

Mr. Tony Pelly

PROD. NO: 3605

VTR/ABC/2799

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

"MAN WITH TWO SHADOWS"

by

JAMES MITCHELL

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STORY EDITOR

RICHARD BATES

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DESIGNED BY

PAUL BERNARD

---

PRODUCER

JOHN BRYCE

---

DIRECTED BY

DON LEAVER

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<u>Cam. Rehearsal:</u>	Thursday, 20th June, 1963.	10.00 - 21.00
	Friday, 21st June, 1963.	09.00 - 17.15
<u>Pre-VTR Inserts:</u>	Thursday, 20th June, 1963.	17.15 - 18.00 app.
<u>VTR:</u>	Friday, 21st June, 1963.	17.15 - 18.30
<u>TXM:</u>	T.B.A.	

RUNNING TIME: 51.25

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"THE AVENGERS - 'Man With Two Shadows'

CAST

John Steed . . . . .	PATRICK MACNEE	Dr. Terence . . . . .	GEOFFREY PALMER
Catherine Gale . . . . .	HONOR BLACKMAN	Miss Quist . . . . .	ANNE GODFREY
Gordon . . . . .	DANIEL MOYNIHAN	Sigi . . . . .	GEORGE LITTLE
Charles . . . . .	PAUL WHITSUN-JONES	Borowski . . . . .	TERENCE LODGE
Cummings . . . . .	PHILIP ANTHONY	Holiday Camp Official .	ROBERT LANKESHEER
Julie . . . . .	GWENDOLYN WATTS	Rudi . . . . .	DOUGLAS ROBINSON

+ 10 extras on 20th June & 15 extras on 21st June.

Floor Manager . . . . .	HARRY LOCK	Technical Sup. . . . .	PETER CAZALY
Stage Manager . . . . .	BARBARA SYKES	Lighting Sup. . . . .	PETER KEW
P.A. . . . .	ANNE SUMMERTON	Sound Sup. . . . .	JOHN TASKIER
P.A. Timer . . . . .	PADDY DEANEY	Senior Cameras . . . . .	DICKIE JACKMAN
Call Boy . . . . .	DAVID GRAINGER	Racks	
Wardrobe . . . . .	FRANCES HANCOCK	Vision Mixer . . . . .	GORDON HESKETH

SCHEDULE - THURSDAY, 20th JUNE, 1963 - STUDIO 1

Camera Rehearsal . . . . .	10.00 - 12.30
Lunch Break . . . . .	12.30 - 13.30
Camera Rehearsal . . . . .	13.30 - 15.30
Tea Break . . . . .	15.30 - 15.45
Rehearse Inserts . . . . .	15.45 - 16.45
Line Up & Make Up . . . . .	16.45 - 17.15
VTR INSERTS A,B,C,D,E & F . . . . .	17.15 - 18.00
Supper Break . . . . .	18.00 - 19.00
Completion of VTR inserts & Camera Rehearsal . . . . .	19.00 - 21.00

FRIDAY, 21st JUNE, 1963 - STUDIO 1

Camera Rehearsal . . . . .	09.00 - 12.30
Lunch Break . . . . .	12.30 - 13.30
Camera Rehearsal . . . . .	13.30 - 14.30
Tea Break, Line Up, Normal Scan & Make-Up . . . . .	14.30 - 15.15
Dress Rehearsal . . . . .	15.15 - 16.30
Notes . . . . .	16.30 - 16.45
Line Up . . . . .	16.45 - 17.15
VTR (discontinuous) . . . . .	17.15 - 18.30

RUNNING TIME: 51.25 + 2 commercial breaks

<u>CAMERAS</u>	1 Mole Crane
	2 Pedestal
	3 "
	4 " (Studio zoom)
	5 " (Used instead of crane during latter half Act 2)
<u>SOUND</u>	3 booms & fixed mics.
	Grams
	F/X
<u>TELECINE</u>	Opening AVENGERS film
<u>CAPTION SCANNER</u>	Captions
<u>SLIDE</u>	1 - ABC Production slide

PROPOSED RUNNING ORDER FOR TAPING  
VTR INSERTS - THURSDAY 20th JUNE, 1963

<u>TAPE 1</u>	VTR/ABC/2799A	Page 1	DANIEL MOYNIHAN as 'real' Gordon up to point of being shot.
" "	VTR/ABC/2799B	Page 33	PATRICK MACNEE as 'real' Steed walking up to front door of chalet, putting key in lock.
<u>TAPE 2</u>	VTR/ABC/2799C (Utilising Insert 'A')	Page 1	DANIEL MOYNIHAN as 'double' Gordon (dark shirt & slacks). Reactions cut into replayed Insert 'A', following on continuously to form one complete sequence.
" "	VTR/ABC/2799D	Page 20	PATRICK MACNEE as 'double' Steed (town suit) & PHILIP ANTHONY as Cummings
" "	VTR/ABC/2799E	Page 29	PATRICK MACNEE as 'double' Steed (dark shirt & slacks) & GEORGE LITTLE as Sigl
" "	VTR/ABC/2799F (Utilising Insert 'B')	Page 33	PATRICK MACNEE as 'double' Steed (dark shirt & slacks) Entering chalet, hiding in shower. Re-playing 'B', continuing inside shower, gun biz.

## SCENE BREAKDOWN

- C -

SCENE	PAGES	TIME	SHOTS	SET	CAMERAS	SOUND	CHARACTERS
1.	1	NIGHT	1-3	INT. CHALET (Inc. VTR INSERT)	4A, B	GRAMS Q1 GRAMS Q2	GORDON & GORDON
2.	1-3	DAY	4-6	INT. HOSPITAL CORRIDOR/CELL	2A 3A	A1	CHARLES STEED BOROWSKI
3.	3-7	DAY	7-21	INT. CELL	3B 4C 2B	B1	CHARLES STEED BOROWSKI
4.	7-10	EVENING	22-33	INT. CATHYS FLAT	1A 2C 4D	A2 GRAMS Q3 GRAMS Q4 GRAMS Q5	CATHY STEED
5.	10-11	DAY	34-	INT. STEAK BAR	3C	GRAMS Q6 B2	JULIE RUDI SIGI
6.	11-13	DAY	35-52	INT. VIENNA ROOM	4E 2D	C1 GRAMS Q6	JULIE GORDON
7.	13	DAY	53	INT. CATHYS FLAT	3D	A2 F/X	CATHY STEED
8.	13-16	DAY	54-56	INT. MORTUARY	1B 4F	B3 C2	STEED TERENCE QUIST
9.	16-18	EVENING	57-58	INT. STEAK BAR	2E 3C	A3	RUDI GORDON SIGI
10.	18-19		59-60	INT. VIENNA ROOM	4G 1G	C3 GRAMS Q7 FIX MIC GRAMS Q8	CATHY STEED GORDON
11.	20			INT. CUMMINGS OFFICE (ON VTR)		GRAMS Q	CUMMINGS STEED

## COMMERCIAL BREAK

12.	21-23	DAY	61-65	INT. CHALET	3E 2F	GRAMS Q10 BOOM A4 F/X TAPE 6	STEED GORDON TERENCE QUIST
13.	23-24	DAY	66-69	INT. VIENNA ROOM	1D 4H	B3 GRAMS Q11	JULIE CATHY
14.	24-27	DAY	70-71	INT. CHALET	3F 2F	A4	STEED GORDON TERENCE QUIST
15.	27-28	DAY	72-75	INT. VIENNA ROOM	1 4H	B3 GRAMS Q12 F/X TAPE7	GORDON CATHY JULIE STEED
16.	29 (ON VTR)	DAY	-	INT. CHALET			SIGI STEED
17.	30	DAY	76-78	CUMMINGS OFFICE/ PHONE (INTERCUT)	2G 1C	A1 FIX MIC	CUMMINGS GORDON

- C -

CONT./

## SCENE BREAKDOWN CONT:

- D -

SCENE	PAGES	TIME	SHOTS	SET	CAMERAS	SOUND	CHARACTERS
18.	30-32	DAY	79-81	INT. VIENNA ROOM	4E 3G	BOOM C1 GRAMS Q14 F/X TAPEQ8 GRAMS Q15	STEED GORDON
19.	33 (ON VTR)	DAY	-	INT. CHALET	)	GRAMS Q15	STEED & STEED
20.	34-38	DAY	82-109	INT. CATHYS FLAT (INTERCUTS CELL)	1A 3B 4D 2C	A2 F/X F/X TAPEQ1 GRAMS Q16	CATHY CHARLES
21.	38-40	DAY	110-	INT. ROSE DOWER	3H	B2 GRAMS Q17	STEED GORDON
22.	40		111	INT. CHALET	2H		SIGI RUDI
23.	40-48	NIGHT	112-154	INT. VIENNA ROOM	4J, K 5A 3J	F/X TAPEQ9 D4 GRAMS Q18 C4,1 GRAMS Q19 GRAMS Q20 GRAMS Q21	CATHY JULIE OFFICIAL CUMMINGS STEED GORDON
24.	48-49	NIGHT	155-159	INT. PHONE BOOTH/ CUMMINGS OFFICE (INTERCUTTING)	5B 2G	FIX MIC A1 GRAMS Q22	CATHY CHARLES
C O M M E R C I A L B R E A K							
25.	50-51		160-171	INT. STEAK BAR	1E 4L	GRAMS Q23 B2	JULIE RUDI CATHY
26.	51-53		172-177	INT. BOOK FLATS	2J 3L	A1 GRAMS Q24	SIGI CUMMINGS
27.	53-54		178	INT. VIENNA ROOM	4K	C1 F/X TAPE10 GRAMS Q25	CUMMINGS OFFICIAL
28.	54-56		179-183	INT. ROSE DOWER	3H 1F	B	CATHY CUMMINGS
29.	56-59		184-224	INT. CHALET	2F, K 4M 3M	A4 GRAMS Q26 GRAMS Q27	RUDI STEED CATHY CUMMINGS
30.	59-		225	INT. VIENNA ROOM	1C 3	GRAMS Q28	CATHY RUDI RUDI
31.	59-60		226	INT. OFFICE	2G	A1 F/X	GORDON STEED
STOP TAPE FOR APPROXIMATELY 5 MINUTES							
32.	60-62	DAY	227-237	INT. CATHYS FLAT	2L 3N	A2 GRAMS Q29	CATHY STEED

F/U  
T/C

FILM: ABC SYMBOL & OPENING AVENGERS FILM

S.O.F.

FADE T/C

F/U  
VTR

VTR INSERT:

INT. CHALET - NIGHT

NO BOOM -  
SOUND ON  
INSERT  
GRAMS Q1  
2:15"

1. 4A

MS GORDON.  
ZOOM IN TO CU.

VTR

VTR INSERT CONT:

2. 4A

CU GORDON.  
TILT TO GUN

VTR

VTR INSERT CONT:

/CAM.4 TO B SAME SET FAST/

3. 4B

MCU GORDON (DEAD)

GRAMS Q2

MIX

4. 2A

MS CHARLES (Pillar  
L.F/G)

INT. HOSPITAL CORRIDOR - DAY

ROOM A1

SUPER

C/S

CAPTION 1: MAN WITH TWO SHADOWS

LOSE SUPER

PULL CHARLES DIAGONAL  
R. INTO 2-S WITH  
STEED.

/CAM.4 TO POS. C - CELL/

On Cam. 2 Shot 4

- 2 -

STEED: Good afternoon, sir.

CHARLES: You're late, Steed.

STEED: Well .. I was ..

CHARLES: You worked with Pieter Borowski in 1947?

STEED: Yes. Got to know each other pretty well, in fact.

CHARLES: He was captured sixteen months ago. We heard nothing until twenty past three this morning when Borowski was picked up by one of the American sector patrols. He was in need of medical attention - but in view of the circumstances he was flown straight here.

STEED: How is he?

CHARLES: He's insane.

PAN R. WITH STEED.

5. 3A  
-----  
NLS BOROWSKI,  
wired glass F/G

6. 2  
-----  
2-S STEED/CHARLES

CAM. 3 TO B INT. CELL

STEED: He's been brain-washed?

CHARLES: Yes. But they've done something quite different to him. Normally when a man is brain-washed they destroy the personality that already exists and replace it with one they wish him to have. This time they gave their subject little pieces of different personalities. A Gestapo Commandant, a Russian nobleman - he died in 1860 - a New York thriller writer and Heaven knows what else besides.

On Cam. 2 Shot 6

- 3 -

STEED: Why?

CHARLES: Perhaps it was an experiment. Perhaps it was a game. Or perhaps they wanted to see if they could create a madman. If so, they succeeded. Borowski really believes he is all these different personalities.

STEED: Can I talk to him?

CHARLES: That's why you're here. Borowski was a double agent. He was onto something when they got him.

Attendant in L. to  
3-S. SEE THEM THRU'  
DOOR

7. 3B (As door slams)

MCU DOROWSKI,  
CHAIR F/G.

3. INT. CELL - DAY

BOOM B1

/CAM.2 TO B SAME SET/

DOROWSKI: Obersturmbahnführer  
Ranoke möchte Kund machen.

CHARLES: Gut.

BOROWSKI: Ihre Befehle sind ausgeführt worden. Die ganze Judentum ist weggebracht. Es lebt keine mehr. Heil Hitler!

8. 4C

TIGHT 205.

CHARLES: He is an officer in the Gestapo. I am a general in the S.S. We have a mission ...

PAN CHARLES R.  
TO 2-S WITH DOROWSKI

STEED: But he's ...



As Borowski goes,  
PAN HIM L. WHILST  
CRABBING R. INTO  
2-S WITH STEED

BOROWSKI: Heil General ... Ich  
erwarte Ihre Befehle.

9. 2 B  
CU BOROWSKI, BLASS  
F/G H

10. 4  
A/D  
PAN WITH BOROWSKI  
INTO 2-S WITH CHARLES

THEN INTO 2-S WITH  
STEED

Hey now, look, what are you trying  
to pull on me? I guess an American  
citizen has some rights in this  
lousy country. You can't hogtie me.  
I'm gonna talk to my consul.

STEED: Pieter!

BOROWSKI: Look, these guys are  
trying to pull a bum deal on me. My  
name's Kaplan, New York city. I was  
here working on a new book. It's  
a thriller, maybe you read it?

STEED: Your name's Borowski. Pieter  
Borowski.

ADJUST TO HOLD 2-S

BOROWSKI: That's a Jewish name.

STEED: It's your name, Pieter  
Borowski. I'm John Steed - we  
used to know each other.

BOROWSKI: O.K., O.K. So, have it  
your way. Say, was I ever a piano-  
player? A good one?

STEED: Yes. You played Brahms  
very well. And Mendelsohn.

PAN BOROWSKI R. INTO  
2-S WITH CHARLES.  
HOLD BOROWSKI.  
STEED INTO 2-S.

SEE SCUFFLE.  
TIGHTEN ON BOROWSKI.  
LOOSEN AS HE FALLS.  
GO WITH STEED INTO  
TIGHT 2-S WITH  
CHARLES

BOROWSKI: Brahms, Mendelsohn. Er  
drückt sein Belloid aus. Er muss  
erschossen werden.

No don't tell him, don't tell him -  
do not tell the general that I  
played Mendelsohn.

STEED: Get up ... get up ... sit ...  
Right, name ... name ...

11. 3 \_\_\_\_\_  
MS BOROWSKI

12. 4 \_\_\_\_\_  
A/B BOROWSKI: Theodore Kaplan

13. 3 (As Steed moves violently) \_\_\_\_\_  
MS BOROWSKI STEED: Name/...

BOROWSKI: Pieter Borowski!

STEED: Where were you born?

BOROWSKI: Hanover.

STEED: No.

BOROWSKI: New York.

STEED: You're still lying.

BOROWSKI: No, I can't, I can't!  
I'll tell you, I'll tell you.  
Stepney, London.

LOOSEN. LET STEED  
IN AS HE SITS.

STEED: That's better.

14. 4 \_\_\_\_\_  
3-S They ought you, didn't they?  
They put you in a room like this.  
They asked you things ... and you  
told them the answers.

15. 3 \_\_\_\_\_  
MCU BOROWSKI BOROWSKI: Not at first ... I  
tried ... I tried ...

On Cam. 3 Shot 15

- 6 -

STEED: You told them ... Tell me.

BOROWSKI: I found out something.  
But they caught me. And they did  
this to me.

16. 4

3-S A/B

CHARLES: Borowski - what did you  
find out?

STEED: Shut up! What did they do  
to you.

AS STEED BENDS DOWN,  
TIGHTEN 3-S, ENDING  
BOROWSKI CU L.

BOROWSKI: No.  
It's a joke. Their joke. But I got  
away from them. I know what they  
are going to do. And that is my  
joke.

STEED: Our joke.

BOROWSKI: No!

STEED: Tell us the joke too!

BOROWSKI: No, no. I found out  
about the doppelganger - the  
doubles.

STEED: Doubles of people?  
What people?

STAY WITH STEED.  
PAN HIM L., GOING  
L. OF CHAIR INTO  
2-S WITH BOROWSKI

BOROWSKI: People? Aw, I'm sick  
of all this. Who wants to go to  
a lousy holiday camp anyway.

STEED: Kaplan!

BOROWSKI: Yeah?

STEED: Who are the people who  
have doubles?

- 6 -

Coming to Cam. 2 Shot 17

BOROWSKI: People with secrets.

STEED: Who?

BOROWSKI: You would do well to remember to whom you are speaking.

STEED: I'm sorry sir, it's just that this may be important.

BOROWSKI: Important, to whom?

STEED: The State, sir.

PAN BOROWSKI L. TO DOOR, PULLING DOWN

BOROWSKI: The State! Any information I have will be given directly to the Tsar. He must take what action he pleases.

17. 2B  
MCU BOROWSKI THRU GLASS

18. 4  
3-S

STEED: Of course, sir. If I may just ask one more favour of you.

CAM.2 TO C CATHY'S FLAT

What happens to the real man? The man the double replaces?

LET BOROWSKI GO.

BOROWSKI: The Englishman? He is destroyed. Of course. They will all be destroyed. GERMAN.

19. 3  
M: BOROWSKI

20. 4  
TIGHT 2-S CHARLES/ STEED (REACTION)

21. 3  
MLS BOROWSKI.  
TIGHTEN TO CU.  
AS HE TURNS HIS HEAD  
SEE SCAR.

CAM.4 TO D CATHY'S FLAT - OVER 1'S CABLE

MIX  
22. 1A  
MS CATHY, GLASS F/G

4. INT. CATHY'S FLAT - EVENING

DOOM A2  
GRAMS Q3

CAM. 3 TO C STEAK BAR

INT. CATHY'S FLAT - EVENING

AS GLASS GOES UP,  
LOOSEN TO INC.  
STEED.

ADJUST TO HOLD 2-S

STEED: Since that one bit of consciousness Borowski hasn't returned to his own identity at all. No, I'm afraid he's as mad as a hatter.

CATHY: He may be now, but that doesn't mean that everything that comes out of his mouth they've placed there.

23. 2C  
MCU CATHY (REACTION)

24. 1  
2-S

STEED: You didn't see him. I think they were trying an experiment in creating completely new personalities - and they've used Borowski as a guinea pig. That's why they gave him half-a-dozen personalities. Things they hate: a Nazi, an aristocrat, and things they'd laugh at and despise - a thriller writer, a New York business man. They'd use me for it too if they caught me again. /.

25. 2C  
A/B

26. 1  
A/B. FOLLOW STEED,  
USING HIS MOVEMENT  
AS TRIGGER FOR  
CRANE INTO HIGH  
ANGLE 2-S

CATHY: Again? /

STEED: It's a long story.

CATHY: I think it's possible. It's perfectly feasible that everybody's got a double somewhere. It's not a new idea. Doubles feature in most folk lore. You must have heard of Doppelganger - the German one.

STEED: It's a pretty rare coincidence.

CATHY: The law of averages makes it inevitable.

STEED: No two people are absolutely identical.

CATHY: The bits of the double that don't look right could be made to GRAMS END look right. Plastic surgery can take over where nature left off. Doctors, dentists, surgeons, psychologists. It might take years, but it would be fascinating.

STEED: And all this for one man?

CATHY: It would depend on the value of the man.

27. 2 \_\_\_\_\_  
CU STEED

GRAMS Q4  
Cradle Song

STEED: Can we turn that thing off?

28. 4D Over 1's cable \_\_\_\_\_  
CU CATHY (REACTION)

29. 2 \_\_\_\_\_  
A/B

30. 1 \_\_\_\_\_  
2-S.  
CRANE DOWN WITH  
CATHY'S MOVEMENT

CATHY: Yes, of course.

GRAMS END

STEED: But even if you could build a replica physically and psychologically, how could you fool your nearest and dearest?

CATHY: You couldn't - if they were expecting it. But why should they be? But for Borowski planting the seed, your double could have walked in here this evening and I'd never have known. How could I?

31. 2 \_\_\_\_\_  
MS STEED, CATHY'S  
CHEST R.F/G.  
AS STEED MOVES  
LOOSEN TO INC. HER.

STEED: Well ....

CAM.1 TO B - MORTUARY

STEED CONT: Borowski's effects.  
Kaplan, The New York thriller  
writer.  
The Russian prince.  
Gestapo Commandant.

32. 4D  
MCU CATHY

CATHY: Why did they do it? Was it  
some sort of punishment?

33. 2  
A/B

CAM.4 TO E VIENNA ROOM

STEED: No, they wouldn't bother.  
They'd just have shot him.

CATHY: What's that?

STEED: A brochure for a holiday  
camp. Borowski mentioned a holiday  
camp. 'Daxters'.

CATHY: 1963; he's up to date.

TIGHTEN ON STEED

STEED: Borowski hasn't been in the  
West since 1959.

GRAMS Q5

MIX  
34. 3C

MS RUDI  
Steak Bar F/G.

5. INT. STEAK BAR - DAY

JULIE IN R. TO 2-S.

JULIE: Excuse me. Can you tell  
me if ...

SIGI IN L. TO 3-S

CAM.2 TO D VIENNA ROOM

SIGI: Yes, madam, can I help you?

JULIE: You know Mr. Gordon - we  
ate together here last night.

SIGI: Yes, I remember.

JULIE: We arranged to meet at  
four o'clock. Have you seen him  
at all?

SEQUE  
GRAMS Q6  
BOOM B2

SIGI: Oh, yes, Madam. I think Mr. Gordon is in the Vienna Room.

TIGHTEN ON RUDI

JULIE: Thank you.

35. 4E \_\_\_\_\_  
O/S GORDON R.F/G,  
JULIE IN B/G. 6. INT. VIENNA ROOM - DAY  
SHE COMES DOWN TO  
2-S

DOCM C1

CAM.3 TO D - GATHY'S  
FLAT - UNDER 2'S CABLE

36. 2D(Cabled below fountain) JULIE: What are you doing here?  
MCU GORDON

37. 4 \_\_\_\_\_  
2-S GORDON: I beg your pardon?

JULIE: You were meant to meet me at  
38. 2 \_\_\_\_\_  
A/B four. It's half past now,

GORDON: I'm so sorry. I've been  
39. 4 \_\_\_\_\_  
2-S studying. I forgot the time./

JULIE: You're sure you forgot?  
40. 2 \_\_\_\_\_  
CU GORDON (reaction) You haven't changed?/

41. 4 \_\_\_\_\_  
A/B I mean ... you're not sorry about  
42. 2C \_\_\_\_\_  
A/B last night./

GORDON: Sorry about last night -  
43. 4 \_\_\_\_\_  
A/B don't be silly./

JULIE: You're sure?

GORDON: Certain.

JULIE: Oh, all right then, you're forgiven.



GORDON: Thank you.

44. 2 \_\_\_\_\_  
2-S JULIE: Come on then./

45. 4 \_\_\_\_\_  
TIGHT 2-S Look at me./  
Into my eyes.

GORDON: What's the matter? Am I  
different from last night?

46. 2 \_\_\_\_\_  
2-S JULIE: No, no. I'm sorry Bill./

GORDON: It's me who should be sorry.  
It's just all this work.

JULIE: I know. Let's go and have  
that swim.

47. 4 \_\_\_\_\_  
MCU JULIE GORDON: I don't swim I'm afraid y..

48. 2 \_\_\_\_\_  
MCU GORDON JULIE: I know, silly, you told me  
last night/  
and you said you'd let me teach you.  
You're not going back on your word  
are you?

49. 4 \_\_\_\_\_  
MCU JULIE (reaction) GORDON: No, of course not, darling./

50. 2 \_\_\_\_\_  
A/B  
51. 4 \_\_\_\_\_  
A/B What's the matter?/

JULIE: You've never called me that  
before ...

GORDON: But it's time I did,  
isn't it?

52. 2 \_\_\_\_\_  
2-S JULIE: Yes./

CAM.4 TO F - MORTUARY

JULIE CONT: I've only been here two days, but I know already how happy I'm going to be. You like it here too don't you?

GORDON: Very much. It's just that it's so different from what I've been used to.

GRAMS OUT

53. 3D

WS ROOM, PHONE  
R.F/G.

7. INT. CATHYS' FLAT - DAY

ROOM A2

CATHY IN TO MCU.

/CAM.2 TO E STEAK BAR/

CRAB HER L. TO  
SETTEE

CATHY: Hello. No he isn't. This is Mrs. Gale. Yes, just a minute. Yes, all right ...

STEED IN B/G.

STEED: Well, that's it. There are four possibilities at Daxters, so we just sit and wait.

STEED EXITS TO  
KITCHEN  
HE RE-ENTERS

CATHY: Mmmm. Mmmm. Yes. Right. He's just come in. Right away. What does he do?

HOLD 2-S

PAN CATHY R. & BACK  
INTO 2-S.

STEED: Wait a minute. William Gordon. He's on the research team at Deepdale. Aged 28. He's only a junior boy, but bright.

CATHY: This may be it. They've found a body near Newcastle. Looks like a hit and run accident. Gordon's doctor and dentist are already on the way up to see if they can identify him.

STEED: And they'd like me to go and join 'em.

CATHY: By plane. Immediately.

MIX  
54. 1B

2-S TERENCE/QUIST

8. INT. MORTUARY - DAY

ROOM B3

On Cam. 1 Shot 54

- 14 -

CAM.3 TO C - STEAK BAR  
BACK UNDER 2's CADLE

TERENCE: Not only extremely unpleasant for you, but a complete waste of time.

MISS QUIST: Thank you, but I really think I must.

CRAD R. WITH  
TERENCE, ENDING  
HIS HAND ON BUTTON  
R.F/G, MORTUARY  
B/G.

TERENCE: All right, go ahead. But his own mother couldn't identify that. She wouldn't want to try.

PAN HIM R., PULL  
DOWN WITH HIM.  
STEED IN D/G TO  
2-S

STEED: Dr. Terence. John Steed.

TERENCE: How do you do.

STEED: How do you do. Has Mr. Quist arrived yet?

PAN TERENCE L,  
PULL HIM BACK INTO  
2-S WITH STEED

TERENCE: Miss Quist. I tried to dissuade her. That's a little much even for someone who's used to it.

STEED: Was it an accident?

TERENCE: No. A car hit him all right. But it wasn't hit and run.

STEED: Why not?

TERENCE: It hit him about twelve times.

STEED: This may sound a stupid question, but is that what killed him?

TERENCE: I don't think so. I think the car hit him after he was dead.

STEED: Why?

TERENCE: Because I think whoever did this wanted the body to be unrecognisable, unidentifiable. I think you'd better take a look for yourself.

STEED: Thanks.

LET THEM GO.

TERENCE: You're welcome.

55. 4F

Pick up Terence &  
Steed on stairs.  
CRAB L. INTO 2-S  
STEED/QUIST

STEED: Miss Quist - I'm John Steed. I'm sorry I had to ask you to do this.

BOOM C2

HOLD 2-S

QUIST: That's all right. I can't help you I'm afraid. To a dentist a man's teeth are better than finger-prints, but in this case ...

STEED: Thanks anyway.

TERENCE: There you are. You couldn't do that by chance.

STEED: No. But it still could be your patient? He's the right age and size?

TERENCE: Oh yes. Along with about a thousand others.

56. 1

WS down stairs.

STEED: Thank you. /

BOOM B3

PAN STEED R. INTO  
2-S WITH QUIST

QUIST: Mr. Steed, what's supposed to have happened to Gordon?

TERENCE IN TO 3-S

ADJUST TO HOLD 3-S.

TERENCE: I thought he was on holiday!

/CAM.4 TO G VIENNA ROOM/

STEED: You've seen him recently?

TERENCE: He came in for a check-up last month. We have to watch them pretty carefully or they start lighting up in the dark.

STEED: What about you, Miss Quist?

QUIST: He made an appointment for last Tuesday. A bicuspid had lost its filling and I had to do an extraction.

STEED: Thank you. I'm very grateful to you. I may have to call on you both again.

QUIST: Yes of course.

TERENCE: Any time. You couldn't tell us what it's all about?

STEED: No, sorry. And I must ask you not to talk about it.

TERENCE: How can we? We don't know anything. It doesn't make much sense. They must know if Gordon's disappeared or not.

QUIST: That isn't what bothers me.

TERENCE: No?

QUIST: No. I'm just wondering what kind of man could possibly do - that?

END AS 2-S, QUIST  
L.F/G

57. 2E

MEAT F/G. GORDON  
B/G.  
SEE CLEAVER DESCEND.  
CRANE UP TO INC.  
RUDI L.F/G AS GORDON  
GOES

9. STEAK BAR - EVENING

ROOM 13

/CAM.1 TO C VIENNA ROOM/

58. 3C

MLS STEAK BAR

GORDON IN L.

FIGHTEN WITH HIM.  
SIGI IN R. TO 2-S

GORDON: Where did you leave it?

SIGI: Up near Newcastle. A place called Dawden.

GORDON: How far away is that?

SIGI: Three hundred miles.

GORDON: Nobody saw you? And it won't be identified?

SIGI: It can't be identified. We made sure of that. The girl you were with?

GORDON: Quite harmless. She's in love with me. A bonus I didn't expect. What about Steed?

SIGI: What about him?

GORDON: How can we be sure he'll come here?

SIGI: We can't. It depends what Borowski was able to tell him.

GORDON: Borowski can't have said much.

SIGI: Otherwise they'd be after you.

GORDON: It's dangerous to underestimate them. They may know more than we think,

SIGI: And are waiting for number three you mean?

GORDON: Look ...

SIGI: Certainly, sir. Two fillets medium rare. Table No. 2, 8 o'clock.

GORDON: Thank you very much.

SIGI: Madam, sir...

MIX  
59. 4G  
-----  
2-S CATHY/STEED

10. VIENNA ROOM

BOOM C3  
GRAMS Q7

STEED: This girl - Julie - she's sure it's Gordon?

CATHY: She's certain of it. And she's in love with him.

STEED: That makes her less observant rather than more. How does Mr. Gordon strike you?

CATHY: With a dull thud. Shot of giving him an exam in atomic physics - how can I possibly tell?

STEED: He'd pass that too. He may be junior, but he's important. What's more he has access to secret material. Next year he's due to go to Cape Canaveral. That's why we have to be sure. I've sent for his doctor and his dentist. This time they can have a look at the live Gordon - and if his little toe's a tenth of an inch too long he goes straight into the cooler.

CATHY: But why take Gordon's body, if it was Gordon's, all the way to Tyneside?

STEED: Because it's a long way from here. If they'd had time, they'd have dumped it on the Isle of Arran.

CATHY: But suppose there isn't any connection?

STEED: Then we're wrong. Look we expected a corpse to turn up and a corpse did turn up - and the right shape and size. That's a very worrying sort of coincidence. And the fact that it turned up on Tyneside simply proves they're thorough - and we know that anyway.

CATHY: Why are you supposed to be here?

STEED: I've just told you, if that body up there is Gordon's ... holiday.

CATHY: You're going to tell Gordon that?

STEED: Why not? Gordon, at least the real one, doesn't know me from Adam.

60.

1C

MCU GORDON LF/C.  
STEED/CATHY D/G.

GORDON: Steed is here. He arrived about half-an-hour ago.

FIX MIC.  
GRAMS Q8



11. INT. CUMMING OFFICE

CUMMINGS: That means Borowski must have been able to talk. It doesn't alter the plan.

You'll be informed when it's happened.

Goodbye.

Steed has gone to Baxter's Holiday Camp. It is time for you to join us.

GRAMS Q9

F/U  
C/S

CAPTION 2; END OF ACT TWO

FADE SOUND & VISION

COMMERCIAL BREAK

CAM. 1 TO POS. D - VIENNA ROOM

CAM. 2 TO POS. F - STEED'S CHALET

CAM. 3 TO POS. E - " "

CAM. 4 TO POS. H - VIENNA ROOM

F/U  
C/S

CAPTION 3: THE AVENGERS ACT TWO

GRAMS Q10

FADE CAPTION

F/U  
61. 3E

MCU STEED  
CARRY HIM TO DOOR.  
GORDON IN TO 2-S.

BOOM A4

12. INT. CHALET

STEED: Mr. Gordon.

GORDON: That's right. I got your message.

STEED: I've been seconded to the security staff at Deepdale. You'd better have a look at this. it's from your director.

GORDON: Do you know what this is about?

STEED: I'm afraid you've got to have a medical check.

62. 2F  
MCU GORDON (reaction)

63. 3  
A/B

GORDON: 'Owing to the increased risk of radiation sickness, I feel that all personnel engaged in Project S7 should have a complete medical and dental check at least once in two weeks.' Does he expect me to go back to Deepdale?

STEED: No. He's sent a dentist and a doctor here.

GORDON: And you too presumably?

No.

STEED: / I'm in the same boat as you. I'm supposed to be here for a rest, but they asked me to tell you because -

GORDON: Well?

PAN STEED R.

STEED: I'm to make certain you have this check up. Apparently there's some risk/

64. 2

MCU GORDON

65. 3

A/B

GORDON: Have all the others had one?

PAN STEED BACK TO 2-S.

STEED: If they haven't, they will soon.

LOOSEN, CRAB L. TO HOLD 2-S

GORDON: In the middle of a holiday -

STEED: I quite agree -

GORDON: All right, when do you want me?

STEED: Well, now.

GORDON: Oh, I did have a date.

STEED: They should be here any moment now. It won't take long. Take a seat. Sorry. Pretty sharp kid.

GORDON: Cigarette?

STEED: No thank you, I don't smoke.

GORDON: Why the devil do we come here?

STEED: Well, I have a friend who came here last year ... This must be the off season.

F/X TAPE  
TANNOY Q6

On Cam, 3 Shot 65

- 23 -

As Steed goes,  
CRAB R. TO HOLD  
2-S.

TERENCE & MISS QUIST ENTER.

STEED: Do come in.

TERENCE: Hello, Gordon. Sorry to  
butt in on you like this -

HOLD

GORDON: That's all right. Miss Quist,  
this is a surprise. They've dragged  
you all the way down from Town.

QUIST: Oh, that's all right. It's  
a change from parking meters.

GORDON: Well, who's first?

66. 1D

W.B.

Pick up Cathy.  
PULL WITH HER &  
INTO 2-S WITH  
JULIE

13. INT. VIENNA ROOM

BOOM B3  
GRAMS Q11

CAM. 3 TO F SAME SET

JULIE SITTING AT TABLE. CATHY  
ARRIVES.

CATHY: Hello Julie, waiting for  
Mr. Gordon?

JULIE: Yes. We were going swimming.  
Something cropped up about work -  
on his holiday too.

CATHY: How did yesterday's  
swimming lessons go?

JULIE: He's very good. Not at all  
afraid of the water. That's half the  
battle I think. I could hardly  
believe he's never swum before.

67. 4H

MCU CATHY

- 23 -

Coming to Cam. 1 Shot 68

68. 1

2-S JULIE/CATHY

CATHY: Some people take to it more easily.

JULIE: That's what I think too. You should have seen his bathing costume though!

CATHY: Should I?

JULIE: It was so old fashioned. I made him buy a new one. Tartan it is. He looks rather good in it. And he must have brains too, the job he's got. Don't know what he sees in me.

CATHY: Nonsense Julie. You're very attractive.

JULIE: Oh, I know he sees that in me - but it's different this time. I've been around a lot, but it's never been like this.

69. 4

MCU CATHY

CATHY: Let's hope it works out.

70. 3F

W.S.  
F/G AS DIRECTED

14. INT. CHALET

DOOM A4

On Cam. 3 Shot 70

- 25 -

QUIST: Yes. I see. Thank you Mr. Gordon.

LET QUIST GO.

GORDON: Is that it? May I go now?

CRAB L. AS GORDON GOES.

TERENCE: I've no more to do. If it's any consolation ~~for~~ there isn't a thing wrong with you.

GORDON: Thanks very much.

STEED: Thank you for your patience Mr. Gordon. I'm very sorry about your date.

LET GORDON GO.  
HOLD 2-S TERENCE/  
STEED.

GORDON: Goodbye, Miss Quist.

STEED: Well?

QUIST IN B/G TO  
3-S.

TERENCE: It's Gordon.

STEED: You're sure?

TERENCE: Look I've examined the chap hundreds of times and I know what he looks like. That's him.

STEED: Even plastic surgery -?

HOLD 3-S.

TERENCE: I'm not saying it's impossible - but that man's also got Gordon's appendix-scar and the fractured clavicle that didn't set properly. Besides - he sounds like Gordon. I tell you it's him.

- 25 -

Staying on Cam. 3 Shot 70

TIGHTEN AS THEY  
TURN, THROW FOCUS  
TO B/G.

QUIST:

That man isn't Gordon, it can't be.

TERENCE: That's ridiculous.

QUIST: Is it? Oh, I agree with you - he looks like Gordon - he sounds like Gordon - to all intents and purposes he is Gordon. I did a lot of work on Gordon's teeth. And I would have sworn that every crown and filling in this man's mouth was my own work.

TERENCE: So?

QUIST: But you remember I told you at the mortuary that I extracted one of Gordon's bicuspid that had lost its fillings.

TERENCE: Yes.

AS HE TURNS, THROW  
FOCUS TO F/G.

QUIST: This young man still has the bicuspid - filling and all. He can't be Gordon.

TERENCE: But how do you copy another human being?

STEED: At Deepdale you've got a medical file on Gordon a foot thick. Copy that, and you've got a perfect blueprint.

On Cam. 3 Shot 70

- 27 -

LET STEED GO

TERENCE: They might have picked on me. They might have picked anybody.

71. 2F

STEED: Precisely.

2-S QUIST/STEED

QUIST: What are you going to do?

CAM. 3 TO G VIENNA ROOM

TERENCE IN L. TO  
3-S.

STEED: I'm going to send you two home. And you're going to tell everybody who asks you that you've examined Gordon and he's perfectly fit and well. All right?

TERENCE: Of course.

QUIST: I shall do what you tell me of course.

LET TERENCE GO.

STEED: Thank you.

TIGHTEN TO HOLD  
QUIST L.F/G.

QUIST: Poor Mr. Gordon. I liked him. I suppose there can be no doubt that he was the one we saw in the mortuary?

STEED: No doubt at all.

72. 1

HIGH SHOT, FOUNTAIN  
F/G

GRAMS Q12  
BOOM B3

15. INT. VIENNA ROOM

PICK UP GORDON.  
CRANE DOWN AS HE  
APPROACHES INTO  
3-S CATHY/JULIE/  
GORDON

CAM. 2 TO G CUMMINGS  
OFFICE

GORDON: Sorry to have been so long, darling. Hello Mrs. Gale.

CATHY: Hello.

- 27 -

Coming to Cam. 4 Shot 73



JULIE: That's all right Bill. I understand how important your work is - I mustn't be selfish.

GORDON: Wasn't work really, just a medical check.

JULIE: What's wrong?

GORDON: Nothing. I'm perfectly healthy. These checks are routine for us.

73. 4H  
MCU CATHY (reaction)

74. 1  
3-S

JULIE: I see. But you are all right?

GORDON: Of course I am. Ready for my swimming lesson?

JULIE: Yes. See you later Mrs. Gale. Bye bye.

75. 4  
2-s STEED/CATHY  
AS STEED SITS,  
CRAB L. TO TIGHTEN  
2-S.

STEED: That isn't Gordon.

CATHY: Does he suspect anything?

STEED: He's bound to. But we're having all the other people on his team at Deepdale examined too. After he's made a couple of phone calls he won't be so suspicious.

CATHY: What do you do - arrest him?

STEED: I don't know. Now you go back to London. Borowski's started chatting again.

CATHY: Who do I go and see?

STEED: Just go back home to your buttons and bussers. They'll call you.

F/X TAPE  
TANNOY Q7

COMING TO VTR

16. INT. CHALET

SIGI: In six minutes time I'll have the announcement made. The rest is up to you.

STEED: Good. I can hardly believe it's going to happen at last. Five years learning to be somebody else.

SIGI: I understand. Mr. Gordon was the same way.

STEED: Gordon - two and a bit years. That was all. Just mug up some scientific jargon, a couple of operations ... But Steed - I am a man of many faces, many talents ..

SIGI: I must get back.

STEED: Of course. I'm sorry: Steed's also a bit vain.

SIGI: Good luck.

GRAMS Q13

END OF VTR

COMING TO CAM. 2

On VTR

- 30 -

MIX  
76. 2G

MCU CUMMINGS,  
looking L.

17. CUMMINGS OFFICE /PHONE BOOTH  
(INTERCUTTING)

BOOM A1

CUMMINGS: You will stay away, Gordon.  
Our Steed can manage very well on his  
own, and I do not want you to be  
involved.

77. 1C

MCU GORDON,  
looking R.,  
Steed/Cathy D/GD.

VIENNA ROOM- PHONE

FIX MIC.

GORDON: Right. One other thing.  
Steed had me examined today by my  
doctor and dentist, All my team at  
Despdale have been examined. I  
checked.  
Something to do with radiation  
sickness. Do they suspect me, do you  
think?

78. 2

A/D

CAM.1 TO A CATHY'S FLAT

CUMMINGS OFFICE

BOOM A1

CUMMINGS: If Borowski has told them  
they might. For the moment we will  
continue with our instructions.  
We've got too much at stake to run  
away from rumours. Good.  
I'll be there tomorrow - I'll give  
you more instructions then.  
Miss Ridgeway - find out what time  
the Cabinet are meeting tomorrow.  
I want to talk to our Minister before  
he goes in.

79. 4E

MS STEED

GRAMS Q14  
BOOM C1

CAM.2 TO C CATHY'S FLAT

18. INT. VIENNA ROOM

BOOM C1

- 30 -

GORDON IN TO 2-S.

GORDON: Hello Steed. Have one of these.

STEED: No thank you. I don't want to be rude, but I think I'll have something stronger, later.

GORDON: I felt I was a little rude earlier, when you produced the doctor and dentist.

STEED: Quite understandable. After all, it is your holiday.

GORDON: I know, but I just wanted to let you know that I understood your position.

STEED: Wish everybody was so tolerant. People are so changeable. Where's ...

GORDON: Julie?

STEED: Yes.

GORDON: Drying her hair, I expect. Takes her hours. I got called to the telephone. She's a sweet girl isn't she?

STEED: Yes.

GORDON: I'm going to marry her.

STEED: Good for you. Have you asked her yet?

On Cam. 4 Shot 79

- 32 -

GORDON: No. But when I do she'll  
accept. We haven't known each other  
long but I like her and it's time I  
settled down. What I'm looking for  
Steed, is security./

80. 3G

MCU STEED

F/X TAPE  
TANNOY Q 8

81. 4

A/B

STEED: Aren't we all?  
He did say Steed didn't he?

CAM. 3 TO B CELL

GORDON: Yes I think so.

STEED: Excuse me. See you later.

HOLD

GORDON: Goodbye.

GRAMS Q15

COMING TO VTR - MIX

On VTR

- 34 -

82. 1A

MS CATHY

20. INT. CATHY'S FLAT

DOOM A2  
F/X DUZZER

FOLLOW HER UP & OVER  
SETTEE INTO 2-S.

CATHY: Who is it?

Q PROPS OPEN DOOR

CHARLES: (V/O) You're expecting me  
Mrs. Gale.

Good evening. This weather brings  
out the tuttu-frutti in me. I've  
brought some ice cream for us -  
would you mind?

PULL BACK WITH  
CHARLES, CRANING  
UP.

CATHY: Not at all. Please sit down.

AS CATHY RE-ENTERS,  
CRANE DOWN INTO  
2-S.

CHARLES: Thank you.

This is an edited tape, of course, the  
shall we say, basic Borowski. There's  
fourteen hours in all of his other  
personalities.

F/X TAPE  
Q1

ON TAPE

TILT DOWN TO TAPE  
RECORDER

BOROWSKI: A scientist. Of course.  
A young man with a good record.

CHARLES: And what would you call  
him?

BOROWSKI: Does it matter?

CHARLES: He must have a name.

BOROWSKI: Bill Gordon. A nice,  
honest British name ... a doppel-  
ganger is hard to make/...

83. 3B

Mirror shot Borowski

Three ...

CHARLES: And the other two? What  
will they be?

BOROWSKI: The kind of person who  
can go anywhere - see anything/- a  
public man.

84. 4D (Over 1's cable)

MCU CATHY

85. 2C

MCU CHARLES

CHARLES: What sort of public man?

(CONT.)

- 34 -

Coming to Cam. 3 Shot 86

On Cam. 2 Shot 85

- 35 -

CHARLES CONT: A clergyman? A politician? A Trades Unionist?

86. 3  
A/B Borowski

BOROWSKI: How should I know?

CHARLES: Have you got a name for him?

BOROWSKI: Uh?

CHARLES: Have you got a name for him?

BOROWSKI: No, I haven't had time.

CHARLES: You really can't think of a name for him?

87. 2  
NCW CHARLES

BOROWSKI: I've told you. I can't tell you his name. There wasn't time.

CHARLES: Now what about the third one?

88. 4  
MCU CATHY

BOROWSKI: A British agent.

89. 3 \_\_\_\_\_  
A/B

CHARLES VOICE: And what will you call him? /

EX. TALK: GERMAN

90. 2 \_\_\_\_\_  
MS CHARLES

CAM. 3 TO POS. H ROSE  
BOWER

CHARLES: Then he went back to being a Gestapo officer. Fourteen hours of tape - and that's the only bit that makes any sense. And even then he thought he was a thriller writer putting a plot together. /

91. 4 \_\_\_\_\_  
MCU CATHY

CATHY: So we have to find another two?

92. 2 \_\_\_\_\_  
MCU CHARLES

CHARLES: If they exist. / It might be that the poor man is just embroidering the one fact he knew. /

93. 1 \_\_\_\_\_  
HIGH ANGLE 2-S

CATHY: But we've got to assume that there are three?

94. 2 \_\_\_\_\_  
CU CHARLES

CHARLES: We have to. We don't know whether the other two switches have been made or not. /

95. 4 \_\_\_\_\_  
CU CATHY

How's Steed? /

CATHY: Steed?

CHARLES: He was anxious to go to this holiday camp and meet Gordon.

96. 2 \_\_\_\_\_  
CU CHARLES

CATHY: You mean Steed might have been switched already /



97. 4 \_\_\_\_\_ CHARLES: Now of course this may not have  
 CU CATHY \_\_\_\_\_ happened. It may never happen. Borowski  
 \_\_\_\_\_ is raving we know. But Steed is the one  
 98. 2 \_\_\_\_\_ man we've got - the only one - they've  
 A/B \_\_\_\_\_ ever captured who managed to get away./  
 \_\_\_\_\_ They had him for four days./ With all  
 99. 4 \_\_\_\_\_ their resources they could have made a  
 A/B \_\_\_\_\_ perfect blue print for Steed in four  
 \_\_\_\_\_ days./

\_\_\_\_\_ CATHY: He mentioned he'd been caught  
 100. 2 \_\_\_\_\_ once/...  
 A/B \_\_\_\_\_

\_\_\_\_\_ CHARLES: Did he? When?  
 101. 4 \_\_\_\_\_  
 A/B \_\_\_\_\_

\_\_\_\_\_ CATHY: Yesterday/  
 102. 2 \_\_\_\_\_  
 A/B \_\_\_\_\_

\_\_\_\_\_ CHARLES: It proves nothing. If all  
 this is true, Steed's double must be as  
 103. 4 \_\_\_\_\_ much Steed as the original/  
 A/B \_\_\_\_\_

\_\_\_\_\_ CATHY: It's an uncharacteristic  
 104. 2 \_\_\_\_\_ admission./  
 A/B \_\_\_\_\_

\_\_\_\_\_ CHARLES: Either way./ Now, what did you  
 105. 4 \_\_\_\_\_ have for dinner last Tuesday at the  
 A/D (REACTION) \_\_\_\_\_ Lombardy?  
 106. 1 \_\_\_\_\_

MS CATHY.  
 CARRY HER RISE.  
 CRANE DOWN &  
 L. INTO 2-S.

\_\_\_\_\_ CATHY: What? Avocado, rump steed and  
 green salad.

\_\_\_\_\_ CHARLES: To drink?

\_\_\_\_\_ CATHY: Chateau Margeau '53.

JIB R., CRANING  
 UP, CARRY CATHY  
 THRU MCU & INTO  
 2-S FAV. CHARLES.

\_\_\_\_\_ CHARLES: Le premier cru?

\_\_\_\_\_ CATHY: D'accord.

\_\_\_\_\_ CHARLES: Your uncle in Eye?

CATHY: Uncle Joseph.

CHARLES: What's the name of his bull  
terror. The one that died recently?

CATHY: Sam. And it was alive three  
days ago to my certain knowledge.

CHARLES: Quite right. I'm sorry.

CATHY: It could be a woman.

107. 4 (AFTER DISH BIZ.)  
CU CATHY

CHARLES: Quite easily. I feel for you  
Mrs. Gale. It must be very frustrating

108. 2  
CU CHARLES

for you not to be able to return the  
compliment. I'm in a privileged  
position. You know nothing about me,  
except what I have told you. But there

109. 1  
2-S FAV. CATHY

must come a point of acceptance and I  
think this is it, don't you agree?

CAM.2 TO H CHALET

CATHY: Quis custodiet custodiet.

LET CHARLES THRU  
MCU, JIB R. &  
DOWN INTO 2-S.

CHARLES: Rem acu tetigit.  
You will keep an eye on Steed for me,  
won't you Mrs. Gale? A good eye.

TIGHTEN ON CATHY

They  
didn't hold me for four days.

GRAMS Q16

110. 3H  
MS COLUMNS

BOOM B2

PICK STEED UP,  
CRAB HIM R.,  
ENDING STEED L.F/G,  
DOOR B/GD.  
GORDON IN TO 2-S  
FROM R.

INT. ROSE BOWER

On Cam. 3 Shot 110

OFF CAM. 1 ON TO  
CAM. 5 FOR REST  
OF ACT

- 39 -

STEED: Well, do I pass?

GORDON: The tie is different.

STEED: I had to use the one he was wearing.

GORDON: He was difficult?

STEED: Very.

GORDON: I was ordered not to make contact with you.

STEED: Then why did you?

GORDON: Because they nearly ruined my switch. They overlooked the birds and the bees. They didn't tell me Gordon had got himself tied up with a woman.

STEED: What happened?

GORDON: It was difficult, but I bluffed my way through. I just wanted to make sure the same thing didn't happen to you.

STEED: Why? Has Steed got a woman?

GORDON: Yes. A Mrs. Catherine Gale.

STEED: I don't go for widows.

GORDON: She's a very attractive widow! I'll point her out to you.

No need. I know about her. She's one of Steed's stablemates.

STEED: What about yours?

GORDON: Her name's Julie. You'll see us around together. She loves me dearly. I'm going to marry her.

STEED: Why?

GORDON: I think it's a wise move. A plump little wife and a semi-detached at Deepdale. What could be more normal?

STEED: Did Steed meet her?

GORDON: Yes, a couple of times.

STEED: Has he been up to anything else?

GORDON: Very little. He brought my doctor and dentist down here to give me a check up. Oh, incidentally, that's how you and I met.

STEED: How did it go?

GORDON: They're perfectly satisfied I'm Gordon.

GRAMS Q17

111. 2H

2-S SIGI/RUDI,  
RUDI F/GD.

22. INT. CHALET

FADE TO BLACK

F/U  
112. 4J

MCU TANNOY

23. INT. VIENNA ROOM

TANNOY: Good evening campers. It is five minutes to ten and in the Siegfried Ballroom 15 lovely ladies are lining up for the final judging of our Miss Beautiful Legs Competition.

F/X TAPE  
Q 9

113. 5A

W.S. PICK UP CATHY.  
CRAB HER L. INTO  
2-S FAV. JULIE

On Cam. 5 Shot 113

- 41 -

TAPE CONT: We're very fortunate to have our own Frank Cummings who has spared his time from Westminster to be our judge. 10 o'clock campers. Miss Beautiful Legs will be awarded the crown & sceptre ...

JULIE: Yoo-hoo, Mrs. Gale...

BOOM B4  
GRAMS Q18

CATHY: Hello. Have you seen Mr. Steed?

JULIE: I had a drink with them at about nine o'clock. Then Bill said that he had something important to discuss with Mr. Steed./

114. 3J  
CU CATHY

CATHY: I see.

JULIE: They'll be back soon. Don't look so worried.

115. 5A  
2-S

CATHY: Oh, I'm not really worried./

JULIE: I know how it is. I think Bill's going to propose.

CATHY: Really?

JULIE: I do. We were by the swimming pool. He was sort of talking around it. Did I like the countryside? - Deepdale wasn't far from London for a visit to Town - that sort of thing.

CATHY: What did you say?

JULIE: I couldn't tell him to get on with it could I? Anyway, he wasn't shy or anything - it was just as if he was calculating it. I suppose it's the way his mind works./

116. 3J  
CU CATHY

CATHY: Yes./

117. 5A  
2-S A/B

On Cam. 5 Shot 117

- 42 -

CATHY: Yes.

JULIE: But I think I managed to let him know I knew.

118. 4J  
2-S CUMMINGS/OFFICIAL

ROOM C4

OFFICIAL: This is the Old Vienna Room, sir. As you can see we've tried to create an atmosphere of that capital in its ... heyday.

CUMMINGS: Yes. You've succeeded very well.

OFFICIAL: Thank you sir. Now if you'd like to come this way, I'd like to show you ....

119. 5A  
2-S JULIE/CATHY  
A/B

JULIE: That's Frank Cummings.

CATHY: Frank Cummings the M.P.?

JULIE: Yes. He's going to judge Miss Beautiful Legs in the Ballroom. It's nearly time now. Are you coming?

CATHY: I think I'll stay here.

JULIE: O.K. If I see him I'll send him out.

120. 4J  
MS STEED IN DOORWAY

GRAMS Q19  
ROOM B4

121. 5  
MS CATHY

122. 4  
A/B  
LET STEED CO L.

123. 5  
MS CATHY.  
LOOSEN TO LET  
STEED IN.

- 42 -

Coming to Cam. 3 Shot 124

STEED: Hello Mrs. Gale.

CATHY: Hello Steed.

STEED: How was your visit to  
London?

124. 3  
CU CATHY

CATHY: Where'd you get that?

125. 5  
2-S

STEED: These chalet doors don't  
quite allow for my height. Did  
you find out anything?

126. 3  
CU CATHY

CATHY: About what?

STEED: About Borowski.  
Is

127. 5  
CU STEED

Is everything all right?

128. 3  
CU CATHY

CATHY: Borowski says there are  
two other doubles.

129. 5  
CU STEED

STEED: Two?

130. 3  
CU CATHY

131. 5 CATHY: Remember the dinner we had at  
the Lombardy. What did I have to eat?  
CU STEED

132. 3 STEED: I really don't remember. Look  
do we really have to play this game?  
I invented it.  
CU CATHY

CATHY: Yes, we do. You remember my  
uncle in Rye.

STEED: Joseph, yes.

133. 5 CATHY: What was the name of that dog  
that died?  
2-S

134. 3 STEED: I remember, I took it for a  
walk. One of those pink dogs - bull  
terrier. So Borowski said one of the  
doubles was me? Didn't he?  
CU CATHY

CATHY: No he didn't.

STEED: Why do you think I am?

135. 5 CATHY: I don't - necessarily.  
TIGHT 2-S

STEED: There's every reason why you  
should. There was a double for me.  
He tried to kill me a few hours ago -  
gave me quite a shock. Have you ever  
looked at yourself objectively?

CATHY: Where was he?

136. 3 STEED: In the shower. The curtain  
moved. I shot him and found I'd shot  
myself/ Now I know what I look like  
dead.  
CU CATHY



STEED CONT: That's disposed of two of us. What about the third - double I mean. Can Borowski help us there?

137. 5 CATHY: No.  
CU STEED

138. 3 STEED: You do believe me don't you?  
CU CATHY (REACTION)

GRAMS Q20

139. 4K  
2-S CUMMINGS/  
OFFICIAL

DOOM C1

PULL WITH THEM

OFFICIAL: Thank you very much sir. Makes a big difference if somebody important like yourself does the judging. Gives the whole proceedings a feeling of ... class I think you could say. Good of you to spare the time, sir.

CUMMINGS: It was a pleasure.

OFFICIAL: I thought it would be. There are drinks and something for you to eat in my office, sir.

CUMMINGS: Thank you. But I don't think I'll bother. I had dinner before I left London. There's somebody I want to talk to. Excuse me.

TIGHTEN ON OFFICIAL

140. 5  
3-S GORDON/STEED/  
CUMMINGS

Hello Gordon. How nice to see you. Steed.

GORDON: Hello sir.

STEED: Hello sir.

TIGHTEN IN TO LOSE  
STEED

CUMMINGS: You are to go back to Deepdale at once. Something is happening there. We do not know what it is, and it's vital that we should.

141. 3K  
CU STEED

GORDON: All right. I'll go first thing in the morning.

CUMMINGS: You'll go immediately.

142. 5  
A/B

GORDON: Of course.

CUMMINGS: You may say goodbye to Miss Clitheroe however.

GORDON: Thank you, it will not need much time.

143. 3  
MCU STEED (reaction)

144. 5  
A/B

CUMMINGS: When you reach Deepdale, you will say that you had an idea that was very important. So important that you had to go back at once and start work.

ON Q, LOOSEN OFF  
TO 4-S WITH EXTRA.

GIRL: Excuse me, Mr. Cummings. Would you mind?

CUMMINGS: Of course. What's your name?

IRIS: Iris.

LET EXTRA GO. HOLD  
3-S

CUMMINGS: Iris. There you are.  
(CONT.)

CUMMINGS CONT: Use one of those experiments we gave you - they won't work but they'll look good for a while and they'll get you into the secret block.

GORDON: Yes sir. Goodbye Mr. Cummings.

145. 4 (As Gordon goes)  
2-S CUMMINGS/STEED

CUMMINGS: Goodbye Mr. Gordon. Steed, I want you to telephone your people and tell them you're satisfied he's Gordon.

STEED: Right sir.

146. 3  
2-S

CUMMINGS: It is possible that there may be some doubts on the matter. That may be why Gordon's doctor and dentist were brought in. I cannot be certain yet. I haven't had time to find out. Who is this woman you've been talking to?

147. 4  
MCU CUMMINGS

STEED: Mrs. Gale./

CUMMINGS: Catherine Gale. Sorry about that. Was it difficult?

148. 3  
MCU STEED

STEED: A little. She's suspicious of me. But it will be all right. In our business you soon learn to recognise your own kind./

149. 4  
MCU CUMMINGS

CUMMINGS: I wonder what made her suspicious./

150. 3  
A/B

STEED: She's just come back from London. Borowski told them there are three of us./

151. 4  
A/B

CUMMINGS: I knew Borowski was dangerous./

152. 3  
A/B

STEED: But they don't know who we are.

CUMMINGS: But you say she is suspicious of you.

STEED: It's her business to be suspicious./

153. 4  
A/B

CUMMINGS: It is essential that you should establish that he is the real Gordon. And it is equally essential that she should report that you are the real Steed.

If you are not absolutely certain that Mrs. Gale is convinced - then you will kill her./

154. 3  
CU STEED

STEED: Yes.

GRAMS Q21

155. 5E  
CU CATHY

FIX MIC.

24. PHONE BOOTH/CUMMINGS OFFICE  
INTERCUTTING

CATHY: I don't think it's Steed./

156. 2G  
MCU CHARLES

CUMMINGS OFFICE

ROOM A1

CHARLES: Do you know when they switched him?/

157. 5  
A/D

PHONE BOOTH

FIX MIC.

On Cam. 5 Shot 157

- 49 -

CATHY: Today, a few hours ago. He told me about it, said that he was the real Steed and had killed the double who was waiting for him.

158. 2

A/D

CUMMINGS OFFICE

BOOM A1

CHARLES: I see. We can't take any chances Mrs. Gale. If it isn't Steed then you will have to kill him.

159. 5

CU CATHY

PHONE BOOTH

FIX MIC.

CATHY: Yes.

GRAMS Q22

FADE

F/U

C/S

CAPTION 4: END OF ACT TWO

FADE TO BLACK

COMMERCIAL BREAK

CAMERA 5 CHANGE BACK TO CAMERA 1 - MOLE CRANE

CAM. 1 TO POS. E STEAK BAR

CAM. 2 TO POS. J BOOK FLATS

CAM. 3 TO POS. L " "

CAM. 4 TO POS. L STEAK BAR

- 49 -

ACT THREE

F/U  
C/S

CAPTION 5: ACT THREE

GRAMS 923

160. 1E  
2-S JULIE/RUDI

DOOM B2

25. HAMBURGER BAR

RUDI: Danke.

JULIE: Mrs. Gale! He's asked me!  
We're going to be married. Bill and I.

161. 4L  
MCU JULIE

CATHY: Congratulations, Julie./

JULIE: I thought he was thinking  
about it today, but I didn't want to  
be too sure in case I was wrong.

162. 1  
MCU CATHY

Counting your chickens./

163. 4  
A/D

CATHY: Yes./

JULIE: I was watching the Miss  
Beautiful Legs competition. Did you  
see who won?

CATHY: No I didn't.

164. 1  
A/D

JULIE: I didn't think much of her.  
Give her five years and she'll be  
fourteen stone - That Mr. Cummings  
is a bit of a cold fish if you ask  
me./ I wouldn't vote for him - not  
that I'm in his constituency anyway./

165. 4  
A/B

Anyway, Bill came up, put his arm  
round me and asked me - just like  
that. I couldn't get my breath back  
quickly enough to answer and so he

166. 1  
A/B

said 'don't you love me?/' - poor  
darling. I shouldn't be going on

167. 4  
2-S

like this/ Did you find Mr. Steed?

CATHY: Yes, eventually.

JULIE: Gone off again, has he? Men -  
at least Bill got in a proposal  
before he left./

168. 1  
CU CATHY

CATHY: He's gone?

JULIE: Yes, he's gone back to  
Deepdale./ It's a bit funny really.  
"Will you marry me I must catch the  
next train /"

169. 4  
2-S

170. 1  
A/B

CATHY: Why's he got to go back?

JULIE: Something big on is what he  
told me/ And we had another ten days  
holiday left too. Still, I'm going  
there to meet him tomorrow.

171. 4  
2-S  
CAM.1 TO F ROSE BOWER

172. 2J  
TIGHT 2-S SIGI/  
CUMMINGS

BOOM A1

CAM.4 TO K VIENNA ROOM INT. BOOK FLATS

SIGI: Steed has gone to his chalet.

CUMMINGS: And Mrs. Gale?

SIGI: In the Vienna Room, talking  
to Gordon's girl friend.

CUMMINGS: Fiance.

SIGI: It's a wise move.

CUMMINGS: The take-over - it was  
smooth?

SIGI: Perfectly. Why?

CUMMINGS: You were there?

SIGI: I was close at hand.

CUMMINGS: You didn't actually witness it then?

173. 3L

TIGHT 2-S

SIGI: Well, no, why?

CUMMINGS: I don't believe that's our Steed.

SIGI: That's impossible.

CUMMINGS: Is it?

SIGI: But our Steed was in there, waiting for him.

CUMMINGS: Then I think perhaps he underestimated the man whose part he was to take.

SIGI: He was excited. He was raring on about this being the climax of five years training, he said that ...

CUMMINGS: Perhaps he needed ten years. I think this Steed killed ours. /

174. 2

A/D

SIGI: And I got rid of the body.

CUMMINGS: You noticed nothing?

175. 3

A/D

SIGI: Why should I? Everything looked all right. / Why do you think this is not our Steed?



On Cam. 3 Shot 175

- 53 -

CUMMINGS: He is too sure of himself - almost as if he was enjoying it - and something he said 'In this business you learn to recognise your own kind.' That was the remark of a professional - the real Steed. Our Steed had training but no experience. He could never have made such a remark.

176. 2

A/B

SIGI: You're sure?

CUMMINGS: Given time I could find more proof, I believe. But we cannot indulge in the niceties of justice.

177. 3

A/B

I believe the Steed exchange has failed and before we are all discovered, if it hasn't happened already, you must kill Steed. And Mrs. Gale.

SIGI: Very well.

CUMMINGS: In five minutes I will have left the camp. Do it then.

LET CUMMINGS OUT R.

SIGI: Yes.

GRAMS Q24

178. 4K

Pick up Official

F/X TAPE

Q10

DOOM C1

CAM. 3 TO H ROSE BOWER

PAN HIM TO 2-S WITH  
CUMMINGS  
GO WITH THEM AS  
DIRECTED

OFFICIAL: Ah, your car is here, sir. So kind of you to give up your time, sir. Hope you will do us the honour again.

- 53 - Coming to Cam. 3 Shot 179

On Cam. 4 Shot 178

- 54 -

CUMMINGS: Next by-election, yes I will. Well, goodbye.

OFFICIAL: Goodbye sir. Thank you again. You can count on my vote.

LET CUMMINGS GO,  
HOLD OFFICIAL

CUMMINGS: Thank you.

GRAMS Q25

179. 3H

W.S. DOORS,  
COLUMN L.F/GD.

ROSE BOWER

BOOM D

PICK UP CUMMINGS,  
PULL WITH HIM.  
CATHY IN TO 2-S

CATHY: Mr. Cummings.

CUMMINGS: Yes?

CATHY: My name is Catherine Gale.  
I need your help.

CUMMINGS: I'm afraid I am in rather a hurry, Mrs. Gale. Perhaps you'd care to write to me?

CATHY: No, I'd rather talk to you.

CUMMINGS: Excuse me.

CATHY: I'm a colleague of John Steed's.

CUMMINGS: Steed? Oh yes, I met him with Mr. Gordon.

CATHY: In your political capacity you must be aware of Steed's vocation?

CUMMINGS: Must I?

180. 1F

CU CUMMINGS

CATHY: Steed is a traitor./

- 54 -

Coming to Cam. 3 Shot 181

CUMMINGS: A traitor?

CATHY: The real Steed is dead. This man has taken his place.

CUMMINGS: Come now, Mrs. Gale, that's a very tall story./

181. 3  
2-S

CATHY: I know it sounds it, but you must believe me.

CUMMINGS: I don't see why I should. I only have your word that you are in any way connected with Steed.

182. 1F  
A/B

/ CATHY: You've got to take my word. Steed is a highly trained agent. They've replaced him with an almost perfect double.

CUMMINGS: How do you know?

183. 3  
A/D

CATHY: I know./

CUMMINGS: It's not really my line of country Mrs. Gale.

CATHY: The security of the nation Mr. Cummings?

CUMMINGS: If you put it like that.  
Very well. What do you want me to  
do?

CATHY: Come with me.

184.	2F	MCU WINDOW. SEE RUDI'S FACE. LET HIM GO.	<u>INT. CHALET</u>	<u>GRAMS Q26</u>  BOOM A4
185.	4M	W.S. CHALET. SEE RUDI ENTER & ATTACK BOD.  SEE STEED ATTACK HIM.  STEED THROWS HIM		
186.	2K	W.S.	<u>CATHY</u> : Steed!	
187.	3M	2-S RUDI/STEED		
188.	2	W.S.	Get away from him. Don't try	
189.	3	2-S A/B	anything or I'll kill you./	
190.	2	MS CATHY	<u>STEED</u> : Since you put it like that/...	
191.	3	2-S RUDI/STEED.  PAN RUDI L. STOP OFF ON CUMMINGS	<u>CATHY</u> : You - get out!	
192.	2	CU CATHY		
193.	4	CU STEED	You're not Steed!	
194.	3	CU CUMMINGS	<u>STEED</u> : I most certainly am. I told you, I killed the double./	
195.	2	CU CATHY	<u>CATHY</u> : You're the double. How could Steed have killed you,	
196.	3	CU CUMMINGS	when you were waiting for him?/	
197.	4	CU STEED	<u>STEED</u> : Luck. And a few brains.	

(CONT./)

198. 2 \_\_\_\_\_  
CU CATHY
199. 4 \_\_\_\_\_  
CU STEED
200. 3 \_\_\_\_\_  
CU CUMMINGS
201. 4 \_\_\_\_\_  
CU STEED
202. 3 \_\_\_\_\_  
CU CUMMINGS
203. 4 \_\_\_\_\_  
CU STEED
204. 2 \_\_\_\_\_  
MS CATHY
205. 3 \_\_\_\_\_  
MS CUMMINGS
206. 2 \_\_\_\_\_  
MS CATHY
207. 3 \_\_\_\_\_  
MS CUMMINGS
- STEED CONT: I did the thread trick  
so I knew someone had been in./
- CATHY: What did you do with the  
body?/
- STEED: Rudi, the man you just sent  
out, that's his job./
- CUMMINGS: Who was this man?/
- STEED: Rudi Hengel. Austrian born,  
1932. Mother Austrian - father  
unknown./
- CUMMINGS: Why were you fighting?/
- STEED: He was just trying to kill  
me. Now what shall we play?/
- CATHY: Mr. Cummings, would you make  
a telephone call for me?/
- CUMMINGS: The police?
- CATHY: No, it's a special number.
- CUMMINGS: Of course I'll telephone.  
But wouldn't it be better if you  
went, Mrs. Gale? The story is  
rather bizarre. If I try to explain  
they might assume I was off my head-  
or trying to make publicity./
- CATHY: Will you be able to watch  
him?/

CUMMINGS: Yes I think so. I'll need the gun of course.

208. 4 CU STEED (Reaction)

209. 3 2-S I'm quite a fair shot.

210. 4 CU STEED STEED: And I'm quite a fair target. As soon as you go out of here he's

211. 3 2-S going to kill me.

CUMMINGS: Not unless I have to.

212. 4 CU STEED STEED: Then you'll fix it so you have to. Look here Mrs. Gale, you must believe me please. I am Steed.

213. 2 CU CATHY

214. 4 A/D Wait a minute - what was the name of your uncle's dog that died ....

215. 2 CU CATHY Freddy.

CATHY: The dog's alive, and the name is Sam.

216. 4 A/D

GRAMS Q27

217. 3 2-S

218. 4 CU STEED

219. 2 CU CUMMINGS

220. 4 CU STEED

STEED: Are there just the three of us?

221. 2 CU CUMMINGS

CUMMINGS: Two of us.

222. 4 CU STEED

STEED: Long term policy eh? (CONT.)

223. 2 CU CUMMINGS

On Cam. 2 Shot 223

- 59 -

ON Q TILT DOWN TO  
GUN.

AS GUN CLICKS TILT  
UP FAST TO FACE

224. 4

MS STEED.  
CARRY HIM TO 2-S

STEED: CONT You and Gordon will  
pursue your careers - all the time  
feeding back information.  
I'll be shot while trying to  
escap.,.  
That should be worth a few votes  
to you.

All very confusing for you.,.

225. 1C

PICK UP CATHY AT  
DOOR. SHE & RUDI  
FIGHT.

OLD VIENNA ROOM

GRAMS Q28

X-CUTTING BETWEEN CAMS.  
1 & 3 AS DIRECTED

FADE TO BLACK

F/U

226. 2G

2-S STEED/GORDON

INT. OFFICE

BOOM A1  
F/X COMPUTER

STEED: Mrs. Gale got onto our  
security people ... they took away  
Rudi and Cummings.

GORDON: Poor Cummings.

STEED: There's still us.

GORDON: And we're all right.  
They don't suspect us.

STEED: I have been able to  
convince them. We are safe to  
continue our work.

GORDON: For the rest of our  
lives eh?

On Cam. 2 Shot 226

- 60 -

STEED: Yes. And you will marry that girl.

GORDON: Julie? Yes. Security is very important Steed.

STEED: Yes it is.

FADE TO BLACK

BREAK FOR APP. FIVE MINUTES

F/U  
227. 2L

W.S.

STEED IN B/GD., CATHY  
IN R. TO 2-S.

INT. CATHY'S FLAT

ROOM A2

ADJUST TO HOLD 2-S

STEED: Good morning, my dear. How lovely you look. What's for breakfast?

CATHY: Cook it and see.

STEED: Your mail.

CATHY: ... invited to the wedding of Julie, only daughter of Mr. & Mrs. Albert Clitheroe ...

228. 3N  
CU CATHY

STEED: Is there any coffee?

CATHY: You're going to let Gordon carry on working at Deepdale believing he is unsuspected/...

229. 2  
2-S

- 60 -

Coming to Cam. 3 Shot 230



STEED: For as long as he's useful. He's going very well I believe. Every Thursday at ten fifteen he sends back all his 'secrets' - the ones we feed to him. Have you got any coffee?

230. 3N  
A/B

JULIE: I'm concerned about Julie.

231. 2  
2-S

STEED: Because she's marrying a spy.

CATHY: Because of the deception. He's not the real Gordon.

STEED: He's as much the real Gordon as the real Gordon ever was. Doppelganger is as doppelganger does - that's what I always say.

232. 3  
A/B

CATHY: You've gone too far Steed.

233. 2  
A/B

STEED: Come now. Suppose I had done the decent thing and knocked off Gordon for espionage -

234. 3  
A/B

CATHY: And murder!

235. 2

STEED: We've been through all this before.

CATHY: But do you realise what you're involving this girl in?

STEED: I don't think little Julie would thank us for saving her from a fate worse than...

236. 3  
A/B

237. 2  
A/B

So, her darling Gordon isn't the one she met - but he is the one she loves. One might have said the same about us.

ADJUST AS NECESSARY

CATHY: What d'you mean?

STEED: Am I the Steed you knew this time last year?

CATHY: You tell me.

STEED: If I'm me or not? That's easy my dear Mrs. Gale.

GRAMS Q29

FADE TO BLACK

F/U  
C/S

CAPTION 6: PATRICK MACNEE, HONOR BLACKMAN

C/S

CAPTION 7: DANIEL MOYNIHAN, PAUL WHITSUN-JONES

C/S

CAPTION 8: PHILIP ANTHONY, GWENDOLYN WATTS

C/S

CAPTION 9: GEOFFREY PALMER, ANNE GODFREY

C/S

CAPTION 10: GEORGE LITTLE, DOUGLAS ROBINSON

C/S

CAPTION 11: TERENCE LODGE, ROBERT LANKESHEER

C/S

CAPTION 12: JAMES MITCHELL

C/S

CAPTION 13: RICHARD BATES, JOHNNY DANKWORTH

C/S

CAPTION 14: PAUL BERNARD

C/S

CAPTION 15: JOHN BRYCE

C/S

CAPTION 16: DON LEAVER

FADE TO BLACK

F/U  
T/C

SLIDE: AN ABC PRODUCTION

FADE SOUND & VISION