

MR. A. Pelly

PROD. NO: 3255.

VTR/ABC/2451

A.B.C. TELEVISION LTD.,  
Broom Road, Teddington,  
Middlesex.  
TEDDINGTON LOCK 3252

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C A M E R A     S C R I P T

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"THE AVENGERS" - Episode 49

"CONSPIRACY OF SILENCE"

by  
ROGER MARSHALL

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Story Editor  
RICHARD BATES

Designed by  
STEPHEN DONCASTER

Producer  
JOHN BRYCE

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DIRECTED BY  
PETER HAMMOND

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CAM. REH: Thursday, 28th February, 1963, Teddington One.

VTR: Friday, 1st March, 1963, Teddington One.

TXM: Saturday/Sunday, 2nd/3rd March, 1963.

RUNNING TIME: 51.25 - excluding commercial breaks.

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CAST:

John Steed ..... PATRICK MACNEE  
 Catherine Gale ..... HONOR BLACKMAN  
 Carlo ..... ROBERT RIEFFY  
 Rickie Bennett ..... SANDRA DORNE  
 Sica ..... ALEC MANGO  
 Arturo ..... TOMMY GODFREY  
 Gutman ..... ROY PURCELL  
 Terry ..... JOHN CHURCH  
 James ..... ARTRO MORRIS  
 Professor ..... WILLIE SHEARER  
 Rant ..... IAN WILSON  
 Circus Act ..... ELIZABETH & COLLINS

PLUS 25 extras - as Circus hands, circus acts  
and audience.

\* \* \* \* \*

Production Assistant ..... Jill Horwood  
 Floor Manager ..... Patrick Kennedy  
 Stage Manager ..... Betty Crowe  
 Technical Supervisor ..... Peter Cazaly  
 Lighting Supervisor ..... H.W. Ritchie  
 Senior Cameraman ..... Michael Baldock  
 Sound Supervisor ..... Michael Roberts  
 Vision Mixer ..... Del Randell  
 Wardrobe Supervisor ..... Sally Russell  
 Makeup Supervisor ..... Lee Halls

\* \* \* \* \*

SCHEDULE:

Thursday, 28th February, 1963:-

Camera Rehearsal ..... 10.00 - 12.30.  
 Lunch Break ..... 12.30 - 13.30.  
 Camera Rehearsal ..... 13.30 - 18.00.  
 Supper Break ..... 18.00 - 19.00.  
 Camera Rehearsal ..... 19.00 - 21.00.

Friday, 1st March, 1963:-

Camera Rehearsal ..... 10.00 - 12.30.  
 Lunch Break ..... 12.30 - 13.00.  
 Camera Rehearsal ..... 13.30 - 15.30.  
 Tea Break, Line up,  
 normal scan, makeup ..... 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.

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CAMERAS: 5 pedestals - one to be on rostrum.

TELECINE: ABC symbol, 35 mm dubbed sound sequence  
caption scanner and slides.

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THE AVENGERS - "CONSPIRACY OF SILENCE"

RUNNING ORDER

<u>SHOT</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS</u>	<u>SOUND</u>	<u>PAGE NOS</u>
1. OPENING ROUTINE					1
2. INT. JAMES OFFICE	DAY	JAMES.SICA.CARLO.	1A. 4A. 3A.	A.1.	1 - 3
3. TELECINE					3
4. EXT. TRAILER.	DAY	SICA. EXTRAS.	2A.		4
5. INT. TRAILER.	DAY	RICKIE. SICA.	2B. 3B.	B.1.	4 - 6
6. INT. JAMES OFFICE	NIGHT	JAMES. CATHY. STEED.	1A. 4A. 3B.	A.1.	6 - 11
7. EXT. HOARDINGS	NIGHT	EXTRAS	1B.	C.1.	11
8. EXT. TRAILER	NIGHT	GUTMAN	2A.		11
9. EXT. VERANDAH	NIGHT	RICKIE. GUTMAN.	3C	B.2.	11 - 12
10. INT. KITCHEN	NIGHT	RICKIE. GUTMAN	2C. 3B.	B.2.	12 - 14
11. INT. TENT.	NIGHT	ELIZABETH & COLLINS. GUTMAN LEGGO. ARTURO. PROFESSOR. CATHY TERRY. EXTRAS.	2D. 4C. 5. 1C.	A.2.	14 - 17
12. EXT. TENT.	NIGHT	GUTMAN. CATHY. LEGGO. ARTURO.	1C.	C.2.	17
13. INT. TRAILER	NIGHT	TERRY. RICKIE. CATHY. PROFESSOR.	3B. 2B. 2Z. 1D.	B.1. P/POLE	17 - 21
<u>ACT TWO:</u>					
14. INT. TENT.	DAY	ELIZABETH & COLLINS. GUTMAN. CATHY. PROFESSOR.	4C. 5. 1E.	A.2.	22 - 23
15. INT. TRAILER.	DAY	SICA. RICKIE. TERRY.	3B. 2B.	B.1.	23 - 24
16. INT. TENT.	DAY	ELIZABETH & COLLINS. CATHY. PROFESSOR. LEGGO. ARTURO. EXTRAS.	2D. 4D. 1C. 4C.	A.2.	25 - 26

<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS</u>	<u>SOUND</u>	<u>PAGE NOS</u>
17. EXT. VERANDAH. EXT. TRAILER.	NIGHT	CATHY. RICKIE.	3C. 2C. 3B. 2B.	B.2.c.1.	26 - 29
18. EXT. TENT.	NIGHT	ARTURO. LEGGO.	1C.	C.2.	29
19. INT. TENT.	NIGHT	EXTRAS.	4C	A.2.	29
20. EXT. TENT.	NIGHT	EXTRAS. LEGGO ARTURO. GURMAN PROFESOR	1C	C.2.	29
21. INT. JAMES OFFICE	NIGHT	JAMES. STEED	4A	A.1.	30 - 31
22. EXT. TRAILER	NIGHT	ARTURO	2A	C.2.	31
23. INT. KITCHEN	NIGHT	ARTURO	3B	B.2.	31
24. INT. TRAILER	NIGHT	ARTURO. CATHY PROFESSOR.	2B. 3B. 2C. 1 or 4	B.2.	31 - 34
25. EXT. TENT.	NIGHT	RICKIE. TERRY	2A.	F/POLE	34
26. INT. LEGGOS TENT	NIGHT	RICKIE. CARLO CATHY	1F. 2F.	C.3.	35 - 37
<u>ACT THREE</u>					
27. INT. TATTOOIST	DAY.	CATHY. RANT.	3D. 4E. 3E.	A.1.	38 - 39
28. EXT. HOARDINGS	NIGHT	EXTRAS. STEED	1B		40
29. EXT. TENT.	NIGHT	EXTRAS. STEED	2A.		40
30. EXT. VERANDAH.	NIGHT.	STEED. CATHY.	3C. 2G. 4.		40 - 43
31. INT. LEGGOS TENT	NIGHT	CARLO. SICA.	1F.	C.3.	43
32. INT. TENT.	NIGHT.	EXTRAS. STEED.	4C. 2D.	A.1.	43 -
33. INT. LEGGOS TENT	NIGHT.	LEGGO. RICKIE	1F.	C.3.	44 - 45
34. INT. CAGES.	NIGHT.	SICA. TERRY	2E.	F/POLE	45 - 46

<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS</u>	<u>SOUND</u>	<u>PAGE NOS.</u>
35. INT. TENT	NIGHT	CARLO. ARTURO. GUTMAN. STEED. SICA. EXTRAS	4C. 1G. 5 2D	A.1	46 - 47
36. INT. CARLO'S TRAILER	NIGHT	CATHY. SICA. RICKIE	3B. 2B.	B.1	47 - 48
37. INT. LEGGO'S TENT	NIGHT	STEED. ARTURO	1F	C.3	48 - 49
38. INT. TRAILER	NIGHT	CATHY. SICA. RICKIE	3B. 2D.	B.1	49 - 50
39. INT. TENT	NIGHT	STEED. CARLO TERRY	5. 4C. 1G. 2D.	A.1	50 - 53
40. INT. TRAILER.	NIGHT	SICA. CATHY. RICKIE. STEED.	3B. 2B.	B.1	53 - 54
41 INT TENT.	NIGHT	STEED. CATHY	5. 4C.	A.1	54 - 55

F/U T/C \_\_\_\_\_ S.O.F.  
FILM: ABC SYMBOL

FADE TO BLACK

F/U CAPTION \_\_\_\_\_ GRAMS  
"THE AVENGERS" (1) Theme

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CAPTION \_\_\_\_\_  
"THE AVENGERS" (2)

\*

CAPTION \_\_\_\_\_  
"THE AVENGERS" (3)

\*

CAPTION \_\_\_\_\_  
"THE AVENGERS" (4)

\*

CAPTION \_\_\_\_\_  
STARRING PATRICK MACNEE

\*

CAPTION \_\_\_\_\_  
AND HONORBLACKMAN

\*

FADE CAPTION

\*

1. F/U \_\_\_\_\_ INT. JAMES OFFICE. DAY. BOOM A.l.  
4 (A (TO R.)  
Pillar. PAN UP posters

\*

\*

2. MIX \_\_\_\_\_  
1 (A (in 4's loop)  
Ceiling  
PAN X posters

(CAM.4 REPOS. L)

on 1A - shot 2

(1)

- MIX  
3. 4 (A) \_\_\_\_\_ \*  
Pillar \*  
PAN DOWN posters \*
- MIX  
4. 1 (A) \_\_\_\_\_ \*  
Corner wall. \*  
PAN L. to poster \*  
B.H. clown \*
- SLOW MIX CUE  
5. 4 (A) \_\_\_\_\_ \*  
B.H. Carlo (matching  
1A)  
T.B. CLOSE

- (as he turns)  
6. 1 (A) \_\_\_\_\_  
DEEP 3-s  
Sica L.f.g. James  
Carlo R.

JAMES: Like a 'Lost and Found' -  
that's what this place is. You know what  
I feel like? A matchmaker. It's good, eh.  
I book fliers for Bangkok, make acts into  
Madison Square Garden - this is the first  
time I found a man's brother-in-law for  
him. What next?

SICA: Who can tell? How long is it since  
I saw Carlo? Sixteen years. Salerno.

7. 3 (A) \_\_\_\_\_  
C.U. James  
PAN DOWN & CRAB L.  
with limp  
X pillar  
PAN UP TIGHT 2-s  
Sica/James

JAMES: Ah, Salerno - very nice!

SICA: Got some glasses?

(1)

Coming to 4A - shot 8

JAMES: Cups - I have. Glasses - no.

SICA: I think a little drink is called for.

JAMES: You get no opposition from me Hey, cheer up, Carlo. You found your brother-in-law and lost your sense of humour. He owes you money or something?

PAN L. 2-s  
Carlo/Sica  
James in back C.  
He exits.

SICA: We surprised him.

JAMES: Well, he might look more pleased  
Q GRAMS about it.

SFX  
GEYSER

CARLO: I have an English wife. How do I come to have an Italian brother-in-law.

SICA: My mistake

CARLO: Look, I never saw you before in my life./

8. 4 (A (CRABBED L))  
Sica x Carlo

SICA: One word! I tell you one word - then you remember.

FAST T.I. CLOSE Sica

CARLO: Go on.

9. 3 (A  
CLOSE Carlo  
WHIP R. to Poster (A)

SICA: OMERTA! / OMERTO! OMERTO! ECHO

10. 4 (A  
Poster (B)  
(CLEAR 3 TO POS.B  
CARLO'S TRAILER)

OMERTA! OMERTA!  
ONERTA! OMERTA!

ECHO 2

ECHO 3

11. 1 (A  
Ceiling. Poster (C)  
PAN DOWN TIGHT 2 heads  
Carlo/Sica

CARLO: That's all finished with.  
SICA: 'Cause you say so, Carlo. LOUD.

X FADE  
TRAIN  
PASSING

CARLO: But it's sixteen years ago .....  
I've never been back to Italy - not once.



On 1A - shot 11

- 3 -

SFX contd

\*

SICA: Doesn't matter, You took the oath.

CARLO: So I took an oath - when I was a kid. \*

SICA: It's the highest card in the pack. Only one thing can trump it. \*

CARLO: What's that?

(as he turns)  
12. 4 (A  
Carlo x Sica

SICA: A Death Certificate. \*

CARLO: What do I have to do? \*

SICA: That's better. Much better. This man. \*

13. 1 (A  
B.H. Sica

CARLO: Yes? \*

14. 4 (A  
A/B

SICA: Kill him! \*

PAN R. DOWN with  
photograph  
Gun in to frame.

CARLO: But .....

SICA: No buts. Just kill him.

SUPER CAPTION  
"CONSPIRACY OF SILENCE"

GRAMS  
Long  
sting  
\*

MIX  
TELECINE  
35 mm dubbed sound  
sequence (2.30 approx.)

\*

\*

CLOSE STEED

- 3 - Coming to 2A - shot 15

- 3 -

<p>15. <u>2 (A)</u>                  TRACKED IN                  CLOSE programme                  Read: Gutman's Circus                  Feet. T.B. with Sica                    (Extras b.g.)</p>	<p>3. <u>EXT. CARLO'S TRAILER. DAY.</u></p>	<p><u>GRAMS</u>                  Tension                  *                  *                  *                  *                  *                  *</p>
<p>16. <u>3 (B)</u>                  Cage. PAN to mirror                  It reflects Sica.                  PAN L. DEEP 2-s                  Rickie R.fg.                  Sica L.                    (CLEAR 2 TO POS.B.                  INT. TRAILER)</p>	<p>4. <u>INT. TRAILER. DAY</u></p>	<p><u>BOOM B.1.</u></p>
<p>(as they move)                  17. <u>2 (B)</u>                  DEEP 2-s Sica L.fg.                  Rickie R.bg.                  (CAM. 3 CRAB R.)</p>	<p><u>RICKIE:</u> The day somebody knocks I'll have                  a heart-attack.    <u>SICA:</u> Mrs Bennet?    <u>RICKIE:</u> That's right    <u>SICA:</u> I'd like to see your husband.    <u>RICKIE:</u> So would I!    <u>SICA:</u> Carlo's not here?    <u>RICKIE:</u> No. He went to London, last week.                  Must've missed his connection back.    <u>SICA:</u> May I sit down?    <u>RICKIE:</u> By all means. But don't expect                  him to walk in. I've been doing that for                  three days it doesn't do any good.    <u>SICA:</u> Carlo and I were old friends.    <u>RICKIE:</u> Really. In Italy?    <u>SICA:</u> Yes. I've seen him a few times since                  I came to England. Maybe you know where he's                  gone?</p>	

On 2B - shot 17

- 5 -

She goes

RICKIE: No. 'Business' he said.  
That's all: Business. Like it was some  
men's club - and all women prohibited,

SICA: Mrs Bennet. Your Husband's in  
trouble. A lot of trouble.

Letters L.f.g.

RICKIE: How do you know?

18. 3 (B  
CRABBED R.  
Rickie at stove

SICA: Because I'm in it with him/  
INT. KITCHEN.

RICKIE: What's that mean?

SICA: Certain 'people' are after us.

PAN R. Rickie to  
window  
PAN L. Rickie to  
stove.

RICKIE: He told me.

SICA: I see. Well, they want us to work  
for them. And I'm scared.

19. 2 (B  
Deep 2-s  
Sica L. back to cam.  
Rickie R.

RICKIE: Why? What can they do to you?

SICA: Turn us over to the police.

RICKIE: Then what?

SICA: We'd be deported: Undesirable  
aliens.

RICKIE: Back to Italy?

SICA: That's it.

(as he moves f/w)  
20. 3 (B  
PANNED L.  
TIGHT 2 profiles  
Sica/Ricka  
(CLEAR 2 TO POS.A.  
EXT. TRAILER)

RICKIE: But that would mean he'd be killed/

SICA: Exactly. Now you know why I must  
see him. Together we might manage it.  
Alone - we're just fire-wood. You sure  
you can't tell me where he is?

RICKIE: He left last week, Since then I've heard nothing. Not a phone call, post-card, nothing!

SICA: Will you tell me when you do hear from him?

RICKIE: Of course.

SICA: Good.

RICKIE: How do I find you?

SICA: Leave it to me. I won't be far away.

CRAB R. HOLDING  
DEEP 2-s

PAN L. Rickie at window  
x birdcage f.g.

MIX Q MIX  
21. 4 (A M. CLOSE James

5. INT. JAMES OFFICE. NIGHT

SFX  
Budgies  
X FADE  
TRAIN  
passing  
BOOM A.I.  
\*  
\*  
\*  
\*  
\*

(CLEAR 3 TO POS.A.  
JAMES OFFICE)

JAMES: No. Don't tell me. High wire? Lions-tigers? No, no good. Give in.  
\*

T.B. DEEP 2-s  
James L. Cathy R.fg.

CATHY: Actually, Mr. James, I need your help.  
\*

22. 1 (A  
CLOSE CATHY

JAMES: That's what I'm here for. Nine till six. Monday to Friday.

23. 4 (A  
DEEP 2-s James/Cathy  
Table R.fg.

CATHY: I'm looking for an Italian - a rather mild character, about your height, wears glasses./

JAMES: You'll have to do better than that.  
Lot of people come through that door.  
Lot of them are Italians.

CATHY: These might help. They belong to  
him.

JAMES: A clown, eh?

CATHY: Yes. That's why I came to you.  
Don't they call this the Home of the Circus?

JAMES: Like a lot of other homes, lady,  
its seen better days. If I took the posters  
down, the walls'd cave in.

CATHY: You know this man?

JAMES: Mm. I might.

24. 1 (A  
CLOSE CATHY x hand  
E.f.g.

CATHY: He was supposed to kill an  
acquaintance of mine.

SFX  
TRAIN  
PASSING

JAMES: Sorry ma'am you must have the  
wrong man. \*

CATHY: I don't think so. Somebody - I  
don't know who - hired him. At the last  
minute he lost his nerve and run off.\*

25. 4 (A  
DEEP 2-s  
PAN L. with James

JAMES: Just who are you? Why not go to  
the police? \*

(as she rises)  
26. 1 (A  
Cathy x James

CATHY: Because this man's in trouble.\*  
We want to keep it to ourselves. Don't we? \*

27. 4 (A  
James x Cathy

JAMES: Who'd want your friend killed,  
anyway.

CATHY: Italians - that's all I know.

JAMES: Why should I trust you?

CATHY: Because I came to you and not the police.

(as he looks)  
28. 1 (A  
Poster/Clown

JAMES: That's true.

CATHY: This him?

PAN R. TO CLOSE  
CATHY

JAMES: Name's Carlo Bennetti - known as Bennet over here. He's no killer. This man's gentle. Most violent thing in his life is laughter. One day he'll become an auguste - everyone says so. Takes time, though.

T.B.  
TIGHT 2-s Cathy/James

CATHY: What's an auguste?

JAMES: The tops. The clown who's always wrong - 'The Big Loser' they call them. But they always win in the end .....

CATHY: When did you last see Carlo?

JAMES: Last week. His brother-in-law met him here.

CATHY: An Italian?

JAMES: Yes. Carlo didn't seem happy about it. Not happy at all. Relatives putting a squeeze on him, something like that.

CATHY: Were you here?

(as he looks)  
 29. 4 (A) CLOSE bottle/lampshade  
 T.B. TIGHT 2-s  
 James/bottle L. profile  
 Cathy R.

JAMES: Yes. It was in this office. We all had a drink together. Kept the bottle for my little girl. She's made a lampshade for me.

Very clever with her fingers.

CATHY: Did they speak Italian or English?

JAMES: English. There was the odd word of Italian. I remember this other fellow said something..... 'Omerta'. I used to speak a bit - Alla sua salute, etcetara.

CATHY: You sure it was 'Omerta'?

JAMES: Yes

CATHY: Mr. James, where can I find Carlo?

JAMES: It's only a small circus - things are not easy these days. Empty pockets....

PAN L. with 2-s

CATHY: Where?

JAMES: I'll look it up: one week here, one week there. You know how it is.

PAN L. with Cathy

CATHY: I know.

(as she looks)  
 30. 1 (A) Q STEED  
 Ceiling f.g. Cathy L.  
 PAN DOWN Deep 2-s  
 Cathy/Steed

JAMES: Excuse me.

CATHY: Did you oversleep?

STEFED: Horse threw a shoe. How are you getting on?

(as he sits)  
 31. 4 (A)  
 TIGHT 2-s Cathy Lfg.  
 Steed R. (profiles)

CATHY: He's been very helpful.

(CLEAR 1 TO POS.B.  
EXT. HOARDINGS)

STEED: It was your honest face. He'd never have done it for me.

CATHY: Does omerta mean anything to you?

STEED: Who mentioned that?

CATHY: Carlo's brother-in-law. They were in here together last week.

STEED: It's an oath.

CATHY: Whose?

STEED: The Mafia.

CATHY: The Mafia!

STEED: Conspiracy of Silence. Talk and you die. Keep your mouth shut - we'll look after you! That's the general drift of it. The Mafia - now that's interesting.

~~The Mafia one dope peddling in England.~~  
It's the job I told you about. London - Montreal - New York. Part of a five million dollar network.

Obviously they have some hold over this clown. Relations in Italy - that sort of thing.

CATHY: So Carlo had to become a gunman or -

STEED: That's about it - yes. Look at that. I'll tell you what you have to do later. There's the matter of protecting my neck. Of course, that's incidental.

CATHY: Of course.

T.B. & PAN R. WITH  
Steed past pillar  
(as he spins R.)  
32. 3 (A) ~~.....~~  
CLOSE SPEED

(as he turns)  
33. 4 (A) ~~.....~~  
Steed x pillar l.f.g.  
CRAB L. with Steed  
to 2-s Cathy/Steed  
x posters

(CLEAR 3 TO POS.C.  
EXT. VERANDAH)

SFX  
TRAIN  
PASSING



PAN to poster

STEED: Fancy being fired out of a cannon.

		<u>GRAMS</u>
	<u>Q &amp; MIX</u>	Link
MIX	6. <u>EXT. HARBORDINGS NIGHT</u>	Jazz
34. 1 (B)		BOOM C.l.
	Hoarding	*
	CRAB R. See group	*
	thru break.	*
	(Extras	*
		*
	<u>(CLEAR 4 TO POS.C.</u>	*
	<u>INT. TENT)</u>	*
		*
		*
	<u>Q CUT</u>	*
35. 2 (A)	7. <u>EXT. CARLO'S TRAILER NIGHT.</u>	*
	TRACKED BACK	*
	CRAB R. x washing	*
	Gutman to door	*
		*
	<u>(CLEAR 1 TO POS.C -</u>	*
	<u>INT. TENT).</u>	*
		*
		*
36. 3 (C)	8. <u>EXT. VEGNADAH... NIGHT</u>	BOOM H,2s
	Rickie	*
	PAN L. with Rickie	*
	to 2-s Gutman/Rickie	*
		*
	<u>(CLEAR 2 TO POS.C.</u>	*
	<u>INT. CARLO'S TRAILER)</u>	*
		*
		*

RICKIE: Hello

GUTMAN: Rickie. Any word from Carlo?

RICKIE: No.

On 3C - shot 36

- 12 -

GUTMAN: It's a week now.

RICKIE: Yes.

GUTMAN: Does he think we keep a candle  
burning in the window for him?  
Who does he think he is, A clown grows  
too big for his baggy breeches.

RICKIE: Anything else?

GUTMAN: Now listen Rickie .....

10. INT. KITCHEN NIGHT

37. 2 (C)

Rickie  
PAN L. TIGHT DEEP 2-s  
Gutman/Rickie

(CLEAR 3 TO POS.D.  
FAST - INT. TRAILER)

RICKIE: You listen. Carlo's the big  
draw in this dump - and don't you forget  
it. You'd be running a bingo parlour if it  
wasn't for him.

GUTMAN: So who does he think I am -  
Doctor Barnardo?

RICKIE: You can stand him a little  
charity.

CRAB L. via ceiling  
with Rickie to DEEP  
3-s Rickie/Gutman

GUTMAN: Circuses don't run on charity.

RICKIE: What do you expect me to do about  
it?

(as she sits)

38. 3 (D)

C.U. RICKIE  
T.D. TIGHT 2-s Rickie/  
Gutman

(CLEAR 2 TO POS.D. FAST  
INT. TENT)

GUTMAN: Get him back.

RICKIE: Do you think I don't want him  
back?

GUTMAN: Every time I come in here it's  
a battlefield. What's wrong with you?

On 3B - shot 38

- 13 -

RICKIE: Maybe it's you.

GUTMAN: Okay. Just let me deliver the message. There's a female journalist coming to write about the circus.

RICKIE: About us?

GUTMAN: Why not?

RICKIE: Nothing

GUTMAN: She'll be here for a few days. So I'm putting her in with you.

RICKIE: Why me?

GUTMAN: Because you're so sociable. This is a double trailer and there's only you in it.

RICKIE: Thanks. What if Carlo comes back.

GUTMAN: Let's worry about that when it happens, shall we?

RICKIE: You've no right.....

GUTMAN: Don't talk to me about right. I own this trailer and everything in it. No, the bird-cages are your's. You drink - it's out of my cups. You eat - off my plates. Remember that. And if Carlo doesn't get back 'fore Saturday you'll be in the street. Understand?

RICKIE: When does she arrive?

EASE IN  
Rickie. Gutman in R.bg.

- 13 - Coming to 2D - shot 39

GUTMAN: Sometime today.

RICKIE: What's her name?

T.I. Rickie & letter

GUTMAN: Gale. Mrs Catherine Gale.

	MIX	Q MIX	11. INT. TENT. NIGHT	GRAMS
39.	2 (D)			Link Jazz BOOM A.2.
	LOW / Liz on disc revolving. 3 knives.			*
40.	4 (C)			*
	PAN X onlookers to Collins on wire. Throws 4th knife.			
41.	5 (TOWER)			*
	Group thru net. 5th knife.			
42.	2 (D)			*
	Disc x Collins. 6th & 7th knife.			*
43.	4 (C)			*
	Entrance Gutman			*
				*
				*
				*

GUTMAN: Hey come on. What's this a holiday. There's only one person working round here.

44. 5 (TOWER)  
Group as they disperse

45. 4 (C)  
DEEP 2-s Gutman/Leggo  
x wire.

LEGGO: How're the bookings, Mr. Gutman?

GUTMAN: I've seen better.

LEGGO: Sure. But have you seen worse?

CRAB R. Cathy/Terry x  
Liz on disc. T.I. with  
Cathy. Group x Cathy

GUTMAN: Perhaps a long time ago.

LEGGO: Hey. What's this?

TERRY: Mrs Gale said you were expecting her.

GUTMAN: That's right. How d'you do, Mrs Gale. Welcome to the circus.

46. 1 (C  
Cathy x Gutman

CATHY: Thank you. Nice of you to let me stay.

47. 2 (D  
LOW / TIGHT group  
x Cathy.

GUTMAN: No trouble at all. We can use a slice of free publicity.

LEGGO: And how!

CATHY: That's what I thought. You must excuse all this.... I feel like an American Tourist.

LEGGO: Straight from the Eiffel Tower and ready for the Louvre.

GUTMAN: This is Leggo, one of our clowns.

CATHY: How do you do, Leggo.

LEGGO: Pleased to meet you, Mrs Gale.

48. 4 (C  
M.L.S. Arturo

GUTMAN: That's Arturo up there!

49. 1 (C  
CLOSE Cathy

CATHY: Hello. They all sound like Italians.

50. 2 (D  
A/B

GUTMAN: Italian names - yes, but Arturo's a cockney boy. Terry, you obviously know. He's one of the back stage boys. Take Mrs. Gale's things to Carlo's caravan.

TERRY: Righty-ho, boss.

Oh 2D - shot 50

T.B. with Gutman  
2-s Gutman/Cathy

GUTMAN: I've put you in with Mrs. Bennet  
- one of the clown's wives.

CATHY: She doesn't mind?

GUTMAN: Not at all. Her husband's away.

CATHY: Sick?

GUTMAN: No, business. He'll be back in a  
few days.

(as she turns)  
51. 4 (C  
2-s Gutman/Cathy  
x juggling R.fg.  
  
PAN R. with Arturo  
to Leggo x Arturo L.fg.

CATHY: I see. Moving around all the time  
- it must be difficult keeping everyone  
fit?

GUTMAN: It is. There's never time to get  
to a doctor's. Take Leggo, I thought he  
was coming down with a bad knee. Seems all  
right now, thank goodness.

52. 2 (D  
TRACKED BACK  
DEEP 3-s  
Gutman/Cathy L.fg.  
Leggo R.bg.

CATHY: You're going to get very tired of  
me asking questions.

GUTMAN: I won't have much time to answer  
them I'm afraid. You should see the paper  
work it takes to keep this lot in business.

CATHY: I can imagine.

(as he throws (1)  
53. 4 (C  
Cathy. Ball fg.

GUTMAN: I'll get someone to help you.  
Leggo.

54. 2 (D  
A/B  
55. 4 (C (as he throws (2)  
A/B

56. 2 (D  
A/B  
HOLD TIGHT 3-s Gutman/  
Cathy/Leggo  
  
CRAD L. with 3-s

GUTMAN: When you've finished.

LEGGO: You were saying.

GUTMAN: Who knows most about  
circuses round here? •

LEGGO: There's only one person.

CATHY: Who' that?

LEGGO: The Professor.

CATHY: Professor.

(as she goes)  
57. 1 (C)

TRACKED BACK  
TRACKING BACK with 2-s

12. EXT. TENT. NIGHT

BOOM C.2.

Clowns b.g.

(CLEAR 2 TO POS.D.FAST  
INT. CARLO'S TRAILER)

GUTMAN: That's right. Whatever it is  
- if it's circus - he'll know about it.  
The biggest, the smallest, short-est,  
tallest, richest, oldest, heaviest - just  
ask him.

CATHY: How do I find him?

LEGGO: Easy. Ask anyone.

CATHY: Is this some kind of joke?

GUTMAN: Not at all.

CATHY: 'Ask the Professor' - okay,  
that's what I'll do.

GUTMAN: Come on, I'll show you to your  
quarters.

T.I. Cathy R.fg.  
Clowns b.g.  
As she goes T.I. 2-s  
Arturo/Leggo

CATHY: Thank you.

LEGGO: See you around, miss.

MIX  
58. 3 (B)

Q MIX

CLOSE luggage  
T.B. 2-s Terry L.  
Rickie R.fg.

13. INT. CARLO'S TRAILER. NIGHT

TRANS  
LINK  
BOOM B.1.  
\*  
\*

TERRY: Don't take it out on me.  
There's nothing I could do.

(CLEAR 1 TO POS.D.  
EXT. TRAILER)

RICKIE: Nice cases. She must be a successful journalist. One of my dreams - matching suitcases. From jewellery box to trunk. Dreams!

TERRY: I'll see you around.

RICKIE: How's the job?

TERRY: Not so bad. Get a bit dirty at the end of the day. Otherwise okay.

HOLD DEEP 3-s  
Cathy/Terry/Rickie  
R.f.g.

CATHY: Mrs Bennet? I'm Catherine Gale. It's kind of you to take me in.

59. 2 (B  
CLOSE Rickie

RICKIE: I didn't have much choice. Actually, I'll be glad of some company.

60. 3 (B  
2-s Cathy/Rickie  
CRAB R. with Cathy  
HOLDING 2-s

CATHY: I understand your husband's away for a while.

RICKIE: That's right. Shove some of your things in here.

61. 2 (B  
TRACKED IN  
Mirror/photographs  
reflects 2-s Cathy/  
Rickie

CATHY: Thanks. Is that Carlo.

RICKIE: Yes.

CATHY: Has he always been with the other two?

RICKIE: Since the war.

SLOW PAN UP AND ROUND  
photographs

CATHY: It helps - working in a team?

RICKIE: Yes.



CATHY: How do they decide what sort of make-up they'll wear?

RICKIE: A clown's make-up is his copyright. It's the only thing he can call his own. You can steal his material; not his make-up. Once he's settled on it - he keeps it. It's his trade-mark. /

62. 3 (B)  
DEEP 2-s  
Rickie/Cathy lfg.

CATHY: That's interesting. Where is he now?

Rickie exits deep L.  
PAN UP ceiling  
Trumpet/flag fg.

RICKIE: I don't know. Make yourself at home.

63. 2 (B) CUE  
Face/Window  
WHIP R. to mirror  
PAN DOWN drawer  
See pistol. See bottle.  
PAN UP with bottle to  
Cathy

GRAMS  
Suspense

\*

64. 3 (B) CUE  
PANNED L.  
Face/Window

\*

\*

65. 2 (B)  
M.S. Cathy  
PAN her to chair  
Read envelope

\*

\*

66. 3 (D) CUE  
A/B  
PAN R. to door  
T.B. 2-s Professor/  
Cathy

\*

(CLEAR 2 TO POS. Z  
FAST - 4th wall)

PROFESSOR: You wanted to see me.

CATHY: I'm sorry, who are you.

PROFESSOR: I'm the Professor.

CATHY: Oh, I had no idea.

He exits L. fr.

PROFESSOR: You want to know any-thing about the circus ask me. This circus - any circus.

CATHY: Thank you. That will be very useful.

67. 2 (Z  
HIGH / Professor

PROFESSOR: My family have been in the business since the fifteenth century .... court-jesters - that's what they were.

68. 3 (B  
LOW / Cathy

CATHY: That's interesting.

69. 2 (Z  
A/B

PROFESSOR: Do you know why a lion trainer carries a chair?

70. 3 (B  
A/B

CATHY: To keep the lions at a distance.

71. 2 (Z  
A/B

PROFESSOR: But the lion doesn't know the chair isn't part of the man. When he snaps at the chair-leg - he expects it to wound him. When it doesn't he gives up. Do you know how many trainers died of injuries last year?

72. 3 (B  
A/B

CATHY: No, I don't.

73. 2 (Z  
A/B Exits R.fr.

PROFESSOR: Twenty-two. Have you got any money with you?

74. 3 (B  
Cathy. Professor in L.  
HOLD 2-s

75. 1 (D  
DEEP 2-s

CATHY: Yes. A little.

On LD - shot 75

14. EXT. TRAILER NIGHT

PROFESSOR: For a fiver I'll tell you what you really want to know.

76. 3 (B  
CLOSE Professor

CATHY: What's that?

77. 1 (D  
A/B DEEP 2-s

PROFESSOR: Where Carlo is?

CATHY: Carlo!....I'm just here to take some pictures - and write an article.

PROFESSOR: Then you won't want to know where he is will you?

CATHY: No.

PAN L. Professor goes deep x washing

PROFESSOR: Okay. But if you change your mind - just ask for the Professor.

LONG T.I. to trucked f.g. Sica in R.

GRAMS

\*

\*

\*

\*

MIX CAPTION  
"THE AVENGERS" END OF  
ACT ONE

FADE TO BLACK

COMMERCIAL BREAK

- CAM.1. TO POS.E - INT. TENT.
- CAM.2. TO POS. B - INT. TRAILER.
- CAM.3 SAY IN POS.B - INT. TRAILER.
- CAM.4 STAY IN POS.C - INT. TENT.
- CAM.5 STAY IN POS.

<u>F/U CAPTION:</u>	<u>ACT TWO.</u>	<u>GRAMS</u>
<u>"THE AVENGERS" - ACT TWO</u>		Theme
		*
MIX	<u>Q &amp; F/U 15. INT. TENT. DAY.</u>	BOOM A.2.
78. 4 (C)	<u>CRABBED L. CLOSE knife. WHIP R. Cathy on disc. T.I. Cathy/camera CRAB R. 2-s Gutman/ Cathy. (as she turns)</u>	*
79. 5	<u>CATHY: Hold it. (thru net) TIGHT 2-s Gutman/ Cathy</u>	*
		*
	<u>(as she turns)</u>	*
80. 1 (E)	<u>TIGHT 2-s Gutman/Cathy</u>	*
		*
		*
	<u>GUTMAN: And when's the article coming out?</u>	
	<u>CATHY: Oh, I don't know that. When the editor sees fit. All right Professor.</u>	
81. 4 (C)	<u>PANNED L. L.S. professor in banbox</u>	
82. 1 (E)	<u>A/B</u>	rit.
	<u>(she aims camera)</u>	
83. 4 (C)	<u>PANNED L. L.S. Professor in seats</u>	
84. 1 (E)	<u>A/B</u>	

On 1E - shot 84

- 22 A -

GUTMAN: Why did you pick on  
a small circus like ours?

CATHY: The article is one of a  
series. Showing how the little  
men struggle against the moguls.  
The corner grocer against the  
Supermarketeer ... you with  
me. /

(aims camera)  
85. 4 (C

Professor (he swings)  
HOLD him to close.  
CRAB L. 3-s Professor/  
Cathy/Gutman.

GUTMAN: Yes I suppose so.

(CLEAR 1 TO POS.C.  
SAME SET)

- 22 A - Coming to 3B - shot 86

On 4C - shot 85

- 23 -

T.I. as they exit  
Gutman R.f.g.

PROF: Mrs. Gale. We must go and look at  
the tigers. Time for their feed.

CATHY: Excuse me.

GUTMAN: Sure.

GRAMS  
Link

\*

\*

BOOM B.1.

\*

\*

86. MIX 3 (B)

q mix

16 INT. CARLO'S TRAILER DAY.

C.U. Rickie  
x watchchain f.g.

(CLEAR 4 TO POS.D.  
SAME SET)

SICA: No news eh, Mrs. Bennet?

RICKIE: No, I'm worried, It isn't like  
Carlo.

SICA:..... That was last week's fish.  
Now, come on, tell me - where is he?

RICKIE: I told you, I don't know.

EASE BACK  
TIGHT 2-s Rickie/Sica

SICA: You must! A man doesn't vanish  
into thin air.

RICKIE: This one did.

SICA: I don't believe you.

RICKIE: If I knew - why wouldn't I tell  
you? It's no good trying to force it out  
of me - I told you I don't know where he  
is. Leave me alone. What's it to you  
anyway?

SICA: I have to find him. We've got  
business together.

She kicks  
PAN DOWN to legs  
PAN UP TIGHT 2-s  
Sica/Rickie

RICKIE: Let go - you're hurting my arm.

SICA: Do that again - I'll break it off.

RICKIE: Let go!

SICA: Keep quiet!

PAN R. Rickie to  
sit

RICKIE: How many more times - I don't  
know where he is. I don't know!

SHE SCREAMS

WHIP L. to Terry  
at door

TERRY: Let go of her. Who is he Rickie?

87. 2 (B

TIGHT 2-s Sica/Rickie

RICKIE: I don't know him.

TERRY: What do you want?

88. 3 (B

Terry. HOLD TO CLOSE  
He strikes x screen

SICA: I'm looking for Carlo.

(CLEAR 2 FAST TO POS.D.  
INT. TENT)

TERRY: No-one knows where he is. So you  
stay away from here. I see your nose  
round here again, I'll push it through your  
head. Understand? I asked you a question,  
Understand?

Turn about  
HOLD Sica x Terry  
to door deep

SICA: Yes, I understand.

PAN R. Terry to  
TIGHT 2-s Rickie L.f.g.  
Terry R.

TERRY: And if you know what's good for  
you - do as you're told. All right,  
Rickie?

RICKIE: Thanks a lot.

HOLD Rickie

TERRY: Any time. I'll get the boys to  
look out for him.

GRAMS  
Tension  
link

\*

MIX	Q MIX	17. INT. TENT. DAY	BOOM A.2.
89. 2 (D)	DEEP 2-s Collins/Liz whip L.fg.  Cracks twice WHIP R. to Cathy		*  *  *
	(CLEAR 3 TO POS.C. EXT. VERANDAH)		*
90. 4 (D)	3-s x Cathy on ladder R.fg.  T.I. with Cathy to group x Cathy		*  *  *  *
		<u>PROFESSOR:</u> Come and see the birdie.	
		<u>CATHY:</u> Why do you keep running away?	
		<u>LEGGO:</u> We're nervous.	
		<u>CATHY:</u> What of?	
91. 1 (C)	C.U. Cathy (CLEAR 4 BACK TO POS.C)	<u>LEGGO:</u> Everything./	
92. 4 (C)	LOW / group x Cathy	<u>CATHY:</u> Keep still. Can't you move your hands out of the way?/Why not? Please!	
93. 1 (C)	A/B		
94. 4 (C)	A/B T.I. Clowns T.I. CLOSE Professor T.B. 3-s Clowns	<u>ARTURO:</u> Sorry. Union won't allow it.	
	(as she turns)		
95. 1 (C)	CLOSE Cathy. Cam. f.g.		
96. 2 (D)	Motor horn PAN R. to Arturo EASE L. to 3-s Leggo/Professor/ Cathy		



On 2D - shot 96

- 25 A -

CATHY: What's wrong with him?

LEGGO: He's in a funny mood.

CATHY: Did I do something  
wrong?

LEGGO: No. Don't worry.  
He's always like this. Touchy.

PROFESSOR: He'll get over  
it.

LEGGO: He's only been doing  
it about eight years.  
Arthur's a new boy.

- 25 A - Coming to 4C - shot 97

CATHY: It's a good thing to work in a team.

LEGGO: Yes. Takes time to build up an act. Years.

PAN R. with Cathy to DEEP 2-s Arturo L.bg. Cathy R.fg.

CATHY: Can I have some more pictures?

(she aims camera)

97. 4 (C)

TIGHT 2-s Leggo/  
Professor. 3 poses.  
WHIP R. L.S. Arturo

LEGGO: Help yourself.

(CLEAR 2 FAST TO POS.C.  
INT. CARLO'S TRAILER)

MIX

98. 3 (C)

Trees. Lights.  
PAN DOWN. Cathy go (LIGHTING Q)  
L. with her to  
DEEP 2-s Cathy L.  
Rickie R.fg. profile.

18. EXT. VERANDAH. NIGHT.

SFX  
ANIMALS  
BOOM B.2  
+ C.1.

RICKIE: .... Weak - that's his trouble.  
Everyone wipes their feet on him. You'd think he was a doormat.

CATHY: You hardly expect a clown to be....

RICKIE: Because he's a clown doesn't mean he can't be human.

CATHY: Isn't he?

RICKIE: He's got so little ambition - sometimes I wonder.

CATHY: Where would ambition take him?

99. 2 (C  
(as she goes L-  
Rickle. Then 2-s  
Cathy/Rickle  
  
(CLEAR 3 TO POS.B.  
INT. TRAILER)

RICKIE: To a better circus. You think he  
couldn't do better than this heap? He's  
so loyal - he's sick. A fatal dose of  
loyalty, that's what he's got.

CATHY: Who's he owe his loyalty to?

PAN L. via ceiling  
to 2-s Cathy Lfg.  
Rickle R.

RICKIE: Gutman, the boss. He gave Carlo  
his first job over here. Since then he's  
been on Carlo's back like a hump. Even now  
Carlo's skulking around, hiding.....

CATHY: Hiding?

PAN L. x typewriter  
with Rickle to sit

RICKIE: Well. I don't know where he is.  
Do I?

CATHY: I suppose not.

Cathy in R.bg.

RICKIE: He should be doing well for  
himself. Two years ago we did a show on  
Boxing Day - remember how cold it was?  
Too cold for a decent house - about six  
kids and a dog. Does Carlo skimp? No,  
he does the whole act - the bag and the  
tricks? Gets soaking wet. Had a cold ever  
since. We live like Bedouins. Oh do you  
mind

CATHY: They tell me Carlo's a riot in the  
ring. But outside he looks sad. Why is  
that?

CRAB L. TIGHT 2-s  
Rickie/Cathy

RICKIE: Mrs. Gale, I'll let you into a secret, Clowns get tired. After three shows - he comes back here. What do you expect him to do - dance? He wants his supper, a glass ob beer, and his bed. Reasonable?

CATHY: If he loves children so much. How come you don't have any?

RICKIE: You like to bring up your children in this? Horse manure and sawdust!

CATHY: Maybe not.

RICKIE: We had a baby. A little boy. He died.

100. 3 (B

CLOSE RICKIE

(CLEAR 2 TO POS.B.  
SAME SET)

CATHY: You didn't want any more?

RICKIE: Not if they die in a blizzard on Salisbury Plain.

101. 2 (B

A/B

CATHY: I'm sorry.

RICKIE: Carlo's scard of kids.

PAN R. Cathy to sit

CATHY: But he spends his whole life entertaining them.

RICKIE: That's why.

(she rises)  
102. 3 (B

CLOSE Rickie  
x birdcage.

CATHY: Sorry I don't follow.

RICKIE: In 1943 Carlo was in the Italian Air Force. There was a bombing mission. There was a mistake - the navigator's fault. But Carlo, of course, holds himself responsible. /

103. 2 (B  
Cathy/typewriter  
PAN R. with Cathy

CATHY: What happened?

104. 3 (B  
Rickie  
(CLEAR 2 TO POS.A.  
EXT. TRAILER)

RICKIE: They dropped a bomb on a convent near Siena, Eighty children were killed  
Q KETTLE and some nuns.

PAN her R. HOLD Cathy

SFX  
KETTLE

CATHY: I see.

MIX  
105. 1 (C  
Lights  
T.I. ceiling  
PAN DOWN  
L.S. 2-s clowns

Q GRMS 19. EXT. TENT. NIGHT.  
LIGHTING Q

BOOM C.2.  
GRMS  
ONE MAN BAND  
"AND THE SAME  
TO YOU"

106. 4 (C  
CRABBED L.  
Group audience.  
PAN X L. See girls entr.

20. INT. TENT. NIGHT.

BOOM A.2.  
\*  
X FADE  
APPLAUSE

107. 1 (C  
Girls L.fg. Clowns R.  
T.B. with clowns  
THEY exit L.  
In to 2 TIGHT clowns  
thru' polythene.  
ERN L. to hat. PAN  
UP L.S. Professor/  
Gutman.  
(CLEAR 4 FAST TO POS.A.  
JAMES OFFICE)

EXT. TENT. NIGHT.

BOOM C.2.  
\*

On 1C - shot 107 - 30 -

MIX  
108. 4 (A)

Q MIX

INT. JAMES OFFICE. NIGHT.

DOOM A.1.

Wall of posters

PAN R. James to  
2-s James /Steed.

(CLEAR 1 TO POS.F.  
INT. LEGGO'S TENT)

JAMES: Funny! Just as though he'd  
disappeared.

STEEED: None of your other contacts has  
seen him?

ARONE

JAMES: No. I asked around....Yes <sup>SFX. . .</sup>  
it's <sup>PHONE</sup>  
for you.

CRAB R. x pillar  
to Steed L.f.g.  
James h.bg.

STEEED: Thank you. Oh Mrs Gale. Yes it's  
the 'Editor'. How are you?.....Good. You  
should try ringing a circus sometime -  
great experience. I've spoken to everyone  
from the Ring Master downwards. Not a good  
line is it?....Oh, it's clear down your  
end. Good! What's the news?... No, well  
you stick with her. He's bound to contact her,  
and if not, the 'Opposition' might....No  
I'm with him now - not a word....you're  
posting some photos - fine! I'll look out  
for them....Arturo, okay I'll ask about  
him....Anything you're wanting?.....  
Afraid you'll have to wait - then I'll scrub  
your back for you.....Thank you!  
Who's Arturo?

JAMES: Another of Gutman's clowns.  
Cookney boy. He's all right. Been around  
for years. No news of Carlo? What if these  
people knew he hadn't killed you - that he'd  
failed them? What if they got on to him?  
What sort of a gang is it?

WHIP L. to circus  
poster

STEED: Dope pedlars. Heroin. Large  
quantities of it.

GRAMS  
Suspense

\*

\*

109. 2 (A) LIGHTING Q 23. EXT. CARLO'S TRAILER. NIGHT. ROOM C.2.  
L.S. cages - Tent  
x f.g.  
T.D. with feet.  
PAN R. to door. \*  
PAN R. to window light. \*

110. 3 (B) 24. INT. KITCHEN. NIGHT. ROOM B.2.  
PAN with torchlight  
to photographs - table. \*  
PAN photos to CLOSE  
Arturo. \*

(CLEAR 2 TO POS.B.  
INT. TRAILER) \*

111. 2 (B) Q CATHY  
Mirror CATHY: Good evening. What do you want?  
Reflects Cathy/door  
Cathy f/w  
PAN L. with Arturo  
to 2-s Cathy/ Arturo I?

CATHY: In the dark? Why, are you so in-  
terested in photos and so reluctant to pose  
for them? You aren't that modest, surely.

ARTURO: These pictures are going in a magazine,  
n't they?. Magazine's going all over the  
country, n't it? /

112. 3 (B)  
CLOSE Cathy

On 3B - shot 112

- 32 -

113. 2 (B) CATHY: Yes. Are you wanted for something?  
Arturo x Cathy

ARTURO: It's the missus. I been blistered  
once and that's my lot.

114. 3 (B) TIGHT 2-s profiles  
Cathy/Arturo

CATHY: I see. I can promise you your photo  
won't be published.

(as he goes)  
115. 2 (B) ARTURO: Thanks, Goodnight, Mrs.  
Mirror

See Cathy and exit  
CATHY: Goodnight. Come in. Hello.

(3 PULL OUT)

CRAB ~~is~~ via ceiling  
to TIGHT 2-s Cathy Lfg. PROF. Arturo getting friendly?

Professor L. at  
window (finish Pos.C.) CATHY: He wanted to see his picture.

PROF. Not bad. Hey, You're good. You know  
that?.

CATHY: Thank you.

PROF: Real good. Still havn't taken me up  
on that five pounds.

CATHY: No, I havn't have I.

PROF: Let it lie.

CATHY: How well do you know Terry?

PROF: So-so. He hasn't been with us long.

PAN DOWN to photograph CATHY: Is it difficult to get a job like  
his?

PROF: Not if you're around at the right time.

PAN UP with photograph CATHY: Look at this.... see the bandage.

- 32 -

Coming to 3B - shot 116



- PROF: Nothing odd about that, Mrs. Gale. Accidents in a circus are like coffee breaks in an office.
116. 3 (B  
TRACKED BACK BEHIND 2)  
Cathy/photograph
- CATHY: Of course. Now look at this one - taken a day later.
117. 1 or 4  
Double photograph  
Terry/tattoo
- PROF: A tattoo!
118. 3 (B  
A/B
- CATHY: Obviously he was trying to hide it. Why would he do that?
- CATHY: Come on, Professor, you're supposed to be my Bible.
- Tattoo arm in f.g.
- PROF: Everyone in the circus has got 'em.
- CATHY: Now what would make you want to hide it?
119. 2 (C  
TIGHT 2-s Cathy/  
Professor
- PROF: Who says he did?
- CATHY: Why else would he cover it?
- PROF: Perhaps it was sore. The first few days can be painful.
120. 3 (B  
Cathy
- CATHY: The first few days!
- (CLEAR 2 TO POS.A. FAST  
EXT. TRAILER)
- PROF: Yes. It's red and sore from pricking the skin.
- CRAB L. to 2-s Cathy L.  
Professor R.
- CATHY: That's the answer. The tattoo was a new one. It was a bit of camouflage. To help him into the circus.
- PROF: Could be.

CATHY: Thanks for your help, Professor.

PROF: Don't mention it. Not supposed to have these, you know. Bad for the wind.

CATHY: I won't tell anybody.

MIX  
121. 2 (A)

Q & MIX

27. EXT. TENT. NIGHT

GRAMS  
Tension

\*

(working L. of washing poles)  
M. CLOSE Rickie & trucked f.g.  
LONG CRAB L. with her to DEEP 2-s Rickie L.f.g.  
Terry R.bg. (thru cage) (FIN. Pos. E.)

RICKIE: Are you following me?

FISHPOLE

TERRY: Of course I am.

PAN L. with Terry & T.I. TIGHT 2-s Rickie/Terry

RICKIE: Why?

TERRY: To make sure you get wherever you're going.

RICKIE: Look. I'm safe now. You don't have to bother.

TERRY: How d'you know your friend won't come back?

RICKIE: He won't. You scared him off.

TERRY: If you say so.

RICKIE: Thanks, anyway.

HOLD Terry L.bg.

TERRY: Anytime.

RICKIE: Goodnight.

(as she enters)  
122. 1 (F)

28. INT. LEGGOS CARAVAN. NIGHT BOOM C.3.

L.S. rickie x supports  
CRAB L. to mirror  
Reflects Carlo.  
CRAB L. with Carlo  
to DEEP 2-s Carlo/  
Rickie R. x hangers

(CLEAR 2 TO POS.F.  
INT. LEGGO'S TENT)

CRAB L. with 2-s

CARLO: How are you?

RICKIE: Fine, How's the cold?

CARLO: The same. Any news?

RICKIE: No. No. more snoopers.

CARLO: Good. Been to the hospital today?  
How's Leggo?

RICKIE: Better. He's getting up tomorrow -  
crutches, you know. And he's got his  
cartilage in a little jar on his locker.

CARLO: He would.

RICKIE: He's getting inquisitive. Wants  
to know about the houses - how we're  
getting on without him. Also how much  
longer you're going to need, I'd like to  
answer to that too.

CARLO: What do we do, Rickie?

RICKIE: It's your decision, Carlo.

CARLO: I'm scared. Scared of hiding, of  
the threats, of doing nothing. One man can't  
fight an organisation like that.

CRAB R. with Carlo  
to DEEP 2-s Rickie L.  
Carlo R.fg.

T.I. CLOSE Rickie.

RICKIE: Even in England?

CARLO: Anywhere. The Mafia knows no boundaries.

RICKIE: There's one way out. Do as they ask. This Steed - I've never seen him, but I hate him. Don't you see - it's as if he was standing across our graves. Either he dies or we do.

CARLO: I can't shoot someone in cold blood.

RICKIE: I could. If my life, my family everything depended on it. Scruples are fine, Carlo in the right place, but ask yourself...are they in season? Are they being worn this year?

CARLO: What do you mean?

RICKIE: They know me, don't they? What about that man who beat me up?

CARLO: Yes, but it's not you they're after - it's me.

RICKIE: Couldn't they get at you through me - force your hand. You're an ostrich, Carlo. You know that. Your own little head is buried - that's all you care./

CARLO: That's not true./

RICKIE: They can take me any time they choose.

CARLO: If they did, I'd.....

T.I. mirror  
Reflects 2-s Carlo/  
Rickie

PAN R. to TIGHT 2 heads  
Carlo/Rickie

GO R. with 2-s

T.I. See Cathy thru  
Tent flap  
T.H. 2-s Carlo/Rickie

123. 2 (F)  
CLOSE Carlo x Rickie

124. 1 (F)  
TIGHT 2-s PAV. Rickie

RICKIE: Isn't it easier to do what they ask? Do I have to die before you do something.

CARLO: It's possible.

RICKIE: If it's only just possible, then isn't it worth trying?

CARLO: Maybe.

RICKIE: It has to be better than 'maybe' This envelope has two tickets in it for Saturday - the final performance. Send them to Stead. You've got his address. He won't leave the circus alive. If you don't do it. I will!

125. 2 (F

CLOSE Carlo  
x hands

CARLO: You! No not you. One of us has to stay clean. The final performance eh!

GRAMS  
Theme

\*  
\*  
\*

MIX CAPTION  
"THE AVENGERS"  
END OF ACT TWO

FADE TO BLACK

COMMERCIAL BREAK

CLEAR 1 TO POS.B - HOARDINGS  
CLEAR 2 TO POS.A - EXT. TENT  
CLEAR 3 TO POS.D - TATTOO PARLOUR  
CLEAR 4 TO POS.E - TATTOO PARLOUR

F/U CAPTION  
"THE AVENGERS" ACT THREE

GRAMS  
Thema

<p>MIX 126. 3 (D)</p> <p>Steps. PAN L. legs, HOLD Tattoo signs window</p> <p>(as it rings)</p> <p>127. 4 (E)</p> <p>CRABBED R. Bell. PAN DOWN door CRAB L. with Cathy LOW / Rant reflected in ceiling mirror</p> <p>(CLEAR 3 TO POS.E. FAST - SAME SET)</p>	<p>INT. TATTOO PARLOUR DAY.</p> <hr/> <p>CATHY: Mr Rant?</p> <p>RANT: That's me.</p> <p>CATHY: Could you copy this for me? Does that mean yes or no?</p> <p>RANT: Depends.</p> <p>CATHY: Must take a lot of skill. Designing the original pattern - then copying it. After all, must be difficult to rub out. Of course, if it's beyond you - perhaps you could recommend another tattooist. / Someone you think might be able to help me.</p> <p>RANT: It's one of my specialities. I done one like it only the other week. /</p>	<p>*</p> <p>*</p> <p>BOOM A.I.</p> <p>*</p> <p>*</p> <p>*</p> <p>*</p> <p>*</p>
<p>128. 3 (E)</p> <p>HIGH / M. CLOSE Rant</p>		
<p>129. 4 (E)</p> <p>As at end of last. Cathy to 2-s Rant/ Cathy</p>		

CATHY: Oh! Really?

RANT: What's up?

CATHY: If it's all that common I'm afraid it's no use.

130. 3 (E  
CLOSE Rant

RANT: It was the first this year. Expensive job that. None of your Mermaid and 'kiss me quick' touches.

131. 4 (E  
2-s Rant/Cathy

CATHY: One can tell. There's perspective, proportion - could I see it? The original.

RANT: You mean on the geyser's arm?

CATHY: Yes.

RANT: I haven't got him tacked up in the back-room, you know. All right.

132. 3 (E  
Bag in tattoo gear  
PAN with note to Cathy  
PAN note to Rant

~~Two generations of Rants have worked~~  
in this book.

133. 4 (E  
Ledger f.g. Cathy R.  
Rant from below  
frame C.

CATHY: Amazing!

(CLEAR 3 TO POS.C.  
EXT. VERANDAH)

RANT: Now let's see..... pair of rampant lions..... 'I love you Louise'..... an inlaid eagle..... ah, here we are, A fourteen stroke B no. 4 ink.

CATHY: Is that it?

RANT: The work order.

CATHY: Of course.

RANT. Mr. Terry of Gutman's Circus.

GRAMS  
Circus  
into bg  
distort  
\*

On 4E - shot 133

- 40 -

	<u>MIX</u>	<u>Q &amp; MIX</u>	<u>EXT. HOARDINGS. NIGHT.</u>	<u>GRAMS</u> contd
134.	1 (B)			
	Hoarding. Poster. CRAB R. to Steed b.g.			*
135.	2 (A)		<u>EXT. TENT. NIGHT.</u>	*
	Extras x trucked f.g. Steed L. to R.			
136.	3 (C)	<u>Q &amp; CUT</u>	<u>EXT. VERANDAH. NIGHT.</u>	<u>DOOM B.2.</u>
	water Cathy reflected PAN UP DEEP 2-s Steed/ Cathy R.f.g.			*
	<u>(CLEAR 2 TO POS.G.</u> <u>FAST - EXT. VERANDAH)</u>			*
	<u>(CLEAR 4 TO LIMBO</u> <u>FOR PHOTO SHOTS)</u>			
	<u>(CLEAR 1 TO POS.F.</u> <u>LEGGO'S TENT)</u>			
			<u>STEED:</u> I've always fancied a girl with a caravan of her own.	
			<u>CATHY:</u> What are you doing here?	*
			<u>STEED:</u> Came to see the circus. Thanks for the tickets.	*
			<u>CATHY:</u> I never sent you any tickets.	*
			<u>STEED:</u> You didn't. Not two for the last performance?	*
			<u>CATHY:</u> No.	*
			<u>STEED:</u> Things must be warming up.	*
			<u>CATHY:</u> Did you get all the stuff I sent you?	*
			<u>STEED:</u> I did. Thank You.	*
			<u>CATHY:</u> I was right about Terry. He was tatooced a couple of days before he joined the circus. So he's probably a phoney. A tatoos like a passport round here.	*
			<u>STEED:</u> How come you know so much about tattoos?	*

CRAB L. with Steed



GRAMS  
contd

T.I. Briefcase

CATHY: I took it at school - instead  
of woodwork. \*

137. 2 (G

TIGHT 2 HEADS  
Steed/Cathy

STEED: Now these two pictures. / \*

CATHY: If someone comes in who do I  
say you are? \*

138. 3 (C

2-s Steed/Cathy  
photographs

STEED: Exaggerate - say I'm a friend.  
That's the one of Carlo / you took off  
the wall. This is one you took of Leggo  
another clown. Notice any similarity?

139. 4

TIGHT 2 photographs  
FAV. eyes

Look at the eyes. / Well? \*

CATHY: They seem glazed - a bit fish like. \*

STEED: - Contact lenses \*

140. 2 (G

TIGHT 2-s  
CRAB L. with Steed to  
Steed L.fg. Cathy R.

CATHY: Are you sure? / \*

STEED: Absolutely. And I know Carlo has  
bad eye-sight. When he's in mufti, he  
wears glasses. He certainly does when  
he goes shooting.

(CLEAR 4 TO POS.C  
INT. TENT)

CATHY: Of course that blue bottle in his  
drawer - for contact lens. It's saline  
solution for slipping them in and out -  
Do you think Carlo and Leggo are one and  
the same person.

STEED: Could be.

141. 3 (C

CRABBED L  
C.U. Steed

CATHY: What now? /

STEED: Time to draw them into the open.

CATHY: Think they'll co-operate.

STEED: We've got Carlo. At least, we  
know where he is. /

142. 2 (G  
C.U. Cathy  
Steed in & out  
L. profile (as chair  
rocks)

CATHY: He must be scared.

STEED: He'll be a lot more so, by the  
time I've finished with him.

CATHY: Is that a good idea?

STEED: We've got to find out who  
hired him. They're our only lead to  
the dope smugglers.

CATHY: Even so.

STEED: This is no time for kid gloves.

CATHY: You're not so likely to get  
him to co-operate this way. /

143. 3 (C  
CLOSE Steed

STEED: I'm not going to stand there and  
speak to his better nature. I'm going  
to threaten him - either he comes up with  
the information or I'll have him deported.  
By Monday he can be back tinning tomatoes  
in Naples. /

144. 2 (G  
TIGHT 2-s Steed/  
Cathy

CATHY: You're fighting fire with fire.

STEED: This man's scared - it's the only  
language he knows.

(as he rises)  
145. 3 (C  
2-s Steed/Cathy  
CRAB R. with 2-s

CATHY: You're wrong.

GRAMS  
Circus  
bg music

(CLEAR 2 TO POS.D.  
INT. TENT)

STEED: He's not scared?

\*

CATHY: No, I mean the way you're  
playing it.

\*

\*

GRAMS  
contd  
\*

STEED: Mrs. Gale, let me remind you we're fighting the Mafia, not the Boy Scouts.  
\*

CATHY: You offer him a satisfactory alternative to the Mafia and he'll help you.  
\*

STEED: You're an idealist.  
\*

CATHY: You're a cynic  
\*

STEED: We've been over this conversation before. No doubt, we'll do it again - but not now! Time's too precious.  
\*(STARTING O.V.)  
\*

CATHY: Where are you going?  
\*

STEED: The circus.  
\*

Steed deep L.  
Cathy R.

CATHY: Don't forget you're expected.  
\*

STEED: I don't want to desappoint them.  
\*

146. 1 (F

Makeup/gun on table  
PAN UP Carlo/mirror  
Sica reflected deep L.

INT. LEGGO'S TENT NIGHT

BOOM C.3.

LEGGO: Can I help?  
SAME  
LOUDER  
NEARER

(CLEAR 3 TO POS.B.  
INT. CARLO'S TRAILER)

SICA: Yes, I think you can.  
\*

T.I. 2-s in mirror

BEPPPO: Are you lost?

SICA: Not at all. Nor are you, Carlo.  
\*

147. 4 (C

Audience and bustle

INT. TENT NIGHT

BOOM A.1.  
\*  
CLOSE  
\*

On 4C - shot 147

- 44 -

GRAMS  
contd  
CLOSE

148. 2 (D)

CRABBED R. Looped in 4  
Steed into box  
x ropes f.g.

\*

\*

\*

149. 1 (F)

Q & MIX

INT. LEGGOS TENT. NIGHT

BOOM C.3.

DEEP 2-s  
Leggo L.f.g. Rickie R.

NEARLY

(CLEAR 2 TO POS.E.  
EXT. TENT)

LEGGO: .....then when the crowds are  
leaving I'll come up behind him and  
it'll all be over. A jostling crowd,  
a shot, panic and that's it.

\*

RICKIE: At last

\*

LEGGO: Yes. He's already here.

RICKIE: Are you sure you can go through  
with it?

\*

LEGGO: I'm sure.

\*

RICKIE: You didn't lasttime.

CRAB L. with 2-s  
x hangars

LEGGO: Things were different.

\*

RICKIE: I'll wait for you in the trailer.

LEGGO: See if you can get Terry to  
stay with you.

\*

RICKIE: Why?

\*

LEGGO: A little protection might be  
a good idea.

\*

On 1F - shot 149

- 45 -

GRAMS  
contd.

RICKIE: Won't be necessary - if you  
do your job. \*

LEGGO: I've said I would, now don't  
keep on at me. \*

HOLD exit deep L.

RICKIE: All right. See you later.

HOLD DEEP 2-s  
Leggo/Arturo

ARTURO: Hello, hello, how's things? \*

LEGGO: All right.

ARTURO: Rickie been to see Leggo. \*

LEGGO: Yes. He's a lot better.  
Starting to walk.

ARTURO: So that's good, in't it? \*

LEGGO: He'll be back next week.

ARTURO: That suit you? \*

LEGGO: Well enough.

ARTURO: So don't tell me. I only  
work here. \*

150. 2 (E)

INT. CAGE. NIGHT.

FISHPOLE

Cage/Tiger f.g.  
Sica deep L. then out L.  
Sica in L. CLOSE  
CRAB R. with Sica to  
DEEP 2-s Sica/Terry

TERRY: What's new? \*

SICA: Steed's here.

(CLEAR 1 TO POS.G -  
FAST - INT. TENT.)

TERRY: Carlo know? \*

SICA: I just told him.

TERRY: Is he going through with it? \*

- 45 - Coming to 4C - shot 151

On 2E - shot 150

- 46 -

GRAMS  
contd

\*

SICA: I think so. He's scared that I  
might harm his wife.

\*

TERRY: What do we do with him afterwards?

Terry out R.  
T.I. Sica  
He goes L.  
HOLD Terry in cage.

SICA: If he bungles his getaway and  
gets caught - that would be just great.  
If not, then we'll have to take care  
of him. He's so scared he shakes.\*  
He couldn't wait to talk. I'll see you  
after the show.

\*

TERRY: I'll be around.

IN SPOTLIGHTS  
INT. TENT NIGHT.

151. 4 (C

CRABBED L.  
Duelling pistols  
T.B. TIGHT 3-s Arturo/  
Gutman/Leggo

(CLEAR 2 TO POS.D.  
FAST - INT. TENT)

BOOM A.1.

152. 1 (G

3-s x Steed

153. 4 (C

PANNED R.  
2-s Sica/Steed

154. 1 (G

A/B  
walking back to back

155. 5

(face slapping)

156. 4 (C

TIGHT 3-s  
CRAB R. with Leggo

157. 1 (G

Leggo x Steed

158. 2 (D

CLOSE Steed  
PAN DOWN hat/gun

On 2D - shot 158

- 47 -

159. 1 (G)  
A/D Leggo & Steed

160. 2 (D)  
PANNED L.  
Leggo.  
PAN L. to Arturo (collapses)  
  
(CLEAR 1 TO POS.F.  
FAST - LEGGO'S TENT)

161. 4 (C)  
M. CLOSE Steed  
Sica L. He goes.  
  
(CLEAR 2 TO POS.B.  
INT. CARLO'S TRAILER)

162. 5  
L.S. Clowns

163. 3 (B)  
Cameras/chair  
PAN L. to Cathy R.fg.  
Sica L.

INT. CARLO'S TRAILER. NIGHT.

BOOM B.1.

SICA: Good evening, Mrs. Bennet not in?

CATHY: She's gone out. She'll be back  
in a minute.

SICA: May I wait?

CATHY: By all means.

SICA: I don't think we've met.

CATHY: I'm a reporter - doing a story  
on the circus.

SICA: Sounds interesting. Do you  
specialise in circuses?

EASE BACK to  
DEEP 3-s Rickie/  
Cathy/Sica

CATHY: Oh, no. This is the first one  
I've had anything to do with.

SICA: Fascinating places!

164. 2 (B

Sica. PAN him R. to  
sit

RICKIE: You! What are you doing in here?

SICA: Come inside and I'll tell you.  
Sorry you had to be involved.

165. 3 (B

2-s Cathy/Rickie  
x Sica

RICKIE: She doesn't know anything!

SICA: Less than an hour ago, she was in  
here - talking to Steed.

CATHY: Steed! The gentleman with the bowler?

166. 2 (B

M.S. Sica

RICKIE: What is it you want?

SICA: To see your husband carry through  
his promise. Carlo doesn't always do  
what he says. You should know that.

167. 3 (B

A/B

RICKIE: He meant it this time.

SICA: I'm glad. So you won't mind if  
I stay - till we know for sure.

RICKIE: Make yourself at home.

SICA: Thank you. We'll just sit quietly  
and wait, shall we?

MIX  
168. 1 (F

Q & MIX

INT. LEGGO'S TENT. NIGHT.

BOOM C.3.

L.S. Leggo x supports  
CRAB L. with Leggo to  
clothes hangars  
Steed in L.  
HOLD TIGHT 2 profiles

STEED: Good evening. We meet again.  
Didn't you bring your gun with you this  
time? Or do you only use that in the  
park?



On 1F - shot 168

- 49 -

STEED: Who are you?

LEGGO: Arturo.

STEED: Where's Carlo.

LEGGO: Waiting for you in the ring.

MIX Q & MIX  
169. 3 (B) INT. CARLO'S TRAILER. NIGHT BOOM B.1.

Cathy profile L.  
Gun R.

CATHY: Shouldn't you be with Carlo -  
to see that nothing goes wrong?

T.B. 2-a Cathy/Rickie  
Gun in R.

SICA: He'll manage.

(CLEAR 1 TO POS.G.  
INT. TENT)

CATHY: Perhaps you're under-estimating  
this..... what did you say his name was?

T.B. 2-s x Sica

SICA: Steed! And if you were a  
journalist you'd remember names. You'll  
hear just two shots.

CATHY: Why two?

SICA: One for Steed. And one for Carlo.

170. 2 (B)  
CLOSE Sica

RICKIE: Carlo.... why? He's doing what  
you wanted, isn't he? /

SICA: It's too late though. Carlo  
shoots Steed. Terry shoots Carlo - with  
Steed's gun. What could be simpler. /

171. 3 (B)  
A/B 2-s x Sica

CATHY: Perhaps something will go wrong.

SICA: Nothing's going wrong. Terry'll  
see to that.

172. 2 (B)  
A/B

RICKIE: Terry? /

On 2B - shot 173

- 50 -

173. 3 (B) A/B 2-s x Sica  
SICA: Oh, didn't I tell you? He's my number two./

PAN L. to Cathy/ashtray  
RICKIE: But the fight? The time he threw you out?

SICA: Convincing, wasn't it? He gets quite carried away.

(as she throws)  
174. 2 (B)  
M.S. Sica  
catching ashtray

(as he indicates)  
175. 3 (B)  
2-s x Sica  
SICA: You're in luck. If I hadn't caught it - I'd've killed you./

(as Cathy rises)  
176. 2 (B)  
Chair legs/feet  
PAN UP Cathy C. x  
Rickie & Sica  
CATHY: I can believe it.

CATHY: That's better.

SICA: You're wasting your time.

RICKIE: I must go and warn Carlo.

CATHY: Sit still. Steed knows all about Terry.

Q RAIN

SICA: I thought you were a reporter!

SFX  
RAIN

\*

\*

INT. TENT, NIGHT.

177. 5  
L.S. the ring. Entrance L.  
(CLEAR 2 TO POS.D.  
FAST - INT. TENT)

BOOM A.I.  
X FADE  
TIGERS

\*

178. 4 (C) \_\_\_\_\_ \*  
Entrance. PAN R. x seats  
to exit. \*
179. 1 (G) \_\_\_\_\_ \*  
T.I. x ropes to net  
PAN DOWN M.S. Steed  
Q SPOT
180. 5 \_\_\_\_\_ \*  
L.S. Steed in spotlight  
He fires. IT GOES OUT  
(as he turns)
181. 4 (C) \_\_\_\_\_ \*  
Steed. Q SPOTLIGHT STEED: Carlo / Carlo.  
WHIP L. to Carlo CARLO: Mr. Steed.  
in handbox.  
Steed in R. of fr. STEED: I've come prepared this time.  
\*  
CARLO: So I see. /
182. 2 (D) \_\_\_\_\_ \*  
CLOSE Steed  
STEED: Why the change of heart, Carlo?  
I thought you'd thrown them over.  
Decided to fight them. /
183. 4 (C) \_\_\_\_\_ \*  
LOW / Carlo L.bg.  
x Steed R.fg. CARLO: It's the rain. Lions hate rain.  
Best lion-tamer I ever knew - he wouldn't  
go on if it was raining. Had it in his  
contract. \*  
STEED: You didn't answer the question.  
CARLO: You can't walk away from the  
Mafia, Mr. Steed. It's not a social  
club. /
184. 2 (D) \_\_\_\_\_ \*  
A/B  
STEED: I know. So do thousands of  
junkies in America. Merchants of Slow  
Death - that's what they call them. /
185. 4 (C) \_\_\_\_\_ \*  
A/B  
(CLEAR 2 TO POS.B.  
FAST - INT. TRAILER) CARLO: I'm sorry. - there's nothing  
I can do.  
STEED: There's a lot you can do - if  
you wanted to. \*
186. 1 (G) \_\_\_\_\_ \*  
Q TERRY  
L.S. Terry x ropes  
SLOW CRAB with Terry  
(4 CRAB L)

On 1G - shot 186

- 52 -

\*

STEED: I'll help you. What's their hold over you?

\*

CARLO: I'm a member. I joined the Mafia when I was a kid. It's too late.

T.I. gun  
PAN UP TIGHT 2-s

TERRY: Much too late, Mr. Steed. Drop your gun.

\*

187. 4 (C

CRABBED L.  
Bandbox. Carlo  
PAN L. to 2-s Steed/  
Terry x Carlo L.

STEED: The Gang's all here.

TERRY: That's right. Didn't know that, did you, Carlo? Fancy trying to brainwash poor Carlo. It's like he says, they won't let you walk away.

\*

STEED: I think you've under-rated him.

188. 1 (G

TRACKED IN  
CLOSE Carlo

TERRY: I don't. Remember Rickie. /

\*

CARLO: Rickie!

189. 4 (C

A/B

TERRY: Sica's with her now - waiting/  
Better get on with the job, Carlo.

\*

STEED: He's got a gun. Why doesn't he do it?

TERRY: Ask him if he wants to see his wife again. /

\*

190. 1 (G

DEEP 3-s Carlo/Steed/  
Terry  
SLOW T.I.

STEED: And what happens to him afterwards? You're going to allow him to walk around - knowing all that he does?

\*

TO B.H. Carlo

TERRY: Come on, Carlo, Let's get it over with. See Mr. Steed. We've got him well trained. Just like a monkey.

\*

191. 3 (B) Q SHOT 1 INT. CARLO'S TRAILER. NIGHT. BOOM D.I.

Roof props  
PAN DOWN CLOSE Sica

Q SHOT 2

PAN DOWN CLOSE  
Rickie  
T.B. TIGHT 3-s  
Rickie/Cathy/Sica

SICA: Two shots! What did I say.

RICKIE: It's my fault. He didn't want to go through with it. I forced him into it.....

SICA: Two shots - didn't I tell you?

CATHY: Now tell me how many more?

SICA: None if your smart. Just put the gun on the table and I'll walk out. You'll never see me again.

CATHY: But I want to.

SICA: You do?

CATHY: In the dock.

SICA: You've got a sense of humour. That's good. But it's going to take more than that to stop Terry.

T.I. 2-s Rickie/Cathy

CATHY: Quiet. Speak or shout - you'll die even sooner.

Q STEED

192. 2 (B)

Side window. PAN R.  
door. PAN R. centre  
window

GRAMS  
Suspense

\*

193. 3 (B)

PANNED R.  
Verandah door.  
PAN L. with feet

\*

194. 2 (B)

TIGHT 3-s Cathy/Steed/  
Sica

\*

STEED: What an atmosphere.  
Don't you ever open any windows.  
Mr. Sica I presume.

195. 3 (B)

Rickie at door  
Steed in R. HOLD 2-s

On 3B - shot 195

- 54 -

RICKIE: Where's Carlo?

STEED: He's in his tent waiting.

RICKIE: For me?

She exits. HOLD Steed

STEED: For the police. You'd better go and see him while you can.

GRAMS  
Link

196, 5 SLOW MIX

INT. TENT. NIGHT.

BOOM A.1.

L.S. Cathy  
Steed joins her L.  
(she looks up)

\*

197. 4 (C

\*

Nets  
PAN DOWN TIGHT 2-s  
Steed/Cathy

CATHY: What happened?

STEED: Carlo came up trumps -  
he shot Terry, instead of me.

CATHY: But there were two  
shots.

STEED: That was Terry -  
nosediving into the sawdust.  
You look a bit shaky.

CATHY: I'm not surprised.

STEED: Did you really think  
I'd been killed.

CATHY: I did for a while.

STEED: Well I'm blown. You  
really thought you'd lost me.

CATHY: Disappointment isn't it?

STEED: Thank you.

GRAMS  
THEME

MIX CAPTION  
PATRICK MACNEE AND HONOR BLACKMAN

\*

CAPTION  
ROBERT RIETTY AND SANDRA DORNE

\*

CAPTION  
ALEC MANGO AND ROY PURCELL

CAPTION  
TOMMY GODFREY, JOHN CHURCH AND ARTRO MORRIS

\*

CAPTION  
WILLIE SHEARER, IAN WILSON AND ELIZABETH & COLLINS

\*

CAPTION  
ROGER MARSHALL

\*

CAPTION  
RICHARD BATES/JOHNNY DANKWORTH

CAPTION  
STEPHEN DONCASTER

\*

CAPTION  
JOHN DRYCE

\*

CAPTION  
DIRECTED BY PETER HAMMOND

\*

FADE TO BLACK

F/U T/C  
SLIDE: AN A.B.C. PRODUCTION

\*

FADE SOUND & VISION