

T. A. Pelly

A.B.C. TELEVISION LIMITED,  
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"    (52)

'KILLER WHALE'

by

JOHN LUCAROTTI

---

SCRIPT EDITOR

RICHARD BATES

---

DESIGNED BY

DOUGLAS JAMES

---

PRODUCER

JOHN BRYCE

---

DIRECTED BY

KIM MILLS

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Production No. 3525

VTR/ABC/2517

CAMERA REHEARSAL:

Thursday, 21st March, 1963.

10.00 - 21.00

Studio 1,  
Teddington.

VTR:

Friday, 22nd March, 1963.

18.30 - 19.30

"

TRANSMISSION:

Saturday, 23rd March, 1963.

22.05

Networked.

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"THE AVENGERS" (52)  
"KILLER WHALE"

Prod. No. 3525  
VTR/ABC/2517

C A S T

John Steed .. .. .	PATRICK MACHEE
Catherine Gale .. .. .	HONOR BLACKMAN
Fancho Driver .. .. .	PATRICK MAGEE
Fernand .. .. .	JOHN BAILEY
Joey Frazer .. .. .	KENNETH FARRINGTON
Harry .. .. .	MORRIS FERRY
Willie .. .. .	JOHN TATE
Angela .. .. .	JULIE PAULLE
Lab. Assistant .. .. .	CHRISTOPHER COLL
Sailor .. .. .	FREDRIC ABBOTT
Brown .. .. .	ROBERT MILL
Receptionist .. .. .	LYNDALL GOODMAN
Tiger .. .. .	BRIAN MASON
Boxers .. .. .	TERRY BREWER
Models .. .. .	VALENTINE MUSETTI
	JUNE HODGSON
	DIANE KEYS
	ELAINE LITTLE

+ 8 male extras as boxers, reporters and one corpse.

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Floor Manager .. .. .	PATRICK KENNEDY
Stage Manager .. .. .	NANSI DAVIES
Call Boy .. .. .	DAVID GRANGER
P.A. .. .. .	EILEEN CORNWELL
P.A. Timer .. .. .	DIANA GIBSON
Wardrobe Supervisor .. .. .	AUDREY RIDDLE
Make-up Supervisor .. .. .	LEE HALLS
Technical Supervisor .. .. .	PETER WAYNE
Lighting Supervisor .. .. .	KEN BROWNE
Senior Cameraman .. .. .	MICHAEL BALDOCK
Sound Supervisor .. .. .	MICHAEL ROBERTS
Vision Mixer .. .. .	DEL RANDALL
Racks Operator .. .. .	RAY KNIGHT
Grams Operator .. .. .	BRIAN MORAY

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CAMERAS: 5 Pedestals

SOUND: 3 Booms; 1 Fishpole; 1 Slung Mic;  
3 Stand Mics.

TELECINE: A.D.C. Symbol and Caption Scanner only.

VTR: 2 Inserts

SCHEDULE

Thursday, 21st 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
Line Up and Make Up	..	..	..	..	..	19.00 - 19.30
VTR Inserts (VTR/ABC/2517 A + B)	..	..	..	..	..	19.30 - 20.15
Camera Rehearsal	..	..	..	..	..	20.15 - 21.00

Friday, 22nd 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, Make Up	..	..	..	..	..	15.30 - 16.15
Dress Rehearsal	..	..	..	..	..	16.15 - 17.30
Notes	..	..	..	..	..	17.30 - 18.00
Line Up	..	..	..	..	..	18.00 - 18.30
VTR	..	..	..	..	..	18.30 - 19.30

OVERALL DURATION:

48'25"

"THE AVENGERS" (52)  
 Prod. No. 3525  
 VTR: 22nd March, 1963.

"KILLER WHALE"  
 VTR/ABC/2517  
 Studio 1, Teddington.

SCENE BREAKDOWN

	<u>SCENE &amp; TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS</u>	<u>SOUND</u>	<u>SHOTS</u>
	OPENING T/C + CAPTIONS (SCANNER)			S.O.F. Grams.	
1.	INT. GYMNASIUM. <u>NIGHT.</u>	Boxers Extras	1 A 2 A	Slung	1 - 5
A)	THE GYM.	STEED PANCHO WILLIE	5 A	A 1	
D)	THE CELLAR	HARRY Corpse	4 A	+ Filter	6
C)	THE GYM.	A/B	1 A 2 A	Slung A 1	7 - 8
D)	THE CELLAR	A/B	4 A	Filter	9
E)	THE GYM	A/B	1 A	A 1	10
	TITLE CAPTION (SCANNER)			Grams.	
2)	INT. CATHY'S FLAT. <u>EVENING.</u>	STEED CATHY JOEY	2 B 3 A 4 B	A 2 B 1	11 - 23
3.	INT. GYMNASIUM. <u>DAY.</u>	Boxers Extras	1 B 4 C	A 1	24 - 25
A)	THE GYM.	PANCHO HARRY			
B)	THE OFFICE	WILLIE	5 B	F/Pole	26
C)	THE GYM	Boxers PANCHO HARRY WILLIE	1 A	A 1	27
D)	THE OFFICE	PANCHO HARRY STEED) CATHY) off JOEY )	5 B	F/Pole	28
E)	THE GYM.	Boxers JOEY STEED CATHY PANCHO SAILOR	1 A	A 1	29 - 33
F)	CHANGING ROOM	SAILOR JOEY	3 B 4 D,E	C 1	34 - 40
G)	THE GYM.	Boxers SAILOR WILLIE PANCHO STEED CATHY	1 C	A 1	41

3H)	CHANGING ROOM	JOEY PANCHO	3 B 4 E	C 1	42 - 44
J)	THE GYMN	CATHY STEED JOEY TIGER PANCHO HARRY	1 C 2 C 4 C	A 1	45 - 47
	PRE-VTR (THE GYMN.) VTR/ABC/2517/A INTER-CUTTING WITH THE GYMN. (LIVE)	TIGER JOEY	1 C 2 D 4 C 5 A	Slung	-
		STEED CATHY HARRY PANCHO	1 A 4 C	A 1	48 - 54
	THE GYMN. (Cont'd.)	STEED HARRY PANCHO TIGER JOEY CATHY	1 C 2 D	A 1	55 - 56
K)	THE OFFICE	PANCHO HARRY	5 A	F/Pole	57
L)	THE GYMN.	CATHY STEED HARRY	1 D	A 1	58
4.	INT. FERNAND'S SALON. <u>DAY.</u>	FERNAND HARRY ANGELA	3 C 4 F	B 2 Stand	59 - 61
A)	THE OFFICE				
B)	THE SALON	STEED RECEPTIONIST	1 E	A 3	62 - 69
5.	INT. LABORATORY. <u>DAY.</u>	LAB.ASSISTANT ANGELA	4 G	C 2	70
6.	INT. CATHY'S FLAT. <u>NIGHT.</u>	CATHY	2 B	Grams.	71
7.	INT. GYMNASIUM. <u>NIGHT.</u>	FERNAND PANCHO HARRY	5 B	F/Pole	72
A)	THE OFFICE				
B)	THE GYMN.	CATHY	1 C	A 1	73
C)	THE CORRIDOR	CATHY	5 C		74
D)	CHANGING ROOM	CATHY SAILOR	2 F 3 B 4 D	C 1	75 - 77
	CAPTION SCANNER	END OF ACT ONE		Grams.	

CAPTION SCANNER	ACT	TWO	Grams.
8. INT. GYMNASIUM. DAY.	Boxers WILLIE JOEY CATHY	1 C 4 H	A 1 78 - 80
9. INT. FERNAND'S SALON. DAY.	FERNAND ANGELA STEED Models BROWN	1 E	B 3 81 - 84
A) THE SALON			
B) THE OFFICE	BROWN FERNAND	3 C 4 F	C 3 85 - 90
C) THE SALON	STEED ANGELA BROWN FERNAND	2 E	B 3 91
10. INT. CATHY'S FLAT. DAY.	CATHY STEED	1 F 2 D	A 2 92 - 102 Stand
11. INT. GYMNASIUM DAY.	JOEY WILLIE	4 D	C 1 103
A) CHANGING ROOM			
B) THE OFFICE	PANCHO HARRY FERNAND	5 B	F/Pole 104
C) THE CELLAR	JOEY WILLIE HARRY	3 D 4 A	C 4 105-106
12. INT. FERNAND'S SALON. DAY.	RECEPTIONIST STEED ANGELA	1 G 2 G	B 3 107-109
13. INT. GYMNASIUM. DAY.	PANCHO HARRY	5 B	F/Pole 110
A) THE OFFICE			
B) THE GYM.	Boxers CATHY TIGER WILLIE	1 C	A 1 111
C) THE CELLAR	HARRY PANCHO WILLIE CATHY JOEY	3 D 4 A, K	C 4 112-120

CAPTION SCANNER

END OF ACT TWO

CAPTION SCANNER		ACT THREE			
14.	INT. FERNAND'S SALON. <u>NIGHT.</u>				
A)	THE SALON	STEED	2 B	A 3	121
B)	DRESSING ROOM	STEED	1 H 4 L	Stand	122-124
C)	THE OFFICE	STEED	3 C		
15.	THE LABORATORY. <u>NIGHT.</u> STORAGE ROOM	CATHY JOEY	2 H 4 M	C 5	126-129
16.	INT. GYMNASIUM. <u>DAY.</u>				
A)	THE GYM.	PANCHO WILLIE	1 D	A 1	130
B)	THE OFFICE INTER-CUTTING WITH THE LABORATORY	PANCHO LAB. ASSISTANT HARRY	5 B 4 G	F/Pole C 2	131-136
17.	INT. LABORATORY <u>DAY.</u> STORAGE ROOM.	HARRY (off) CATHY JOEY	3 E	B 4	137
18.	INT. GYMNASIUM. <u>DAY.</u> CELLAR	PANCHO HARRY	1 J 2 J 4 K	C 4	138-142
19.	INT. LABORATORY. <u>DAY.</u>				
A)	STORAGE ROOM	CATHY JOEY	3 E	B 4	143
B)	THE LABORATORY	LAB. ASSISTANT	4 G	C 2	144
C)	STORAGE ROOM	CATHY JOEY	1 K		145
D)	THE LABORATORY	LAB. ASSISTANT CATHY JOEY	4 G	C 2	146
20.	INT. FERNAND'S SALON. <u>DAY.</u>				
A)	THE OFFICE	FERNAND ANGELA	3 C	B 2	147
B)	DRESSING ROOM	FERNAND ANGELA BROWN	1 L 2 K	C 6	148-150
C)	THE OFFICE	FERNAND BROWN	3 C	B 2	151

21.	INT. GYMNASIUM. <u>DAY.</u>	HARRY			
A)	THE GYM	WILLIE	1 A	A 1	152
B)	THE OFFICE	PANCHO HARRY	5 B	F/Pole	153
22.	INT. FERNAND'S SALON. <u>DAY.</u> DRESSING ROOM	FERNAND ANGELA STEED PANCHO	2 K 3 F	C 6	154-157
23.	INT. GYMNASIUM. <u>DAY.</u>				
A)	THE OFFICE	HARRY CATHY	5 B	F/Pole	158
B)	THE GYM.	HARRY CATHY JOEY TIGER STEED	1 A 2 A	A 1	159-161
C)	THE OFFICE	STEED	5 B	F/Pole	162
	<u>PRE-VTR</u> VTR/ABC/2517 B				
	INT. CATHY'S FLAT. <u>EVENING.</u>	STEED CATHY	2 B 3 A 4 B	A 2 B 1 Stand	163-167
	CAPTION SCANNER	END TITLES			Grams.



ACT ONE

<u>FADE UP T/C</u>	<u>S.O.F.</u>
A.B.C. Symbol	
<u>FADE T/C</u>	<u>GRAMS: (1)</u>
<u>FADE UP CAPTION SCANNER</u>	<u>Theme</u>
"THE AVENGERS" (A)	
<u>CAPTION B</u>	
"THE AVENGERS" (B)	
<u>CAPTION C</u>	
"THE AVENGERS" (C)	
<u>CAPTION D</u>	
"THE AVENGERS" (D)	
<u>CAPTION</u>	
STARRING PATRICK MACNEE	
<u>CAPTION F</u>	
ALSO STARRING HONOR BLACKMAN	
<u>FADE CAPTION</u>	<u>FADE GRAMS</u>

1. INT. GYMNASIUM. EVENING  
A. THE GYM.

- |    |   |               |
|----|---|---------------|
| 1. | <u>FADE UP 5 A</u>                                      |               |
|    | L.S. Ring,<br>Crowd f/g                                 | SLUNG MIC.    |
|    | (As fighters<br>clinch -                                | +<br>BOOM A 1 |
| 2. | <u>2 A</u>  |               |
|    | Med. close 2-shot,<br>ropes f/g.                        |               |
|    | Let them come to<br>close 2-shot on<br>ropes            |               |
|    | (As they reach<br>ropes -                               |               |
| 3. | <u>1 A</u>  |               |
|    | Med. close 2-shot<br>STEED, PANCHE,<br>Boxers' legs f/g |               |
|    | (They react)  |               |
| 4. | <u>2 A</u>  |               |
|    | Close 2-shot  |               |
|    | Let Boxer fall out<br>of shot                           |               |
| 5. | <u>1 A</u>  |               |
|    | Boxer on canvas f/g,<br>STEED, PANCHE b/g               |               |
|    | (Cam. 4 next, Shot 6)                                   |               |

(On Cam. 1, Shot 5)

STEED: Get up! Get up!

WILLIE: 1 - 2 -

B. THE CELLAR

6. 4 A  
M.C.U. Body  
PAN UP as they  
go to M.S. WILLIE (cont'd. V/O): 3 - 4 - Filter  
5 - 6 - 7 - 8 -

C. THE GYM.

7. 2 A  
Low-angle Boxer  
on canvas f/g,  
TIGER & WILLIE  
standing over  
him. WILLIE (cont'd.): - 9 - 10 -  
(See Tiger turn  
away -

8. 1 A  
Close 2-shot  
PANCHO & STEED  
They react.

D. THE CELLAR

9. 4 A  
C.U. HARRY  
As he looks down  
PED. DOWN to body. Applause  
Filter.  
Let HARRY pull it  
away to M.S. at  
lift.  
(As he starts to  
pull body into  
lift -

E. THE GYM

10. 1 A  
STEED, PANCHO  
close f/g,  
Boxer, WILLIE b/g PANCHO: It's no good betting on  
a boxer's looks, Mr. Steed. You  
gotta know him -- know all about him.

(On Cam. 1, Shot 10)

P/D and CRAB R.  
as they come round  
ring.

HOLD STEED Close  
f/g. See PANCHO  
signal to HARRY  
b/g.

Let HARRY go.  
T/I to tight 2-shot

STEED: I suppose you're right,  
Pancho. £50. But how do you  
get to know a boxer that well?

PANCHO: By managing him. That's  
what you should do, Mr. Steed. Handle  
him yourself. Then you'll know. You  
might even win some of this back.

S/B CAPTION

STEED: I'll think about it, Pancho.

T/I to C.U.  
PANCHO.

PANCHO: Yes, do.

MIX CAPTION SCANNER  
CAPTION G

GRAMS (2)

KILLER WHALE

Avengers.

FADE CAPTION

2. INT. CATHY'S FLAT. NIGHT.

11. FADE UP CAM. 3 A

FADE GRAMS

C.U. Encyclopaedia,  
glass and decanter.

See hand pour sherry.

As he lifts glass  
P/D to C.S. STEED.

See CATHY & JOEY  
enter b/g

DOOM B 1

HOLD STEED Close  
f/g as he rises

STEED: Oh, hullo.

JOEY: Hullo. In the kitchen, Mrs.  
Gale?

CATHY: Yes, please, Joey.

Let JOEY go.

Let CATHY join  
STEED in 2-shot

STEED: I've finally mastered the  
intricacies of your drinks cabinet.

Let STEED go.

HOLD CATHY.  
See her lift  
book.

CATHY: Pity.

(Cam. 2 next, Shot 12)

STEED: Excellent sherry.

CATHY: I thought you'd like it.  
Would you mind pouring me one?

(On Cam. 1, Shot 10)

P/D and CRAB R.  
as they come round  
ring.

HOLD STEED Close  
f/g. See PANCHE  
signal to HARRY  
b/g.

Let HARRY go.

T/I to tight 2-shot

STEED: I suppose you're right,  
Pancho. £50. But how do you  
get to know a boxer that well?

PANCHE: By managing him. That's  
what you should do, Mr. Steed. Handle  
him yourself. Then you'll know. You  
might even win some of this back.

S/E CAPTION

STEED: I'll think about it, Pancho.

T/I to C.U.  
PANCHE.

PANCHE: Yes, do.

MIX CAPTION SCANNER

GRAMS (2)

CAPTION G

Avengers.

KILLER WHALE

FADE CAPTION

2. INT. CATHY'S FLAT. NIGHT.

11. FADE UP CAM. 3 A

FADE GRAMS

C.U. Encyclopaedic,  
glass and decanter.

See hand pour sherry.

As he lifts glass  
P/D to C.S. STEED.

See CATHY & JOEY  
enter b/g

BOOM D 1

HOLD STEED Close  
f/g as he rises

STEED: Oh, hullo.

JOEY: Hullo. In the kitchen, Mrs.  
Gale?

CATHY: Yes, please, Joey.

Let JOEY go.

Let CATHY join  
STEED in 2-shot

STEED: I've finally mastered the  
intricacies of your drinks cabinet.

Let STEED go.

HOLD CATHY.  
See her lift  
book.

CATHY: Pity.

(Cam. 2 next, Shot 12)

STEED: Excellent sherry.

CATHY: I thought you'd like it.  
Would you mind pouring me one?

(On Cam. 3, Shot 11)

STEED: I'm terribly sorry. A pleasure.

CATHY: Encyclopaedia Britannica. I'm impressed./

12. 2 B  
STEED f/g, CATHY  
b/g. See bar.

Let STEED join  
CATHY.

STEED: I was reading up on whales.

(As he reaches  
her -

CATHY: Oh, are you going on holiday,  
Dai bach?

13. 3 A  
Close 2-shot,  
STEED, CATHY

STEED: Wrong Wales. Whales. Moby  
Dick, you know.

CATHY: Cheers, Captain Ahab.

CRAB R. Let JOEY  
enter b/g and come  
to 3-shot

STEED: The whale is a fascinating  
subject. Do you know, some of them even  
have tuberculosis?

JOEY: Cheerio, Mrs. Gale. See you at  
the Club next Wednesday.

CATHY: Joey, I'd like you to meet John  
Steed. Joey Frazer.

JOEY: How do you do?

CATHY: Joey's one of the leading lights  
around the youth club. My star Judo pupil.

STEED: Really? I'm not surprised.

CATHY: Will you have a drink, Joey?

JOEY: Can I have an orange juice, Mrs.  
Gale?

CATHY: It's in the 'frig. Do you mind  
helping yourself? Around here, everyone does.

Let JOEY go.  
T/I to close  
2-shot

(Cam. 2 next, Shot 14)

(On Cam. 3, Shot 13)

STEED: I can recommend the sherry.

JOEY (v/o): Never touch it.

CATHY: Joey's in training. He's a boxer.

HOLD CATHY as she sits. Let STEED sit into close 2-shot

STEED: Any good?

CATHY: He's one of the best amateurs I've seen at his weight.

14. 2 B STEED: Oh really?/  
Bar C.U. f/g,  
STEED, CATHY b/g  
See JOEY enter &  
come to C.S. f/g

14A. 3 A Mrs. Gale tells me that you box,  
C.U. STEED JOEY./ Ever thought of taking it up professionally?

14B. 2 B JOEY: Costs money, Mr. Steed./ Pro  
C.U. JOEY f/g,  
STEED, CATHY b/g training - the use of the gym. You know, things like that.

(As Joey turns - STEED: Yes. It all adds up.  
15. 3 A What if I said I'd foot the bills?  
Close 2-shot  
STEED, CATHY

CATHY: I'd say there was a catch.

16. 4 B STEED: Well, naturally, I'd want a  
C.U. JOEY percentage from his winnings./ But that's something we can discuss later.

JOEY: You really mean you'd be willing to put up the money?

STEED: Yes.

(Cam. 2 next, Shot 17)

(On Cam. 4, Shot 16)

17. 2 B Close 2-shot STEED, CATHY JOEY: But why? You haven't even seen me fight./ You don't know if I'm any good. BOOM A 2  
BOOM B 1
18. 3 A C.U. JOEY STEED: I'll take Mrs. Gale's word for that. Anyway, I'm a gambler from way back./ BOOM A 2
19. 2 B Close 2-shot a/b JOEY: Then you really mean it?/ BOOM B 1  
HOLD STEED as he rises. Let CATHY rise into close 2-shot STEED: Yes, I really mean it. I'll be your manager as well, if you like.  
CATHY: No. I'll manage him.
20. 3 A C.U. JOEY STEED: You./ BOOM A 2  
JOEY: Now hold on. Let's get this straight. You'll sponsor me, and you'll manage me?/
21. 2 B Close 2-shot a/b Let CATHY go. CATHY: Why not? Then I can be sure that any decisions made are in your best interests.
22. 3 A Close 2-shot CATHY, JOEY (SWING 2)
- 22A. 2 B C.U. STEED STEED: It's a deal?/ BOOM B 1
- 22B. 3 A 2-shot a/b JOEY: Yeah. Well, I've got nothing to lose. When do we start?/ BOOM A 2
23. 2 B C.U. STEED STEED: Why not tomorrow morning? At Pancho Driver's gym. BOOM B 1  
GRAMS (3)  
Sting.
24. MIX 1 B (45°) V.L.S. Gymn, Boxer skipping f/g 3. INT. GYMNASIUM. DAY. A. THE GYMN. BOOM A SWING

(Cam. 4 next, Shot 25)

(On Cam. 1, Shot 24)

(As PANCHO reaches  
landing on stairs -

25.

4 C

M.C.S. PANCHO

Let him come to  
C.S. PAN him to  
low-angle 2-shot  
with HARRY f/g,  
Boxers in ring  
b/g

BOOM A 1

PANCHO: What's he like?

HARRY: Lousy, Pancho.

PANCHO: Tiger. Get him out of  
there.

(As he lights  
cigar -

B. THE OFFICE

26.

5 B

C.U. Telephone  
As he lifts it  
PAN UP to C.U.  
WILLIE f/g

F/F/X

Phone

FISHPOLE.

WILLIE: Yeah. Yeah. He's  
busy. But I'll tell him to ring  
you back. What's the number?  
Gerrard 1071.

See PANCHO,  
HARRY b/g  
(As he goes -

C. THE GYM.

27.

1 A

Boxer & Punch-  
bag f/g  
HARRY & PANCHO b/g

As they come fwd.  
CRAB R. HOLD  
Boxer Close R  
f/g, punch bag L  
f/g, HARRY, PANCHO  
C b/g.

BOOM A 1

See WILLIE come  
downstairs.

PANCHO: Keep working that left  
jab. It's not strong enough yet.

(Cam. 5 next, Shot 28)



(On Cam. 1, Shot 27)

WILLIE: Hey, Pancho. You're  
to ring a number.

PANCHO: Come on - jab - jab -  
jab. What number?

WILLIE: I forget.

PANCHO: Was it Gerrard 1071?

WILLIE: Yeah. Yeah, that was it.  
I think. I used to have a great left  
jab, Harry. Remember? Fast.

HARRY: The trouble was, Willie,  
it was the only punch you did have.

Let PANCHO go.  
T/I to Boxer's  
head and arm  
Close f/g,  
HARRY & WILLIE  
C b/g

(Cam. 5 next, Shot 28)

(On Cam. 1, Shot 27)

(As Doxer goes  
back to boxing -

WILLIE: Yeah - but it was fast.

D. OFFICE

28. 5 B

M.C.U. PANCHO

FISHPOLE

PANCHO: Pancho here. Were you  
just calling me - again? Well,  
don't. I've already told you I  
don't like you hanging around here  
or telephoning. All right, so  
you've got money problems - who  
hasn't? When the stuff gets here  
I'll send it over to you. It should  
be here today. Yes - at once.

As he turns CR B R.  
See group enter b/g

PAN PANCHO R. to  
close 2-shot with  
HARRY

HARRY: See who's just come in.

PANCHO: Yes.

HARRY: What's he doing here again?

See PANCHO go down  
stairs

PANCHO: Don't know. Look after the  
office.

(As he goes -

HARRY: Right.

E. THE GYM.

29. 1 A

Ring f/g, Group b/g  
Let JOEY come to  
f/g in ring

CATHY: He'll soon get that knocked BOOM A 1  
out of him.

As JOEY starts to  
shadow-box T/I to  
STEED, CATHY

STEED: I hope not. In this game  
it helps.

See PANCHO join  
them.

30. 2 A

STEED, CATHY f/g,  
JOEY b/g

PANCHO: Hullo, Mr. Steed./

(Cam. 1 next, Shot 31)

(On Cam. 2, Shot 30)

P/B and let  
PANCHO enter L.  
f/g

STEED: Hullo, Pancho. I'd like  
you to meet some friends of mine.  
Mrs. Cathy Gale - Sam 'Pancho' Driver.

CATHY: How do you do?

31. 1 A  
Close shot JOEY  
P/B as he comes fwd.  
to edge of ring.  
Let PANCHO enter.  
P/B and CRAB R. as  
JOEY jumps down.  
See STEED & CATHY

STEED: Joey./ Here's someone you  
should meet.

PANCHO: Do you fight, kid?

JOEY: Yes, I do, Mr. -

PANCHO: Pancho. Everyone calls me  
that.

STEED: It comes from his favourite  
phrase - punch-up.

PANCHO: You want me to take on the  
kid?

STEED: Yes.

PANCHO: With you as manager?

\*T/I to lose JOEY.  
See SAILOR enter  
b/g and come down  
stairs

CATHY: No. Me.\* Any objections?

PANCHO: I don't mind. But what do  
you know about being a manager?

CATHY: Enough.

STEED: I know Cathy. She'll be very  
good at it. Wait and see.

(Cam. 2 next, Shot 32)

(On Cam. 1, Shot 31)

32. 2 A  
Low M.S. SAILOR.  
Let him come fwd.  
PANCHO joins him  
in tight 2-shot

PANCHO: Right. We'll see how  
good the kid is. Sailor! Excuse  
me./ You're late.

SAILOR: I got nabbed.

PANCHO: What?

SAILOR: For speeding. No sweat.

PANCHO: Go and change. I'll talk  
to you later.

SAILOR: O.K.

Let SAILOR go.  
Take PANCHO to  
close 3-shot  
with CATHY &  
STEED

(As they move -

33. 1 A  
TIGER at Punch-  
bag C. f/g,  
Group b/g  
Let PANCHO &  
CATHY come to  
f/g with TIGER.  
See STEED & JOEY  
b/g  
Let JOEY & TIGER  
go. T/I to tight  
2-shot CATHY &  
PANCHO.  
(As they react -

STEED: Who's that?

PANCHO: One of my boys. The Sailor.  
He works out here from time to time.  
He could be a good fighter, but he's  
more interested in that motor-bike of  
his. Now, about this kid of yours --  
I'll put him in the ring with Tiger  
here.

CATHY: Now, wait a minute, Mr. Driver.

PANCHO: Pancho, lady, the name is  
Pancho. And if Joey there wants to  
be a fighter he's got to learn to take  
his knocks. Joey! Go and change.  
Changing room's out that door.

JOEY: O.K. Pancho.

F. CHANGING ROOM

34. 4 D  
C.U. Duffle bag f/g,  
SAILOR b/g  
(Cam. 3 next, Shot 35)

BOOM C 1

(On Cam. 4, Shot 34)

Stay on bag as  
SAILOR comes fwd.  
See him take out  
soap.

(As he goes -

35. 3 B  
M.L.S. SAILOR, Lockers  
f/g.  
T/I to O/S. See him  
put soap in locker.  
PAN him L. to door.  
See JOEY enter

JOEY: Changing rooms?

(As they meet -  
36. 4 D SAILOR: Yeah. Come in. Having  
Close 2-shot a try out?

JOEY: Yes.

SAILOR: My name's Sailor.

JOEY: Joey.

SAILOR: Good luck. Help yourself.

(As Joey goes -  
37. 3 B JOEY: Ta.  
I.S. JOEY, lockers  
f/g

Let him come fwd.  
See him put jacket  
in locker.  
Let him go.

(As he comes into  
shot -

38. 4 E  
Sink f/g, JOEY b/g  
Let him come to sink.  
PAN him L. and let  
him come to soap rack.  
PAN him R. and see  
him go to Locker

(Cam. 3 next, Shot 39)

(On Cam. 4, Shot 38)

(As he turns from  
locker -

39. 3 B  
L.S. JOEY.  
T/I and PAN R. to  
locker. See him  
take soap.  
(As he goes to  
sink -

40. 4 E  
Sink f/g, JOEY b/g  
Let him come to sink.  
(As he starts to  
unbutton shirt -

G. THE GYM.

41. 1 C  
C.U. Hand. BOOM A 1  
P/B to close 2-shot,  
SAILOR, WILLIE f/g. WILLIE: Have you been to sea again  
See PANCHO b/g. SAILOR? SAILOR?  
HOLD PANCHO as he  
comes to join them. SAILOR: That's right, Willie.  
WILLIE: Where did you go?  
SAILOR: The Caribbean -  
WILLIE: I got a friend who lives  
there. At least, I think that's where  
he lives. It's hot there, isn't it?  
PANCHO: I'll finish that, Willie.  
WILLIE: I can do it, Pancho.  
Let WILLIE go.  
T/I to tight PANCHO: Beat it. Did you bring it?  
2-shot PANCHO, SAILOR. SAILOR: It's in my locker. Done up  
like a bar of soap. When do I get  
paid?

(Cam. 3 next, Shot 42)

(On Cam. 1, Shot 41)

Let PANCHO go.  
(As Sailor starts  
to shadow box -

PANCHO: Tonight. Here. Nine  
o'clock.  
SAILOR: O.K.

H. CHANGING ROOM.

42. 3 B  
C.U. Soap. P/B  
as JOEY lifts it.  
See PANCHO enter  
b/g. Let him go.

PANCHO: Hurry it up, kid. BOOM C

JOEY: I'm ready. Just washing  
my hands. I got some grease on  
'em. / I hope he won't mind. I  
took his soap.

43. 4 E  
M.C.U. JOEY f/g,  
PANCHO b/g.  
Let PANCHO come  
fwd. to M.C. 2-shot  
(As Joey turns &  
rises to him -

PANCHO: You did - what?  
Give me.

44. 3 B  
Close 2-shot  
HOLD JOEY f/g.  
See PANCHO go to  
door. See him put  
soap in pocket.  
Let PANCHO go.  
As JOEY throws paper  
PAN DOWN to waste  
paper basket.

JOEY: I only wanted to wash.  
PANCHO: Don't you ever put your  
grubby little nose into someone else's  
locker again.

J. THE GYM.

45. 2 C  
Close 2-shot CATHY,  
STEED at Punch bag.  
See JOEY b/g.  
Let STEED go, JOEY  
come to close 2-shot  
with CATHY.

CATHY: What are you really after  
here? BOOM A

STEED: Let's just say I've invested  
in this place and I want some return  
for my time and money.

(Cam. 4 next, Shot 46)

(On Cam. 2, Shot 45)

CRAB L. to see  
TIGER in ring  
b/g

CATHY: You think Joey can get it  
for you?

STEED: I hope he can. This is  
where you start to be a manager.

CATHY: Hello, Joey. Be careful.  
He's a big one.

PAN them R. to  
ring.

JOEY: You know what they say about  
them.

(As Joey touches  
her arm -

CATHY: Yes - but they also hit  
harder./

46. 4 C

Low-angle O/S  
TIGER C. L f/g,  
HARRY L b/g,  
PANCHO R b/g.

PANCHO: Look, Tiger, I want that kid  
flat on his back inside one minute.  
Out like a light. Punch up.

Let PANCHO & HARRY  
go. As TIGER rises  
Hold post f/g,  
TIGER b/g, low angle  
(as he pulls on  
ropes second time -

47. 1 C

Low-angle CATHY,  
JOEY C f/g, STEED  
b/g

STEED: Good luck, Joey.

P/B with STEED as  
he comes round  
ring to low-angle  
close 2-shot with  
PANCHO.

PANCHO: If the kid lasts one minute,  
I'll take him on.

Let PANCHO go,  
let CATHY come to  
STEED & climb down  
to close 2-shot

STEED: All right.

PANCHO: A fiver says he won't.

STEED: You're on. Well, here we  
go. Let's keep our fingers crossed./

PRE-VTR  
VTR/ABC/2517-A



PRE-VTR:

VTR/ABC/2517-A

2 D

C.U. Bell.

As it rings PAN UP  
to TIGER.

PAN him R. to 2-shot  
with JOEY.

CAMS. 1C, 2D, 4C, 5A

AS DIRECTED

FOR FIGHT

Q STEED

(LIVE)

48.

4 C

Tight 2-shot  
STEED, CATHY.  
See watch.

STEED: Forty-five seconds to go.

PRE-VTR

(Cam. 4 next, Shot 49)

(As they come to  
centre of ring  
again and start  
to box -

Q STEED

(LIVE)

49.

4 C

Close 2-shot  
STEED, CATHY.

STEED: Thirty seconds.

50.

1 A

Close 2-shot  
HARRY, PANCHO

HARRY: He's not bad, Pancho.

PANCHO: I've seen better.

PRE-VTR

(As they clinch -

Q HARRY

(LIVE)

51.

1 A

Close 2-shot  
HARRY, PANCHO

HARRY: Break.

PRE-VTR

(As they break -

Q CATHY

(LIVE)

52.

4 C

Close 2-shot  
STEED, CATHY

CATHY: Keep your guard up, Joey.  
Up.

STEED: Twenty seconds.

PRE-VTR

(As Tiger looks down -

Q PANCHO

(LIVE)

53.

1 C

Close 2-shot  
HARRY, PANCHO.  
See him gesture.

54.

4 C

Close 2-shot CATHY,  
STEED

Q STEED

STEED: Ten seconds.

PRE-VTR

(As Joey falls -

Q BELL

(LIVE)

55.

2 D

C.U. Bell.  
See handle ring it.  
as it rings PAN UP  
to 2-shot HARRY,  
STEED  
P/B as HARRY comes  
fwd. to STEED.  
See PANCHO, TIGER  
b/g

STEED: Time. Minute's up.

HARRY: What? Oh, yes.

Sorry, Mr. Steed.

(Cam. 1 next, Shot 56)

(On Cam. 2, Shot 55)

Let HARRY go and  
PANCHO come fwd. to  
2-shot with STEED

STEED: Don't apologise to me,  
Harry. But Joey deserves one.  
He was still on his feet -- in spite  
of that low punch. Satisfied?

PANCHO: I'll take him on.

Let PANCHO go.  
T/I to C.U. STEED.

STEED: Five pounds, please.

56.

1 C

Low-angle 2-shot  
JOEY R., CATHY L.

CATHY: All right?

JOEY: Yes. Yes, I'm all right.  
It was that low punch that did it.

CATHY: Let me help you. These  
gloves smell funny.

JOEY: No, it's not the gloves, it's  
on my hands. It must be that soap.

CATHY: Soap?

JOEY: Yeah -- I was washing my hands  
with it in the changing room.

CATHY: Oh. Go and change now.

JOEY: All right.

CATHY: What was he trying to do?  
Kill Joey?

STEED: Oh, come, boxing's a tough  
sport.

CATHY: That last punch wasn't very  
sporting.

(Cam. 5 next, Shot 57)

(On Cam. 1, Shot 56)

P/B with CATHY  
as she comes fwd.  
and joins STEED  
in close 2-shot

(As she starts to  
climb through  
rope -

STEED: Joey's in.

CATHY: I can't say I'm pleased.

K. THE OFFICE

57. 5 A

M.S. top of  
staircase. As  
PANCHO comes up  
HOLD C.U. on his  
pocket. PAN him  
L. to desk. See  
him take out money.  
P/B and PED UP. to  
O/S PANCHO C.U.  
R f/g, HARRY L b/g

Let HARRY come to  
him. See  
envelope.

FISHPOI

PANCHO: Thanks to Tiger, we're  
lumbered with the kid.

HARRY: He's not a bad prospect.

PANCHO: We'll worry about that later.  
You ready?

HARRY: Sure.

PANCHO: Give that to Fernand. If he  
starts yapping, tell him it's as much as  
he paid for. Hand it to him and get out.

HARRY: O.K. See you.

L. THE GYM.

58. 1 D

Close 2-shot  
CATHY, STEED.  
See HARRY leave  
office and go to  
door.

HOLD CATHY C f/g.  
See STEED go to  
door

BOOM A

STEED: I must be off. Let me know  
if anything interesting happens.

CATHY: Such as?

STEED: If it interests you, it'll  
interest me. 'Bye. Have fun.

4. INT. FERNAND'S SALON. DAY.

A. OFFICE

59. 4 F

O/S C.U. FERNAND  
L f/g, Drawing  
R b/g

(Cam. 3 next, Shot 60)

(On Cam. 4, Shot 59)

As he rises & goes  
to door P/B to M.C.  
2-shot with HARRY.

BOOM B 2

As HARRY comes fwd.  
P/B and HOLD him  
M.C. L f/g, FERNAND  
R b/g

FERNAND: Is that all?

Let FERNAND join  
him then P/B with  
FERNAND as he comes  
to sit C.U. L f/g,  
HARRY R b/g

HARRY: That's all you paid for.  
Pancho doesn't like credit. You  
know that.

FERNAND: Can't Pancho trust me?

60. 3 C

High-angle O/S  
HARRY C.U. R f/g,  
FERNAND L b/g

HARRY: No good blaming Pancho. It's  
Charlie, who supplies us/ He doesn't  
trust any of us.

(As Harry moves -

61. 4 F

O/S FERNAND C.U.  
L f/g, HARRY R b/g

FERNAND: Tell Pancho I want to see  
him tonight. I'll come to the gym.

See HARRY go to  
door

HARRY: All right. What time will  
you be there?

Let HARRY go.  
PAN L. as FERNAND  
goes to door and  
comes back to C.U.  
f/g,

FERNAND: About eleven.

ANGELA enters b/g  
and joins him in  
close 2-shot

HARRY: All right. See you about  
eleven, then.

FERNAND: Angela -

ANGELA (v/o): Yes, Fernand?

STAND

FERNAND: Come in here, will you?

ANGELA: Yes, darling?

FERNAND: Take this over to the lab.  
for me. They're waiting for it.

ANGELA: Mrs. Blane-Winster's coming  
in.

(Cam. 1 next, Shot 62)

(On Cam. 4, Shot 61)

Let ANGELA go.  
T/I to C.U.  
FERNAND.

FERNAND: Let Elizabeth see to that.  
This is more important. I'll tell them  
you're coming.

B. THE SALON.

62. 1 E

Scent cabinet L f/g,  
STEED, RECEP. R b/g.  
As they enter PAN them  
R. to chairs.

RECEPTIONIST: I'll tell Mr. Fernand  
you're here.

BOOM A 3

Let RECEP. go.  
T/I to M.C.S. STEED.  
see front of magazine.  
(As he sees scent -

STEED: Thank you.

63. 2 B

C.U. Scent bottle.  
See STEED thro' it.  
PED. UP as he lifts  
stopper. As he turns  
back after smelling  
back of hand see  
FERNAND in b/g

FERNAND: I am Fernand.

CRAB L. & T/I to  
tight 2-shot

STEED: How do you do?

FERNAND: How do you do? Can I help you?

STEED: My name is Steed.

FERNAND: Oh, yes. Lady Edith told me.

64. 1 E

C.U. STEED

Now, what can I do for you?/

STEED: I need a new wardrobe.

Evening gown, cocktail dresses, a couple  
of suits. And accessories, naturally./

65. 2 B

C.U. FERNAND. He  
looks puzzled.

66. 1 E

C.U. STEED

Oh, it's for my niece.

67. 2 B

C.U. FERNAND

FERNAND: Of course.

68. 1 E

Close 2-shot  
STEED, FERNAND.

STEED: I would be delighted if you would  
design it for me./

Let FERNAND X to  
L of STEED.

FERNAND: For a friend of Lady Edith's ...  
Now, if you'd care to bring the young lady  
in some time.

T/I to Close 2-shot

(Cam. 2 next, Shot 69)

(On Cam. 1, Shot 68)

STEED: I rather want this to be a surprise for her.

FERNAND: Ah yes. Denise! Come here please. You understand there are certain measurements I shall need./

Let DENISE enter & come to close 3-shot

68A. 2 B  
Upper torso  
DENISE C.U.  
L f/g

STEED: Thirty four, twenty four, thirty six./

68B. 1 B  
C.U. DENISE

69. 2 B  
C.U. DENISE L f/g,  
FERNAND L b/g,  
STEED R b/g

FERNAND: Thirty four, twenty four, thirty six.

STEED: And fair.

FERNAND: And fair. How tall is your niece, sir?

STEED: Five foot four.

FERNAND: Five foot four. Thank you, Denise.

69A. 1 B  
Close 2-shot

STEED: Yes, thank you, Denise./

Let FERNAND x T/I to C.U.  
STEED R f/g,  
FERNAND L b/g

FERNAND: Good. Now, if you could call in again tomorrow? By then I'll have some sketches for you to see. In the meantime I'll think about colour and light and movement.

As FERNAND goes CRAB L. and find scent C.U. f/g,  
FERNAND L b/g,  
STEED R b/g

STEED: Yes, please do that. By the way, that perfume. What is it?

(Cam. 2 next, Shot 69B)



(On Cam. 1, Shot 69A

FERNAND: You like it, sir?

STEED: Very much.

69B. 2 E

(As they move -

FERNAND: It's an exclusive preparation.  
Boutique. Denise - For your niece,  
with our compliments.

Med. 2-shot  
FERNAND, STEED.

CRAB STEED L.  
See FERNAND,  
RECEPTIONIST b/g.  
Let FERNAND come  
to M.C. 2-shot  
with STEED.  
PAN them L. to door.  
Let STEED go. T/I  
to FERNAND.

STEED: Thank you. I'm very touched.  
Good day.

(As he goes -

5. INT. THE LABORATORY. DAY.

70.

4 G

M.S. Door. ANGELA  
enters. CRAB her  
L. past shelves,  
then PAN her to  
Med. Close 2-shot  
with LAB. ASSISTANT.

ASSISTANT: Oh, hello.

As ANGELA comes  
fwd. P/B. HOLD  
her M.C.U. with  
bottle f/g,  
LAB. ASSISTANT  
b/g

ANGELA: Mr. Fernand asked me to  
deliver this.

ASSISTANT: Oh, thanks. Well, how  
are you?

Let him join her.

ANGELA: I'm fine, thanks. Whew!  
What's this?

ASSISTANT: Hey! Don't uncork it. It'll  
evaporate. Well, is this all he gave you?

ANGELA: Fernand has to pay cash. And  
he doesn't have much.

Let him go.

ASSISTANT: My heart bleeds for him.

(As he goes U/S -

6. INT. CATHY'S FLAT. NIGHT.

71.

2 B

GRAMS (4)

Object f/g  
See CATHY enter  
b/g. CRAB her  
R. See her put  
bottle on table.

(Cam. 5 next, Shot 72)

(On Cam. 2, Shot 71)

T/I to M.C.U. and see her hands.

As she lifts them to her face T/I to C.U.

Let her go.

As she comes back and throws apron PAN DOWN with it to C.U.

7. INT. THE GYMNASIUM. NIGHT.  
A. THE OFFICE

72.

5

FADE GRAMS

C.U. Money f/g,  
FERNAND b/g

FISHPOLE

P/B to find  
PANCHO

PANCHO: Two hundred and fifty quid. Is that all? You won't get much for that.

P/B as PANCHO comes to C.U. at safe, FERNAND, HARRY b/g

FERNAND: It's all I have. That's why I came to see you tonight. I want to ask you ...

PANCHO: Strictly cash, you know that.

Let FERNAND come to Close 2-shot f/g, HARRY enters b/g

FERNAND: But why? Why must he have his money now? Why can't he wait for the profits? We have to.

PANCHO: Charlie lives in the Caribbean. It's a long way away. He doesn't trust us. Now, when will the next lot be ready?

FERNAND: A day or so. Is it all sold?

PANCHO: Every single bottle.

GRAMS (5)  
Drums

73.

1 C

B. THE GYM

C.U. Ring posts f/g  
(Cam. 5 next, Shot 74)

(On Cam. 1, Shot 73)

See CATHY enter b/g

BOOM A 1

CRAB L. round ring  
as she comes fwd.

Let her come to C.U.  
f/g. See PANCHE in  
office b/g

PAN her to corridor

Let her go.

(As she goes under  
bridge -

C. CORRIDOR.

74. 5 C

Let CATHY come into shot.  
PAN her to Changing  
Room Door.

(As she reaches door -

D. CHANGING ROOM

75. 2 F

Low-angle L.S. Door.  
Lockers L & R f/g

BOOM C 1

Let CATHY come to  
lockers R f/g

(As she opens door -

76. 4 D

Low-angle Blanket  
f/g, CATHY b/g.  
As she comes fwd. P/D  
to see shape of body  
under blanket.

(As she pulls back  
blanket -

77. 3 B

C.U. SAILOR  
T/I to B.C.U.

GRAMS (6)

Avengers

End of Act.

CAPTION SCANNER

CAPTION H

END OF ACT ONE.

COMMERCIAL BREAK

- CAMERA 1 STAY AT POS. C - THE GYM.
- CAMERA 2 MOVE TO POS. E - THE SALON
- CAMERA 3 MOVE TO POS. C - FERNAND'S OFFICE
- CAMERA 4 MOVE TO POS. H - THE GYM.
- CAMERA 5 MOVE TO POS. B - PANCHE'S OFFICE
- BOOM A STAY AT POS. 1 - GYM.
- BOOM B MOVE TO POS. 3 - THE SALON
- BOOM C MOVE TO POS. 3 - FERNAND'S OFFICE

ACT TWO

FADE UP CAPTION SCANNER

GRAMS (7)

CAPTION J  
THE AVENGERS  
ACT TWO

Avengers

FADE CAPTION

8. INT. THE GYMNASIUM. DAY.

FADE GRAMS

78. FADE UP CAM. 4 H (45°)

Boxer shadow-  
boxing f/g  
  
As he goes T/I  
to 2-shot WILLIE  
JOEY at punch-  
bag. Favour  
JOEY

BOOM A 1

WILLIE: First time I ever met  
a woman manager. What's she like?

79. 1 C

M.C.U. WILLIE  
and Punch bag.

JOEY: Pretty good./

WILLIE: I had a good manager once.  
Charlie Horton. He used to handle  
champions.

P/B to see JOEY

JOEY: Retired, is he?

WILLIE: He had to. Made a mistake.

JOEY: Did time, eh?

WILLIE: No, not Charlie. He skipped  
it to the Carib - the Carib - the  
Carib -

80. 4 H

WILLIE & JOEY  
Close f/g,  
CATHY b/g

JOEY: The Caribbean? He lives  
there?/

CATHY: Hello, Willie.

Let WILLIE go.

WILLIE: Hello, Mrs. Gale. See you,  
Joey.

As CATHY & JOEY  
come fwd. see  
PANCHO b/g

CATHY: Been working hard, Joey?

(Cam. 1 next, Shot 81)

(On Cam. 4, Shot 80)

JOEY: All morning, Mrs. Gale.

CATHY: There's something I want to ask you. That bar of soap you used yesterday.

JOEY: I don't see what the fuss was all about. It was only a bar of soap. Pancho did his nut.

CATHY: He did? Why?

JOEY: Well, I took it from the Sailor's locker. Pancho came in and caught me with it. Well, what's it all about?

CATHY: Oh it doesn't matter. It was such an unusual smell, I just wondered what make it was.

9. INT. FERNAND'S SALON. DAY.

A. THE SALON

81. MIX 1 E

Low-angle M.S.  
ANGELA appears.  
As she comes fwd.  
P/B and PAN her  
L. See STEED,  
FERNAND b/g

FERNAND: Now Angela is wearing BOOM B 3  
an off-white flannel evening dress  
with matching stole.

STEED: Flannel - in the evening?

82. 2 E

O/S STEED, FERNAND,  
f/g, ELAINE b/g

FERNAND: Why not? Very chic.  
Flaring gently to the hem. Now  
Elaine's dress -- black and white  
gingham -- is in rather amusing  
Bush style.

83. 4 J

M.S. DIANE

STEED: Heppy Safaris!/  
BOOM B 3

(Cam. 1 next, Shot 84)

(On Cam. 4, Shot 83)

PAN L. as she comes  
fwd., STEED, FERNAND  
b/g

CAM. 2 PULL OUT -  
F.E. CLOSE CURTAINS

FERNAND: Diane's turquoise evening  
dress and coat are made of heavy woven  
linen.

84. 1 E STEED: Linen./

Med. 2-shot STEED,  
FERNAND.

See BROWN enter  
b/g.

FERNAND: You understand, of course,  
these can all be made in the material  
of your choice.

Let FERNAND go.

T/I to 2-shot  
STEED, BROWN

BROWN: Good morning, Fernand.

FERNAND: Good morning.

BROWN: Excuse us, sport.

Let BROWN go

FERNAND: Would you be so kind as  
to excuse me a moment, sir. This  
gentleman and I have --

STEED: Of course. On you go,  
sports.

BROWN: Decent of you, sport.

(Cam. 3 next, Shot 85)

(On Cam. 1, Shot 84)

P/B as STEED rises  
and comes to M.C.S.  
with JULIE

\*T/I to M.C.U.  
STEED

STEED: Beautiful texture, my  
dear\*. Very beautiful.

B. THE OFFICE

85. 3 C

L.S. BROWN,  
FERNAND.

Let them come  
fwd. down  
corridor

PAN them L. to  
desk and T/I to  
High Angle C.U.  
BROWN R f/g,  
FERNAND L b/g

FERNAND: You have no right to  
barge in like that.

BROWN: Like what, sport?

BOOM C 3

(Cam. 4 next, Shot 86)

(On Cam. 3, Shot 85)

FERNAND: You could've telephoned, you know. To give me some warning that you were coming over. I mean it's embarrassing when there are customers in the shop. Particularly one like him. Do you know what he's buying? An entire wardrobe. For his niece. She's coming out next season.

BROWN: Bully for both of them.

As he hands money  
over T/I to C.U.  
money f/g,  
FERNAND b/g

FERNAND: I'm afraid it's a little short.

BROWN: How much?

86. 4 F FERNAND: Two thousand pounds./  
C.U. BROWN

87. 3 C (Swing 3) FERNAND: I'll catch up next month./  
C.U. FERNAND

88. 4 F And you are earning interest on the  
C.U. BROWN money, aren't you?/

BROWN: We're here to collect five thousand, sport. You're already two months behind. You don't want us to foreclose the mortgage, do you? After all, the laboratory must be very valuable to you./

89. 3 C to you./  
C.U. FERNAND

90. 4 F FERNAND: It's a lot of money./  
C.U. BROWN

Let him go to  
door.  
Let FERNAND enter  
tight 2-shot

BROWN: We'll be here again in the morning, sport. For two thousand more. Right?

FERNAND: Would you mind going out that way?

(Cam. 2 next, Shot 91)



(On Cam. 4, Shot 90)

BROWN: Yes, I would.

Let them go.

C. THE SALON

91. 2 E

C.U. STEED f/g,  
ANGELA b/g

BOOM B 3

See BROWN,  
FERNAND enter  
b/g

STEED: O.K. I'll let you know  
later. No other messages? That  
can wait. Thank you.

Let ANGELA go.

BROWN: How terribly apres-ski.  
Don't you think?

Let FERNAND come  
fwd. to close  
f/g with STEED,  
BROWN Centre b/g

FERNAND: I am so sorry. To be  
interrupted is such agony.

Let STEED go.

STEED: I quite understand. But  
I'm afraid I must run. I'll see you  
tomorrow.

T/I and let BROWN  
come to close  
2-shot with FERNAND

FERNAND: But, Mr. Steed ...

BROWN: Cheerio, sport.

FERNAND: Now look what you've done.  
My client ...

BROWN: Don't forget, Fernand.  
£2,000 tomorrow. Bye, bye, sport.

10. INT. CATHY'S FLAT. DAY.

92. 1 F

C.U. Encyclopaedia  
P/B to low-angle  
M.C.S. CATHY f/g.

F/F/X

Buzzer

CATHY: Who is it?

BOOM A 2

STEED enters b/g  
Let him come to  
Med. close 2-shot.

STEED (v/o): Open Sesame.

STAND MIC.  
(Filter)

CATHY: What name?

BOOM A 2

STEED (v/o): Me.

STAND MIC.  
(Filter)

(Cam. 2 next, Shot 93)

(On Cam. 1, Shot 92)

BOOM A 2

STEED: Sorry I'm late. I only just received your message.

CATHY: It doesn't matter -- I was reading. You left some sherry.

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

STEED: Did I? Soon remedy that.

CATHY: I've been catching up on whales. As you once remarked, they are fascinating creatures. / For example, there's a fatty substance formed in the intestines of tubercular spermacetti whales which is secreted and sometimes found floating on the water.

93.

2 B

STEED f/g,  
CATHY b/g.  
See bar

STEED: How disgusting. Really.

CATHY: On rare occasions, it's washed ashore.

94.

1 F

Close 2-shot

STEED: The fatty substance? /

CATHY: Called ambergris. Ever heard o it?

STEED: Vaguely.

CATHY: Let me tell you more about it. It's used in perfumes and it's very valuable.

95.

2 B

C.U. CATHY

STEED: Fascinating. Cheers. /

CATHY: Beachcombers dream of finding some. At ten pounds for an ounce - who wouldn't. Particularly when one /piece of ambergris can tip

(Cam. 1 next, Shot 96)

(On Cam. 2, Shot 95)

96. 1 F  
Close 2-shot  
a/b
- CATHY (cont'd.): piece of ambergris  
can tip the scales at two hundred  
pounds./ Imagine that. Thirty two  
thousand pounds for picking something  
up off the beach.
- STEED: I've never picked up anything  
on a beach that valuable. £32,000.  
Of course, that's before the duty's  
paid. It's worth much more if you  
can smuggle it into the country./
97. 2 B  
D.C.U. CATHY
- CATHY: And that's what's going on  
at Pancho's?
- STEED: Yes.
98. 1 F  
D.C.U. STEED  
P/B to close  
2-shot
- CATHY: I knew there was a catch./
- STEED: I had to be on the inside.
99. 2 B  
C.U. CATHY
- CATHY: So you used Joey.
100. 1 F  
C.U. STEED.  
As he hands £5  
note, P/B to  
close 2-shot
- STEED: There was no other way./ I'd  
been hanging around for almost a month  
without uncovering a single thing. But  
the day we took Joey there, I got my  
first bit of luck. This. That's  
ambergris.
- CATHY: Really?
- STEED: That note came from Pancho's  
pocket. Obviously, he'd had ambergris  
in it.

(Cam. 2 next, Shot 101)

(On Cam. 1, Shot 100)

CATHY: Yes, he did. He took  
it from Joey.

(As she rises -

101. 2 B STEED: Joey!

Bar f/g, STEED,  
CATHY b/g

T/I as CATHY  
comes to C.U.  
f/g, STEED b/g

CATHY: He tried to wash his hands  
with it. He thought it was soap.  
He still does. Fortunately.

STEED: Where did he get it?

CATHY: The sailor's locker.

STEED: I thought it came in with  
him.

CATHY: Well, it won't any more.

STEED: Why?

CATHY: I bumped into him last night.  
He was dead.

STEED: Where?

CATHY: In the gym.

STEED: Why would they kill him?

CATHY: I forgot to ask.

STEED: Was anyone there?

CATHY: Pancho and Harry. They  
took him away. They were saying  
something about making it look like  
a motorbike accident.

STEED: Interesting.

(Cam. 4 next, Shot 103)

102. 1 F  
M.C. 2-shot

(As he sits -

(On Cam. 1, Shot 102)

CATHY: Steed, I must get Joey  
out of there.

T/I to tight  
2-shot

STEED: And spoil his big chance?  
As long as Joey thinks it was soap --  
and Pancho believes him -- then we  
have nothing to worry about.

Steed watches her.

11. INT. GYMNASIUM. DAY.

A. THE CHANGING ROOM.

103. 4 D

C.U. JOEY thro'  
wastepaper basket.

BOOM C 1

As he turns P/D  
to C.U. JOEY  
L f/g, W.P.B. R  
f/g, WILLIE thro'  
W.P.B. b/g

JOEY: When did you empty this  
last?

WILLIE: Er - yesterday. Yesterday  
morning. You were here?

Let WILLIE come  
fwd. to close  
2-shot

JOEY: That's right. What do you  
do with the stuff?

WILLIE: Keep it in the cellar till  
the dustmen take it away.

JOEY: Would it still be there?

WILLIE: Rubbish isn't picked up  
until Friday.

PAN them to  
door.  
Let them go.

JOEY: Where's the cellar?

WILLIE: Come on. I'll show you.

B. THE OFFICE

104. 5 D

M.C. 2-shot  
PANCHO, HARRY.

(Cam. 3 next, Shot 105)

(On Cam. 5, Shot 104)

FISHPOLE

See FERNAND  
enter far b/g

HARRY: Nothing in here about it.

PANCHO: That's an early edition.  
Give 'em time to find him.

HARRY: Hey.

Let PANCHO &  
FERNAND meet  
close f/g, HARRY  
b/g

PANCHO: I thought I told you to stay  
away from here.

FERNAND: I've got to talk to you.

PANCHO: I don't want to hear.

FERNAND: But we're in trouble.

PANCHO: Harry -- close the door.  
Well?

FERNAND: I need two thousand  
pounds by tomorrow.

PANCHO: I thought you said we were  
in trouble.

FERNAND: We are -- unless you lend  
it to me.

PANCHO: Why?

FERNAND: It's the mortgage on the  
laboratory. It's cost me a fortune.  
I'm up to my ears in debt.

PANCHO: Now wait a minute. You  
bought that before we met up. Remember?  
You were going to compete with Hartne l  
and Dior and the like. But you'd over-  
reached yourself. Our little proposition  
saved your neck.

(Cam. 3 next, Shot 105)

(On Cam. 5, Shot 104)

FERNAND: Pancho - please. I'm desperate.

P/D as PANCHO comes fwd. See safe.

PANCHO: This is the last time, Fernand. Or we may have to find someone more reliable.

T/I as FERNAND comes to close shot with PANCHO f/g. See HARRY b/g

FERNAND: Thank you, Encho, thank you.

PANCHO: Don't thank me. That'll cost five hundred pounds, and it's all repayable in thirty days. Right, Harry?

HARRY: Right, Pancho.

PANCHO: When can we have the perfume?

FERNAND: Tomorrow.

HOLD PANCHO C.U. f/g.  
Let FERNAND go to b/g

PANCHO: Right. Harry, take some bottles over. Now, go on, get out of here.

FERNAND: Thanks again, Pancho.

PANCHO: Fernand. Thirty days.

FERNAND: Yes.

C. THE CELLAR

105. 3 D

M.S. Gymn equipment  
PAN L. to M.S.  
JOEY & WILLIE.

BOOM C 4

JOEY: With the equipment you've got here, Willie, you could start a gymn of your own.

(Cam. 4 next, Shot 106)

(On Cam. 3, Shot 105)

WILLIE: Been around for years,  
that lot has.

JOEY: What's in there?

WILLIE: Dunno. That's Pancho's.  
It's locked.

(As Joey sees  
dustbins -

106.

4 A

C.U. Dustbins  
f/g, JOEY, WILLIE  
b/g.

JOEY: Blimey! It must be here  
somewhere.

Let them come to  
bins. Let  
WILLIE go.

WILLIE: Well, I'll leave you to it.  
I've got work to do. See you.

JOEY: Coward.

See HARRY appear  
b/g

HARRY: What's that?

As JOEY goes to  
him T/I to tight  
2-shot

JOEY: It's a soap wrapper. The  
Sailor had it. I thought there might  
be a name on it.

HARRY: What do you want to know  
that for?

JOEY: It's for Mrs. Gale -- you know,  
my manager. She was interested in  
it. She wanted to know what make it  
was.

HARRY: Did she now?

JOEY: You don't know what kind of  
soap it is, do you?

HARRY: No. But I bet Pancho does.  
Show it to him.

(Cam. 1 next, Shot 107)



(On Cam. 4, Shot 106)

As HARRY hits him  
let JOEY fall out  
of frame.  
PAN DOWN as HARRY  
bends down. See  
him take wrapper.  
Let him go.  
(As he goes -

JOEY: Yeah, all right, I will.

12. INT. FERNAND'S SALON. DAY.

107. 1 G

M.S. STEED at  
door. DOOM B 3  
PAN him R. to 2-shot  
with RECEPTIONIST  
at desk. STEED: Ah, Denise, good to see  
P/D as he comes you again. Is Mr. Fernand in?  
fwd. and sits C.U. Thank you very much. Don't go  
R f/g. See away.  
RECEPTIONIST at  
desk L b/g  
PAN STEED R. to  
curtains. RECEPTIONIST: Will you take a seat -  
(As he reaches them -

108. 2 G

M.S. thro' closed  
windows. Let him  
come fwd. & open them.  
(As he goes -

109. 1 G

M.C.S. STEED  
P/B and CRAB L. as ANGELA: Good morning, sir.  
he comes fwd. to  
see ANGELA in b/g  
STEED: Good morning, Angela.  
T/I as she comes  
fwd. to tight  
2-shot  
ANGELA: I'm afraid Fernand is out,  
but we're expecting him back soon.  
STEED: I don't mind waiting.

13. INT. THE GYMNASIUM. DAY.  
A. THE OFFICE.

110. 5 B

C.U. Foil.  
P/B and PAN UP  
to close 2-shot

(Cam. 1 next, Shot 111)

(On Cam. 5, Shot 110)

FISHPOLE

PANCHO: And she's interested in this?

HARRY: So the kid says.

PANCHO: What's her game, I wonder? Where is he now?

HARRY: In the cellar. Locked up in the cupboard with the bottles.

PANCHO: Can't leave him there. He'll yell his head off when he comes to.

HARRY: No one'll hear him.

PANCHO: Willie might.

P/B as PANCHO comes fwd. to C.U. f/g, HARRY b/g

HARRY: O.K. So where do we put him?

PANCHO: The laboratory. That's the place. Deliver him with the bottles.

HARRY: And the woman? What about her?

Let HARRY come fwd. to close 2-shot

PANCHO: That'll depend on what she does when she finds the kid is gone.

(As Pancho looks at Harry -

GRAMS (8)  
Sting.

B. THE GYM.

111. 1 C

Low-angle Boxers f/g. See CATHY enter far b/g

BOOM A 1

As she comes fwd. CRAB L. to Med. 2-shot with TIGER

CATHY: Seen Joey?

(Cam. 3 next, Shot 112)

(On Cam. 1, Shot 111)

PAN her round  
corner of ring  
to close 2-shot  
with WILLIE

CATHY: Seen Joey?

WILLIE: Last I saw of him, missus,  
he was in the cellar. This way.

As they go PAN  
UP to Boxers

C. THE CELLAR

112. 3 D (On cue -

M.C.S. HARRY,  
PANCHO, coming  
out of cupboard.

BOOM C 4

PAN them R. to  
stairs.

See WILLIE &  
CATHY enter.

WILLIE: Going through all the waste-  
paper, he was. Every last bit of it.

CATHY: What was he looking for?

WILLIE: I don't know.

PANCHO: Willie - lend a hand with  
this.

WILLIE: Right, Pancho. Excuse me,  
missus./

113. 4 K

C.U. Bottles f/g,  
Group b/g

PANCHO: Careful with that now.  
What can I do for you, Mrs. Gale?

Let CATHY come  
fwd. to door.

See PANCHO join  
her.

CATHY: Willie said Joey was here.

114. 3 D

Tight 2-shot  
PANCHO, CATHY

PANCHO: Don't see him. Do you?  
Anyway, what would he want down here?

CATHY: Willie said Joey was looking  
for something.

PAN PANCHO R. to  
M.C.S. on horse.

(Cam. 4 next, Shot 115)

(On Cam. 3, Shot 114)

PANCHO: Willie says a lot of things.  
Most of them stupid. I should kick  
him out, I suppose. But I can't bring  
myself to do it.

Let CATHY enter  
2-shot

CATHY: That's very touching.

CRAB R. with her,  
holding PANCHO

PANCHO: There are only two places  
left, you know.

CATHY: Oh?

PANCHO: In the box Willie and  
Harry took up.

CATHY: And?

PANCHO: In here. It's hollow.

T/I as she goes  
to PANCHO. See  
her take his foot.

CATHY: I know.

PANCHO: Why, you little -

115. 4 A

M.C.S. PANCHO L  
f/g, CATHY R f/g,  
HARRY C. b/g on  
stairs.

CATHY: Now invite your friend down.

HARRY comes to  
join PANCHO by  
box.

PANCHO: Get down here, Harry. She's  
got a gun.

(As first section  
falls -

CATHY: Shall we look?  
Carefully now.

116. 3 D

Low-angle CATHY's  
side & gun L f/g,  
PANCHO R b/g

PANCHO: I don't like nosey people.

\*T/I to M.C.S.  
PANCHO and Box.

CATHY: Take him out of there.\*

See JOEY.

See HARRY enter R.

(Cam. 4 next, Shot 117)

(On Cam. 3, Shot 116)

PAN L. with PANCHO to M.C. 2-shot with CATHY  
CATHY: Now, the two of you, lift him out.  
See gun.  
(As Cathy pushes Pancho away -

117. 4 A  
C.U. Gun.  
As they lift it  
PAN UP to M.C. 2-shot  
Let HARRY push JOEY out of shot.  
(As Joey goes -

118. 3 D  
M.C. 2-shot CATHY, PANCHO  
Let JOEY enter.  
Let PANCHO x and go.  
T/I to close 2-shot CATHY, JOEY.  
JOEY: I'm sorry.

119. 4 A  
M.C.U. PANCHO  
See gun. T/I to C.U.  
CATHY: It's not your fault, Joey./  
PANCHO: Silly of you, Joey. Now you've made trouble for yourself and

120. 3 D  
Close 2-shot CATHY, PANCHO.  
They react.  
Mrs. Gale./

GRAMS (9)  
Avengera  
End of Act.

CAPTION SCANNER  
CAPTION K  
END OF ACT TWO

COMMERCIAL BREAK

CAMERA 1 MOVE TO POS. H - MODELS' DRESSING ROOM  
CAMERA 2 MOVE TO POS. B - SALON  
CAMERA 3 MOVE TO POS. C - FERNAND'S OFFICE  
CAMERA 4 MOVE TO POS. L - MODELS' DRESSING ROOM  
CAMERA 5 STAY AT POS. B - PANCHO'S OFFICE

BOOM A MOVE TO POS. 3 - FERNAND'S SALON  
BOOM B MOVE TO POS. 2 - FERNAND'S OFFICE  
BOOM C MOVE TO POS. 5 - STORAGE ROOM

ACT THREE

FADE UP CAPTION SCANNER GRAMS (10)  
CAPTION L  
"THE AVENGERS"  
ACT THREE Avengers  
Theme

FADE CAPTION 14. INT. FERNAND'S SALON. NIGHT.

121. FADE UP CAM. 2 B GRAMS (11)  
M.C.S. Curtain  
STEED enters. As Steed  
appears -  
PAN him R. to  
Curtains and let  
him go. Drums  
BOOM A 3  
(As he goes -

A. THE SALON

122. 1 H  
L.S. STEED STAND  
Let him come to  
M.C.S. and PAN  
him R. to curtain  
(As he reaches  
curtain -

123. 4 L  
Dresses f/g,  
Curtain b/g  
See STEED pull  
curtain and look  
in.  
(As he closes  
curtains -

124. 1 H  
M.C.S. STEED.  
PAN him L. and  
let him go.  
(As he enters  
corridor -

C. THE OFFICE

125. 3 G  
Drawing Board  
C.U. f/g,  
STEED b/g.  
Let him come fwd.  
and bring him thro'  
door to M.C.U.  
P/B as he comes to  
M.C.S. at door

(Cam. 4 next, Shot 126)

(On Cam. 3, Shot 125)

See latch as he  
goes thro' door.

T/I to Close  
lock on door,  
STEED looking  
through.

(As he goes -

15. THE LABORATORY.  
STORAGE ROOM

126. 4 M

M.S. JOEY  
As he comes fwd.  
P/B and CRAB L.  
to hold Bottles  
C.U. L f/g,  
JOEY, CATHY R  
b/g

DOOM C 5

JOEY: There's nothing up there.

CATHY: I've got an idea.

Let them come to  
bottles

JOEY: Marvellous!

(As Joey goes  
for glass -

127. 2 H

C.U. Glass.  
See CATHY's foot  
push it into  
JOEY'S hand.

As he lifts it  
PAN UP to C.U.  
their hands

128. 4 M

C.U. JOEY R f/g,  
CATHY L b/g

CATHY: Here, let me./ No, keep  
still, it's sharp. I'll do it.

JOEY: What is this place?

CATHY: It's a laboratory where  
they make scent illegally.

JOEY: I don't get it.

CATHY: That soap wrapper didn't  
contain soap, Joey. It was ambergris.  
It's used in perfumes. And it's  
being smuggled into Pancho's gym.

(Cam. 2 next, Shot 129)

(On Cam. 4, Shot 128)

JOEY: No wonder I kept on being thumped.

CATHY: I'm sorry you've become involved.

JOEY: Where does this ambergris come from? I mean what part of the world?

CATHY: There are several places. Off Brazil, in the Caribbean, and off the coast of Madagascar in ...

JOEY: The Caribbean. Hey! Charlie Horton lives there.

CATHY: Who?

JOEY: Charlie Horton. Willie's ex-manager. He had to skip the country about ten years ago. Willie said Charlie made a mistake. He fixed a fight but he was caught out.\* Well done.

CATHY: Hey, you're bleeding. Are you all right?

JOEY: Yes, it's nothing, don't worry. Looks pretty solid, doesn't it? Short of setting fire to it, and with all this spirit around blowing ourselves up and out, I don't see any way out of here.

CATHY: Even that wouldn't work.

\*P/D to M.C.  
2-shot. See  
Joey's hands

(As he bends to  
Cathy's hands -

129.

2 H

CATHY's side C.  
L f/g, JOEY R b/g

PED UP as he rises  
to close 2-shot.

HOLD CATHY C.U.  
L f/g, see JOEY go  
to door and come  
back to Close  
2-shot

(Cam. 1 next, Shot 130)



(On Cam. 2, Shot 129)

As JOEY looks  
up PAN UP to  
C.U. Sprinkler  
Valve.

JOEY: Why not?

CATHY: Automatic sprinkler system.  
As soon as they get above a certain  
temperature, an alarm bell sounds and  
the deluge begins.

16. INT. THE GYMNASIUM. DAY.

A. THE GYM.

130. 1 D

C.U. Brush  
PAN UP to low-  
angle M.C.U.  
WILLIE f/g.  
See PANCHO b/g

BOOM A 1

T/I with WILLIE  
to low-angle  
med. 2-shot

PANCHO: Willie. Harry get here  
yet?

Let PANCHO go.  
(As Willie starts  
to sweep -

WILLIE: 'Morning, Pancho. No,  
I haven't seen him.

B. THE OFFICE  
INTERCUTTING WITH  
THE LABORATORY.

131. 5 B

Doorway f/g.  
PANCHO comes  
fwd. Take him  
to desk. See  
'phone. T/I  
to C.U. phone.  
(As he starts to  
dial -

FISHPOLE

(Laboratory)

132. MIX 4 G

C.U. Phone. As  
he lifts it PAN  
UP to C.U. LAB.  
ASSISTANT, HARRY  
b/g

F/F/X  
Phone Bell  
DOOM C 2

ASSISTANT: Hullo. Yes.

133. 5 B

C.U. PANCHO

(Office)

PANCHO: Let me speak to Harry.

FISHPOLE

134. 4 G

C.U. LAB. ASSISTANT  
f/g, HARRY b/g

(Laboratory)

(Cam. 5 next, Shot 135)

(On Cam. 4, Shot 134)

ASSISTANT: It's for you.

BOOM C 2

Let LAB. ASSISTANT  
go and HARRY come  
fwd. to C.U. f/g.  
See Lab. Assistant  
b/g

HARRY: Yeah? Yeah, Pancho,  
they're just finishing up. I'll  
load it in the van and bring it  
round. As soon as I can. Here -  
what about the kid, and Mrs. Gale?

135. 5 B (Office) /

C.U. PANCHO

FISHPOLE

PANCHO: They make any trouble for  
you? All right, then -- leave 'em  
there. We'll decide what to do with  
'em when you get here.

136. 4 G (Laboratory) /

M.C.U. HARRY f/g,  
LAB. ASSISTANT b/g.  
As Asst. moves  
T/I to B.C.U.  
HARRY

BOOM C 2

HARRY: Right, Pancho. Hey, by  
the way -- anything in the morning  
paper? No? That's a bit odd,  
isn't it? Well, see you in a while.  
All ready?

CRAB L. with  
HARRY & T/I to  
M.C.S., LAB.  
ASSISTANT L f/g,  
HARRY R b/g.

LAB. ASSISTANT: Yes, this is the  
last of it.

See box and  
cupboard door

HARRY: Give us a hand, then.

As LAB. ASSISTANT  
turns to door T/I  
to C.U. LAB.  
ASSISTANT f/g,  
HARRY b/g

ASSISTANT: What about them?

HARRY: Pancho says they're to stay  
here. And you're to look after them.  
I'll be back for them.

ASSISTANT: Baby sitters get paid.

(Cam. 3 next, Shot 137)

(On Cam. 4, Shot 136)

HARRY: Fernand's rich. He  
can pay you.

17. INT. LABORATORY. DAY.  
STORAGE ROOM.

137. 3 E

C.U. JOEY R f/g,  
CATHY L b/g

BOOM B 4

HARRY (cont'd. V/O soft): Come  
on, let's get it into the van.

As JOEY goes  
CRAD L. Hold  
him C.U. L f/g,  
CATHY R b/g.

CATHY: They're going. The  
phone call was probably from Pancho.

Let her come to  
him tight 2-shot.  
See lighter.

JOEY: They'll leave us here alone.

CATHY: I hope not. We need one  
of them to help us escape.

JOEY: Us get out of here? How?

CATHY: With this.

JOEY: With the fumes of this stuff  
around that's a bit dangerous in here,  
isn't it?

CATHY: We'll have to chance that.  
But not yet. Let's give them time  
to get well away.

18. INT. THE GYMNASIUM. DAY  
THE CELLAR.

138. MIX 2 J

Low-angle Door,  
junk f/g

BOOM C 4

PANCHO: Steady now -

(Cam. 4 next, Shot 139)

(On Cam. 2, Shot 138)

- P/B and PAN  
then R. to  
M.L.S. at  
cupboard door  
(As he starts to  
unlock door -
- HARRY: In there?
- PANCHO: Yes.
139. 4 K  
Bottles f/g,  
door b/g.  
Let PANCHO &  
HARRY enter.  
Let them go.
- HARRY: When do you want me to  
start delivering the stuff?
- PANCHO: As soon as we've got rid  
of that kid and Mrs. Gale./
140. 2 J  
M.C.U. HARRY.  
Let PANCHO come  
to C.U. L f/g
- HARRY: You mean -
- PANCHO: We've got no option, Harry.  
Charlie's sitting there with more  
than two hundred pounds weight of  
ambergris. That'll make a lot of  
perfume -- and a lot of money,
- Let PANCHO x and  
go.  
(As Harry goes -
141. 1 J  
M.C.U. PANCHO  
R f/g  
Let HARRY come  
to him C.U.  
Profile L.,  
PANCHO C.U.  
Profile R.
- HARRY: Let's not be too hasty. I  
mean - what if they really thought it  
was soap.
- PANCHO: Even if they did -- they  
won't know.
- HARRY: Offer her a cut to keep  
quiet.
- PANCHO: That's what the Sailor  
wanted, wasn't it? A larger cut?  
You had no doubts about him.
- (Let Harry  
turn into -
142. 2 J  
C.U. HARRY  
P/D with him  
and see PANCHO  
b/g
- HARRY: But this is a woman.
- PANCHO: Never trust a woman, Harry.  
Don't you know that yet?

(On Cam. 2, Shot 142)

As HARRY goes  
T/I to M.C.  
2-shot

{ 1 TO POS. K  
{ FAST - STORAGE  
{ ROOM

As HARRY turns  
back T/I to  
close 2-shot

Let PANCHO go.  
(As Harry looks  
after him -

HARRY: I don't fancy it. We'll  
have people here asking questions.

PANCHO: Did anyone come around  
asking about Fred? Or the Sailor?

HARRY: There's still time. Anyway,  
those two were loners. But the kid  
and Mrs. Gale have got friends.  
There's Steed. He'll be curious.  
You can bet on that.

PANCHO: And we won't know a thing.  
Except they left here yesterday  
afternoon and we haven't seen 'em since.  
Come on.

19. INT. THE LABORATORY. DAY.

A. STORAGE ROOM

143. 3 E

High angle  
close 2-shot  
CATHY, JOEY.

BOOM B 4

PED. DOWN and  
PAN UP as CATHY  
rises. PAN UP  
with her hand to  
C.U. Sprinkler

CATHY: You know what to do?

JOEY: Yes.

CATHY: Here goes then -

B. THE LABORATORY

144. 4 G

C.U. Objects on  
bench f/g,  
LAB. ASSISTANT  
b/g. As he  
comes fwd. CRAB  
R. to see  
cupboard door  
with light in  
b/g

PAN him R. to  
door and L. back  
to cupboard.

{ 3 FAST to POS. C -  
{ FERNAND'S OFFICE }

(Cam. 1 next, Shot 145)

FM. SET TROUGH  
IN FAST -  
WATER ON

(On Cam. 4, Shot 144)

F/F/X  
As he  
reaches  
bench f/g  
Q LIGHT  
& ALARM

(As he starts to  
unlock door -

C. STORAGE ROOM

145. 1 K  
Water falling f/g.  
M.S. JOEY on floor.  
See LAB.ASSISTANT  
enter and come to  
him. See CATHY  
b/g.  
As they push LAB.  
ASSISTANT out T/I  
to M.C. CATHY L f/g,  
JOEY R b/g  
(As they go -

D. THE LABORATORY

146. 4 G  
M.S. LAB. ASSISTANT.  
Let JOEY come to  
him. See CATHY  
b/g  
P/B as they come  
to M.C.U. phone

BOOM B 4

JOEY: Out for the count.

CATHY: Leave him. We can pick him  
up again later.

JOEY: Where we going?

(As they go - CATHY: The gym.

20. INT. FERNAND'S SALON. DAY.

A. THE OFFICE

147. 3 C  
C.U. Sketch of  
model. See hand  
run pencil over  
it. PAN UP to  
C.U. FERNAND f/g,  
ANGELA b/g

(Cam. 2 next, Shot 148)

(On Cam. 3, Shot 147)

HOLD FERNAND f/g.  
See ANGELA enter  
and come to close  
2-shot

BOOM B 2

ANGELA: Here, darling. I say,  
you don't look too good. What's  
the matter?

PAN them to  
door and see  
them go down  
corridor.

FERNAND: Have you got a brandy?

ANGELA: Mm, a drop I think. In  
the dressing room.

FERNAND: Good - I need one.

B. THE DRESSING ROOM.

148. 2 K

Table & chair  
f/g. As they  
come fwd. CRAB  
L., holding  
FERNAND L f/g

BOOM C 6

Let ANGELA go  
to curtain b/g

ANGELA: You sit down.

(As she almost  
reaches curtain -

149. 1 L

C.U. SAILOR f/g  
See curtains part  
and ANGELA appear.

Let FERNAND join  
her.

FERNAND: Who the --

T/I to lose SAILOR

(As they draw  
curtain -

BROWN (v/o): Hey, sport!

150. 2 K

Close 2-shot  
FERNAND, ANGELA

FERNAND: Where did he come from?

ANGELA: I don't know.

BROWN (v/o): My friend!

As FERNAND goes  
CRAB L. to C.U.  
ANGELA R f/g,  
FERNAND, BROWN  
L b/g

FERNAND: I'll be there in a minute.  
Stay here. Don't let anyone in.

(Cam. 3 next, Shot 151)

(On Cam. 2, Shot 150)

BROWN: Got it, sport?

Let them go.  
(As they go -

FERNAND: Yes. Yes, follow me.

C. THE OFFICE

151. 3 C

L.S. BROWN,  
FERNAND. As they  
enter CRAB L. and  
let FERNAND come  
to C.U. f/g,  
BROWN b/g

BOOM B 2

FERNAND: Two thousand. It's all  
here -

BROWN: You don't have to be nervous  
when you've got it, sport. Only when  
you haven't. See you next month.

Let BROWN go.

T/I to C.U.  
FERNAND.

(As he puts  
'phone to his  
ear -

21. INT. THE GYMNASIUM. DAY.

A. THE GYM.

152. 1 A

Low angle WILLIE  
& Punch bag L f/g,  
TIGER R f/g.

As HARRY comes fwd.  
CRAB R. See PANCHO  
in office.

HARRY: Hallo, Willie.

BOOM A 1

Let PANCHO go and  
see HARRY go up  
stairs.

F/F/X

Phone Bell  
faint in  
office.

B. THE OFFICE.

153. 5 B

C.U. PANCHO  
PAN him R. to  
Close 2 with  
HARRY.

FISHPOLE

PANCHO: All right, all right, don't  
panic. I'll deal with it.

HARRY: What's up then?

(Cam. 2 next, Shot 154)



(On Cam. 5, Shot 153)

PANCHO: Where did you dump the  
Sailor?

HARRY: The Horsham Road -- about  
twenty miles out.

PANCHO: You know where he is now?  
Fernand's shop.

HARRY: That's impossible.

PANCHO: Not according to Fernand.

HARRY: I don't understand.

PANCHO: I do. Someone's on to  
us. And they're going to get us.  
Through Fernand.

HARRY: But who? The police?

PANCHO: I don't know. I'm not  
hanging around to find out. Are  
you? Get this lot packed up.  
There's something I have to do.

22. INT. FERNAND'S SALON. DAY.  
THE DRESSING ROOM

154. 2 K

M.C.S. ANGELA  
& FERNAND.

BOOM C 6

CRAB R. See  
STEED enter b/g

FERNAND: They know who he is.  
They must've killed him.

ANGELA: But why put him in there?

FERNAND: I don't know.

STEED: Good morning.

(Cam. 3 next, Shot 155)

(On Cam. 2, Shot 154)

FERNAND: I'm sorry, Mr. Steed.  
We're closed.

HOLD ANGELA &  
FERNAND f/g.  
CRAB L. See  
STEED go to  
curtain.

STEED: But open to suggestion,  
surely?

FERNAND: What?

STEED: I put him there.

FERNAND: Why?

As STEED comes  
fwd. T/I to  
C.U. FERNAND

STEED: Pancho and his boys are  
an unfriendly lot.

FERNAND: I know.

STEED: Would you like to tell me  
all about it?

155.

3 F

Low-angle STEED,  
FERNAND Close  
R f/g, PANCHO  
L b/g.

Let STEED go  
to PANCHO.

FERNAND: Yes, all right./

PANCHO: I shouldn't, if I were you.  
Don't let him bluff you, you idiot.

STEED: Pancho, you're on unfamiliar  
territory. What are you after? The  
fashions, or the girls? Or the  
perfume - what is it called?

(As Steed gets  
a grip on Pancho -

FERNAND: Boutique.

156.

2 K

C.U. Shegars.

As he cuts them  
PAN UP to close  
2-shot FERNAND,  
ANGELA.

(Cam. 3 next, Shot 157)

(On Cam. 2, Shot 156)

(As Angela  
screams -

157. 3 F  
Low-angle FERNAND  
Close R f/g.  
See shears, STEED,  
PANCHO b/g.  
Let them come  
fwd. As STEED  
pushes FERNAND away  
GRAB L., HOLD STEED  
M.C.S. L f/g, Group  
R b/g. See gun.  
(As he signals them  
to move -

STEED: I'd rather you didn't keep  
us waiting, I have some other business  
to attend to.

23. INT. THE GYMNASIUM. DAY.  
A. THE OFFICE

158. 5 B  
C.S. HARRY at  
Safe. As he  
goes CRAB L.  
HOLD Door f/g.  
Let HARRY go to  
V.L.S. with CATHY  
(As she throws him -

FISHPOLE

B. THE GYM.

159. 1 A  
Low-angle M.C.S.  
HARRY & CATHY.  
Bring CATHY down  
stairs and back to  
HARRY.  
P/D as they fight  
and CRAB them R.  
Find edge of ring  
R f/g. See JOEY  
b/g  
(As CATHY gets lock  
on Harry -

BOOM A 1

160. 2 A  
M.C.U. TIGER.  
CRAB R. as he comes  
fwd. See JOEY  
b/g

(Cam. 1 next, Shot 161)

(On Cam. 2, Shot 160)

P/B as they fight.

As they fall CRAB L.  
to see CATHY &  
HARRY b/g

CATHY: Arm up, Joey!

161. 1 A

L.S. JOEY &  
TIGER L f/g.  
HARRY & CATHY  
R b/g

STEED enters b/g

Let him come to  
them.

Let him go.

CRAB L. as they  
rise. HOLD  
JOEY & CATHY L.S.  
L f/g, HARRY &  
TIGER R b/g

(As Steed gets  
on 'phone -

STEED: It looks like the Garden  
of Delight. No, don't get up.  
Would you like this?

C. THE OFFICE

162. 5 B

C.U. STEED f/g,  
Group at ring  
b/g

FISHPOLE

STEED: Oh, Police. My name is  
Carruthers ...

MIX to PRE-VTR  
VTR/ABC/2517 B

PRE-VTR:  
VTR/ABC/2517 B

163. FADE UP 3 A

L.S.  
T/I as CATHY  
enters. See  
table top.

F/F/X  
Buzzer  
DOOM B 1

CATHY: Who is it?

STAND  
(Filter)

STEED (v/o): Steed.

As STEED enters  
and comes to her  
T/I to M.C.  
2-shot

CATHY: Oh, did you miss your  
plane?

STEED: Plane doesn't leave for  
another couple of hours. Packed  
and ready, I see. Where was it you  
were going?

CATHY: ) To Tokyo for the  
STEED: ) International Judo Convention.

Let STEED come  
round sofa to  
L f/g, CATHY  
R b/g.  
T/I to Scent  
C.U. f/g, CATHY  
b/g.  
Let STEED go to  
M.S. with her.  
  
Let him X and  
go  
T/I to M.C.U.  
CATHY

STEED: Got all your belts packed?  
Are you sure you won't change your  
mind about the Caribbean?\*

CATHY: We've been through all this  
before, Steed. No. What's that?

STEED: A small token of our  
appreciation.

CATHY: Our appreciation?

STEED: The Treasury and myself.  
Although the Treasury isn't aware of  
that. It's called Boutique. Rather  
engaging, I thought. I'm afraid it's  
the last of the line.

(Cam. 2 next, Shot 164)

(On Cam. 3, Shot 163)

BOOM A 2

164. 2 B

M.C.U. STEED  
R f/g, CATHY  
L b/g.

See Martini  
Mixer

CATHY: The ambergris wasn't by  
any chance supplied by Charlie  
Horton?/

BOOM B 1

STEED: Yes. Charlie found it  
on the beach of his costly  
Caribbean paradise. And he knew  
how much it would be worth. So he  
got in touch with his old friend  
Pancho -- and there's the result.  
How does this thing work? In  
this place you can't even mix a dry  
martini.

CATHY: Martini. Allow me.

165. 4 B

C.U. STEED

STEED: Thanks. Can't wait to  
feel the sun on my face again./ I  
can see it all now - Planters Punch  
when you step off the plane./ Hotel

BOOM A 2

166. 2 B

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

See him go and  
lie down.

Let CATHY go.  
As she goes T/I  
to Low-angle

STEED Close L  
f/g, let CATHY  
enter R b/g

PED UP as he rises  
to Close R f/g,  
CATHY L b/g

As he sits PED DOWN  
and as CATHY goes  
PAN R. and CRAB L.  
holding STEED M.C.  
f/g, CATHY b/g.

As CATHY goes back  
CRAB R. See  
CATHY at bedroom  
door. As she  
goes T/I to C.U.  
STEED

suite overlooking the Bay. That  
marvellous blue sea. Yachting, fishing,  
swimming and - best of all - just  
relaxing in the sun.

CATHY: I am not coming.

STEED: Oh, thank you. May I  
use your phone?

CATHY: Of course. Can't you  
remember her number?

STEED: I can remember her number,  
but I can't remember where your  
'phone is.

CATHY: Under the table.

(Cam. 4 next, Shot 167)

(On Cam. 2, Shot 166)

STEED: Oh, of course. Are you sure you won't have one of these?

CATHY: I never drink before flying anywhere.

STEED: Oh, I only just caught you then?

CATHY: You were only just in time to see me off, yes.

STEED: I see. Extension 204, please. Charles? Steed here. Look, I'm bringing a Mrs. Gale out to the airport now. She's booked on the 22.30 flight to Tokyo. But for her own protection, put her on Flight 207 to the Caribbean. Give her the full V.I.P. treatment. Straight on board. Away from the loud-speakers. Bye. Oh, you're all ready.

P/D and PED UP  
as CATHY enters

CATHY: Almost. Why?

Let STEED go to  
M.C.2-shot with  
CATHY.  
PAN him R. as he  
goes to cases

STEED: We're both going to London Airport. Why don't I give you a lift.

CATHY: Thank you. What a good idea.

167.

4 D

STEED: I'll take these./

H.C.U. CATHY

Let STEED enter  
b/g

CATHY: Thank you. I shall miss you, you know.

P/B and CRAB R.  
as they go.

Let STEED come to  
f/g. HOLD CATHY  
b/g.

STEED: Oh, absence makes the heart grow fonder. Anyway, I won't be far away.

Let them go.

As they reach door -

GRAMS:

GRAMS (12)

MIX CAPTION SCANNER: CAPTION M  
PATRICK MACNEE, HONOR BLACKMAN

CAPTION N  
PATRICK MAGEE, JOHN BAILEY

CAPTION P  
KENNETH FARRINGTON, MORRIS PERRY

CAPTION Q  
JOHN TATE, JULIE PAULLE

CAPTION R  
CHRISTOPHER COLL, ROBERT MILL

CAPTION S  
FREDRIC ABBOT, LYNDALL GOODMAN, BRIAN MASON

CAPTION T  
KENNETH SWEET

CAPTION U  
JOHN LUCAROTTI

CAPTION V  
RICHARD BATES, JOHNNY DANKWORTH

CAPTION W  
DOUG JAMES

CAPTION X  
JOHN BRYCE

CAPTION Y  
KIM MILLS

FADE CAPTION

FADE UP CAPTION Z (SLIDE)  
AN ABC PRODUCTION

FADE SOUND AND VISION