

M. A. Pelly

A.B.C. TELEVISION LIMITED,  
BROOM ROAD, TEDDINGTON,  
MIDDLESEX.

Teddington Lock 3252

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C A M E R A   S C R I P T

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"THE AVENGERS" (60)  
'THE GRANDEUR THAT WAS ROME'

by

REX EDWARDS

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SCRIPT EDITOR  
RICHARD BATES

---

DESIGNED BY  
STAN WOODWARD

---

PRODUCER  
JOHN BRYCE

---

DIRECTED BY  
KIM MILLS

---

Production No. 3607

VTR/ABC/2869

CAMERA REHEARSAL: Thursday, 18th July, 1963.

10.00 - 21.00

VTR: Friday, 19th July, 1963.

18.20 - 19.30

Studio 1, Teddington.

TRANSMISSION: T.B.A.

"THE AVENGERS" (60)  
'THE GRANDEUR THAT WAS ROME'

Prod. No. 3607  
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C A S T

John Steed .. .. .	PATRICK MACNEE
Catherine Gale .. .. .	HONOR BLACKMAN
Bruno .. .. .	HUGH BURDEN
Octavia .. .. .	COLETTE WILDE
Marcus .. .. .	JOHN FLINT
Eastow .. .. .	IAN SHAND
Lucius .. .. .	RAYMOND ADAMSON
Appleton .. .. .	KENNETH KEESLING
Barnes .. .. .	COLIN RIX
Penrose .. .. .	DAVID ANDERSON
First Guard .. .. .	BRIAN MASON
Second Guard .. .. .	LARRY TAYLOR

+ 8 male extras as farmers and senators,  
8 female extras as Roman girls.

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Floor Manager .. .. .	JOHN WAYNE
Stage Manager .. .. .	BETTY CROWE
Call Boy .. .. .	DAVID GRANGER
P.A. .. .. .	EILEEN CORNWELL
Wardrobe Supervisor .. .. .	SALLY RUSSELL
Make-up Supervisor .. .. .	LEE HALLS
Technical Supervisor .. .. .	BOB GODFREY
Lighting Supervisor .. .. .	KEN DROWN
Senior Cameraman .. .. .	MICHAEL BALDOCK
Sound Supervisor .. .. .	MICHAEL ROBERTS
Vision Mixer .. .. .	DEL RANDALL
Racks Supervisor .. .. .	BILL MARLEY
Grams Operator .. .. .	PETER WILCOX

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SCHEDULE

Thursday, 18th 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
Camera Rehearsal	..	..	..	..	19.00 - 21.00

Friday, 19th July, 1963.

Camera Rehearsal	..	..	..	..	10.00 - 12.30
Lunch Break	..	..	..	..	12.30 - 13.30
Camera Rehearsal	..	..	..	..	13.30 - 15.10
Tea Break, Line Up, Normal Scan, Make Up	..	..	..	..	15.10 - 15.55
Photo Call (Honor Blackman and Patrick Macnee)	..	..	..	..	15.55 - 16.05
Dress Rehearsal	..	..	..	..	16.05 - 17.20
Notes	..	..	..	..	17.20 - 17.50
Line Up	..	..	..	..	17.50 - 18.20
VTR	..	..	..	..	18.20 - 19.30

OVERALL DURATION: 51'25"

CAMERAS: 4 Pedestals

SOUND: 3 Booms

TELECINE: A.D.C. Symbol; Opening Titles  
16 mm. fed to Floor Monitor  
Caption Scanner

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"THE AVENGERS" (60)  
 'THE GRANDEUR THAT WAS ROBE'  
 Studio 1, Teddington

Prod. No. 3607  
 VTR/AEC/2869  
 19th July, 1963.

SCENE BREAKDOWN

	<u>SCENE &amp; TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS</u>	<u>SOUND</u>	<u>SHOTS</u>
1.	INT. VILLA (MAIN ROOM & SIDE ROOM) <u>NIGHT.</u>	BRUNO MARCUS	1 A 2 A 3 A, D 4 A	A 1 B 1	1 - 10
2.	INT. U.F.D. FACTORY. <u>DAY.</u>	PENROSE	2 D	-	11.
3.	EXT. & INT. EASTOW'S OFFICE. <u>DAY.</u>	PENROSE EASTOW Farmers CATHY	1 B 3 B 4 D	Fixed C 1	12 - 25
4.	INT. VILLA (MAIN ROOM & SIDE ROOM) <u>DAY.</u>	BRUNO MARCUS OCTAVIA	1 A 2 C, D 3 A 4 A, C	A 1	26 - 40
5.	INT. CATHY'S FLAT. <u>NIGHT.</u>	STEED CATHY	1 C 2 4 D Slides	A 2	41 - 58
6.	INT. EASTOW'S OFFICE. <u>DAY.</u>	EASTOW APPLETON	2 E 3 B 4 D	C 1	59 - 80
7.	INT. VILLA (SIDE ROOM) <u>NIGHT.</u>	BRUNO	1 A + T/C	A 1	81
8.	INT. VILLA (MAIN ROOM) <u>NIGHT.</u>	BRUNO OCTAVIA MARCUS	1 D 2 D 4 A	D 2	82 - 90
FIRST COMMERCIAL BREAK					
9.	INT. U.F.D. FACTORY. <u>DAY.</u>	STEED CATHY EASTOW BARNES Extra	2 B, F 3 C, D	D 3	91 - 96

10.	INT. VILLA (MAIN ROOM & SIDE ROOM) <u>DAY.</u>	OCTAVIA MARCUS BRUNO	1 A,D 2 D,G 3 A 4 C,E	A 1 B 1	97 -114
11.	INT. CATHY'S FLAT. <u>NIGHT.</u>	CATHY STEED	1 C 2 H 4 D	A 2	115-124
12.	INT. VILLA (CORRIDOR) <u>DAY.</u>	MARCUS OCTAVIA	3 E	C 3	125
13.	INT. VILLA (CHANGING ROOM) <u>DAY.</u>	MARCUS OCTAVIA	2 H	C 3	126
14.	INT. VILLA (MAIN ROOM) <u>DAY.</u>	BRUNO STEED OCTAVIA MARCUS	1 A,D 2 D 3 A 4 A	A 1 B 1	127-144
15.	INT. EASTOW'S OFFICE. <u>DAY.</u>	STEED CATHY EASTOW	2 J 3 B 4 D	C 1	145-156
16.	INT. VILLA (MAIN ROOM) <u>NIGHT.</u>	BRUNO Senators LUCIUS MARCUS	1 D 4 A	D 1	157-161
17.	INT. U.F.D. FACTORY INTERCUTTING WITH LABORATORY	CATHY PENROSE BARNES	2 H 3 C 4 K	C 4	162-169
SECOND COMMERCIAL BREAK					
18.	INT. EASTOW'S OFFICE. <u>DAY.</u>	EASTOW APPLESTON STEED BARNES	2 J 3 D 4 B	C 1	170-186
19.	INT. VILLA (CELLAR) <u>DAY.</u>	CATHY BRUNO MARCUS	1 E 2 F 3 F 4 F	B 4	187-194
20.	INT. U.F.D. FACTORY <u>DAY.</u>	BARNES STEED	2 B 3 C	C 5	195-198

- v -

21.	INT. VILLA (MAIN ROOM & SIDE ROOM) <u>NIGHT.</u>	MARCUS LUCIUS OCTAVIA	1 A 4 C	A 1	199-202
22.	INT. VILLA (HYPOCAUST) <u>NIGHT.</u>	STEED	4 G	C 3	203
23.	INT. VILLA (CORRIDOR) <u>NIGHT.</u>	STEED BRUNO Girls	3 E	C 3	204
24.	INT. VILLA (CHANGING ROOM) <u>NIGHT.</u>	STEED	2 H 3 G	C 3	205-206
25.	INT. VILLA (MAIN ROOM) <u>NIGHT.</u>	Senators Guards BRUNO Girls OCTAVIA LUCIUS MARCUS	1 D	B 1	207
26.	INT. VILLA (CHANGING ROOM) <u>NIGHT.</u>	STEED	2 H	C 3	208
27.	INT. VILLA (CORRIDOR) <u>NIGHT.</u>	OCTAVIA STEED	3 E	C 3	209
28.	INT. VILLA (MAIN ROOM) <u>NIGHT.</u>	BRUNO Senators Guards Girls MARCUS LUCIUS	1 D 4 A	D 1	210-211
29.	INT. VILLA (CORRIDOR) <u>NIGHT.</u>	STEED EASTOW	2 K	C 3	212
30.	INT. VILLA (CELLAR) <u>NIGHT.</u>	CATEY STEED EASTOW	1 F 3 D 4 H	A 3	213-216
31.	INT. VILLA (MAIN ROOM) <u>NIGHT.</u>	Extras a/b BRUNO OCTAVIA MARCUS OCTAVIA	1 D 2 D	B 2	217-219

- v -

32.	INT. VILLA (CELLAR) <u>NIGHT.</u>	CATHY Guard LUCIUS STEED	3 F 4 H	A 3	220-229
33.	INT. VILLA (MAIN ROOM) <u>NIGHT.</u>	Extras a/b BRUNO MARCUS OCTAVIA EASTOW	1 D 4 J	B 1	230-232
34.	INT. VILLA (CORRIDOR) <u>NIGHT.</u>	STEED	3 E	C 3	233
35.	INT. VILLA (CHANGING ROOM) <u>NIGHT.</u>	STEED	2 H	C 3	234
36.	INT. VILLA (MAIN ROOM) <u>NIGHT.</u>	Extras a/b BRUNO MARCUS OCTAVIA EASTOW	3 A	B 1	235
37.	INT. VILLA (SIDE ROOM) <u>NIGHT.</u>	OCTAVIA MARCUS	1 A	(D 1) A 1	236
38.	INT. VILLA (MAIN ROOM) <u>NIGHT.</u>	Extras a/b BRUNO MARCUS OCTAVIA EASTOW CATHY Guards STEED	1 D 2 D 3 A 4 A, J	B 1	237-248
39.	INT. VILLA (CORRIDOR) <u>NIGHT.</u>	BRUNO MARCUS	2 A 3 E	C 3	249-254
40.	INT. VILLA (MAIN ROOM) <u>NIGHT.</u>	STEED CATHY EASTOW Guards	1 D	B 1	255
41.	INT. VILLA (CORRIDOR) <u>NIGHT.</u>	CATHY STEED BRUNO	2 A 3 E	C 3	256-259

ACT ONE

FADE UP T/C S.O.F.  
35 mm.  
A.B.C. Symbol +  
'Avengers'  
Titles

FADE TO BLACK

1. FADE UP 2 A GRAMS (1)  
L.S. Corridor,  
Pillars f/g 1. INT. VILLA (MAIN ROOM and  
SIDE ROOM) NIGHT. Lyre  
T/I and CRAB L. Music  
past wall.  
T/I to door.  
(As we reach door -
2. MIX 4 A  
C.U. Eagle.  
PAN DOWN to door  
and PULL BACK  
and PAN R. round  
walls. Find Distant  
Fanfare  
B.C.U. Statue
3. MIX 1 A  
B.C.U. BRUNO  
PULL BACK.  
See him put  
earth on tray BOOM A 1  
  
BRUNO: Come!
- (As he turns to  
see Marcus -
4. 4 A  
H.C.S. MARCUS BRUNO (cont'd.): Ah, Marcus! BOOM B 1  
PULL BACK and  
CRAB L. as he  
comes to H.C. Welcome home. It's good to see  
2-shot you again.  
  
(As they go to  
shake hands -
5. 3 A  
C.U. hands. MARCUS: Thank you, Sir Bruno.  
PAN UP to It's good to be back again.  
close 2-shot

(Cam. 4 next, Shot 6)



(On Cam. 3, Shot 5)

(On Boom B)

BRUNO: How was the flight?

MARCUS: Fair. It was foggy out of Idlewild, but otherwise quite pleasant.

(As Bruno goes -

6.

4 A

Med. 2-shot,  
Statue & wine  
Close f/g

As he hands  
him wine T/I  
to close 2-shot

BRUNO: Good. Let's have some wine. Well, how are things going?

MARCUS: Most encouraging. Excellent reports from all provinces. I have all the details with me. We've elected the Senator for Singapore. An Englishman.

BRUNO: Called?

MARCUS: Sears.

BRUNO: Sears? We will call him Spartacus. Spartacus, the gladiator of Imperial Rome.

MARCUS: Indeed, Excellency.

BRUNO: Now, a toast. Audentes, fortuna, juvat.

MARCUS: Audentes, fortuna, juvat.

BRUNO: Well, now. What other news?

MARCUS: In the Caucasus, the flies are warbling.

(Cam. 3 next, Shot 7)

(On Cam. 4, Shot 6)

(On Boom B)

- BRUNO: What's happening in Europe?
- MARCUS: In Provence, and around Madrid, the peasants itch, and go deaf./
7. 3 A  
C.U. BRUNO  
S/D SCANNER
- BRUNO: Some will die, Marcus, some will die./
8. 4 A  
C.U. MARCUS.  
P/B to close 2-shot. PAN then L. and let them go.  
(3 FAST to D)  
(As they enter -
- MARCUS: The pigs are walking backwards.
- BRUNO: Splendid. Admirable.
9. 1 A  
C.U. Tray. PAN UP to close 2-shot See tray. See 'phone.
- Here, Marcus. Things are going well. But we are only just beginning. See. Soon we shall show them fear/... simple, naked fear ...
- DOOM A 1
10. 3 D  
C.U. Tray. See worms fall onto it.  
(1 FAST to B - Eastow's Office)  
(4 to B - Eastow's Office)
- On third worm -  
GRAMS (2)  
Avengers Sting.
- SUP. CAPTION SCANNER  
CAPTION A  
'THE GRANDEUR THAT WAS ROME'
11. 2 B  
M.S. Gantry. As feet enter CRAB R. with them. Let PENROSE come down stairs to M.C.U. Let him go.  
(As he goes -
2. INT. U.F.D. FACTORY. DAY.
- F/X  
Heavy factory machinery.
12. 1 B  
L.S. PENROSE. Let him come to C.S. at door. See name on door.
3. EXT. & INT. EASTOW'S OFFICE. DAY.
- FADE F/X  
Under  
FIXED MIC.
- (Cam. 4 next, Shot 13)

(On Cam. 1, Shot 12)

BOOM C 1

(As he enters -

13. 4 B EASTOW (v/o): Come in! Ah,  
Low-angle Farmers hullo, Penrose. Hold on a minute,  
Close L & R f/g, would you? Don't worry, we'll take  
EASTOW b/g. care of it. Animal feed, fertiliser,  
insecticide - we've got the lot. You  
PED UP with them care of it. Animal feed, fertiliser,  
as they rise. insecticide - we've got the lot. You  
HOLD EASTOW as he sow it, we grow it; you breed it, we  
comes to front of feed it, eh? Excuse me ... Yes?  
desk. Mrs. Who? Gale? Oh, all right,  
Let Farmer X, wheel her in, will you, Mary?  
T/I to C.U. Rightyo, then, we'll be getting in  
EASTOW touch. It sounds pretty puzzling,  
but our technical bods can work  
PAN EASTOW L. to wonders, believe me. Right, Penrose,  
3-shot if you'll be good enough to show these  
gentlemen over the Research Laboratory.  
CRAB them L. to Come in, Mrs. Gale, come in. 'Eye now.  
door. HOLD Just leave it all to us.  
Farmer C.U. L. How do you do, Mrs. Gale.  
f/g, EASTOW R  
f/g. See CATHY  
enter.  
P/B with CATHY  
as she comes to  
C.U. L b/g,  
EASTOW R f/g.  
Let him come  
fwd. to Close  
2-shot

CATHY: How do you do. I hope I  
haven't caught you at a bad time?

EASTOW: No, no, they were just off.  
They came over from Ireland, you know.  
There's been an infestation of blackgrass  
out there.

CATHY: Is it serious?

EASTOW: Could be. It's not really  
my line of country. I'm Public  
Relations. It's been found in a  
number of widely separated places.  
Curious. Oh, excuse me, do sit down,  
Mrs. Gale.

(Cam. 3 next, Shot 14)

(On Cam. 4, Shot 13)

(On Boom C)

PAN them R. to  
desk. As they  
sit T/I to C.U.  
EASTOW

CATHY: Thank you.

EASTOW: Now, I've got your letter  
here. You're enquiring on behalf of  
the Universal Health and Famine Relief  
Organisation./

14. 3 B  
M.C.U. CATHY

CATHY: Yes. We've received some  
disturbing reports from various  
governments about the effects on  
agriculture of some types of modern  
earth dressings./

15. 4 B  
C.U. EASTOW  
(Reaction)

16. 3 B  
M.C.U. CATHY

Since United Foods and  
Dressings is one of the biggest  
concerns of its type we thought  
you might be able to help./

17. 4 B  
O/S CATHY  
C.U. L f/g,  
EASTOW R b/g

EASTOW: Given time, our technical  
bods can come up with an answer for  
anything -- animal pests, crop  
diseases - the lot.

18. 3 B  
C.U. CATHY  
(Swing 4)

CATHY: It may not be as simple as  
that./

19. 4 B  
C.U. EASTOW

20. 3 B  
C.U. CATHY

EASTOW: Oh, what do you mean?/

CATHY: There have been unprecedented  
crop failures this season and in  
Southern Europe some serious instances  
of soil erosion appearing in fertile  
land./

21. 4 B  
C.U. EASTOW

EASTOW: I've seen nothing of this  
in the papers./

22. 3 B  
C.U. CATHY

(Cam. 4 next, Shot 23)

(On Cam. 3, Shot 22)

(On Boom C)

23. 4 B  
C.U. EASTOW

CATHY: It isn't the kind of thing we want to advertise at this stage. We don't want to start a panic. But there have been reports from Asia of Aujensky./

EASTOW: Uh?

24. 3 B  
C.U. CATHY

CATHY: Pigs walking backwards, or sitting with their heads held high./ I know this can result from acute salt-poisoning and the consequent derangement of the animal's brain, but there's no evidence of salt-poisoning so far./

25. 4 B  
O/S CATHY  
C.U. L f/g,  
EASTOW R b/g

EASTOW: This certainly sounds like a job for our technical department. If you'd care to pitch your tent here for a few days, we'll certainly give you all the help we can.

CATHY: That's very good of you. I saw a hotel in the High Street. I'll see if I can get a room there.

EASTOW: The Bell. Excellent place. Tell them you're from here. I'm sure they'll look after you.

Hold rise.

CATHY: Thank you so much.

Take them to M.C.S. at door.

EASTOW: In the meantime I'll fix an appointment with our Technical Director, Mr. Appleton. Then afterwards I'll show you round the factory.

(Cam. 2 next, Shot 26)

(On Cam. 4, Shot 25)

Let CATHY go.  
T/I to C.U.  
EASTOW

CATHY: Thank you.

26. MIX 2 C

M.C.S. MARCUS  
at map.

PULL BACK and  
hold BRUNO  
Close R f/g

4. INT. VILLA (MAIN ROOM and  
SIDE ROOM) DAY.

BOOM A 1

BRUNO: New York?

MARCUS: Lucius. Two legions.  
He arrives here on the 10th.

BRUNO: Two legions - eighty cohorts.  
That's 8,000 legionaries, under the  
command of 80 centurions. Good. Paris?

MARCUS: Antonius Verus. Two legions.  
Also gets here on the 10th, for a conference  
before the full senate on the 15th.

As MARCUS comes  
fwd. PULL BACK to  
see statue f/g

BRUNO: Antonius Verus - 8,000  
legionaries ... No, thank you. You  
know my feelings on the subject. Did  
the Romans defile themselves with  
tobacco?

As MARCUS goes  
to b/g T/I to  
C.U. BRUNO f/g

MARCUS: I'm sorry, Excellency.  
The chains of habit ... Now,  
what about -- Is anything wrong?

BRUNO: How long would you give  
it, Marcus?

MARCUS: To be really successful,  
to really clinch it, I'd say a year.

(Cam. 1 next, Shot 27)

(On Cam. 2, Shot 26)

(On Boom A)

BRUNO: Another year. Perhaps longer. Mmm ...

27. 1 A MARCUS: A big programme like this, it takes time./ It's a terrific scheme - it can't fail -

C.U. BRUNO  
(Cam. 2 to D)  
(4 on to C)

28. 4 C BRUNO: Can't it?/  
C.U. MARCUS

MARCUS: You saw that report from Appollodorus. The situation on the Continent is pretty advanced. Soon the whole process will be repeated here in Britain./

29. 1 A BRUNO: But it all takes so long ... It may lose its impact. I'm not a young man, Marcus. I need action - quickly ...

Low-angle C.U. BRUNO. PULL BACK and PED. UP as he rises to close 2-shot f/g OCTAVIA b/g  
Let BRUNO go, T/I to MARCUS  
(As he reacts -

30. 2 D BRUNO: Ah, Octavia. Could we have some wine, my dear? Oh, and I want you to meet Marcus, my good friend and first Consul. Marcus - Octavia.

M.S. OCTAVIA  
PAN her L. to close 2-shot.  
As she turns to leave him PULL BACK to Med. 2-shot. See hands. CRAB then L. to Med. 3-shot

BOOM B 1

31. 4 A MARCUS: Hello./  
C.U. OCTAVIA  
(SWING 2)

32. 2 D OCTAVIA: How are you, Marcus?/  
C.U. MARCUS  
Bruno has told me so much about

33. 3 A you./  
C.U. BRUNO  
PULL BACK to close 2-shot  
BRUNO: Would you bring three ciboria, my dear. I'd like you to join us.

(Cam. 4 next, Shot 34)

(On Cam. 3, Shot 33)

(On Boom B)

- Let OCTAVIA go.            OCTAVIA:    All right.  
PULL BACK as  
BRUNO comes to  
C.U. f/g,  
MARCUS b/g
- (As he turns -            MARCUS:    And charming.
34.    4 A  
C.U. BRUNO  
T/I to B.C.U.            BRUNO:    Yes, Marcus, indeed.  
The future Lady Bruno Luker.
- MARCUS:    I see.
35.    3 A  
C.U. MARCUS  
PULL BACK to  
Low-angle  
Close 3-shot            BRUNO:    And if all goes to plan -/  
Empress. Ah ... I'm a little  
depressed today, Octavia. I need  
company, gaiety ... It's the feast  
of the Roman Lupercal - we'll have a  
party, a little bacchanalia. Invite  
some of your nice young friends  
again./
36.    4 A  
C.U. OCTAVIA            OCTAVIA:    Yes, of course. Perhaps  
Marcus would care to come along, and  
bring some of his friends?/
37.    3 A  
C.U. MARCUS  
PULL BACK to  
close 2-shot            MARCUS:    I'd like to, but I'm  
speaking in the East End this evening.  
Big open air meeting.
- BRUNO:    Drive out here again  
afterwards. You can stay the night.
- MARCUS:    Thanks. I'd be glad to.
- BRUNO:    In fact, our plans being what  
they are, it might be a good idea if you  
took up permanent residence at the villa  
now, Marcus.

(Cam. 4 next, Shot 38)



(On Cam. 3, Shot 37)

(On Boom B)

Let BRUNO go.  
As MARCUS comes  
fwd. P/B to  
close 2-shot with  
OCTAVIA.

MARCUS: Yes, I think that might  
be a very good idea./

38. 4 A  
M.C.U. BRUNO  
T/I to C.U.

BRUNO: Ask Julia to prepare a  
room, Octavia, will you? Now, let's  
drink to our plans -- and to your  
return. I give you a toast, the  
Roman toast - audacity, danger,  
devotion./

39. 3 A  
Tight 2-shot

(See Octavia  
look at Marcus -

MARCUS : Audacity, danger, devotion.  
OCTAVIA:

40. 4 A  
B.C.U. BRUNO  
(As he drinks -

GRAMS (3)  
As we cut  
to him -  
Sting

41. 1 C  
C.U. Glass. As  
he lifts it PULL  
BACK to M.C.  
2-shot STEED,  
CATHY

5. INT. CATHY'S FLAT. NIGHT.

BOOM A 2.

CATHY: Mm. Where did this  
cereal-grass come from?

S/D SLIDE

STEED: A farm in Devon. This  
itching-and-scratching effort's  
broken out in that part of the  
country now. That's wheat.

(As she looks in  
microscope -

CATHY: Really.

SLIDE  
Wheat 1

STEED: How is it?

42. 4 D  
M.C.U. STEED  
L f/g, CATHY  
R b/g '

CATHY: Healthy./ Where do the  
Sussex people buy their soil-dressing?

STEED: Hemmings and Walsh. They're  
the main suppliers for the south-west.

(Cam. 2 next, Shot 43)

(On Cam. 4, Shot 42)

(On Boom A)

See him reach  
for book.

CATHY: Get me that book, will you?  
The fat one down there.

STEED: Miss Nightingale's Ladies.  
Oh - 'Abnormalities in Plants and  
Cereals'.

CATHY: That's it. Look under  
'ergot'.

STEED: Here we are. What are we  
looking for, exactly?

CATHY: Claviceps purpurea.

STEED: Of course. How silly of  
me.

43. 2 CATHY: Here, let me. Here it is./  
C.U. Book It's a fungus. It infects the ears  
of grain and causes ergotism - a poison  
which attacks the autonomic nervous  
system of the body./

44. 4 D  
C.U. STEED L  
f/g, CATHY R b/g  
STEED: What are the symptoms?

CATHY: There's an intense itching,  
all over the body, accompanied by  
deafness. In some cases it can be  
fatal.

STEED: Here ... have a look at  
these. Yorkshire, East Anglia,  
Scotland.

(Cam. 1 next, Shot 45)

(On Cam. 4, Shot 44)

(On Boom A)

45. 1 C  
M.C.U. STEED  
CATHY: We've also had a report through the Ministry of Agriculture that some regions are running out of earthworms./
46. 4 D  
M.C.U. CATHY  
STEED: Pity. I was planning a fishing holiday this year./
- PULL BACK to  
Close 2-shot  
CATHY: Earthworms are responsible for soil erosion. Lack of earthworms, that is. They're dying, fast ...
- STEED: Is that bad?
- CATHY: Of course it is. Earthworms are essential to agriculture.
- STEED: I did know that.
47. 1 C  
C.U. STEED  
CATHY: They aerate the soil, help the growth of plant-roots, increase soil-fertility - oh, all sorts of things./
48. 4 D  
C.U. CATHY  
STEED: Busy little fellows. Look, can we rule out that these abnormalities are due to any change in routine? The farmers haven't got the mulch mixed up with the tilth, or what have you?/
49. 1 C  
C.U. STEED  
CATHY: As far as we know the land's been tended and fertilised as usual. Somehow it's being poisoned. You can see if this got out it could cause a panic./
50. 4 D  
D.C.U. CATHY  
STEED: That's probably just what they want./
- (Cam. 1 next, Shot 51)

(On Cam. 4, Shot 50)

(On Boom A)

CATHY: You don't think this is a co-incidence?

S/D SLIDE

51. 1 C STEED: No./ It isn't 'nature' behind this -- it's 'man!./

B.C.U. STEED  
52. 4 D  
D.C.U. CATHY

53. 1 C CATHY: But why?/  
B.C.U. STEED

STEED: To answer that one, first we'll have to find out 'who!./

54. 4 D  
C.U. STEED L f/g,  
CATHY R b/g

CATHY: Hey!

STEED: What's the matter? Got something in your eye?

(As Steed looks in microscope -

CATHY: This grain's infected. This is ergotism. Scotland. Who supplied the soil dressing?/  
55. 4 D

SLIDE

Wheat 11

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

STEED: Your old chums -- United Foods and Dressings. They're a big depot, just over the border. Oh, that reminds me. I found this mark on the empty fertilizer bags at the farm where I got the sample. Mean anything to you?

As he hands note T/I to M.C.U.

CATHY: Yes, it does. Somehow it's familiar./

56. 1 C  
C.U. STEED  
T/I to B.C.U.

STEED: It wasn't on all the bags. May only be an ordinary code mark. On the other hand it could be tied up with this infected grain./

57. 4 D  
C.U. CATHY

(Cam. 2 next, Shot 58)

(On Cam. 4, Shot 57)

(On Boom A)

58. 2 T/I to B.C.U. CATHY: No, it's something else.  
 C.U. Note. See it turned over. I've seen this mark before somewhere./  
 As sign comes right way up -

GRAMS (4)  
Sting

59. 3 B M.C.U. EASTOW f/g, door b/g 6. INT. EASTOW'S OFFICE. DAY.  
 BOOM C 1

EASTOW: Yes ... well, poultry keeping's a pretty dodgy game at the best, old chap. All sorts of snags and what have you. Mmm? Well, our technical people are preparing a special note on this new business -- I'll rush you a copy. O.K. Goodbye.

See APPLETON enter L b/g

Come in. Oh, hullo,

Mr. Appleton. Do sit down.

APPLETON: 'Morning, Tommy.

As APPLETON comes fwd. and sits T/I to M.C.U.

EASTOW: The press boys have just been on about that outbreak among broiler chicks. I said we'd wise 'em up.

APPLETON: Good. We've identified the parasite - the principle means of transmission is by caecal worms./

60. 2 E C.U. EASTOW

EASTOW: That'll knock the poultry industry for six./

61. 3 B C.U. APPLETON (Reaction)

62. 2 E C.U. EASTOW

63. 3 B C.U. APPLETON What next, I wonder?/  
 (Cam. 2 next, Shot 64)

(On Cam. 3, Shot 63)

(On Boom C)

64. 2 E  
C.U. EASTOW  
APPLETON: Exactly. If this gets out people will soon be too scared to eat fresh food altogether./ There'll be a fantastic rush on tinned stuff.
65. 3 B  
C.U. APPLETON  
EASTOW: And supplies of that won't last for ever. What then?/
66. 2 E  
C.U. EASTOW  
APPLETON: Heaven only knows. It's a hell of a business, Tommy. The public doesn't know the half of it. If they did - well -/
67. 3 B  
O/S EASTOW R f/g,  
APPLETON L b/g  
EASTOW: Of course, some people are blaming us, you know, sir -/  
APPLETON: What do you mean?
68. 2 E  
C.U. EASTOW  
EASTOW: Oh, not U.F.D. specifically./ Modern farming methods, generally - mainly chemical sprays and soil-dressings. After all, it's a form of poison, isn't it?/
69. 3 D  
O/S EASTOW C.U.  
R f/g, APPLETON  
b/g  
APPLETON: What are you talking about?
- Let APPLETON go.  
Bring EASTOW round desk to sit C.U. R f/g,  
APPLETON L b/g  
(Clear Cam. 2)  
(4 onto Pos.D)  
EASTOW: Now, don't get me wrong - I'm just putting the layman's point of view. One chap told me whole species of birds are being wiped out - solely because they've absorbed poisons from chemically sprayed fields.
- APPLETON: And what's bad for birds is bad for humans, eh?
- EASTOW: Well, that's the message, I suppose, sir --

(Cam. 4 next, Shot 70)

(On Cam. 3, Shot 69)

(On Boom C)

- As APPLETON comes fwd.  
T/I to M.C.U.
70. 4 B M.C.U. EASTOW APPLETON: They want jam on it both sides! The housewife demands cheap food, as a right. If the farmer is continually pressed to produce that cheap food then he must use techniques that'll help him keep his costs down./
71. 3 B C.U. APPLETON EASTOW: Sure, sir. But - well, when you hear of them using hormones to speed up the growth of stock - antibiotics to cure diseases in cows - I mean --/
72. 4 B C.U. EASTOW APPLETON: Whose side are you on?/
73. 3 B C.U. APPLETON EASTOW: As a P.R.O. I see both sides of the picture -- and I know that the press is getting justifiably worried./
74. 4 B C.U. EASTOW APPLETON: Well, they needn't lose any sleep over what comes out of U.F.D./ We know what we're doing, Eastow.
75. 3 B C.U. APPLETON EASTOW: Yes, of course, --/
76. 4 B C.U. EASTOW APPLETON: These present upsets are due to some cause that's at the moment obscure./ But we'll nail it.  
(As Appleton stops -
77. 3 B C.U. APPLETON EASTOW: Yes, sir.
78. 4 B C.U. EASTOW APPLETON: By the way, I understand you want Mrs. Gale to be shown round the Research Laboratory./
79. 3 B B.C.U. APPLETON EASTOW: Yes, she's making an intensive enquiry on behalf of -/

(Cam. 4 next, Shot 80)

(On Cam. 3, Shot 79)

(On Boom C)

S/B T/C

APPLETON: I don't want her in that Laboratory. We've some very valuable equipment, and I don't want any woman in there.

EASTOW: As you say, sir.

APPLETON: Good. And on all technical subjects, refer her to me./

80. 4 D  
C.U. EASTOW  
T/I to B.C.U.

EASTOW: I will.

81. 1 A  
C.U. T.V. Set  
(T/C M.S.)  
P/B to C.U.  
BRUNO  
PAN him to  
Main Room  
(4 EAST to A -  
Main Room )  
  
(As he enters -

7. INT. VILLA (SIDE ROOM) NIGHT.

F/X  
Street  
crowd  
DOOM A 1

82. 2 D  
OCTAVIA M.C.U.  
R f/g, BRUNO  
b/g  
  
(As he goes to  
drinks -

8. INT. VILLA (MAIN ROOM) NIGHT.

DOOM B 2

83. 4 A  
C.U. Statue f/g,  
BRUNO b/g.  
  
Let him come to  
f/g. CRAB him  
R. Find OCTAVIA  
C.U. R f/g. As  
he sits T/I to  
tight 2-shot  
See MARCUS enter  
b/g

BRUNO: You're a great comfort to me, Octavia. One day - soon - you will be rewarded for your patience and understanding. Empress of the World.

(Cam. 1 next, Shot 84)

MARCUS: Oh, excuse me.



(On Cam. 4, Shot 83)

(On Boom B)

BRUNO: Come in, Marcus.  
You're clumsy, Marcus. How was  
your meeting?

(As he reaches  
Marcus -

MARCUS: There was just a little  
trouble.

84. 1 D

O/S MARCUS  
C.U. L f/g,  
BRUNO R b/g

BRUNO: I know. Your organisation  
is getting lax. I want these meetings  
to be forceful, realistic, but there  
must be proper control. Soon, now, I  
shall come into the forefront myself --

MARCUS: You, sir?

BRUNO: Certainly. 'Caesar' will not  
always be a 'code name'. And I've no  
wish to be associated with street brawls.

MARCUS: No, of course not.

PULL BACK. Let  
BRUNO come to  
C.U. L f/g,  
MARCUS R b/g

BRUNO: Very well. Now, I've some  
good news. Appollodorus has suggested  
a way of bringing off our final coup.

MARCUS: Marvellous.

BRUNO: Yes. A brilliant mind,  
Appollodorus. He will make an admirable  
Second Consul.

85. 4 A

C.U. BRUNO

MARCUS: What is his idea?/

BRUNO: Marcus, in germ warfare use  
would be made of bacteria which excrete  
highly poisonous substances. The most  
deadly of these poisons known to man is  
/Type A of the botulinus

(Cam. 2 next, Shot 86)

(On Cam. 4, Shot 85)

(On Boom D)

86. 2 D  
C.U. Hand.  
PLN UP with it.  
See BRUNO and  
MARCUS

BRUNO (cont'd.): Type A of the botulinus toxin, ten ounces of which - and this is scientific fact - would be enough to kill everyone on earth. / In Roman times, and in the Middle Ages, Europe was devastated by a terrible scourge. People collapsed and died in agony, lovers were struck down in each other's arms ...

MARCUS: Bubonic Plague ...

87. 4 A  
High-angle O/S  
BRUNO C.U. L  
f/g, OCTAVIA  
R b/g

BRUNO: The Black Death. There was famine. / People roamed desperately in search of food ... hordes of children swarmed over the countryside, ready to commit any crime if only they could eat. /

88. 2 D  
BRUNO, OCTAVIA  
Close f/g,  
MARCUS b/g

Night and day, the streets heard the rumble of the death-carts. We could re-create those conditions, Marcus. An effective method of administering the toxin has now been suggested. At any moment the antidote on which my scientists are working will be ready. The vaccine which would immunize all those innoculated. And then - think of it! The threat of a new Black Death. We would hold the entire world at ransom.

89. 4 A  
A/B

Well? /

90. 2 D  
A/B

OCTAVIA: Are you so squeamish, Marcus? /

/S/B SLIDE/

T/I to  
B.C.U. BRUNO

MARCUS: It's a magnificent idea. I salute you, Excellency. Hail, Caesar. The world will be ours.

(On Cam. 2, Shot 90)

(On Boom D)

BRUNO: Not ours, Marcus. Mine.

GRAMS (5)  
End of  
Act.

SLIDE

"THE AVENGERS"  
END OF ACT ONE

CAM. 1 MOVE TO POS. A - VILLA (MAIN ROOM)  
CAM. 2 MOVE TO POS. B - U.F.D. FACTORY  
CAM. 3 MOVE TO POS. C - U.F.D. FACTORY  
CAM. 4 MOVE TO POS. C - VILLA (MAIN ROOM)  
BOOM A STAY AT POS. 1 - VILLA (MAIN ROOM)  
BOOM B MOVE TO POS. 3 - U.F.D. FACTORY  
BOOM C MOVE TO POS. 2 - U.F.D. FACTORY

ACT TWO

FADE UP SLIDE GRAMS (6)  
"THE AVENGERS" 'Avengers'  
Act Two

91. 2 B F/X

M.S. Low-angle  
Gentry and  
ceiling.  
Group enter  
shot

9. INT. U.F.D. FACTORY. DAY.

Heavy  
factory  
machinery

STEED: Where is everyone? On  
strike?

BOOM D 3

EASTOW: What?

STEED: I said Where is everyone?

EASTOW: This section of the  
factory's fully automatic, old boy,  
only a handful of maintenance men.

CATHY: What's going on?

EASTOW: Oh, grain and alfalfa-grass  
and what-not are being blown in through  
these pipes down to those mincers and  
mixers and all the hoo-ha. Inspection  
covers here ... and here ... you see,  
to ensure it's all shunting along quite  
happily. Everything scrubbed clean and  
very hygienic. Shall I lead the way?

CRAB R. and PAN  
them to close  
3-shot at foot  
of stairs.

STEED: What part of the factory is  
this, Mr. Eastow?

See BARNES come  
down from b/g  
Let him go.

EASTOW: Number Three Processing  
Plant. Our Technical Director, Mr.  
Appleton, has given Mrs. Gale most of  
the detailed gen.

(Cam. 3 next, 92)

(On Cam. 2, Shot 91)

(On Boom B)

BARNES: Excuse me, sir.

EASTOW: Of course. Take it easy, now.

STEED: Well, I have to go back to town. I'll leave Mrs. Gale in your capable hands. Thank you for all your help./

92. 3 C  
O/S C.U. STEED  
R f/g, EASTOW  
L b/g

EASTOW: Don't mention it old boy. Always glad to be able to help you Ministry of Ag. chaps.

STEED: Very good of you.

EASTOW: I tell you what - before you go we'll weave along to the canteen and have a quiet Java./ If you'd like to go on ahead with Mrs. Gale, Mr. Steed, I'll catch you up.

93. 2 B  
Close 3-shot  
Let EASTOW go.  
Let CATHY &  
STEED come fwd.  
to tight 2-shot

STEED: Any sign of that code mark?

CATHY: No, not so far.

STEED: How do you get on with Eastow?

CATHY: I think I can stand him a little longer.

Let them go.  
(As they go -

STEED: Good. This place will bear watching. We're getting warm. Shall we weave along for a Java?

94. 3 D  
M.C.S. BARNES  
f/g, see fire  
extinguisher,  
EASTOW b/g

EASTOW: Everything go all right last night, Barnes?

BOOM C 2"

(Cam. 2 next, Shot 95)

(On Cam. 3, Shot 94)

(On Boom C)

As he comes fwd.  
CRAB R. O/S  
EASTOW  
Let him go.  
T/I to C.U.  
BARNES

BARNES: All as usual, sir.

EASTOW: Good fellow.

BARNES: Excuse me, sir. Does  
Mr. Appleton know about Mrs. Gale?

95. 2 F  
C.U. EASTOW

EASTOW: Yes, of course./ All  
rubber-stamped and approved. Why  
do you ask?

BARNES: You know how Mr. Appleton  
is about visitors, sir.

(As he goes -  
96. 3 D  
C.U. BARNES  
(Reaction)

EASTOW: Don't worry, Barnes. I'm  
keeping a close eye on Mrs. Gale.

97. MIX 1 A  
M.C.S. OCTAVIA  
at desk  
(Cam. 2 to G -  
pushing 3's cable.  
Cam. 3 to A -  
Both Villa )

10. INT. VILLA (MAIN ROOM and  
SIDE ROOM) DAY.

BOOM A 1

As she lifts  
telephone T/I to  
C.U. See  
MARCUS enter L  
b/g

OCTAVIA: Hello? Oh, yes. No,  
he's in town I'm afraid. This is  
Octavia. Right, hold on. What  
is it? United Nations? Is that  
serious? Yes, I see what you mean.  
Yes, of course I'll tell him. Right.  
Goodbye.

As he comes fwd.  
stay on OCTAVIA.  
See Marcus's hand  
on her shoulder.

MARCUS: Who was that?

As she pushes  
hand away PAN UP  
to C.U. MARCUS

OCTAVIA: Appollodorus. What did  
you want, Marcus?

(Cam. 4 next, Shot 96)

MARCUS: I've drafted the report for  
the Senate.

(On Cam. 1, Shot 97)

(On Boom A)

98. 4 C (See him react - OCTAVIA: Oh. This will have to be included.

Low-angle OCTAVIA  
C.U. f/g, MARCUS  
b/g. Let them  
go.

(As she rises -

99. 2 G

BOOM B 1

C.U. MARCUS R f/g,  
OCTAVIA L b/g

OCTAVIA: You shouldn't smoke.

(4 to E - Same Set)

MARCUS: Oh, for Heaven's sake!

As OCTAVIA comes  
fwd. T/I to C.U.

OCTAVIA: You know his views.

MARCUS: I've had about enough of  
this Roman gimmick.

OCTAVIA: There's such a thing as  
Party Discipline. You, as First  
Consul -

100. 4 E

OCTAVIA C.U. L  
profile, MARCUS  
R. BRUNO enter  
centre b/g

MARCUS: Be a little human, can't  
you? You're as cold as one of those  
blasted statues -

Let BRUNO go.

Did you have a good trip?

(See them react,  
then, as Octavia  
goes -

BRUNO: I did.

101. 3 A

C.U. Box. PAN  
UP & T/I to C.S.  
BRUNO. OCTAVIA  
comes to him.  
CRAB L. holding  
MARCUS centre b/g  
till he reaches  
girl.

OCTAVIA: There's been a call from  
Appollodorus. I've made a note.  
He can't be here for the pre-senate  
meeting.

BRUNO: Is that all?

OCTAVIA: No. He's just heard that  
the United Nations are rushing help to  
the famine areas.

(Cam. 2 next, Shot 102)

(On Cam. 3, Shot 101)

(On Boom B)

BRUNO: Thank you, Octavia. As I thought, we've no time to lose.

102. 2 D OCTAVIA: Oh, what have you there?/

C.U. Robe.  
As he lifts it  
PAN UP to C.U.  
BRUNO. See  
robe bottom of  
frame

BRUNO: This is a replica of the robe worn by the Caesars. Purple. The Imperial purple.

103. 3 A

Low-angle C.U.  
BRUNO L f/g,  
OCTAVIA R b/g.  
See robe.  
  
As OCTAVIA goes  
CRAB L., put  
BRUNO C.U. R f/g.  
See OCTAVIA,  
MARCUS b/g  
  
T/I with BRUNO  
to close 2-shot  
with MARCUS

OCTAVIA: What's it for?

BRUNO: My coronation ... as Imperial Caesar. I want you to take great care of this.

OCTAVIA: I'll have it put in your room.

BRUNO: Now, Marcus. The moment is come. The vaccine - our antidote - is ready for testing. All we need is a guinea pig. A human guinea pig.

104. 1 D

C.U. BRUNO

T.M. Clear  
Sofa - Let  
Cam. 2 in

MARCUS: But who?

105. 3 A

Tight 2-shot  
As MARCUS breaks  
see OCTAVIA b/g.  
As she comes fwd.  
CRAB L., hold  
MARCUS C.U. L f/g,  
OCTAVIA R b/g

BRUNO: Anyone. Male, female, young or old. It doesn't matter. So long as they're in good health.

OCTAVIA: Why not ask a party-member to volunteer?

(Cam. 1 next, Shot 106)



(On Cam. 3, Shot 105)

(On Boom B)

BRUNO: Are our Party-members so devoted?/

106. 1 D C.U. BRUNO

107. 3 A What would you say, Marcus?/

C.U. MARCUS L f/g,

108. 1 D OCTAVIA R b/g What's there to be afraid of?/ Just a

109. 2 D little shivering - a high fever -/then

C.U. MARCUS the swellings, the bubosa Edema of the

110. 3 A lungs,/

C.U. OCTAVIA

111. 1 D then death./ But not, of course, if the

C.U. BRUNO

(SWING 3)

112. 3 A antidote works./ Are you a devoted party-

C.U. MARCUS L f/g, member, Marcus?

OCTAVIA R b/g. Let OCTAVIA go.

(1 to C - Cathy's Flat)

MARCUS: I am, sir. But I'm not a

113. 2 D devoted guinea-pig. Leave it to me./

C.U. MARCUS I'll find someone. Once you've tested

the antidote successfully, how do you

intend to administer the botulinus

114. 3 A toxin, Excellency?/

C.U. BRUNO R f/g,

OCTAVIA L b/g. As she looks at

him T/I to B.C.U. BRUNO: In the most obvious and effective

way possible, Marcus. Through the public

water supplies.

115. 4 D

C.U. Sink.

PAN UP, let 11. INT. CATHY'S FLAT. NIGHT.

SPEED come to f/g, CATHY b/g BOOM A 2

(Cam. 1 next, Shot 116)

(On Cam. 4, Shot 115)

(On Boom A)

STEED: Some day my prints will come ... some day, ... Do our friends at U.F.D. know you've taken these?

(As he goes -

CATHY: No.

116. 1 C

H.C.S. CATHY  
Let STEED enter

STEED: Have you got into the laboratory yet?

CATHY: Not yet. The whole place is a pretty straightforward set up. Everything goes through a rigid quality test before it's processed, and once it's in those pipes no-one can touch it till it comes out as cattle-cake and poultry food. No, no, the bottom one.

STEED: You're certain?

CATHY: It's the same with the soil-dressings and insecticides. U.F.D. are an international concern, a huge combine -

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

STEED: With an invisible chairman.

117. 4 D

C.U. STEED.  
As he turns  
PULL BACK to  
see CATHY b/g

CATHY: Who is he?/

STEED: An eccentric gent - Sir Bruno Luker. While you were there I was moseying around the archives. The name isn't on the note-head, but fact is, Sir Bruno owns the place. He

(As he goes -

118. 1 C

H.S. CATHY  
Let STEED enter.

founded U.F.D. He started way back in a side-street with a clean apron and a bottle of weed-killer and wound up in Millionaire Row. Scientist - industrialist - ship-owner.

(As she puts  
print in tray -

119. 2 H

C.U. Print

(Cam. 1 next, Shot 120)

(On Cam. 2, Shot 119)

(On Boom A)

CATHY: Ah, here it comes ...

STEED: Retired from the industrial scene to enter/politics, but -

120. 1 C  
M.C. 2-shot.  
See her lift  
print.

121. 2 H CATHY: Here. Look at this./  
C.U. Print.

STEED: That's it. Where did you take this?/

122. 1 C  
Tight 2-shot  
Immediately  
T/I to C.U.  
STEED

CATHY: At Number 4 loading bay.  
You know what it is yet?

STEED: No, what is it?

CATHY: A monogram.

123. 4 D STEED: I can see that. But whose?/  
C.U. CATHY

124. 1 C CATHY: The Romans./ GRAMS (7)  
C.U. STEED Sting

125. 3 E  
C.U. Statue. 12. INT. VILLA (CORRIDOR) DAY.  
CRAB R. Find BOOM C 3  
OCTAVIA. Take  
her to M.C. 2-shot  
with MARCUS, pillar  
C.U. L f/g MARCUS: Octavia!

OCTAVIA: Please, let me go.

MARCUS: I've got to talk to you.

OCTAVIA: Please - he'll find us.

(Cam. 2 next, Shot 126)

(On Cam. 3, Shot 125)

(On Boom C)

(As they go -

MARCUS: Come in here ...

(Boom follow them

126. 2 H

L.S. MARCUS &  
OCTAVIA,  
Doorway f/g

13. INT. VILLA (CHANGING ROOM)  
DAY.

Let them enter.

OCTAVIA: Marcus, I must go.

As he shuts  
door T/I to  
tight 2-shot

MARCUS: No. I must talk to  
you. We never get a minute alone.  
He's always watching us.

OCTAVIA: What do you want?

MARCUS: You.

PULL BACK and  
let OCTAVIA  
come to C.U.  
f/g, MARCUS  
b/g

OCTAVIA: Marcus, Marcus. No,  
no. He'd kill you.

MARCUS: Don't make me laugh.  
We don't need him any more. You  
know that, don't you? He's becoming  
a megalomaniac. The way he's going  
on, we'll all end up in jail. He's  
just caught up in his own dreams.  
Don't you see - now is the time to get  
rid of him. I must take over and  
plan the new Empire before it's too  
late.

OCTAVIA: What about me?

MARCUS: Leave Bruno and come with me.

OCTAVIA: You're a fool. What makes  
you think I'd leave him now and risk  
losing everything. I've made Bruno  
what he is. He'd never let me go. He  
needs me.

(Cam. 4 next, Shot 127)

(On Cam. 2, Shot 126)

(On Doom C)

PULL BACK to  
M.S. as she comes  
fwd. As he  
pushes hands down  
T/I to tight  
2-shot

MARCUS: But you don't need him.

OCTAVIA: If I thought that I  
wouldn't be here.

MARCUS: Maybe I can make you think  
differently.

(As they kiss -

OCTAVIA: Maybe.

127. 4 A

L.S. Door.  
They enter L.S.  
CRAB R. and  
let STEED come  
to C.U. R f/g,  
BRUNO L b/g

14. IMP. VILLA (MAIN ROOM) DAY.

DOOM B 2

BRUNO: Octavia? Come in, Mr.  
Steed. This is the atrium - the  
main living room. You like it?

STEED: Superb. Delightful  
Pompeian frescoes. And a wonderful  
mosaic. Oh, and even a hypocaust.

BRUNO: A most efficient heating  
system. Channels of hot air running  
beneath all the ground floor, heated  
from a central furnace. Wonderful  
engineers, the Romans.

STEED: I can almost feel it running  
up my toga.

See OCTAVIA enter.

Let her go.

Let STEED go.

BRUNO: Ah, Octavia, bring some wine,  
please. I've quite a collection of  
antiques and objets d'art, myself, as  
you see. Of course, I'm always in the  
market for more./

128. 2 D

C.U. Statue.  
As he lifts it  
PAN UP to close  
2-shot STEED R f/g,  
BRUNO L b/g

STEED: I hoped you might be. That's  
why I brought you this little head from  
my client's collection. It's from the  
Temple of Mars Ultor.

(Cam. 4 next, Shot 129)

(On Cam. 2, Shot 128)

(On Doom B)

BRUNO: Mars the Avenger.

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

STEED: Exactly. Oh, and this  
delightful little proto-Corinthian  
aryballos.

129. 4 A

Low-angle C.U.  
Statue and STEED  
f/g, BRUNO b/g

BRUNO: Proto-Corinthian? But  
this is Greek, not Roman, surely?

STEED: The spoils of war. Taken  
at the battle of Cumae.

P.M. SET IN VASE

BRUNO: Most interesting.

Let BRUNO come  
to Close 2-shot,  
statue f/g

STEED: If I may say so, there's  
quite a resemblance.

BRUNO: Tiberius Caesar. Yes, it  
is rather me, isn't it?

130. 3 A

C.U. BRUNO R f/g,  
STEED L b/g

STEED: Quite remarkable. What  
fellows they were, eh? What power  
they wielded.

BRUNO: What power. Supreme rulers  
of the whole civilised world.

STEED: Of course, we shan't see  
their like again. Perhaps it's for  
the best.

(As they go -

131. 4 A

C.U. Vase.  
PULL BACK and  
PAN UP to Close  
2-shot, BRUNO  
R f/g, STEED L  
b/g. See vase.

BRUNO: This is rather amusing.

STEED: Oh, very jolly. May I? I  
believe you gave lectures on Roman culture  
at one time - put your house on show?

132. 1 D

C.U. BRUNO

(Cam. 4 next, Shot 133)

(On Cam. 1, Shot 132)

(On Boom B)

133. 4 A  
Close 2-shot  
See vase.
- BRUNO: I did. I tried to show a little of the old elegance, a little of the grandeur that was Rome./
- STEED: What are they up to?
- BRUNO: See? That's from Pompeii. It depicts an incident at one of the bacchanalia.
- STEED: Ah, great fun, the old bacchanalia. The most outrageous debaucheries, I believe.
- (As he moves -
134. 1 D  
OCTAVIA Close  
L f/g, BRUNO,  
STEED R b/g.  
Let BRUNO come to her.  
Let OCTAVIA go.  
Let BRUNO go to STEED.
- BRUNO: Yes, they knew how to relax. Now, this collection of antiquities you know of ...
- STEED: Ah, yes. Well, there are the usual vases and drinking-bowls - some early medallions - brooches, fibulae -
- BRUNO: Excellent. Your wine.
135. 4 A  
Close 2-shot
- STEED: Thank you./
- BRUNO: Audentes fortuna juvat.
- STEED: I didn't quite catch that?
136. 1 D  
C.U. STEED  
PULL BACK to  
see BRUNO b/g
- BRUNO: Audentes fortuna juvat./
- STEED: Of course. Cheers.
- BRUNO: I suppose you're a sort of agent, Mr. Steed?/
137. 4 A  
C.U. STEED  
(Cam. 1 next, Shot 138)

(On Cam. 4, Shot 137)

(On Boom B)

STEED: Sort of.

BRUNO: And you would collect your commission from your client of course.

138. 1 D  
C.U. STEED L f/g,  
BRUNO R b/g

STEED: Yes./

BRUNO: Perhaps you would leave me his telephone number.

(As Steed moves -

139. 3 A  
C.U. Bust f/g,  
BRUNO, STEED b/g

STEED: Yes, of course.

BRUNO: Thank you.

Let them come  
to close 2-shot

STEED: Rome is your main interest now, I believe. The cares of business and politics have ceased to bother you.

As STEED turns  
CRAB L. See  
MARCUS enter b/g  
Let them go

BRUNO: Business certainly - one doesn't keep a dog and bark oneself. As for politics - well, that was only an amusement, at the best. The telephone number ... You were going to give it to me.

(As Steed stops -

140. 4 A  
Close 2-shot

STEED: Oh - yes, of course. There we are. You've been most kind. I hope we meet again. I'll see myself out - don't bother, please. Good morning./

141. 3 A  
C.S. BRUNO R f/g,  
MARCUS L b/g  
Let him come to  
close 2-shot

MARCUS: Who was that?

BRUNO: You fool! Showing yourself when I'd told him I'd nothing to do with politics.

(Cam. 1 next, Shot 142)



(On Cam. 3, Shot 141)

(On Boom B)

MARCUS: Did I know? Who was he?

Let MARCUS go.

Take BRUNO to C.U. with statue

BRUNO: His name was Steed. He's trying to sell me Roman antiquities.

MARCUS: Oh, well -

(4 to B - Eastow's Office)

BRUNO: We can't be too careful, at this stage. I think I might have a word with Mr. Steed's client. Would you get this number for me?

(On cue -

MARCUS: Yes, sir.

142. 1 A

C.U. MARCUS

(3 to B - Eastow's Office)

(As he lowers receiver -

Hullo? What? Who's that?  
I see. Just a minute, please.

BOOM A 1

143. 2 D

C.U. BRUNO, statue f/g, MARCUS b/g.

Let them go.

(As Bruno goes -

Your call.

BOOM B 2

144. 1 A

Low-angle Desk f/g. Let BRUNO come to C.U. f/g, MARCUS b/g.

As he replaces 'phone T/I to B.C.U.

BRUNO: Hullo? This is Sir Bruno Luker. Who is that speaking? What? My apologies. I've been given the wrong number. So one can't be too careful. Obviously the man's an impostor. His client turns out to be the British Museum. If he comes here again, Marcus, you'll have to deal with him.

BOOM A 1

145. MIX 4 B

C.U. STEED

15. INT. EASTOW'S OFFICE. DAY.

BOOM C 1

STEED: His name's Gordon Dodds, by the way - Fascist-type political thug./

146. 3 B

High-angle M.C.S. CATHY

(Cam. 2 next, Shot 147)

(On Cam. 3, Shot 146)

(On Boom C)

(4 crab R)

CATHY: Dodds. Oh, yes. Runs the World Empire Party. But it's political chicken-feed, really.

STEED: Yes. But with Bruno's money, and all this behind him, things could change.

147. 2 J C.U. STEED CATHY: Meaning?/  
(3 Crab R) STEED: That Sir Bruno has dreams of power. His industrial empire's not enough. And he's teamed up with Marcus to make his dreams come true./
148. 4 B C.U. STEED R f/g,  
CATHY L b/g  
Let STEED rise out of shot CATHY: Marcus?  
(See Cathy react - STEED: That's what Dodds calls himself -
149. 2 J C.U. STEED STEED: They use Roman code-names. Marcus is speaking at a rally tonight. I think I'll go along./
150. 4 B M.C.S. CATHY CATHY: I'll be here. I've got the key to the laboratory./
151. 2 J C.U. STEED STEED: Good girl. Comb that laboratory. I've a hunch something must happen to the fertilisers after they pass the quality-test./
152. 4 B M.S. STEED,  
CATHY.  
See EASTOW enter. EASTOW: Ah, hello, you two -  
Let EASTOW go. STEED: Oh, hello. Hope we're not in your way.  
EASTOW: No, no. Press on.

(Cam. 3 next, Shot 153)

(On Cam. 4, Shot 152)

(On Boom C)

CRAB L. Let  
STEED come and  
sit C.U. f/g,  
CATHY b/g

STEED: Thank you. I like your  
point about a broader approach of  
science to agriculture./

153: 3 B  
C.U. EASTOW

EASTOW: Hello, Mr. Appleton?  
Eastow. I'd like to prepare a hand-  
out for the Press. If you could spare  
a moment?/ Good, I'll whip up to  
your office. Big shipment, old boy -  
the famine drive - stock-food,  
fertilisers, high-quality seed, the  
lot.

(Boom Swing)

154. 4 B  
C.U. STEED L f/g,  
EASTOW R b/g.  
Hold rise. As  
STEED turns CRAB  
R., hold him Close  
f/g, see EASTOW go  
to door, CATHY  
seated.

STEED: Oh, good show.

155. 2 J  
C.U. STEED

This could be what we've  
been waiting for. Increased shipments  
of fertilisers and food all over the  
world. This is an opportunity for  
Sir Bruno to step up their operations./

156. 4 D  
C.U. STEED R f/g,  
CATHY L b/g. As  
she rises T/I to  
B.C.U.

CATHY: If you're right it's time I  
threw myself to the lions.

157. 1 D  
Low-angle L.S.  
down table.  
T/I slowly to  
C.S. BRUNO

16. INT. VILLA (MAIN ROOM) NIGHT.

BOOM B 1

F/F/X  
Applause

BRUNO: And so you will see,  
senators, how easily we can re-  
create those times. The World  
Empire Party plans a government that  
will bring peace and stability to  
this tormented world. One government,  
one Empire, one Leader! As you  
know, among other things my company  
produces chemicals for the purification  
/of public water-supplies.

(4 to A - Villa)

(Cam. 4 next, Shot 157A)

(On Cam. 1, Shot 157)

(On Boom B)

- BRUNO (cont'd.): of public water supplies throughout the world. When we are ready these chemicals will contain the most deadly poison known to man, type 'A' of the Botulinus Toxin./ By using these chemicals the public health departments will finish our work for us. Ten ounces will be sufficient to cause a universal plague./
- 157A. 4 A M.S. Senators (Reaction) /
- 157B. 1 D /
158. 4 A A/D  
Low-angle BRUNO  
C.U. R f/g,  
LUCIUS L b/g  
LUCIUS: Plague, Caesar?
159. 1 D  
C.U. BRUNO  
BRUNO: Don't worry, Lucius/- my laboratories are working night and day to perfect an antidote against infection. Within the next forty-eight hours it will be tested in a human being. The success of this test will be the signal for my master-plan to be put into action./
160. 4 A  
O/S MARCUS  
C.U. L f/g,  
BRUNO R b/g  
MARCUS: Hail, Caesar!
- BRUNO: Thank you, Marcus - but we will leave all salutations until after my coronation./ And now, a toast. To one government, one Empire, one Caesar!
161. 1 D  
Low-angle L.S.  
down table  
Hold BRUNO's rise  
Let f/g Senators  
rise out of shot  
ALL: Hail, Caesar! Hail, Caesar!
162. 3 C  
L.S. CATHY b/g  
machines f/g.  
Let her come to  
C.S. CRAB her  
L. and let her  
go to door.  
(As she passes window -
- GRAMS (8)
17. INT. U.F.D. LABORATORY. NIGHT.  
INTERCUTTING WITH:  
FACTORY
- BOOM C 4
163. 2 H  
M.S. Window.  
PAN L. with CATHY  
to door. See her  
enter.  
(Cam. 3 next, Shot 164)

(On Cam. 2, Shot 163)

(On Boom C)

PULL BACK with  
her, holding bench  
f/g

CRAB L. to end of  
bench. As she  
lifts object T/I  
to M.C.U. See  
object. See  
her drop it.

(As it falls -

164. 3 C

L.S. PENROSE

PAN him round  
along gantry.  
Hold him as he  
jumps down.

See BARNES b/g

Let him come  
to close 2-shot

CRAB L. and let  
them go to door.

(As they pass  
window -

165. 2 H

C.U. CATHY f/g,  
See BARNES,  
PENROSE enter  
b/g

Let BARNES go  
to M.S. with  
PENROSE.

(As Penrose  
grabs her -

BARNES: Ah, Mrs. Gale. We  
thought it wouldn't be very long.

166. 3 C

M.C.U. BARNES

T/I to C.U.

BARNES: Hullo? Cassio. Tell

167. 4 K

C.U. CATHY

Bruno we've got his guinea-pig//

GRAMS (9)

T/I to B.C.U.

End of  
Act

SLIDE

"THE AVENGERS"  
End of Act Two

SECOND COMMERCIAL BREAK

CAM. 1 MOVE TO POS. E - VILLA (CELLAR)  
CAM. 2 MOVE TO POS. J - EASTON'S OFFICE  
CAM. 3 MOVE TO POS. B - " "  
CAM. 4 MOVE TO POS. B - " "

BOOM A STAY AT POS. 1 - VILLA (MAIN ROOM)  
BOOM B MOVE TO POS. 4 - VILLA (CELLAR)  
BOOM C MOVE TO POS. 1 - EASTON'S OFFICE

ACT THREE

	<u>FADE UP SLIDE</u>		<u>GRAMS (10)</u>
	"THE AVENGERS"		'The
	Act Three		Avengers'
170.	<u>2 J</u>		
	C.U. Telephone. As he lifts it <u>PAN UP to C.U.</u> EASTOW	<u>18. INT. EASTOW'S OFFICE. DAY.</u>	<u>DOOM C 1</u>
	See folder tapping. (As he looks at Appleton -		<u>F/A</u> <u>Machinery</u> <u>(b/g)</u>
171.	<u>4 B</u>		
	C.U. EASTOW R f/e, STEED, APPLETON b/g	<u>EASTOW:</u> Hello, Security? Yes, Mr. Eastow here. Look, old chap - did you give Sergeant Barnes my message? Oh, good. Yes, O.K. He's on his way over, Steed.	
	Let STEED go. CRAD L. & T/I to close 2-shot APPLETON, EASTOW	<u>STEED:</u> Oh, thanks.	
		<u>APPLETON:</u> I hope for her sake Mrs. Gale had nothing to do with the damage I found in the Lab. this morning./	
172.	<u>3 B</u>		
	C.U. STEED	Did she say anything to you about not coming in?	
		<u>EASTOW:</u> On the contrary, she said she'd be here, usual time./ I do hope she's O.K.	
173.	<u>4 B</u>		
	Close 2-shot APPLETON, EASTOW		
		<u>APPLETON:</u> Well, I hope you can come up with a satisfactory explanation./	
174.	<u>3 B</u>		
	C.U. STEED (Reaction)		
175.	<u>4 B</u>		
	Close 2-shot a/b (Cam. 3 next, Shot 176)		

(On Cam. 4, Shot 175)

(On Doom C)

176. 3 D APPLETON (cont'd.): Now, I want  
you to handle this for me. I'll be  
away for a few days at the conference -/  
C.U. STEED.  
As he looks  
PAN L. to door BARNES: Afternoon, sir.  
Let BARNES come  
to close 2-shot  
with STEED STEED: Hullo, Sergeant.
177. 2 J BARNES: Oh, hullo, Mr. Steed.  
You wanted me, sir?/  
C.U. EASTOW
178. 3 B EASTOW: Barnes, old chap, Mrs. Gale  
was working late last night. What  
time did she leave?/  
C.U. BARNES
179. 4 B BARNES: Mrs. Gale? Let's see ...  
Yes, she gave the key of this office  
to the Police Box about 9.30/- just  
before the late shift came on. The  
180. 3 B exact time's in the book, sir.  
C.U. STEED  
C.U. BARNES
- EASTOW: She left no message?
181. 4 B BARNES: No, sir./ Just asked me  
C.U. STEED to call a taxi, to go to her hotel./
182. 3 B Why, there's nothing wrong, is there?  
C.U. BARNES
183. 2 J EASTOW: No, no./ Let me know if  
C.U. EASTOW you hear anything, though, there's a  
184. 3 B good chap./  
C.U. BARNES
- (2 to F - Mirror)  
(As he starts to go - BARNES: Yes, sir.
185. 4 B APPLETON: Er - hang on a moment,  
C.U. APPLETON Sergeant.\*  
\*PULL BACK to  
close 2-shot  
with BARNES  
BARNES: Sir.

(Cam. 3 next, Shot 186)



(On Cam. 4, Shot 185)

(On Boom C)

APPLETON: Everything's in the folder, Tommy. I'll be back at the end of the week.

EASTOW: O.K. sir. Can I contact you?

APPLETON: I don't know the 'phone number off hand. I'll ring in. I hope by then you'll have something to report.

186. 3 D EASTOW: Rightyo./

EASTOW R f/g,  
STEED L b/g  
(4 FAST past 2)

APPLETON: Now, Sergeant ...

BARNES: Sir.

STEED: That's odd.

EASTOW: What?

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

STEED: Mrs. Gale was meant to be having dinner with me last night. I was waiting at her hotel. If she did catch the taxi, it took her somewhere else.

187. 2 F GRAMS (11)

Mirror Shot.  
CATHY at window  
(As she turns -

19. INT. VILLA (CELLAR) DAY.

Suspense

BOOM B 4.

188. 1 E  
M.S. CATHY. PAN  
L and see her go  
to alcove.  
(As she enters -

189. 4 F  
C.U. Coffin f/g,  
CATHY b/g  
(Cam. 3 next, Shot 190)

(On Cam. 4, Shot 189)

(On Boom D)

See her take  
wood.

(As she goes -

190. 3 F

Low-angle bed f/g,  
CATHY b/g

Let her come to C.S.  
See her break wood  
and take nail.  
Let her come to  
sit f/g, door b/g

See BRUNO, MARCUS  
enter and come to  
close 3-shot

As they  
enter -

CUT GRAMS

MARCUS: Here she is, Excellency.

BRUNO: An admirable specimen.  
A typical example of healthy  
womanhood.

Let CATHY go.  
Hold M.L.S.  
BRUNO, MARCUS.

MARCUS: The serum's all prepared,  
sir?

Let CATHY enter  
and sit C.U. L  
f/g, MARCUS,  
BRUNO R b/g

BRUNO: Yes.

CATHY: Just what are you planning  
to do?

BRUNO: We'd like you to help us in  
a small experiment.

CATHY: To further the cause of  
humanity, I suppose.

BRUNO: How did you guess?

CATHY: And if I refuse?

BRUNO: I don't think you will, my  
dear. Yes. An amusing thought,  
Marcus. An offering to the gods.

(Cam. 2 next, 195)

(On Cam. 1, Shot 190)

(On Boom 3)

MARCUS: Of course. During the Festival.

BRUNO: I apologise for this room being rather bare. But anyway, you won't be here for long. Come, Marcus.

Let them go.

T/I to C.U.  
CATHY.

See nail.

Let her go.

(As she clears frame -

195. 2 D

L.S. BARNES  
Let him come to C.S.

20. LMT. U.F.D. FACTORY. DAY.

BOOM C 5

PAN him R. upstairs to M.C.S. on Gantry.

F/X  
Heavy factory machinery

(On cue -

196. 3 C

C.U. Feet. PAN them upstairs and along Gantry to BARNES. As they stop PAN UP to Med. close 2-shot

STEED: Hullo, Sergeant. Keeping up the good work?

BARNES: Oh, hullo, Mr. Steed.

STEED: What are you doing then? Poisoning the pig-food? Infecting the insecticide?

(Cam. 2 next, Shot 197)

(On Cam. 3, Shot 196)

(On Boom C)

BARNES: What d'you mean, sir?

STEED: The nasty stuff goes into special bags, doesn't it, with that Roman monogram -

197. 2 B BARNES: Now, look, sir - /  
C.U. STEED

STEED: Oh, and what's happened to Mrs. Gale? Told us a fib, didn't you? Naughty! /

198. 3 C  
Med. Close  
2-shot. See  
gun.

BARNES: All right, Steed -

As he pushes him  
against rail  
CRAB L. find  
machinery f/g  
C.U.

STEED: All right, Sergeant ... talk. The complete alfalfa, or I'll drop you in the clockwork!

199. MIX 4 C

High angle chair  
and desk. PULL  
BACK and PED DOWN.  
Let MARCUS come  
to sit M.S. f/g.  
See LUCIUS L.S.  
b/g

21. INT. VILLA (MAIN ROOM and  
SIDE ROOM.) NIGHT.

F/X  
Male party  
chatter  
BOOM A 1

LUCIUS: Hallo, there! Some Festival! Say, where are the women?

MARCUS: They'll be here. Octavia's got it all organised.

LUCIUS: Did she have to organise these crazy ball gowns too?\*

\* T/I to M.C.U.  
MARCUS R f/g,  
LUCIUS b/g

MARCUS: That's Bruno's idea. When he's got rid of we'll toss this sort of nonsense in the ash-can.

(Cam. 1 next, Shot 200)

(On Cam. 4, Shot 199)

(On Doom A)

LUCIUS: You're sure we can fix it?

As MARCUS rises  
PED. UP and T/I  
to close 2-shot

MARCUS: Exactly as planned. We'll keep the broad scheme - we'll use all his ideas - but we don't need Bruno or his eccentricities.

LUCIUS: O.K. What about Bruno's plague serum, though? We need that - it's our king-pin./

200. 1 A  
C.U. MARCUS

MARCUS: Appollodorus has the know-how. We'll test on that girl when he gets here. We'll humour Bruno a little longer, then, tonight, he goes./

201. 4 C  
C.U. LUCIUS

LUCIUS: Uh-huh. Are you sure we can rely on Octavia?/

202. 1 A  
C.U. MARCUS

CRAB R. and PULL  
BACK to close  
2-shot.

See OCTAVIA b/g  
(4 FAST to G -  
Hypocaust)

As he lifts  
grapes T/I to  
B.C.U.

MARCUS: One hundred per cent. All ready? At his coronation then. As a libation to the gods.

203. 4 G

M.C.S. STEED  
Hold his rise.  
Let him go to  
L.S.  
(As he reaches  
door -

22. INT. VILLA (HYPOCAUST) NIGHT.

GRAMS (12)  
Suspense  
DOOM C 3

204. 3 E

C.U. Pillar f/g,  
STEED at door  
b/g  
PULL BACK with  
him past pillars  
f/g

23. INT. VILLA (CORRIDOR) NIGHT.

(Cam. 2 next, Shot 205)

(On Cam. 3, Shot 204)

(On DooM C)

PAN him R. to  
M.S. at door.  
See passage  
entrance.

Let him go.  
See BRUNO and  
girls appear.

Let them go.  
(As they go -

205. 2 H

C.U. STEED  
(3 FAST to G -  
Changing Room)

24. INT. VILLA (CHANGING ROOM)

PULL BACK as he  
comes to M.S.  
with togas.

See him take  
toga.

(As he looks down -

206. 3 G

M.C.S. STEED's  
feet. See  
toga's too short.

PAN UP and T/I to  
C.S. STEED.

(He reacts -

X-CUT GRAES  
to  
F/X

207. 1 D

L.S. Room. T/I  
through Senators  
to L.S. Door

25. INT. VILLA (MAIN ROOM)

Party  
NIGHTChatter

Let Guards enter,  
come to L. & R.  
f/c.

DOOM D 1.

As BRUNO enters  
T/I to M.S. with  
girls

GRAES (13)  
Fanfare  
FADE F/X

BRUNO: My friends, you have gathered  
here from the four corners of the  
globe. The serious business of this  
present Senate is over, with one small  
exception. In the meantime, let us  
relax. Senators - friends, enjoy  
yourselves. Let the bacchanalia begin!

(Cam. 2 next, Shot 208)

(On Cam. 1, Shot 207)

(On Boom D)

Let girls go.  
CRAB L. with  
BRUNO. Find  
OCTAVIA and girl  
close L f/g,  
BRUNO R b/g.

BRUNO (cont'd.): You're looking  
beautiful, my dear. Enjoy yourself  
this evening.

Let girl go and  
T/I to close  
2-shot. PULL  
BACK with BRUNO  
to M.S. Group f/g,  
BRUNO b/g.

OCTAVIA: Of course.

Let girls go.

BRUNO: Enjoying the Festival?

As BRUNO goes  
T/I to close  
2-shot f/g. See  
OCTAVIA b/g.

LUCIUS: Swell, Caesar. It's quite  
a ball.

Let LUCIUS go.

BRUNO: Wait until later -- after  
my coronation.

Hold MARCUS's rise  
to L f/g, OCTAVIA  
R b/g.

MARCUS: That's just as long as we  
will wait.

Let her come to  
close 2-shot

LUCIUS: Well, I've got work to do.

MARCUS: Is the girl ready?

(As she goes -

OCTAVIA: I'll go down and see.

208. 2 H

GRAMS (14)

C.S. STEED and  
mirror.

26. INT. CHANGING ROOM. NIGHT. Music

See him go to  
door.

(As he reaches  
door -

209. 3 E

L.S. Door, pillar  
f/g. Let  
OCTAVIA come fwd.  
PAN with her. Let  
her go. Stay on  
door, see STEED  
appear and look  
down corridor.

27. INT. VILLA (CORRIDOR) NIGHT. BOOM C 3

(Cam. 1 next, Shot 210)

(On Cam. 3, Shot 209)

(On Boom C)

Let him go.  
(As he goes -

210. 1 D

C.S. BRUNO and  
throne f/g,  
group b/g  
Let him come fwd.  
T/I to O/S BRUNO  
C.U. L f/g

28. IMP. VILLA (MAIN ROOM) NIGHT.  
BOOM B 1

BRUNO: Imperial Caesar ...  
Ah, Senators ...

MARCUS: Appollodorus has arrived,  
Excellency.

BRUNO: Oh, splendid ... what have  
you there, Marcus?

211. 4 A

C.U. Circlet.  
PAN UP with it  
to C.U. BRUNO  
(1 to F - Cellar)  
As he looks away  
from them PAN R.  
to C.S. MARCUS,  
LUCIUS.  
(As they react -

MARCUS: A humble gift, Caesar./  
Offered with our undying loyalty.

BRUNO: The imperial circlet.  
Thank you, Marcus.

212. 2 K

Low-angle C.U.  
Pillar R f/g,  
STEED L b/g  
CRAB L. with him.  
Find EASTOW. CRAB  
L. with him. See  
STEED L b/g  
(4 FAST to H -  
Cellar)

29. IMP. VILLA (CORRIDOR) NIGHT.  
GRAMS (15)  
Suspense  
BOOM C 3  
Cut Suspense  
Into Sting.

EASTOW: Don't move, old horse.  
Just lift the old maulers.

STEED: Our old chum, Appollodorus.

EASTOW: If you'll be good enough to  
lead the way, we've got someone you'd  
be interested to meet.

Let STEED go.

(Cam. 3 next, Shot 213)



(On Cam. 2, Shot 212)

(On Boom C)

As he goes PED.  
UP to see  
EASTOW's face.  
Let him go.

(As they go -

213. 3 D (Mirror)  
C.S. CATHY

30. INT. VILLA (CELLAR) NIGHT.

BOOM A 3

(As she turns -

214. 4 H  
M.S. CATHY.  
She jumps down

215. 1 F CATHY: Steed!  
M.S. Door, STEED  
and EASTOW

(As Steed turns - STEED: Yes, and with Appollodorus  
Eastow, the matey P.R.C.

216. 4 H  
L.S. STEED R f/g,  
CATHY L b/g  
See rail. CATHY: Well, if it isn't the  
noblest Roman of them all!

(2 to D - Main Room)

(1 to D - " ") STEED: Is that the best weapon you  
can find?

CATHY: Yes.

STEED: What are you trying to do  
with it?

T/I with them as CATHY: I'm trying to loosen the  
they go to window. cement round those bars. It's not so  
As CATHY turns from him T/I easy. You have a go. Don't trip  
fast to C.U. over your skirt.

GRAMS (16)  
Sting

217. MIX 2 D  
Low-angle M.S.  
BRUNO & girls.  
See group enter  
b/g

31. INT. VILLA (MAIN ROOM) NIGHT.

BOOM B 2

(Cam. 1 next, Shot 218)

(On Cam. 2, Shot 217)

(On Boom B)

Let girls go,  
T/I to BRUNO  
Close f/g

Let them come  
fwd. T/I to  
C.U. BRUNO R  
f/g, APOLLODORUS,  
OCTAVIA L & R b/g

See MARCUS

BRUNO: Ah, Appollodorus.

EASTOW: Hail, Caesar!

(As Octavia pulls  
her hand away -

BRUNO: Greetings, Consul.  
Fetch my robe - my purple robe.

218. 1 D

M.C.U. BRUNO  
(Reaction)

It's time for my coronation.

219. 2 D

Low-angle tight  
group

OCTAVIA: Everything's ready. And  
we must test the toxin on the girl.  
An injection - intravenously?

EASTOW: No, no. She must drink it.

Let MARCUS go.

That's the whole point.

As OCTAVIA goes  
tighten to close  
2-shot with  
EASTOW.

BRUNO: Yes. Send Lucius for the  
girl, Marcus. Octavia, bring my robe.  
Well done, Appollodorus, well done.

Let EASTOW go.

Wine!

See girl b/g.  
Let her come fwd.  
Lose her head.  
As he drinks T/I  
to B.C.U.

220. MIX 3 F

C.U. Bed f/g,  
CATHY at door  
b/g. Let her  
come to M.C.U.  
f/g and sit.  
See group enter  
b/g. Let them  
go to door.

32. INT. VILLA (CELLAR) NIGHT.

BOOM A 3

LUCIUS: Right. Take the girl.  
I'll deal with Steed. Where is he?

CATHY: He's gone.

(Cam. 4 next, Shot 221)

(On Cam. 3, Shot 220)

(On Boom A)

PAN LUCIUS to  
window and  
PULL BACK.

LUCIUS: What the - Take her  
upstairs. I'll find Steed.

Hold Coffin L f/g  
LUCIUS R b/g

See STEED get  
out of coffin.

(As he looks at  
wood -

221. 4 H  
C.U. LUCIUS  
WHIP PAN DOWN  
to wood on bed.

223. 3 F  
STEED C.U. L f/g,  
LUCIUS b/g.  
Let them go to  
bed.  
(As they go -

224. 4 H  
M.C.U. Wood. As  
he lifts it PAN UP  
to M.C.U. STEED

GRAMS (17)

225. 3 F  
M.C.U. STEED L f/g,  
LUCIUS R b/g  
Let STEED go out  
of shot. As  
LUCIUS jumps onto  
bed -

Fight music

226. 4 H  
M.C.U. STEED.  
PULL BACK to  
2-shot  
(As Lucius pushes  
him on to bed -

227. 3 H  
C.U. STEED. See  
sword at his throat.  
Let him roll back  
to M.C.U.  
PULL BACK, find  
LUCIUS M.C.U. L f/g  
After second blow  
PAN them L to Alcove.  
(As they stop -

228. 4 H  
M.C.U. LUCIUS.  
P/B to O/S STEED  
(Cam. 3 next, Shot 229)

(On Cam. 4, Shot 228)

(On Boom A)

PAN them R. to wall.  
(As Lucius lifts sword -

229. 3 H

C.U. Sword at throat

Sting

230. 1 D

L.S. BRUNO  
Senators f/g  
CRAB R. past them and T/I through then slowly to M.S. BRUNO, MARCUS.

33. INT. VILLA (MAIN ROOM) NIGHT.

MARCUS: ... and within a few short months those gathered here tonight will be Consuls, Tribunes and Senators in a mighty new Roman Empire!

SENATORS: (Applause)

MARCUS: And how has this been possible? By audacity, danger, devotion - and the genius of one man - Sir Bruno Luker - whom tonight we elect as supreme Party Leader and crown imperial Caesar!

231. 4 J

C.U. OCTAVIA's side and circlet R f/g, MARCUS L b/g.

Bruno Caesar! The noblest Roman of them all! Hail, Caesar!

Follow circlet and T/I to C.U. BRUNO

232. 1 D

L.S. Senators f/g, BRUNO b/g

SENATORS: Hail, Caesar! Hail, Caesar! Hail, Caesar!

233. 3 E

L.S. Corridor. See STEED come round corner.

34. INT. VILLA (CORRIDOR) NIGHT BOOM C 3

(Cam. 2 next, Shot 234)

(On Cam. 3, Shot 233)

PAN him L.  
Let him go.  
(As he enters -

234. 2 H

C.U. Umbrella  
and toga f/g,  
STEED b/g.  
Let him take  
umbrella. See  
him draw sword  
(3 FAST to A -  
Main Room )

(As he lunges  
at toga -

35. INT. CHANGING ROOM. NIGHT.

235. 3 A

L.S. BRUNO,  
Senators f/g  
T/I to C.S.  
BRUNO

36. INT. VILLA (MAIN ROOM) NIGHT.

BOOM B 1

BRUNO: You are participants in  
the birth of a new age. An age  
modelled on the greatest era in the  
history of man. An era which saw  
a new civilisation spreading through  
the barbaric countries of Europe.  
Great armies - not of marauding  
soldiers, but civilised men - brought  
law and order, justice, art and new  
standards of living to backward  
nations. They even came to this  
fair country and infused a new  
spirit of grandeur into the hearts  
of thousands of men and women. We  
will re-create that grandeur - the  
grandeur that was Rome!

SENATORS: (Applause)

236. 1 A

C.U. Goblet  
See her put  
poison in.

37. INT. VILLA (SIDE ROOM). NIGHT.

FADE  
BRUNO  
under

(Cam. 4 next, Shot 237)

(On Cam. 1, Shot 236)

(Boom D  
under  
BOOM A 1

As she lifts  
them PULL BACK  
and PAN UP to  
M.C. 2-shot.  
See goblets

MARCUS: Is everything ready?

OCTAVIA: Yes.

MARCUS: Which one has the  
poison?

(As he goes -

OCTAVIA: That one.

237. 4 J

M.C.U. BRUNO  
T/I to C.U.

FADE UP  
BOOM B 1

38. INT. VILLA (MAIN ROOM) NIGHT.

BRUNO: ... My Second Consul  
Appollodorus has been working with  
a team of leading scientists and  
we believe that at last we have  
discovered a serum which will be

(As he looks -

238. 3 A

M.C.S. MARCUS f/g,  
OCTAVIA b/g.  
See wine  
(See him move  
wine -

used as an inoculation against the  
plague which will soon spread through  
-the world.

239. 4 J

C.U. BRUNO

240. 2 D (R. of 4)

L.S. CATHY and  
Guards. PAN  
to C.U. CATHY  
R f/g, BRUNO  
R b/g. See  
MARCUS, OCTAVIA  
L b/g

Bring the woman forward./

And now we will drink a  
toast -- a libation to the gods.

(As he turns to  
Marcus -

241. 1 D

Low angle tray  
and drinks f/g,  
BRUNO b/g

Which is mine?

(Can. 2 next, Shot 242)

(On Cam. 1, Shot 241)

(On Boom B)

As he lifts glasses  
PED. UP to O/S  
MARCUS M.C.U. BRUNO.

As he turns PAN R.  
and T/I to C.U.  
CATHY

(As she takes drink - BRUNO (cont'd.): The toast -

242. 2 D  
Close 2-shot  
MARCUS, OCTAVIA.  
See them react.

243. 4 J  
C.U. BRUNO Pax, Imperium et Res

244. 1 D Secundae./  
C.U. CATHY  
(As she throws wine -

245. 4 J  
C.U. BRUNO

246. 2 D Take her!  
M.L.S. Guards  
PAN them to  
CATHY. See  
them grab her  
and pull her  
back  
(As they steady -

247. 1 D  
L.S. STEED,  
Senators. STEED: All right, Bruno, break up  
PAN STEED R., this bacchanalia!  
hold him close  
L f/g

See CATHY & Guards  
b/g

BRUNO: Get him!

GRAMS (18)

As Guard attacks  
STEED PULL BACK  
to L.S.

Fight  
Music

PAN DOWN as they  
drop on floor

Let Guard go  
out of shot.

(As he goes -

248. 4 A  
C.S. CATHY &  
Guard f/g,  
BRUNO, MARCUS b/g

(Can. 2 next, Shot 249)

(On Cam. 4, Shot 248)

(On Boom B)

See CATHY  
throw guard  
(As Marcus reaches  
door b/g -

CUT GRAMS

249. 2 A  
L.S. BRUNO  
Let him come fwd. to M.C.U.  
See MARCUS b/g  
(As Bruno turns -

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39. INT. VILLA (CORRIDOR) NIGHT.  
DCOM C 3

250. 3 E  
C.U. BRUNO  
BRUNO: What now?

251. 2 A  
C/S BRUNO C.U.  
L f/g, MARCUS  
R b/g.  
See him take  
step fwd.

252. 3 E  
C.U. BRUNO  
The Ides of March are

253. 2 A  
A/D. As BRUNO  
falls PAN DOWN  
See him settle  
(As he settles -

---

come./  
MARCUS: Then fall, Caesar!  
As he falls  
GRAMS (19)

254. 3 E  
M.C.U. MARCUS  
Let him go.  
(As he goes -

255. 1 D  
C.U. Guard.  
As he starts to  
rise PULL BACK  
to Med. 2-shot  
Let Guard fall  
out of frame.  
CRAB R. with  
STEED.  
See CATHY and  
Guard Close f/g,  
STEED b/g

---

40. INT. VILLA (MAIN ROOM). NIGHT.  
BOOM B 1.

(Cam. 2 next, Shot 256)



(On Cam. 1, Shot 255)

(On Boom D)

As STEED goes  
CRAB L. Hold  
Guard L.S. f/g,  
CATHY, STEED b/g

As guard falls  
T/I, hold CATHY,  
STEED f/g, EASTOW  
b/g

Let CATHY fall  
out of frame.

Let her rise into  
f/g.

Let EASTOW come  
fwd. and fall.

T/I with CATHY  
to close 2-shot  
with STEED

STEED: Quick, we've got to find  
Bruno.

(As they reach  
door -

256.	<u>2 A</u>	L.S. CATHY, STEED See BRUNO f/g As they come fwd. T/I to C.U. BRUNO As STEED lifts circlet PAN UP to C.U. CATHY	<u>41. INT. VILLA (CORRIDOR) NIGHT</u>	<u>BOOM C 3</u>
			<u>CATHY:</u> Ambition's debt is paid.	
257.	<u>3 E</u>	C.U. STEED (Swing 2)	<u>STEED:</u> Alia remedia graviora sunt aliis./	
258.	<u>2 A</u>	C.U. CATHY (Swing 3)	<u>CATHY:</u> Faber est quisque fortunae suae./	
259.	<u>3 E</u>	Close 2-shot Let STEED go. (As he clears frame -	<u>STEED:</u> You must be mad!	<u>GRAMS (20)</u> <u>Closing</u>
<u>CAUTIONS (SCANNER)</u>				

CAPTION (SCANNER)  
PATRICK MACNEE, HONOR BLACKMAN

CAPTION  
HUGH BURDEN, COLETTE WILDE

CAPTION  
JOHN FLIMP, IAN SHAND

CAPTION  
RAYMOND ADAMSON, KENNETH KEELING, COLIN RIX

CAPTION  
REY EDWARDS

CAPTION  
RICHARD LATES, JOHNNY DARKWORTH

CAPTION  
STAN WOODWARD

CAPTION  
JOHN BRYCE

CAPTION  
KIM MILLS

FADE CAPTION

FADE UP SLIDE  
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FADE SOUND AND VISION