

A.B.C. TELEVISION LIMITED,
BROOM ROAD,
TEDDINGTON,
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C A M E R A S C R I P T

"THE AVENGERS"

Episode 61

Prod.No: 3608

"THE UNDERTAKERS"

VTR/ABC/2899

by

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DESIGNED BY
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DIRECTED BY
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CAMERA REHEARSAL: THURSDAY, 1ST AUGUST 1963, 10.00-21.00. STUDIO 1, TEDDINGTON.

VTR: FRIDAY, 2ND AUGUST 1963, 18.30-19.30. " " "

TRANSMISSION: T.B.A.

RUNNING TIME: 51.25 + 2 COMMERCIAL BREAKS of 2.05 each.

"THE AVENGERS" (61)

"THE UNDERTAKERS"

SCENE BREAKDOWN (2)

SET	TIME	CHARACTERS	CAMERAS	BOOMS	SHOTS	PAGES
ACT 1 (contd.)						
7.	T/C (B) - EXT. ADELPHI PARK	DAY	Steed	-	-	13
7A.	ADELPHI PARK ENTRANCE - EXT.	"	Steed	5: D.	B-4	38
7B.	" " OFFICE - INT.	"	Mrs. Lomax	4: D.	C-3	39
7C.	" " HALL - INT.	"	a/b + Extras	3: C.	C-3	40
7D.	" " ENTRANCE - EXT.	"	Steed Mrs. Lomax 4 undertakers	5: D.	B-4	41
7E.	" " HALL - INT.	"	Mrs. Lomax Mrs. Baker Extras	3: C.	C-3	42
7F.	" " OFFICE - INT.	"	Mrs. Lomax	4: D.	C-3	43
8.	<u>INTERCUTTING:</u> MADDEN'S LIVING ROOM, INT. & ADELPHI PARK OFFICE, INT.	DAY	Paula Lomax Mrs. Lomax	1: A. 2: D. 4: D.	A-3 C-3	44-55
9.	FUNERAL PARLOUR OFFICE, INT.	DAY	Green 4 undertakers	5: E.	B-5	56
9A.	CHAPEL OF REST - INT.	"	a/b	3: D.	B-5	57
10.	CATHY'S KITCHEN - INT.	DAY	Cathy Steed	1: B. 2: A.	A-4	58-72
12.	FUNERAL PARLOUR OFFICE, INT.	DAY	Steed Green	1: F. 5: F.	B-5	85-92
12A.	CHAPEL OF REST - INT.	"	a/b + Mrs. Lomax (dead)	2: E. 3: Cap.	B-5	93-94

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"THE UNDERTAKERS"

SCENE BREAKDOWN (1)

SET	TIME	CHARACTERS	CAMERAS	BOOMS	SHOTS	PAGES
<u>ACT 1</u>						
1. OPENING ROUTINE - T/C (A)	-	-	-	-	-	1
2. LIFT & CORRIDOR - INT.	DAY	Green 4 undertakers	4: A.	A-1	1	1
2A. MADDEN'S LIVING ROOM - INT.	"	Madden	1: A.	B-1	2	1
2B. " LOBBY - INT.	"	Green 4 undertakers	5: A.	C-1	3	1
2C. " LIVING ROOM - INT.	"	Madden Green	1: A.	B-1	4	1-2
2D. " LOBBY - INT.	"	4 undertakers	5: A.	C-1	5	2
2E. LIFT & CORRIDOR - INT.	"	Green 4 undertakers	4: A.	A-1	6	2
3. CATHY'S KITCHEN - INT.	DAY	Cathy Steed	1: B. 2: A.	B-2	7-11	2-4
3A. " LIVING ROOM - INT.	"	a/b	2: B. 5: B.	C-2	12-16	4-5
4. LIFT & CORRIDOR - INT.	DAY	Steed	1: D, E.	A-1 A-2	17	5-6
4A. RENTER'S LIVING ROOM - INT.	"	Mrs. Renter	4: B.	B-3	18	6
4B. CORRIDOR - INT.	"	Steed Mrs. Renter	1: E.	A-2	19	6
4C. RENTER'S LIVING ROOM - INT.	"	a/b	4: B. 5: C.	B-3	20-22	6-7
4D. " LABORATORY - INT.	"	a/b	3: A.	LAZY ARM	23	7-8
4E. " LIVING ROOM - INT.	"	a/b	5: C.	B-3	24	8
4F. CORRIDOR - INT.	"	Steed	1: E.	A-2	25	8
5. RENTER'S STUDY - INT.	DAY	Lomax Wilkinson Mrs. Renter	3: B. 4: C.	C-3	26-30	8-10
6. MADDEN'S LIVING ROOM - INT. & " LOBBY - INT.	DAY	Paula Lomax Daphne	1: A. 2: C. 5: A.	B-1 A-3	31-37	10-13

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CAST:

John Steed	PATRICK MACNEE	Mrs. Lomax	MARCELLA MARKHAM
Catherine Gale	HONOR BLACKMAN	Wilkinson	RONALD RUSSELL
Lomax	LEE PATTERSON	Mrs. Baker	HELENA MCCARTHY
Paula	JAN HOLDEN	Reeve	DENIS FORSYTH
Mrs. Renter	LALLY BOWERS	Undertakers	VALENTINO MUsETTI
Madden	PATRICK HOLT	RICHARD TURNER
Daphne	MANDY MILLER	LEONARD KINGSTON
Green	HOWARD GOORNEY	JOHN DENNISON

+ 3 men, 3 women extras as:- Inmates of Adelphi Park.

Floor Manager	JOHN WAYNE	Technical Supervisor ..	BOB GODFREY
P.A.	PADDY DEWEY	Lighting Supervisor ...	H.W. RICHARDS
Stage Manager	DENNIS REDWOOD	Senior Cameraman	DICKIE JACKMAN
Call Boy	DAVID GRANGER	Sound Supervisor	MICHAEL ROBERTS
P.A. Timer	CAROL ARMSTRONG	Vision Mixer	MURIEL HOLMES
Wardrobe	AUDREY RIDDLE	Racks Supervisor	ALAN FOWLER
Make-Up	LEE HALLS	Grams Operator	TONY MORLEY

SCHEDULE:

THURSDAY, 1ST AUGUST

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, 2ND AUGUST

Camera rehearsal 10.00 - 12.30
 Lunch break 12.30 - 13.30
 Camera rehearsal 13.30 - 15.20
 Tea break, line up,
 normal scan, make-up ... 15.20 - 16.05
 Photo call (Pat/Honor) ... 16.05 - 16.15
 Dress rehearsal 16.15 - 17.30
 Notes 17.30 - 18.00
 Line-up 18.00 - 18.30
 VTR 18.30 - 19.30

CAMERAS: 5 pedestals.

SOUND: 3 booms, lazy-arm (Laboratory), 5 pract. telephones (Madden's Living Room, Adelphi Park Office, Renter's Living Room, Adelphi Park Hall (extension), Funeral Parlour Office (to ring only)), grams, tape, possible echo, distort stand mic. (outside Cathy's Kitchen).

TELECINE: ABC symbol, 4 35mm. specially shot sequences (1 mute, 2 s.o.f.), 1 slide, caption scanner.

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"THE AVENGERS" (61)

"THE UNDERTAKERS"

SCENE BREAKDOWN (3)

SET	TIME	CHARACTERS	CAMERAS	BOOMS	SHOTS	PAGES
<u>ACT 2</u>						
13. APARTMENT CORRIDOR, INT.	DAY	Steed Mrs. Renter	5: G.	A-1	95	25-26
13A. RENTER'S LIVING ROOM, INT.	"	a/b	4: F. 5: H.	B-3	96-97	26
13B. BALCONY - EXT.	"	a/b	3: F.	LAZY ARM	98	26-27
13C. RENTER'S LIVING ROOM, INT.	"	a/b + Daphne	4: B, F. 5: H.	B-3	99-104	27-29
13D. BALCONY - EXT.	"	a/b	3: G.	LAZY ARM	105	29-31
13E. RENTER'S LIVING ROOM, INT.	"	Steed Mrs. Renter	4: F. 5: C.	B-3	106-107	31-32
14. MADDEN'S LIVING ROOM, INT. & " LOBBY - INT.	DAY	Lomax Paula Daphne Cathy	1: G, H. 2: C, F, G. 5: A.	C-5 A-3	108-116	32-35
15. CATHY'S KITCHEN - INT.	DAY	Steed	3: H.	B-2	117	36
15A. " LIVING ROOM - INT.	"	Cathy Steed	3: J. 4: G.	A-5	118-129	36-37
16. FUNERAL PARLOUR WORKROOM, INT.	DAY	2 undertakers Green	5: J.	B-6	130	37
16A. " " OFFICE, INT.	"	a/b	4: H.	A-5	131	38
16B. CHAPEL OF REST - INT.	"	Green 4 undertakers	2: H. 3: K.	A-5	132-134	38
16C. FUNERAL PARLOUR OFFICE, INT.	"	a/b	4: H.	A-5	135	38
16D. " " WORKROOM, INT.	"	Madden	5: K.	B-6	136	38-39
17. MADDEN'S LIVING ROOM - INT.	DAY	Paula Lomax	1: J, A. 2: C.	C-5	137-140	39-40
18. ADELPHI PARK OFFICE - INT.	DAY	Mrs. Renter Cathy Wilkinson	1: K. 3: L. 4: D, C.	B-7	141-153	41-44
19. FUNERAL PARLOUR WORKROOM, INT.	DAY	Madden Green	5: J.	A-6	154	44-45

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"THE AVENGERS" (61)

"THE UNDERTAKERS"

SCENE BREAKDOWN (4)

SET	TIME	CHARACTERS	CAMERAS	BOOMS	SHOTS	PAGES
<u>ACT 3</u>						
20. ADELPHI PARK HALL - INT.	DAY	Green Mrs. Renter Mrs. Baker 4 undertakers Extras	3: M.	B-8	155	46
20A. " " OFFICE, INT.	"	Mrs. Renter Mrs. Baker Cathy	4: D.	B-8	156	46-47
20B. " " HALL, INT.	"	Cathy Mrs. Renter Mrs. Baker Wilkinson Reeve Extras	3: C.	B-8	157	47
20C. " " LOUNGE, INT.	"	Wilkinson Daphne Reeve Mrs. Renter Extras	1: L. 5: L.	C-6	158-162	47-48
21. FUNERAL PARLOUR OFFICE, INT.	DAY	Green Madden	2: J.	B-5	163	48-49
22. <u>INTERCUTTING:</u> RENTER'S LIVING ROOM, INT., ADELPHI PARK OFFICE, INT. & ADELPHI PARK HALL, INT.	DAY	Steed Cathy Green	1: M. 2: K. 4: D. 5: M.	A-7 B-7 -	167-173	50-51
23. FUNERAL PARLOUR WORKROOM, INT.	DAY	Madden Green	2: L. 3: N. 5: M.	C-6	174-176	51-52
23A. " " OFFICE, INT.	"	Madden Green Undertaker	2: J.	A-5	177	52-53
23B. FUNERAL PARLOUR WORKROOM, INT.	"	Steed Undertaker	2: L. 3: N. 5: M.	C-6	178-188	53-54

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"THE AVENGERS" (61)

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SCENE BREAKDOWN (5)

SET	TIME	CHARACTERS	CAMERAS	BOOMS	SHOTS	PAGES
ACT 3 (contd.)						
24. ADELPHI PARK HALL, INT.	DAY	Cathy Daphne Mrs. Renter	4: K.	B-8	189	54-55
24A. " " LOUNGE, INT.	"	Cathy Daphne Lomax Mrs. Renter Paula Madden Green	1: N. 2: M. 3: P. 4: L. 5: N, P.	A-8 C-7	190-206	55-58
24B. T/C (C) - ADELPHI PARK, EXT.	"	Steed Madden Green	-	-	-	58
24C. ADELPHI PARK LOUNGE, INT.	"	Cathy Daphne Lomax Paula Mrs. Renter	3: P. 4: L. 5: N.	A-8 C-7	207-209	58
24D. T/C (D) - ADELPHI PARK, EXT.	"	Steed Cathy Madden Green	-	-	-	58-59
25. CATHY'S LIVING ROOM, INT.	DAY	Steed Cathy Mrs. Renter	1: Cap. 2: B. 3: D. 4: Cap. 5: B.	B-5	210-223	59-61
26. CLOSING ROUTINE - Caption Scanner, Slide	-	-	-	-	-	61-62

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VTR/ABC/2899
Part 1

ACT 1

	<u>FADE UP TELECINE (A)</u>		<u>S.O.F.</u>
	ABC Symbol + "Avengers" opening titles.)	(0'35")	(THEME) * * *
	<u>FADE OUT T/C</u>		
1.	<u>FADE UP 4 (A)</u> M.C.U. lift indicator. PAN R. to lift doors. HOLD shot as coffin passes L. to R, carried by 4 undertakers. PAN R. with Green to door. Group enter. Doors close.	<u>INT. LIFT & CORRIDOR. DAY.</u>	<u>BOOM A-1</u>
2.	<u>1 (A)</u> M.C.U. Madden, profile. He turns full face. TRACK BACK & CRAB L. with him to desk. He sits. HOLD him R. f/g, room beyond L.	<u>INT. MADDEN'S LIVING ROOM. DAY.</u>	<u>BOOM B-1</u>
3.	<u>5 (A)</u> M.S. Group with coffin. PAN Green R. to column. Green leaves shot.	<u>INT. MADDEN'S LOBBY. DAY.</u>	<u>BOOM C-1</u>
4.	<u>1 (A)</u> W.S. Madden R. f/g, Green approaching L. b/g.	<u>INT. MADDEN'S LIVING ROOM. DAY.</u>	<u>BOOM B-1</u>

(On 1, Shot 4)

T.I. to C.U. gun in Green's hand.

Gun fires.

5. 5 (A) F/X: GUN SHOT./

Coffin on floor and undertakers' legs.

INT. MADDEN'S LOBBY. DAY. BOOM C-1

PAN UP to 4-S faces.

(1 TO POS.B, CATHY'S KITCHEN)

F/X: 2ND GUN SHOT (OFF).

Undertakers remove their hats.

6. 4 (A) INT. LIFT & CORRIDOR. DAY. BOOM A-1

Table top with lily.

PAN UP to lilies L. and mirror reflection of door R.

Undertakers enter through door.

WHIP PAN to Group with coffin.

T.I. with Green to lift doors, include indicator L.

INLAY SCANNER

"THE UNDERTAKERS" (black lettering on lift doors)

GRAMS: THEME

(5 TO POS.B, CATHY'S LIVING ROOM)

*

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TAKE OUT INLAY

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7. 1 (B) INT. CATHY'S KITCHEN. DAY. BOOM B-2

C.U. revolver.

*

PAN UP with hands to show Cathy.

F/X: DOOR BELL.

GRAMS: CATHY'S DOORBELL.

PULL BACK as she Xs R. to button, to show doorway.

CATHY: Who is it?

(4 TO POS.B, RENTER'S LIVING ROOM)

STEED: (DISTORT) Me.

STAND MIC.

CATHY: Come in.

BOOM B-2

She Xs L.

Steed enters - 2-S, thru door.

(On 1, Shot 7)

PULL BACK with Steed.

STEED: Busy?

HOLD 2-S, Cathy L. b/g,
Steed R. f/g.

CATHY: Yes.

Cathy Xs down to Steed,
and back again.

STEED: I've come to say goodbye,
I'm on my way to -

CATHY: On your way to where?

STEED: To New York. I cleaned out
my cupboards because I shan't be eating
in for a while. I thought you might
like to use some of these.

CATHY: Thank you, Steed.

STEED: I'll probably be away for quite
some time./

8. 2 (A)
C.U. Cathy and gun.

CATHY: I'll be able to get on with
some of my own work then./

9. 1 (B) a/b
(2-S)

STEED: It'll make a welcome change,
won't it, eh? There are one or two
things in here I thought you might
like in particular. I picked them
out. Sugared mangoes. Go very
well with cornflakes./

10. 2 (A)
M.C.U. Cathy.

CATHY: Good, I'll remember that./

11. 1 (B) a/b
(2-S)

STEED: I've been trying to get rid of
them for years. I'll probably have to
go on to Washington as well.
You know Professor David Renter?

CATHY: Yes.

STEED: You do? Apparently he's solved
the problem of high speed industrial film.

(On 1, Shot 11)

CATHY: Oh, good - I knew he was on the point of it.

Cathy leaves shot R.

TIGHTEN on Steed.

STEED: That's all I know about it. I'm to accompany the old boy to New York just to prevent him being too talkative to strangers. Purely routine stuff. I hear he's a dry old fella. I'd much rather take -

(He realises she has gone)

12. 5 (B) INT. CATHY'S LIVING ROOM. DAY. BOOM C-2
Full shot Cathy.

(2 TO POS.B, CATHY'S
LIVING ROOM - FAST -
IN FRONT OF CAM.1)

(1 TO POS.D, LIFT)

2-S, as Steed joins her
L. from kitchen.

STEED: (CONTD.) I'd much rather take you. Four and a half days luxury on an ocean liner. The sea, sun, moonlight ...

CRAB L. on her X L,
holding 2-S.

CATHY: You obviously don't read the weather reports. Last week's crossing was a very rough one.

STEED: Oh, now here's a rare treat - bumble bees. Jellied. Made in Japan.

13. 2 (B)
M.C.2-S, Cathy/Steed.

CATHY: Splendid./

STEED: If there's one place they know how to jelly bumble bees, it's in dear old Nippon.

CATHY: How do I serve them - on toast?

STEED: Just as you like, my dear. I'm going to miss you.

(On 2, Shot 13)

CATHY: I hope you both have a good trip.

STEED: Thank you. I just wanted to tell you about it. Well, goodbye, Mrs. Gale.

CATHY: Goodbye, Steed.

(On his walk)
14. 5 (B) STEED: Well, I must say that I'm looking forward to it. The break will
Deep 2-S, Cathy L. f/g, do me good.
Steed b/g.

CATHY: Do us both good.

STEED: I'll give you a ring when I get back.

15. 2 (B) CATHY: Yes, do that./
M.C.U. Steed.

16. 5 (B) a/b STEED: I'll send you a postcard./
(2-S)

CATHY: Put a stamp on it this time.
CRAB R. & T.I. to Cathy with rifle.

She loads it and fires. F/X: RIFLE SHOT.

(2 TO POS.C, MADDEN'S LIVING ROOM)

17. 1 (D) INT. LIFT & CORRIDOR. DAY.
M.C.U. lift indicator.

BOOM A-1

FAN R. as doors open.

PULL BACK to M.S. Steed.

He Xs R, then L. to mirror.

Boom A
P.B. with
Steed to
Pos.2.

HOLD him at mirror for business with flower.

(5 TO POS.C, HENTER'S LIVING ROOM)

(On 1, Shot 17)

PULL BACK FAST with him
to door L.

(As he rings bell)

18. 4 (B) INT. RENTER'S LIVING ROOM. DAY. BOOM B-3
C.S. statue.

F/X: CHINESE DOOR BELL.

GRAMS:
CHINESE
DOORBELL.

PAN R. to bottom of
door opening.

PAN legs R.

PAN UP to show L.S.
Mrs. Renter at door.

(She opens door a little)

19. 1 (E) INT. CORRIDOR. DAY. BOOM A-2
Tight 2-S, Mrs. Renter o/s
Steed.

STEED: Good morning. Mrs. Renter?

MRS. RENTER: Yes.

STEED: My name's Steed - John Steed.
Is your husband at home?

MRS. RENTER: I'm afraid not. Are
you selling something?

STEED: It's a business matter. When
will he be in?

MRS. RENTER: He's gone away. Perhaps
I can let him know you called.

STEED: Just one moment - let me give
you one of my cards. There you are.

MRS. RENTER: Butter-fingers!

PAN Steed to floor.

STEED: That's all right. Allow me.

(Door closes)

20. 5 (C) INT. RENTER'S LIVING ROOM. DAY. BOOM B-3

M.S. door, for chain
business. Door opens.
Steed enters and Xs
deep L. f/g, Mrs. Renter
R. b/g.

(On 5, Shot 20)

STEED: That's extremely kind of you. This is rather important. Will he be back today?

MRS. RENTER: No. I'm afraid you don't understand, Mr. Steed. My husband has gone into retirement.

STEED: I beg your pardon?

T.I. to tighten 2-S,
o/s Steed.

MRS. RENTER: For some time now he has been intending to renounce worldly goods. He has always been a millionaire, he inherited a fortune from his father. But now he is seeking a simpler way of life. He went into meditation a week ago.

STEED: I see. Will you be joining him?

MRS. RENTER: In the course of time.

PAN Steed L. up steps.

STEED: Is this your husband?

21. 4 (B)
Portrait.

MRS. RENTER: Yes./ It was done last year. He's a fine looking man, don't you think?

22. 5 (C)
M.2-S, Steed/Mrs. Renter.

STEED: Yes, indeed./ Would it be possible to get in touch with him?

(4 TO POS.C, RENTER'S
STUDY)

MRS. RENTER: Oh no, I'm afraid the directors of Adelphi Park don't allow visitors.

PAN Steed L. to door.

(As Steed opens laboratory
door)

23. 3 (A)
L.A. M.2-S, Steed/
Mrs. Renter through
equipment f/g.

INT. RENTER'S LABORATORY. DAY. LAZY-ARM

STEED: Is this your husband's laboratory?

(On 3, Shot 27)

MRS. RENTER: Yes - this is where he did all his work.

STEED: Did his work? Do you mean he's gone into retirement for the rest of his life?

MRS. RENTER: Yes. That's what 'retirement' means, doesn't it?

STEED: But he was at the height of his career. How old was your husband - sixty?

MRS. RENTER: Sixty-one in May.

STEED: But I can't understand why he didn't inform the Research Council.

MRS. RENTER: He went rather suddenly.

(Steed shuts lab. door)

24. 5 (C) INT. RENTER'S LIVING ROOM. DAY. BOOM B-3
2-S.

PAN them R. to door.

(3 TO POS. B, RENTER'S
STUDY)

MRS. RENTER: (CONTD.) I'm sorry not to have been able to help you, Mr. Steed.

STEED: Well, thank you very much, Mrs. Renter. But you will tell your husband that I called, won't you?

MRS. RENTER: I will.

Steed exits.

Mrs. Renter shuts door.

25. 1 (E) INT. CORRIDOR. DAY. BOOM A-2
M.C.U. Steed - reaction.

He walks out R.

26. 4 (C) INT. RENTER'S STUDY. DAY. BOOM C-3
M.S. Lomax.

PAN him R. to include back of chair L. f/g.

(On 4, Shot 25)

(5 TO POS.A, MADDEN'S
LOBBY; 1 TO POS.A,
MADDEN'S LIVING ROOM)

LOMAX: How long do you think it'll
take you to perfect the part?

WILKINSON: Back in the old days, I
used to learn my parts in a few hours.
This is a bit different, but it
shouldn't take long.

LOMAX: We should be able to move you
down to Adelphi Park at the end of the
week.

WILKINSON: Good, Mr. Lomax. I'm
looking forward to it.

Mrs. Renter enters
shot R.

LOMAX: Who was it?

TIGHTEN 2-S, Lomax/
Mrs. Renter.

MRS. RENTER: A man called Steed. He
wanted to see my husband.

LOMAX: What for?

MRS. RENTER: I don't know. He was a
salesman or something.

LOMAX: All right. All right, where
were we?

MRS. RENTER: You were describing the
garden.

Lomax turns away.

27. 3 (B) (in 4's loop)
M.S. Wilkinson o/s
Mrs. Renter.

WILKINSON: Yes, it was a large garden
with a three hundred year old lawn, and
rhododendron bushes to the left of the
fish pond./

28. 4 (C)
2-S, Lomax/Mrs. Renter.

MRS. RENTER: No, it was the herbaceous
border on that side.

(CONTD.)

(On 4. Shot 28)

MRS. RENTER: (CONTD.) I remember so well, because that's where we first met, behind the herbaceous border. It was his birthday, and -

LOMAX: Yes, all right, all right - I'm sure he's got all that, Mrs. Renter. Let's go over it all again. When were you born?/

29. 3 (B)
M.S. Wilkinson.

WILKINSON: 5th of May 1902 at Wickhampstead, Berkshire.

LOMAX: Exact address?

T.I. on Wilkinson to C.U.

WILKINSON: "Fairfield", Tate Lane.

LOMAX: And your father's full names?

WILKINSON: Harold Frederick.

LOMAX: And you were christened?

30. 4 (C)
C.U. Mrs. Renter.

WILKINSON: David Frederick Renter./

(3 TO POS.C, ADELPHI
PARK HALL)

MRS. RENTER: Splendid!

GRAMS:
MUSIC

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31. 1 (A)
M.C.U. Paula.

INT. MADDEN'S LIVING ROOM. DAY. BOOM B-1

PULL BACK to show desk and room beyond, Paula R.

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32. 5 (A)
M.S. Lomax as he enters door, Xs R. and walks out.

INT. MADDEN'S LOBBY. DAY. BOOM A-3

*

*

33. 1 (A)
Lomax approaches L. b/g, Paula R. f/g.

INT. MADDEN'S LIVING ROOM. DAY. BOOM B-1

*

*

Lomax moves R. f/g.

*

*

(On 1, Shot 33)

(4 TO POS.D, ADELPHI
PARK OFFICE)

PAULA: How's Professor Renter's
replacement?

LOMAX: Good, good. Best we've had
yet.

PAULA: When will you find somebody
T.I. to C.U. photograph. to replace my 'late-lamented' husband?

PAN it to tin.

LOMAX: Don't worry. It'll only take
a couple of days./ Anyway, nobody's
liable to miss him.

34. 2 (C)
M.2-S, Paula/Lomax.

He Xs L.

PAULA: Least of all me.

T.I. for embrace.

T.I. to her hand on his
hair.

35. 5 (A)
M.S. Daphne entering
door.
She moves into M.C.U.

INT. MADDEN'S LOBBY. DAY. BOOM A-3

36. 2 (C)
M.C.2-S, Lomax/Paula.

INT. MADDEN'S LIVING ROOM. DAY. BOOM B-1

PAULA: Daphne!

PAN Paula L. to door,
Lomax R. of frame.

(As Paula passes column)

37. 5 (A)
M.S. Paula/Daphne,
including mirror L.
Pick up Lomax's
reflection.

INT. MADDEN'S LOBBY. DAY. BOOM A-3

PAULA: (CONTD.) Well, this is a
surprise!

DAPHNE: Hallo.

(2 TO POS.D, SAME SET)

PAULA: You've just interrupted a
rather important discussion.

DAPHNE: I couldn't stand it a minute
longer.

PAULA: What happened?

(On 5, Shot 37)

DAPHNE: I just got bored. I mean, finishing school is one thing, but being stuck three thousand feet up in the Swiss Alps with a gaggle of screaming females is not my idea of fun.

PAULA: No, I suppose not ...

PAN Daphne to 2-S with Lomax. Paula joins 3-S R.

DAPHNE: Don't worry, Father won't mind. Is he in?

PAULA: He's gone away for a few days.

DAPHNE: Oh. Then what's Mr. Lomax doing here?

PAULA: I told you we were just discussing business. It's all to do with your father. Now why don't you go and wash and change, and then come back and tell us all about Switzerland?

CRAB to include Daphne's walk R. to door.

LOMAX: Welcome home.

TIGHTEN to 2-S, Paula/Lomax, as Daphne exits.

I thought you said she wasn't coming back for another month.

PAULA: She wasn't meant to.

LOMAX: What are you going to tell her about her father?

PAULA: I'm going to say he's gone into retirement.

LOMAX: That's what I'd like to do with you.

PAULA: What?

(On 5, Shot 37)

LOMAX: Retire.

Q T/C

PAULA: But not at Adelphi Park!

TIGHTEN to B.C.U. Paula.

GRAMS:
MUSIC

		<u>T/C.</u>	<u>EXT.</u>	<u>ADELPHI PARK.</u>	<u>DAY.</u>	
	<u>MIX TELECINE (B)</u>					*
	Steed arriving at Adelphi Park - 0'48"					*
	(5 TO POS.D, EXT. ADELPHI PARK ENTRANCE, FAST)					*
						*
38.	5 (D) W.S. door.		<u>EXT.</u>	<u>ADELPHI PARK ENTRANCE.</u>	<u>DAY.</u>	<u>BOOM B-4</u>
	Steed Xs L.					*
	He presses bell.					*
						*
39.	4 (D) C.U. bell.		<u>INT.</u>	<u>ADELPHI PARK OFFICE.</u>	<u>DAY.</u>	<u>BOOM C-3</u>
						*
			<u>F/X:</u>	<u>FRONT DOOR BELL. (PRACT.)</u>		
	WHIP PAN to C.U. Mrs. Lomax.					
	PAN her L. to door.					
	(As she leaves L)					
40.	3 (C) W.S. Mrs. Lomax.		<u>INT.</u>	<u>ADELPHI PARK HALL.</u>	<u>DAY.</u>	<u>BOOM C-3</u>
	CRAB L. with her to door, & T.I. to business with chain.					
41.	5 (D) M.C.2-S, Steed/Mrs. Lomax.		<u>EXT.</u>	<u>ADELPHI PARK ENTRANCE.</u>	<u>DAY.</u>	<u>BOOM B-4</u>

MRS. LOMAX: Yes?

STEED: Good afternoon. I wondered
if I could see Professor Renter.

MRS. LOMAX: Do you have a yellow card?

STEED: A yellow card? I'm afraid not.

MRS. LOMAX: Then I'm afraid he won't
see you.

(On 5, Shot 4.)

STEED: How do I get one of these yellow cards?

MRS. LOMAX: If he didn't give you one before he came here, it means that he doesn't want to see you.

STEED: But this is most important. He's expecting me.

MRS. LOMAX: I'm afraid there's nothing I can do about it.

STEED: Maybe you could give him my card. I'm sure that when he knows who I am, he'll want to get in touch with me.

FULL BACK with Steed to W.S. door.

HOLD Steed L. f/g as Group exit door R.

T.I. FAST with Steed to M.C.2-S, Steed/Mrs. Lomax.

MRS. LOMAX: Good day, Mr. Steed.

Door shuts.

42. 3 (C) INT. ADELPHI PARK HALL. DAY. BOOM G-3
W.S.

PAN Mrs. Lomax to Office, L.

MRS. BAKER: Hello, Mrs. Lomax.

(5 TO POS.E, FUNERAL PARLOUR)

MRS. LOMAX: Hello.

She enters door.

43. 4 (D) INT. ADELPHI PARK OFFICE. DAY. BOOM C-3
M.C.U. Mrs. Lomax.

PAN her L. to telephone.

She starts to dial number.

44. 2 (D) INT. MADDEN'S LIVING ROOM. DAY. BOOM A-3
C.U. telephone.

(3 TO POS.D, CHAPEL OF REST)

F/X: TELEPHONE RINGING.

(On 2, Shot 44)

(LIVING ROOM)

INTERCUTTING: MADDEN'S LIVING ROOM BOOM A-3
&
ADELPHI PARK OFFICE BOOM C-3

As hand lifts telephone,
FULL BACK to show Paula.

PAULA: Mrs. Paula Madden.

MRS. LOMAX: (DISTORT) Could I speak
to my husband, please?

(As Paula turns R)

PAULA: It's your wife.

45. 1 (A) (LIVING ROOM)
H.A. W.S. Paula/Lomax
on divan.

46. 4 (D) (OFFICE)
C.U. Mrs. Lomax.

LOMAX: Hallo?/

MRS. LOMAX: There's a man been here
looking for Renter. I thought you'd
want to know. Do you want to know?/

47. 1 (A) (LIVING ROOM)
M.2-S, Paula/Lomax.

LOMAX: Yes, I do want to know. Did
you get his name?/

48. 4 (D) (OFFICE)
M.C.U. Mrs. Lomax,
including Steed's card.

MRS. LOMAX: He insisted on leaving
his card. His name is John Steed,
Address - 5, Westminster Mews. And
he wrote something on the back of the
card. Would you like to know what it
was?/

49. 1 (A) (LIVING ROOM)
M.C.U. Lomax.

LOMAX: Yes, I would like to know what
it was./

50. 4 (D) (OFFICE) a/b
(M.C.U. Mrs. Lomax &
card)

MRS. LOMAX: It says, "Queen Mary, New
York". Don't you think that's interesting?/

51. 1 (A) (LIVING ROOM)
2-S, Paula/Lomax.

LOMAX: I don't know how interesting it
is until I've talked with Mrs. Renter.
Maybe she knows what it's all about.

52. 4 (D) (OFFICE)
C.U. Mrs. Lomax.

I'll have to go to see her./

(On 4, Shot 52)

(OFFICE)

MRS. LOMAX: Oh, won't Paula mind?
But of course, it's only next door,
isn't it? That must be most
convenient for you.

LOMAX: (DISTORT) Is that all?

MRS. LOMAX: Have you thought about
my proposition?

LOMAX: (DISTORT) Yes. No chance,
out of the question.

MRS. LOMAX: I'm sorry about that.
You won't like it in prison - no one
ever does./

53. 1 (A) (LIVING ROOM)
M.2-S, Paula/Lomax.

PED. DOWN FAST & T.I.
as Lomax sits up.

LOMAX: Now hear me - hear me good.
You try to jail me and you'll bring
trouble on yourself./

54. 4 (D) (OFFICE)
M.C.U. Mrs. Lomax.

(1 TO POS.B, CATHY'S
KITCHEN)

MRS. LOMAX: I don't think so. After
all, I was dragged into it. A wife
has to do what her husband tells her,
and lives on what the lord and master
gives her. But since our relationship
has somewhat deteriorated, and we're
now no more than just business partners,
I think it should be a fifty-fifty
share out. I'll give you till tomorrow
to think about it.

(She hangs up)
55. 2 (D) (LIVING ROOM)
M.2-S, Paula/Lomax,
table L. f/g.

PAULA: So she's threatening us again?

(4 TO POS.E, RENTER'S
LIVING ROOM)

LOMAX: She's gonna give me till
tomorrow morning to think about it.
How about that?

Preview 5

(On 2, Shot 55)

PAULA: Darling, what are you going to do?

T.I. to tight 2-S.

LOMAX: Call the undertakers.

CRAB R. on M.C.U. Paula.
Lomax Xs L. b/g.

GRAMS:
STING
into:
MUSIC
BRIDGE

*

56. MIX 5 (E) INT. FUNERAL PARLOUR OFFICE. DAY. BOOM B-5

Tomb.

*

PAN UP to angel.

*

PAN R., framing angel L,
to doors.

*

*

Group enter & X L.

F/X: TELEPHONE RINGING.

*

PAN Green R. to telephone,
and T.I. to M.C.U.

GREEN: Green's Funeral Parlour.

(2 TO POS.A, CATHY'S
KITCHEN)

Yes, yes, all right. Tomorrow night.

Thank you.

PAN Green L. to door.

Boom B
swing to
Chapel
of Rest.

57. 3 (D) INT. CHAPEL OF REST. DAY. BOOM B-5

W.S. room.

(5 TO POS.F, SAME SET)

GREEN: (CONTD.) That's right,
Mr. Harper, remove the lid. And
tomorrow night, gentlemen, we'll all
be working late again. I hope that
won't be inconvenient.

UNDERTAKERS: MURMER.

GREEN: Splendid. I do like to work
with co-operative people.

As lid comes off, PAN
DOWN to floor with dummy,
& T.I. as bricks fall
on it.

GRAMS:
STING.

58. 2 (A) INT. CATHY'S KITCHEN. DAY. BOOM A-4

Box of groceries.

PAN UP to M.C.U. Steed.

(3 TO POS.E, RENTER'S
LIVING ROOM)

Preview 1

(On 2, Shot 58)

59. 1 (B) STEED: Here - where are my bumble
M.C.U. Cathy. bees?/
60. 2 (A) a/b CATHY: I ate them./
(M.C.U. Steed)
61. 1 (B) a/b STEED: You did?/
(M.C.U. Cathy)
62. 2 (A) a/b CATHY: Yes, that's what you gave them
(M.C.U. Steed) to me for, isn't it?/
63. 1 (B) a/b STEED: But how could you!/
(M.C.U. Cathy)
64. 2 (A) a/b CATHY: They were delicious. I thought
(M.C.U. Steed) they were one of your favourites./
65. 1 (B) a/b STEED: You never know with the Orient -
(M.C.U. Cathy) they may have jellied the sting./
66. 2 (A) a/b CATHY: What's gone wrong, Steed?/
(M.C.U. Steed)
67. 1 (B) a/b STEED: Professor Renter has cut
(M.C.U. Cathy) himself off from the world, and joined
some exclusive cult. He's gone off
to their retreat just outside London.
I must say it's very inconvenient and
sudden./
68. 2 (A) a/b CATHY: But not surprising. He's
(M.C.U. Steed) probably over-worked./
69. 1 (B) a/b STEED: Well, I went to this place
(M.C.U. Cathy) this afternoon. There's a wall all
around it, chains on the door. I
wasn't even allowed to see Professor
Renter. There's a Mrs. Lomax who runs
the place - and you can't get anybody
in without a yellow card, apparently./
70. 2 (A) a/b CATHY: It's all right providing it
(M.C.U. Steed) gives Renter the peace and quiet he
wants./

Preview 1

(On 1, Shot 85)

GREEN: No, I don't think so.

STEED: But you've heard of Small,
Blake and Somber?

GREEN: I'm afraid not.

Steed moves L. f/g.

STEED: Oh dear.

You're an old
established firm, Mr. Green?

GREEN: Thirty years, man and boy.
My father before that.

STEED: That's very wonderful, Mr. Green.
But don't you feel sometimes that you
could perhaps be more up to date -
operate more economically?

GREEN: How?

Steed sits.

STEED: So glad you asked me! Let me
show you how - Tasteful, very tasteful!
Let me show you how Small, Blake and
Somber helps the smaller funeral director./
Now, this is our Grave Extracting Unit.

86. 5 (F)
Steed (sitting) o/s
Green.

GREEN: What?

STEED: Grave Extracting Unit. Cuts
down on manpower. It will save you
several hundreds in wages. Operated
by one man, accurate to a tenth of an
inch, adaptable to different types of
soil, and capable to four horsepower.
Now, there is a de luxe model - real
leather, two-tone, forward and reverse/-

87. 1 (F)
M.C.U. Green.

GREEN: I don't think I'd really have
need for that, Mr. Small. I'm too small
a concern. I hardly ever need more than
one digger at a time./

88. 5 (F) a/b
(Steed o/s Green)

(On 5, Shot 88)

STEED: Now this illustrates in colour our range of plastic flowers. Much more convenient, no wilting, always in season. We also supply the correct fragrance to go with the bloom. Small bottle size 8/6d, large bottle 10/6d./

89. 1 (F)
Green - reaction.

90. 5 (F) a/b
(Steed o/s Green)

STEED: (CONTD.) No? Now our list of tape recorded music. Save hiring an organist, no more bad notes or unsuitable humms. And it can be faded down and played all the way through!

GREEN: No, no, no!

Steed rises. HOLD 2-5,
o/s Green.

STEED: And this is the pride of Small, Blake and Somber -

GREEN: Mr. Small, I've been an undertaker -

STEED: Funeral director.

GREEN: Call it what you like. I've been burying -

STEED: Interring.

GREEN: Putting people in their graves -

STEED: Resting places.

GREEN: For almost all my life. There isn't the money or the inclination in the district round here for all this fancy stuff.

STEED: Come now, Mr. Green, what about your clients at Adelphi Park? Surely you would like to provide our supreme Class One service for people like that?/

91. 1 (F)
M.C.2-S, Steed/Green.

(On 1, Shot 91)

GREEN: Without boasting, Mr. Small,
I think we can claim to provide funerals
to fit any standard of living. We've
got one on our hands at the moment.
Let me show you.

Green leaves shot L.

92. 5 (F)
M.2-S, Green/Steed at
door.

GREEN: (CONTD.) I know what you big
suppliers think of small family concerns
like this, but you have a look at this.

(As they enter Chapel
of Rest)

Boom B
swing to
Chapel
of Rest.

93. 2 (E)
LOW PED, across candles,
including door, Green/
Steed as they enter.

INT. CHAPEL OF REST. DAY.

BOOM B-5

CRAB L. & PED to MAX.
at foot of coffin.

GREEN: (CONTD.) No-one could do a
more complete service.

T.I. to hands of corpse.
(& PAN UP to C.U.)

94. 3
Photo caption of the
late Mrs. Lomax.
Start on hands & PAN UP
to face.

GREEN: (CONTD.) The late Mrs. Lomax.

GRAMS
STING
into:
THEME

MIX CAPTION SCANNER
"THE AVENGERS"
End of Act 1

*
*
*
*
*

FADE SOUND & VISION

1ST COMMERCIAL BREAK - 2'30" approx.

DURING BREAK:

- CAM. 1 - TO POS.G, MADDEN'S LOBBY.
- CAM. 2 - TO POS.C, MADDEN'S LIVING ROOM.
- CAM. 3 - TO POS.F, RENTER'S BALCONY.
- CAM. 4 - TO POS.F, SAME SET (RENTER'S LIVING ROOM).
- CAM. 5 - TO POS.G, APARTMENT CORRIDOR.
- BOOM A - TO POS.1, APARTMENT CORRIDOR.
- BOOM B - TO POS.3, RENTER'S LIVING ROOM.
- BOOM C - TO POS.5, MADDEN'S LIVING ROOM.

VTR/ABC/2899
Part 2

ACT 2

<u>FADE UP CAPTION SCANNER</u>	<u>GRAMS:</u>
"THE AVENGERS"	<u>THEME</u>
Act 2	*
<u>FADE OUT SCANNER</u>	*

95. <u>FADE UP 5 (G)</u>	<u>INT. APARTMENT CORRIDOR. DAY.</u>	<u>BOOM A-1</u>
M.S. corridor and lift.		<u>Boom A</u>
Steed moves into M.S. at mirror. Pick up his reflection L.		<u>P.B.</u>
		<u>with</u>
		<u>Steed</u>
		<u>to Pos.2</u>
PULL BACK FAST with him to door.	<u>F/X: CHINESE DOOR BELL.</u>	<u>GRAMS:</u>
		<u>CHINESE</u>
		<u>DOORBELL.</u>
PAN to include Mrs. Renter in M.2-S. L, with Steed R, as door opens.		

STEED: No chain this time.

MRS. RENTER: Good morning ...

STEED: Don't you remember - John Steed.

MRS. RENTER: Oh yes, of course. You're the salesman.

STEED: Actually, no.

MRS. RENTER: But I thought you said you were a salesman the last time you came here.

(On 5, Shot 95)

STEED: Mrs. Renter, I'd like to talk to you, if that's possible.

MRS. RENTER: But last time it was my husband you wanted to see.

STEED: Well, this time it's you.

MRS. RENTER: Oh - well - come in, then.

Steed enters.

Mrs. Renter shuts door.

96. 4 (F) INT. RENTER'S LIVING ROOM. DAY. BOOM B-3

W.2-S, framed on statue
L. f/g, including door R.

Steed moves L. f/g to
statue, Mrs. Renter R b/g.

STEED: What a charming place.

(5 TO POS.H, RENTER'S
LIVING ROOM)

MRS. RENTER: Oh yes, it was designed for us. Such a charming young man.

PAN Steed in M.C.U. R.
round statue, holding
statue L.

STEED: Mrs. Renter, I don't know whether you're aware of the fact, but your husband was due to have gone to New York yesterday./

97. 5 (H) M.C.U. Mrs. Renter.

MRS. RENTER: He didn't say anything to me about it.

She exits L.

98. 3 (F) EXT. BALCONY. DAY. LAZYARM
W.S. window.

CRAB with Mrs. Renter R.
to plant stand.

STEED: Are you quite sure, Mrs. Renter?

Include Steed L. in 2-S.

HOLD tight faces through
f/g plants.

MRS. RENTER: Why was he going?

(4 TO POS.B, SAME SET)

STEED: Over the past few months, your husband has developed an entirely new approach to the problem of high-speed industrial film.

(On 3, Shot 98)

MRS. RENTER: Oh, he said nothing to me about it.

STEED: Two weeks ago he notified the Research Council that he had perfected his ideas. Both the British and American Governments agreed to a meeting to discuss how best to exploit the invention. This meeting is to take place in New York next Wednesday.

MRS. RENTER: I see. And whom do you represent?

Mrs. Renter drops down out of shot.

PED. DOWN with Steed to tight 2-S. faces thru plants.

STEED: I'm - I'm just the Civil Servant who was to accompany the Professor on his trip. So you understand, Mrs. Renter, how important it is that I see him.

Mrs. Renter rises out of shot.

PED. UP with Steed to 2-S a/b.

MRS. RENTER: But I've told you, Mr. Steed. My husband's gone into meditation.

STEED: I understand that if I could have a yellow card, I could get in to see him at Adelphi Park.

Mrs. Renter exits L.
Steed leaves L.

MRS. RENTER: I'm sorry - those are for relatives only.

99. 5 (H)

INT. RENTER'S LIVING ROOM. DAY. BOOM B-3

M.2-S, at windows, Steed/
Mrs. Renter.

PAN them R. & T.I. as they go to M.C.2-S, fav. Steed.

(3 TO POS.G, SAME SET)

STEED: Well, can't you tell him I'm here? I mean, his plans must be somewhere, and it is imperative that they get to New York.

MRS. RENTER: He never mentioned you.

(On 5, Shot 99)

STEED: I see. Look - perhaps this could help you - and the Professor. The Government are most interested in developing his idea on a very large scale, and the inventor's royalties alone will probably amount to, well, a million pounds./

100. 4 (B)
M.C. 2-S, fav. Mrs. Renter.

MRS. RENTER: But I already have a million.

STEED: I'm sure another one wouldn't be in the way.

MRS. RENTER: Well, I'm not so sure. What with death duties, being rich hardly seems worthwhile./

101. 5 (H)
M.C.2-S, fav. Steed.

STEED: I quite see your point. May I put it this way - if I don't go back with those plans, my boss is going to be very angry.

102. 4 (B)
M.2-S, fav. Mrs. Renter.

MRS. RENTER: Oh, I see/... Would you like to sit down, Mr. Steed? I'll see if I can find anything in my husband's laboratory.

She moves off R.

STEED: Thank you, that's very kind of you.

PULL BACK with Steed to sit, & PAN DOWN with him.

(On his look R)

103. 5 (H)
LOW PED. - Desk, Steed
R. b/g.

Steed Xs R. and crouches behind desk. Include business with drawers.

DAPHNE: Hallo.

He looks up and rises.

STAY LOW PED. - include Daphne L. b/g, Steed's legs R. f/g.

(On 5, Shot 103)

HOLD shot as Steed Xs
to Daphne.

(4 TO POS.F, SAME SET)

STEED: Good afternoon, my dear.
Where did you spring from?

DAPHNE: Next door. The balcony
runs all the way round.

Daphne moves off R.

STEED: That's very convenient.

104. 4 (F)
M.2-S, Daphne/Steed.

DAPHNE: Am I disturbing you?

Daphne moves b/g to
bar.

STEED: No, I was just looking around.

T.I. with Steed to
tighten 2-S o/s Steed.

DAPHNE: What's for you?

(5 TO POS.C, SAME SET)

STEED: If there's some brandy going,
I wouldn't say no.

Daphne across Steed
close R. f/g + brandy
glass (as she hands him
the glass).

DAPHNE: I think you'll like this -
it's five star Napoleon.

STEED: Aha - cheers!

DAPHNE: Are you a burglar?

STEED: Not professionally.
Mrs. Renter and I are searching for
some papers.

DAPHNE: Oh, she is here, then.

Daphne moves off L.
Stay on Steed.

STEED: Yes, she's searching in the
Professor's laboratory.

He looks R., and moves
out L.

105. 3 (G)
M.W.2-S, Daphne/Steed
on balcony.

EXT. BALCONY. DAY. LAZYARM

STEED: (CONTD.) I understand the
Professor's taken up meditating.

(On 3, Shot 105)

DAPHNE: Oh yes - he's been talking about doing that for years.

STEED: Do you really mean years?

DAPHNE: Well, ever since before I went off to Switzerland.

STEED: Ski-ing?

As Daphne moves R. to chair, TIGHTEN to fav. Daphne o/s Steed.

DAPHNE: No, finishing school. But they said I was already the end, so they threw me out!

STEED: Do you know Professor Renter well?

DAPHNE: Oh yes, our families have always been locked in each other's bosoms, ever since the Professor and my father went to school together.

STEED: Oh, really? Who is your father?

DAPHNE: Robert Madden.

STEED: The Robert Madden?

DAPHNE: Yes. All those concrete rabbit warrens out there - every other one belongs to him.

STEED: Do you think I might have a word with your father? Maybe he could tell me something about the Professor.

(On 3, Shot 105)

DAPHNE: My father disappeared three days ago.

STEED: Disappeared?

PAN R. on Steed's turn R, losing Daphne & including Mrs. Renter R. at window.

MRS. RENTER: Mr. Steed? Oh - hallo, Daphne. Mr. Steed -

As Steed rises & turns L, PAN L. to include Daphne.

STEED: Excuse me.

Steed moves out R. Stay on Daphne for reaction.

106. 5 (C) INT. RENTER'S LIVING ROOM. DAY. BOOM B-3

M.C.2-S, Mrs. Renter/
Steed, fav. Mrs. Renter.

MRS. RENTER: Mr. Steed, I'm afraid I can't find anything. But I'm going to Adelphi Park tonight, so I'll search through my husband's things there.

(3 TO POS.H, CATHY'S
KITCHEN)

STEED: Why not ask him?

MRS. RENTER: That's exactly what I meant.

STEED: When will you be back?

MRS. RENTER: That's indefinite. You see, I'm going to become the Matron there.

STEED: But won't that be a lot of hard work for you?

MRS. RENTER: I'll have to find an assistant, of course. I shall only do the administration.

107. 4 (F)
M.C.2-S, Mrs. Renter/
Steed, fav. Steed.

STEED: Of course./ I'd have thought you'd have enough to do looking after this large penthouse.

(5 TO POS.A, MADDEN'S
FLAT - FAST)

(On 4, Shot 107)

MRS. RENTER: Don't imagine that I'm going out to work for my living, Mr. Steed. Adelphi Park is run by friends of mine. I'm just going to keep an eye on the place.

T.I. to C.U. Steed with glass, for reaction.

108. 2 (C) INT. MADDEN'S LIVING ROOM. DAY. ROOM C-5

C.U. Lomax with glass.

PULL BACK as he hands glass L, to include Paula in 2-S L. b/g.

LOMAX: And we can keep an eye on her.

(4 TO POS.G, CATHY'S KITCHEN)

PAULA: Why do you want to send her to Adelphi Park?

LOMAX: Because I think it's a good idea.

Paula moves off L.

PAULA: And I think she's cuckoo.

(As Lomax moves off L)

LOMAX: Exactly. That's why it's a

109. 5 (A) 2-S, Paula/Lomax, thru bar detail f/g.

good idea. The matron at Adelphi Park

(2 TO POS.F, SAME SET)

is just as much out off from the outside world as the inmates. Mrs. Renter's so dumb she's the perfect front. She actually believes that what we're doing is morally right.

PAULA: But she won't be able to cope.

LOMAX: Don't worry about it - I'll find her an assistant who can cope.

CRAB L, with Paula past column, HOLDING 2-S.

PAULA: That could be risky.

Lomax Xs L. in 2-S.

LOMAX: Look, there's no risk to it. I'll naturally get someone we can trust.

(On 5, Shot 109)

PAULA: That could be risky, too.

LOMAX: Look, Paula, I've thought about this!

PAULA: Well, why don't you think about it some more!

Include Daphne b/g in 3-S.

Lomax exits L.

HOLD 2-S, Daphne/Paula.

DAPHNE: I wish I knew what you saw in that man, Paula.

PAULA: He's a friend of the family.

DAPHNE: He's no friend of mine.

PAULA: Too bad. If you don't like it, why don't you go back to Switzerland?

CRAB R. past column on Paula's move R, HOLDING 2-S.

DAPHNE: Yes, it must be rather embarrassing having me home again.

PAULA: Since you brought the matter up, yes.

DAPHNE: Is that why my father has gone away?

PAULA: What do you mean?

DAPHNE: He couldn't stand it any longer, watching you flirt with Lomax.

PAULA: Have you quite finished?

CRAB R. on Paula's move past end column, and T.I. to 2-S, Daphne/Paula, framing column L.

DAPHNE: No, I haven't. I want to know about my father. Either you tell me where he is, or I'm going to the police.

(On 5, Shot 109)

PAULA: They won't be able to help you.

HOLD 2-S, as Daphne moves R. b/g. Paula moves R. to join her.

DAPHNE: We'll see.

(On Paula's move to Daphne)

110. 2 (F)

M.C.2-S, Paula/Daphne, fav. Paula.

PAULA: It's not going to do you any good to know what's happened.

DAPHNE: What has happened?

PAULA: Your father is ill. We had to put him in a home/

111. 5 (A)

M.C.2-S, Paula/Daphne, fav. Daphne.

DAPHNE: I don't believe it!

PAULA: It's the truth, Daphne.

112. 2 (F)

M.2-S, Paula/Daphne, fav. Paula.

DAPHNE: Then can I see him?/

PAULA: No. It'll be some time before either of us can see him.

(5 TO POS.J, FUNERAL PARLOUR WORKROOM)

F/X: DOOR BUZZ.

PAULA: (CONTD.) I'll go.

HOLD 2-S, as Paula moves off b/g L.

PAN DOWN with Daphne as she sits.

113. 1 (G)

W.S. door, Cathy full shot L, Paula R.

INT. MADDEN'S LOBBY. DAY. BOOM A-3

CATHY: Good afternoon.

(2 TO POS.G, SAME SET)

PAULA: Good afternoon.

CATHY: Is Mr. Madden in?

(On 1, Shot 113)

PAULA: I'm afraid not.

CATHY: He did ask me to call. It's about a donation he wanted to make to the Architects' Friendly Society of Great Britain. May I come in?

Cathy moves f/g L.

Paula joins her R.
2-S, fav. Cathy.

BOOM C-5

PAULA: I'm Mrs. Madden. What was that about a donation?

CATHY: It's simply that your husband asked me to call today at this time./

114. 2 (G)
M.2-S, Cathy/Paula,
fav. Paula.

(1 TO POS.H. SAME SET)

PAULA: When did my husband speak to you about this?

CATHY: The day before yesterday.

PAULA: But I'm afraid that's impossible.

CATHY: Why?

PAULA: Because my husband left for the country on Tuesday./

115. 1 (H)
2-S, Cathy/Paula, fav.
Cathy.

CATHY: Oh. Then my secretary must have got the message wrong. Can you tell me where in the country I can find your husband?/

116. 2 (G) a/b
(2-S, fav. Paula)

(1 TO POS.J. MADDEN'S
LIVING ROOM)

PAULA: My husband's gone into meditation. He's staying at Adelphi Park, but I'm afraid you can only write to him there. He won't see any visitors.

WHIP PAN L. to C.U.
Daphne.

GRAMS:
STING

Preview 3

(On 2. Shot 116)

117. MIX 3 (H) INT. CATHY'S KITCHEN. DAY. BOOM B-2
C.U. business with
drinks shaker.
PULL BACK to show Steed.
(2 TO PCS.H - PLAQUE)
PAN him R.
He leaves kitchen R.
STEED: Gin ... vermouth ... touch of
angostura ... slice of orange...
diced melon ... ice ... and agitate
vigorously. There!
118. 4 (G) INT. CATHY'S LIVING ROOM. DAY. BOOM A-5
M.C.U. Cathy lying on
bench.
As she rises, PULL BACK
to 2-S, Steed/Cathy.
(3 TO POS.J, CATHY'S
LIVING ROOM)
STEED: (CONFD.) Did Paula Madden
say when her husband went to Adelphi
Park?
CATHY: On Tuesday.
STEED: Professor Renter can't have
been there much longer. Doesn't
it strike you as a little odd that two
millionaires, both neighbours, should
go and hide themselves away like this?
119. 3 (J)
Single Cathy. CATHY: No./ Steed, I've been having
another look at the electoral register.
There's something else the inmates of
Adelphi Park have in common. You
know how some wealthy people give their
money away before they die?/
120. 4 (G)
Single Steed.
121. 3 (J) a/b STEED: You mean to evade death duties?/
(Cathy)
CATHY: No, it's not exactly evasion,
it's perfectly legal. You see, the
death duties on a million pounds, for
instance, would be eight hundred thousand./
122. 4 (G)
Steed - reaction.
123. 3 (J) a/b
(Cathy) CATHY: (CONFD.) Now that would make a
sizable drop in the standard of living of,
say, the widow who is left with only two
hundred thousand./
124. 4 (G)
Single Steed

(On 4, Shot 124)

125. 3 (J)
Single Cathy. STEED: Poor dear - well, there's always National Assistance./

CATHY: So the wise millionaire will make over his money to his next of kin before death - then it's just a gift, and tax free./

126. 4 (G) a/b
(Steed) STEED: It sounds too easy./

CATHY: Exactly. There is a snag. The gift must be made not less than five years before death, otherwise duty is still payable./

128. 4 (G) a/b
(Steed) STEED: You do explain it very beautifully. What has all this got to do with Adelphi Park?

129. 3 (J) a/b
(Cathy) CATHY: What if there were a way of keeping the millionaire alive for the required five years, at least on the books? You see, no-one ever sees the inmates of Adelphi Park.

PULL BACK on her move
d/s to 2-S, Steed/Cathy,
with Cathy R. f/g.

(4 TO POS.H, FUNERAL
PARLOUR OFFICE)

STEED: Quite. Of course there is one person who could see all the inmates of Adelphi Park.

T.I. as she moves and
bends to table.

CATHY: Are you intending to scale that high wall?

STEED: Nothing so energetic, my dear. They're looking for an assistant matron. Female.

T.I. to tight 2-S. for
end reaction.

GRAMS:
MUSIC
BRIDGE

130. 5 (J)
M.S. undertaker at
bench - coffins, etc. INT. FUNERAL PARLOUR WORKROOM. DAY. *

(3 TO POS.K, CHAPEL
OF REST)

BOOM B-6
*
*

(On 5, Shot 130)

GRAMS:
MUSIC
(contd.)

PULL BACK on his move
L. to 2nd undertaker.

*

Include Green at door
in 3-S.

*

GREEN: It's time we were moving,
gentlemen. The lid's on.

*

They leave thru door L.

131. 4 (H) INT. FUNERAL PARLOUR OFFICE. DAY. BOOM A-5
W.S. Office.

GRAMS:
MUSIC

*

Boom A
swing to
Chapel.

(As two undertakers go
out of door L)

*

132. 3 (K) INT. CHAPEL OF REST. DAY. BOOM A-5
W.S. room with undertakers
& coffin.

*

*

*

133. 2 (H) C.U. plaque: "FLORENCE LOMAX,
BELOVED WIFE OF
GEOFFREY LOMAX"

*

*

*

134. 3 (K) a/b
(W.S. room)

*

*

Coffin is lifted - they
exit through doors.

*

Boom A
swing.

135. 4 (H) INT. FUNERAL PARLOUR OFFICE. DAY.
W.S. office.

*

BOOM A-5

Group X out of doors.

*

As doors close, T.I. to
"CLOSED" sign.

*

*

(2 TO POS.C, MADDEN'S
LIVING ROOM.

*

*

136. 5 (K) INT. FUNERAL PARLOUR WORKROOM. DAY.
C.U. cups, tea, sugar etc.
on bench.

*

BOOM B-6

(3 TO POS.L, 4 TO POS.D,
ADELPHI PARK OFFICE)

*

*

PAN R. & CRAB R. to show
room.

*

*

T.I. to horizontal coffin
R. Lid rises. Hands
& face appear in C.U.

*

*

PULL BACK as Madden rises,
& PAN him L. to benches.

*

*

(On 5, Shot 136)

PULL BACK with Madden to L. bench. HOLD him in M.C.U. for business with tea and sugar.

PAN him R. to coffin.

Lid closes.

GRAMS:
MUSIC
(contd.)

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*
*
*
*

137. MIX 1 (J) INT. MADDEN'S LIVING ROOM. DAY. BOOM C-5

M.C.U. legs on sofa.

PULL BACK to M.C.U. face & magazine.

As Paula rises, PAN her L. & PULL BACK to deep 2-S, Lomax/Paula.

PAULA: I was getting worried about you.

(5 TO POS.J, SAME SET)

LOMAX: The traffic back into town was slower than a funeral.

PAULA: How was the funeral?

LOMAX: Good, good. Where's Daphne?

PAULA: She's gone out for a drive. I had to tell her about her father.

LOMAX: You did what?

PAULA: Not the truth, darling. I'm not that simple. But she went on and on and on at me, so in the end I told her that her father had gone into a home.

LOMAX: Clever girl. I'll buy you a drink on that.

PULL BACK with Lomax & CRAB to table.

HOLD 2-S.

PAULA: You know, as a woman, I find something rather intriguing about a murderer.

They sit.

Preview 2

(On 1, Shot 137)

LOMAX: Well, I'm sorry to disappoint you, but I've never killed anyone in my life. I've got a couple of men in the country who do that sort of thing for me - called the Undertakers.

(On Paula's reaction)

138. 2 (C)
C.2-S, Paula/Lomax, fav.
Lomax - two big heads.

PAULA: There's been a woman round here asking to see my husband.

LOMAX: Who was she?

PAULA: I don't know, and it doesn't really matter.

139. 1 (A)
C.2-S, Paula/Lomax, fav.
Paula.

LOMAX: Sure it matters./

PAULA: By now she'll be on her way to look him up at Adelphi Park, so you can take care of her there.

LOMAX: What did she want?

PAULA: She said something about a donation she said my husband had promised to give to some Architects' Friendly Society./

140. 2 (C) a/b
(C.2-S, fav. Lomax)

LOMAX: Now wait a minute - that could have been perfectly genuine. Maybe he did promise to give them something.

PAULA: Not a chance. My late husband never gave away a penny in his life.

That woman was a phoney.

T.I. to B.C.U. Lomax
for reaction.

GRAMS:
STING

Preview 3

141. MIX 3 (L) INT. ADELPHI PARK OFFICE. DAY. BOOM B-7
Close on hand with flower.
PAN UP to Mrs. Renter on telephone.
(As she puts down phone)
- MRS. RENTER: Yes, yes, I've got that. We'll keep an eye open for her. Goodbye.
142. 4 (D)
W.S. office - Mrs. Renter L b/g at phone, Cathy R f/g.
Mrs. Renter Xs to Cathy.
Favour Mrs. Renter.
- MRS. RENTER: (CONTD.) By the way, if a woman calls from the Architects' Friendly Society and asks to see Mr. Madden, invite her in and let me know immediately./
143. 3 (L)
C.U. Cathy.
144. 4 (D) a/b CATHY: Of course./
(2-S, fav. Mrs. Renter)
PAN Mrs. Renter L. to table.
Wilkinson enters door.
HOLD 2-S, Mrs. Renter/Wilkinson.
- WILKINSON: Sorry to disturb you, my dear, but have you got the key to the croquet cupboard? Harold and I want to have a game while it's still fine.
- MRS. RENTER: Of course, my dear. Mrs. Gale, would you mind? The keys are on the board behind you./
145. 3 (L)
M.C.U. Cathy.
She turns to board, and turns back to cam. for reaction.
- Of course, you haven't met my husband, have you? Professor Renter.
146. 4 (D) CATHY: How do you do?/
2-S, Mrs. Renter/Wilkinson.
- MRS. RENTER: This is Mrs. Gale who has come to help me. She just started today. Would you like a cup of tea to take with you, dear?
147. 1 (K) WILKINSON: Oh, thank you, my dear./
M.C.U. Cathy.
PAN her L. to 2-S. with Wilkinson.
- CATHY: Is this the key?

(On 1, Shot 147)

WILKINSON: Yes, that's the one.
I hope you'll enjoy working with my
wife.

148. 4 (D)
Single Mrs. Renter.
(After reaction)

CATHY: I'm sure I will./

MRS. RENTER: Do you take sugar?

149. 1 (K)
M.C.2-S, Cathy/Wilkinson.

WILKINSON: You should know by now,
my dear./

150. 3 (L)
M.3-S, Mrs. Renter/
Wilkinson/Cathy.

Thank you. See you at

supper.

Wilkinson exits door.

Cathy moves L. to table.

TIGHTEN 2-S, fav.
Mrs. Renter.

MRS. RENTER: Well, you must have
guessed.

CATHY: That isn't your husband?

MRS. RENTER: No. My husband is dead.
You see, there's an organisation called
the Undertakers - they arrange for
people, millionaires like my husband,
to stay alive. It seems a funny name
for it - the Undertakers - but they're
terribly nice people. You'd like them.
How many lumps, my dear?

CATHY: Two, please.

MRS. RENTER: Well, you see, three
years ago my husband willed all his
money over to me. That would have
been all right if he had lived for a
further five years. But, you see,
if the person dies in less than five
years, then the Government comes
along and takes all your money.

CATHY: Yes, I know all about that.

(On 3, Shot 150)

Mrs. Renter Xs shot R.

HOLD on Cathy for reaction.
(After reaction)

151. 4 (C)
M.S. Mrs. Renter at oage.

Cathy joins 2-S I. b/g.

MRS. RENTER: Good. Then you'll understand. Well, this organisation called the Undertakers promises to keep people legally alive, and for that they take only 25%. (TWEET, TWEET)/ So when my husband died, all I had to do was to call the Undertakers, and they quietly disposed of the body; and my husband's name was taken on by this retired actor gentleman you just met.

CATHY: And what happens to him after the five years?

MRS. RENTER: Oh, the Undertakers will look after him.

CATHY: Aren't you running a great risk?

152. 3 (L)
M.C.2-S, Cathy/Mrs. Renter,
fav. Mrs. Renter.

(4 TO POS.D, SAME SET)

PULL BACK slightly as
Mrs. Renter moves to cam.

HOLD 2-S.

MRS. RENTER: I don't think so./ This death duty business is wicked, breaking up all the old estates. Everybody would be on our side if there were any trouble.

CATHY: But how do you know you can trust me?

MRS. RENTER: Because I know about your criminal record. I checked back with the agency who sent you. I spoke to such a nice gentleman who told me all about you. I think his name was Steed. That's funny, I know another Mr. Steed!

CATHY: I see. Well, I think it's a wonderful idea.

(On her turn)

153. 4 (D)
M.C.2-S, Mrs. Renter/
Cathy, fav. Mrs. Renter.

MRS. RENTER: Yes./

(CONTD.)

(On 4, Shot 153)

MRS. RENTER: (CONTD.) Mr. Lomax runs the organisation. You should meet him soon.

CATHY: Is he the man I'm working for now?

MRS. RENTER: Oh, no. Mr. Lomax only manages the organisation. There's another man above him, but I don't know who it is.

T.I. to single
Mrs. Renter to end.

154. 5 (J)

INT. FUNERAL PARLOUR WORKROOM. DAY.

C.U. Madden.

BOOM A-6

On his look R, PULL BACK
to 2-S with Green R. b/g.

MADDEN: When do you expect Lomax to arrive?

GREEN: I've no idea. You know how it is - he pops down to Adelphi Park perhaps once a week. He should be down within the next couple of days.

MADDEN: Well, let me know the moment he turns up. Is Mrs. Renter managing all right?

GREEN: She is a rather curious person, but I suppose she'll be all right. She's got herself an assistant, a Mrs. Gale.

MADDEN: Do we know anything about her?

GREEN: I think Mrs. Renter checked on her. Apparently she was in jail at some time.

(On 5, Shot 154)

Madden stands & moves off R.

PAN Green L. & round bench to 2-S with Madden, fav. Madden.

MADDEN: Then I think we can trust her.

GREEN: Well, I'd better be getting down to Adelphi Park. I've a funeral there this morning. Everything all right in there?

MADDEN: Yes, you've got the room fixed up quite nicely. But can you bring me a pound of lump sugar?

GREEN: Yes, certainly.

Green leaves L.
HOLD Madden at coffin.

Oh, what are you going to do with Lomax when he arrives?

T.I. on pause to C.U. Madden.

MADDEN: Kill him, of course.

Lid closes.

GRAMS
STING
into
THEME

*
*
*
*

MIX CAPTION SCANNER
"THE AVENGERS"
End of Act 2

FADE SOUND & VISION

2ND COMMERCIAL BREAK - 2'30" approx.

DURING BREAK:

- CAM. 1 - TO POS.L, ADELPHI PARK LOUNGE.
- CAM. 2 - TO POS.J, FUNERAL PARLOUR OFFICE.
- CAM. 3 - TO POS.M, ADELPHI PARK HALL.
- CAM. 4 - STAY AT POS.D, ADELPHI PARK OFFICE.
- CAM. 5 - TO POS.L, ADELPHI PARK LOUNGE.
- BOOM A - TO POS.7, RENTER'S LIVING ROOM.
- BOOM B - TO POS.8, ADELPHI PARK HALL.
- BOOM C - TO POS.6, ADELPHI PARK LOUNGE.

VTR/ABC/2899
Act 3

ACT 3

FADE UP CAPTION SCANNER
"THE AVENGERS"
Act 3

GRAMS:
THEME

FADE OUT CAPTION SCANNER

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*
*

155. FADE UP 3 (M) INT. ADELPHI PARK HALL. DAY. BOOM B-8
C.U. wreath.

FULL BACK as wreath is
lifted, to show Green.

He Xs R. to 2nd wreath,
exits R.

2-S as Mrs. Baker &
Mrs. Renter come down
stairs.

MRS. RENTER: Well, my dear, the time
has come for you to pass on. Soon
you will be joining your loved ones
in the promised land.

HOLD 2-S, as coffin
passes shot f/g, L. to
R.

MRS. BAKER: Who's that for?

MRS. RENTER: You, my dear.

MRS. BAKER: Oh, now nice. Such
beautifully polished wood.

PAN them R. to Office.

MRS. RENTER: But of course - fit for
a millionairess. I do hope you have
a restful journey.

(As they enter door)

Boom B
Follow
Mrs. R.

156. 4 (D)

INT. ADELPHI PARK OFFICE. DAY.

2-S, Mrs. Renter (who
comes down to table R.),
Mrs. Baker L. at door.

BOOM B-8

(3 TO POS.C, SAME SET)

MRS. RENTER: (CONTD.) Now here's
your ticket, and some pocket money
for the trip.

(CONTD.)

(On 4, Shot 156)

MRS. RENTER: (CONTD.) And we've already paid two thousand pounds sterling into the Bank of New South Wales in your name - I mean your real name.

Cathy enters to 3-S. at door L.

CATHY: The taxi for Mrs. Baker has just arrived.

MRS. RENTER: If you're ready then, Mrs. Baker?

They leave shot at door.

Boom B
swing to
Hall.

157. 3 (C) INT. ADELPHI PARK HALL. DAY. Boom B
swing to
Hall.
L.A. M.C.U. suite, Cathy's legs approaching. BOOM B-8
PAN UP as Cathy lifts it, to 3-S, Mrs. Baker/
Mrs. Renter/Cathy.
Cathy exits L.
HOLD 2-S R. frame - Group at door L. b/g.
(4 TO POS. J, RENTER'S LIVING ROOM)
Mrs. Baker/Mrs. Renter leave shot L.
HOLD Group beyond.
MRS. RENTER: (CONTD.) It'll be lovely for you to see your son again. Mr. Lomax has already written to tell him exactly when your ship will arrive in Sydney ...
GROUP: GENERAL GOODEYES.
158. 5 (L) INT. ADELPHI PARK LOUNGE. DAY. Boom C-6
W.S. doors past chairs L. f/g.
Group moves L.
PAN L. with Wilkinson to chair.
PAN UP to windows.
Daphne enters - moves into M.C.U.
PAN her L. to 2-S with Wilkinson (her viewpoint)
(3 TO POS. A, RENTER'S LABORATORY)

(On 5, Shot 158)

DAPHNE: Excuse me, could you tell me where I could find Mr. Madden?

WILKINSON: Oh yes, my dear, that's Mr. Madden over there.

PAN Daphne R. & T.I.
to 2-S. with Reeve,
fav. Reeve.

DAPHNE: Daddy?

159. 1 (L) REEVE: Yes?/
C.U. Daphne.

DAPHNE: I'm sorry, I'm looking for
160. 5 (L) a/b Mr. Madden./
(2-S, fav. Reeve)

REEVE: I am Mr. Madden./
161. 1 (L) a/b
(C.U. Daphne)

DAPHNE: But you're not my father/...
162. 5 (L)
M.C.2-S, fav. Reeve.

Mrs. Renter enters 3-S R.

MRS. RENTER: That's right, my dear.

(1 TO POS.E, CORRIDOR)

163. MIX 2 (J) INT. FUNERAL PARLOUR OFFICE. DAY. BOOM B-5
M.C.U. Green on telephone.

GREEN: Mr. Lomax? Green here.
Daphne Madden's turned up at Adelphi
Park. What do you want me to do?
All right. I'll see you later.

CRAB R. with him &
PULL BACK to 2-S with
Madden R.

MADDEN: What did he say?

GREEN: He told me to keep her at
Adelphi Park till he arrives. He's
leaving London now - with your wife.

MADDEN: How very accommodating of
him. When is your next fake funeral?

CRAB R. with Green,
holding 2-S, Green L.
f/g, Madden R. b/g.

GREEN: Well, there's that lady who
went off to Australia this morning.

(CONTD.)

(On 2, Shot 163)

GREEN: (CONTD.) Now she was posing as Dame Gwenyth Hope Griffiths - she made over her two million pound estate to her younger sister - died three weeks later.

Madden Xs to L. & goes out of shot.

MADDEN: Oh yes, I remember her. Charming old lady.

TIGHTEN on Green.

GREEN: Yes, and a charming two million pounds. From the death duties you saved the sister, you must have made a hundred and sixty thousand.

PAN L. on his look, to include Madden in 2-S.

MADDEN: I hope you don't feel that I haven't been looking after you properly.

Frame Madden past Green R. profile + book.

GREEN: Oh no, you've been most generous.

MADDEN: And in future, you will do even better. Because I think the organisation can dispense with Mr. Lomax completely. Now, about tomorrow's funeral - instead of the usual load of bricks, the coffin will contain Mr. Lomax.

T.I. to B.C.U. Madden.

GREEN: Mr. Lomax. And what about your wife, sir?

MADDEN: I haven't quite decided.

GRAMS:
STING

Preview 1

(N.B. There are no
Shots 164-166
inclusive)

(On 2, Shot 163)

INTERCUTTING:

INT. RENTER'S LIVING ROOM (SHUTTERED). DAY.
BOOM A-7

&

INT. ADELPHI PARK OFFICE & HALL. DAY.
BOOM B-7

167. 1 (M) (LIVING ROOM)

Steed at desk.

Include business with
telephone.

(2 TO POS.L, FUNERAL
PARLOUR OFFICE)

PAN to telephone.

HOLD on telephone as
he begins to dial.

168. 4 (D) (OFFICE)

W.S. hall through glass
of office, telephone L.
f/g.

Cathy moves through
shot, up stairs.

F/X: TELEPHONE RINGING. (OFFICE)

Cathy returns, enters
office and picks up
telephone.

HOLD her in M.C.U.

169. 1 (M) (LIVING ROOM)

Single Steed at phone.

CATHY: Adelphi Park. Assistant Matron./

STEED: Steed here. How are the patients?
I'm in Professor Renter's apartment. I've
not been able to find his plans. She
cleared the whole place out. How are
things with you?/

170. 4 (D) (OFFICE)

M.C.U. Cathy at phone.

(On 4. Shot 170)

(OFFICE)

CATHY: We were right about this place. All these so-called millionaires are phonies. They're all standing in for people who have died./

171. 1 (M) a/b (LIVING ROOM)
(M.C.U. Steed)

STEED: I thought as much. I had the Inland Revenue people check that list of names. Every one of those people had signed their money over to their inheritors during their lifetime, and we can presume at the same time entered into a contract with the Undertakers to keep them officially alive for the prescribed five years.

172. 5 (M) (HALL)
M.C.U. Green, including notice behind.

It's a neat little racket./

(1 TO POS.N, ADELPHI PARK
LOUNGE)

CATHY: (DISTORT) To evade death duties. Well, there's a new development here. Daphne Madden's turned up, demanding to see her father. Lomax and Paula Madden are coming down this afternoon to collect her. I think you ought to be here./

173. 4 (D) a/b (OFFICE)
(M.C.U. Cathy)

(5 TURN TO FUNERAL
PARLOUR WORKROOM,
SAME POSN.)

STEED: (DISTORT) All right, I'll leave London now.

CATHY: And on your way here, take a look at Green's Funeral Parlour.

(She puts down phone)

174. 3 (N)
C.U. hand and watch.

INT. FUNERAL PARLOUR WORKROOM. DAY.

BOOM C-6

PULL BACK as arm lifts,
to M.S. Madden.

MADDEN: Lomax should be there soon.
Are you ready?

PULL BACK to include
Green L. b/g, across
coffin.

GREEN: Just finishing this ...

Green moves down L. to
Madden.

(4 TO POS.K, ADELPHI
PARK HALL)

(On 3, Shot 174)

MADDEN: I think this should be rather interesting. You're sure my daughter is quite safe?

GREEN: Nothing will happen to her till Lomax gets here. Mrs. Renter wouldn't harm her.

PAN Green L. to wall cupboard.

Door opens.

175. 2 (L)
Shelves, guns, etc. f/g.
Tight 2-S, Green/Madden
beyond.

GREEN: (CONTD.) It's loaded.

MADDEN: Good.

(As cupboard door shuts)

176. 5 (M)
M. 2-S, Green/Madden.
T.I. with them L. to
door, to TIGHTEN 2-S,
fav. Green.

MADDEN: (CONTD.) Tell me, Green, when Lomax ordered you to murder me and dispose of my body, why didn't you?

(2 TO POS. J, FUNERAL
PARLOUR OFFICE)

GREEN: Well, sir, I reckoned that this organisation might be able to operate without Mr. Lomax, but it couldn't operate without you. You see, it takes a millionaire like yourself to be on speaking terms with other millionaires. Without you, how would we ever find any new clients?

MADDEN: I see. So it wasn't a question of personal loyalty?

GREEN: No, sir. I'm in this for what I can get out of it. That's why you can trust me.

They exit door.

177. 2 (J)
W.S. Office as Green
& Madden enter.

INT. FUNERAL PARLOUR OFFICE. DAY. BOOM A-5

(On 2, Shot 177)

GREEN: All right, Frank. It's
all yours.

Green & Madden exit
by door.

Undertaker Xs Office
and leaves by door R.

- | | | | |
|------|--|--|------------------------------|
| 178. | <u>3 (N)</u> | <u>INT. FUNERAL PARLOUR WORKROOM. DAY.</u> | |
| | W.S. Workroom. | | BOOM C-6 |
| | (2 TO POS. I, FUNERAL
PARLOUR WORKROOM) | | |
| | T.I. to M.W.S. window
R. | | GRAMS:
HEARSE
LEAVING. |
| 179. | <u>5 (M)</u> | | |
| | M.C.U. Steed at window. | | |
| | He breaks glass and
turns handle. | | GRAMS:
BREAK-IN
MUSIC |
| 180. | <u>3 (N)</u> | | * |
| | Full shot Steed. | | * |
| | He enters & moves R.
to coffin. | | * |
| 181. | <u>5 (M)</u> | | * |
| | Full shot undertaker. | | * |
| | He moves R. from door
to bench - approaches
Steed. | | * |
| 182. | <u>3 (N)</u> | | * |
| | Tight M.S. Steed. | | * |
| | He swings round and
hits undertaker. | | * |
| 183. | <u>5 (M)</u> | | |
| | W.S. undertaker, who
falls back off bench.
Steed Xs to bench behind. | | |
| 184. | <u>3 (N)</u> | | |
| | Close M.S. fav. Steed. | | |
| | He attacks undertaker
with umbrella. | | |
| | Coffins fall across shot. | | |
| | Steed knocks undertaker
down. | | |

Preview 5

(On 3, Shot 184)

185. 5 (M)
W.S. as undertaker
falls into coffin.
Steed puts lid on.

(On Steed's move away)
186. 3 (N)
W.S. Steed.

PAN him R. to trick
coffin on rostrum.

T.I. as he goes inside.

Lid closes.

HOLD Steed M.C.U. as
lid lifts again.

(As he rises)
187. 5 (M)
Full shot Steed - he
gets out of coffin.

(3 TO POS.P, ADELPHI
PARK LOUNGE)

PAN him down steps &
PULL BACK to reveal f/g
coffin.
188. 2 (L)
C.U. cutaway plaque with
torch shining on it: GRAMS:
STING.
"R.I.P.
JOHN STEED"

(5 TO POS.N, ADELPHI
PARK LOUNGE)
189. 4 (K) INT. ADELPHI PARK HALL. DAY. BOOM B-8
M.S. balustrade on
stairs.

PAN to include Cathy's
legs descending stairs.

PULL BACK to M.2-S,
Cathy/Daphne on stairs. CATHY: Your step-mother should be
here soon. I think it would be best
if you left first.

(2 TO POS.M, ADELPHI
PARK LOUNGE) DAPHNE: Is there anybody else about?

CATHY: I don't think so - apart from
Mrs. Renter, that is.

(On 4, Shot 189)

DAPHNE: What do you want me to do?

CATHY: I'll show you the way to the main gate. When you get out, walk into the village and catch the next train back to town.

PULL BACK FAST on their move d/s.

Include Mrs. Renter in 3-S L. b/g, as she enters from corridor.

Mrs. Renter moves down to join them L.

MRS. RENTER: Ah, there you are. I thought we'd have some coffee.

F/X: DOOR BELL. (PRACT.)

CATHY: Shall I go?

MRS. RENTER: No, I will - it should be them. You take these into the lounge.

Mrs. Renter leaves shot L.

PAN Cathy/Daphne to lounge doors.

BOOMS
C-7, A-8.

190. 3 (P)
M.2-S, Cathy/Daphne thru doors.

INT. ADELPHI PARK LOUNGE. DAY.

PAN them L. to table.

CATHY: This is our chance - come on.

They move up to steps.

Lomax enters windows b/g.

191. 5 (N)
M.C.U. Lomax.

LOMAX: Not this way, Mrs. Gale. I'm sorry, Daphne, you won't be able to leave just yet.

(4 TO POS.L, ADELPHI PARK LOUNGE)

DAPHNE: Why not?

LOMAX: We have something to discuss with Mrs. Gale. We're on to your friend, Steed. You haven't been fooling anyone since that phone call.

(CONT'D.)

(On 5, Shot 191)

LOMAX: (CONTD.) You were right,
Mrs. Renter. She was trying to
sneak Daphne out./

192. 2 (M)
M.C.2-S, Mrs. Renter/
Paula.

PAULA: That's the woman who came
for the donation.

MRS. RENTER: Oh dear!

Daphne moves L. into 3-S.

DAPHNE: Paula, what has happened to
my father?/

193. 5 (N)
C.U. Paula.

PAULA: He's dead./

194. 3 (P)
M.C.2-S, Daphne/
Mrs. Renter.

MRS. RENTER: I'm afraid he died of a
heart attack.

(5 TO POS.P. SAME SET)

DAPHNE: Why didn't you tell me before?

MRS. RENTER: It had to be hushed up,
my dear, so as to save the death duties.
It's all for your own good./

195. 4 (L)
M.2-S, Cathy/Lomax on
steps.

LOMAX: All right, all right. Paula,
you take Daphne back to London in the
car.

PAULA: All right. Come on, Daphne.

(As Cathy throws Lomax)

196. 1 (N)
Full shot Cathy/Lomax.

GRAMS:

FIGHT
MUSIC

Lomax crashes into
table, f/g.

*

*

197. 2 (M)
M.C.U. Lomax.

LOMAX: Madden!

*

*

He draws gun.

DAPHNE: Father!

*

*

198. 4 (L)
M.C.U. Madden at window
with gun.

*

*

199. 3 (P)
W.S. Lomax who staggers
& collapses on steps R.

F/X: GUN SHOT./

Grams
fade
under
dialogue.

(On 3, Shot 199)

TIGHTEN to Cathy/Madden/
Green/Lomax on steps.

MADDEN: Over there you, Mrs. Gale.
Green, keep her covered.

Cathy & Green move off
L.

Paula enters R. to Lomax.

T.I. as Madden pulls
Paula to her feet, to
M.2-S.

Daphne Xs L. to Madden.

HOLD 3-S, fav. Daphne/
Madden.

MADDEN: (CONTD.) All right, Paula.
Daphne, darling! What were you going
to do with her?

PAULA: Take her back to London.

200. 5 (P)
C.U. Paula.

MADDEN: Then we'll all go back together./

201. 4 (L)
M.C.2-S, Daphne/Madden.

PAULA: What are you going to do about
me?/

MADDEN: I'll let you worry about that
for a while. Daphne, I want you to
take your step-mother out to the car.
And Mrs. Renter. I have some business
to attend to with Mrs. Gale./

202. 1 (N)
M.C.U. Mrs. Renter.

MRS. RENTER: I really don't understand./

203. 5 (P)
Full 2-S, Madden/Cathy,
framing door beyond.

MADDEN: Now, Mrs. Gale, we've had
your colleague taken care of. I just
want you to tell me how much you know
about our organisation.

Steed appears.

Madden fires.

204. 4 (L)
M.S. Steed at door.

F/X: GUN SHOT./

Vase topples.

(5 TO POS.N, SAME SET)

205. 3 (P)
W.S. room.

Green/Madden exit b/g.

(On 3, Shot 205)

T.I. with Steed to
Cathy.

STEED: Keep an eye on your patients,
Matron.

HOLD Cathy with gun.
She surveys the room.

206. 2 (M)
M.S. Lomax/Paula.

Q T/C

TELECINE (C)

1st half of chase -
ending with Madden &
Green running over
bridge - 0'40"

S.O.F.

+
GRAMS:
MUSIC

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207. 4 (L)
M.S. Cathy with gun.

208. 5 (N)
LOW - framing Cathy's
legs, gun on floor
between her feet.
Lomax crawling towards
gun.

She stamps on his hand.

GRAMS:
2 GUN
SHOTS,
EXT.

209. 3 (P)
W.S. Group.

F/X: 2 GUN SHOTS. (OFF)/

CATHY: Have you ever handled a gun?

DAPHNE: No.

CATHY: Well, have a go now, and
shoot if he moves.

DAPHNE: All right.

Cathy gives gun to
Daphne, & exits.

T.I. on Daphne on rise.

Q T/C

TELECINE (D)

2nd half of chase +
gun fight - 3'20"

S.O.F.

+
GRAMS:
MUSIC

*

*

(On T/C)

GRAMS:
MUSIC
(contd.)

(1 & 4 TO PHOTO CAPTIONS;
2 TO PGS.B, 3 TO PGS.D,
5 TO PGS.B, CATHY'S
LIVING ROOM)

(Last shot on T/C: Steed
patting statue & climbing
down)

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210. 3 (D) INT. CATHY'S LIVING ROOM. DAY. BOOM B-5

C.U. bottle in ice
bucket.
Hand lifts it.
PAN with hand and bottle
to glasses.
PULL BACK to M.C.3-S.
fav. Mrs. Renter/Cathy
o/s Steed.

MRS. RENTER: Well, there won't be
much more of this for me. After
I've paid all my poor husband's death
duties, I'll only have two hundred
and fifty thousand left. Give or
take a thousand.

STEED: Of course.

CATHY: Think of that clear conscience,
Mrs. Renter.

MRS. RENTER: I suppose so. But it
won't buy champagne. No, thank you,
Mr. Steed. I must be off round the
world./

211. 2 (B) C.2-S, Cathy & Steed -
reaction.

212. 5 (B) Single Mrs. Renter o/s
Steed.

MRS. RENTER: (CONFD.) Now, have I
done everything? I've said goodbye
to Daphne. Sweet girl. Keep an
eye on her, I think her father's in
some sort of trouble with the police.

Steed moves L. to
Mrs. Renter. HOLD
C.2-S.

STEED: Mrs. Renter, there is one thing -
that's why I asked you to call round here.

(CONFD.)

(On 5, Shot 212)

STEED: (CONTD.) The letters of your husband's which you sent me -

MRS. RENTER: I'd forgotten to post them. I was kept so busy when he died.

STEED: One of the envelopes held the plans I've been looking for.

MRS. RENTER: I am glad.

STEED: They've gone to New York. The royalties from the invention - which will come to you, of course - are estimated at around a million.

213. 2 (B)
C.U. Mrs. Renter.

MRS. RENTER: Dollars or pounds?

214. 5 (B) a/b
(C.2-S)

STEED: Pounds.

MRS. RENTER: That is nice news. It'll be taxed, of course. No way round that, I suppose/-

215. 2 (B)
C.U. Cathy.

216. 3 (D)
M.3-S.

MRS. RENTER: (CONTD.) No. I'd forgotten about my taxi. They charge by the minute, you know. Goodbye.

HOLD Steed L. f/g, as Cathy/Mrs. Renter go up to door R. b/g.

STEED: Goodbye, Mrs. Renter.

CATHY: Goodbye, Mrs. Renter, have a lovely trip.

MRS. RENTER: Thank you.

Cathy returns, to sit back-to-back with Steed.

T.I. to tighten 2-S.

CATHY: I'm glad they didn't press charges against her.

(On 3, Shot 216)

STEED: It would have been absolutely pointless, she'd never have understood.

CATHY: She wanted Daphne to go on the trip with her - but she wouldn't leave her father because of the trial.

PULL BACK with Steed as he moves L. f/g.

STEED: It's two weeks off, isn't it? I hear he's actually opening Adelphi Park to the public.

CATHY: Smart move.

STEED: Why don't we drive down there one day?/

217. 5 (B)
M.C.U. Steed. They were very big, weren't they?

CATHY: What?/

218. 2 (B)
HIGH PED. o/s Steed, on to Cathy lying down on couch.

STEED: Round that fountain thing ... very big girls ...

219. 5 (B)
C.U. Steed.

220. SUPER 1
1st photo caption.

221. MIX 1 to 4
2nd photo caption.

222. MIX 4 to 1
3rd photo caption.

223. MIX 1 to 4
4th photo caption.

TAKE OUT CAM.4

MIX CAPTION SCANNER

- A: PATRICK MACNEE, HONOR BLACKMAN.
- B: LEE PATTERSON, JAN HOLDEN.
- C: LALLY BOWERS, PATRICK HOLT.
- D: MANDY MILLER, HOWARD GOORNEY, MARCELLA MARKHAM.
- E: RONALD RUSSELL, HELENA MCCARTHY, DENIS FORSYTH.
- F: Written by MALCOLM HULKE.
- G: RICHARD BATES, JOHNNY DANKWORTH.

GRAMS:
THEME

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(contd. over)

(On caption scanner)

GRAMS:
THEME
(contd.)

H: Designed by DAVID MARSHALL.

J: Producer JOHN BRYCE.

K: Directed by BILL BAIN.

FADE OUT CAPTION SCANNER

FADE UP SLIDE
AN ABC PRODUCTION

FADE SOUND & VISION

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