-2	265-267	63-64
32B. EXT. CLAIRE'S STUDIO, INT.	"	Higby	4: J.	A-4	268	64
32C. INT. CLAIRE'S STUDIO, INT.	"	Higby Steed Venus	2: D, K. 3: F.	B-2	269-277	64-65
32D. EXT. CLAIRE'S STUDIO, INT.	"	Steed Venus Claire	4: J.	A-4	278	65
32E. INT. CLAIRE'S STUDIO, INT.	"	Higby Claire	3: F. 4: K.	B-2	279-280	65-66

"THE AVENGERS" (46)

"SCHOOL FOR TRAITORS"

SCENE BREAKDOWN (4)

SET	TIME	CHARACTERS	CAMERAS	BOOMS	SHOTS	PAGES
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ACT 3 (contd.)

33. SHANKLIN'S STUDY, INT.	DAY	Shanklin	2: H.	C-2	281	66
34. PUB - INT.	EVENING	Barmaid East Steed Extras (5, 7, 13-16)	3: B.	A-2	282	66-67
35. SHANKLIN'S STUDY, INT.	NIGHT	Claire Shanklin East Steed	1: D. 2: H. 4: L.	B-1	283-296	67-69
36. PUB - INT.	DAY	Barmaid Aubyn Steed Venus East Extras (9-12)	3: B. 4: A.	A-2	297-end	69-70
37. CLOSING ROUTINE, CAPTIONS & SLIDE	-	-	-	-	-	70

VTR/ABC/2322
Part 1

ACT 1

	<u>FADE UP TELECINE</u>	<u>1. OPENING ROUTINE.</u>	<u>S.O.F.</u>
	ABC Symbol - 0'05"		
	<u>FADE OUT T/C</u>		<u>GRAMS:</u> <u>THEME</u>
	<u>FADE UP CAPTION A</u>		*
	"THE AVENGERS" (1)		*
	<u>CAPTION B</u>	<u>Q BAND</u>	*
	"THE AVENGERS" (2)		*
	<u>CAPTION C</u>		*
	"THE AVENGERS" (3)		*
	<u>CAPTION D</u>		*
	"THE AVENGERS" (4)		*
	<u>CAPTION E</u>		*
	Starring PATRICK MACNEE		
	<u>CAPTION F</u>		*
	Also starring JULIE STEVENS		
	<u>FADE OUT CAPTION F</u>		*
1.	<u>FADE UP 1 (A)</u>	<u>2. EXT. QUAD. NIGHT.</u>	<u>BOOM B</u>
	Mirror shot - dance.		
2.	<u>2 (A)</u>	<u>VENUS & BAND: "VARSITY DRAG" (over)</u>	<u>STAND</u> <u>MIC. +</u> <u>BAND</u> <u>MICS.</u>
	C.U. Venus.		

PULL BACK to Group
of Band.

(BAND IS ALREADY PLAYING
WHEN WE FADE UP SCENE.)

(On 2, Shot 2)

3.-12. CAMS. 1 (A & B) & 2 (A)
as directed.

VENUS:

"HERE IS THE DRAG,
SEE HOW IT GOES,
DOWN ON THE HEELS,
UP ON THE TOES,
THAT'S THE WAY TO DO THE
VARSITY DRAG.

"HOTTER THAN HOT,
NEWER THAN NEW,
MEANER THAN MEAN,
BLUER THAN BLUE,
GETS AS MUCH APPLAUSE AS
WAVING THE FLAG.

"YOU CAN PASS
MANY A CLASS
WHETHER YOU'RE DUMB OR WISE,
IF YOU ALL
ANSWER THE CALL
WHEN YOUR PROFESSOR CRIES -

"EVERYBODY -
DOWN ON THE HEELS,
UP ON THE TOES,
STAY AFTER SCHOOL,
LEARN HOW IT GOES,
EVERYBODY'S DOING THE
VARSITY DRAG."

13. 2 (A)
C.U. feet dancing.

T.I. & PAN UP to C.U.
Venus as she finishes
the number.

14. 1 (B) (APPLAUSE)
Group over Venus.

T.I. to 2-S, East &
Venus.

BAND:

Twist Number

into:

GRAMS:
OPEN AIR
CHATTER
F/X.

(On 1, Shot 14)

(BAND
through
scene)

EAST: How about a dance?

CRAB R. with East &
Venus to table by
statue. (Finish Pos.A)

VENUS: I'd love to, but I promised
to dance with Richard. Do you know
where he is?

EAST: Davies? Still in his study,
I think.

VENUS: What's he doing there?

EAST: Research, doubtless. We're
not supposed to know.

VENUS: I'll go and dig him out.

EAST: All right, if you insist - but
you don't know what you're missing.

Venus exits f/g, HOLD
on East.

15. 2 (A)

Group.

T.I. to 2-S, Claire &
Roberts.

ROBERTS: I'll go and find some drinks.

Roberts exits b/g R.

CLAIRE: Thank you, darling.

16. 1 (A)

Group over East.

Claire moves up behind
him.

CLAIRE: (CONTD.) You don't look very
happy.

(2 TO POS.B, SHANKLIN'S
STUDY)

EAST: I've just been given the cold
shoulder by the delectable Venus Smith.

CLAIRE: Would I do instead?

EAST: Yes. Very well.

17. MIX 3 (A) (Prism lens)

M.S. study over Davies
at desk.

3. INT. DAVIES'S STUDY. NIGHT.

BOOM A

(1 TO POS.C, SHANKLIN'S
STUDY)

F/X: KNOCK ON DOOR.

BAND in
b/g

(On 3, Shot 17)

VENUS: (OFF) Richard?

Venus enters b/g with drunk extra.

It's all

right ... ad lib.

Venus Xs d/s to Davies.

Oh, come on,

Richard, wake up. Richard?

GRAMS:
THEME

Spin prism as Davies falls to floor.

*

SUPER CAPTION G
"SCHOOL FOR TRAITORS"

BOOM A
swing to
Pub.

TAKE OUT CAPTION G

18. MIX 4 (A) 4. INT. PUB. DAY. (BOOM A)
C.U. beer poured from pump into glass.

(3 TO POS.B, PUB, FAST)

PAN UP to 3-S, Steed & One-Seven over Higby.

HIGBY: There you are, gentlemen. Pint of mild and a large Scotch.

GRAMS:
PUB
ATMOSPHERE
(through scene)

19. 3 (B) STEED: Thanks. Shall we sit down?/
Group over table.

(4 TO POS.B, SAME SET)

Steed & One-Seven X to table and sit.

20. 4 (B) ONE-SEVEN: What's happened?/
C.2-S, Steed over One-Seven.

STEED: Richard Davies committed suicide last night.

ONE-SEVEN: Suicide?

STEED: That's what the local police call it. There's no need to disillusion them, or anyone else, for the time being./

21. 3 (B)
B.C.U. One-Seven.

ONE-SEVEN: Yes - well, it doesn't altogether surprise me. While you were away, someone made contact with Davies and tried to blackmail him into giving them information about his work with Professor Aubyn's research department.

(On 3, Shot 21)

- ONE-SEVEN: (CONTD.) He fed them with a bit of unimportant data to keep them happy. In the meantime, he notified me./
22. 4 (B)
B.C.U. Steed.
- STEED: Do we know who was blackmailing him?/
23. 3 (B) a/b
(B.C.U. One-Seven)
- ONE-SEVEN: If we knew that, Steed, there would be no need for either of us to be here. I take it you never met Davies?/
24. 4 (B)
C.2-S, Steed over One-Seven.
- STEED: Not since we were at school together. I found a message waiting for me when I got back from Cairo last night.
- ONE-SEVEN: The message being from your friend, Miss Venus Smith?
25. 3 (B)
C.2-S, One-Seven over Steed.
- STEED: Yes, sir./
- ONE-SEVEN: Mm - I see she's singing here for the Rag Week festivities. I take it the university is indebted to you for that arrangement?
- STEED: I thought Venus could keep an eye on Davies for me until I got back.
- ONE-SEVEN: Not very successfully, unfortunately.
- STEED: Well, the Cairo job took longer than we -
- ONE-SEVEN: You know I disapprove of amateurs, Steed. However, that, I'm afraid, is water under the bridge. Davies won't be the only brain in the university they're after. What's your cover?/
26. 4 (B) a/b
(Steed over One-Seven)

(3 TO POS.C, SAME SET)

- 5A -

(On 4, Shot 26)

STEED: Literary research. I am
principally interested in Mrs. er -
that friend of Dr. Johnson's ...
Italian name -

ONE-SEVEN: Piozzi.

STEED: That's right.

ONE-SEVEN: Second only to Mrs. Thrale.
Your cover usually has a large element
of wishful thinking, Steed.

STEED: Yes. If there's nothing else,
sir -

- 5A -

(On 4, Shot 26)

ONE-SEVEN: That's all. I shall, of course, be staying with my old friend, the Vice Chancellor. Keep me informed. In the words of your literary doctor friend

(Quotation)

T.I. to C.U. One-Seven (profile) as he drinks.

GRAMS:
MUSIC

*
*
*

27.	<u>MIX 1 (C)</u> C.U. book and glass in Aubyn's hand. PULL BACK & PAN UP to Group over Aubyn. (4 TO POS.A, SAME SET)	5. INT. SHANKLIN'S STUDY. DAY.	BOOM B * * *
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SHANKLIN: I can't tell you how delighted I am with Professor Aubyn's choice, Mr. Roberts.

ROBERTS: Thank you, sir.

AUBYN: You realise he won't be able to devote, en passant, so much time to tutoring?

SHANKLIN: Yes, of course. But the work Davies was on must be continued. As his assistant, you must have known him pretty well.

ROBERTS: He wasn't the sort of person one could ever really know well, though of course he was pleasant enough to work with./

28. 2 (B)
C.U. Aubyn.

AUBYN: Extraordinary - he had everything before him - his research work was remarkable, he had every prospect of a brilliant career./

29. 1 (C)
3-S.

(On 1, Shot 29)

SHANKLIN: I suppose we'll never really know why the poor chap took his own life. I hope you won't mind taking his rooms?

ROBERTS: No. I rather expected that, sir.

SHANKLIN: Good. Well, the appointment has my full approval. And I'm sure you'll make a success of it. Now I'm afraid you'll have to excuse me, I've got a very full morning.

They X u/s to door.
30. 2 (B)
Group by door, favouring Shanklin.

Mr. Aubyn, I'm expecting Mr. Green and one of the proctors. If they're outside, would you mind asking them to come in?

(1 TO POS.D, SAME SET)

AUBYN: Of course. Quam celerimae. Avec toute vitesse.

SHANKLIN: Good luck.

Roberts and Aubyn exit.
31. 1 (D)
M.S. Shanklin.
PAN L. with him to desk.

ROBERTS: Thank you, sir.

32. 2 (B)
2-S, Green & Proctor as they enter.
CRAB R. to 3-S, Shanklin b/g L.

SHANKLIN: Ah, good morning, Harry. Good morning, Mr. Green. Sit down, will you?

GREEN: Thank you, sir.

PROCTOR: I'll leave you to it.

T.I. to 2-S, Shanklin over Green.

SHANKLIN: No, don't go. Mr. Green, Mr. Jackson here tells me you've been returning to college after hours on a number of occasions recently./

33. 1 (D)
C.U. Green.

(On 1, Shot 33)

GREEN: I'm very sorry, sir.

SHANKLIN: What have you been up to?

34. 2 (B)
C.U. Shanklin.

GREEN: I was at a party./

SHANKLIN: I'm not just talking about
last night, Mr. Green./

35. 1 (D) a/b
(C.U. Green)

36. 2 (B) a/b
(C.U. Shanklin)

SHANKLIN: (CONTD.) Have you some
attachment in the town?/

37. 1 (D) a/b
(C.U. Green)

38. 2 (B) a/b
(C.U. Shanklin)

GREEN: Not now, sir./

SHANKLIN: College rules are made to be
observed, Mr. Green. If I have any
more reports of this sort of thing, I'm
afraid I shall have to consider disciplinary
measures which I'm sure wouldn't appeal to
you. You understand?/

39. 1 (D)
Green & Proctor over
Shanklin.

GREEN: Yes, sir.

SHANKLIN: Right, you may go.

Green exits.

GREEN: Thank you, sir.

40. 2 (B)
2-S, Shanklin over
Proctor.
Shanklin Xs to Proctor.

SHANKLIN: Harry, I wanted you to hear
what I had to say to Green. It's not
just a question of getting in late - but
I understand he's been spending a lot of
money in the town recently. Of course,
I don't normally pry into my undergraduates'
affairs, but in these circumstances I feel
it it justified. I suppose you haven't
any idea where this money is coming from?/

41. 1 (D)
C.2-S, Proctor over
Shanklin.

(On 1. Shot 41)

PROCTOR: No, I'm afraid not, but as you know, there have been several complaints of petty pilfering in the past month - though I'm bound to say Green doesn't strike me as the type./

42. 2 (B) a/b
(Shanklin over Proctor)

(1 TO POS.E, CLAIRE'S
STUDIO)

Shanklin Xs d/s L. of
Proctor to book shelf.

SHANKLIN: All the same, I'd like you to keep an eye on him. I'd like to know where this additional income of his is coming from.

PROCTOR: All right.

SHANKLIN: I'd heard about the pilfering, and I'm not going to have the good name of the college smeared. Something's got to be done about it.

T.I. to C.U. Shanklin.

GRAMS:
MUSIC

*

43. MIX 3 (C)

C.U. newspaper.
PULL BACK to Group over
Steed as Venus enters
b/g.

6. INT. PUB. DAY.

BOOM A

GRAMS: PUB *
ATMOS- *
PHERE. *

BARMAID: Yes, miss?

(through
scene)

(2 TO POS.C, PUB)

VENUS: Is there any post for me?

BARMAID: Sorry, miss.

VENUS: Oh dear, I was expecting to hear from my agent. Never mind, thank you.

STEED: Good morning. Come and sit down.

VENUS: Burlington Bertie! You managed to get here quickly.

STEED: Will you have a drink?

(On 3, Shot 43)

VENUS: Pineapple juice, please.

STEED: Pineapple juice and a large
whisky, please.

44. 4 (A)
2-S, Steed and Venus.

BARMAID: Yes, sir./

STEED: A grain, my dear, which in
England is generally given to horses,
but in Scotland supports the people.

VENUS: Eh?

STEED: Dr. Johnson.

VENUS: Oh. Wasn't it sad about your
friend Davies? He was a terribly
nice person.

STEED: Did he say anything to you -
I mean anything which might have
suggested that he was going to kill
himself?

VENUS: No, nothing at all.

STEED: He didn't leave a note - anything
like that?

VENUS: Not that I know of.

STEED: He seemed quite happy?

VENUS: Well, I think he'd been going
out with a girl, an artist or something,
but it didn't work out too well./

45. 3 (C)
Group over Steed.

BARMAID: There we are, sir.

46. 4 (A) a/b
(2-s, Steed & Venus)

STEED: Thank you./

(On 4, Shot 46)

STEED: (CONTD.) How's the Rag Week going?

VENUS: Fine, thanks. I'm sorry I'm only here for a week. Singing in the open makes a nice change from stuffy night clubs/...

47. 3 (C)
Group over Steed as East and Claire enter b/g.
East Xs behind bar.

EAST: Morning, Higby. Well hello, Venus Smith!

VENUS: Oh, hello, Ted East!

48. 2 (C)
Group over Higby and customer.

EAST: I didn't know you were staying here./ Higby, you old trout, I trust you're looking after my friend in style.

49. 4 (A)
Group.

HIGBY: Of course, old boy./

(2 TO POS.D, CLAIRE'S STUDIO)

VENUS: This is a friend of mine, John Steed - otherwise known as Bert. This is Ted East.

STEED: How do you do?

EAST: Hallo, Bert. Claire Summers - otherwise known as the Bohemian girl.

STEED: Good morning, Claire.

CLAIRE: Hallo.

EAST: Now then, what are you going to have?

CLAIRE: Lager, please.

Higby enters back of shot, Xs d/s R. f/g.

Preview 3

(On 4, Shot 49)

50. 3 (C) EAST: One lager coming up./
C.U. Claire.

51. 4 (A)
Group over Higby.

52. 3 (C)
2-S, East over Venus. VENUS: Pineapple juice, please.

53. 4 (A) a/b EAST: One pineapple juice coming up./
(Group over Higby)

54. 3 (C)
2-S, East over Steed. STEED: Tomato juice.

55. 4 (A) a/b EAST: One large tomato juice./
(Group over Higby)

56. 3 (C)
M.C.U. East. EAST: And a double ding-dong for

57. 4 (A) a/b me./
(Group over Higby) HIGBY: That'll be 7/2¹/₂d, old boy.

(3 TO POS.B, SAME SET,
FAST) EAST: Don't be silly - chalk it

58. 3 (B) up./
Group over billiard table.
They move away from bar
to table. VENUS: Did you enjoy the dance last
(4 TO POS.B, SAME SET) night?

EAST: No, ghastly drag.

CLAIRE: Yes. One of the disadvantages
of living in a university city is that
I usually get invited to these dos.

T.I. to 2-S, Steed
and East.

STEED: I'm not surprised.

EAST: I should jolly well think she
does. The shortage of attractive
women is staggering.

Preview 4

(On 3, Shot 58)

Higby Xs back of shot.

HIGBY: That makes it $7/8\frac{1}{2}$, old boy.

59. 4 (B)
2-S, Venus and Claire. EAST: Have you got sixpence?/

VENUS: You're not at college then?

CLAIRE: Very sweet of you to suggest it - but I'm a little over-age.

VENUS: What do you do?

60. 3 (B)
C.U. Steed. CLAIRE: I paint./

STEED: I thought you were meeting your agent at 12 o'clock./

61. 4 (B)
2-S, Venus over Steed.

VENUS: What? Oh, yes - of course.

62. 3 (B)
Group. EAST: Well, I really must go/...

EAST: Shame.

STEED: I agree.

VENUS: See you later.

EAST: 'Bye.

Venus exits b/g.

East Xs L. of Steed.

T.I. to C.U. East.

EAST: (CONTD.) Venus - there's a name to be proud of - evocative, sensual - The best my parents could dream up was Ted./ Are you in the band?

63. 4 (B)
3-S, over Steed.

STEED: The band? Oh, no, I'm afraid I'm not musically inclined. It's your turn, dear. I'm doing literary research. That's what Davies was doing, wasn't he?

Claire Xs d/s R. of Steed.

EAST: Not exactly literary. I don't know what all the fuss is about. I always thought he was a pretty boring chap myself.

Preview 3

(On 4, Shot 63)

64. 3 (B)
2-S, Steed and East.

CLAIRE: Oh really, Ted! It must have been a terrible shock to his friends./

EAST: If he had any.

STEED: Well, he had one - young Venus.

EAST: You don't say!

STEED: Yes, they were quite friendly. In fact, he left a letter for her. Strange, when you come to think of it - they'd only known each other a week./

65. 4 (B) a/b
(3-S)

CLAIRE: I thought the police said there was no note.

STEED: Not by the body. Just the letter he posted to Venus.

EAST: Come on, Claire, you've done enough. It's my turn now.

East Xs R. of Claire.
66. 3 (B)
3-S, Steed, Claire & East.

CLAIRE: Oh, look at the time! I'm afraid I'll have to fly. I've got someone coming to look at a picture at mid-day.

EAST: See you soon.

CLAIRE: I should think so. Thanks for the lager.

Claire exits b/g.

EAST: Pleasure. That's a cert. You know, this letter Davies sent to Venus - I suppose she's handed it over to the police?

Preview 2

(On 3, Shot 66)

PAN DOWN to C.U.
balls on table.

STEED: That would depend on what's
in it - wouldn't it?

GRAMS:
MUSIC

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67. MIX 2 (D) 7. INT. CLAIRE'S STUDIO. DAY. BOOM B
M.S. over fish tank.

CRAB L. & T.I. to
C.U. Claire's feet.

PAN UP to C.U. Claire.

F/X: TAP ON DOOR.

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68. 1 (E) CLAIRE: Come in./ Hallo,
2-S, Roberts over Claire
as Roberts enters b/g. darling.

ROBERTS: I've got the most wonderful
news. I've been given Davies's job./

69. 2 (D)
C.U. Claire.

70. 1 (E) CLAIRE: That's marvellous!/'
C.U. Roberts.

ROBERTS: I'm not supposed to tell
anyone yet. But I had to tell you./

71. 2 (D) a/b
(C.U. Claire)

CLAIRE: You deserve it, Jack, you
really do. Come here./

72. 1 (E)
2-S.

T.I. to C.2-S.

THEY KISS.

PAN DOWN to Roberts'
hands.

ROBERTS: If it wasn't for poor old
Davies, I'd say I was the luckiest
man in the world. This job - and you
as well./

73. 2 (D)
2-S.

THEY KISS AGAIN.

Claire breaks d/s R.

ROBERTS: What's the matter?

CLAIRE: I'm just so happy for you,
that's all.

Roberts Xs d/s to
Claire.

ROBERTS: No, there's something else.
What is it?

(On 2, Shot 73)

CLAIRE: I'm sorry. It's nothing.

74. 1 (E)
2-S, favouring Claire.

ROBERTS: But you can tell me, whatever it is./

CLAIRE: Well, it's so stupid, really. I owe some money, and now he wants it back. And I haven't got it.

ROBERTS: Who wants it back?

75. 2 (D)
2-S, favouring Roberts.

CLAIRE: Higby./

ROBERTS: Not the chap who runs the Volunteer?

CLAIRE: Yes. He has a restaurant, too. I did the murals there some months ago. That's how I know him.

76. 1 (E)
C.U. Claire.

ROBERTS: How much do you owe him?/

CLAIRE: Rather a lot. You know I told you my mother has been ill. It cost the family a small fortune; and I had to make my contribution. I went to Higby - he's got plenty of cash - and he made me a loan. But now he's going to take me to court if I don't pay it back immediately./

77. 2 (D) a/b
(2-S, fav. Roberts)

ROBERTS: Darling, I'm sorry - and I'm flat broke ...

CLAIRE: I know. It wasn't that. I just had to tell someone about it.

ROBERTS: What about the picture you sold to that American last week? What was his name? Finch - Pinch ...

PULL BACK as Claire goes R to bureau.
(Finish Pos.E)

Preview 1

(On 2, Shot 77)

PAN R. to drawer.

CLAIRE: Lynch. Peter Lynch.

78. 1 (E)
2-S, Claire over Roberts.

CLAIRE: (CONTD.) What do you make of that?

ROBERTS: It's for two hundred and twenty pounds. Isn't that enough?

CLAIRE: Yes, but don't you see, the idiot put in writing two hundred guineas? See? And that means two hundred and ten pounds. No bank would cash this because the words and the figures don't agree.

ROBERTS: No, I'm afraid they wouldn't.

CLAIRE: It's my fault. I should have looked at the cheque more closely - but I suppose I was so excited at selling the painting.

79. 2 (E) (On turn)
C.U. Claire.

ROBERTS: Why don't you get on to him and ask for another cheque?/

PAN R. with her.

CLAIRE: I can't. He's left England. He's on the Queen Elizabeth in the middle of the Atlantic.

Roberts enters b/g L,
Xs R. to 2-S.

ROBERTS: Then the only thing you can do is to explain to Higby -

(1 TO PCS.F, VENUS'S
HOTEL ROOM)

CLAIRE: I've tried - but he won't listen. It's no use, Jack. The maddening thing is that Mr. Lynch was such a fool he tore two cheques out of his book instead of one. I only realised I'd got this blank after he'd gone. Rather tempting, isn't it?

(On 2, Shot 79)

ROBERTS: You're not going to try and copy his name or anything silly, are you?

CLAIRE: No, of course not. Although it wouldn't be a bad idea. After all, he does owe me the money. It isn't as though I'm trying to get something for nothing out of him. Still, it's a waste of time even thinking about it - I could never copy his signature.

ROBERTS: Well, you're a clot, aren't you? Let me have a go. Have you got a pen?

CLAIRE: No, Jack, I'd rather you didn't try.

Roberts sits at desk.

ROBERTS: Come on. Someone's got to get you out of this mess. Nothing ventured - nothing gained.

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

GRAMS:
MUSIC

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80. MIX 1 (F)

8. INT. VENUS'S HOTEL ROOM. DAY. BOOM C

C.U. dressing table drawer.

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PULL BACK to include Green.

*

CRAB R. with Green to table.

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Venus enters b/g.

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(2 TO POS.F, VENUS'S HOTEL ROOM)

VENUS: What are you doing here?

Venus Xs d/s to Green.

GREEN: I'm sorry. I must be in the wrong room by mistake.

VENUS: Oh, don't rush off. I've seen you around the college, haven't I? What's your name?

Preview 2

(On 1, Shot 80)

GREEN: My name's Green.

(Venus goes to pick up telephone)

81. 2 (F)
C.2-S, Green over Venus.

GREEN: (CONTD.) Look, I can explain!
I'm not here to steal anything, really
I'm not. I'm looking for a letter./

82. 1 (F)
2-S, Venus over Green.

VENUS: What letter?

GREEN: The letter Davies sent you
before he killed himself.

83. 2 (F) a/b
(C.2-S, fav. Green)

VENUS: He didn't send me any letter./

GREEN: But I heard that he did.

VENUS: Who told you that?

84. 1 (F) a/b
(Venus over Green)

GREEN: I was a friend of his, you see.
I just wanted to see what he'd said./

VENUS: Well, I'm sorry there isn't any
letter. I don't know what you're
talking about. You're from the North
too, aren't you?

GREEN: Yes.

PAN DOWN to telephone.

VENUS: Buzz off!

GRAMS:
MUSIC

85. MIX 3 (B)
C.U. balls on billiard
table.

9. INT. PUB. DAY.

BOOM A

PAN UP to include Higby
f/g.

Roberts enters b/g, Xs
d/s to R. of Higby.

HIGBY: I'm sorry, sir. We're closed
now till six o'clock.

(On 3, Shot 85)

ROBERTS: I don't want a drink.
I wanted to see you, Mr. Higby.
Miss Summers asked me to give you
that./

86. 4 (B)
C.U. cheque in Higby's
hands.

PAN UP to C.U. Higby.

ROBERTS: (CONTD.) It's made out
to her, but she's endorsed it, so
you can pay it into your account.

(Higby turns cheque over)

87. 3 (B)
2-S, Roberts over Higby.

ROBERTS: (CONTD.) It's for two
hundred and ten pounds which is ten
pounds more than she owes you.
Perhaps you'd like to give me that
in cash, and I'll take it back to her.

HIGBY: We could call that the interest,
couldn't we?

88. 4 (B)
2-S.
Higby Xs f/g behind bar.
PULL BACK with Higby.
(Finish Pos.A)

T.I. to C.U. Higby.

ROBERTS: If you're not going to give
me the change, I'll have that back/-

HIGBY: Just a minute, old boy.

You

know, Mr. Peter Lynch was staying
here while he was visiting the city./
And this is the cheque he paid me.
These two signatures aren't quite
the same, are they?/

89. 3 (B)
C.2-S, Higby over
Roberts.

90. 4 (A)
M.C.U. Roberts.

91. 3 (B)
C.U. Higby.

ROBERTS: They look the same to me./

HIGBY: But I've got an eye for this
sort of thing. Who forged this one -
you or your lady-friend?/

92. 4 (A)
C.U. Roberts.

ROBERTS: Neither of us. It's
genuine./

93. 3 (B) a/b
(C.U. Higby)

(On 3, Shot 93)

HIGBY: You're a bright lad, aren't you? Keep your nose clean and stay out of trouble, and maybe you'll end up in the Royal Society. But if I pay this into the bank, old boy, apart from the fact that you'll probably go to jail, you'll be lucky if you end up stinks master in some crackpot prep. school./

94. 4 (A)
C.U. Roberts.

95. 3 (B) a/b ROBERTS: What do you mean?/
(C.U. Higby)

Higby Xs d/s L. of Roberts.
PULL BACK holding 2-S.

HIGBY: I'm a collector of facts. You're a forger - and Miss Summers is an accessory. Remember that. Now go back and get on with your work. You've a new job, and a girl friend who'll be grateful to you for saving her. I'll keep this. Then, if I ask for a little favour one day, you'll remember to pay up ...

96. 4 (A) ROBERTS: Now, just a minute/...
2-S, Higby over Roberts.

HIGBY: Of course, this is the sort of thing the Sunday newspapers love, old boy. Now why don't you run along, mm?/

97. 3 (B)
2-S, Roberts over Higby.

Roberts exits b/g.

F/X: DOOR CLOSING.

Higby Xs u/s to arch and re-enters with Claire.

They X d/s to back of bar.

CLAIRE: Well? What do you think of him?

T.I. to C.2-S, Higby over Claire.

HIGBY: I'm not committing myself, not after Davies. I felt quite sorry for this one.

GRAMS:
MUSIC

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(On 3, Shot 97)

CLAIRE: Why?

HIGBY: Falling for you. He doesn't know yet, does he?

CLAIRE: What?

HIGBY: How much you like hurting people.

(She pats his cheek)

CLAIRE: Now, now, now!

98. 4 (A)
2-S, Claire over Higby.

CLAIRE: (CONTD.) What happened to Green?

Higby Xs d/s.R. behind bar.

(3 TO POS.C. SAME SET)

HIGBY: He didn't get the letter, and he got caught.

CLAIRE: Caught?

HIGBY: It's all right. This girl Smith hasn't told the police.

CLAIRE: But I wonder if it is all right. Why didn't she tell the police?

HIGBY: Maybe she was sorry for him.

CLAIRE: Perhaps there wasn't a letter after all.

HIGBY: Why do you say that?

CLAIRE: Well, doesn't it seem odd that a man should send a suicide note - just before he's murdered?

T.I. to C.U. Claire.

GRAMS:
MUSIC

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99. MIX 2 (F)
C.U. Venus's hands in basin.

10. INT. VENUS'S HOTEL ROOM. DAY. BOOM C

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(4 TO POS.C. VENUS'S HOTEL ROOM)

(On 2, Shot 99)

GRAMS:
MUSIC
(contd.)

PAN UP & PULL BACK to
2-S, Steed (on bed) over
Venus (by basin).

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VENUS: He said his name was Green.

STEED: I'll see what I can find out
about him.

VENUS: I don't want to do anything
about the break-in. He'd probably
be expelled or something.

STEED: Sent down.

VENUS: It all seemed so silly, asking
for a letter that doesn't exist./

100. 1 (F)
C.U. telephone.

F/X: TELEPHONE RINGS.

PAN UP to 2-S.

VENUS: Hallo?

(2 TO POS.G, SAME SET)

+
BOOM A

CLAIRE: (DISTORT) Is that Miss
Smith?

VENUS: Yes. Who is that?

T.I. to C.2-S.

CLAIRE: (DISTORT) You don't know
me, but I was a friend of Richard
Davies - I understand he sent
a letter to you just before he took
his life.

101. 3 (C)
B.C.U. Claire.

VENUS: Who are you?/

(1 TO POS.D, SHANKLIN'S
STUDY)

10A. INT. PUB. DAY.

(BOOM A)

CLAIRE: I can't give you my name.
I want you to put that letter behind
the noticeboard at the foot of Staircase
No.2 in St. Luke's College. Do you
understand?/

102. 2 (G)
B.C.U. Venus.

(3 TO POS.D, QUAD)

10B. INT. VENUS'S HOTEL ROOM. DAY.

(BOOM C)

(On 2, Shot 102)

VENUS: Yes, but -

CLAIRE: (DISTORT) I should do as you're told, Miss Smith, I really should. Leave it there at ten o'clock tonight.

GRAMS:
CLICK &
DIALLING
TONE ON
DISTORT.

PULL BACK to 2-S, as Venus replaces 'phone.

STEED: This is marvellous.

VENUS: I don't understand. First an undergraduate breaks into my room. Now threatening telephone calls. And they're all after some letter which I haven't got.

Steed sits at table, starts preparing letter.

VENUS: (CONTD.) Surely you don't think he would have sent me a letter before he died?/

103. 4 (C)
C.U. Steed.

STEED: No, but he might have done if he'd had a chance to think of it. After all, you were a friend of his./

104. 2 (C)
2-S, Venus over Steed.

VENUS: What are you doing?

STEED: Preparing the letter Davies ought to have written. I think you should deliver that letter, just as the lady said.

VENUS: But there is no letter!

STEED: There will be. Only the pages won't actually have any words on them. By hand./

105. 4 (C)
2-S, Steed over Venus.

There you are. And I'll

Venus Xs d/s R.

be there to see who collects it.

(2 TO POS.H, SHANKLIN'S
STUDY)

(On 4, Shot 105)

VENUS: You don't think Davies was murdered, do you? I mean, you do think he really committed suicide?

STEED: If he was murdered, he couldn't have known in time to write to you, could he?

VENUS: But he didn't write to me.

T.I. to C.2-S.

STEED: Precisely.

GRAMS:
MUSIC

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106. MIX 1 (D) 11. INT. SHANKLIN'S STUDY. DAY. BOOM B
C.U. Green. *
PULL BACK to 2-S, *
Shanklin over Green. *

(4 TO POS.D, QUAD)

SHANKLIN: Then you're quite sure you don't want to tell me what you were doing in the town between one and two p.m. yesterday?

107. 2 (H) GREEN: I can't remember, sir./
2-S, Shanklin over Green.

SHANKLIN: You can't remember. Then I shall tell you. This is a letter from Mr. Higby, the landlord at the Volunteer public house. Do you know him?

GREEN: Yes, sir.

T.I. to C.U. Shanklin.

SHANKLIN: Mr. Higby says that he received a complaint from one of his guests, Miss Venus Smith, that she found you searching the luggage in her room. Mr. Higby adds that subsequently he discovered that money and cigarettes were missing from the bar. Well, what have you got to say about that?/

108. 1 (D)
C.U. Green.

(On 1, Shot 108)

109. 2 (H)
2-S. GREEN: Well, sir, I admit I was in Miss Smith's room, but I didn't steal/

SHANKLIN: You admit it. Well, that's enough. Fortunately, Mr. Higby has assured me that he will not prosecute, but the whole sorry business is such a disgrace to the college that I'm afraid I have no alternative but to recommend that you be sent down immediately./

110. 1 (D)
2-S, Green over Shanklin.

(2 TO POS.A, QUAD)

GREEN: But, sir, if only you'll give me a chance to explain -

SHANKLIN: Please don't argue with me, Green. All that I can assure you is that you will be given an opportunity later to attempt to defend your conduct. You understand?

GREEN: Yes, sir.

SHANKLIN: All right, you may go.

Green exits b/g.

CRAB R. & T.I. on Shanklin.

GREEN: Thank you, sir.

GRAMS:
MUSIC

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111. MIX 4 (D)
C.U. East's gown.
He moves away from camera, revealing Quad.

12. EXT. QUAD. DAY.

BOOM B

T.I. with him - to doors.

EAST: Enough!

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112. 3 (D)
2-S, East over Green.

(1 TO POS.B, QUAD;
4 TO POS.E, SAME SET)

BOOM A
or
SLUNG
MIC.

*

EAST: (CONTD.) Look out!

(On 3, Shot 112)

GREEN: Sorry.

EAST: What's the matter with you?

GREEN: I'm going to be sent down.

113. 2 (A)

2-S, Green over East.

EAST: Sent down? What for?/

BOOM B

PULL BACK with them as they X slowly under arches.

GREEN: It doesn't really matter. I never fitted into this place anyway.

(3 TO POS.B, PUB)

EAST: Do you know what being sent down will mean for the rest of your life?

GREEN: Yes, of course I do.

EAST: Well, dammit - you can't just take it like that. Aren't you going to do something about it?

GREEN: What's the use? I might as well be dead for all they care.

EAST: But -

GREEN: Oh, leave me alone, East.

Green exits f/g.

EAST: Anything you say.

GRAMS:
MUSIC

HOLD on East.

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114. MIX 3 (B)

Establishing shot of Pub.

13. INT. PUB. EVENING.

BOOM A

Aubyn enters b/g.

BARMAID: Good evening, Professor

(2 TO POS.J, SAME SET)

Aubyn. Your usual?

GRAMS:
PUB

CRAB L. & T.I. to 2-S, Aubyn over Steed.

AUBYN: Thank you, Sally. 'Il va pleuvair', as Victor Hugo says.

ATMOS-
PHERE
(through scene)

(On 3, Shot 114)

STEED: Professor Aubyn?

AUBYN: Yes.

STEED: I'm delighted to meet you. My name's Steed - John Steed. I read your paper on metal fatigue in supersonic aircraft - fascinating.

AUBYN: Thank you.

STEED: It's not really my line, but one tries to keep up with the latest scientific thinking - though I'm bound to say the amount of stuff you chaps turn out makes it very difficult.

AUBYN: What is your line then, Mr. Steed?

STEED: Eighteenth century English literature - I'm down here doing some literary detective work on Mrs. Piozzi -

AUBYN: Mrs. er - ?

STEED: Piozzi. You remember, Dr. Johnson's old flame.

AUBYN: Ah yes, yes, quite. For a moment I thought you were some sort of private eye! Have you met Dr. Shanklin? He's your man for that sort of thing.

STEED: Not yet - though of course I hope to have an opportunity of doing so. Going back to research, wasn't poor Richard Davies a member of your department?

AUBYN: Yes: You knew him?

(On 3, Shot 114)

STEED: Vaguely - we were students together. Years ago. Terrible business.

AUBYN: Yes, terrible, indeed, indeed.

STEED: Why should he have done such a thing?

AUBYN: I haven't the least idea. Of course, he was always a very reserved sort of person - quiet, unassuming - one never really got to know him, but there never seemed any reason to suppose that this would happen. However, 'Sunt lacrimae rerum et mentem mortalia tangunt', as Vergil rather neatly put it. No reason at all.

STEED: Overwork, perhaps. Who's taken over from Davies?

AUBYN: Young man called Roberts. Very promising - used to be Davies's assistant.

STEED: Oh yes. Let me get you the other half.

AUBYN: That's very kind of you. Pro bono publico.

STEED: A pleasure. It makes a change to get away from Mrs. Piozzi for a while.

AUBYN: So you brought her with you then.

GRAMS:
MUSIC

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115. MIX 1 (B)
Establishing shot of
Quad.

14. EXT. QUAD. NIGHT.

BOOM B

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(3 TO POS. A, DAVIES'S
STUDY)

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(On 1, Shot 115)

GRAMS:
MUSIC
(contd.)

Venus enters.

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116. 4 (E)

BOOM A

M.S. Venus as she enters
hall and puts letter
behind noticeboard.

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T.I. to C.U. letter.

117. 2 (J)

BOOM B

Establishing shot over
Steed under arches.

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(4 TO POS.F, DAVIES'S
STUDY)

Venus exits R.

F/X: GUN SHOT.

T.I. to C.U. Steed.

118. 1 (B)

L.S. Steed.

He exits L.

Higby enters f/g.

T.I. to C.U. watch.

GRAMS:
MUSIC

GRAMS:
CLOCK
STRIKING
10.00

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119. 3 (A)

15. INT. DAVIES'S STUDY. NIGHT.

BOOM A

2-S, Steed over East
(as Steed enters)

(1 TO POS.A, SAME SET)

GRAMS:
CLOCK
IN B/G

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*

120. 4 (F)

C.U. East.

*

EAST: Hello, Mr. Steed. So you
heard this thing, did you?/

121. 3 (A) a/b

(Steed over East)

STEED: Of course.

EAST: Good.

STEED: What on earth are you doing
here? You'd better give me that ...

EAST: Don't you worry about this.

(On 3, Shot 121)

STEED: Isn't this Roberts' room?

EAST: It used to be Davies's.

STEED: It doesn't matter who it belongs to - what are you doing here?/

122. 4 (F) a/b
(C.U. East)

EAST: I've been trying to work out how Davies killed himself./

123. 3 (A)
C.U. Steed.

STEED: Why not leave that to the police?/

124. 4 (F) a/b
(C.U. East)

(3 TO POS.E. SAME SET)

Steed Xs u/s L. to window. PULL BACK to 2-S

EAST: They don't seem to have been very bright. These rooms are as stuffy as hell, so let's assume that this window was open - as it is now. You heard this thing go off when I fired it just now, yet last night the place was teeming with people yet no one heard anything when Davies killed himself.

STEED: There was a dance going on.

EAST: Yes. But the band didn't start till eight. And according to the police, Davies died some time before that./

125. 3 (E)
2-S, Steed and East through window.

(4 TO POS.E. QUAD)

You see, I keep asking myself a simple historical question - have you ever heard of a man shooting himself with a silencer?

GRAMS:
MUSIC

*

126. 1 (A)
Mirror shot - Higby Xs Quad.

16. EXT. QUAD. NIGHT.

BOOM B

*

*

127. 3 (E) a/b
(2-S, thru window)

17. INT. DAVIES'S STUDY. NIGHT.

BOOM A

*

STEED: I'll be back in a minute.

*

Steed exits R.

*

HOLD on East.

EAST: Strange man!

*

*

Preview 4 (Quad)

*

*

GRAMS:
MUSIC
(contd.)

									*
									*
128.	4	(E)		18.	EXT.	QUAD.	NIGHT.	SLUNG MIC.	
			C.U. noticeboard.						*
			Higby removes letter.						*
			(3 TO POS.F. CLAIRE'S STUDIO)						*
			PULL BACK as he exits b/g R.						*
			Steed enters b/g L.						*
									*
129.	2	(J)							*
			M.S. Steed.						*
			He comes through doors and returns to hall.						*
			(4 TO POS.G. CLAIRE'S STUDIO)						*
									*
									*
130.	4	(E)							*
			Steed by noticeboard.						*
									*
131.	2	(J)							*
			M.S. Steed.						*
			He comes to doors.						*
			East runs up behind him.						*
					<u>EAST:</u>	What's going on?	Our		*
					conversation	was just getting			*
			PULL BACK with them as they run under arches.		interesting.				*
					<u>STEED:</u>	Never mind about that.			*
									*
									*
132.	1	(A)			<u>EAST:</u>	Look! /			*
			L.S. East and Steed over statue.						*
			They X to camera.		<u>STEED:</u>	Do you know him?			*
			PAN DOWN to M.S. Green.		<u>EAST:</u>	It's Green.	He was going		*
					to be sent down.				*
					<u>STEED:</u>	He's been sent down, all right.			*
			T.I. to C.U.		He's dead.				*
									*
									*
									*
133.	MIX	3 (F)		19.	INT.	CLAIRE'S STUDIO.	NIGHT.	BOOM B	
			C.U. alligator in Claire's hand.						*
									*
									*

GRAMS:
MUSIC

(On 3, Shot 133)

GRAMS:
MUSIC
(contd.)

*
*
*

F/X: KNOCK ON DOOR.

CLAIRE: Come in.

CRAB L. as Higby enters b/g.
He Xs d/s to Claire.

HIGBY: I don't know what you see in those things.

Higby Xs L. behind Claire. HOLD on Claire.

CLAIRE: They're elemental - like

134. 4 (G) me./
C.U. Higby.

135. 3 (F)
C.U. Claire.

CLAIRE: Well, did you get it? Did she put it there herself?

136. 4 (G)
2-S, Higby over Claire.

HIGBY: Yes./

137. 3 (F) a/b
(C.U. Claire)

PULL BACK with Claire to 2-S, Higby over Claire.

CLAIRE: Did anybody see you collect this from the noticeboard?

HIGBY: Of course not. Well, what does it say?

CLAIRE: It says nothing.

HIGBY: Your little phone call didn't work then, did it, dear?/

138. 4 (G)
C.2-S, Claire over Higby.

Don't lose your temper with me. If you want to take it out on somebody, have another go at Venus Smith.

Claire Xs u/s C.

CLAIRE: Venus Smith! Yes, perhaps you're right. I think we've got to show that silly little girl that we're serious./

139. 3 (F)
M.C.U. Claire.
PAN L. with her to drawer.

I know!

Preview 4

140. 4 (G)
2-S, Claire over
Higby.

Claire Xs d/s to Higby.

HIGBY: What's that?

CLAIRE: Face cream.

HIGBY: You can't send her that
stuff.

141. 3 (F)
C.2-S, Higby over
Claire.

CLAIRE: Why not?

HIGBY: It'll burn her face off.

CLAIRE: So what?

HIGBY: She'll be disfigured for
life.

142. 4 (G) a/b
(Claire over Higby)

CLAIRE: She's got to be taught a
lesson.

Claire Xs d/s R. of
Higby.

HIGBY: You really do enjoy hurting
people, don't you?

CLAIRE: Shut up! You have to do
as I tell you. Send this to Venus
Smith.

T.I. on jar.

GRAMS:
THEME

MIX CAPTION H
"THE AVENGERS"
End of Act 1

*
*
*
*
*

FADE SOUND & VISION

1ST COMMERCIAL BREAK - 2'05"

DURING BREAK:

- CAM. 1 - STAY AT POS.A, QUAD.
- CAM. 2 - STAY AT POS.J, QUAD.
- CAM. 3 - GO TO POS.G, VENUS'S HOTEL BEDROOM.
- CAM. 4 - TO POS.C, CLAIR'S STUDIO.
- BOOM A - STAY AT DAVIES'S STUDY.
- BOOM B - GO TO COLLEGE QUAD.
- BOOM C - STAY AT VENUS'S HOTEL ROOM.

VTR/ABC/2322
Part 2

ACT 2

	<u>GRAMS:</u> <u>THEME</u>
<u>FADE UP CAPTION J</u>	
<u>"THE AVENGERS"</u>	*
Act 2	*
143. <u>MIX 3 (G)</u>	<u>20. INT. VENUS'S HOTEL ROOM. DAY. BOOM C</u>
C.U. jar on dressing table.	*
	*
FULL BACK to include Venus.	*
	*
	<u>F/X: KNOCK ON DOOR.</u>
	<u>VENUS: Come in!</u>
Steed enters b/g.	
	<u>VENUS: (CONTD.) Oh, Bert! Any news?</u>
	<u>STEED: According to the college authorities and the police, another suicide's been marked up on the files. Neat, isn't it? You're looking particularly lovely this morning./</u>
144. <u>4 (C)</u>	<u>Green, the undergraduate with the most reasons for wishing he'd never been born, suddenly finds himself dead.</u>
<u>2-S, Venus over Steed.</u>	
	<u>VENUS: Poor Green, he was being expelled, wasn't he?</u>
	<u>STEED: Sent down.</u>

(On 4, Shot 44)

VENUS: That what I said - he got the push.

STEED: For pilfering, apparently. Are you ready? I thought we might take a stroll down to the college.

VENUS: Shan't be a moment. Oh, since you think I need improving, I'd better say thanks very much for the cream.

STEED: The what?

VENUS: The face cream. It was sweet of you./

145. 3 (G)
C.U. Steed.

PAN L. with him to 2-S with Venus.

STEED: You mean this?

VENUS: Yes. It was from you, wasn't it? There's a card here somewhere/...

146. 4 (C)
2-S.

PAN R. with them to basin.

STEED: You know what this has got in it? It'll scar your face for ever. Tri-chloroacetic acid.

(3 TO POS.H, DAVIES'S STUDY)

VENUS: Try what?

STEED: Did you?

VENUS: No, I didn't like it. It smells of swimming pools. You nearly broke my neck, you great nit. But why should anyone want to do this?

CRAB L. & T.I. to C.2-S.

STEED: I can't imagine - unless, of course, it was to warn you off - remind you that they play rough.

GRAMS:
MUSIC

*

147. MIX 1 (A)
C.U. sheet music on chair.

21. EXT. QUAD. NIGHT.

BOOM B

*

PAN UP to C.U. East.

EAST PLAYING GUITAR.

*

(On 1, Shot 147)

(4 TO POS.H, DAVIES'S
STUDY)

PULL BACK to Group.

Roberts enters b/g L.

148. 2 (J)
2-S, Roberts over
Steed.

EAST: Hello, Roberts, old love -
how's the new job?/

ROBERTS: Not so much of the 'old
love', young man. The trouble with
undergraduates these days - no respect
for their betters.

EAST: Don't give me that. Have
you had a look at my thesis yet?

149. 1 (A)
2-S, East over Roberts.

ROBERTS: Is that what you call it?/

EAST: It certainly is, my son.
Let me tell you, my ideas on the cubic
capacity of minerals will revolutionise
scientific thinking for years to come.

ROBERTS: I wish I could share your
optimism.

PULL BACK as Venus
enters f/g L.

150. 2 (J)
3-S.

EAST: Hallo - I've just seen something
rather lovely. Venus, the Melba of
the Quad!

EAST: (CONTD.) What are you doing
in our academic midst? You know
Mr. Roberts, our resident metalurgist?

VENUS: Yes. Hallo. I didn't know
you could play the guitar.

EAST: After five years' concentrated
study, I've succeeded in learning one
tune. Dig this.

151. 1 (A)
Group.

ROBERTS: Miss Smith/-

(On 1, Shot 151)

(2 TO POS.A, SAME SET)

VENUS & EAST: "YELLOW BIRD"

(EAST PLAYS GUITAR AND WHISTLES,
VENUS JOINING IN AFTER THE
FIRST FEW NOTES.)

"YELLOW BIRD,
UP HIGH IN BANANA TREE.
YELLOW BIRD,
YOU SIT ALL ALONE LIKE ME.
DID YOUR LADY FRIEN'
LEAVE THE NEST AGAIN?
DAT IS VERY SAD,
MAKES ME FEEL SO BAD.
YOU CAN FLY AWAY,
IN THE SKY AWAY,
YOU MORE LUCKY DAN ME!

152. 2 (A)
C.U. Roberts.

153. 1 (A) a/b ROBERTS: (OVER MUSIC) Miss Smith/
(Group)

(2 TO POS.J, SAME SET)

"YELLOW BIRD,
UP HIGH IN BANANA TREE.
YELLOW BIRD,
YOU SIT ALL ALONE LIKE ME.
BETTER FLY AWAY,
IN DE SKY AWAY,
PICKER COMIN' SOON,
PICK FROM NIGHT TO NOON.
BLACK AN' YELLOW YOU,
LIKE BANANA TOO,
DEY MIGHT PICK YOU ONE DAY!"

154. 2 (J)
2-S, Roberts and Venus.

ROBERTS: Miss Smith - I wonder if
I could have a few words with you?

MUSIC IN
B/G

VENUS: Yes, of course. What about?

ROBERTS: Davies. Shall we go to
my room?

Preview 1

(On 2, Shot 154)

VENUS: All right.

PAN R. with them to doors.

Include Proctor f/g.

155. 1 (A)
Group over East.

PROCTOR: East!

(2 TO POS.X, DAVIES'S STUDY)

EAST: Sir?

PROCTOR: It would be a pity to allow your musical talents to stand in the way of your success in the Examination Rooms.

EAST: Sir.

156. MIX 4 (H)
Establishing shot of Study.

22. INT. DAVIES'S STUDY. NIGHT. BOOM A

Roberts & Venus enter.

ROBERTS: Sorry, but I had to drag you away. You always seem to be surrounded by people.

(1 TO POS.B, SAME SET)

VENUS: That's all right.

ROBERTS: Will you have a cigarette?

VENUS: No, thanks, I've got to think of my voice.

ROBERTS: Well, you'll have a cup of tea, then?

157. 3 (H)
2-S.
Roberts Xs d/s R.

VENUS: I won't say no to that./

158. 4 (H)
C.U. Roberts.

VENUS: (CONTD.) What did you want to see me about?/

159. 3 (H)
C.U. Venus.

ROBERTS: I gather you have a letter Davies sent you just before he took his life. I wondered if I could read it./

Preview 4

(On 3, Shot 159)

160. 4 (H) a/b VENUS: I haven't got it with me./
(C.U. Roberts)

PAN L. with Roberts
to 2-S over Venus.

ROBERTS: Then perhaps we could go
back to your room for it.

VENUS: I'm sorry, but what's it got
to do with you, anyway?

ROBERTS: I was a friend of his. I
want to know why he killed himself.
Do you take sugar?

VENUS: No, thanks.

161. 3 (H) ROBERTS: Have you shown it to anybody?/
C.U. Venus.

VENUS: No.

ROBERTS: Not even the police?

162. 4 (H) a/b VENUS: It was a personal letter./
(Roberts over Venus)

ROBERTS: How well did you know Davies?

VENUS: Not very. We were ...

ROBERTS: Then why did he choose to
write to you?

Venus breaks d/s L.

VENUS: I don't know. Maybe it was
because ...

ROBERTS: That letter doesn't exist,
does it, Miss Smith? You made it
up./

163. 3 (H)
2-S.

VENUS: Why do you say that?

ROBERTS: Because I think Davies was
murdered.

Roberts breaks d/s R.

(CONTD.)

(On 3, Shot 163)

ROBERTS: (CONTD.) I've taken over Davies's work since he died, and I know now that he was on the verge of a most important discovery. The last thing he would do would be to kill himself at such a time. It just doesn't make sense./

164. 4 (H)
3-S, as Steed enters.

STEED: Am I interrupting?

VENUS: No, it's all right. We were just talking about Davies and the - letter.

STEED: I see.

ROBERTS: Who are you?

VENUS: This is John Steed - he's a friend of mine. Jack Roberts.

STEED: How do you do?

ROBERTS: So you know about this letter, too?

STEED: Yes, I -

VENUS: He agrees with you - Davies had no reason to kill himself./

165. 3 (H)
2-S, Steed over Roberts.

STEED: Then I gather you think that Davies was murdered?

ROBERTS: Yes.

STEED: Have you any idea who might have killed him?

166. 4 (H)
3-S. ROBERTS: No./

(On 4, Shot 166)

VENUS: Well, I must go.

STEED: Why?

VENUS: To spray my throat.

STEED: What's wrong with your throat?

VENUS: Nothing - I'm just going to spray it.

Venus exits.

167. 3 (H)
2-S, Steed over Roberts.

STEED: You've taken over from Davies, haven't you? I suppose you realise you could be next./

168. 4 (H)
C.U. Roberts.

ROBERTS: Yes. That's why I want to find out what really happened to Davies./

169. 3 (H)
C.U. Steed.

STEED: I don't blame you - so do I. Now I have a theory. So far as I can make out, there is some sort of organisation in this university, blackmailing undergraduates. 'Tomorrow's top men come out of today's universities', seems to be the motto. Have you ever thought how useful it could be if enemy agents could get their hands on undergraduates?/

170. 4 (H)
2-S, Roberts over Steed.

ROBERTS: Not only undergraduates, Mr. Steed. I've been approached as well./

171. 3 (H)
2-S, Steed over Roberts.

STEED: I see. What happened exactly?/

172. 4 (H) a/b
(Roberts over Steed)

ROBERTS: Oh, no nonsense with ideological conversion. As you guessed, it was straight blackmail.

Preview 3

(CONTD.)

(On 4, Shot 172)

173. 3 (H) C.U. Steed. ROBERTS: (CONTD.) Like a fool, I tried to help somebody out of a jam by copying a signature on a cheque./

174. 4 (H) a/b (Roberts over Steed) STEED: Some jam! /

ROBERTS: It was money they were entitled to. Unfortunately, the man I tried to cash it with turned out to be a member of this organisation.

STEED: Who was that?

175. 3 (H) a/b (C.U. Steed) ROBERTS: A chap called Higby./

176. 4 (H) 2-S. STEED: You mean the man who runs the Volunteer? /

(3 TO POS.B, PUB)

ROBERTS: Yes, but I don't think he's the leader. There's somebody else behind him - I'm sure of it.

Roberts Xs d/s L. f/g.

STEED: You mean to say you forged this cheque off your own bat?

Steed Xs d/s to Roberts.

ROBERTS: Well ... yes.

STEED: I see. Well now - supposing I could see to it - and I'm not saying that I can - that you won't be prosecuted for this forgery, would you help me?

ROBERTS: What? Oh yes, of course - of course I would.

STEED: Then we'll have to trust each other. I want you to help me find out who's behind this organisation.

Preview 2

(CONTD.)

(On 4, Shot 176)

SPEED: (CONTD.) I think the best way to go about it is for you to pretend that you're ideologically convinced.

177. 2 (X)
C.U. kettle.

F/X: KETTLE WHISTLE./

178. 4 (H)
2-S.

ROBERTS: Will you have a cup of tea?

(2 TO POS.A, QUAD)

GRAMS:
MUSIC

*

BOOM A
swing to
Pub.

*

179. MIX 3 (B)
C.U. empty glasses.

23. INT. PUB. NIGHT.

(BOOM A)

*

PULL BACK to Group as Extras exit.

*

(4 TO POS.A, PUB)

Higby Xs behind bar.

HIGBY: Yes, that was the one too many, wasn't it? Come on, off you go now. I've got two hours' work to do when you've gone home. It's not all fun being a publican, you know. Come along there, gentlemen, you'll get me shot. If you want to drink in here tomorrow, you'd better go home tonight. Come on, back to the reservation - they're dancing for rain tonight. Never mind about him, he's a shareholder. Why is it that beer always tastes so much nicer after closing time?

Roberts enters and sits in front of bar.

T.I. to 2-S, Higby over Roberts.

Have you got the information for me yet?

ROBERTS: No. No, I'm afraid I haven't had a chance yet.

HIGBY: Listen, old boy, if you don't do what I tell you, I've got evidence here that says you are a forger./

180. 4 (A)
C.U. Roberts.

(On 4, Shot 180)

ROBERTS: You won't need that,
Higby. You don't understand.
181. 3 (B) You and I are on the same side./
C.U. Higby.

182. 4 (A) HIGBY: Really?/
C.U. Roberts.

ROBERTS: You see, it's rather funny,
really. I've been trying to make
contact with your organisation for
183. 3 (B) a/b some time./
(C.U. Higby)

(4 TO POS.J, EXT.
CLAIRE'S STUDIO)

184. MIX 1 (B) 24. EXT. QUAD. NIGHT.
C.U. piano keys.

PAN UP to Venus. VENUS & BAND: "PUT ON A HAPPY FACE"
PULL BACK to Group.
Claire enters b/g. VENUS: "GREY SKIES ARE GONNA CLEAR
UP,
185. 2 (A) PUT ON A HAPPY FACE./
2-S, Claire over East. BRUSH OFF THE CLOUDS AND
186. 1 (B) CHEER UP./
2-S, East over Claire. PUT ON A HAPPY FACE./
187. 2 (A) M.S. Venus.
"TAKE OFF THE GLOOMY MASK
OF TRAGEDY,
IT'S NOT YOUR STYLE.
YOU'LL LOOK SO GOOD THAT
YOU'LL BE GLAD
188. 1 (B) YOU DECIDED TO SMILE./
Group.
Aubyn enters b/g,
exits f/g L. "PICK OUT A PLEASANT OUTLOOK,
STICK OUT A NOBLE CHIN,
WIPE OFF THAT 'FULL OF DOUBT'
LOOK,
SLAP ON A HAPPY GRIN.
AND SPREAD SUNSHINE ALL OVER
189. 2 (A) THE PLACE./
Group. JUST PUT ON A HAPPY, HAPPY, HAPPY,
T.I. to C.U. Venus. PUT ON A HAPPY FACE."

(APPLAUSE)

Preview 1

GRAMS:
MUSIC

*
*

BOOM B,
VOCAL &
BAND MICS.

*

GRAMS:
OPEN AIR
APPLAUSE.

(On 2, Shot 189)

Segue:

BOOM B,
BAND IN
B/G (to
end of
scene)

190. 1 (B)
Group over Venus.

BAND: "TEA FOR TWO CHA CHA"

T.I. to 2-S, Venus
& East.

EAST: Perhaps this time.

191. 2 (A)
Group.

VENUS: All right./

East & Venus dance
towards camera.

EAST: Where's your friend, Mr. Steed?

VENUS: Probably with Mrs. Piozzi.

(1 TO POS.A, SAME SET)

EAST: Dr. Johnson's friend?

VENUS: Oh, you know!

_____ He's not really doing literary
research, is he?

VENUS: What makes you say that?

EAST: He seems to be more interested
in why Davies and Green killed them-
selves.

VENUS: Oh, let's talk about something
else.

EAST: All right. How about letting
me drive you back to London at the end
of the week?

VENUS: Oh, that's nice of you, Ted,
but I shall probably go back with
Mr. Steed.

PULL BACK with them
to include Steed f/g
by pillar.

STEED: Hello, my dear. Enjoying
yourself?

VENUS: Yes, thank you.

(On 2, Shot 191)

STEED: Would you excuse us, Ted?
I'd like to have a word with Venus.

EAST: Go ahead.

Steed & Venus exit L.
Claire joins East.

CLAIRE: Hello, stranger.

EAST: Hello. Shall we dance?

192. 1 (A)

2-S, Steed & Venus
by statue.

STEED: Have you seen Roberts?

(2 TO POS.D, CLAIRE'S
STUDIO)

VENUS: No.

STEED: I'm worried about him.
He seems to have disappeared. If
you see him, tell him I want to talk
to him.

VENUS: Fetch and carry - fetch and
carry.

Venus exits to dancers
b/g.

T.I. to C.U. Steed.

193. MIX 4 (J)

25. EXT. CLAIRE'S STUDIO. INT. NIGHT. BOOM A

C.U. crack under door.

GRAMS:
MUSIC

PULL BACK as Claire
& East enter.

*
*

HOLD them in C.2-S.

CLAIRE: Well, this is home.

*

(1 TO POS.E, CLAIRE'S
STUDIO)

EAST: Aren't you going to ask me in?

*

CLAIRE: It's very late.

*

(As they kiss)

EAST: Does that matter?

*

194. 3 (J)

C.U. Claire.

*

195. 4 (J)

C.U. door crack.

*

196. 3 (J)

C.2-S, Claire over East.

*

Preview 4

*

(On 3, Shot 196)

GRAMS:
MUSIC
(contd.)

197. 4 (J)
2-S, East over Claire.

CLAIRE: You should be back in college. I don't want you gated on my account./

EAST: Oh, nonsense!

(3 TO POS.X, QUAD)

CLAIRE: Now don't be a silly boy.

EAST: Can I have some black coffee?

CLAIRE: No.

EAST: White?

CLAIRE: No.

EAST: What about tomorrow then?

CLAIRE: Come round when you can.

East exits.

EAST: I don't know - women!

198. 1 (E)
2-S, Claire over Roberts, as Claire enters.

25A. INT. CLAIRE'S STUDIO. NIGHT.

BOOM B

CLAIRE: Darling! I've been looking looking for you everywhere.

T.I. to C.2-S, as Claire Xs d/s to Roberts.

ROBERTS: So you've picked up Young East now, have you?

CLAIRE: What?

ROBERTS: That was East you were with, wasn't it?

199. 2 (D)
C.U. Roberts.

CLAIRE: What about it?/

ROBERTS: I take it I've ceased to be useful to you./

200. 1 (E)
2-S, Claire over Roberts.

(On 1, Shot 200)

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

ROBERTS: Don't you?

Claire Xs u/s L.

CRAB R. holding 2-S.

CLAIRE: East made a pass at me at the dance - I've been trying to shake him off ever since.

Roberts Xs u/s L. to Claire.

ROBERTS: I don't believe you.

CLAIRE: You can believe what you like, only it happens to be true. Oh, come on, darling - don't be a jealous old bore - don't be angry if I enjoy myself a bit. After all, you know I love you./

201. 2 (D)
C.2-S, Roberts over Claire.

ROBERTS: Is that why you got me to forge that cheque?

Claire breaks d/s R.

PULL BACK with her, holding 2-S.

CLAIRE: Now you know that's not true. Anyway, don't keep me in suspense - was it all right about the cheque?

ROBERTS: Yes, I delivered it.

CLAIRE: And Higby didn't question it?

ROBERTS: No. It seems it was just what he wanted. At any rate, he didn't waste much time in giving me my orders./

202. 1 (E)
C.U. Claire.

203. 2 (D) a/b
(2-S)

CLAIRE: Orders?/

ROBERTS: Needless to say, Higby spotted that the cheque was forged, and proceeded to blackmail me. It was all very cleverly worked out, Claire. Why did you do it?

(On 2, Shot 203)

CLAIRE: I don't know what you mean,

ROBERTS: Why did you do it, Claire?

CLAIRE: Do you think I wanted to do what I did?

ROBERTS: What else can I think? Why did you do it, Claire?

CLAIRE: How can I ever get you to understand?

ROBERTS: Don't tell me this was your own idea. There must be somebody behind all this./

204. 1 (E)
2-S, Claire over Roberts.

Claire Xs d/s L. to divan.

CLAIRE: Of course there is. Don't you realise that I'm just as much a victim of these people as you are?

205. 2 (D)
C.U. Claire on divan.

ROBERTS: What people, Claire?/

CLAIRE: They have agents in all the university towns, blackmailing undergraduates into working for them when they leave college and become useful to them. That's how they got hold of me. They tricked me into doing something which could send me to prison. So now this is my assignment - to provide tea and sympathy for tomorrow's diplomats and scientists./

206. 1 (E)
C.U. Roberts - reaction.

207. 2 (D) a/b
(Claire)

CLAIRE: (CONTD.) But listen, Jack, it's not the same with you, I promise. I really love you - you must know that. You must believe me, I really love you./

208. 1 (E) a/b
(C.U. Roberts)

Preview 2

(On 1, Shot 208)

209.	2 (D) a/b C.U. Claire.	<u>ROBERTS</u> : All right, I believe you./	<u>GRAMS:</u> <u>MUSIC</u>
210.	1 (E) 2-S, Roberts over Claire. PAN DOWN to C.U. as they embrace on divan.		* * * * *
211.	MIX 3 (X) 2-S, Steed and One-Seven under arcade.	26. EXT. QUAD. NIGHT.	BOOM C * *

They walk away from camera.

ONE-SEVEN: You're quite sure you can rely on this man Roberts?

STEED: I wouldn't like to say you could rely on anyone in an organisation like this. It depends how far they've got their hooks into him.

ONE-SEVEN: I haven't seen you so worried for a long time, Steed.

They walk back to camera.

STEED: He's our only lead. If I lose him, I shall be back to square one.

ONE-SEVEN: I don't agree with you. They'll be recruiting new members all the time. Somewhere these people must keep records of all their recruits.

STEED: Yes. I don't imagine Roberts' forged cheque stayed long with Higby.

ONE-SEVEN: No. I don't see him as the brains behind a racket as subtle as this. Well, you'll just have to wait and see what Roberts can come up with.

(On 3, Shot 211)

STEED: I'll go and see if he's in his room. With a little luck, he should have something for me by now.

GRAMS:
MUSIC

*

*

212. MIX 1 (E)

27. INT. CLAIRE'S STUDIO. NIGHT.

BOOM B-2

C.U. Roberts.

*

CRAB L. to 2-S. with Claire.

*

F/X: KNOCK ON DOOR.

CLAIRE: Come in, Higby.

ROBERTS: But, darling -

Higby enters b/g.

HIGBY: Good evening, Mr. Roberts.

ROBERTS: Claire, what is this? What's going on?

CLAIRE: Tell him, Higby.

Claire Xs L. of Roberts.

HIGBY: You didn't seriously believe we would swallow all that stuff about being ideologically one of us, did you?

213. 2 (D)

ROBERTS: Claire/-

2-S, Claire over Roberts.

CLAIRE: You're a fool, Jack. I'm sorry, darling, there was a time when I thought you were quite promising. It seems a pity that all your talent will have to go to waste./

214. 1 (E)

3-S.

ROBERTS: You little bitch!

215. 2 (D)

3-S.

HIGBY: Now, just a minute, old man./

CLAIRE: All right, take him away - and make it look good.

T.I. to C.U. gun.

GRAMS:
THEME

DURING BREAK:

CAM. 1 - TO POS. D, SHANKLIN'S STUDY.

CAM. 2 - TO POS. H, SHANKLIN'S STUDY.

CAM. 3 - TO POS. F, CLAIRE'S STUDIO.

CAM. 4 - TO POS. G, CLAIRE'S STUDIO.

BOOM A - STAY AT POS. 4, EXT. CLAIRE'S STUDIO.

BOOM B - STAY AT POS. 2, INT. CLAIRE'S STUDIO.

BOOM C - GO TO POS. 2, SHANKLIN'S STUDY

VTR/ABC/2322
Part 3

ACT 3

		<u>GRAMS:</u> <u>THEME</u>
	<u>FADE UP CAPTION L</u> <u>"THE AVENGERS"</u> Act 3	* * *
216.	<u>MIX 1 (D)</u> C.U. telephone. PAN UP to C.U. Shanklin.	<u>28. INT. SHANKLIN'S STUDY. DAY.</u> BOOM C-2 * *
217.	<u>2 (H)</u> 2-S, Shanklin over Aubyn.	<u>SHANKLIN:</u> Oh, yes - I see. Yes ... yes, thank you very much. Goodbye./ According to the doctor's preliminary report, Roberts died of an overdose of phenobarbitone. <u>AUBYN:</u> You mean ...?
218.	<u>1 (D)</u> C.U. Aubyn.	<u>SHANKLIN:</u> Yes, another suicide./ <u>AUBYN:</u> I think we shall really have to consider what we are to say about these unfortunate incidents. There was a Fleet Street reporter on the telephone to me only half an hour ago./
219.	<u>2 (H)</u> C.U. Shanklin	<u>SHANKLIN:</u> I suppose one can understand young Green taking his life. Heaven knows, I feel a certain responsibility for that/-
220.	<u>1 (D)</u> 2-S, Aubyn over Shanklin. Aubyn breaks u/s L.	<u>AUBYN:</u> Oh no, Shanklin, you mustn't blame yourself. He wasn't the first man to be sent down/-
221.	<u>2 (H) a/b</u> (C.U. Shanklin)	

(On 2, Shot 221)

SHANKLIN: But I feel I should have gone to greater trouble to investigate the allegations against him. As far as Davies is concerned, we know now that he'd had some troubles with a young woman in the town. Why won't these wretched youngsters come to me more often when they've got something on their minds?/

222. 1 (D)
C.U. Aubyn.

AUBYN: It's difficult to make contact with some of them. I'm particularly perplexed about Roberts. The whole world was open to him - and now this./

223. 2 (H) a/b
(C.U. Shanklin)

SHANKLIN: What do you know about this man Steed?/

224. 1 (D) a/b
(C.U. Aubyn)

AUBYN: Oh, Mrs. Piozzi's friend. Nothing much. We had a chat the other night in the Volunteer. He seemed a pleasant enough fellow. Why do you ask?/

225. 2 (H) a/b
(C.U. Shanklin)

SHANKLIN: It just seems strange to me. It was Steed who found Green, and now it seems he was the first to find Roberts. You see what I mean? Odd.

T.I. to B.C.U.

GRAMS:
MUSIC

*

226. MIX 4 (G)
C.U. Claire on divan.

29. INT. CLAIRE'S STUDIO. DAY. BOOM B-2

(2 TO POS.D, CLAIRE'S
STUDIO)

F/X KNOCK ON DOOR.

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227. 3 (F)
2-S, Higby over Claire as Higby enters.

CLAIRE: Come in./

*

*

*

*

(4 TO POS.J, EXT. SAME
SET - FAST)

HIGBY: He's coming up the stairs.

*

*

T.I. with Claire to tank.

CLAIRE: You'd better get behind there.

*

*

*

*

Preview 4

(On 3, Shot 227)

GRAMS:
MUSIC
(contd.)

*
*

228. 4 (J) 29A. EXT. CLAIRE'S STUDIO. INT. DAY.
M.S. corridor. BOOM A-4
East enters. *
PAN with him to door. F/X: KNOCK ON DOOR. *
(As door opens) *
229. 3 (F) 29B. INT. CLAIRE'S STUDIO. DAY. BOOM B-2.
2-S, East over Claire.
EAST: Hello. Can I come in?
(4 TO POS.G, INT. SAME
SET)
CLAIRE: Hello, darling.
CRAB R. with them to
fish tank. EAST: Great Scott! What is this,
the reptile house? Attractive-looking
bunch you've got here./
230. 4 (G) C.2-S.
(KISS)
East Xs u/s L. of
Claire. EAST: (CONTD.) I suppose you've
heard about old Roberts?
CLAIRE: Yes, I've just been told.
EAST: Weren't you friendly with him
once?/
231. 3 (F) C.2-S, Claire over
East.
CLAIRE: We went out a couple of times.
I was quite fond of him - but he was
very moody, you know. It's funny,
but you always think that people who
talk about suicide will never really
do it.
Claire Xs d/s L. to
divan. EAST: Yes, but they do. What's
wrong? You're not still glooming
PULL BACK, holding 2-S. about Roberts, are you?
CLAIRE: No. I'm up to my eyes in
debt.

(On 3, Shot 231)

EAST: Oh, is that all.

CLAIRE: You know Higby at the Volunteer?

EAST: Very well.

CLAIRE: I owe him nearly two hundred pounds.

EAST: Two hundred pounds? Good Lord, you must have had a party!

CLAIRE: My mother was ill recently. There was no money for the hospital bills - so I had to borrow from someone.

EAST: And now he wants it back?

CLAIRE: Yes.

EAST: Trust him!

CLAIRE: He can take me to Court, put the bailiffs in here - which would be rather embarrassing./

232. 2 (D)
M.C.U. East by easel.

EAST: But I thought you did quite well with the old paint-brush./

233. 4 (G)
M.S. Claire.

CLAIRE: I do, sometimes. The maddening thing is, I sold a picture to an American only last week for two hundred guineas.

PAN R. with her to include East.

(2 TO POS.F, VENUS'S HOTEL ROOM)

EAST: Well, then - what are you worrying about?/

234. 3 (F)
2-S, Claire over East.

CLAIRE: Here's the cheque. Take a look at it.

EAST: Two hundred guineas ... two hundred and twenty pounds.

(On 3, Shot 234)

235. 4 (G)
2-S, East over Claire.
- (3 TO POS.K, SAME SET)
- PULL BACK holding 2-S,
as Claire Xs R. to
desk. (Finish Pos.K)
- East Xs to Claire.
- CLAIRE: Two hundred guineas is two hundred and ten pounds, as any bank clerk would know./
- EAST: I see what you mean ... Well, it's quite simple. You get your Mr. Rockefeller to make out another cheque - or ask him to change this one and initial it.
- CLAIRE: Except that he's just gone on safari in Kenya. Jungle drums couldn't convey the sort of message I'd like to send him. Actually, the stupid man included a blank cheque in the deal.
- EAST: How did that happen?
236. 3 (K)
C.2-S, Claire over East.
- CLAIRE: He tore off two cheques at the same time./ Be nice to make out a cheque for a thousand pounds to ourselves, wouldn't it?
- EAST: You know where that sort of thing will land you. Though, of course, it wouldn't really be wrong to make out a cheque for two hundred guineas, would it? I mean, it's morally yours, isn't it?
- CLAIRE: I don't think I'd ever be able to copy his signature./
237. 4 (K)
2-S.
- East sits at desk,
Claire sits on edge
of desk behind him.
- EAST: Effort, St. Trinian's! Have you got a pen?
- CLAIRE: How is your other girl friend getting on - Venus Smith?
- EAST: Oh, she was just a nodding acquaintance.

(On 4, Shot 237)

CLAIRE: She's very attractive.

EAST: But she hasn't got a studio full of alligators next to the college.

CLAIRE: You made an excellent speech at the debating society last week, so I'm told.

238. 3 (K)
C.U. Claire. EAST: It's all good practice./

239. 4 (K)
3-S, as Higby comes from behind screen & Xs d/s to East. CLAIRE: What for - to be Prime Minister one day?/

EAST: You never know. Probably a tenth Parliamentary Under-Secretary at the Ministry of Works. There, that's not a bad signature, is it? All you've got to do is fill in the rest.

240. 3 (K)
3-S. CLAIRE: I'd say that's excellent. Wouldn't you say that was an excellent forgery?/

East rises.

EAST: Hello, Higby! You come for your money?

HIGBY: The maximum sentence for forgery in this country, old boy, is seven years.

EAST: What is this?

HIGBY: We want your co-operation.

241. 4 (K)
C.U. Higby. EAST: Who do you mean - "we"?/

HIGBY: You fancy yourself in Parliament, old boy? When you get there, you're going to represent us./

242. 3 (K)
C.U. East - reaction.

243. 4 (K) a/b
(C.U. Higby)

(On 4, Shot 243)

HIGBY: The moment you leave here,
I shall go to the police with this ...
unless, of course, you agree to do
something for us./

244. 3 (K)
3-S.

(4 TO POS.C, VENUS'S
HOTEL ROOM)

EAST: Higby's gone raving mad! What
do you want me to do? Kill someone?

HIGBY: Yes.

CLAIRE: And if you don't, we shall
have to kill you.

T.I. to C.U. cheque.

GRAMS:
MUSIC

*

*

245. MIX 2 (F)

30. INT. VENUS'S HOTEL ROOM. DAY. BOOM C-1

C.U. basin.

*

PAN UP to M.S. Venus.

*

Steed enters b/g, Xs
down to her.

*

VENUS: Just the man I want! Here
you are, Bert, make yourself useful.
Tie that off over there.

CRAB L. holding 2-S,
as Steed Xs L. with
rope. (Finish Pos.G)

STEED: I feel like Dr. Johnson's
angler.

(3 TO POS.G, VENUS'S
HOTEL ROOM)

VENUS: What?

STEED: A stick and a string with a
fool at one end and a worm at the
other.

VENUS: Which is the worm?

STEED: I've just spent two hours
with the County Police force.

VENUS: They're quite convinced that
Roberts committed suicide?

(On 2, Shot 245)

STEED: Why shouldn't they be?

VENUS: Mm?

STEED: One word that Roberts might have been murdered, and our whole pack of wolves will run for cover.

VENUS: Talking about wolves, you remember that girl, Claire Summers, the artist? She's a right wolfette.

STEED: Well, some men like them that way./

246. 4 (C)
C.U. Venus.

(2 TO POS.H, SHANKLIN'S
STUDY)

VENUS: First she wolfed Davies, then she wolfed Green, and then she wolfed Roberts. How about that for coincidence?/

247. 3 (G)
2-S.

(4 TO POS.J, EXT.
CLAIRE'S STUDIO)

STEED: I think it's about time I took a little interest in her myself. Maybe I should drop in for tea one day.

VENUS: I think you're going to come up against some strong competition. Ted East's got his eye on her.

STEED: I hope for his sake she doesn't wolf him, too.

VENUS: Here, you haven't tied it off like I said!

GRAMS:
MUSIC

*

*

248. MIX 2 (H)
M.C.U. Shanklin at
desk.

31. INT. SHANKLIN'S STUDY. DAY. BOOM B-1

*

F/X: KNOCK ON DOOR.

*

*

249. 1 (D)
2-S, East over Shanklin,
as East enters.

SHANKLIN: Come in./

(On 1, Shot 248)

(3 TO POS.F, CLAIRE'S
STUDIO)

EAST: Could I have a word with you,
sir?

SHANKLIN: Yes, of course. Is it
about college business?

EAST: No, sir. It's personal.

SHANKLIN: You know I'm always willing
to help if I can.

East Xs L. of Shanklin.

EAST: It's rather difficult to
explain./

249. 2 (H)
2-S, East over Shanklin. You see, I've been tricked

250. 1 (D)
C.U. Shanklin. into forging a cheque./

251. 2 (H) a/b
(East over Shanklin) SHANKLIN: Forging a cheque?/

EAST: Yes, sir.

SHANKLIN: But I don't understand -
do you mean you actually wrote ...?

252. 1 (D)
2-S. EAST: Yes, sir, I forged a cheque./

Shanklin Xs L. to desk.

SHANKLIN: But this is very serious.
Of course, I'd like to help you, but
this amounts to a criminal offence.

252A. 2 (H)
C.U. Shanklin. EAST: I know, sir, but/-

SHANKLIN: Just a moment - you're treating
me as a father confessor. This is the
sort of thing you should discuss with a
solicitor./

253. 1 (D)
C.U. East.

EAST: But I must tell you. You see, it
partly concerns this college./

254. 2 (H)
2-S.

SHANKLIN: The college. Well, go on.
Sit down. All right, go on./

255. 1 (D) a/b
(C.U. East)

EAST: Half an hour ago a girl-friend of
mine persuaded me to forge this cheque.

(CONTD.)

(On 1, Shot 255)

EAST: (CONTD.) As soon as I'd done it, her accomplice appeared. It seems they are members of some sort of organisation operating inside the university./

256. 2 (H) a/b
(C.U. Shanklin)

SHANKLIN: Do you mean they're criminals?/

257. 1 (D) a/b
(C.U. East)

EAST: They're political agents or something. They've forced me into working for them because they've got that forged cheque to hold over me for the rest of my life./

258. 2 (H) a/b
(C.U. Shanklin)

SHANKLIN: You mean they're blackmailing you?

EAST: Yes.

SHANKLIN: Have they told you what they want you to do?/

259. 1 (D) a/b
(C.U. East)

EAST: Oh yes. I have to commit a murder - a man called John Steed.

(Shanklin opens desk drawer)

260. 2 (H) a/b
(C.U. Shanklin)

SHANKLIN: I see. Well, if they want you to kill Mr. Steed, East, you might need this, mightn't you?/

PAN DOWN to gun in Shanklin's hand.

261. 1 (D) a/b
(C.U. East)

EAST: Oh no, sir - they were quite serious, sir./

262. 2 (H)
B.C.U. Shanklin.

SHANKLIN: So am I, East./

263. 1 (D) a/b
(C.U. East)

T.I. to B.C.U.

EAST: Thank you, sir.

GRAMS:
MUSIC

*
*

264. MIX 4 (J)
Establishing shot of corridor.

32. EXT. CLAIRE'S STUDIO. INT. DAY.

BOOM A-4

(2 TO POS.D. CLAIRE'S STUDIO)

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*
*

(On 4, Shot 264)

GRAMS:
MUSIC
(contd.)

T.I. to 2-S, Venus
over Steed.

*
*
*

VENUS: Do you think anyone's in?

STEED: No.

VENUS: You're not going in through
the door!

STEED: Why not?

VENUS: You just don't, that's why
not. You're supposed to stick brown
paper on the window, then when you
break the glass it -

STEED: I haven't got any brown paper.

VENUS: Oh. They're useful things
to have. Where did you get them?

STEED: Never you mind. No, you stay
here. Let me know if anyone's coming.

VENUS: All right. If it's the police
or anything, I'll whistle.

STEED: If it's the police or anything,
just come and tell me.

GRAMS:
MUSIC

(As Steed enters):

*

265. 3 (F)
M.S. Steed over fish
tank.

32A. INT. CLAIRE'S STUDIO. DAY.

BOOM B-2

*

CRAB R. with him to
desk. (Finish Pos.K)

*

*

*

*

266. 2 (D)
C.U. cheque book.

*

267. 3 (F) a/b
(Steed)

*

*

Venus enters b/g.

*

*

Preview 4

*

*

WINK: He'll win the Beast of the
Week next year-or I'll want to know
why.!

CUT TO:

30. EXT. TELECINE. DAY.

WE GET A CLIP SHOT OF STANLEY HOSKING
WALKING AWAY FROM THE CAMP GATES. CARRYING
HIS CASE HE IS SMILING HAPPILY BUT ALSO
A TRIPLE SAD BECAUSE HE IS LEAVING.

GRAMS: THE CLOSING SIGNATURE THEME
MUSIC "GREEN GROW THE RUSHES O" IS BROUGHT
IN OVER.

CUT TO:

31. EXT. TELECINE. (OR "STILL") DAY.

THE GALLEON'S COVE GATEWAY SHOWING THE
MODEL GALLEON.

CAM: (SUPER)
ROLL CLOSING CREDITS.

GRAMS: "GREEN GROW THE RUSHES O" AS IT
REACHES A CLIMA WE:

FADE OUT.

"THE END"

"THE HOLIDAY-MAKERS" HOLIDAY CAMP SERIES

EPISODE ONE: "THE LITTLE WORLD OF STANLEY
HOSKING

JANUARY 1963.

(On 3, Shot 267)

GRAMS:
MUSIC
(contd.)

VENUS: There's somebody coming!

They hide behind
screen.

268. 4 (J) 32B. EXT. CLAIRE'S STUDIO. INT. DAY. BOOM A-4
M.S. Higby.

F/X: KNOCK ON DOOR.

(As Higby enters):

269. 2 (D) 32C. INT. CLAIRE'S STUDIO. DAY. BOOM B-2
M.S. Higby.

HIGBY: Claire?

CRAB L. with Higby
as he Xs Studio.
(Finish Pos.K)

Steed appears from
behind screen -
2-S, Steed over Higby.

270. 3 (F) C.U. Higby.

271. 2 (K) a/b HIGBY: What are you doing here?/
(2-S)

STEED: I might ask you the same
question./

272. 3 (F) a/b GRAMS:
(C.U. Higby) MUSIC

He reaches for gun.

273. 2 (K) a/b
(2-S)

Higby falls on to bed,
pushes Steed against
easel.

274. 3 (F)
2-S.

Higby attacks Steed
with stool.

275. 2 (K)
2-S.

PAN L. with them to chair.

276. 3 (F)
3-S.

Steed Xs to desk.

Preview 2

(On 3, Shot 276)

GRAMS:
MUSIC
(contd.)

Venus comes from
behind screen.

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*
*
*

277. 2 (K)
3-S.

Steed & Venus exit.

*
*
*

278. 4 (J)

32D. EXT. CLAIRE'S STUDIO. INT. DAY.*

M.S. corridor.

Steed & Venus hide
f/g R.

Claire enters b/g L.

(2 TO POS.H. SHANKLIN'S
STUDY)

*
BOOM A-4
*
*
*
*
*

279. 3 (F)

32E. INT. CLAIRE'S STUDIO. DAY. BOOM B-2

C.U. Higby.

PAN UP to 2-S. with
Claire.

CLAIRE: What happened?

(4 TO POS.K, INT. SAME
SET)

HIGBY: That man Steed was here.

CLAIRE: Was he! Here, have a
drink of that. Did he take anything?

HIGBY: I don't know - you'd better
have a look./

280. 4 (K)
2-S.

Claire Xs R. to desk,
Higby follows.

CLAIRE: The cheque book's missing.

(3 TO POS.B, PUB)

HIGBY: That won't help him.

CLAIRE: It won't do us any good.

HIGBY: We'll get it back when East
sees to him. At least the 'used'
cheques are safe.

CLAIRE: Yes, I delivered the one East
made out just a few minutes ago.

(On 4, Shot 280)

HIGBY: You'd better 'phone
Shanklin.

CLAIRE: Yes, he must be told.

PAN DOWN to C.U.
telephone.

GRAMS:
MUSIC

*

*

281. MIX 2 (H)

33. INT. SHANKLIN'S STUDY. DAY.

BOOM C-2

C.U. book on shelf.

*

*

PULL BACK as Shanklin
takes it down.

*

*

PAN with Shanklin to
desk.

F/X: TELEPHONE RINGS.

*

*

(4 TO POS.L. SHANKLIN'S
STUDY)

SHANKLIN: Shanklin. I see. Well,
you'd better come quite openly. I
don't think we've really got anything
to worry about. Goodbye.

*

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*

*

As Shanklin puts
cheque in book,
T.I. to C.U. book
on desk.

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*

*

282. MIX 3 (B)

34. INT. PUB. EVENING.

BOOM A-2

C.U. East over
billiard table.

*

*

Steed enters b/g.

*

BARMAID: Yes, sir?

STEED: Can you get me a call
through to London, please?

BARMAID: Yes, sir. What number?

STEED: Whitehall 0011.

BARMAID: Whitehall 0011

STEED: Thank you.

Steed Xs d/s L. of
East.

(On 3, Shot 282)

EAST: Hallo, Mr. Steed. I was rather hoping you'd turn up.

STEED: I've been looking for you, too.

EAST: I'd rather say my piece first. You see, I've been instructed to kill you.

T.I. to C.2-S, Steed over East.

BARMAID: Your call to London, sir.

GRAMS:
MUSIC

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283. MIX 1 (D)
C.U. book on desk.
PULL BACK to 2-S,
Claire over Shanklin.

35. INT. SHANKLIN'S OFFICE. NIGHT.

BOOM B-1

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*

SHANKLIN: Higby's a fool. I've been dissatisfied with him for some time.

CLAIRE: Do you want me to take care of him?/

284. 2 (H)
C.U. Shanklin.

SHANKLIN: Yes, I think that would be best. But I've got something more important to talk about now. One of our old boys is going to Washington next week on a diplomatic mission. There he is - one of our finest operators.

PAN DOWN to C.U. book.

PAN UP to 2-S.

CLAIRE: I don't remember him.

SHANKLIN: No, my dear, before your time.

F/X: KNOCK ON DOOR.

285. 1 (D)
Group over Shanklin as Steed & East enter.

SHANKLIN: Come in./

(On 1, Shot 285)

- STEED: Dr. Shanklin, I've been wanting to meet you for some time. I understand you're the authority on Mrs. Piozzi./
286. 2 (H)
2-S, Shanklin & Claire.
- SHANKLIN: Now look here, I'm very busy. East, who is this gentleman?
- CLAIRE: It's Steed, Shanklin.
- SHANKLIN: I see. East, I thought I told you/...
287. 1 (D)
2-S, East & Steed.
- EAST: I know, sir. But I thought it would be better if you did it yourself.
- STEED: I'm sorry, I don't understand. I only wanted to pick your brains about Mrs. Piozzi. If I'm interrupting anything/...
288. 4 (L)
2-S, East over Steed.
- EAST: No, don't go, Mr. Steed. I hate to let you down, but I'm afraid this will be rather a shock for you./
289. 1 (D)
Group. Dr. Shanklin will explain./
290. 2 (H)
C.U. Shanklin.
- SHANKLIN: Your zealous execution of my instructions does you credit, Mr. East. Though I'm bound to say your method of carrying them out is a little unexpected./
291. 1 (D)
C.U. East.
- EAST: I'm sorry, sir./
292. 2 (H)
Group.
- CLAIRE: The question is, what do we do with him?/
293. 1 (D) a/b
(C.U. East)
- EAST: There's very little you can do. It's not loaded./
294. 2 (H) a/b
(Group)
295. 1 (D)
Group over Shanklin.

(On 1, Shot 295)

STEED: Take that. It's got one or two in it.

PAN DOWN to desk as Steed empties book.

STEED: (CONT'D.) Ah, Boswell's "Life of Johnson" - 1791 edition! No wonder it's out of print.

296. 2 (H) a/b
(Group)

T.I. to C.U. Shanklin.

GRAMS:
MUSIC

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297. MIX 3 (B)

36. INT. PUB. DAY.

BOOM A-2

C.U. pipe in Aubyn's hand.

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PULL BACK to Group.

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AUBYN: Where's our laudable landlord this morning?

BARMAID: I've no idea. My sergeant friend says he's helping the police in their enquiries.

AUBYN: How public-spirited of him.

Steed enters.

STEED: Here's my key, Sally. Thank you.

AUBYN: Hallo, Dr. Johnson. How's Mrs. Piozzi this morning?

STEED: She was in good spirits when I left her.

AUBYN: Don't tell me you've left her at last.

Venus enters.

VENUS: O.K. - ready.

STEED: Well, my dear, I'm off. As Dr. Johnson said, 'The noblest prospect that a man ever sees is the high road that leads into London.' You can manage, can't you, dear?

(On 3, Shot 297)

Steed exits.

VENUS: Hey, wait a minute - !
Well, isn't that just grand.

AUBYN: Plaudite, amici, commedia
finita est.

VENUS: Eh?

AUBYN: Somebody's deathbed.

East enters.

EAST: Madame, your carriage awaits.

VENUS: Teddy, you're my favourite
driver!

EAST: I wish the police shared your
opinion.

Venus & East exit.

AUBYN: The other half, Mona.

BARMAID: Sally.

AUBYN: Yes, thank you.

T.I. to C.U. beer
mag on counter.

GRAMS:
THEME

*

*

MIX CAPTION SCANNER

M: PATRICK MACNEE, JULIE STEVENS

N: MELISSA STRIBLING, ANTHONY NICHOLLS

O: JOHN STANDING, RICHARD THORP

P: REGINALD MARSH, FRANK SHELLEY, FREDERICK FARLEY

Q: TERENCE WOODFIELD, RONALD MAYER, JANET BUTLIN

R: THE KENNY POWELL TRIO

S: Teleplay by JAMES MITCHELL

T: RICHARD BATES, JOHNNY DANKWORTH

U: Designed by MAURICE PELLING

V: Producer JOHN BRYCE

W: Directed by JONATHAN ALWYN

FADE OUT CAPTION SCANNER

FADE UP SLIDE

AN ABC PRODUCTION

FADE SOUND & VISION