

TONY PELLY

PROD. NO: 3606.

VTR/ADC/2829

A.B.C. TELEVISION LIMITED,
Droon Road, Teddington,
Middlesex.
Teddington Lock 3252

C A M E R A S C R I P T

"THE AVENGERS"

"DON'T LOOK BEHIND YOU"

by

BRIAN CLEMENS

Story Editor
RICHARD LATES

Designer
TERRY GREEN

Producer
JOHN BRYCE

DIRECTED BY
PETER HAMMOND

CAMERA REHEARSAL: 10.00 Thursday, 4th July, 1963, Teddington One.

VTR: 18.30 Friday, 5th July, 1963, Teddington One.

TRANSMISSION: To be advised.

CAST:

John Steed PATRICK MACNEE
 Catherine Gale HONOR BLACKMAN
 Man MAURICE GOOD
 Young Man KENNETH COLLEY
 Ola JANINE GRAY

No extras.

* * * * *

Production Assistant Jill Watts
 Floor Manager Denver Thornton
 Stage Manager Shirley Cloghorn
 Technical Supervisor Peter Cazaly
 Senior Cameraman Michael Baldock
 Sound Supervisor Michael Roberts
 Lighting Peter Kew
 Vision Mixer Del Randell
 Wardrobe Supervisor Ambren Garland
 Makeup Supervisor Lee Halls.

* * * * *

SCHEDULE:

Thursday, 4th July, 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 19.00 - 19.30.
 Camera Rehearsal and
 VTR (2029A) 19.30 - 21.00.

Friday, 5th July, 1963:-

Camera Rehearsal 10.00 - 12.30.
 Lunch Break 12.30 - 13.30.
 Camera Rehearsal 13.30 - 15.30.
 Tea Break, Line up
 normal scan, makeup 15.30 - 16.15.
 Dress Rehearsal 16.15 - 17.30.
 Notes 17.30 - 18.00.
 Line up 18.00 - 18.30.
 VTR 18.30 - 19.30.

* * * * *

CAMERAS: 3 pedestals and the Turner Arm.

SOUND: 4 booms and one stand mic.

TELECINE: Opening film and one insert and CAPTION SCANNER.

RUNNING TIME: 51.25 excluding commercial breaks.

* * * * *

<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS/SOUND</u>		<u>PAGE NOS</u>
1. INT. KITCHEN	DAY	MAN	3A.	A.2.	1 - 2
2. INT. CATHY'S APARTMENT	DAY	CATHY. STEED	1A. 2A.	B.1.	2 - 5
3. TELECINE					5
4. INT. HALL	DAY		1B.	C.1.	5
5. INT. LANDING	DAY		4A.		5
6. INT. SMALL ROOM	DAY	OLA	3B.	B.1.	6
7. INT. LANDING/HALL	DAY	OLA. CATHY. STEED.	1C. 2D. 1D. 2C.	C.1.	6 - 9
8. INT. KITCHEN	DAY	OLA. CATHY. STEED.	3C.	A.2.	9 - 12
9. INT. HALL/ FRONT DOOR/HALL	DAY	OLA. STEED.	1C. 2B. 1D.	C.1.	12
10. INT. KITCHEN	DAY	OLA. CATHY.	3C.	A.2.	13
11. INT. HALL.	DAY	OLA. CATHY.	4A. 2C.	C.1.	13
12. EXT. HOUSE	NIGHT	CAPTION	1		13
13. INT. DINING ROOM	NIGHT	OLA	3D.	B.2	13
14. INT. CATHY'S ROOM	NIGHT	OLA. CATHY.	4D.	D.1.	14
15. INT. HALL	NIGHT	OLA. CATHY	1C.	C.1.	14
16. INT. DINING ROOM	NIGHT	OLA. CATHY	2D. 3E. 3D.	B.2.	14 - 15
17. INT. KITCHEN	NIGHT	OLA	4C.	A.2	15
18. INT. HALL	NIGHT	OLA	1D.	C.1.	16

<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS/SOUND</u>		<u>PAGE NOS.</u>
19. INT. DINING ROOM	NIGHT	OLA. CATHY.	3D. 2E.	B.2.	16 - 17
20. INT. HALL	NIGHT	OLA. CATHY	1D.	C.1.	17
21. INT. DINING ROOM	NIGHT	CATHY	3E.	B.2.	17
22. INT. HALL	NIGHT	CATHY	2C.	C.1.	17
23. INT. CATHY'S ROOM	NIGHT	CATHY	4D.	D.1.	18 -
24. INT. LANDING	NIGHT		1F.		19
25. INT. HALL	NIGHT		2C		19
26. INT. KITCHEN	NIGHT		3A.		19
27. INT. CATHY'S ROOM	NIGHT	CATHY	4D.	D.1.	19
28. INT. LANDING	NIGHT	CATHY	2F.		19
29. INT. SMALL ROOM	NIGHT	CATHY	3D.	A.1.	19
30. INT. LANDING	NIGHT	CATHY	4A.	C.1.	20
31. INT. HALL	NIGHT	CATHY	1C.	C.1.	20
32. EXT. FRONT DOOR/ INT. HALL	NIGHT	CATHY. YOUNG MAN.	2E. 1D. 1C. 2C.	C.1.	20 - 24
<u>ACT TWO:</u>					
33. INT. KITCHEN	NIGHT.	CATHY. YOUNG MAN.	4C. 3C.	A.2.	25 - 26
34. INT. HALL./ EXT. FRONT DOOR	NIGHT	CATHY. YOUNG MAN.	2F. 1C. 2C. 2D. 1D.	C.1.	26 - 30

<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS/SOUND</u>		<u>PAGE NOS</u>
35. INT. KITCHEN	NIGHT		3A.		30
36. INT. HALL	NIGHT	CATHY	1D.		30
37. INT. GARAGE	NIGHT	YOUNG MAN	2G. 1G.	C.1.	31
38. INT. KITCHEN.	NIGHT	CATHY	3C.	A.2.	31
39. INT. HALL	NIGHT	CATHY	1B	C.1.	32
40. INT. DINING ROOM	NIGHT	CATHY	3D.	B.2.	32
41. INT. HALL	NIGHT	CATHY	1H.	C.1.	32
42. INT. CATHY'S ROOM	NIGHT	MAN	4D.	D.1.	32
43. INT. HALL	NIGHT	CATHY	1H.	C.1.	33
44. INT. LANDING	NIGHT	CATHY	4A. 1H.	C.1.	33
45. INT. SMALL ROOM	NIGHT		3F.	A.1.	33
46. INT. LANDING	NIGHT	CATHY	2C.		33
47. INT. CATHY'S ROOM	NIGHT	CATHY	4E. 3G.	D.1.	33
48. EXT. GARDEN	NIGHT	YOUNG MAN	1J.		34
49. INT. GARAGE	NIGHT	YOUNG MAN	2G.	C.1.	34
50. INT. CATHY'S ROOM	NIGHT	CATHY	4D.	D.1.	35
51. INT. HALL.	NIGHT		1C.	C.1.	35
52. INT. CATHYS ROOM	NIGHT	CATHY	4F.	D.1.	35
53. INT. HALL	NIGHT	CATHY	1C. 2G.	C.1.	35
54. INT. KITCHEN	NIGHT	CATHY	3G.	A.2.	35

<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS/SOUND</u>		<u>PAGE NOS.</u>
<u>ACT THREE:</u>					
55. INT. CATHY'S ROOM	NIGHT	CATHY	4F.	D.1.	36
56. INT. LANDING	NIGHT	CATHY	1F.	C.1.	36
57. INT. CATHY'S ROOM	NIGHT	MAN	4E.	D.1.	36
58. INT. KITCHEN	NIGHT	CATHY	3C.	A.2.	36
59. INT. CATHY'S ROOM	NIGHT	MAN	4F.	D.1.	36
60. INT. KITCHEN	NIGHT	CATHY	3A.	A.2.	37
61. INT. HALL	NIGHT	MAN	1C.	C.1.	37
62. INT. KITCHEN	NIGHT	CATHY	3A.	A.2.	37
63. INT. HALL	NIGHT	MAN	2F.	C.1.	37
64. INT. KITCHEN	NIGHT	CATHY. MAN	3C.	D.1.	37
65. EXT. GARDEN	NIGHT	CATHY.	1J		37
66. INT. GARAGE	NIGHT	CATHY.	2G. 3G. 1K.	C.1.	38
67. EXT. GARDEN	NIGHT	CATHY.	1J.	C.1.	38
68. INT. KITCHEN	NIGHT	CATHY	3C.	A.2.	39
69. INT. HALL	NIGHT	CATHY	2F. 1C.	C.1.	39
70. INT. DINING ROOM	NIGHT	MAN	3D.	D.2.	39
71. INT. HALL	NIGHT	CATHY	2C. 1C.	C.1.	39

<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS/SOUND</u>		<u>PAGE NOS</u>
72. INT. DINING ROOM	NIGHT	MAN. CATHY	3D.	B.2.	40
73. INT. HALL	NIGHT	CATHY	1H	C.1.	40
74. INT. DINING ROOM	NIGHT	MAN	3D.	B.2.	40
75. INT. HALL	NIGHT	CATHY	1H.	C.1.	40
76. INT. DINING ROOM	NIGHT	MAN	3D.	B.2.	40
77. INT. LANDING	NIGHT	CATHY	4A.	C.1.	40
78. INT. HALL	NIGHT	CATHY.	1C.	B.1.	40
79. INT. LANDING	NIGHT	CATHY	4A. 1H.	C.1.	41
80. INT. SMALL ROOM	NIGHT	CATHY. YOUNG MAN.	3F.	A.1.	41
81. INT. LANDING/ HALL	NIGHT	CATHY. MAN.	4A. 2C. 1B. 2F. 1C. 3A. 1H. 3G.	C.1.	41 - 47
82. VTR INSERT	NIGHT	CATHY. MAN.	ALL 4		47 & 48
83. INT. HALL	NIGHT	CATHY. MAN	1C.	C.1.	49
84. INT. DINING ROOM	NIGHT.	CATHY. STEED. MAN.	3D. 1H. 2E.	B.2.	49 - 51.

F/U T/C

FILM: A.B.C. SYMBOL

S.O.P.

FADE TO BLACK

F/U CAPTIONS

OPENING AVENGERS CAPTIONS

GRAMS
"THEME"

THEN:

*

CAPTION

STARRING PATRICK MACNEE

*

Q

*

CAPTION

AND HONOR BLACKMAN

*

FADE TO BLACK

*

BOOM A,2.

1. F/U 3 (A

INT. KITCHEN. DAY.

SEX
CLOCK TICKING
LOUD

PENDULUM OF CLOCK
HANDS INTO SHOT. SEE
CUFFLINKS.

*

HE TAKES MAGAZINES.
CRAB R. TO TABLE WITH
NEWSPAPERS AND MAGAZINES.

*

CRAB R. WITH FLICKING
PAGES OF MAGAZINE
READ: HEADLINE OF
ARTICLE "MEDIAEVAL
INFLUENCES ETC."

*

(BUILDING)

SEE PAGE TORN OUT.

CLOSE PHOTO OF CATHY/
WORKBOX, KNIFE.

*

*

On 3A - shot 1

- 2 -

SEE PHOTO CUT OUT

HOLD CRAZY PICTURE

S/I CAPTION

"DON'T LOOK BEHIND YOU"

GRAMS

"THEMIS"

FADE CAPTION

DOOM B.1.

2. MIX
2 (A)

Q

INT. CATHY'S APARTMENT, DAY.*

CLOSE ENVELOPE
READ "CATHY GALE"
T.B. LETTER/KNIFE/
CATHY.

CRAB R. AS SHE SITS
& HOLD

Q JUZZER

STEED ENTERS TO
DEEP 2-S STEED L.
CATHY R.FG.

CATHY: Yes.

(CLEAR 3 TO POS.B.
SMALL ROOM)

STEED: Good morning.

CATHY: Come in.

PAN L. WITH STEED
TO TABLE

STEED: Happened to be passing, and I
knew you'd never forgive me if I didn't
look in. After all, to be so near,
it would have been churlish not to ...

3. (ON HIS MOVE)
1 (A)

CATHY: It's over there.
The coffee.

(CABLED THRU D/ROOM DOOR)
COFFEE F.G. DRAWINGS ETC.

PAN UP TO DEEP 2-S
STEED L.F.G. CATHY R.

STEED: I spent the morning being dictated to by my tailor, and after hearing what he had to say about Italian styles ... I don't know how the Dolce Vite manage in those tight clothes... Am I disturbing you? Are you producing a war? Or Richard the Third?

CATHY: It's what I'm working on at the moment.

4. (AS HE TURNS)
2 (A)

M.C.U. STEED

STEED: I know. I read your article. Very interesting. Nice pictures too. "Mediaeval Influences on Fashion" ... "I dreamed I was going rusty in my ..."

This could be rather nice - especially when it's inhabited. Combining the old with the new ... Yes, I think you're on to something, Mrs. Gale. As long as you don't re-introduce the chastity belt. I

5. (AS SHE TURNS)
1 (A)

CLOSE CATHY (REACTION)

didn't come here just to drink coffee you know ... excellent as it always is. I've bought myself a new car - thought we might go for a run. I knew you'd be pleased to see me. What is it?

6. 2 (A)

2-S STEED/CATHY
HOLD TIGHT

CATHY: This letter - it's from Sir Cavalier Resagne.

STEED: Oh, I enjoyed that.
La la la

CATHY: Cavalier Resagne is probably the greatest Mediaeval historian in Europe - Apparently he read my article, liked it, and now suggests that I go and see him. Spend the week-end at his home ...

7. (AS STEED MOVES)
1. (A

DEEP 2-S
HOLD STEED TO L.FG./
CATHY R.

STEED: Where is this place?

(CLEAR 2 TO POS.B.
EXT. FRONT DOOR)

CATHY: In Devon. This side of Exmoor. It's extraordinary - he hardly ever sees anyone, and his home is virtually a museum.

STEED: When does he want you to go?

CATHY: Why, now - today ... I must pack. Collect my car for me, will you?

STEED: Won't be necessary - I'll drive you down.

CATHY: What on earth for? I can drive myself.

STEED: Nonsense. I insist ... Means we can have that run after all.

EASE IN TO CLOSE
STEED DRINKING COFFEE

CATHY: It's an awful long way for a run.

STEED: Can't think of anything nicer - you beside me ... wind catching at your cheeks - * few wild flowers in your hair ...

CATHY: You're not going past
a cleaners are you?

STEED: Lunch and a glass of
port at a wayside inn. Besides
its a chance to find out what
she'll do.

MIX TELECINE

GRAMS

35 min. DUBBED SOUND.
VINTAGE CAR.

GENEVIEVE
THEME

(CLEAR 1 TO POS.B.
HALL)

*

*

*

*

8. 1 (B

INT. HALL. DAY.

DOOM C.1.

SHOOTING UP
AREA OF SMALL ROOM
X ARMOUR/STAIRCASE

Q BELL 1

DOORBELL

9. 4 (A

INT. LANDING. DAY.

DOORBELL

TRACKED IN.
M.S. OPEN DOOR
ON LANDING.

Q BELL 2

(CLEAR 1 TO POS.C.
SAME SET)

10. 3 (D) Q CUT INT. SMALL ROOM. DAY. DOOM A.1.
 L.S. OPEN DOOR ABOVE
 STAIRS
Q HORSE
 CRAB L. HORSES
 HEAD IN AND OUT.
 CRAB L. TO OLA. Q BELL 3 DOORBELL
 HOLD HER DEEP UP
 STAIRCASE.
11. 1 (C) INT. LANDING. DAY. DOOM C.1.
 X LOWER LANDING.
 OLA DESCENDS. (Doom A to Pc
 CRAB R. WITH HIPS TO
 DOOR (FINISH POS.D.)
 SEE CATHY X OLA.
(CLEAR 3 TO POS.C.
KITCHEN) CATHY: Good afternoon. I'm Catherine
 Gale.
12. 2 (B) OLA: Hello.
 L.A. VISTA HALL/LANDING
 X SUITCASES FG. CATHY: Sir Cavalier is expecting
 me.
 CATHY IN R. TO
 2-S OLA/CATHY
13. 1 (D) OLA: He told me.
 TIGHT 3-S CATHY/STEED
 X OLA
14. 2 (D) CATHY: Oh, this is Mr. Steed.
 He drove me down.
 CLOSE OLA
15. 1 (D) OLA: I'm Ola. Ola Monsey-Chamberlain.
 Isn't that a shriek? Monsey was
 a pirate. Frantio hat.
 TIGHT 2-S CATHY/STEED

STEED: We're a bit late, I'm afraid. Got lost a couple of times. /

16. 2 (D

W.A. L.S. OLA
X CATHY/STEED R.FG.

(CAM.1 GO L. WITH
OLA TO POS.C.)

OLA: I'm not surprised. This place is the end of the world, isn't it? I'm not surprised you got lost. I was reading. An Italian book. I like reading it aloud. The words are so nice, and rolly /... Dov'e L'ingresso!

17. 1 (C

CLOSE OLA BIG HEAD
L. OF FR. FAV. MOUTH

... il Nottee etc.,.....

18. 2 (B

A/B
CATHY CLOSES DOORS

/ Do you like the old homestead?

19. 1 (C

CRABBED L.
STEED/ OLA IN FAVOR
TIGHT 2-S.
PAN L. THEN R. WITH
OLA HOLDING 2-S WITH
STEED

STEED: Most impressive.

OLA: It's all dead things. Nasty. Do you play tennis?

(CLEAR 2 FAST TO POS.C.
BALL)

STEED: Why yes, I ...

OLA: I hate tennis. You're not a dentist, are you?

STEED: No.

OLA: I have two fillings at the back, see? I'm forgetting my manners. You'd like some tea wouldn't you? Both of you? /

20. 2 (C

L.A. TIGHT 2-S
CATHY L. STEED R.

21. 1 (C

OLA
PAN L. TO DEEP 3-S
STEED L. PROFILE
CATHY C. OLA R.
PROFILE

CATHY: Don't you think you
should tell Sir Cavalier first?

That I'm here?

OLA: Oh, my goodness, didn't
I tell you? He isn't here.
He was called away this morning.
A meeting in town. The S.O.H.A.A.
..... Society of Historians and
.... something ...

CATHY: Academicians.

OLA: That's right. A fusty
old conference anyway. Fustys
a dreary word, isn't it? All
sort of mildewy and atticy?
My teeth are awfully straight
aren't they?

STEED: Extremely.

CATHY: When will Sir Cavalier be back?

OLA: Later tonight, sometime. Oh, and he apologised. He said he was very sorry, and I'm to look after you until he gets back. Yes, that's what Uncle Cavalier said.

STEED: Uncle? So you're related?

OLA: Not really. I'm his ward. Mummy and he were awfully good friends. Mummy's dead now and he looks after me. Well, I look after him more...he's such an old dear. I mean, he's old but not a bit square - he really understands me.

STEED: I take my hat off to him. How old is he?

CATHY: Seventy six.

OLA: We'll have tea in here - do you mind?

GRAMS
LINK

*

EASE BACK & CRAB L.
WITH OLA CLOSE L.FG.
STEED R.
SHE LEAVES FR. L.

CRAB R. TO 2-S
STEED/CATHY

22. 2 (C

L.A. TIGHT 2 HEADS
STEED/CATHY

WHIP R. L.S. OLA
HOLD STEED/CATHY IN
L. OF FR.

Q MIX

MIX
23. 3 (C)

INT. KITCHEN. DAY.

*
DOOM A.2.

TOASTER/TOAST

PAN UP TO OLA

*

*

(CLEAR 2 TO PGS.B.
EXT. FRONT DOOR)

OLA: Ola Monsey-Chamberlain. You know what the hyphen is, don't you? A bar sinister. At least that's what it used to mean in the old days... Monsey hyphen Chamberlain. Did I tell you about Monsey?

PAN L. WITH OLA TO
2-S WITH STEED

AS OLA X'S BEHIND STEED
EASE IN TO M.CLOSE
STEED X OLA

STEED: A pirate.

PAN R. WITH OLA TO
M.CLOSE CATHY X OLA

OLA: We've had them all in our family you know. Pirates. Judges. Soldiers. Nuns.

OLA: I'm an actress.

CATHY: Oh, what have you done recently?

EASE BACK & CRAD R.
WITH OLA TO DEEP 2-S
STEED L. OLA R.FG.

OLA: Well, I've only just become an actress. I'd like to be a nun really... Making Benedictine and stuff.

STEED: . That's monks. Monks do that - never mind, perhaps you could be smuggled in.

OLA: We never had a smuggler in the family. Monsey was a pirate though - that's almost the same thing, isn't it? We never had a smuggler, or a surgeon ... or a dentist. Have I shown you my teeth?

STEED: Yes - I'm getting to know them quite well. Where are the rest of the staff?

OLA: There aren't any at the moment. Only Mrs. Darbright - she runs the house - but she's away. In Scotland, visiting her sister.

CATHY: Surely you're not running this place on your own?

OLA: Nobody stays long you see. Staff I mean. It's the end of the world here - so nobody stays with us long. Only Mrs. Darbright, and she's away. We're sort of between housemaids at the moment - the old one left yesterday - and the new one arrives Monday.

CATHY: You don't mind being here on your own?

OLA: Well, I'm not am I? There's you now isn't there? Anyway I don't mind. Are you staying to dinner?

STEED: I'm afraid not...I'll have to be making a move soon.

OLA: Oh. That's a pity... Don't often get visitors. Can't I persuade you?

AS OLA TURNS
CRANE DOWN & CRAB L.
TO SEE CATHY
OLA'S HANDS L.FG.

CRANE UP TO DEEP 2-S
CRAB R. & T.I. WITH
OLA TO DEEP 2-S
STEED L.FG. OLA R.

AS THEY RISE
T.B. TO DEEP 3-S
STEED/OLA/CATHY

STEED: Sorry, but I do have to go.

OLA: I'll get your hat.

STEED: I think I'll go on to the coast. I have a friend has a cottage there. And a string of polo pinies.

CATHY: It was nice of you to bring me down.

STEED: I like to see the company you keep. I'll come back this way on Monday and pick you up. All right?

CATHY: Thank you Steed.

AS SHE SITS HOLD
DEEP 2-S STEED L.
CATHY R.FG.

T.I. CATHY

STEED: Well...er...I'm sure you're in good hands. Have a nice week-end.

24. 1 (C INT. HALL. DAY. DOOM C.1.
L.2-S OLA/STEED
X STAIRS
PAN R. WITH THEM TO
DOOR & T.I. TO POS.D. STEED: Thank you for the tea.
25. 2 (D EXT. FRONT DOOR.
L.A. L.S. OLA X STEED
STEED OUT R.
26. (AS DOOR SHUTS)
1 (D INT. HALL. DAY. DOOM C.1.
DOOR. OLA IN L.
SHE TURNS TO CAM.
(CLEAR 2 TO POS.C.
HALL)

27. 3 (C) INT. KITCHEN. DAY. BOOM A.2.
 CRABBED L. Q CAR SFX
 MAGAZINES R.FG. VINTAGE CAR
 CRAD L. TO DEEE 2-S OLA: You'll want to see your LEAVING.
 OLA/CATHY R.FG. room now?
 T.I. TO SEE CATHY'S CATHY: Thank you. SFX
 WATCH R.FG. LET HER GO. CLOCK TICKING
 EASE IN TO CLOCK/PEND.
28. 4 (A) INT. HALL. DAY. BOOM C.1.
 L.2-S CATHY/OLA
 ON STAIRS
 EASE CATHY L.FG.
 BVA R.
CATHY: This is magnificent. About
 11th century isn't it?
 (CLEAR 3 TO POS.D.
 DINING ROOM)
OLA: I don't know. I don't really
 know much about these things at all..
 Except this house is rather dreamy.
 Especially at night. Are you afraid
 of the dark? I love the dark. Owl
 time. Full of creeps and crawls and
 sensuals. I love it. One can imagine
 all kinds of tingles and chill-spines.
 And of course I have to experience everyth-
 ing. Range expanding. Being an actress
 I mean. Through there.
 If there's anything you need,
 just give me a yell. I'll be
 downstairs.
29. 2 (C) (AS SHE TURNS)
 CLOSE OLA
30. 4 (A) (AS SHE TURNS)
 A/D
 HOLD CATHY TO BIG HEAD
 L.FG.
 (CLEAR 2 TO POS.D.
 DINING ROOM)
31. 1 (LIMBO) EXT. HOUSE. NIGHT
 CAPTION: HOUSE
 (CLEAR 4 TO POS.B.
 CATHYS ROOM) GRAMS
 Q MIX QUIET
TENSION
SINISTER
 *
 *
 *
32. 3 (D) MIX INT. DINING ROOM. NIGHT. BOOM D.2.
 CRABBED L. *
 CLOSE CANDLES (OLA LIGHTING CANDLES) *
 T.I. X CANDLES TO BIG *
 HEAD OLA L./ TAPER R. *
 SHE LOOKS UP - 13 - *
 (CLEAR 1 TO POS.C.
 HALL)

- *
33. MIX Q MIX INT. CATHY'S ROOM. NIGHT. BOOM D.1.
 4 (D)
- MIRROR REFLECTS M.L.S.
 CATHY.
 PAN R. CATHY TO BED
 EASE BACK & CRAB R.
 WITH CATHY TO RADIO
 CABINET. Q JAZZ *
- WIMP R. TO OLD
- T.I. DOOR OPENS X CAM. OLA: Dinner's ready. Dinner is *
 CATHY IN L. OLD IN R. always served at nine in this house -
 T.I. WITH 2-S it's the only thing Uncle Cavaller is
 TERRY EXIT L. OF FR. really strict about ... He insisted you
 should go ahead without him if he wasn't
 back.
- (CLEAR 3 TO POS.E.
SAME SET)
- SLOW T.I. TO HOLD BOOM
 DOOR AT END OF LANDING CATHY: I'd really rather wait. (Voices
 DEEP fade)
- OLA: He absolutely insisted. Really.
 Anyway, it's ready.
34. 1 (C) INT. HALL. NIGHT. BOOM C.1.
 DINING ROOM DOOR
 X STAIRCASE. (THEY X TO DINING ROOM)
 2-S CATHY/OLA IN
 L. TO R.
- (AS THEY ENTER)
35. 2 (D) INT. DINING ROOM. NIGHT. BOOM B.2.
 L.A. VISTA ROOM X FG. R.
 L.2-S
- (AS DOOR SHUTS)
36. 3 (E)
 COSTUMES FG.
 DEEP 2-S OLA L.
 CATHY R.FG.
 (CLEAR 1 TO POS.B.
 SAME SET)

OLA: They're very friendly... I play to them. Great scenes. I want to make them cry... It's fish and the wine is red. It's all I could find. The wine cellar is locked up.

CATHY: Doesn't your Uncle trust you?

37. (AS SHE LOOKS)
2 (D)
TRACKED IN.
L.F.G. PLACE SET L.F.G.
2-S OLA/CATHY DEEP
OLA TO L.F.G.
PAN R. WITH HER &
T.I. ON HANDS/GLASS
R.F.G. CATHY L.
PAN L. TO 2-S OLA/
CATHY
(3 TO D - SAME SET)

OLA: Oh, no...he always locks it up when he goes away...I adore red wine, don't you? Dark. Blood red. But it is fish.

CATHY: I don't mind.

OLA: That's all right then... I expect he missed the fast train. He's always missing trains. He probably had to catch the slow one ... well...Bells for ringing - and bringing me to you.

38. (AS SHE GRABS)
3 (D)
TRACKED IN
BELL.
EASE BACK TO 2-S
OLA/CATHY

OLA EXITS
EASE IN CATHY AS SHE LOOKS
WHIP R. 2-S COSTUMES
GRAB R. TO CLOSE
MASKED COSTUME R.F.G.

CATHY: Aren't you eating as well?

OLA: I'm slimming. It's important for an actress to keep her figure... That's for Uncle Cavalier. When he gets back.

39. 2 (D - 65°)
VISTA ROOM. CATHY
PINPOINT C.

40. MIX
4 (C) Q MIX
L.S. OLA. SHE EXITS R.
(CLEAR 2 TO POS.E.
FAST - SAME SET)

INT. KITCHEN. NIGHT.

GRAMS
LINK
JAZZY
BOOM A.2.

Q PHONE

TELEPHONE

41. 1 (D) INT. HALL. NIGHT. BOOM C.1.
KITCHEN DOOR THRU'
STAIRS. OLA.
CRAB R. TO PHONE FG.
T.I. CLOSE OLA
(CLEAR 4 TO POS.D.
CATHY'S ROOM)
42. 3 (D) INT. DINING ROOM. NIGHT. BOOM D.2.
CATHY AS SHE RISES
CRAB R. TO DEEP 2-S
OLA L. CATHY R.FG.
43. 2 (E) OLA: Goodbye. I have to go.
CLOSE CATHY (REACTION)
44. 3 (D) OLA: That was a friend of mine just
A/B now - in the village - she's been
HOLD 2-S AS CATHY taken ill and she ...
MOVES TO OLA
CATHY: I am sorry.
(CLEAR 1 TO POS.D.
SAME SEP)
OLA: She's been taken ill, and she
wants me to go over there right away.
CATHY: Then you must.
OLA: I do hope Uncle Cavalier will
be back soon.
CATHY: You mustn't worry about that.
You go along.
OLA: I don't want to leave you here
all alone. I mean I ... I couldn't...
45. 2 (E) CATHY: I'll be perfectly alright.
CLOSE CATHY
46. 3 (D) OLA: But it seems so ill mannered...
L.A. A/B CATHY: Look, if your friend really
HOLD 2-S OLA/CATHY is ill...
X TABLE
(CLEAR 2 TO POS.C.
HALL)

OLA: Oh, yes she is, she really is.

CATHY: Well then.

OLA: I'll take the car. I adore driving. Speed-fast. Hard.

CATHY: Hadn't you better hurry?

47. 1 (D) INT. HALL. NIGHT. DOOM C.1.

PANNED L.

L.2-s OLA/CATHY
HOLD TO CAM.

OLA: You won't like being here all on your own.

(CLEAR 3 TO POS.E.
SAME SET)

CATHY: I'm not the nervous type, Ola. Besides, I brought a book with me, I'll probably go to bed, settle down with that. Come on now, your friend will be waiting.

PAN R. WITH 2-S
TO OLA X CATHY
AT DOOR

OLA: I read Italian books. There was something else... Lock the door. Yes, that's it. Lock the door after me! Goodbye.

EASE IN CATHY.
PAN L. WITH CATHY
THEN UP TO CHANDELIER.

off-on-off Q LIGHTS

PAN DOWN L.S. CATHY.

GRAMS
SINISTER

48. 3 (E) INT. DINING ROOM. NIGHT. DOOM B.2.

X COSTUMES
CATHY AT TABLE

Q CAR

(CLEAR 1 TO POS.F.
HALL - C.STAIRS)

*
*
SEX
SPORTS CAR
LEAVING.

49. 2 (C) INT. HALL. NIGHT. DOOM C.L.

X STAIRS. CATHY IN R.
CRAD R. CATHY LEAVES L.
HOLD SMALL ROOM DOOR
END OF LANDING

(CATHY ASCENDS STAIRS)

(CAM.3. CLEAR TO
DOUBLED DOOR)

50. 3 DOUBLED DOORS.

CLOSE LIGHT AT BOTTOM
OF DOOR

Q LIGHT

LIGHT GOES OUT

51. 4 (B) INT. CATHY'S ROOM. NIGHT.

BOOM D.1.

PANNED R.
BED. SLOW PAN R. X CURTAINS
TO DOOR.

PAN L. CATHY/RADIO
DEEP

Q TAPE

(CLEAR 3 TO POS.A.
KITCHEN)

EASE BACK
PAN L. TO MIRROR
REFLECTS CATHY AS SHE
UNDRESSES.

CATHY IN R.OF FR.
CLOSE

HOLD MIRROR REFLECTION
CATHY DEEP

PAN R.
T.I. CURTAINS FG.
CATHY TO LENS

CRAB L.
SEE CATHY THRU CURTAINS

TAPE: In the House of TAPE V.O.

Commons this afternoon the
Minister of Agriculture
announced a further drop in
subsidies to counteract the
recent potato glut. Early this
morning firemen were called to a
blaze in a Liverpool paint factory.
The fire is now reported to be under
control although damage is estimated
at over £80,000. That concludes the
news headlines. Now here is a summary
of the weather. Widespread rain is
reported tonight in many districts
of West and South West England.
This is particularly heavy in Devon
and Somerset, and motorists are warned
that night visibility will be especially
poor. The rain is likely to spread
further east during the night, but
should clear the country by dawn.
In the North and in Scotland the
weather will be changeable with
widespread drizzle over the next
24 hours and there is a possibility
of ground mists in some areas.

GRAMS
LONG STING

*

- | | | | |
|-----|--|---|--|
| 52. | <p>SLOW MIX
1 (F)</p> <hr/> <p>SLOWLY PAN ROUND
LANDING</p> | <p><u>INT. LANDING. NIGHT.</u></p> | <p><u>SFX</u>
CLOCK
12 STOKES</p> |
| 53. | <p>SLOW MIX
2 (C)</p> <hr/> <p>TRACKED BACK
I.A. HALL. SLOW PAN
R. TO CLOCK R.FG.
(CLEAR 1 TO C. SAME SET)</p> | <p><u>INT. HALL. NIGHT</u></p> | <p>*</p> |
| 54. | <p>SLOW MIX
3 (A)</p> <hr/> <p>KITCHEN X PENDULUMS
L.FG.

(CLEAR 2 TO POS.F.
SAME SET)</p> | <p><u>INT. KITCHEN. NIGHT.</u></p> | <p><u>X FADE</u>
CLOCK
TICKING

*

*</p> |
| 55. | <p>4 (D)</p> <hr/> <p>FLOWERS
CRAB R. X CURTAINS
CATHY IN BED
(CATHY IN BED)
(CLEAR 3 TO B
SMALL ROOM) Q NOISE</p> <p>LONG CRAB R. WITH
CATHY X DOOR AREA.
TO LANDING.
CATHY DEEP.</p> | <p><u>INT. CATHY'S ROOM. NIGHT.</u></p> | <p>BOOM D.1.

*

<u>DISTANT BANG</u></p> |
| 56. | <p>2 (F)</p> <hr/> <p>THRU BANNISTERS
CATHY AT DOOR. FROM HALL
(CLEAR 4 TO POS.A.
LANDING)</p> | <p><u>INT. LANDING. NIGHT.</u></p> | |
| 57. | <p>3 (B)</p> <hr/> <p>L.S. CATHY (THRU'
ROCKING HORSE)

CRANEUP TO SHE HEAD FG.
CATHY DEEP

Q BELL

(CLEAR 2 FAST TO POS.D.
EXT. FRONT DOOR)

CRAB TO DUST SHEETS</p> | <p><u>INT. SMALL ROOM. NIGHT.</u></p> | <p>DOOM A.1.
<u>SFX</u>
CREAK OF
ROCKING HORSE

BELL (C.1.)</p> |

50. 4 (A) INT. LANDING. NIGHT. DOOM C.L.
L.S. LANDING
CATHY L. TO R.
EXITS. Q BELL 2 BELL 2.
Q DOOR
T.I. DOOR
IT CLOSES
Q
59. 1 (C) INT. HALL. NIGHT. DOOM C.L.
FOOT OF STAIRS
CRAB WITH CATHY TIGHT
TO FRONT DOOR.
(FINISH IN POS.D.)
60. 2 (D) (as she opensit) EXT. FRONT DOOR.
CLOSE CATHY
FINGERS CLACKING R.FG.
61. 1 (D) INT. HALL. NIGHT.
CLOSE MAN
FINGERS CLICKING

YOUNG MAN: You'll catch cold.

CATHY: What do you want?

YOUNG MAN: I might be Daryl
F. Zanuck looking for a new
international star.

T.D. CLOSE BOY
X CATHY

CATHY: Seems unlikely.

- YOUNG MAN: Ah you doubt me. But I could be, couldn't I? You don't know for a fact I ain't Daryl F. Zanuck? /
62. 2 (D _____
CLOSE CATHY X BOY
- CATHY: Do you know what time it is?
- YOUNG MAN: It's the jalopy. My car. Over there. Ran out of petrol.
63. 1 (D _____
CLOSE BOY X CATHY
- CATHY: I can't see a car. /
- YOUNG MAN: Well, you wouldn't would you? Not at the far end of the drive. But it's there all right. Just over by your garage. What makes you think I ain't Daryl F. Zanuck? / Do you know him personally?
64. 2 (D _____
CLOSE CATHY X BOY
- CATHY: Please, it's your phone I'm after, Doll. Big deal, see? Long distance. Wires buzzing. It's colossal, it's stupendous, it's smasheroo! And the cast! I want Loren, Bardot, Peck. I also want a gallon of petrol or I have to walk home. My feet would get sore. Us Daryl F. Zanuck's are human you know. You do have a phone?
65. 1 (D _____
A/D

CATHY: Yes, there's a phone.

YOUNG MAN: Maybe you're all alone in this great big house. Is that it? /

66. 2 (B)

L.A. 2-S
T.I. WITH BOY THRU DOOR.
CATHY R.FG.
SHE LEANS OUT OF FR.

CATHY: Come in. and phone.

(CLEAR 1 OUT FAST TO C - SAME SET)

YOUNG MAN: Thanks. I ain't really Daryl F. Zanuch....He's a much smaller man. What a set you got here. Doll. We'll move that flat....bring the booms in here. Dolly up to the stairs./...

SFX DOOR CLOSE.

67. 1 (C)

CLOSE CATHY REACTION

Now you're wondering why I'm going on like this? Having definitely and positively admitted I ain't Daryl F. Zanuck? Well, I'll tell you why.....Actually, and I wouldn't want this to get further than Louella Parsons, I'm Alfred Hitchcockin disguise! Fantastic, eh? That those make-up boys can do these days.....

68. 2 (B)

L.A. A/B
T.I. M.S. BOY ON STAIRS (FINISH POS.C.)

CATHY: The phone is there.

70. 2 (C)

A/B
HOLD BOY TO M.CLOSE AS BASE OF STAIRS

YOUNG MAN: Thanks doll. A walk on for you in my next movie. No, no, don't thank me. I wish to remain unanimous. Yes, theres, class about you. I like that. I like dolls with class. You know what they say....about classy dolls. I mean? They like to cross the fence once in a while. See what the grass is like the other side.....

(AS HE LOOKS)
71. 1 (C)

SLOW PAN UP CATHY

CATHY: Look, will you please just make your call and.....

EASE BACK TIGHT 2-s
BOY L.FG. PROFILE
CATHY R.

YOUNG MAN: Debs an'dustmen. Tiaras and truck-drivers. It's the thing, you know. It's 'in'. Next to Henley and the Yacht Club boys.....nothing better than a good labourer. Rough hands.....'My dear, I had no idea the peasants went in for this sort of thing - much too good for them'. Girl I took out tonight. She had class - only the trappings mind, I'll give you that....But a lovely set of trappings just the same.... not the same as you though.

CATHY: Are you going to make that call or not?

YOUNG MAN: I will. But don't rush me. Too much rush tonight already.....and snooping. Coppers shining lights in the car....

"What are you doing in there?"

"Nothing officer"...."Nothing eh"

Well hold my torch and let a man in there!"/ That's a joke. You

72. 2 (C

CLOSE BOY

like jokes?

73. 1 (C

CLOSE CATHY
T.B. 2-S BOY/CATHY

CATHY: Not now. Definitely not now.

On 1C - shot 73

- 24 -

PAN DOWN
PHONE/BOY THRU/
MANNISTER

YOUNG MAN: All right, all right,
I'll move the call. Like a movie
situation this, ain't it? Girl,
alone in house - mysterious
stranger calls - run out of petrol
- can I use the phone - she lets
him in...he picks up the phone...
and then...da-da-da-da! The
phone is dead. The wires have been
out. The wires have been cut.
I mean it - look. Da-da-da-da!

WHIP R. CATHY

74. 2 (C)

BOY/WIRES FG.
CATHY IN R.

MIX CAPTION

"THE AVENGERS"

FADE TO BLACK

FRAMS
THEME

END OF ACT ONE

FIRST COMMERCIAL BREAK

CAM.1 STAY IN POS.C - HALL

CAM.2 CLEAR TO POS.F - HALL

CAM.3 CLEAR TO POS.C - KITCHEN

CAM.4 CLEAR TO POS.C - LANDING SHOOTING INTO KITCHEN

- 24 -

F/U CAPTION

GRAMS
THEME

"THE AVENGERS"
ACT TWO

ACT TWO.

FADE TO BLACK

*

*

75. F/U
4 (C)

INT. KITCHEN NIGHT.

DOOM A.2.

W.A. 2-S CATHY/BOY
DOX ON FLOOR

YOUNG MAN: Don't worry, Madam,
your son will live to play the
sounphone again. We have grafted
on a new sosal
Oh, Dæctor, I don't know how to
thank you.....

*

76. 3 (C)

TIGHT 2-S CATHY/
BOY L.FG. TABLE.

CATHY: Why is your car in the
driveway? Were you on your way
here? /

YOUNG MAN: In a manner of speaking.
Know I was running out of gas, see?
Knew about this place - thought I'd
get here, and be able to phone.
Nothing there. Not even a pair
of pliers - wire an' pliers, that's
what it needs to fix that phone.

CATHY: Then you'll just have to
walk.

YOUNG MAN: What about Ola?

77. (AS HE TURNS)
4 (C)

CATHY: Ola!!?

M.S. BOY ON FLOOR

YOUNG MAN: Now, you heard - you got all your faculties. Ola's what I said. Expecting her back aren't you?

CATHY: What if I am?

YOUNG MAN: Could give me a lift, couldn't she? I don't suppose she's hoofing it, is she?

YOUNG MAN: This Ola. Bit of a nutter, isn't she?

78. 3 (G)

CATHY. CRAB L. TO DOOR
BOY IN R. TO L. THEN
OUT.

SEE HIM TAKE KEYS.

(CLEAR 4 TO POS. D.
CATHY'S ROOM)

CATHY: It really has nothing whatever to do with you. I think you'd better go.

79. 2 (F)

INT. HALL. NIGHT.

BOOM C.1.

TRACKED BACK
L.A. DEEP 2-S
BOY L./CATHY R.
HOLD CATHY'S LEGS
TO FG.

(CLEAR 3 TO POS. A.
SAME SET)

BOY KNEE SLIDES TO
FG.

YOUNG MAN: Ola could save me a long walk. If she gets back. The village though....It lies in the dip. Mist'll be thicker than soup there.

I can't see her getting back tonight. Not tonight. Hound of the Baskerville's country. You got nice legs.

- HOLD BOY TO TIGHT
L. OF FR.
PAN L. WITH 2-S
HOLD DEEP
80. 1 (C /
- M. CLOSE BOY
CRAB L. TO DEEP 2-s
BOY L. FG. CATHY R.
(CAM. 2 REPOS. TO C)
81. 2 (C /
- (AS HE TURNS)
CLOSE BOY
82. 1 (C /
- CLOSE CATHY
83. 2 (C /
- A/B
84. 1 (C /
- A/D
85. 2 (C /
- A/B
86. 1 (C /
- A/D
87. 2 (C /
- A/B
- YOUNG MAN: You have though. Nice. I'd like to put you in my next picture..... playing Tarzan. Know how to look after yourself, eh?
- CATHY: I think so. Now get out.
- YOUNG MAN: But it's cold out there - and it's dark - and it's misty. Besides, here's a situation to be explored.
- CATHY: Situation.
- YOUNG MAN: You all alone in this great big house ----- Oh, I know you're all alone - no good telling me Big Daddy's upstairs with a shot gun....You're all alone all right - with me.
- CATHY: Look, I've just about had enough of this -
- YOUNG MAN: Ah! I knew you'd get curious....I knew. It's these.
- CATHY: Affecation.

88. 1 (C)

PANNED L.
BIG HEAD BOY L. OF FR.
PAN HIM L.
DEEP THEN R.

(CLEAR 2 TO POS. B.
EXT. FRONT DOOR)

PAN TO 2-S
EASE IN TIGHT 2 PROFILES
BOY/CATHY

YOUNG MAN: Ah - you could be right -
but then again you could be wrong.
Maybe it's to stop me getting
mobbed. / All, those mad, mad girls
snatching at me....pulling at
my jacket....my tie....trying
to eat me alive.... 'Go for his
cuff-links. Henrietta, I'll
swap three of his socks for one
pair of underpants.... Maybe, it's
that. Or maybe I just don't
want to be recognised. Or maybe
I just get piggy eyes. Jumping
to conclusions. Suppose everybody
did that? Suppose I decided you
cut those phone wires yourself?

CATHY: Why should I do that?

YOUNG MAN: To keep me here.
I've got....vitality, Charm.
Well, then, who did cut the wires?

CATHY: Probably the phone people -
doing a repair.

YOUNG MAN: Cutting wires don't
sound like repairs to me. You
know what? I think there's more
to it than that. Sinister doings,
that's what I think. X certificate
stuff - unfit for children and old
ladies.

PAN R. WITH CATHY
TO FRONT DOOR

CATHY: Look, it's late, I'm tired and
I'm going.

(AS IT OPENS)
89. 2 (D)

L.A. EXT. FRONT DOOR.
HOLD FOR 2-S CATHY/BOY

(CLEAR 1 TO POS. D.
SAME SET)

YOUNG MAN: Well then, how would you like me to.....tuck you in?

CATHY: How would you like me to break your arm?

YOUNG MAN: Not much. No, that doesn't appeal. Doesn't feel right. I think I can definitely say it isn't me. Perhaps a leg now.....?

CATHY: Come on. There's been enough of this nonsense!

90. (AS HE TURNS)
1 (D)

TIGHT 2 HEADS
CATHY/BOY

YOUNG MAN: I'm disappointed in you, doll. You're dressed for the part too. In the movies we would have.....

CATHY: This is not the movies!

YOUNG MAN: You're really throwing me out?

CATHY: I'm really throwing you out.

YOUNG MAN: It'll be hell without me. You know how far I'll have to walk - on a night like this too.....? I got a feeling you don't trust me. My car really broke down you know. You don't believe it do you? Look - the garage out there - night be a can of petrol knocking about in there. It's likely ain't it?

CATHY: It's likely.

YOUNG MAN: Let me take a look
then - if I find some gas I'll
be off. / Can't say fairer than
that.

91. 2 (B)
A/D 2-S CATHY/BOY

CATHY: Get out of here and
don't come back.

YOUNG MAN: Will do.. You're
welcome to this anyway - it's
creepy. Especially is you're
on your own all night. And
you're going to be. You see Ola
ain't coming back .. I saw her
in the village way back - she was
getting on a train to town.

SHE CLOSSES DOOR
BOY DRUMS ON DOOR
92. 1 (D)
CLOSE CATHY

93. 2 (B)
A/D
T.I. M.S. BOY.
HE HEFTS KEYS IN HIS HAND
THEN GRINS

94. 3 (A)
KEYS IN FG.
PAN TO SEE PENDULUM
OF CLOCK
(CLEAR 2 TO POS.G.
FAST - GARAGE)

INT. KITCHEN. NIGHT.

(ROOM C
SWING TO
GARAGE)

SFX
CLOCK TICKING

95. 1 (D)
CATHY. PAN HER L.
DEEP
(CLEAR 3 TO POS.A.
SAME SET)

INT. HALL. NIGHT.

(CATHY AT FRONT DOOR - SHE
MOVES AWAY)

96. 2 (G) INT. GARAGE. NIGHT. DOOM C.1.

L.A. CLOSE ROLLS
RADIATOR.
EASE UP. SEE DOOR
B.G.

BOY ENTERS.

(CLEAR 1 TO POS.G.
FAST - GARAGE)

SEE BOYS' HANDS ON
ROLLS RADIATOR.

PAN L. WITH HIM TO
PETROL CANS
THEN T.B. WITH BOY
DEBRIS F.G.

Q TIN

GRAMS
STING

97. 1 (G) _____

CLOSE TIN HEAD
FALLS TO BIG HEAD

98. 2 (G) _____

A/B
CRAB R. WITH BOY TO
TIGHT BOY IN CAR.

(CLEAR 1 TO POS.D.
FAST - HALL)

GRAMS
LINK
SINISTER

99. MIX Q MIX INT. KITCHEN. NIGHT.
3 (C) _____

TRACKED IN
WINDOW SEE CATHY'S
REFLECTION

CATHY CHECKING LOCK ON
DOOR.

PAN L. WITH CATHY TO
DOOR.
EASE BACK. LET CATHY
GO.

SEE FRUIT BOWL/KNIFE FG.

DOOM A.2.

(DOOM C
SWING TO HALL)

*

100. 4 (B) INT. HALL. NIGHT. BOOM C.1.
L.S. KITCHEN DOOR
THRU STAIRS. CATHY LEAVES KITCHEN
CRAB R. WITH CATHY COMES TO PHONE
HOLD PHONE WIRE CLOSE FG.
PAN SLOWLY UPSTAIRS WITH
CATHY. HOLD HER EXIT.
SLOW PAN D/STAIRS TO HALL.
SLOW TRACK IN TO DINING
ROOM DOORS.

(CLEAR 3 EAST TO POS.D.
DINING ROOM)

101. 3 (D) INT. DINING ROOM. NIGHT. BOOM B.2.
TRACKED TRACK
CLOSE CANDLES. DOOR. BG.
PAN R. WITH CATHY TO
COSTUMES. CATHY COMES INTO D/ROOM
EASE BACK & PAN L. WITH SHE LOOKS AT COSTUMES.
CATHY TO CLOSE X CANDLES. SEES USED DISHES AT END
OF TABLE.
T.B. KEEPING CANDLES
FG. TO USED DISHES AT
END OF TABLE.
PAN UP TO CATHY

(CLEAR 1 TO POS.II.
SAME SET)

GRAMS
DISCORD

102. 1 (H) INT. HALL. NIGHT. BOOM C.1.
DINING ROOM DOORS.
CATHY X'S SCREEN R. TO L.
PAN L. CATHY ON STAIRS. CATHY COMES FROM D/ROOM
SHE LOOKS BACK. AND X'S TO STAIRS

103. 4 (B) INT. CATHY'S ROOM. NIGHT. BOOM D.1.
BEDROOM
T.B. TO SEE CHAIR/HAND
CLOSE L.FG. MURDERER'S HAND ON ARM
OF CHAIR.

GRAMS
STING

104. 1 (H)	<u>INT. HALL. NIGHT.</u>	BOOM C.1.
X STAIRS. SEE CATHY X'ING R. TO L ON BALCONY	CATHY GOING UPSTAIRS & X'ING LANDING.	
(CLEAR 4 TO POS.A. FAST - LANDING)		
105. 4 (A)	<u>INT. LANDING. NIGHT.</u>	GRAMS SINISTER
CRABBED L. CLOSE FLOWERS (FLOOR CATHY'S HANDS W/FO SHOT. PAN UP WITH CATHY. PAN R. & HOLD CATHY DEEP AS SHE GOES DOWN LANDING	CATHY COMES TO FLOWERS ON FLOOR. SHE RISES & GOES TO DOOR OF SMALL ROOM	* *
106. 1 (H)		
CLOSE CATHY AT DOOR THRU BANNISTERS	CATHY TRYING DOOR OF SMALL ROOM	
(CLEAR 4 TO POS.E. CATHY'S ROOM)		
107. 3 (F)	<u>INT. SMALL ROOM. NIGHT.</u>	BOOM A.1. (BOOM C SWING TO GARAGE)
L.S. DOOR SLOW PAN TO SEE EMPTY ROOM. ROCKING HORSE L.FG.		
(CLEAR 1 FAST TO POS.J EXT. GARDEN)		
100. 2 (G)	<u>INT. LANDING. NIGHT.</u>	GRAMS LONG LINK SUSPENSE
L.A. CATHY. PAN IER L. X LANDING	CATHY LEAVES DOOR OF SMALL ROOM AND X'S LANDING TO HER OWN ROOM	* * *
(CLEAR 3 TO POS.G. DOUBLED SHOT)		

109. 4 (E)

INT. CATHY'S ROOM. NIGHT.

DOOM D.1.

BED X DRESSING TABLE
GLASSWARE PG.

CATHY IN R.
CRAB SLOWLY L.
CHAIR/BOOK L.FG.
HOLD AS CATHY SITS IN
CHAIR.

CATHY ENTERS ROOM. SITS
ON BED. GOES TO CHAIR TO
GET BOOK. X'S TO RECORD
PLAYER

AS SHE RISES T.I. TO BED
CRAB L. CATHY DEEP THRU
BED AS SHE GOES TO
RECORD PLAYER
HOLD CATHY INTO BED

SHE X'S BACK TO BED.
GETS IN.
SEES PHOTOGRAPH.

(CLEAR 2 TO POS.G.
GARAGE)

GRAMS
BRIGHT JAZZ

GRAMS
DISCORD

110. 3 (G)

DOUBLE COUNTERPANE AND
PIECES OF PICTURE

(CLEAR 4 TO POS.B.
SAME SET)

111. 1 (J)

EXT. GARDEN. NIGHT.

BY
BREAKING
TWIGS

CLOSE BROKEN STATUE

Q BOY

BOY IN GARDEN

EASE BACK & CRAB
BIG HEAD OF BOY IN L.
OF FR.

(CLEAR 3 TO POS.C.
KITCHEN)

112. 2 (G)

INT. GARAGE. NIGHT.

DOOM C.1.

CRABBED R.
HIGH MIRROR REFLECTS
GARAGE DOOR.
L.S. YOUNG MAN
HE LEAVES FR. L.
RE)ENTERS FR. L.

YOUNG MAN: This'll be your
biggest production yet,
Daryl F. Your biggest yet.

PAN DOWN BOY WITH
DUMMY.

(CLEAR 1 TO POS.C.
FAST - HALL)

GRAMS
LINK
TENSION

113. 4 (D)

INT. CATHY'S ROOM. NIGHT.

BOOM D.1.

CRAWLED R.
M.S. CATHY X END OF BED.
EASE IN TO POS.F.
SEE PICTURE ON TABLE X
CATHY.

CATHY LOOKING AT PICTURE

(BOOM C SWING
TO HALL)

(CLEAR 2 TO POS.C.)

FAST - HALL) Q PHONE

TELEPHONE
(C.1)

114. 1 (C - 65°)

INT. HALL. NIGHT.

VISTA STAIRCASE
PHONE FG.

115. 4 (F)

INT. CATHY'S ROOM. NIGHT.

BOOM D.1.

A/B
CRAB R. WITH CATHY
PAN HER R. D/STAIRS

CATHY GOES D/STAIRS
TO PHONE

(as she stops)

116. 1 (C)

INT. HALL. NIGHT.

BOOM C.1.

L.A. TIGHT CATHY/ARMOUR
CEILING BG.

(as she moves)

117. 2 (C)

L.A. PHONE F.G.
CATHY COMES TO PHONE

Q BANGING

PAN HER R.
TO KITCHEN DEEP

118. 3 (C)

INT. KITCHEN. NIGHT.

BOOM A.2.

TRACKED IN.
M.L.S. CATHY AT DOOR
WHIP R. TO YARD DOOR
IT IS OPEN. CATHY IN L.
T.I. SEE CATHY THRU
WINDOW.

Q SCREAM
& BANGING

SCREAM &
BANGING
(C.1)

MIX CAPTION
THE AVENGERS

GRAMS
THEME

FADE TO BLACK

CAM.1 TO F - HALL. CAM.2 TO F - HALL
CAM.3 TO G - CAPTION. CAM.4 STAY IN F - CATHY'S ROOM.

<u>F/U CAPTION</u>	<u>GRAMS</u>
"THE AVENGERS" ACT 3	SINISTER
<u>FADE TO BLACK</u>	*
119. <u>F/U 3 (G)</u>	*
CAPTION: HOUSE	*
120. <u>4 (F)</u>	*
<u>INT. CATHYS' ROOM. NIGHT.</u>	DOOM D.1.
PANNED L. SWEATER FILLS SCREEN HOLD CATHY. PAN R. WITH CATHY LET HER EXIT R. T.I. TABLE - SEE PHOTO	*
(CLEAR 3 TO C <u>KITCHEN</u>) Q CATHY	*
121. <u>1 (F)</u>	DOOM C.1.
<u>INT. LANDING. NIGHT.</u>	
FROM WELL OF STAIRS PAN R. WITH CATHY SHE EXITS R. HOLD DOOR ON LANDING DEEP. IT OPENS. CRANE DOWN TO SEE KITCHEN DOOR (CAM.4 REPOS. TO E)	CATHY GOES D/STAIRS AND INTO KITCHEN
122. <u>4 (E)</u>	DOOM D.1
<u>INT. CATHY'S ROOM. NIGHT.</u>	
CLOSE ASSEMBLED PHOTO HAND IN R. DISARRANGES IT.	Q MAN MAN DISARRANGES PHOTO
123. <u>3 (C)</u>	DOOM A.2.
<u>INT. KITCHEN. NIGHT.</u>	
KNIF/FRUIT L.FG. CATHY R. BEH CUPBOARD	CATHY LOOKING IN CUPBOARD
124. <u>4 (F)</u>	DOOM D.1.
<u>INT. CATHY'S ROOM. NIGHT.</u>	
L.A. DOOR FILLS SCREEN IT OPENS. FEET L. TO R. HOLD DEEP THEN OUT OF FR. (CLEAR 3 TO POS.A. SAME SET)	MAN LEAVING CATHY'S ROOM

	<u>Q CUT</u>		<u>GRAMS</u>
125. 3 (A)		<u>INT. KITCHEN. NIGHT.</u>	CLOCK TICKING DOOM A.2.
	PENDULU, L.FG. CATHY R. AT CUPBOARD <u>(CLEAR 4 TO POS.A. LANDING)</u>		* * *
	<u>Q CUT</u>		
126. 1 (C - 65°)		<u>INT. HALL. NIGHT.</u>	DOOM C.1.
	X DANNISTERS BIG HAND L.FG. VISTA R. PAN OR CRAB R. WITH MAN	MAN COMING D/STAIRS	
	<u>Q CUT</u>		
127. 3 (A)		<u>INT. KITCHEN. NIGHT.</u>	DOOM A.2.
	BOX/RUBBISH SEE TORCH CLACK PAN UP TO CATHY <u>(CLEAR 1 TO POS.J. GARDEN)</u>		
	<u>Q CUT</u>		
128. 2 (F)		<u>INT. HALL. NIGHT.</u>	DOOM C.1.
	TRACKED BACK TRACKING IN SLOWLY AS FEET GO TOWARDS KITCHEN <u>(CLEAR 3 TO POS.C. SAME SET)</u>	MAN X'ING TO KITCHEN	
		<u>INT. KITCHEN. NIGHT.</u>	DOOM D.1. (DOOM C SWING TO GARAGE)
129. 3 (C)			
	KNIFE ON TABLE. SEE CATHY GO TO YARD DOOR. SHE EXITS. SEE HAND TOUCH KNIFE <u>(CLEAR 2 TO POS.G. GARAGE)</u>	CATHY EXITS BY YARD DOOR. HAND COMES TO KNIFE	
		<u>EXT. GARDEN. NIGHT.</u>	<u>SFX</u> TWIGS
130. 1 (J)			
	STATUE. CRAB R. TO 2ND STATUE SEE CATHY DEEP. HOLD HER TO CAM. SHE EXITS L. HOLD WILDERNESS. <u>(CLEAR 3 TO POS.G. DOUBLED WALL)</u>	CATHY IN GARDEN	

131. 2 (G)	<p style="text-align: center;"><u>INT. GARAGE. NIGHT.</u></p> <p>CRABBED R. DOORS X EMPTY DRIVING SEAT</p> <p>(CLEAR 1 TO POS.K. GARAGE)</p> <p>PAN L. WITH CATHY THEN R.</p> <p>EASE IN TO CATHY IN DRIVING SEAT</p> <p style="text-align: center;"><u>Q GRAMS</u></p>	<p>BOOM C.1.</p> <p><u>SFX</u> GARAGE DOORS OPENING</p> <p>CATHY IN GARAGE</p> <p>CATHY TRIES TO START CAR</p> <p><u>SFX</u> ROLLS ENGINE TURNING OVER (3 times)</p>
132. 3 (G)	<p style="text-align: center;"><u>Q LIGHTS</u></p> <p>DOUBLED GARAGE WALL LIT BY HEADLAMPS READ: "DON'T LOOK BEHIND YOU"</p>	<p>CATHY TURNS ON CAR LIGHTS</p>
133. 2 (G)	<p>CLOSE CATHY (REACTION) (CLEAR 3 TO POS.C. KITCHEN)</p> <p>(as she turns)</p>	
134. 1 (K)	<p>L.S. CATHY FRAMED IN HEARSE</p>	<p><u>GRAMS</u> <u>DISCORD</u></p>
135. 2 (G)	<p>PANNED R. DUMMY IN CAR.</p> <p>(CLEAR 1 EAST TO PO.SJ - GARDEN)</p> <p>EASE BACK OR PAN L. AS CATHY AS SHE LEAVES CAR PAN DOWN TO GLASSES ON FLOOR. PAN UP AND HOLD CATHY'S EXIT X HEARSE.</p>	<p>CATHY STEPS ON GLASSES THEN LEAVES</p> <p>BOOM C SWING TO GARDEN</p>
136. 1 (J)	<p style="text-align: center;"><u>EXT. GARDEN. NIGHT.</u></p> <p>X STATUES CATHY X'S R. IN DARKNESS</p> <p>(CLEAR 2 TO POS.F. HALL)</p>	<p>BOOM C.1.</p> <p><u>SFX</u> TWIGS</p> <p>CATHY X'S GARDEN</p>

<p>137. 3 (C</p> <hr/> <p>W.A. KITCHEN CATHY ENTERS. HOLD HER TO TABLE FG.</p> <p>(CLEAR 1 TO POS.C. HALL)</p> <p>CRAB L. WITH CATHY TO DOOR</p>	<p><u>INT. KITCHEN. NIGHT.</u></p> <p>CATHY ENTERS STARTS TO MAKE COFFEE SHE EXITS</p> <p><u>Q MUSIC</u></p>	<p>DOOM A.2. (BOOM C SWING TO HALL)</p> <p><u>GRAMS</u> GERMAN TUNE * * BOOM C.1. * <u>TAPE</u> (BOOM A MOVE TO POS.1) * * * * <u>TAPE</u> * * * <u>CRASH</u> * * * * DOOM B.2. * * * * DOOM C.1.</p>
<p>138. 2 (F</p> <hr/> <p>CEILING.</p> <p>PAN DOWN TO CATHY</p> <p>(CLEAR 3 TO POS.D. DINING ROOM)</p>	<p><u>INT. HALL. NIGHT.</u></p> <p><u>Q V.O.</u> <u>V.O.:</u> Cathy.</p>	
<p>139. 1 (C</p> <hr/> <p>CLOSE ARMOUR PAN R. CATHY TO FG. CHANDELLIER BG.</p> <p>(CLEAR 2 TO POS.C FAST - SAME SET)</p> <p><u>Q LIGHTS</u> (First time in darkness) <u>Q CRASH</u></p> <p>PAN DOWN TO TIN GLOVE PAN UP WITH GLOVE TO SEE CATHY/LAMP</p>	<p><u>Q V.O.2.</u> <u>V.O.:</u> Cathy.</p> <p>ARMOUR KNOCKED OVER</p>	
<p>140. 3 (D</p> <hr/> <p>TRACKED BACK SMOKING CANDLES T.I. TO HANDBELL & HAND</p>	<p><u>INT. DINING ROOM. NIGHT.</u></p> <p>MAN KNOCKS HANDBELL</p>	
<p>141. 2 (C</p> <hr/> <p>L.A. CLOSE CATHY (REACTION)</p>	<p><u>INT. HALL. NIGHT.</u></p>	
<p>142. 1 (C</p> <hr/> <p>CATHY L.FG. DINING ROOM R.BG.</p>		

143. 3 (D	<u>INT. DINING ROOM. NIGHT.</u>	DOOM B.2.
CANDLES FG. DOOR BG. SEE CANDLES SNUFFED OUT. BY HAND R.FG.		
	SEE HAND SNUFF OUT CANDLES.	
	(CLEAR 1 TO POS.H. SAME SET)	SEE CATHY ENTER. SEE CATHY LEAVE.
HOLD CATHY TO CAM. THEN BACK TO DOOR		
144. 1 (H	<u>INT. HALL. NIGHT.</u>	BOOM C.1.
GATHY/LAMP L.FG. COSTUMES R.BG IN D/ROOM		
145. 3 (D	<u>INT. DINING ROOM. NIGHT.</u>	DOOM D.2.
PANNED R. TIGHT 3-S COSTUMES		
146. 1 (H	<u>INT. HALL. NIGHT.</u>	DOOM C.1.
A/D CATHY CLOSES DOORS		
147. 3 (D	<u>INT. DINING ROOM. NIGHT</u>	DOOM D.2.
A/D PLUS MAN		
	MAN STANDING WITH COSTUMES	<u>GRAMS</u> <u>STINGER</u>
	(CLEAR 1 BACK TO POS.G FAST - SAME SET)	
148. 4 (A	<u>INT. LANDING. NIGHT.</u>	DOOM C.1.
VISTA HALL X STAIRS L.S. CATHY. SHE MOUNTS TH STAIRS		
	CATHY LEAVES DOORS OF D/ROOM AND STARTS TO CLIMB STAIRS	
	(CLEAR 3 TO POS.F. SMALL ROOM)	
149. 1 (C	<u>INT. HALL. NIGHT</u>	DOOM C.1.
L.A. M.CLOSE CATHY		
	Q V.O.3. V.O. Cathy. Cathy. Cathy.	<u>TAPE</u>
E.L. S. TIDEN L, WITH CATHY		

(as she mounts stairs)
150. 4 (A)

INT. LANDING. NIGHT.

SEE DOWN STAIRS

CATHY TO CAM.

PAN L. TO MIRROR
REFLECTS CATHY
X SMEARED WRITING

CRAB L. TO BEDROOM DOOR.
IT OPENS. DOOR FILLED
WITH FLOWERS.

PAN R. WITH CATHY TO
SEE LANDING.

HOLD HER DEEP.

(CLEAR 1 TO POS.H.
SAME SET)

CATHY COMES UP STAIRS

SEE WRITING ON MIRROR.

SHE GOES TO BEDROOM

DOOR. OPENS IT.

SHE LOOKS DOWN LANDING

TO DOOR OF SMALL ROOM

GOES TO IT.

GRAMS
DISCORD

151. 1 (H)

CLOSE CATHY THRU
DANNISTERS

CATHY AT DOOR OF SMALL ROOM

152. 3 (F)

INT. SMALL ROOM. NIGHT.

DOOM A.1.

THRU DOLLS HOUSE
SEE CATHY.
CRAB L. TO SEE CATHY
THRU ROCKING HORSE.
HAND HANGS FG.
THE BODY FALLS INTO BOTTOM
OF SCREEN
CATHY FG. THEN DEEP.

CATHY ENTERS SMALL ROOM.

GOES TO SEE BODY.

THEN EXITS TO LANDING

(CLEAR 1 TO POS.D.
SAME SET)

(as she appears)
153. 4 (A)

INT. LANDING. NIGHT

DOOM C.1.

L.S. CATHY Q.V.O. (A)
T.I.
PAN R. CATHY L.FG.
HALL DEEP R.

V.O. Cathy Cathy

Gale.... Cathy, I want

to talk to you./

TAPE

154. 2 (C)

L.A. CLOSE CATHY

(CLEAR 3 TO POS.A.
KITCHEN)

	<u>Q V.O. (D)</u>	<u>V.O.</u> It's quite all right. I'm just a friend Cathy. Just an old friend. /	<u>TAPE</u>
155. 1 (D)			
	VISTA KITCHEN AREA BELOW STAIRS CRENE UP LYS. CATHY. <u>(CLEAR 2 TO POS.F. SAME SET)</u>	Don't be frightened. There's absolutely nothing to worry about, Cathy. Dear Cathy.	
	(as she turns)	<u>CATHY:</u> Who are you? What do you want?	
156. 2 (F)			
	DINING ROOM DOOR OPEN X L.FG. PILLAR. SLOW PAN. <u>Q V.O. (C)</u> <u>(CLEAR 1 TO POS.C. SAME SET)</u>	<u>V.O.:</u> Just a chat. A quiet little chat about old times. <u>CATHY:</u> Come out where I can see you ... where are you?	<u>TAPE</u>
	<u>Q V.O. (D)</u>	<u>V.O.:</u> I'm everywhere, Cathy. Everywhere you might run to - everywhere you might hide. I might be down here you see ...	<u>TAPE</u>
	CATHY RUNS UPSTAIRS		
	(as she turns)	<u>V.O.:</u> Or I might be right behind you. / Difficult isn't it? Do you see me? Am I close enough to stretch out my hand and touch you. Or perhaps I'm in here. Or perhaps I'm here - waiting for you to pass me. /	<u>TAPE</u>
157. 4 (A)			
	PANNED R. BEDROOM THRU OPEN DOOR CATHY IN R.FG. <u>(CLEAR 2 TO POS.C. SAME SET)</u> CATHY TURNS IN TO CLOSE		
158. 1 (C)			
	VISTA X BOTTOM OF STAIRS PAN UP. CATHY IN L. CLOSE L.FG. <u>Q VO.</u>	<u>V.O.:</u> It's a puzzle isn't it? Where oh where? "	<u>TAPE</u>
159. 2 (C - 65°)			
	L.A. VISTA STAIRCASE		

	<u>Q.V.O.</u>	<u>V.O.</u> Which way will it be Cathy? It's going to rain. We'll be caught if we try to ride to the West Tor ... probably a thunder storm ..	<u>TAPE</u>
	CATHY C. HOLD HER AS SHE COMES F/W		
160.	<u>4 (A)</u> PANNED L. BEDROOM X FLOWERS.	Which way?/ Back up the stairs into my arms?	
161.	<u>3 (A)</u> THRU FIRST DOOR L.S. DARK RECESS OF STAIRS/KITCHEN AREA	Or down here? Down here Cathy? where I am waiting for you.	
162.	<u>2 (C)</u> PANNED R. FRONT DOOR. CATHY IN L. EASE IN WIGHT CATHY/LOCK		
	(CLEAR 1 TO POS.H. AS 2 TRACKS TO R)	<u>MURDERER:</u> It's locked.	<u>STAND MIC</u>
	(CLEAR 3 TO POS.G. DOUBLED SHOT)	And it's raining. Catherine?	
163.	<u>1 (H)</u> TRACKED BACK DINING ROOM DOOR		<u>GRAMS</u> <u>GERMAN TUNE</u>
	(CAM.2 EASE OUT STANDLY POS.F.)	<u>MURDERER:</u> Catherine? Are you all right, my dear?	* BOOM C.1.
	CRAB R. X RECESSES TO MIRROR REFLECTS L.S. MAN. CATHY IN FR. R. EASE BACK WITH HER CRABING L.	I didn't mean to frighten you. It was all for you - all this - to remind you of that day . You remember that? I thought you would. a romantic might say it was our tune.	* * * * *
164.	<u>2 (F)</u> M.S. MAN	CATHY MOUTHS HIS NAME /	*
	(CAM. 1 REPOS. TO C - SAME SET)	<u>MURDERER:</u> And you remember the little restaurant off the Schillingstrasse where we used to eat by candlelight. Don't you remember the barman with the red face? You said he reminded you of a Rembrandt portrait./	* * * * *
165.	<u>1 (C)</u> TRACKED IN. C.U. CATHY	<u>CATHY:</u> Martin.	*

		<u>MURDERER:</u> I knew you couldn't	*
		forget. I planned all this for	
166.	2 (F)	you Catherine, as a surprise./	*
	A/B M.S. MAN	The best presents are surprise	
		ones, you said. Did you like	
		the Jasmine. /	*
167.	1 (C)		
	A/B C.U. CATHY	We rode in the Reimenstrasse	
168.	2 (F)	There was going to be a	*
	CLOSE MAN	thunderstorm, but you insisted	
	SEE HIS HANDS	on going to the West Tor. We	*
		got soaked to the skin. We went	
		back to your hotel and when you	
		opened the door there was the	
		Jasmine. 1961. The hottest	*
		August in Berlin for six years.	
		I looked up things like that in	
		books afterwards. I had the time,	*
		didn't I? A long time Catherine.	
		But I don't mind. The longer it	
		is the longer I can go on looking	
		at your face your face - it	*
		was always so perfectly symmetrical	
169.	1 (C)	I saw the first photograph/in	
	A/B	a magazine. Not an eye out of	*
		place. I cut it out. Then in	
		more magazines I found more	
		photographs. I cut them all out.	*
170.	2 (F)	Your face was all around	
	A/B	me. When I looked in the mirror	*
171.	1 (C)		
	A/B (REACTION)	I could see you. There were	
172.	2 (F)	so many photographs of	*
	A/B	you. /	
173.	1 (C)		*
	A/B		
174.	2 (F)	<u>CATHY:</u> Martin Gurdmann./	
	L.A. MAN		
	APPLE/PEEL CLOSE F.G.		

MURDERER: You always knew
who I was ... the last day.
You knew then.

*
*
*

CATHY: Yes I did.

MURDERER: You said that my flight
would be cancelled because of
the storm. I was getting out.
Flying to South America. But
I came to see you. You asked
me to. I thought I was going to
take you with me ... why did
you stop me catching my plane
Catherine?/

*
*
*
*

175. 1 (C

CLOSE CATHY

176. 2 (F

A/B L.A. MAN
APPLE/PEEL CLOSE FG.

CATHY: You had to be stopped./

177. 1 (C

A/B

MURDERER: But you could have
come with me. I had plenty
of money./

178. 3 (G

DOUBLE CLOSE APPLE/KNIFE

CATHY: Other people's money.
Three million pounds./

179. 1 (C

A/D

SHE TURNS TO PROFILE

MURDERER: You mustn't believe
those lies Catherine./

(CLEAR 3 TO POS.D.
DINING ROOM)

CATHY: There is absolute
proof Martin. Some of the
refugees did escape.

MURDERER: What do they say?

CATHY: They tell how you approached them and arranged their escape. They paid you - with all the money they had - their jewellery, possessions. Then you informed the military of the escape. The time, the place, and the families involved. The military paid you too. /

180. 2 (F

A/B L.A. MAN
APPLE/PEEL CLOSE FG.

MURDERER: A few insignificant refugees. /

181. 1 (C

A/B CATHY PROFILE
SHE TURNS BACK

CATHY: Nobody's insignificant - not those refugees - nor that poor boy upstairs. /

182. 2 (F

A/B

MURDERER: Boy? Of that young man. I hadn't expected him. I must catch my plane.

CATHY: It's gone Martin.

MURDERER: Oh yes ... that was your surprise wasn't it Cathy? I called at your hotel. I thought you wanted me to stay with you. / But you and

183. 1 (C

CLOSE CATHY

Steed had planned it all.

184. 2 (F

A/B

Planned that you should keep me there. Planned that I should miss my plane. Why? /

185. 1 (C

CLOSE CATHY & HANDS

CATHY: You bought and sold people and made money out of suffering. /

106. 2 (F)

A/D L.A. MAN
APPLE PEEL FG.

MURDERER: Yes. I couldn't believe it at first. What a day for rain it was. /

107. 1 (C)

A/B CATHY & HANDS

108. 2 (F)

A/D
PAN DOWN TO CLOSE
APPLE/KNIFE

Remember? You know it still hadn't stopped when I left your hotel. You closed the door. All the police waiting in the street were soaked to the skin..

(as skin breaks)

109. 1 (C)

BIG PROTECTOR MAN
CRAB L. SEE CATHY
X MAN

MURDERER: Cathy. You have such a lovely face - Cathy - plastic scissors are sharp enough

MIX VTR INSERT

GRAMS
PANIC
OVER INSERT

(CLEAR 2 TO POS.E.
DINING ROOM)

1. 3

B.H. ROCKING HORSE
OUT OF FOCUS.
FOCUS UP. EASE DOWN
TO HANDS.

2. 2

CLOSE UP MAN

3. 1

CLOSE CATHY'S HAIR
SHE TURNS TO CAM. LAUGHS

4. 4

CAPTION: CATHY MOUTH
UPSIDE DOWN

*
*
*
*
*

ON VTR INSERT

- 48 -

5. 3
CLOSE JASMINE
6. 1
JASMINE WITH WATER
IN RAIN
7. 4
CAPTION: CATHY'S EYE
WITH FLOWER
8. 2
D.H. MARTIN
9. 3
CAPTION: L.S. MADHOUSE
10. 2
MAN'S EYES
11. 1
CAPTION: M.S. MADHOUSE
12. 4
CAPTION: C.U. MAN WITH
MASKED EYES
13. 3 Y
CAPTION: CATHY WITH
MASKED EYES
14. 2
CAPTION: CATHY EYES
UPSIDE DOWN
15. 1
CATHY UPSIDE DOWN

190. 1 (C)

CRABBED R. Q SHOT
CLOSE GUN
PAN CLOSE CATHY/HAND
PAN L. WITH HAND.
T.I. TO FOOT OF STAIRS.
MAN DEEP - THEN GOES
CATHY IN FR. R.

GUN SHOT

Q STEED STEED: Cathy.
SHE TURNS TO LENS
PAN R. WITH HER TO
DINING ROOM DOOR

191. 3 (D)

INT. DINING ROOM. NIGHT.

DOOM B.2.

L.S. CATHY AT DOOR
CRAD R. STEED IN RFG.
(CLEAR 1 TO POS.H.
SAME SET)

HOLD TIGHT DEEP 2-S
CATHY L. STEED R.FG.

CATHY: Steed ... I couldn't
stop him - he was shot.

AS STEED MOVES IN
T.I. CATHY R.FG.
STEED L. AT DOOR

STEED: Blanks my dear.
Probably did a swap during
dinner. Just part of the
illusion - like the voices.
Microphones all over the
shop.

192. 1 (H)

THRU DOOR.
CATHY. SHE MOVES F/W

CATHY: Why did you come
back?

193. 3 (D)

TRACKED IN
DEEP 2-S STEED L. X
CATHY R.FG.

STEED: I saw the evening paper.
Front page. "Martin Gurdmann
escapes". Actually he escaped
three days ago. Apparently we
let him out on purpose, hoping
he would give us a lead to that
three million pounds.

CATHY: And did he?

STEED: Yes. Unfortunately he then slipped the security net and really escaped. That's why the press have been allowed to get the story./

194. 1 (H

C.U. CATHY

CATHY: So you knew all the time./

195. 3 (D

CLOSE STEED.

STEED: No. There's a piece on page three which worried me even more. "Sir Cavalier Resagne addresses conference abroad". I drove back here as soon as I saw that./

196. 1 (H

X DOOR CATHY DEEP R.
HAND IN LFG.

CATHY: We may have lost Gurdmann altogether./

197. 3 (D

A/D

STEED: I don't think so. He's come back./

198. 1 (H

A/D
MAN IN L. BACK TO
CAM. CATHY DEEP R.

MAN MOVES IN R.

199. 2 (E

B.H. MAN.
WHIP R. CLOSE MASK

STEED: Hello Gurdmann./

200. 3 (D

L.A. X TABLE/CANDLES
MAN TO F.G. CLOSE
MASK IN FR. R.

201. 2 (E

PANNED R.
M.CLOSE CATHY

202. 3 (1)

AS AT END OF LAST
MASK OFF. HOLD STEED

PAN L. STEED TO
2-S STEED/CATHY

STEED: Do you think I
frightened him?

MIX CAPTION

PATRICK MACNEE/HONOR BLACKMAN

GRAMS

THEME

MIX CAPTION

MAURICE GOOD/KENNETH COLLEY/JANINE GRAY

*

MIX CAPTION

WRITTEN BY BRIAN CLEMENS

*

MIX CAPTION

RICHARD BATES/JOHNNY DANKWORTH

*

MIX CAPTION

DESIGNED BY TERRY GREEN

*

MIX CAPTION

PRODUCER JOHN BRYCE

*

*

MIX CAPTION

DIRECTED BY PETER HAMMOND.

*

FADE TO BLACK

*

F/U T/C

SLIDE: AN ADC PRODUCTION

FADE TO BLACK