

PROD.NO: 3524.

VTR/ABC/2508

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Broom Road, Teddington,
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TEDDINGTON Lock 3252.

CAMERA SCRIPT

"THE AVENGERS" - Episode 51

"SIX HANDS ACROSS A TABLE"

by

REED R. De ROUEN

SCRIPT EDITOR
RICHARD BATES

DESIGNED BY
PAUL BERNARD

PRODUCER
JOHN BRYCE

DIRECTED BY
RICHMOND HARDING

CAM, REH: THURSDAY, 14th MARCH 1963, TEDDINGTON ONE.
VTR: FRIDAY, 15th MARCH 1963, TEDDINGTON ONE.
TXM: SATURDAY/SUNDAY, 16th/17th MARCH 1963.
RUNNING TIME: 50.25 - excluding commercial breaks

CAST:

John Steed	PATRICK MACNEE
Catherine Gale	HONOR BLACKMAN
Oliver Waldner	GUY DOLEMAN
George Stanley	CAMPBELL SINGER
Julian Seabrook	PHILIP MADOC
Brian Collier	EDWARD DE SOUZA
Sir Charles Reniston	JOHN WENTWORTH
Rosalind	SYLVIA BIDMEAD
Bert Barnes	FRANK SIEGAN
Draughtsman	STEPHEN HANCOCK
Lady Reniston	FREDA BAMFORD
Miss Francis	GILLIAN BARCLAY
Receptionist	ILONA RODGERS
Butler	IAN CUNNINGHAM

* * * * *

Production Assistant	Christine Thomas
Floor Manager	Harry Locke
Stage Manager	Barbara Sykes
Technical Supervisor	Peter Cazaly
Lighting Supervisor	Peter Kew
Senior Cameraman	Dickie Jackman
Sound Supervisor	John Tasker
Vision Mixer	Gordon Hesketh
Wardrobe Supervisor	Sally Russell
Makeup Supervisor	Lee Hallis

* * * * *

SCHEDULE:

Thursday, 14th March 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, 15th March 1963:-

Camera Rehearsal	10.00 - 12.30
Lunch Break	12.30 - 13.30
Camera Rehearsal	13.30 - 15.30
Tea Break, Line Up	
Normal Scan, 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

* * * * *

CAMERAS: 5 pedestals. Mole crane for VTR insert.

TELECINE: A.B.C.Symbol, pos.35mm.film. cap.scanner

3-VTR INSERTS of approx.dur; 1 min:30secs.; 30secs;
30 secs.

- b -

THE AVENGERS - Six Hands Across A Table.

RUNNING ORDER.

	<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS</u>	<u>SOUND</u>	<u>PAGE NOS.</u>
1.	OPENING T/C & CAPTIONS					
2.	TELECINE					2
3.	INT.RENISTON BOARDROOM.	DAY	Seabrook. Stanley. Reniston.	1.A.X. (crane)	A.1.X.	2 - 3
4.	INT.WALDNER'S STUDY	DAY	Brian	2.A.	A.1.	4
5.	INT.HALL.	DAY	Waldner. Butler	3.A.	B.1.	4
6.	INT.STUDY	DAY	Waldner. Brian.	2.A.,4.A.	A.1.	4 - 5
7.	INT.SADDLE ROOM	DAY	Waldner. Stanley.Sir & Lady Reniston. Francis.Cathy Roz. Extras	1.A. 5.A. 3.B.	C.1. B.1.	5 - 10
8.	INT.STUDY	DAY	Waldner, Reniston, Seabrook,Brian Stanley.	2.A. 4.A.	A.1.	10 - 13
9.	INT.DRAUGHTING. ROOM	DAY	Barnes, Draughtsman Extras. Steed Brian	5.B. 3.C.	B.2.	13 - 16
10.	INT.OFFICE	NIGHT	Brian. Steed.	1.B. 5.B.	C.2.	16
11.	INT.STUDY	NIGHT	Butler.Cathy. Waldner.	2.A. 4.A.	A.1.	16 - 18
12.	INT.BOARDROOM	NIGHT	Stanley. Girl O.V.	3.D.	B.3.	18 - 19
13.	INT.STUDY	NIGHT	Waldner.Cathy Stanley O.V.	2.A. 4.A.	A.1.	19
14.	INT.BOARDROOM	NIGHT	Stanley. Waldner O.V.	3.D.	B.3.	19
15.	INT.STUDY	NIGHT	Waldner.Cathy Stanley O.V.	2.a.	A.1.	19
16.	INT.BOARDROOM	NIGHT	Stanley. Girl O.V.Seabrook.	3D.4B 2B.4B	B.3.	19 - 22
17.	INT.DRAUGHTING ROOM.	NIGHT	Waldner.Brian Reniston. Stanley	5B. 4C.	A.4.	22 - 24

	SET	TIME	CHARACTERS	CAMERAS	SOUND	PAGE
18.	INT.OFFICE	NIGHT	Seabrook.Brian.	1B.	C.2.	24 - 25
19.	INT.DRAUGHTING ROOM	NIGHT	Cathy. Seabrook	5B.	A.4	25
20.	INT.OFFICE	NIGHT	Brian.Cathy.	1B. 5B.	A.4.	25 - 26
21.	INT.DRAUGHTING ROOM	NIGHT	Brian.Cathy.	3C	C.2.	26
22.	EXT.WORKS YARD	NIGHT	Brian.Cathy.	3D. 2C	B.4	26

ACT TWO.						
23.	INT.DRAUGHTING ROOM	NIGHT	Barnes.Waldner. Cathy.Brian.	5B. 3C	B.2	27
24.	INT.STUDY.	DAY	Butler	2A.	A.1	27 - 28
25.	INT.HALL	DAY	Butler	4C		28
26.	INT.SADDLEROOM	DAY	Butler.Waldner	1A	C.3	28
27.	INT.OFFICE	DAY	Seabrook. Waldner O.V.	5C.	B.4	28
28.	INT.HALL	DAY	Cathy.Waldner	4C	A.2	28
29.	INT.SADDLEROOM	DAY	Cathy.Waldner	1A. 5D	C.3	29 - 30
30.	INT.BOARDROOM	DAY	Stanley. Reniston	3D. 2D	B.3	30 - 31
31.	INT.CATHY'S BEDROOM	NIGHT	Cathy.Steed.	4D. 5E	A.3	31 - 34
32.	INT.& EXT. WALDNER'S STUDY	NIGHT	Waldner.Cathy.	2E. 4E 3E.	B.5	34 - 35
33.	INT.RECEPTION	DAY	Steed.	2F.	D.1	35
34.	INT.BOARDROOM	DAY	Steed.	3D.	B.5	35
35.	INT.RECEPTION	DAY	Steed. Girl.	3D.	B.5	35
36.	INT.SADDLEROOM	DAY	Brian.Rosalind	1A. 5D	C.3	36 - 37
37.	INT.BOARDROOM	DAY	Reniston. Stanley. Seabrook.	3D. 4B	B.3	37
38.	INT.RECEPTION	DAY	Seabrook. Waldner.Brian.	2F.	D.1	37 - 38
39.	INT.BOARDROOM	DAY	Reniston. Stanley.Waldner Seabrook.Brian	3D. 4B. 2F	B.3	38 - 39
40.	INT.PARKED CAR	NIGHT	Steed.Cathy.	1C. 5E.	C.3	39 - 40

SET	TIME	CHARACTERS	CAMERAS	SOUND	PAGES
41. INT. BOARDROOM	DAY	Girl. Seabrook Cathy. Waldner	2G. 4B.	B.5.	40 - 43
42. INT. DRAUGHTING ROOM. (Pre. VTR)	NIGHT	Cathy. Seabrook	1BX. 3AX.	A.2X	43
43. INT. OFFICE	NIGHT	Cathy. Brian.	1B. 5B	C.2	43

ACT THREE:					
44. INT. OFFICE.	NIGHT	Cathy. Brian.	1B. 5B.	C.2	44 - 45
45. INT. BOARDROOM	DAY	Seabrook. Waldner. Stanley Reniston.	3F. 2B. 4B.	D.2	45 - 48
46. INT. SADDLEROOM	DAY	Cathy. Rosalind	5B. 1A.	B.6	48 - 49
47. INT. STUDY	DAY	Reniston. Cathy	2A. 4A.	D.2	49 - 51
48. INT. DRAUGHTING OFFICE	DAY	Barnes. Seabrook.	3D.	A.2	51
49. INT. STUDY	DAY	Cathy. Waldner	2A. 4A	D.1	51
50. INT. OFFICE	DAY	Seabrook. Brian	5C.	C.2	51 - 52
51. INT. DRAUGHTING ROOM	DAY	Steed. Barnes	1D. 3C	A.4	52 - 53
52. INT. OFFICE	DAY	Seabrook. Brian Barnes.	5 C.1D.	C.2	53
53. INT. STUDY	DAY	Cathy. Waldner	2A. 4A.	D.2	53 - 54
54. INT. DRAUGHTING ROOM	DAY	Barnes. Brian	3C.	A.4.	54 - 55
55. INT. OFFICE	DAY	Seabrook. Steed	5C.	C.2	55
56. INT. STUDY	DAY	Waldner. Cathy Stanley	2A. 4A	D.2	55 - 56
57. INT. HALL	DAY	Waldner. Butler	3A.	B.6	56 - 57
58. INT. SADDLEROOM	DAY	Reniston. Waldner.	1A. 3B	B.6	57
59. INT. STUDY	DAY	Cathy. Stanley	2A. 4A	D.2	57 - 58
60. INT. SADDLEROOM	DAY	Waldner. Reniston. Cathy Stanley. Steed. Seabrook.	3B. 5A 1A.	B.6	58 - 60
61. CLOSING CAPTIONS					60

F/U
T/C

S.O.F.

FILM: A.B.C.SYMBOL
FADE TO BLACK

F/U
CAPTION

GRAMS
Theme

"THE AVENGERS" (1)

CAPTION

*

"THE AVENGERS" (2)

CAPTION

*

"THE AVENGERS" (3)

CAPTION

*

"THE AVENGERS" (4)

CAPTION

*

STARRING PATRICK MACHBE

CAPTION

*

AND HONOR BLACKMAN

FADE CAPTION

F/U
T/C

SFX
TRAFFIC.

High building.

1. Mix to
1 (AX)

(PRE V.T.R.)

INT.RENISTON BOARDROOM, DAY.

BOOM A.1.

MS on window
P.B.to hold single
Seabrook.

SEABROOK:and the third
item, Lethbridge Shipping, total
capitalization, one hundred thirty
million - embracing building plant
subsidiary industries, feeder
corporations, foreign holdings,
principally in newly developed
south and central American
territories. Tonnage figures
laid up, two hundred thousand,
forty percent due for scrapping,
an additional one hundred thirty
thousand tons on order or being
built. Price disclosed, one

Ease back to
hold 3-shot
Reniston/Waldner/
Stanley, backs
to camera.

ON CAM.1(A)

SEABROOK cont'd..

..million, two hundred thousand, to be paid over ten year period with interest in addition, ship mortgages to be taken over by subsidiary companies. Principal and interest due will generate three million five - this to be made available for purchase of ore carriers over period not exceeding five years.

RENISTON: Thank you, Julian. Is that everything?

SEABROOK: Yes, for today. Good afternoon, gentlemen.

Seabrook exits
R.

EASE IN and pan
down to table.
HOLD on hands.

RENISTON: That leaves us only one item of unfinished business. What to do about Herbert Collier?

STANLEY: He won't come to heel. He's firmly committed his yards to the project - so that's that.

WALDNER: I don't agree. We're not going to give in that easily, surely?

STANLEY: What do you mean? We've got a choice?

WALDNER: No...he's got to be killed.

END OF PRE-VTR.

2. Super
CAPTION SCANNER GRAMS
CAPTION "SIX HANDS ACROSS Theme
A TABLE". Link.
3. Mix to INT. WALDNER'S STUDY. DAY. BOOM A.1.
2(A)
CS Newspaper. As
Brian turns P.B.
and hold him

Butler background.
As Butler moves to
door.
4. 3(A) INT. HALLWAY. DAY. BOOM B.1.
Single Butler
CRAB R. incl. Butler
HOLD 2-shot, Waldner/
Butler.

BUTLER: Good morning, sir.

WALDNER: Good morning, Thomas.

BUTLER: Mr. Brian Collier is waiting
in your study, sir.

CRAB L. incl.
Waldner to door. WALDNER: Thank you, and do
something about the heating will
you? It's freezing in here.

BUTLER: It is working at full
capacity, sir.

INT. STUDY. DAY. BOOM A.1.
5. 2(A)
2-shot Brian/
Waldner.
6. 4(A)
Single Waldner
7. 2(A)
2-shot, Brian/
Waldner. WALDNER: Very good of you to come
over, Brian. Your father's death
has been a great shock to us all.
8. 4(A)
Single Brian.
P.B. with Brian
to HOLD 2-shot
Brian/Waldner. WALDNER: Have you seen Rosalind?

BRIAN: She's still out riding.
- CLEAR CALL TO
POS. B. SADDLE RM.

COMING TO 2(A), shot 9.

ON CAM.4(A)

BOOM A.1.

CRAB R.as Waldner
comes to window.

WALDNER: They should be back soon.

WALDNER: Brian, I know your father
didn't exactly see eye to eye with
me over this new liner, but that
shouldn't have kept you away from
this house./ Everyone here is
very fond of you....especially
Rosalind.

9. 2(A)

2-shot, Waldner/
Brian.

BRIAN: Thank you, sir.

S.F.X.
Horses
on cobbles

WALDNER: Perhaps in a few days time
we could have a word regarding
your firm's policy now that you'll
be taking over./

10. 4(A)

CS Brian.

11. 2(A)

2-shot, Waldner/
Brian.

WALDNER: They're coming in now.
Do you want me to tell Rosalind?

BRIAN: No thank you, sir. I'd
rather tell her myself.

As Waldner moves
to door, EASE IN
to CS Brian

WALDNER: All right. I'll just tell
tell her you're here.

12. 1(A)

INT.SADDLE ROOM. DAY.

BOOM C.1.
BOOM B.1.

MS on door. HOLD
Extras as they
enter. HOLD 2-shot
Lady R. & Reniston.

PAN THEM L. to 3-shot
with Waldner.

RENISTON: You missed an invigorating
ride this morning, Oliver..

WALDNER: I'm sorry I couldn't
join you. Help yourself to some
breakfast.

PAN WALDNER R. TO
3-shot Waldner/Stanley/
Francis.

SFX
Chatter
&
laughter.

*
*
*

ON CAM.1.(A)

WALDNER: George - how did that stallion behave? SFX.
*

STANLEY: I'm getting a little long in the tooth for this sort of thing. Trouble with you young people, we've got to keep up with you.....
*

Stanley & Francis
Exit.

HOLD 3-shot, Waldner/
Rosalind/Cathy.

WALDNER: Did you have a good ride?*

CATHY: Yes thank you.
*

ROSALIND: It was perfect, except for that patch of ground mist over at the Patterson place. You should have seen Cathy taking those fences.
*

CATHY EXITS L.

CATHY: I wasn't as rusty as I thought.
*

HOLD 2-shot Ros/
Waldner.

WALDNER: Rosalind, Brian is here. He wants to talk to you.
*

ROSALIND: Brian, why I haven't seen him for ages.
*

WALDNER: He's in my study. Run along and say hello.
*

ROSALIND: Oh, that's marvelous. Save me some food will you Cathy?
*

CATHY: Yes, of course.
*

13. 5(A)

2-shot, Waldner/
Cathy.

WALDNER: Glad you came down?
*

EASE IN to single
Cathy.

CATHY: Mmmm. Thanks for asking me. It's been fun seeing Roz again..... I'd forgotten how long it had been.
*

14. 1(A)

2-shot, Waldner/Cathy.

on 1(A) - shot 14.

SFX.
chatter.

WALDNER: Too long...from my point *
of view. *

CATHY: Hey! I'll never get through
all that.

WALDNER: Go on. It'll do you good.

CATHY: Do I look under-nourished?

CRAB R. TO HOLD
2-S. Francis/Stanley.
PAN THEM R. to
Bench.
T.I.

STANLEY: Here, give me a hand girl.
If I don't sit down soon I'll
collapse right here in the middle
of the room.

FRANCIS: Well, let's go over there.
at least there's room to sit down.

STANLEY: And get me some more coffee
hot this time. This stuff must
have come out of the fridge!

PAN L. with Francis
CRAB L. to HOLD
2-S. Waldner/Cathy.

CATHY: Obviously Stanley isn't used
to riding. /

15. 5(A)

2-s. Waldner/Cathy.

WALDNER: No, he doesn't get nearly
enough exercise. I had to drag him
over here.

CATHY: Do you have these parties
every weekend? /

16. 1(A)

SINGLE Waldner

WALDNER: Almost. Since my wife
died the place seems rather
deserted. I like to have people
around - even if I have squabbled
all week with them at the office. /

17. 5(A)

SINGLE Cathy

COMING TO 1A. shot 18.

ON 5A-shot 17.

CATHY: Yes, Sir Charles was telling me something about your problems, I read about it in the newspapers too. Why are you against the French building a nuclear-powered liner with us?

18. 1(A)

2-S. Waldner/Cathy.R.

WALDNER: I have nothing against the French. I just don't see why we need outside help from anyone. We're perfectly capable of doing it ourselves. We have the men, the resources - and more important still - we have the know-how.

HOLD 3-S. as Butler enters C.

CATHY: I see.

BUTLER: Mr. Seabrook would like a word with you, sir.

As Waldner moves.

WALDNER: Thank you Thomas. Excuse me.

19. 5(A)

SINGLE Cathy.
CRAB R. to LOOSE
2-S. Stanley/Cathy.

STANLEY: I didn't have much time to talk to you when we were out.

20. 3(B)

2-S. Reniston & Lady R.

LADY RENISTON: Oliver is certainly sparkling this morning. They look rather pleasant together...maybe this time he'll take the plunge....

HOLD 2-S. as they rise

RENISTON: Apparently she was at school with Rosalind.

21. 5(A)

2-S. Stanley/Cathy.

STANLEY: Anthropology eh? Bit out of my line. I'm more interested in what is than what was.

{ EXPAND }
{ HUMOUR }

CRAB.R.SLOWLY.

CATHY: Do you think you've hurt

COMING TO 1A-Shot 22.

On 5A - Shot 21.

STANLEY: Bit higher up. Can't sit, walk or keep still. I'm in a helluva fix! /

22. 1(A)

on door. MS Francis entering.

23. 5(A)

SINGLE Stanley,
CRAB L.T.O HOLD 2-S.

STANLEY: You're at the British Museum, eh?

CATHY: For the moment.

HOLD 3-S. As Francis enters background.

STANLEY: I'll drop in, take you out to lunch sometime....

MISS F: Your coffee.

STANLEY: Thank you very much love.

As they exit.
CRAB.R.T.O HOLD
3-s. Waldner/Cathy/
Seabrook.

WALDNER: Ah, Julian. I don't believe you've met Mrs. Gale. Cathy, Julian Seabrook. /

24. 3(B)

SINGLE Cathy.

CATHY: How do you do. /

25. 5(A)

3-S. Seabrook/Waldner/
Cathy.

WALDNER: Have you had some breakfast?

SEABROOK: I have sir yes. I wouldn't have troubled you, but it is rather urgent.

WALDNER: Alright. Like to go for a drive later, Cathy?

CATHY: After I change. Yes, I'd love to.

CLEAR 3B TO POS.c.

COMING TO 1A - Shot 26.

On. 5A - Shot 25.

CRAB L. TO LOOSE
2-S. Seabrook/
Cathy.

WALDNER: I'll meet you in twenty minutes...

SEABROOK: Mrs. Gale.

CATHY: Mr. Seabrook.

26. 1(A)

SINGLE Roz. coming
down stairs.

CRAB L. TO HOLD
2-S. Roz/Cathy.

ROSALIND: Cathy, the most dreadful thing... Brian's father was killed last night in a car crash.

CATHY: Oh, I'm sorry.

ROSALIND: I felt so inadequate. I couldn't think of anything to say.

27. 5(A)

SINGLE Cathy.

CATHY: Is he still here?

28. 1(A)

SINGLE Roz.

ROSALIND: He's gone home now. He told me and then walked out. It was awful.

29. 5(A)

SINGLE Cathy.

CATHY: Do you know how it happened?

30. 1(A)

SINGLE Roz.

ROSALIND: No not yet. The police are investigating that now.

P.B. TO 2-S.
Roz./Cathy.

GRAMS

Link.

31. 2(A)

(T.I. to door)
3-S. Waldner/
Stanley/Reniston.

HOLD SEABROOK in
background.

T.B. with them.

INT. WALDNER'S STUDY. DAY.

BOOM A.1.

FADE GRAMS.

STANLEY: He saves us the trouble.

RENISTON: Assuming it was an accident.

32. 4(A)

4-S. Stanley/Reniston/
Seabrook/Waldner.

EASE IN to 2-S.
Seabrook/Waldner.

WALDNER: Sorry you had to come all the way out here on a Sunday morning, Julian.

CLEAR 5A TO POS. B

CLEAR 1A TO POS. B

COMING TO 2A - Shot 33.

On 4A - Shot 32.

SEABROOK: Part of the job, regardless of the day.

WALDNER: Still, we do appreciate it.

SEABROOK: The proposals for the Collier Yards are on your desk, sir.

WALDNER: Good, no need to take up any more of your time, then. Why don't you join the others in the Saddle Room?

SEABROOK: Are you sure there's nothing more I can do? /

33. 2(A)

SINGLE Waldner,

WALDNER: We will call you if we need you Julian.

PAN Waldner L.
to HOLD 3-S.
Waldner/Stanley/
Reniston.

SEABROOK: Thank you, sir.

EASE IN TO 2-S.
Stanley/Reniston.

RENISTON: I don't like it.

STANLEY: You knew what was at stake, same as the rest of us.

RENISTON: But there are limits.

STANLEY: Not on this one ...you've said it yourself often enough. /

34. 4(A)

SINGLE Waldner.

WALDNER: Stop it you two. The man was a fanatic....

RENISTON: He might have been right.

STANLEY: Half the industrial potential in this country, including ourselves, are gambling that he wasn't.

COMING TO 2A - Shot 35.

On 4A - Shot 34.

35. 2(A) WALDNER: Communication, or the lack of it, Charles, has always been your problem... I thought the issue was settled? Where do you stand? / Isn't it about time we knew?
 2-S. Stanley/
 Reniston.

PAN STANLEY L. TO
 2-S. Stanley/Waldner.

STANLEY: Collier was the thin edge of the wedge, any fool could see that. What do we need the French for, since when are we unable to finance our own projects? We've been over all this before.

HOLD 3-S. As
 Reniston Enters L.

RENISTON: Is that all it means to you, an obituary in a newspaper? I'll remind you that Herbert Collier was a colleague of ours, a friend....!

EASE IN TO 2-S.
 Waldner/Reniston.

WALDNER: There's no need to waste your breath telling us how you feel, we know how you feel.

36. 4(A) RENISTON: Can't you understand? A man has been killed./ Discussing the possibility was bad enough, but now when it has actually happened? /
 SINGLE Waldner.

37. 2(A) I never doubted the stand we took, I still don't. But this has gone too far...the Project is one thing, but murder I didn't bargain for.
 EASE BACK TO
 HOLD 3-S. Stanley/
 Waldner/Reniston.

STANLEY: It was an accident.

38. 4(A) CHARLES: An accident. /
 SINGLE Waldner
 EASE BACK TO
 LOOSE 3-S.

WALDNER: What do you want, Reniston, Franco-German cartels parked on your own doorstep? They'd have been here by now if old man Collier had had his way./

39. 2(A) SINGLE Reniston.

COMING TO 4A - Shot 40.

On 2A - Shot 39.

RENISTON: It's a staggering investment, and the French have a lot of the know-how, their patents alone can take twelve months off the construction schedules.

40. 4(A)

2-S. Stanley/Reniston.

STANLEY: Alright Charles, we know you'll weep at the funeral, but in the meantime, remember, your committed, we build the ship ourselves or we all go down together....

CRAB TO HOLD
Waldner C. as they
look.

(BRIAN STANDING IN WINDOW)

41. 2(A)

2-S. Stanley/Reniston.

42. 4(A)

SINGLE Brian.

43. 2(A)

2-S. Stanley/Reniston.
CRAB R. TO 3-S.
Waldner/Stanley/
Reniston.

RENISTON: Brian...dear boy? We've just read the news.....

44. 4(A)

SINGLE Brian

BRIAN: ...and now that he's dead, you'll have to deal with me.

GRAMS
Dramatic
Link.

45. 5(B)

INT.DRAUGHTING ROOM. DAY:

BOOM B.2

SINGLE Barnes at
desk. HOLD 2-S.
as draughtsman
enters to desk.

DRAUGHTSMAN: Hello Bert.

SFX.
B'gd.lorry
driving
off.

BARNES: I'm waiting to see Mr.Collier.
All right?

DRAUGHTSMAN: Aye. He shouldn't be long. He's busy showing some big-wig from the Board of Trade round the yards.

COMING TO 3C - Shot 46.

On 5B - Shot 45.

BOOM B.2.

BARNES: Oh, they're back again are they. Never give us any peace. What can they learn in an hour going round yards this size. /

46. 3(C)

SINGLE Draughtsman
EASE BACK TO HOLD
2-S. Barnes/D'man.

DRAUGHTSMAN: Aye. Like one of them came up to me the other day and I was working on a generating plant. He wanted to know what it was all about so I told him. He stood there nodding his head - I could have been speaking Chinese for all the difference it made - he was miles away.

PAN R. WITH BARNES
TO DOOR.

47. 5(B)

2-S. Barnes/D'man.

BARNES: Probably figuring out his travel expenses... (RISES) I must be in, tell him I'm waiting on for him. He'll know where to find me. /

DRAUGHTSMAN: O.K. How's it going?

BARNES: Oh, the lads are settling down alright now, we shouldn't have any more trouble....

48. 3(C)

2-S. Steed/Brian
EASE BACK to table
with the.

BRIAN: ...and when the shiftwork starts in a fortnight's time the yard will be humming right round the clock. You still here Ralph?

DRAUGHTSMAN: Just leaving, sir. The Shop Steward is waiting to see you, he said you'd know where to find him. Goodnight, sir.

BRIAN: G'night.....

COMING TO 5B - shot 49.

On 3C - shot 48.

STEED: I particularly BOOM B.2.
liked your dry-dock. Very
impressive. What's this?

PAN DOWN TO
PLAN ON TABLE.

BRIAN: Scaled drawings of the
French reactor which we're going
to put in our new ship. Its
revolutionary. Notice the limited
space requirements in relation to
the overall size of the engine
room. It's years ahead of its time.

PAN UP TO
CS STEED

STEED: Not a great deal larger
than the propulsion units in
nuclear submarines.

BRIAN: But it powers a craft twenty
times the tonnage.

STEED: Impressive. I was
sorry to hear about your father....
He was alone in the car, I understand..
Slid off an icy road...?

49. 5(B)

CS Brian

BRIAN: He always drove himself.
He enjoyed it. Sixty - and he still
wouldn't have a chauffeur./

50. 3(C)

2-S. Steed/Brian.

There's been a full report on the
accident.

STEED: Yes, I've seen it.....

BRIAN: Just what is your business,
here, Mr. Steed?

STEED: It's purely routine -
liaison work. I have an opposite
number in Le Havre and he and I
deal chiefly with the material
requirements, when the project
gets underway./ Anything that needs
expedition when we get the green
light to go ahead.

51. 5(B)

2-S. Brian/Steed.
CRAB L. WITH THEM
to steps to
office.

On 5B - shot 51.

BOOM B.2.

CLEAR 3 TO
POS.D.

BRIAN: Any idea when that will
be?

STEED: Your guess is as good as
mine....

52. 1(B)

INT.OFFICE. NIGHT.

BOOM C.2.

2-S. Steed/Brian.

BRIAN: They're taking their time
about it....

STEED: It's inevitable on a
project of this size, international
treaties, ratification by both
governments, takes months....

53. 5(B) (tracked into
office)
CS Steed.

I understand your father ran into
a certain amount of opposition..?

BRIAN: Yes, the Reniston Group
is determined to keep the French
out, and build the ship themselves.

54. 1(B)

STEED: And what about you?

CS Brian

BRIAN: I see no reason to
change my father's policy.

GRAMS
Stinger.

INT.WALDNER'S STUDY. NIGHT.

BOOM A.1.

55. 2(A)

MS Door.

HOLD Butler to
phone.

HOLD 2-S. as
Waldner enters.

BUTLER: Mr.Oliver Waldner's
residence. One moment please....

COMING TO 4A - Shot 56.

On 2A - Shot 55.

BUTLER: Mr. Oliver Waldner's residence.
One moment, please

(WALDNER ENTERS)

BUTLER: It's the press again, sir,
you said you would speak to them if
they called.

EASE IN TO CS
Waldner on phone.

WALDNER: Thank you, Thomas.....

(BUTLER EXITS)

WALDNER: Yes, Waldner, here... Of
course. By all means print it, that's
what I said. To get the answer to
that one you'll have to go to Paris
and ask the great man himself. Who
else could I be referring to, there's
nobody over there but him.....

As he looks
T.B. TO HOLD
2-S. Waldner/Cathy.

WALDNER: (to Cathy) I won't be a
minute./ (Phone) The Channel Tunnel?
What would I know about that, I'm a
a ship-builder. No, not at all, I
appreciate your interest. We need
all the space you can spare us.
Thanks for ringing.....

56. 4(A)
SINGLE Cathy.
HOLD 2-S. Waldner/
Cathy. as she
walks down to fire.

WALDNER: They'll sit up and take
notice when you glide into the Savoy
in that...../

57. 2(A)
SINGLE Cathy.

CATHY: The Savoy?

WALDNER: We're flying down, I booked
for nine, or would you rather we went
to Paris?

58. 4(A)
2-S. Waldner/Cathy.
PAN L. with Waldner
and BACK TO HOLD 2-S.

CATHY: I think I'll settle for London.
London./

HE TOSSES LOG ON FIRE.

COMING TO 2A - shot 59.

On 4A - shot 58.

WALDNER: How's Roz? Should we ask her to join us?

59. 2(A)
SINGLE Cathy
60. 4(A)
SINGLE Waldner.

CATHY: I already have. She's gone to bed early./ She's very depressed about Brian's father...I didn't realise she and Brian were so close?/

EASE BACK TO 2-S.
Waldner/Cathy.

WALDNER: They practically grew up together... It's not much fun for her here, not many young people about, and I'm away a lot. How do you like it here?

CATHY: I love it. It's been a marvelous week.

WALDNER: Why not stay on?

CATHY: I could hardly do that.

EASE IN TO
SINGLE Waldner.

WALDNER: Why not? I always do what I want. Always have. I need you Cathy. /

61. 2(A)
CS Cathy.

CATHY: On your terms.

WALDNER: On your terms, if you like.

62. 4(A)
CS Glass in hand
PAN UP TO TIGHT
2-S. Waldner/Cathy.

CATHY: Your man Seabrook could arrange the contract. /

WALDNER: I arrange my own contracts.

BOOM B.3

63. 3(D)
MS Stanley
HOLD HIM TO
FOREGROUND.

INT. RENISTON BOARDROOM. NIGHT

STANLEY: What's holding up that call?

COMING TO 2A - Shot 64.

On 3D - Shot 63.

GIRL: I'm putting you through now,
sir.

64. 2(A) WALDNER'S STUDY: BOOM A.1.

2-S. Waldner/Cathy.

PAN L. WITH THEM

65. 4(A)

SINGLE Phone

PAN UP TO HOLD

2-S. Waldner/Cathy.

WALDNER: Yes?

STANLEY: Oliver, can you get out to
the Collier Yards?

WALDNER: At this time of night?

66. 3(D) BOARDROOM: BOOM B.3

CS Stanley

STANLEY: (PHONE) Young Cillier is
going ahead on the French project, and
this is our last chance to talke some
sense into him.

WALDNER: (DISTORTE) Have you reached
Charles?

STANLEY: He's over there already.

67. 2(A) WALDNER'S STUDY: BOOM A.1.

2-S. Waldner/Cathy. WALDNER: Must it be tonight?

STANLEY: It's now or never, Oliver.
This is serious.

WALDNER: All right.

(TO CATHY) I'm afraid we'll have to
stop off at the yard on the way. It

PAN THEM R. TO DOOR. shouldn't take too long.

68. 4(B) (Crabbed L.) BOARDROOM: BOOM B.3.

SINGLE Stanley.

On 4B - shot 68.

STANLEY: Is Seabrook still here?

GIRL: (DISTORTE) He's in his office,
sir.

STANLEY: He would be. Ask him to
come in here.

CRAB R. AS
STANLEY MOVES
TO FUR END OF
TABLE.

69. 3(D)

SINGLE Seabrook
at door.

70. 4(B)

2-S. Stanley/
Seabrook.

STANLEY: Ah, Julian, I've been going
over your proposals, very interesting....

SEABROOK: You have reservations?

71. 3(D)

SINGLE Seabrook.

STANLEY: A few. /

SEABROOK: How else do you propose
dealing with the Collier Yards? It's
not as if we had all the time in the
world; Collier proposes to carry on
his father's policy...../

72. 4(B)

2-S. Stanley/
Seabrook.

STANLEY: Do you have stomach trouble,
Julian?

SEABROOK: No....?

STANLEY: Something troubling you?
Maybe you wear your shoes a size too
small? Life can be fun, you know.....

TRACK BACK WITH
STANLEY TO HOLD
2-shot.

STANLEY: I've no quarrel with your
suggestions. I just don't like your
methods.....

COMING TO 3D - shot 73.

On 4B - Shot

SEABROOK: My function in this organisation is not to pander to the individual likes and dislikes of its directors. I'm here to get the job done.

STANLEY: Bravo.

SEABROOK: There is only one way to settle this affair, and the terms of reference are clearly stated in my proposals.

PAN L. WITH
STANLEY.

STANLEY: Oh, get out.

SEABROOK: There's one more thing.

73. 3(D)

STANLEY: You've got a thick hide. /

SINGLE Seabrook.

74. 4(B)

SEABROOK: My promotion..... /

SINGLE Stanley.

STANLEY: Your promotion?

SEABROOK: It's long overdue. You seem to be the only one holding it up. Why?

75. 3(D)

STANLEY: You'll be after my job next. /

SINGLE Seabrook

SEABROOK: Everything in it's own good time..... /

76. 4(B)

SINGLE Stanley

STANLEY: Alright, you can have your blasted promotion.

EASE BACK TO
2-S. Stanley/
Seabrook.

SEABROOK: And the proposals?

CLEAR 3 TO
POS.C.

STANLEY: Julian, you're strictly neutral in this busines, you have no strong inclinations one way or the other, no partisan feelings...?

On 4B - Shot 76.

SEABROOK: None whatsoever.

STANLEY: The decline of our power and prestige hardly concerns you, does it? They're mere National abstractions, they may elect politicians, but they don't effect the normal routine of business....?

SEABROOK: Not when it's organised along the right lines, no. We could operate anywhere.....

STANLEY: Dear boy. We need you Julian. How we need you. We might muddle through, even if it does take some assistance from whatever it is that stands up in your clothes....

77. 2(B) AS STANLEY MOVES.

2-S. Seabrook/
Stanley.
EASE IN TO SINGLE
SEABROOK.

78. 5(B) INT. DRAUGHTING ROOM. NIGHT. BOOM A.4.

CS Waldner.
EASE BACK TO
HOLD 3-S. Reniston/
Waldner/Brian.

BRIAN: At the Bethlehem shipyards in Newport, Virginia, the hull of a similar vessel is already under construction. If we're going to launch before the Americans we've got to get a move on.

CLEAR 2 TO
POS. C.

WALDNER: Nonsense, they're months behind schedule.

BRIAN: Not any longer. My father toured their yards last month. They've caught up.

COMING TO 3C - Shot 79.

On 5B - shot 78.

RENISTON: So there's no alternative, if we hope to launch before the Americans.....?

79. 3C _____ (STANLEY WALKS IN) /

2-S. Stanley/
Waldner.

STANLEY: Well, now we know where he stands.....until he changes his mind again.

WALDNER: I'm sure Brian won't do anything hasty....

PAN STANLEY L.
TO DRAWING BOARD.

STANLEY: What do you call all this? He'll be tacking up 'Messeurs' signs over the 'gents' next! /

80. 5(B) _____ /

Group shot.

BRIAN: I'm merely carrying on where my father left off.

WALDNER: You know the Opposition's stand in the matter, you know the line the Government back-benchers are taking... I wouldn't be too hasty.

HOLD

BRIAN: I don't believe that we can go ahead by ourselves, not in the middle of a shipping slump...

WALDNER: Then there is not more to be said. I thought you knew us better than that.

STANLEY: Goodnight.

RENISTON: You mustn't be so impatient, Brian. It's not easy for some of us to break the habits of a lifetime. / We're still one of the great industrial powers and our technical knowledge is second to none.

81. 3(C) _____
SINGLE Reniston

COMING TO 5B - Shot 82.

On 3C - Shot 81.

BRIAN: But we can't buy time. If you can't beat them, join them.

82. 5(B)

SINGLE Brian

RENISTON: We've had our backs to the wall before Brian. We're perfectly capable of launching this ship without any outside help. / Whatever you decide on I'll do what I can with the others...

83. 3(C)

2-S. Reniston/
Brian.

BRIAN: Thanks. /

84. 1(B) AS BRIAN ENTERS,
(left of set)

2-S. Seabrook/
Brian.

INT. OFFICE. NIGHT. /

BOOM C.2.

BRIAN: Well?

SEABROOK: Your offer is most interesting, but I must have time to consider it.

CEAB R. WITH
SEABROOK TO
HOLD 2-S.

BRIAN: How much time?

SEABROOK: At the moment I can't say.

As Brian comes
D/S. HOLD 2-S.

BRIAN: That isn't good enough.

SEABROOK: You came to me.

BRIAN: There are others equally qualified...

SEABROOK: Find them.

BRIAN: Alright, but there's a limit as to how long I can wait.

COMING TO 3C - Shot 85.

On 1B - Shot 84

PAN SEABROOK R. SEABROOK: I'm perfectly aware of that.
to door.
HOLD BRIAN to desk.

85. 3(C) INT. DRAUGHTING ROOM. NIGHT. / BOOM A.4.

2-S. Seabrook/3
Cathy.

86. 5(B) SEABROOK: Mrs. Gale? /

CS Cathy

CATHY: Good evening. Have you seen
Brian?

87. 3(C) _____ /

2-S. Seabrook/
Cathy.

SEABROOK: You'll find him in his
office.

88. 1(B) INT. OFFICE. NIGHT. / BOOM A.4.
Swung.

2-S. Cathy/Brian.

BRIAN: Come in. - Cathy? Come in.

CATHY: Has Oliver gone? I've been
waiting out in the car.

CRAB L. TO HOLD
2-S.

BRIAN: He's probably looking for
you.

CATHY: Is everything alright?

89. 5(B) (INTO OFFICE) / BRIAN: Oh, it's just been one of
those days. /

2-S. Cathy/Brian.

CATHY: Why don't you pack it in?
You look tired. /

90. 1(B) _____ /

SINGLE Brian

BRIAN: I promised to phone Rosalind
before nine. I've been rather
neglecting her lately.

COMING TO 5B - Shot 91.

On 1B - Shot 90.

CATHY: She was just going to bed when we left.

91. 5(B)

SINGLE Cathy

BRIAN: How long have you known Rosalind? /

CATHY: Since we were children.

BRIAN: So you've known Oliver for some time too?

92. 1(B)

CS Brian

CATHY: No. We only met quite recently actually. /

93. 5(B)

SINGLE Cathy
EASE BACK TO
HOLD 2-S.

BRIAN: He's in love with you. /

CATHY: I know.

BRIAN: And you?

CATHY: Why do you ask?

BRIAN: You'd be better out of it, Cathy.

CATHY: You let me worry about that Brian, eh?

BRIAN: Alright. Come on, I'll show you out. BOOM C.2.

94. 3(C)

2-S. Cathy/Brian.

INT. DRAUGHTING OFFICE. NIGHT.

GRAMS
Link
building
up to
climax.

95. 2(C)

2-S. Brian/Cathy.

HOLD CATHY TO
CS foreground.

(SHE LOOKS UP) Q SHOUT.

INT. WORKS SECTION. NIGHT.

BOOM B.4.
*
*
*
*
*
*

96. 4(B)

STILL - Brian with block
& tackle over him.

Mix
CAPTION

CAP: "THE AVENGERS"
End of Act One.

GRAMS
End of
Act,

FADE TO BLACK

ACT TWO.

F/U
CAPTION SCANNER

GRAMS
Theme

CAP: "THE AVENGERS"
Act Two.

(PRE.VTR)

MIX
97. 3(C)

INT. DRAUGHTING ROOM. NIGHT. BOOM B.2.

CS Brian.
AS HE MOVES TO
SIT, EASE BACK
TO HOLD 2-S.
Barnes/Brian.
As Waldner & Cathy
enter HOLD 4-S.

BARNES: Try not to move it
lad.

WALDNER: I've called the doctor.

CATHY: Are you all right?

BRIAN: Yes, I think so.

98. 5(B)

BARNES: I think he's broken his arm.

2-S. Waldner/
Cathy.

WALDNER: Oh, god. You take care
of things here, Barnes. Cathy, I
think we'd better go back to the
house.

PAN DOWN TO
CS Brian.

CATHY: Did you see what happened

BRIAN: No, not really. It all
happened so quickly.

CATHY: Could it have been deliberate?

WALDNER: Of course not. Why would
anybody want to harm you?

BRIAN: I don't think it was meant
for Cathy. Somebody was trying to
kill me. /

99. 3(C)

GRAMS
Dramatic
link.

4-S. Barnes/Brian/
Waldner/Cathy.

(END OF PRE.VTR)

CLEAR 5 TO
POS.C.

100. 2(A)

INT. STUDY. DAY.

BOOM A.1.

MS on door.
T.B. with butler
to phone as he
enters.

On 2A - shot 100.

BOOM A.1.

CLEAR 3 TO POS.D

EASE IN TO
C PHONE.

BUTLER: Would you hold the line
a moment please, sir? I think
Mr. Waldner's in the stables.
Thank you sir.

101. 4(C)

INT. HALL. DAY.

MS Butler
PAN HIM R. TO
door of Saddle
Room.

102. 1(A)

INT. SADDLE ROOM. DAY.

BOOM C.3.

MS Butler.
PAN HIM R. TO
2-S. Butler/
Waldner.
EASE IN TO
TIGHT 2-S.

HOLD Waldner
to phone.

WALDNER: Thomas.....?

BUTLER: Mr. Seabrook is on the
telephone for you, sir.

WALDNER: Right, I'll take it
in here.

CLEAR 2 TO POS.D

WALDNER: Hello, yes. Yes Julian.
What was the outcome of our little
effort last night. Who took that
decision?

103. 5(C)

INT. BRIAN'S OFFICE. DAY.

BOOM B.4.

MCS Seabrook.
EASE IN TO CS
Seabrook.

CRAB L. TO HOLD
2-S. Seabrook/
Barnes.

SEABROOK: The shop stewards. *

WALDNER: On what grounds? *

SEABROOK: Dangerous working
conditions, unsatisfactory safety
precautions....strike starts first
thing in the morning.

104. 4(C)

INT. HALL. DAY.

BOOM A.2.

MCS Cathy at
door.

CLEAR 5 TO POS.D

WALDNER: Good. Well Done. Julian.

on 4C - shot 104.

As Waldner
opens door
HOLD 2-S.
Cathy/Waldner.

WALDNER. cont'd..
I'll see you later at the
office.

BOOM A.2.

WALDNER: Hello, my dear.

CATHY: Good morning Oliver.

105. 1(A)

2-S. Cathy/
Waldner.

INT. SADDLE ROOM. DAY.

BOOM C.3.

WALDNER: How do you feel?

CATHY: All the better for a good
night's sleep.

CLEAR 4 TO POS. D

WALDNER: Brian's alright. His arms
badly bruised but nothing has broken.

CATHY: That's a relief.

HOLD ACTION

WALDNER: Big row over it, might
lead to another work stoppage...the
men are saying it's too dangerous.

CATHY: That would suit you, wouldn't
it?

WALDNER: Yes, it would....you've
been keeping your ears open?

CATHY: How could one avoid it round
here the past few days, it's been
the main topic of conversation.

106. 5(D)

CS Waldner

WALDNER: Yes, I stand to gain, if
there is a strike at the Collier
Yards, but do you think I like to
capitalize on the misfortunes of my
friends? /

107. 1(A)

SINGLE Cathy.

On 1A - shot 107.

PAN HER L.
& CRAB R. TO
LOOSE 2-S.

CATHY: Do you really think that
was an accident last night?

108. 5(D)

CS Waldner

WALDNER: Cathy, Brian's been having
more than his share of bad luck
recently but I would never use it
to further a strike. / You must
believe that.

109. 1(A)

2-S. Cathy/
Waldner.

CLEAR 5 TO POS. E

110. 3(D)

INT. BOARDROOM. DAY.

BOOM B.3.

SINGLE Stanley
at window.
As he turns
TRACK BACK &
CRAB L. TO
HOLD 2-S. Stanley/
Reniston.

RENISTON: I don't like it. First
old man Collier's car accident -
and now Brian and Mrs. Gale. nearly
killed. I suppose you expect me
to believe that was an accident too?

111. 2(D)

SINGLE Stanley.

STANLEY: Of course it was. It's
not our fault if Collier's men get
the wind up and come out on strike.
I should say they were quite
justified.

112. 3(D)

CS Reniston

RENISTON: It's too much of a
coincidence. / I think Waldner's
up to something.

STANLEY: Look if we're going to
achieve our ambition we've got to
be prepared to take a few risks.

113. 2(D)

2-S. Stanley/
Reniston.

RENISTON: We've managed all right
so far. /

STANLEY: But up to now it's been
chickenfeed. A couple of small yards

/cont'd...

On 2D - shot 113.

EASE IN TO
SINGLE STANLEY.

STANLEY cont'd...
at Tyneside and three on the Mersey.
That kind of buying isn't going to
make us wealthy and this country
a great sea-faring nation again.

RENISTON: I suppose not.

114. 3(D)
SINGLE Reniston

STANLEY: That is what you want though,
isn't it? Britain for Britain./
The Commonwealth and Empire
expanding instead of shrinking?

CLEAR 2 TO POS.E

RENISTON: Yes. That's what we want.

115. 4(D)
MS in mirror
Cathy's
reflection.
CRAB L. to HOLD
Steed's feet
coming thro.
window.

INT. CATHY'S BEDROOM. NIGHT. BOOM A.3.
GRAMS
Stinger.

116. 5(E)
CS feet in window.

117. 4(D)
2-S. Steed/Cathy.

CATHY: What are you doing here?
Go out and come in through the front
door like a civilized human being.

CLEAR 3 TO POS.E

STEED: I don't fancy navigating
that wall again, it's too steep...
He doesn't do you too badly does he?

STEED GOES
OUT R.
HOLD SINGLE
Cathy.

CATHY: Say what you have to say
and then leave./

118. 5(E)
2-S. Cathy/Steed.

STEED:your little accident last
/cont'd.....

COMING TO 4D - shot 119.

On 5E - Shot 118.

STEED. cont d...

PAN THEM R.
TO HOLD 2-S.

night wasn't an accident, leaving
a slight doubt as to who they were
after - you or Brian whats-his-name?/

119. 4(D)

SINGLE Steed

Or did they hope to squash two birds
with the one block and tackle....
interesting. You still
in there.

PAN HIM L. TO
HOLD 2-S. as
Cathy enters L.
ELSE IN 2-S.

CATHY: Guessing Steed, or do you
know?/

120. 5(E)

SINGLE Steed

STEED: Had a little walk round the
yard. Somebody had definitely
tampered with the chain holding that
block and tackle.

CATHY: Any idea who?

121. 4(D)

2-S. Steed/Cathy.
HOLD 2-S. as
Cathy moves to
dressing table.

STEED: Not yet. / He's in
every picture. Would you like
some of him in colour. I'll post
you some film. Very fast. Very
special.

CATHY: Have you said all you have
to say?

STEED: No. I don't know whether
you realise it, but this CHARLIE
'Charlie' friend of yours could be up
to his eyebrows in this affair....

CATHY: Have you proof of that?

STEED: Merely informed speculation....
that's why we're here, isn't it?
Find anything yet?

COMING TO 5D - Shot 122.

On 4D - Shot 121.

CATHY: Nothing concrete. What about Collier's car crash?

STEED: He had had a couple of drinks but that was nothing unusual. Still, he was a good driver.

CATHY: Waldner couldn't have had anything to do with that.

STEED: Oliver? Why not?

CATHY: He was with me when it happened.

122. 5(D) STEED: Then he must have had his hands full. What a convenient alibi. /

SINGLE Steed. All right. What about Sir Charles
PAN HIM R.TO Reniston and Stanley?
123. 4(D) 2-S. Steed/Cathy. /

2-S. Steed/Cathy. CATHY: Sir Charles seems to be sitting on the fence. But Stanley's backing Waldner. Between the three of them they must represent quite a bit of capital.

STEED: Approximately two hundred million. That's a lot of buying power. So far they've done nothing that's illegal. All's fair in love and commerce, as no doubt you'll discover.

124. 5(D) CATHY: Is there anything else? /

2-S. Steed/Cathy. STEED: Oh, I'm sorry. Will I be
PAN STEED L. to pig-in-the-middle if I stay any
window and EASE longer? Don't worry, my dear,
IN.

/cont'd....

COMING TO 4D - shot 125.

On 5D - Shot 124.

STEED cont'd....

it'll all come out in the wash.

125. 4D

SINGLE Cathy.
EASE IN with
her to door.

126. 3(E)

INT. WALDNER'S STUDY. NIGHT. / BOOM B.5.

CS papers on top
of desk PAN UP TO
CS Waldner.

CLEAR 4 TO POS. E

As he moves T.B.
TO HOLD HIM TO
GUNCASE.
As he moves back
to desk EASE IN
TO MCS Waldner

Q NOISE.

SFX
Steed
climbing
down wall,
scraping
& running
feet.

LIGHTING Q.

127. 2(E) (shooting thro. window)

MS Waldner.

CLEAR CAM. 3
TO BOARDROOM

EASE BACK WITH
HIM TO URN.
As Cathy enters - LIGHTING Q.
HOLD 2-S.
EASE IN WITH
Waldner as he
moves.

128. 4(E)

CS Waldner.

WALDNER: Cathy!

129. 2(E)

2-S. Waldner/
Cathy.

CATHY: Oliver! What are you doing
in here? With that gun.

130. 4(E)

CS Waldner
PAN HIM R. TO
2-S. Waldner/
Cathy.

WALDNER: I heard somebody prowling
around outside. What's the matter?
Couldn't you sleep?

HOLD Waldner to
bookcase in 2-S.

CATHY: I came down to look for a
book. Do you always keep that
gun loaded?

On 4E - shot 130.

I L.WITH
Cathy.

SINGLE Cathy
HOLD 2-S. as
Waldner enters
L.

WALDNER: We've had raiders twice
before. There are some quite
valuable paintings in the house.
I didn't want it to happen again.

CATHY: Did you see who it was?

WALDNER: No. Probably my imagination.
How about this one?

CATHY: What is it?

CLEAR 4 TO POS.B/

WALDNER: I haven't the faintest
idea.

GRAMS:
Link
Mix to
Tension
music.
*

132. 2(F)

INT. RENISTON RECEPTION. DAY.

BOOM D.1.

MS Reception.
STEED enters R.
EASE TO CS Steed
at door.

*
*
*
*
*
*
*

133. 3(D)

INT. BOARDROOM. DAY.

BOOM B.5.

MCS Steed.
TRACK BACK WITH
HIM TO TABLE.
HOLD ACTION TO
DOOR.

*
*
*
*

134. 2(F)

INT. RECEPTION. DAY.

BOOM D.1.

MCS Steed.
EASE BACK WITH
HIM.
HOLD 2-S. as
Receptionist
enters R.

RECEPT: Good morning, sir. Can
I help you?

STEED: I wondered if Sir Charles
was in.

COMING TO 5D - shot 135.

On 2F - Shot 134.

RECEPT: Not yet, sir.

STEED: Oh, what a pity. Well,
I'll come back later. Good day,
young lady.

EASE IN TO
MCS RECEPTIONIST.

RECEPT: Good morning, sir.

135. 5(D) INT. SADDLE ROOM. DAY. / BOOM C.3.

MCS bronze horse
on table.

PAN UP TO MS Brian. BRIAN: Hello Rosalind.

CRAB L. TO HOLD 2-S.

Brian/Roz.

EASE IN TO TIGHT
2-S.

ROSALIND: Brian. How's the arm?

BRIAN: Not too bad thanks.

ROSALIND: I wish you could have
got over earlier, I missed you.

136. 1(A)

CS Brian

BRIAN: I wanted to, but you know
how it's been since my father died.

ROSALIND: I know, but -

137. 5(D)

2-S. Brian/Roz.

CRAB L. to HOLD

2-S. Brian/Roz.

as Roz moves
down table.

BRIAN: Listen Rosalind. / I'm
on my way to see your father now.

ROSALIND: What about?

138. 1(A)

CS Brian

BRIAN: I'm not sure exactly.
There's a directors meeting. /

What I wanted to ask you was that
no matter what happens between your
father and me, will I still be
welcome here? /

139. 5(D)

2-S. Brian/Roz.

ROSALIND:...Brian, you know how
I feel.

On 5D - shot 139.

BRIAN: But I don't Rosalind. We've seen a lot of each other in the past. But we were only kids then, I wanted to know -

CRAB R. QUICKLY
as they kiss.

ROSALIND: Don't say any more.

140. 4(B) INT. BOARD ROOM. DAY. / BOOM B.3.

CS Ashtray

141. 3(D)

SINGLE Reniston
TRACK BACK with him
to HOLD 2-S.
Reniston/Stanley.

RENISTON: What's keeping them?

STANLEY: ...we got here early,
nobody ever knows the time in my
house.

RENISTON: I've had just about
enough of this!

142. 4(B)

STANLEY: Get out then. We'll take
up your shares...../

TIGHT 2-S.
Stanley/Seabrook.

143. 3(D)

STANLEY: He's not back yet. /

SINGLE Reniston.
As he moves
CRAB R. to
reveal Stanley in
background.
HOLD 2-S.

RENISTON: That man gives me the
creeps!

STANLEY: That's what I like about
him...he gives you the creeps./

144. 2(F)

INT. RECEPTION. DAY. /

BOOM D.1.

CS Profile Seabrook
As he moves to desk
CRAB L.

GRAMS
Avengers
Link

INT. RECEPTION cont'd...

HOLD 3-S. as Brian
& Waldner enter.
EASE IN TO TIGHTER
SHOT.

145. 3(D) INT. BOARD ROOM. DAY. BOOM B.3.

Angle
Group shot.

WALDNER: Do sit down. Alright
Julian, no need for preliminaries...
explain it to him. Sorry to have
kept you waiting, gentlemen.

EASE IN TO
3-S. Waldner/
Seabrook/Stanley.

SEABROOK: Briefly it amounts to
this, the Reniston Group of
Companies has acquired forty-five
percent of the controlling shares
in Collier Shipyards Limited leaving
six percent outstanding, these to
be transferred to Sir Charles
Reniston's private holdings.... /

WHIP PAN TO
CS Brian.

146. 4(B) As Brian looks,
2-S. Reniston/
Brian.

this last merely a book-keeping
matter, of course, the said
holdings being part of the overall
capital..... /

147. 3(D) As Brian rises,
Group shot

BRIAN: But you can't do that!

STANLEY: We already have.

RENISTON: I refuse!

SEABROOK: According to the terms of
your merger, Sir Charles, you're
contractually bound.

EASE IN AS
BRIAN MOVES
UPSTAGE.

148. 4(B)
CS Reniston

BRIAN: You planned it that way, even
when my father was alive! /

COMING TO 3D - shot 149.

On 4B - shot 148.

149. 3(D) RENISTON: Brian? I promise you, I won't take those shares...../

Group shot

BRIAN: And to think I practically grew up in your house? Suppose he doesn't buy them, what's to stop me raising the money myself?

CRAB R. AS Brian moves downstage to HOLD Brian f'ground, Group b'ground. T.I. quickly & PAN L. ONTO 3-S. Reniston/Waldner/Stanley.

WALDNER: How can you, you're in to Lloyd's alone for over six million... you and every other shipyard in the country....

BRIAN: You haven't won yet, Waldner. Not yet.

GRAMS
Dramatic
link.

150. 1(C) INT. PARKED CAR. NIGHT. BOOM C:3.

SINGLE Cathy
EASE BACK TO
HOLD 2-S. As
Steed enters.

CATHY: What's wrong?

151. 5(E)
SINGLE Steed

STEED: I've fitted one of those miniature tape-recorders under the Reniston Board Room Table, trouble is I can't get back in to retrieve it..... Contact there has let me down./

152. 1(C)
SINGLE Cathy

CATHY: And you want me to fill in for her?/

153. 5(E)
SINGLE Steed

STEED: You're practically one of the family, they shouldn't balk at showing you round the place.

COMING TO 1(C) - shot 154.

On 5E - shot 153.

CATHY: When....?

154. 1(C)
2-S. Cathy/Steed

STEED: As soon as you can manage
it. / How's it going at your
end?

CATHY: I tried to search the study
last night, but due to your noisy
exit, you nearly got shot.

STEED: Unless I'm mistaken, your
boyfriend's methods are usually more
ingenious.

BASE IN TO
SINGLE CATHY.

INT. RENISTON BOARDROOM. DAY. BOOM B.5.

155. 4(B)
CS ON TABLE.
HOLD PAPER AS
IT COMES INTO SHOT.
PAN UP TO MS
Receptionist.

156. 2(G) (thro. trap)
2-S. Receptionist/
Seabrook.

COMING TO 4(B) shot 157.

/cont'd....

On 2G - shot 156.

SEABROOK: Has Sir Charles come in yet?

RECEPTIONIST: His secretary has been trying to reach him all morning, sir. And he left home early as usual on a Monday morning...? May I turn up the heat, sir?

SEABROOK: Yes?

157. 4(B)

SINGLE Receptionist.
PAM HER T. TO
door.

RECEPT: The heat, sir. It's cold in here.....

158. 2(G)

3-S. Seabrook/Cathy/
Waldner.

WALDNER: Ah. Julian. You remember Mrs Gale?

As they move

159. 4(B)

2-S. Cathy/Waldner.

SEABROOK: Mrs. Gale.

WALDNER:...As you can see, this is the Boardroom. We've only recently had it redecorated.

SEABROOK: If you'll permit me Mrs. Gale.

AS CATHY EXITS L.
CRAB R. TO HOLD
3-S. Cathy/Seabrook/
Waldner.

COMING TO 2G - shot 160.

On 4B - shot 159.

SEABROOK: Reniston has secured the outstanding Collier shares....in Brian's name. Stanley's in his office waiting to see you right now..

160. 2(G) WALDNER: Alright. / I'll only

2-S. Cathy/Waldner be a few minutes Cathy. /

161. 4(B)
SINGLE Seabrook
CRAB L. with him.

162. 2(G)
2-S. Cathy/Seabrook.

SEABROOK: Rather a coincidence your bumping into Mr. Waldner and his daughter at that London theatre, wasn't it, Mrs. Gale...?

163. 4(B) CATHY: Coincidences have been known to happen. Frankly I don't know what it has to do with you? /

SINGLE Cathy.
CRAB R. TO HOLD
2-S. Seabrook/
Cathy.

SEABROOK: The sudden blossoming of a childhood friendship? Rather sudden after so long an interval. You and Miss Waldner have so little in common Mrs. Gale.....

CATHY: You're interest is touching.... you really don't care what impression you make on people, do you?

164. 2(G) SEABROOK: The impression people usually endeavour to make is conditioned by their needs....what are yours, Mrs. Gale? /

SINGLE Cathy.

165. 4(B) CATHY: For no apparent reason, you insist on being rude to me. Why? /

2-S. Seabrook/Cathy.

COMING TO 2G - shot 166.

On 4B - shot 165.

SEABROOK: We can't all bow down and worship the idol, Mrs.Gale. I trust you're enjoying your tour of the offices, there is so much here that should interest you...../

166. 2(G) AS HE MOVES

SINGLE Cathy.
CRAB R. WITH HER
& PAN DOWN TO TABLE.
AS SHE EXITS.

167. 4(B)

(onto reception)

2-S. Cathy/
Receptionist.

CATHY: Would you please thank Mr.Waldner and tell him I've decided to go on ahead. I expect he will be some time.....

T.I. TO CS
Receptionist.

RECEPT: Mr.Seabrook, please.....

GRAMS

Tension music.

(PRE- VTR)

INT.DRAUGHTING ROOM.NIGHT. BOOM A.2.X.

5(A)X

1(B)X

3(A)X

AS DIRECTED.

INT.OFFICE NIGHT.

1(B) & 5(B) - as directed

BOOM C.2.

GRAMS
Stinger.

*
*
*
*

Avengers
End of Act.

Mix
CAPTION SCANNER

CAP: "THE AVENGERS"
End of Act Two.

FADE TO BLACK

SECOND COMMERCIAL BREAK.

CAM.1 TO POS.B. - Brian's Office.
CAM.2 TO POS.B. - Boardroom.
CAM.3 TO POS.F. - Boardroom.
CAM.4 TO POS.B. - Boardroom.
CAM.5 TO POS.B. - Brian's Office.

ACT THREE:

F/U
CAPTION

GRAMS

CAP: "THE AVENGERS"
Act Three.

Beg. of
Act
theme

Mix
168. 1(B)

INT. BRIAN'S OFFICE. NIGHT

MS Cathy entering
from door L.
PAN HER R. TO 2-S.
Cathy/Brian.

CATHY: Here drink this.

BRIAN: Thanks.

CATHY: Did you see who it was?

BRIAN: No, he hit me from behind.

169. 5(B)

What brought you here anyway?/

2-S. Cathy/Brian.
PAN HER L. TO SIT.
EASE IN TO CS
Taperecorder.

CATHY: This.

RECORDING:

"Tonnage under construction for
the fiscal year 1962 indicates
20% drop over the previous twelve
months. Orders for new oil
carriers will balance the tonnage
capacity in 1963."/

PAN TO CS Cathy.

PHONE RINGS.

170. 1(B)

"Hello. Yes. Brian Collier?/

CS Brian

You should find him in his office
at the Collier Yards again.
And this time I want the job done
properly."/

171. 5(B)

2-S. Cathy/Brian
PAN HER L. TO Brian
HOLD 2-S.
HOLD THEIR EXIT TO
TO DOOR.

CATHY: Do you recognise the voice?

BRIAN: No. Where did you get this?

CLEAR CAM. 1 TO POS. A/

On 5B - shot 171.

CATHY: Come on, I'll tell you
on the way home.

GRAMS
Avengers link.

172. 2(B) INT. RENISTON BOARDROOM. DAY. / BOOM D.2.

SINGLE Seabrook
CRAB R. TO HOLD
2-S. Waldner/
Seabrook.

WALDNER: You're walking out at a
rather awkward moment, Julian.....

STANLEY: Admirable sense of timing.

SEABROOK: I gave you sufficient
notice of my intentions....good day.
gentlemen.

PAM R. WITH
Seabrook to
door.

SFX
Goods train
shunting in
distance.

173. 4(B)

2-S. Waldner/
Stanley.

WALDNER: Julian. / I think
we deserve some explanation.

174. 2(B)

2-S. Waldner/
Seabrook.

SEABROOK: I've had a better offer.

As Stanley moves
EASE IN TO 2-S.
Stanley/Seabrook

STANLEY: From the Collier yards?
What are they using for money -
rivets?

175. 4(B)

SINGLE Waldner

SEABROOK: They've been quite generous.

WALDNER: You'll regret this Julian.
You're going over to the losing
side. /

176. 2(B)

2-S. Stanley/
Seabrook

SEABROOK: That remains to be seen.

WALDNER: I have the feeling we
haven't seen the last of him.

WALDNER: Well, good news from the
Tyneside, they're backing us to the
hilt....

On 2B - shot 176.

177. 4(B)

SINGLE Stanley
EASE BACK WITH HIM
TO HOLD 2-S.

STANLEY: Belfast should come
through too, then we're on our way...
French haven't a hope now.... / I

don't know what's the matter with
me, I should be dancing a jig.

WALDNER: George, do you think Brian's
called the police?

STANLEY: What could he tell them?

WALDNER: I don't know, but....

STANLEY: I'm sorry Oliver, but young
Collier got what was coming to him,
I'd be lying in my teeth if I said
otherwise.....kid should have had
more sense. /

178. 2(B)

SINGLE Reniston
EASE BACK TO
HOLD 3-S.

RENISTON: I've just come to tell
you that I've made arrangements to
sever my connection with this group.
You will be kept informed, but let me
make it quite clear that I want
nothing further to do with you)

WALDNER: Why?

RENISTON: You dare ask that after
what nearly happened to Brian Collier
last night?

WALDNER: Now give us the real reason,
Reniston.

EASE IN TO
2-S. Reniston/
Stanley

STANLEY: Hold it Oliver.

COMING TO 3F - shot 179.

On 2B - shot 178.

STANLEY: You crash in here, hurl a lot of tripe about getting out, and you accuse us of being involved in a murder attempt...alright, Charles, get on with it. Say your piece.

WALDNER: - And perhaps we can have the girl in to take it all down.

STANLEY: He'll change his tune three times before he gets back to the beginning. The man's phenomenal....

PAN RENISTON &
STANLEY L.

WALDNER: You have our full attention, Charlie. /

179. 3(F) (thro. trap)

3-S. Reniston/
Waldner/Stanley

STANLEY: Come here Charles. There's nothing like her afloat, - a dream. Only a poet on a drawing board could have imagined her. And every rivet in her born right here on the Clyde... Remember the General Strike /, Janow?

180. 2(B)

MCS Waldner
(reaction)

They said we were finished then, didn't they; Britain was tired, they said....and spent, and a century out of date. Then / they launched

181. 3(F)

A/B

the Queens. Quite an achievement for a pack of has-beens, eh, Charles? /

182. 4(B)

As Stanley moves.

2-S. Reniston/
Stanley.
CRAB R.TO HOLD
2-S. Waldner/
Stanley.

You know, we're going to build her. She'll be launched from our slipway...

You do what you want, Reniston, but remember this - you walk out of here now and you'll never launch so much as a coal-barge! /

CLEAR 3 TO POS.D

183. 2(B)

SINGLE Reniston
PAN HIM R.TO 3-S.

RENISTON: You can talk George! But this time I'm not listening.

COMING TO 4B - shot 184.

On 2B - shot 183.

STANLEY: Oh, get him out of here...

184. 4(B)

2-S. Waldner/
Reniston

WALDNER: Charles, you've got it
all out of proportion again.

RENISTON: I know what I am, I know
what I've doen, and I'm not excusing
myself...now, now; now I know what
to do....!

185. 2(B)

2-S. Stanley/
Waldner

STANLEY: I'll say one thing for
Charles, he's always good entertainment
value.

CLEAR 4 TO POS.A.

WALDNER: He's right you know. This
whole thing is getting out of control.

186. 1(A)

MCS Rosalind
polishing.
As she turns
BASE BACK TO
HOLD 2-S. Cathy/
Roz.

GRAMS
Avengers
stinger.

INT. SADDLE ROOM. DAY.

BOOM B.6.

ROSALIND: That you Cathy.

CATHY: I've been looking everywhere
for you...

CLEAR 2 TO POS.A.

ROSALIND: Cathy, how can things
like this happen to Brian...? It
doesn't seem possible? He is alright,
isn't he?

CATHY: He was only shaken up abit.

187. 5(B)

2-S. Cathy/Roz.

ROSALIND: Thank heavens for that.

CATHY: Brian's in a rather difficult
position at the moment Roz, he could go
out of business. Are you still planning
to marry him?

COMING TO 1A - shot 188.

On 5B - shot 187.

188. 1(A) ROSALIND: I don't care whether he's
broke. I'd marry him anyway. In
spite of Oliver./

CS Cathy

CATHY: Is Oliver against it?

189. 5(B) ROSALIND: He's never been very keen.
Sometimes I wonder who he's saving
me for./ Cathy, what were you doing
there with Brian?

2-S. Cathy/Roz.

PAN R. WITH ROZ.
& BACK TO 2-S.

CATHY: Oh, I did a tour of the yards.
Afterwards I went in to thank him.

ROSALIND: Is that all?

CATHY: Oh, come off it Roz, I'm not
interested in Brian.

EASE IN TO
CS CATHY.

ROSALIND: And Oliver?

CATHY: I'm not sure./

190. 4(A) INT. WALDNER'S STUDY. DAY. BOOM D.2.

CS Drawer
P.B. TO HOLD
MCS Reniston

RENISTON: Mrs..... /

191. 2(A)

SINGLE Cathy at
door.

CATHY: Gale.

As she moves
down HOLD 2-S.
Cathy/Reniston

RENISTON: Of course, please come in....
You're right....I shouldn't be here,
going through his desk like this...

CATHY: It's really none of my business,
Sir Charles, I'm only a house guest.

COMING TO 4A - shot 192.

On 2A - shot 191.

RENISTON: You're more than that if what Oliver says is true. Do you have to tell him that you found me in here?

CATHY: No.

RENISTON: Leave this house, Mrs. Gale. Leave now while there's still time. /

192. 4(A)

SINGLE Cathy

EASE BACK TO
HOLD 2-S.

CATHY: Why?

RENISTON: You don't know Oliver.

193. 2(A)

SINGLE Reniston

It's too late for me. / I'm weak, you see, superficial. That's my trouble. And greedy most of all. Oliver knows that - that's how he got me involved.

CATHY: Involved in what?

RENISTON: Oliver plays on one's weaknesses. /

194. 4(A)

CS Cathy.

CATHY: What is it you're involved in, Sir Charles? /

195. 2(A)

SINGLE Reniston

RENISTON: Perhaps it's safer for you not to know.

CATHY: You're asking rather a lot of me, Sir Charles. / I come in to

196. 4(A)

CS Cathy.

find you going through the desk, you ask me not to mention it to Oliver. You tell me to leave this house while there's still time/and yet you offer me no explanation.

197. 2(A)

SINGLE Reniston

COMING TO 4A - shot 198.

On 2A - shot 197.

T.B. with
Reniston to
HOLD 2-S. Cathy/
Reniston.

RENISTON: Forgive me... I should
have know better....I've said too
much already.

EASE IN TO
CS Cathy as he
crosses & exits
L.
PAN CATHY R. TO
fireplace.

198. 4(A)

CS Mantlepiece as
Cathy's hands come
into frame.
PAN UP TO CS Cathy.

199. 3(D)

INT.DRAUGHTING OFFICE.DAY. / BOOM A.2.

CS Notice.
EASE BACK TO
REVEAL Barnes &
Seabrook.
PAN Seabrook L.
to stairs.

Strike Call notice.

200. 2(A)

INT.WALDNER'S STUDY. DAY. BOOM D.1.

CS Safe in
mantlepiece.
PAN UP TO
CS Cathy.

WALDNER: The comination is 16, a
full turn clockwise, back to two,
then forward to 33.

201. 4(A)

CLEAR 3 TO POS.C.

SINGLE Waldner
PAN Waldner R.
TO 2-S. Waldner/
Cathy.

Allow me.

WALDNER: Help yourself.

GRAMS
Stinger.

202. 5(C)

INT.BRIAN'S OFFICE. DAY. / BOOM C.2.

2-S. Seabrook/
Brian

SEABROOK: Waldner and Stanley now
have only a 45% holding in your
company. The shares today are now

/cont'd....

COMING TO 30 - shot 203.

On 5C - shot 202.

SEABROOK: cont'd...

standing at 29/3d. at this rate we should be able to make a move by the end of the week.

BRIAN: If they go very much lower, say below £1. I won't be able to hold on any longer and they could buy me out first.

SEABROOK: Yes, all the time the strike is on - that's the risk.

203. 3(C)

INT. DRAUGHTING ROOM. DAY. / BOOM A.4.

MLS Room.

Steed enters R.
HOLD 2-S. as
Barnes enters.

STEED: How long is the strike likely to last?

BARNES: We shall know more about that when I've seen Mr. Collier.

STEED: What was the reason for the strike? /

204. 1(D)

SINGLE Barnes

BARNES: There was an accident here the other evening....

STEED: You're quite sure it was an accident?

BARNES: The matter has been fully investigated, Mr. Steed. /

205. 3(C)

2-S. Steed/
Barnes

STEED: Who by?

COMING TO 5C - shot 206.

On 3C - shot 205.

BARNES: Me.

They go out
of shot L.

206. 5(C)

INT.OFFICE. DAY.

BOOM C.2.

2-S. Brian/Seabrook.

CRAB L. TO
Seabrook to
HOLD 2-S.

SEABROOK: Here comes your shop steward,
now. Who's that with him?

BRIAN: Chap called Steed - from the
Ministry of Works.

SEABROOK: Does he know why the strike
was called?

BRIAN: Probably. Is there any reason
why he shouldn't?

SEABROOK: I suppose not.

HOLD 4-S. as
Steed & Barnes
enter.

BRIAN: Good morning, Barnes. Steed.

STEEED: Morning.

BRIAN: This is Mr.Seabrook.

STEEED: How do you do.

EASE IN TO
2-S. Seabrook/
Steed.

SEABROOK: Mr.Steed.

STEEED: Any idea when this strike might
finish? Or haven't you quite decided
yet, Mr.Seabrook?

207. 2(A)

INT.STUDY. DAY.

BOOM D.2.

CS Waldner
at fireplace

WALDNER: Five years ago we decided
to pool out financial resources.

/cont'd....

COMING TO 4A - shot 208.

On 2A - shot 207.

WALDNER: cont'd...

208. 4(A)

3-S. Stanley/
Cathy/Waldner

Between us we had enough capital to
buy a small yard on Tyneside./

By doing so we built an oil-tanker
that otherwise would have been built
in the German yards. We bought up
more property, built more ships.

209. 2(A)

SINGLE Waldner
PAN L. & CRAB L.
TO HOLD 2-S.
Waldner/Cathy.

CATHY: How could you afford to buy so
much property?/

WALDNER: Well, I'll tell you. We
started staging lightening strikes
in the other yards, encouraging a
feeling of unrest./ Share prices fell,
we bought out the company concerned,
called off the strike and started
production./

210. 4(A)

CS Waldner

211. 2(A)

SINGLE Cathy
PAN CATHY L.
to Waldner

CATHY: And as the stakes grew bigger
your methods became more ruthless.

WALDNER: What do you mean?

212. 4(A)

CS Waldner

CATHY: Collier was murdered, wasn't
he? /

GRAMS
Dramatic
Link.

213. 3(C)

MCS Notice
P.B. to reveal
Barnes

INT. DRAUGHTING ROOM. DAY. /

BOOM A.4.

BARNES: Well, that's than then.
We'll get the men back right away.

EASE BACK TO
HOLD 2-S. Barnes/
Brian.

BRIAN: Good. When's the earliest
we can call a union meeting?

COMING TO 5C - shot 214.

On 3C - shot 213.

BARNES: In an hour.

As ^Brian exits L.
HOLD Mr. Barnes
to exit door.

BRIAN: In you're office? Right,
I'll see you then.

214. 5(C)

INT. BRIAN'S OFFICE. DAY.

BOOM C.2.

2-S. Steed/
Seabrook

SEABROOK: After that both Reniston
and myself resigned from the group.

As steed moves
HOLD 2-S.

STEED: Do Waldner and Stanley know
exactly why?

CLEAR 3. TO POS. A.

SEABROOK: No. But it shouldn't be
too long before they work it out.

STEED: Where's ^{is} Reniston?

SEABROOK: He ought to be here. He
went to see Waldner this morning, but
he should have been back by now.

STEED: I see.

215. 4(A)

INT. WALDNER'S STUDY. DAY.

BOOM D.2.

SINGLE Waldner
at desk.

CATHY: What are you going to do now?

T.B. with Waldner
to fireplace.

WALDNER: Was can still win. We've got
enough capital and backing to beat
Reniston and Collier. To hell with
the Common Market - we don't need
them.

CLEAR 5 TO POS. A.

COMING TO 2A - shot 216.

On 4A - shot 215.

216. 2(A)
SINGLE Waldner
STANLEY: The trouble is, we're the
only ones who've tried to prove it./

217. 4(A)
2-S. Stanley/
Cathy
WALDNER: Others will take a lead from
us. Not only the shipping industry
but every facet of commerce./If you
can't join them - beat them.

CATHY: If Brian Collier has the
majority holding in his company again
why is there still a strike at his
yards?

218. 2(A)
SINGLE Waldner
STANLEY: You can't just snap your
fingers and expect two thousand men
to go back to work./

219. 4(A)
2-S. Stanley/
Cathy
WALDNER: Unless Brian's playing us
at our own game./
(PHONE RINGS)

220. 2(A)
SINGLE Waldner
CRAB L. with him
to phone to HOLD
2-S. Stanley/
Waldner.
WALDNER: Yes? Thank you. We can
soon find the answer to your question
Cathy. Reniston's here.

STANLEY: How does he always manage
to turn up at the most inopportune
moment?

EASE IN TO
TIGHT 2-S.
Waldner/Cathy.

WALDNER: This won't take long.

CATHY: May I come with you? I'd like
to hear what he has to say.

221. 4(A)
2-S. Stanley/Cathy.
As he goes to door.
WALDNER: I'd rather you stayed here,
Cathy./

222. 3(A)
SINGLE Waldner
HOLD 2-S. as
Butler enters
INT. HALL. DAY.
BOOM B.6.
WALDNER: Thomas, no one is to leave
/cont'd...

COMING TO 1A - shot 223.

On 3A - shot 222.

WALDNER: cont'd...

the estate until I say so. Put the cars away and lock the garage.

THOMAS: And Mrs. Gale's, sir?

Butler exits R.
HOLD Waldner to
Saddle room.

WALDNER: Naturally.

THOMAS: Yes, sir.

- (SWING)
BOOM B.6.
223. 1(A) INT. SADDLE ROOM. DAY. /
SINGLE Waldner
T.B. with Waldner
to HOLD 2-S.
Waldner/Reniston.
CRAB L. TO HOLD
2-S. WALDNER: Hello Charles. I'm glad
you came over. I wanted to ask you
something.
224. 4(A) /
CS Glass
as he turns,
225. 2(A) INT. WALDNER'S STUDY. DAY. / BOOM D.2.
2-S. Cathy/Stanley.
STANLEY: This must all have been
rather a shock to you Cathy.
CATHY: Yes, it has.
STANLEY: Don't worry. Oliver knows
what he's doing.
CATHY: I'm afraid he's gone too far
this time.
STANLEY: You mean Collier's death?
Nobody will ever know. /
226. 4(A) /
SINGLE Cathy.
CATHY: But somebody already does.

COMING TO 2A - shot 227.

On 4A - shot 226.

STANLEY: Who?

227. 2(A)

2-S. Cathy/
Stanley.

HOLD exit to
door

CATHY: The police. I phoned them./

STANLEY: You did what? Where did
Oliver go?

228. 5(A)

2-S. Reniston/
Waldner

INT. SADDLE ROOM. DAY.

BOOM B.6.

WALDNER: So you see Charles, if you
want to play with the big boys you
must be prepared to take the
consequences./

229. 1(A)

4-S.

STANLEY: Oliver, don't be a fool.
We'll never get away with it.

WALDNER: Oh yes, we will.

CRAB R. TO HOLD
GUN being kicked
out of Waldner's
hand.

230. 5(A)

Group shot

STEED: I'm afraid that's where you're
wrong Waldner./ And now Mr. Stanley,

231. 1(A)

2-S. Stanley/
Waldner

my most urgent advice to you is to get
on to your lawyers straight away.../
accessory to murder is, I believe, an
indictable offence.

232. 5(A)

Group shot

STANLEY: It was an accident./

233. 1(A)

2-S. Stanley/
Waldner

STEED: I'm afraid not. The steering
column has been sawn half through.
You're finished Waldner, didn't you
know? Seabrook's taken you over -
lock, stock and barrel. He was worth
every penny you were paying him./
Pity you didn't keep a closer eye on
what he was doing.

WALDNER: You mean he's bought us out
behind our backs?

COMING TO 5A - shot 234.

On 1A - shot 233.

STANLEY: While we stood by, our heads in the clouds beating that old patriotic drum./

234. 5(A)

Group shot
As Waldner moves
to door EASE IN
TO 3-S.

235. 1(A)

SINGLE Cathy

236. 5(A)

GROUP SHOT
HOLD Waldner's exit.
T.B. with Cathy.
HOLD 2-S. Cathy/
Steed.

STEED: You've been living it up in style...charming. I had a look round the grounds, splendid view from the lake.....

237. 1(A)

SINGLE Steed
PAN L. TO HOLD
2-S. Cathy/Steed.

CATHY: Yes, it has its disadvantages./

STEED: I don't blame you, you know. He's a powerful gentleman. I had a chat with that fellow, Seabrook, coming out in the car - he appears to have it all sewn up rather neatly, assures me he's all for going ahead with the French.

CATHY: Good.

STEED: Pity they had to resort to murder, because what they were planning was very nearly a good idea./

238. 5(A)

SINGLE Cathy

CATHY: Yes, very nearly.

STEED: Well, I'd better catch my train. Unless you'd like to

/cont'd....

COMING TO 3A - shot 239.

