

TONY PERRY

PROD. NO: 3610.

VTR/ABC/2930.

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

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

"THE AVENGERS"

"BUILD A BETTER MOUSETRAP"

by
BRIAN CLEMENS

Story Editor
RICHARD BATES

Designer
DOUGLAS JAMES

Producer
JOHN BRYCE

DIRECTED
by
PETER HAMMOND

CAMERA REHEARSAL: 10.00 Tuesday, 27th August, 1963, Tedd. 1.

VTR: 18.30 Wednesday, 28th August, 1963, Tedd. 1.

TRANSMISSION: T.B.A.

CAST:

John Steed PATRICK MACNEE
Catherine Gale HONOR BLACKMAN
Cynthia ATHENE SEYLER
Amyntrude NORA NICHOLSON
Harris HAROLD GOODWIN
Dave DONALD WEBSTER
Jessy MARIAN DIAMOND
Colonel Wesker JOHN TATE
Caroline ALISON SEEBOHM
Stigant ALLAN McCLELLAND
Gordon DAVID ANDERSON

PLUS:

Extras:- 6 boys and 6 girls as the motor
cycle gang.

Four as customers in Pub.

* * * * *

Production Assistant Jill Watts
Floor Manager John Russell
Stage Manager Betty Crowe
Technical Supervisor Peter Cazaly
Senior Cameraman Dickie Jankman
Sound Supervisor John Tasker
Lighting Louis Bottone
Vision Mixer Del Randell
Wardrobe Supervisor Margaret Morris
Makeup Supervisor Lee Halls

* * * * *

SCHEDULE:

Tuesday, 27th August, 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.

Wednesday, 28th August, 1963:-

Camera Rehearsal 10.00 - 12.30.
Lunch Break 12.30 - 13.30.
Camera Rehearsal 13.30 - 15.30.
Tea Break, Line up
normal scan, makeup 15.30 - 16.15.
Dress Rehearsal 16.15 - 17.30.
Notes 17.30 - 18.00.
Line up 18.00 - 18.30.
VTR 18.30 - 19.00.

* * * * *

CAMERAS: FIVE PEDESTALS - one on the rostrum.

SOUND: 3 BOOMS AND ONE FISHPOLE on the rostrum.

TELECINE: Opening film and 35 mm sound inserts
and caption scanner.

RUNNING TIME: 51.25 excluding commercial breaks.

* * * * *

RUNNING ORDER:

<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS/SOUND</u>		<u>PAGE NOS.</u>
<u>ACT ONE:</u>					
1. TELECINE					1
2. EXT. MILL	NIGHT	CATHY. DAVE. JESSY. EXTRAS.	4A.	B.1.	1 -
3. INT. MILL/ EXT. MILL	NIGHT	CYNTHIA. ERMYNTRUDE. CATHY. DAVE. JESSY. EXTRAS.	5A. 3A. 4B. 1A. 1D.	B.1. C.1.	2 - 3
4. EXT. PUB	NIGHT		5B		4
5. INT. PUB.	NIGHT	STEED. HARRIS. CAROLINE WESKER. STIGANT.	2A. 1C. 2D. 2C.	C.2. B.2.	4 - 10
6. EXT. PUB.	NIGHT	STEED. HARRIS. DAVE. JESSY. CATHY. EXTRAS.	5B. 4C.	B.3.	10 -
7. INT. BARN.	NIGHT	STEED. DAVE. JESSY. CATHY. EXTRAS.	3D. 4C. 1D. 3C. 4D.	A.1.	11 - 15
8. INT. PUB.	NIGHT	STEED. CATHY. HARRIS. CAROLINE.	2C. 1C.	C.2.	15 - 18
9. INT. BARN.	NIGHT	STEED. DAVE. JESSY. CATHY. EXTRAS.	4D. 3D.	A.1.	18 - 19
10. TELECINE MONTAGE.					19
11. EXT. PUB.	NIGHT	STEED.	1D.		19
12. TELECINE MONTAGE					19
13. EXT. PUB.	NIGHT	STEED.	1D.		19
14. TELECINE MONTAGE					20
15. INT. MILL.	NIGHT	CYNTHIA. ERMYNTRUDE.	2. 3A.	B.4.	20
16. TELECINE					20
17. INT. PUB.	NIGHT	STEED. CATHY.	1C. 2C.	C.2.	20
<u>ACT TWO:</u>					
18. INT. PUB.	DAY	HARRIS. STEED. CATHY. STIGANT. CAROLINE. WESKER.	2D. 1C. 4E. 3D. 1E. 2A.	C.2. A.2.	22 - 25
19. INT. MILL.	DAY	CYNTHIA. ERMYNTRUDE.	3A. 1A. 2D.	B.4.	25 - 26

<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS/SOUND</u>	<u>PAGE NOS.</u>
20. EXT. MILL.	DAY	STEED	4G.	26
21. INT. MILL.	DAY	CYNTHIA. ERMYNTRUDE. STEED.	1A. 3E. B.4. 2E. 4D. 5A. 5C.	26 - 30
22. EXT. MILL.	DAY	STEED	4D.	30
23. INT. MILL.	DAY	CYNTHIA. ERMYNTRUDE.	1A. B.4.	30 - 31
24. EXT. MILL.	DAY	STEED. DAVE.	4D.	31
25. INT. BARN.	DAY	STEED. CATHY. JESSY. EXTRAS. HARRIS. DAVE.	3C. 5D. A.2. 3D.	31 - 32
26. INT. PUB.	DAY	STEED. STIGANT. CAROLINE	2F. 4H. C.2. A.1.	32 - 33
27. INT. MILL.	NIGHT	CYNTHIA. ERMYNTRUDE	3. 5A. B.4. 1A. 2E.	33 - 34
28. EXT. MILL.	NIGHT	STEED. GORDON. STIGANT.	1B. 4A. C.3.	34 - 35
<u>ACT THREE:</u>				
29. INT. MILL	NIGHT	CYNTHIA. ERMYNTRUDE.	2. 4J. B.4. 5C. F/pole	36
30. INT. PUB	NIGHT	WESKER. STEED. HARRIS	1E. 2C. C.2.	36 - 37
31. INT. BARN.	NIGHT	DAVE. CATHY. JESSY. CAROLINE. EXTRAS.	5D. 3C. A.1½ 4D.	37 - 38
32. INT. PUB.	NIGHT	WESKER. STEED. CATHY.	2C. 1C. C.2.	38 - 40
33. INT. BARN.	NIGHT	CATHY. JESSY. EXTRAS.	3B. 5D. A.1.	40 - 41
34. TELECINE				41
35. EXT. PUB.	NIGHT	JESSY. STEED.	1D.	41
36. INT. BARN.	NIGHT	JESSY. HARRIS. EXTRAS.	3D. 5D. A.1.	41 - 42
37. INT. MILL	NIGHT	CYNTHIA. ERMYNTRUDE.	4J. 5C. B.4.	42
38. INT. PUB.	NIGHT	HARRIS. STEED. CAROLINE.	1E. 2C. C.2. 2D. 1C.	43 - 45
39. INT. MILL	NIGHT		5A.	46
40. EXT. MILL	NIGHT	WESKER. CATHY	4A.	46

<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS/SOUND</u>		<u>PAGE NOS</u>
41. INT. BARN.	NIGHT	JESSY. STEED.	3D.	A.1.	46 - 48
42. INT. MILL.	NIGHT	CATHY. WESKER.	5C.	D.4.	48
43. INT. BARN.	NIGHT	HARRIS. DAVE. JESSY. STEED.	3C. 5D.	A.1.	48 - 49
44. LIMBO	NIGHT	DAVE. STEED	1Z.		49
45. INT. MILL	NIGHT	WESKER. CATHY. GORDON. CAROLINE. CYNTHIA. ERMYNTRUDE. STEED. DAVE.	3E. 2E. 1A. 5C.	D.4. F/pole	49 - 52
46. EXT. MILL	NIGHT	WESKER. CATHY. STEED. CYNTHIA. ERMYNTRUDE.	4A. 1B.	C.3.	53

F/U T/C

S.O.F.

FILM: A.B.C. SYMBOL
& OPENING AVENGERS
FILM

FADE TO BLACK

F/U T/C

S.O.F.

FILM: MOTOR BIKES
R. TO L.

ENDING WITH
BIKES R. TO L.
PAN L. & WHIP L.

1. 2 (LIMBO)

EXT. MILL. DAY.

X FADE
SFX
ODD BIKE
STOPPING

CAPTION: L.S. MILL
T.I.

SLOW MIX

2. 4 (A)

BOOM B.l.

W.A. EXT. MILL.
T.I. X BIKE R.FG.
CRAD L. 2-S CATHY/
DAVE TO DOOR
(FINISH IN POS.B.)

DAVE: This is the place
Cathy.

CATHY: All right. I'll ask
this time.

On 4A - shot 2

- 2 -

3. 5 (A) INT. MILL. NIGHT. BOOM B.l.
CLOSE BELL + C.l.
PAN R. TO CYNTHIA
4. 3 (A)
(CABLED THRU ROSTRUM)
DEEP 2-s CYNTHIA L. ERMYNTRUDE: It's a Friday.
ERMYNTRUDE R.FG. Nobody calls on a Friday.

CRAB L. WITH ERM. TO CYNTHIA: See who it is.
TIGHT 3-s CATHY/ Just a moment.
DAVE X ERM.
(CLEAR 5 TO POS.B.)
5. 4 (B) CATHY: Good evening.
T.I. X KIDS/BIKES
R.FG. TO ERMYNTRUDE: Yes? What is it?
3-S AT DOOR.
FAV. ERM. CATHY: I'm looking for Laleham's
CLEAR 3 TO POS.B. meadow.
BARN ERMYNTRUDE: Laleham's Meadow?

- 2 -

Coming to 1A - shot 6

6. 1 (A)
 (as she looks back)
 L.A. M. CLOSE CYN
 ON STAIRS.

CATHY: That's right. I believe it's near here somewhere.

7. 4 (B)
 A/B 3-S AT DOOR
 (CLEAR 1 TO POS. B.
 FAST - EXT. MILL)
 CRAB L. 2-S CYN/ERM
 THRU' WINDOW.
 PAN L. 2-S CYN/ERM
 IN DOORWAY

EXT. MILL. NIGHT.

ERMYNTRUDE: That's it - just across the way there. It's private property you know.

CATHY: But we do have permission.

8. 1 (B)
 (as they turn)
 TIGHT GROUP.
 CATHY TO L.FG.

CYNTHIA: One moment, young woman. What do you mean - you have permission.

9. 4 (B)
 A/B

CATHY: Why to use it of course. For motor cycle scrambles.

10. 1 (B)
 A/B

CYNTHIA: You can't do that. My work ... it demands complete quiet ... I'll put a stop to it.

11. 4 (B)
 A/B

DAVE: Look, she told you, we got permission. So how're you going to stop us?

CRAB L. WITH ERM.
 TO GROUP X ERM.
 (CLEAR 1 TO POS. C.
 FAST - PUB)

ERMYNTRUDE: We'll put a spell on you, that's what we'll do - put a spell on you!

T.I. TIGHT GROUP

SUPER CAPTION SCANNER

CAPTION: "BUILD A BETTER MOUSETRAP"

GRAMS
THEME
FOR TITLE

GRAMS CONT.

12. 5 (B) EXT. THE HUNTERS HORN. NIGHT. *

CLOSE INN SIGN
 READ: "THE HUNTER'S
 HORN" *

PAN TO YARD
 (CLEAR 4 TO POS.C.) *

13. MIX 2 (A) BARN INT. THE HUNTERS HORN. NIGHT. BOOMS C.2.
 + B.2.
 F/G PICTURE
 PAN L. TO ANIMAL
 CRAB L. TO FOX. *

Q HARRIS

HARRIS: That was my wife, sir. *

She bagged that.

PAN L. CLOSE STEED
 EASE BACK TO 2-S
 (FINISH IN POS.D)

HARRIS L.FG.
STEED R.

STEED: Looks a brute. Must have taken some running down.

HARRIS: T'weren't like that at all. She fell out of the saddle on top of him. That was cruel even for a fox. Woman of generous proportions my wife. Your room all right, Mr. Steed?

STEED: Fine, thank you.

HARRIS: 'Cos, she's passed on now. My wife.

STEED: Oh, I'm sorry.

AS HE GOES T.I. STEED

HARRIS: Don't be. (GRINS) Be sorry for the poor perisher she's passed on to.

(Steed looks off R.)
 14. 1 (C) MS CAROLINE (REACTION)

15. 2 (B) A/B HARRIS L.FG.

CRAB R. WITH 2-s

STEED: I'm expecting someone to meet me here. A Mr. Stigant.

HARRIS: '? Stigant? Stigant?
Isn't he one of those fellers from the Atomic Research place?

STEED: He's from Winterwell.
Yes.

HARRIS: One of those fellers that keeps stopping my clock - oughtn't to be allowed.

16. (as St4ed looks)
1 (C)

A/B Q. WESKER
MS CAROLINE
TO LENS. WHIP L.
L.S. WESKER ON STAIRS

17. 2 (B)

2-S HARRIS/STEED

HARRIS: This is Mr. Steed, sir.
Colonel Wesker.

DOOM B. CLEARS
TO B.3.

18. 1 (C)

2-S WESKER/CAROLINE

STEED: Colonel.

WESKER: Good evening sir.
My niece - Caroline.

19. 2 (B)

A/B

20. 1 (C)

A/B

STEED: How do you do?

21. 2 (B)

A/B

CAROLINE: Hello.

HARRIS: Mr. Steed is staying here a few days.

22. 1 (C)

A/B

WESKER: Down for the sport, eh?

STEED: In a manner of speaking.

23. 2 (B) CAROLINE: Do you ride?
 A/B 2-S HARRIS
 STEED STEED: Yes.
24. 1 (C) CAROLINE: We must get together.
 A/D 2-S WESKER/
 CAROLINE I love it.
25. 2 (D) STEED: I'm sure it would be
 A/B an experience, with you.
26. 1 (C) CAROLINE: Yes, well ... I
 A/D have to go and write some letters.
 (CLEAR 2 TO POS.A.
 FAST - S.SET)
- WESKER: All right, my dear.
I'll just take a stroll down
the road. See you at supper,
Steed.
- FAST CRAB R.
 WESKER TO FG.
- STEED: Fine.
- CRAB L. WITH STIGANT
27. 2 (A) WESKER: Good evening. Excuse me.
 F/G (TRACKED IN) HARRIS: Beer sir?
 CAROLINE ON STAIRS
 STEED IN L. TURNS TO
 LENS. STEED: Yes, thank you.
 T.B. TO 2-S HARRIS/
 STEED
- HARRIS: It's a pleasure without
her. The wife. Since she run off
an' left me to manage this
place on my own... There's
your Mr. Stigant. This is
Mr. Steed.
28. 1 (C) STEED: Mr. Stigant?
 MS STIGANT
 PAN L. WITH HIM
 T.I. TIGHT 3-S
 HARRIS/STEED X
 STIGANT
- HARRIS: Will you be wanting
a drink?
- (CLEAR 2 TO POS.C.
 BEHIND BAR)

STIGANT: Eh? Oh, no thanks.

HARRIS EXITS
DEEP L.

HARRIS: Wasn't just the clocks
this time. The refrigerator.
You stopped that too. Isn't
good enough.

29. 2 (C)

TIGHT 2-S
STIGANT/STEED

STIGANT: It's the same in all
the villages around here. They
can't believe the Atom Plant
is not to blame.

STEED: To blame for what?

STIGANT: Don't you know?
We sent reports...

STEED: Bit too technical for me.

STIGANT: I thought...they
told me you were some kind of
research officer.

STEED: A sort of honorary title.
Please, I'd like to hear the
whole story from you.

30. (as he turns)
1 (C)

PANNED L.
L.A. CLOSE STIGANT

(CLEAR 2 TO POS.D.
S.SET)

STIGANT: You heard what he said -
his clocks and his refrigerator
stopped. That happened yesterday,
but it's been happening on and off
for the past two months. Anything
and everything electrical or
mechanical - from food mixers to
ten-ton trucks. Just stop working
for no apparent reason. My car for
instance - the last time it happened

STIGANT: (Cont'd) I stripped it down, checked every possible cause for failure, but I could find absolutely nothing wrong. It's the same with everything else. There's no mechanical failure...

31. 2 (B)

CLOSE STEED
EASE BACK TIGHT 2-s
STIGANT L.FG.
STEED R.

STEED: How long does this condition last?

STIGANT: Up to an hour or so. Never Longer.

STEED: And then?

STIGANT: Then everything starts up again - working just as well as ever.

PAN R. WITH STIGANT

STEED: Only this immediate area is affected?

STIGANT: Over a radius of about two miles. Fortunately the Atom plant itself isn't affected, we appear to be outside the range of this thing, whatever it is. But you see the Plant remaining unaffected means that all the locals think the trouble comes from there. They think we're building some fiendish secret device.

EASE IN STIGANT

PAN L. 2-S
STEED/STIGANT

(as he stands)
32. 1 (C)

CLOSE STEED

33. 2 (D)

A/B

STEED: You're not of course?

34. (as he turns)
1 (C)

CLOSE STEED X
STIGANT

STIGANT: I wish we were! Mr. Steed, can you imagine the military applications of a device that could disable any form of machinery? /

STEED: A kind of 'Instant Peace'. You have no suggestions?

STIGANT: The whole affair is completely baffling - and very worrying.

35. 2 (B)

SLOW T.B. WITH
2-s STEED/STIGANT

STEED: I seem to recall - something in your report about a gang of moroX-cyclists. /

STIGANT: That was really a colleague of mine. He claims there is a pattern of these incidents... I think personally its coincidence. At week-ends and most holiday times, this area is very popular with motor cyclists. They ride out from the city and work off their high spirits at fantastic speeds. The roads are very empty around here, and as there's very little likelihood of them killing anyone save themselves. The police GRAMS turn a blind eye. BIKES ARRIVING.

T.I. PAST 2-s
X GLASSES TO
HARRIS

STEED: Just the same, it's worth checking. Thank you, Mr. Stigant. I'll be in touch.

STIGANT: I only wish I could have been more informative.

36. 1 (C)

(PANNED R.)
STEED AT WINDOW BACK
TO CAM. HARRIS IN L.

37. 5 (B)

W.A. THE YARD
& GROUP

(CLEAR 1 TO POS.D.
EXT. PUB - WAIT FOR
Q TO GO IN)

(CLEAR 2 TO POS.C.
BEHIND BAR S.SET)

Q

EXT. HUNTERS HORN. NIGHT.

HARRIS: I've told you before.
You've got to park pretty out
here. I got other customers
to think of.

DAVE: Come off it, Daddyo.
Our money's as good as anybody's.

HARRIS: Park pretty or find
some other pub to take you. Now
come on...get those bikes lined
up nice.

DAVID: Sickles, Daddyo. Sickles.

Park pretty, boys -
Park you pretty boys.

38. 4 (C)

(THRU' BARN DOOR)
STEED/HARRIS R.FG.
BIKES L.

Q CATHY

HARRIS: Got to move with the
times - an' they're not such a
bad lot ...I let 'em have the
run of the barn - They won't
bother you, sir.

BOOM B.3.
SFX
BIKES STOPPING

SFX
SINGLE BIKE
ARRIVING

39. 5 (B)

A/B
CATHY IN BOTTOM R.

40. 4 (C)

TIGHT 2-S CATHY/
STEED

On 4C - shot 40

- 11 -

INT. BARN. NIGHT.

BOOM A.1.

EASE BACK WITH KIDS
CRAB R. TO JUKE BOX

JESSY: Got a tanner, Freckles?

AS DIRECTED WITH
TWISTERS

GRAMS
JUKE BOX
TWIST

TO M.S. CATHY ON STEPS

(as she looks)

41. 3 (B)

L.A. L.S. FENCING

(CAM.1 INTO D NOW)

HOLD 2-S TO F.G.
X BEAMS

DAVE: Sir Roderick! Foul I
cry, sir. Your straw was
poisoned. Stabbed with the end
you had in your mouth. Gobbled
to death! *

(as he looks)

42. 4 (C)

TRACKED BACK
DEEP 2-S CATHY/STEED

T.I. STEED.

STEED/DAVE L.FG.
TWISTERS R.

DAVE: Members only, mister,
We're very particular. *

(CLEAR 3 TO POS.C.
S.SET)

STEED: Is that your Mercer
over there?

(4 PULL OUT TO D.
S.SET)

DAVE: What if it is? It
ain't blocking anything. *

STEED: I was just interested.
Fine machine. Mercer Twin takes
a lot of beating. *

- 11 - Coming to 3C - shot 44

On 1D - shot 43

- 12 -

DAVE: Best sickle there is.

STEED: Tommy would like the Tommy Mercer.

DAVE: Here, you don't know him do you?

STEED: Good friend of mine

DAVE: THE Tommy Mercer.

44. (Steed turns in)
3 (C)

STEED: THE. Nice chap... bit square of course.

TIGHT STEED X DAVE

(CLEAR 1 TO POS.C.
INT. PUB)

DAVE: Nothing square about him on the track - before he started designing. Would you like a drink?

T.B. WITH 2-S
TWISTERS IN L. AND
R. X'ING CAM.

STEED: I would. But if you don't mind, I'd like to buy you all one.

DAVE: Suits us.

STEED: Er...what will you .

CATHY X'S SCREEN
L. TO R.

DAVE: Freckles do it... He. Go get some drinks...I'm Dave by the way.

- 12 -

Coming t

45. 4 (D) STEED: Steed. *

TIGHT 2 HEADS

CATHY/BOY REACTION

46. 3 (C) *

A/B 2-S WITH TWISTERS

CRAB R. X TWISTERS

TO GROUP

STEED TO CATHY L.FG.

(FINISH IN POS.B)

DAVE: An' this is Jessy...
an' the rest of the 'Salts'.

STEED: Oh, some sort of Naval
connection?

DAVE: No, we're called the
'Salts' because that's what
we go like a dose of!

JESSY: Nobody gets into this
gang until they've done the ton
plus five.

47. 4 (D) STEED: Nobody eh? A kind of
elite./ *

TRACKED IN

TIGHT 2 HEADS

DAVE/JESSY

DAVE: That's right. Nobody
to touch us... Until recently
that is. Until we started coming
here.

48. 3 (B) STEED: Oh? *

TIGHT GROUP

STEED TO CATHY L.FG.

CATHY: We've been having trouble.

STEED: Are you part of the
gang, too?

JESSY: Sure she is. This is
Cathy.

49. 4 (D)
CLOSE CATHY REACTION
- DAVE: We don't usually take on anyone as old as Cathy,/. but anyone that does the ton plus ten we got to have!
50. 3 (B)
EASED IN
STEED.
EASE BACK TO TIGHT
30S STEED/DAVE/
JESSY
- STEED: Really? Good for Cathy
What's this about trouble?
- DAVE: Oh, it's nothing real...
- JESSY: It's since we've been using Laleham's Meadow - or trying to use it.
51. 4 (D)
TIGHT 2-S DAVE/
JESSY

PAN L. BOTTLE
TO STEED
- DAVE: Well - everything stops! Our sickles just won't work - everything, even our watches, stop working. There's something funny about this area.
- STEED: Then why stay here?
Why not go somewhere else?
- PAN R. BOTTLE
2-S DAVE/JESSY
- DAVE: Look, mister, we got permission to use that field - we took that trouble - we get pushed around enough as it is - blamed for everything from the crime rate to the weather.
- JESSY: It's those two old ladies.
- DAVE: Don't be so daft.
- JESSY: They said they'd stop us. /
52. 3 (B)
EASED IN
STEED

53. 4 (D) STEED: Which two old ladies? *

A/B 2-S DAVE/JESSY

DAVE: Don't mind her. It's a potty idea....Not worth a mention.

54. (Steed rises) 3 (B) *

A/B
CRAD R. X GROUP TO
CATHY L.FG. STEED
DEEP R.

STEED: Well...See you later.

DAVE: Thanks a lot. See you around, Mr Steed.

55. 4 (D) *

TWISTERS F.G.
2-S DAVE/JESSY

DAVE: What did you want to go blabbing about that for?

JESSY: Well...it's true, isn't it?

DAVE: Witches and spells. It's potty daft!

Q MIX

56. MIX 2 (C) INT. HUNTERS HORN. NIGHT. DOOM C.2. *

GLASSES. PAN DOWN
BOTTLE. PAN UP
CATHY DEEP

STEED: I imagine you'd like something stronger than fruit soda. Sit down.

change number
REALLY FASE IN
B.G.

EASE BACK 2-S
CATHY L. STEED R.

CATHY: I won't if you don't mind.

STEED: So you broke through the age barrier with a ton plus ten.

CRAD L. HOLDING 2-S
STEED L. CATHY R.

CATHY: Anyone over twenty is ancient - over thirty - might as well be dead.

STEED: Ouch! What have you found out?

57. 1 (C)
(as he turns)

CATHY: You heard most of it
back there. *

CLOSE STEED/GLASS
PAN R. WITH GLASS
TO CLOSE CATHY/GLASS

STEED: Details. This lad
Dave for instance. *

EASE IN CATHY
BIG PROFILE L.
TWISTING R. *

CATHY: You met him. He wears
his personality on the outside.
Fair minded, aggressive, a strong
sense of right...He'd hate to
admit it, but he's really
rather old fashioned. This
other business - really happens?
I've experienced it. One moment
the bike - sickle - is popping
away merrily - the next -
nothing. It's eerie. *

STEED: What about those two,
old ladies? *

CATHY: They live quite close to
the Meadow - in a watermill...
It gets better. The first day
Dave and the gang came out
here, the old ladies said
they wouldn't tolerate them
using the Meadow - They
threatened to stop them.... *

PAN L. GLASS TO STEED

58. 2 (B)

STEED: How? Dave got permission.. *

CLOSE CATHY

CATHY: They threatened to
put a spell on the gang! *

59. 1 (C)

A/B CLOSE STEED

STEED: A spell... *

CATHY: It's true. *

50. 2 (C)

A/B CLOSE CATHY

SISS:..... Dave was pretty anxious I shouldn't be told. /

*

CATHY: Not hard to see why. A story like that - if it spreads around - the boy would be a laughing stock. /

*

61. 1 (C)

STEED
PAN R. STEED TO
2-s
T.I. BARN DOOR X
STAIRS
CRAB L. X F.G.'S
HARRIS X STEED

STEED: You'd better go back - before you're missed by your young friends. Oh, Harris... hope you didn't mind my helping myself?

*

HARRIS: No, sir...not at all...

STEED: Do you have a map of the area?

*

HARRIS: Eh?

STEED: A map. Ordnance Survey if you have it.

*

HARRIS: Aye, I have, sir... Here's that map sir. /

62. 2 (C)

CLOSE MAP
HAND IN R.
PAN UP TIGHT 2-s
STEED/CAROLINE

CAROLINE: Looking for a secret little place.

*

(CLEAR 1 TO POS.D.
EXT. PUB)

STEED: Just studying the area - for when we go' riding..I don't want you to mislead me.

*

CAROLINE: Would that be possible.

*

PAN L. HOLDING DEEP
2-s. CAROLINE R.FG.
PROFILE.

STEED: I have a very poor
sense of direction.

*
BOOM A.l.

63. 4 (D

INT. BARN. NIGHT.

*
TWIST MUSIC
UP. FAST.

CRABBED R.
L.S. BARN.
STEED DEEP.

WHIP L. TWISTERS

EASE IN X TWISTERS

3-S CATHY/DAVE/
STEED

STEED: Could we have that thing
off for a moment? Thank you.
Now I've been thinking - you
haven't had much luck with your
motor bike scrambles - no luck
at all, but what about a point
to point?

(CLEAR 2 TO CAPTION)

T.B. & CRAB R. WITH
3-S JESSY/DAVE/
STEED

JESSY: What do you mean?

STEED: A sort of cross country
rally...each of you on a different
route...I've worked that out
already...you leave ^{here} together -
and the first one back gets the
prize I'm putting up.

DAVE: What prize?

STEED: £25.

64. 3 (D

DAVE: Twenty five knicker!

CRABBED L. GROUP
FAV. CATHY

JESSY: Sounds fun.

65. 4 (D

L.S. A/B

DAVE: When do we leave?

STEED: Right now.

DAVE: Suits me - how about
it gang? /

66. 3 (D

A/B CATHY F.G.

67. 4 (D)
 TRACKED IN.
 L.A. C.U. STEED.

T.B. TIGHT GROUP

STEED: Now you see, there are more than a dozen different routes..you'll each take..Are we all here? /

68. 3 (B)
 A/B GROUP FAV. CATHY
 F.G. CATHY: Will you be coming
 T.I. M.S. CATHY. along, Mr Steed?

69. 4 (D)
 L.A. A/B STEED: Oh, no - much too old
 for this sort of thing..I'll
 wait for your return. Now then,
 Dave, you'll take this route -
 starting here..out over the
 heath...Mike along the lane to
 the farm..Dave up the main road
 and then left at the telephone
 box...

70. 3 (B)
 A/B CATHY TO
 CLOSE.

MIX T/C MIX TO TELECINE. S.O.F.

MONTAGE

(CLEAR 3 TO POS.A.
FAST - INT. MILL)

GROUP STARTS TO MOVE

71. 1 (D) EXT. YARD, NIGHT.
 M.S. STEED

T/C MIX BACK TO TELECINE.

N.A. GROUP
THEY EXIT L.

72. 1 (D) EXT. YARD NIGHT.
 L.S. STEED

MIX TELECINE

MIX BACK TO TELECINE.

S.O.F.

DIKE NIGHT

CATHY EXITS DEEP

MIX

73. 2 (LIMBO)

CAPTION: L.S. MILL NIGHT.

(CLEAR 1 TO POS.C.

PUB)

X FADE GRAMS
BIKE APPROACHING

*

74. 3 (A)

INT. MILL. NIGHT.

BOOM R.M.

NEARER

(CABLED THRU' ROSTRUM)

CLOSE FEET ON TREADLE

RAN UP ERMYNTRUDE

ERMYNTRUDE: Cynthia?

EASE BACK DEEP 2-s

ERM. R.FG.

RAN L. CYN. TO PARTITION CYNTHIA: Yes, Ermyntrude.

CRAB R. ERM.

That's better.

HOLD DEEP 2-s

CONKS OUT WITH
SPLUTTER.

*

*

(CLEAR 2 TO POS.C.

BAR)

ERMYNTRUDE: Much better. Do
you think we're being terribly
wicked?

CYNTHIA: Wicked? Wicked? Nothing
to do with it. We have a moral
right, Min. It is peaceful here,
isn't it? So peaceful.

ERMYNTRUDE: Wicked, Cyn. Wicked.
A century or more ago we could
have been burned as witches,

GRAMS
TENSION

MIX T/C

MIX TO TELECINE.

BIKE WON'T START

READ: VERNON 7 MILES

CATHY EXITS DEEP

*

*

75. SLOW MIX Q
1 (C) INT. HUNTER'S HORN. NIGHT.
 (TRACKED BACK)
 CLOSE MUDDY BOOTS
 PAN UP L.S. STEED
 SLOW T.I. C.U.
 STEED

*
 BOOM C.2.
 *
 X FADE
 CLOCK STRIKING
 12

STEED: Booby prize for you
 Mrs. Gale. You're the last in.
 Look as though you could use
 this. A long walk back across
 the field? Muddy too... wipe
 your face. Where exactly did
 your bike break down? Well, a
 a ton plus ten girl like you.
 Must have broken down or you'd
 have been back ages ago. Never
 mind - walk probably did you
 good. Shook the old liver.
 Just show me where, will you?
 There?

76. 2 (C)
 CATHY IN FR. R.
 CLOSE CATHY

CATHY: Why yes.
STEED: Just as I hoped.
CATHY: What is this?
STEED: Process of elimination.
 The others broke down here.
 here..this radius. Those
 outside the circle had no
 trouble at all.. so it's
 narrowed down to this area -
 and there - bang in the middle -
 is - the watermill.

77. 1 (C)
 M.A. MAP X STEED/
 CATHY
 T.I. READ MAP

78. 2 (C)
 TIGHT 2 HEADS
 STEED/CATHY

79. 1 (C)
 CLOSE MAP
 SEE CIRCLE OF X'S

80. 2 (C)
 A/D

GRAMS
 THEME

MIX SCANNER
 CAPTION: THE AVENGERS
 END OF ACT ONE.

F/U SCANNER

CAPTION: THE AVENGERS
ACT TWO

ACT TWO.

GRAMS
THEME

81. MLK
2 (B)

THRU GLASS. F/G.
HARRIS DISTORTED.

(CAM.4 STANDBY POS.B.
PUB - CABLED ROUND
MILL)

T.B. M.S. HARRIS

INT. HUNTERS HORN. DAY.

DOOM C.2.

HARRIS: Witches, that's what
they are. Witches! Ask anybody
that lives round here - there's
strange goings on out at that
mill o' theirs. Nothing you'd put
a finger to. Noises. Things
going bump in the night. You
wouldn't get me going out there
- not on your nelly. /

82. 1 (C)

M.S. STEED

STEED: Who are these two women?

83. 2 (B)

A/D

HARRIS: Well, there's Ermytrude.
All lace an' button boots she is..
and there's Cynthia - Cynthia Peck.
Different again. Voice can be
heard in three counties on a
still day.... /

84. 1 (C)

A/D

STEED: Cynthia Peck? Have
they lived here long.

HARRIS: Long enough.

85. 2 (B)

(EASED IN)
A/D

(CAM.1 GO R. FAST)

CRAB L. HARRIS X
YARD OF ALE.
HOLD STILL FR.

STEED: Genuine eccentrics are
a dying breed - could be amusing. /

HARRIS: That wouldn't be my
word, sir. Amusing. You wouldn't
be thinking of paying them a
visit? If so I'd forget it.
Take a tip from me, Mr Steed.
Stay away.

86. 1 (C)

F/G. CRABBED R. Q CATHY
CRAB L. WITH CATHY
TO DISHES

(CLEAR 2 OUT STANDBY
POS.A. S.SET)

STEED: Good morning.
How do you feel?

CATHY: Fine...

PAN UP TIGHT 2-s
STEED/CATHY

STEED: Like some breakfast?
The mill it grows in importance
Harris tried to warn me away
just now.

CATHY: Yes I heard him.

EASE IN CATHY/TABLE

STEED: Mmm. Could have been
meant in friendly fashion - on
the other hand...I have to make
a phone call. Tuck in.

Q MIX

MIX
87. 4 (E)

THRU CURTAINS
L.A. CATHY
PAN L. STEED ON PHONE

(CLEAR 1 TO PCS.E.
S.SET)

STEED: Stigant? Steed here.
Need a spot of help. You've been
around this area sometime now,
haven't you? /

88. 3 (D)

L.A. STIGANT ON PHONE

INT. OFFICE DAY.

PHONE
BOOM A.2.

STIGANT: Nearly four years
now.....

89. 4 (E)

A/B

STEED: Then you must know some- distort
thing about the local residents.. /

I'm particularly interested in
two old ladies locked in a
watermill. / Name of Peck sisters -
Cynthia and Ermytrude. Could
you find out about them.

90. 3 (D)

A/B

91. 4 (E) STIGANT: I'll do my best.
A/B STEED
(CLEAR 3 TO POS.A.
MILL)
GO R. WITH STEED
WIDE 2-S THRU
CURTAINS
STEED: Excellent. I'll expect
to hear from you then. 'Bye. I
think I'll pay them a visit.
CATHY: The watermill mob?
STEED: Yes. Meanwhile, you put
your skid-lid to the ground, and
see what you can find out about
them.....
92. 1 (E) (as he turns) q cut
F/G. CAROLINE.
FAST CRAB R. TO
POS.C.
CAROLINE PROFILE
TO TIGHT 3-s
CAROLINE: Hello Mr. Steed, I was
looking for you.
STEED: Good morning.
(CAM.2. INTO POS.A.
AS 1 CRABS R.)
CAROLINE: I wanted to have a
word with you.
T.I. CATHY X
CAROLINE
STEED: Oh....er...Caroline -
this is Catherine. She's the
white hope in black leather of the
Vernon and district T.T.
CATHY: How do you do.
CAROLINE: Hello Catherine. My
dear, what a marvellous break-
fast outfit - I must say you
look stunning./
93. 4 (E)
(EASED IN)
CLOSE CAROLINE
CATHY: Thank you.
STEED: That's what I always
say.

T.B. DEEP 2-s
CYN/ERM. X CAULDRON
F.G.

CYNTHIA: Min!

ERMYNTRUDE: A mouse. I saw a mouse.

CYNTHIA: A live mouse?

CRAD L. HOLDING
2-s ERM/CYN

ERMYNTRUDE: There....it ran under there....Oooooo.

CYNTHIA: Don't be so foolish, Min. A live mouse. It's just what we need. We must catch it. You're sure it went under here?

99. 1 (A) (as she gets on chair)

L.A. CLOSE ERM.

ERMYNTRUDE: Yes....it was.... immense.....

100. 3 (A)

A/B

CYNTHIA: Then perhaps it was a rat./ A rat would be even betterDo give me a hand. MIN! Come on.

101. 1 (A) (as they kneel)

L.A. THRU' CHAIR LEGS.
EASE IN TIGHT 2
HEADS ERM/CYN.

ERMYNTRUDE: Shoo! Shoo!

(CLEAR 3 TO POS.E.
S.SET BACK THRU
ROSTRUM)

CYNTHIA: Not like that! Take a broom, shovel or something.... I see it....there it is...there.

102. 2 (D) (as they peer)

CLOSE RAT

GRAMS
TENSION

103. 4 (G) MIX

EXT. MILL. DAY.

PAN DOWN X WATERWHEEL
WATER. PAN UP WITH
STEED TO L.S.
(CLEAR 2 TO POS.E.
INT. MILL)

*

*

BOOM B.4.

104. 1 (A) MIX

Q MIX

INT. MILL. DAY.

CLOSE SACK

*

(CLEAR 4 TO POS.B.
EXT. MILL)

*

EASE BACK 2-s
CYN/ERM

CRAB R. ERM. TO
WINDOW
SEE STEED
(as she turns)

105. 3 (E)

CLOSE ERM

CYNTHIA: Got it! Not now. We can't have callers now. Peep out - see who it is.

ERMYNTRUDE: It's a man. A gentleman. He looks rather nice.

106. 1 (A)

PANNED L.
L.S. PARTITION
CYN APPEARS
(as door opens)

107. 2 (E)

TIGHT STEED X ERM.

CYNTHIA: Get rid of him!

STEED: Good morning, Madam. Good morning. Are you the owner of.....447, oblique stroke 9, code B....this water mill?

ERMYNTRUDE: Well, partly....my sister and I.....

(as she looks back)

108. 1 (A)

MCU CYN ON STAIRS

STEED: Aha, then may I come in?

109. 4 (B)

ERM X STEED

CYNTHIA: Send him away.

ERMYNTRUDE: We're rather busy at the moment...and if you're selling something.....

110. 2 (E)

A/B

STEED: Far from it, Madam. My name is Steed. John Steed. Ministry of.....excuse me.. this climate will be the death of me....my credentials..... You understand then why it is imperative I see you now?

ERMYNTRUDE: Well, I.....

(as he enters)
111. 5 (A
W.A. THE ROOM
STEED: Thank you, Madam....
thank you. Oh, a fine specimen.
I can see you've followed the
stipulations in Form A47 to the
last letter. Yes, to the last
letter. Good morning. You would
be the other part owner of this
structure....I have it here.
Miss Cynthia Peck?

112. 1 (A
TIGHT 2-s ON STAIRS
CYN/STEED
EASE IN TO HEADS
(CLEAR 5 TO POS.C.)
CYNTHIA: Yes.....
STEED: Delighted madam, delighted.
CYNTHIA: Now then, just what
is this all about?
STEED: I've just explained it
all to your sister..

113. 3 (E
(EASED IN)
STEED X CYN
CYNTHIA: Who are you? /
STEED: Steed. John Steed.
CYNTHIA: What are you?
STEED: An inspector.
CYNTHIA: An inspector of what?
STEED: Why, I would have
thought it obvious, Madam. I
am a licensed inspector.
CYNTHIA: What?
HOLD STEED TO L.FG
STEED: For the National Distrust.

ERMYNTRUDE: I....I don't understand.

STEED: Oh, it's a fairly new body - allied to the National Trust....but different....different ...You see the National Trust trusts people to look after buildings of historic interest - but we don't - we don't trust

114. 2 (E) (as he turns)

L.A. X CAULDRON
2-S CYN/ERM.
STEED IN L.FG.
IN BIG PROFILE

anybody - far from it - that's why we inspect, National DIStrust, you see? Our licenced inspectors go all over the country, making sure people are looking after their places. May I ask what is thru' there?

115. 3 (E)

A/D

ERMYNTRUDE: My bedroom.

PAN L. STEED TO
2-s

STEED: I see....and here?

116. 1 (A)

TIGHT 2 HEADS
CYN/STEED

(CLEAR 3 TO POS.C.
INT. BARN)

CYNTHIA: A....a pantry... I can't think why your department should be interested in this mill. I t was built in 1870 - it isn't historic at all.

STEED: A lamentable argument Madam. I take it you know Stonehenge?

CYNTHIA: Why, yes I.....

STEED: Not what it wae at all. Falling down. Eroding. And why? - No preplanning....That's why I ask YOU to think ahead....

117. 5 (C) (as they break)

THRU CURTAINS
L. 3-s CYN/STEED/
ERM.

STEED: (CONTD) This admirable structure will be historic some-day.....yes, indeed, it.....

118. 2 (E) (they move f/w to cauldron)
(CRABED L)
DEEP 3-s x CAULDRON

CYNTHIA: Mr. Steed, it has all been most interesting, but I must ask you to leave now, we're very busy. It's.....er...it's

ERMYNTRUDE: The village fete.

(CLEAR 5 TO POS.D.)
INT. BARN

CYNTHIA: Yes, that's it. The village fete. We promised the dear vicar - we're running the needle-work stall you see, and there's lots to do....

STEED: I understand.

119. 1 (A) (as they cross)

CYNTHIA: It was very nice of you to call.... Goodbye.

TIGHT 2 HEADS
ERM/STEED

120. 2 (E)

A/D PAN L. CYN
UP STAIRS INTO
PARTITION

CYNTHIA: You shall yourself together. I must see how the device is getting on.

121. 4 (B)

EXT. MILL.. DAY.

L.S. MILL X ROSES
STEED TO F.G.

(CLEAR 2 TO POS.F.)
INT. PUB)

Q EXPLOSION

GRAMS
EXPLOSION

122. 1 (A)

INT. MILL.. DAY.

TRACKED IN
L.A. PARTITION. CYN
IN L. PAN HER L. TO
TIGHT 2-s CYN/ERM.

CYNTHIA: Splendid, Min. Absolutely splendid.

EXT. MILL. DAY.

123. 4 (D)

CRABBED L.
STEED PROFILE
HE GOES DEEP
T.I.
HOLD DAVE TO STEPS
L.FG.

MIX
124. 3 (C)

Q MIX

INT. BARN. DAY.

DOOM a.2.
GRAMS
JUKE BOX
TWIST

THRU BARN DOOR.
L.S. JESSY.
T.H. THRU TWISTERS
(CLEAR 4 TO POS.H.
OFFICE PHONE)

125. 5 (D)

W.A. TWISTERS
STEED DEEP
(CLEAR 3 TO POS.D)

STEED: Well?

126. 3 (B)

2-S CATHY/STEED
EASE IN TIGHT

CATHY: Only confirmation. That they are a couple of witches. Anyway, that's the reputation they have locally.....

(CLEAR 5 TO POS.A.
INT. MILL)

STEED: Perhaps it suits them.

CATHY: How?

STEED: To keep the rumours going. Certainly stops a lot of people from bothering them, doesn't it? The point is - are they bothering a lot of people?

CATHY: You met them?

HARRIS IN DEEP C.

STEED: Funny couple. Seemed harmless, inoffensive enough.

On 3B - shot 126

- 32 -

CRAD L. WITH
CATHY TO 2-s
JESSY/DAVE

HARRIS: Mr. Steed, phone.

JESSY: Dave I've been looking
all over for you - where have you
been?

DAVE: Oh....searching around.

JESSY: Did you find anything?

DAVE: Not yet. No.

PAN R. WITH 2-s

JESSY: You've been out by the
mill. Haven't you?

DAVE: How do you work that out?

JESSY: Pimples saw you going
that way.

DAVE: Well, never you mind.

GRAMS
LINK

127. 2 (F)

(THRU CURTAINS)
L.S. CAROLINE
RECEIVER L.FG.

INT. HUNTERS HORN. DAY.

BOOM C.2.

STEED: Hello? Stigant. Steed
here.....did you come up
with anything? /

128. 4 (H)

L.A. CEILING
PAN DOWN CLOSE
STIGANT/PHONE

INT. PHONE BOOTH. DAY.

BOOM A.1.
ON STIGANT

(CLEAR 3 TO CAPTION)

STIGANT: Actually I think I have. It's this Peck woman. It could well be that she's Professor Peck's daughter. He died five years ago but if she is his daughter, it might well explain a lot of things. Can I meet you later on? Out at the mill. I want to see this woman for myself./.....

129. 2 (F

A/B CAROLINE
CRA3. II. TO CLOSE
STEED
T.I. WITH STEED
AS DIRECTED

STEED: Fine, the mill it is then. Say ten o'clock? I'll meet you outside.....Cast a shoe.

GRAMS
TENSION

MIX

130. 3

EXT. MILL NIGHT.

CAPTION: THE MILL (NIGHT)

(CLEAR 2 TO POS.E.
PAST - INT. MILL)

MIX

131. 3 (A

Q MIX

INT. MILL. NIGHT.

DDOM D.4.

W.A. THE ROOM
2-s CYN/ERM

(CLEAR 4 TO POS.A.
EXT. MILL)

ERMYNTRUDE: There's nothing here at.all. Not under 'N' or 'D'.

CYNTHIA: Nor here...."National DISTRust"! I knew we shouldn't have let that man in.

ERMYNTRUDE: Cynthia....do you think.../....?

132. 1 (A

TIGHT 2-S CYN/ERM

CYNTHIA: Of course. A spy. What else? It was just the same when my dear Pappa was alive! Spies. Snoopers prowling around - prying - hoping to steal his secrets.

ERMYNTRUDE: He didn't see any-
thing important. That man. Mr.
Steed.....He didn't see behind
there.

CYNTHIA: But he wanted to,
didn't he? He suspected some-
thing....From now on, Min, we
must be doubly careful...we must.
What was that?

(as she moves)
133. 2 (E)

AXE F.G. 2-s

(CLEAR 1 TO POS.B.
FAST - EXT.MILL)

ERMYNTRUDE: I didn't hear any-
thing.....

CYNTHIA: A noise - outside.

ERMYNTRUDE: Just the wind.

AXE TO LENS
PAN UP TIGHT 2 HEADS
CYN/ERM

CYNTHIA: No. There's someone
there, Min.....someone lurking
outside....

134. 1 (B)

EXT. MILL. NIGHT.

BOOM C.3.

TRACKING IN THRU
ROSES TO DOOR
STEED IN L.

PAN L. WINDOW

STEED: Stigant.....?

135. 4 (A)

CRABBING R. WITH STEED
TO SCAFFOLD.

GORDON FALLS IN TOP
OF FR.
HOLD DEEP 2-s

GRAMS
FIGHT MUSIC

136. 1 (B)

TIGHT 2-S X WHEEL
EASE L. WITH BLOW

STEED: Stigant?

On 1B - shot 136 - 35 -

137. 4 (A)

W.A. A/B DEEP 2-s

Q WHEEL

(as he falls against wheel)

138. 1 (B)

CLOSE WHEEL
PAN DOWN STIGANT
IN WATER
PAN UP STEED

MIX SCANNER

CAPTION: THE AVENGERS
END OF ACT TWO

GRAMS
THEME

FADE TO BLACK

F/U SCANNER

GRAMS
THEME

CAPTION: "THE AVENGERS"
ACT THREE

MIX

139. 2

CAPTION: MILL SHAPE OF
WHEEL - NIGHT

*

140. 4 (J

INT. MILL. NIGHT.

CABLED THRU. ROSTRUM

BOOM B.4.
& FISHPOLE

Q EXPLOSION

GRAMS
EXPLOSION (1)

CLOSE DRESS/ CUPS ETC.

CYNTHIA: A little too much nitro-

Q EXPLOSION

glycerine - but otherwise very

GRAMS
EXPLOSION (2)

good - we are approaching perfection.

PAN TO DEEP 2-s

CYN/ X ERM.

PAN L. WITH CYN

Well, mustn't dally. Back to
the grindstone - work to do.

141. 5 (C

INT. LAB. NIGHT.

SCANNER L.FG.

2-s CYN/ERM

(CLEAR 4 TO POS.D.
BARN - THRU' ROS.)

ERMYNTRUDE: I do so admire you,

Cyn. You're so dedicated to
your cause.

PAN R. X GEAR TO
CLOSE CYN.

CYNTHIA: This is not just my
cause. This is for the world
- for it's betterment...I feel
a....a sense of purpose. That's
why I cannot brook any inter-
ruption - none whatsoever.

GRAMS
LINK

Q WESKER

MIX
142. 1 (E

INT. HUNTERS HORN. NIGHT.

F/G. SHOTGUN R.FG.
T.I. WITH WESKER
TO HARRIS/STEED
X WESKER

WESKER: A terrible business,
Mr. Steed. Friend of yours,
wasn't he?

BOOM C.2.

(CLEAR 5 TO POS.D.
BARN)

STEED: An acquaintance.

On 1E - shot 142

- 37 -

- 13 -

143. 2 (C
 CLOSE WESKER
WESKER: I'm sorry - terrible business.....dreadful./ How such a thing could happen in a pleasant little spot like this.....

144. 1 (E
 A/B
 HARRIS GOES DEEP L.
HARRIS: Stands out a mile. Police wouldn't listen to me - but it stands out a mile. Witchcraft, that's what killed poor Mr. Stigant. Witchcraft!

145. 2 (C
 A/B
WESKER: I don't subscribe to that - but I do have a theory. That's where I'd look for the murderer. Cowardly young thugs. I'd like a few of 'em under my command for a while.

GRAMS
JUKE BOX B.G.
TWISTING

146. 1 (E
 CU STEED

147. 5 (D
 MIX Q MIX
 H.A. COKE BOTTLE R.FG.
 TWISTERS DEEP
 CRAB R. JESSY.

INT. BARN. NIGHT.

DOOM A.1.
BRING UP GRAMS

(CLEAR 1 TO POS.C.
S.SET)

148. 5 (C
 (WHACKED BACK)
 T.I. X TWISTERS
 TO 2-S CATHY/DAVE
DAVE: What's this job you're on?

CATHY: Job? What are you talking about?

T.B. WITH 2-s
DAVE: You're up to something... I don't care what or why....just, I think we're both interested in the same thing. The watermill. Now am I right or aren't I?

On 3C - shot 148 - 38 -

CATHY: Perhaps.

DAVE: How'd you like to take a look inside that mill, eh?

CATHY: How do you propose to do that?

EASE BACK
CAROLINE X'S L. TO R.
CLOSE

DAVE: Never mind how. It can be arranged. Interested?

CATHY TO CLOSE L.

CATHY: Very. But how will you.....

149.4 (D

TIGHT 2-S CAROLINE/
BOY

150.3 (C

A/B

151.4 (D

CATHY: Caroline!

A/B
CAROLINE TO CLOSE

CAROLINE: Hello Catherine. Fun isn't it.

THEY GO DEEP
CRAB R. TO F.G.

152.3 (C

F/G? A/B
AS THEY TWIST
PAN L. TO STEPS
JESSY HITS FR.
HOLD HER TWISTING

CATHY: Tell me how we're going to get into the mill.

153.2 (C

INT. HUNTERS HORN. NIGHT.

CLOSE ON GLASS
EASE BACK TO 2-s
AT BAR STEED/
WESKER

WESKER: Not like it used to be. Nothing's like it used to be. But there's still work for the individual - important work. That's what I told them at the War Office. Still work

(CLEAR 3 TO POS.B.
S.SET)

(CLEAR 4 TO POS.J.
INT. MILL)

BOOM C.2.
JUKE BOX B.G.

WESKER: (CONTD) for the individual .
...but they're fools - all of
them, fools. Retired from the
service at my age. In my prime.
Still a lot to offer - but they
couldn't see it, oh no...but
they'll regret it - The machine
will never completely replace
the trained fighting man.

STEED: Not on any front.

CRAB L. WITH WESKER
HOLD F.G. STILL FR.

WESKER: In a way I'm grateful
to them - retiring me ten years
too soon -- time to enjoy myself.
Well, I think it's time for my
evening stroll.

Q CUT

154. 1 (C)

F.G.
CRAB L. TO CATHY
TO TIGHT 2-s

CATHY: Dave's going to break
into the watermill.

STEED: Good.

CATHY: He's found a side door,
the lock is faulty.

STEED: So that's what he was
doing? When's it to be?

CATHY: Later this evening.

STEED: What about the two old
ladies?

CATHY: At church. Dave found
that out too - they always go to
evening service on Sundays....the
place will be empty.

T.I. STEED

STEED: I'll give you ten minutes start, then follow on, just in case.

CATHY: In case of what?

MIX

STEED: Dave showing more initiative than is good for him.

GRAMS
JUKE BOX

155. 3 (B

INT. BARN. NIGHT.

BOOM A.1.

CRABBED L.
MIS CATHY
CRAB L. TO DEEP 2-s
JESSY R.FG. CATHY
BG

CATHY: Dave! Have you seen Dave?

(CLEAR 1 TO POS.D.
EXT. PUB)

JESSY: He's around somewhere.

EXTRA X'S R. TO L.

CATHY: Did he go out for a ride?

JESSY: Perhaps.

(as Jessy moves)

156.5 (D

2-s CATHY L.FG.
JESSY BG

CATHY: Have you seen Dave?

JESSY: I expect he'll come looking for you. He's always all over you for the first few days. That's the way he operates. Why don't you stick to your own kind?

(as Jessy moves)

157. 3 (B

TIGHT 2 HEADS
CRAB L. HOLDING 2-s
EXTRAS X SHOT

CATHY: Jessy, I think you've got hold of the wrong end of the stick.

JESSY: Nothing's like it was anymore. We used to have fun before we came to this place. I don't know why you joined the gang.

On 3B - shot 157

- 41 -

LET CATHY GO
HOLD JESSY DEEP

CATHY: I'm sorry Jessy, but
I have to go out.

JESSY: With Dave?

CATHY: Yes, with Dave.

MIX T/C

MIX TO TELECINE

S.O.F.

CATHY ON BIKE

AS BIKES LEAVE

Q CUT

EXT. YARD. NIGHT.

158. 1 (X)

MS JESSY
AS SHE LOOKS
PAN L. TO WINDOW
T.I. STEED

INT. BARN. NIGHT.

159. 3 (B)

GROUP F.G. HARRIS BG.
CRAB L. WITH HARRIS
JESSY IN RFG.
PAN DOWN WITH HARRIS
TO BOTTLE.
CRAB R. WITH FEET
PAN UP TIGHT 2-s
HARRIS/JESSY

HARRIS: Time you lads.

Come along now - hurry it
up - come along now.

AS JESSY TURNS
PUSH IN TIGHTER
JESSY X'S R. TO L.

I shouldn't bother about it.

Plenty more fish in the sea.

That's what I said to myself.

(CLEAR 1 TO POS.E.
INT. PUB).

when my wife left me. Plenty
more fish in the sea. She's been
gone quite a while now. It's only
once in a while I miss her. / You
don't have to rush off.

160. 5 (D)

W.A. BARN

BOOM A.1.

- 41 -

Coming to 3B - shot 161

On 5D - shot 160

- 42 -

161.3 (B)

AS AT END OF LAST
PAN HARRIS BACK TO
2-S WITH JESSY
HOLD DEEP 2-s
HARRIS R.FG.

(CLEAR 5 TO POS.C.
INT. MILL)

CRAB SLOWLY L.
AS JESSY COMES F/W

PAN R. AS JESSY
EXITS HOLDING
HARRIS L.FG.

CRAB R. HOLDING
HARRIS AS HE GOES
UP STEPS

JESSY: I, I ... there must be a
lot you have to do.

HARRIS: I can keep awhile. Don't
often get a chance to chat to you
youngsters. I suppose you think
of me as old Harris?

JESSY: I suppose.

HARRIS: Not that old you know.
Here, tell you something. I've
watched you a lot twisting and
all that. I've watched you more
than anyone. I like to watch all
you young people enjoying yourselves.
Like to see that. Bet you get
up to some tricks eh? Hey,
don't go. I didn't mean
anything you know that.
It wasn't like that. I didn't
mean anything. You've taken
it the wrong way. I can't
understand it. Don't seem to
be able to get with it. I just
don't understand women.

On 3B - shot 161

- 43 -

MIX
162. 4 (J)

Q MIX

INT. MILL. NIGHT.

BOOM B.4.

(CABLED THRU' ROS).
MIRROR/ERM.

ERMYNTRUDE: You don't think
this is perhaps a trifle too gay,
do you? It sort of lifts my
face, doesn't it?

EASE BACK & PAN
R. WITH 2-s
ERM/CYN.

CYNTHIA: You worry too much
about your appearance. Have you
checked all the windows?

ERMYNTRUDE: Twice. They're
all locked.

CYNTHIA: Can't be too careful.
I don't like leaving the place
empty.

163. 5 (C)

Q SCANNER

(THRU CURTAIN)
L.S. THE ROOM
SLOW PAN L. TO
SCANNER L.FG.

ERMYNTRUDE: Oh, but we couldn't
miss the service! The curate will
be reading the lesson. The pink
faced one. He has such a nice,
lulling voice. Not like the
usual vicar - he bawls like a bull!

(CLEAR 4 TO POS.A.
EXT MILL)

CYNTHIA: Well, mind you stay
awake this time.

GRAMS
TENSION

164. 1 (E)

INT. HUNTERS HORN. NIGHT.

X STAIRS L.FG.

(CLEAR 5 TO POS.A.
S.SET)

- 43 - Coming to 2C - shot 165

On 1E - shot 164

- 44 -

DEEP 2-s STEED/
HARRIS

HARRIS: I'm going out for a
while, sir. Anything else you BOOM.C.2.
want before I ...?

STEED: No thanks. I'll be
going out in a moment anyway.

HOLD STEED TO F.G.
ON STAIRS
HE BACKS
CAROLINE IN L. OF FR.

HARRIS: Right, sir.

CAROLINE: Always rushing off
somewhere.

STEED: I'm sorry, but I ...

T.I. WITH 2-s

CAROLINE: I'm beginning to
think you don't like me.

STEED: But I do. Immensely.
It's just that at the moment
I'm rather busy and ...

CAROLINE: Too busy for me?
My Uncle is out. I'm all on
my own. You said we might go
ridng together.

T.I. WITH CAROLINE
BEHIND BAR

STEED: We will - but not just now.

CRAB R. 2-s
CAROLINE X STEED

CAROLINE: You'll at least have
a drink with me? Just one?...
to keep me company.

STEED: Oh, but really...I can...
do that -

165. 2 (C

CLOSE DRINKS/TABLERS
PAN UP GLASS TO STEED

166. 1 (E

A/B

(CLEAR 2 TO POS.B.
FAST - S. SET)

PAN R. STEED
CAROLINE IN L.

CAROLINE: I got so restless
in my room - I was thinking about
you - you fascinate me. I
didn't mean to pry of course but
I couldn't help overhearing.
What's a man like you interested
in a silly old watermill.

STEED: They fascinate me, swish
of the pedals, creak of the
wood - I like to see where the
grinding takes place.

CRAB R. WITH
2-S CAROLINE/STEED

CAROLINE: Lets sit down. Here's
La Dolce Vita!

167. 2 (B)
C.U. STEED. PAN L.
WITH STEED/GLASS
PAST CAROLINE TO
GLASS. PAN R. STEED

168. 1 (C)
CAROLINE X STEED

CAROLINE: (cont'd) It isn't always
the sweet life, you know.
Sometimes it turns out ot be
saccarin...it's so difficult
to distinguish the real thing
nowadays./

169. 2 (B)
A/B REACTION

170. 1 (C)
A/B BASE IN.
CAROLINE X GLASS.
SHE LAUGHS. SOFT FOCUS
PAN UP.

171. 2 (B)
STEED ON FLOOR
HE REACHES UP

172. 1 (C)
BASED BACK.
CAROLINE. F/W TO
CLOSE.
PAN L. STEED ON FLOOR

CAROLINE: Niet ... Niet.

SFX
DOOR SLAM

(CLEAR 2 to POS.E.
INT. MILL)

	<u>Q GRAMS/LIGHTS</u>	
MIX		<u>GRAMS</u>
173. 5 (A)	<u>INT. MILL. NIGHT.</u>	<u>BIKES</u> <u>ARRIVING</u> <u>BOOM B.4.</u>
<hr/>		
W.A. THE ROOM		
(CLEAR 1 TO POS. 2.)		
<u>MOTOR BIKES</u>		

	<u>EXT. MILL. NIGHT.</u>	
174. 4 (A)		THEY STOP
<hr/>		
CRABBED L.		
THE WHEEL X ROSES		
HOLD FOR DEEP 2-s		
WESKER/CATHY		
CRAB WITH WESKER		
CATHY IN R.FG.		
HOLD DEEP		

	<u>INT. BARN. NIGHT.</u>	
175. 3 (B)		<u>GRAMS</u> <u>LINK</u> <u>BOOM A.1.</u>
<hr/>		
MS JESSY		
SHE COMES TO R.FG.		

On 3B - shot 175

- 47 -

HOLD DEEP 2-s
AS STEED ENTERS
B.G.

CRAB L. HOLDING
,2-s

JESSY: Mr. Steed there was
a telegram for you - so I signed
for it.

I want to know about Cathy Gale!
She's gone off with Dave,

STEED: Is that all? I'll
explain everything later, when
I've ...

JESSY: No. I want you to
explain now.

TIGHTEN

STEED: But, my dear, it's
not important...

JESSY: It's important to me! Please.

STEED: Mrs Gale isn't interested
in Dave...well, not for any
reason you might think of...

JESSY: They went off together.

STEED: But it's all part of...
Look - that telegram. That
should explain some of it.
Open it. Well, go on -
read it.

JESSY: "Steed. Re inquiry
Scientist Peck. Deceased.
Invented jamming device capable
projecting magnetic field
immobilising anything mechanical
or electrical..."

- 47 - Coming to 5C - shot 176

STEED: That would explain your bikes
falling. "Only known relative
Professor Peck - daughter
Cynthia, believed living
locally - Vernon water mill.

GRAMS
LINK
URGENT

176. 5 (C

INT. MILL. NIGHT.

*
BOOM B.4.
*

THRU CURTAINS
2-S CATHY/WESKER

CATHY: It all seems normal
enough.

Q SCANNER

PAN L. WITH 2-s
EASE BACK TO SEE
SCANNER L.FG./
HANDS/GUN
PAN UP
WESKER REMOVES
GOGGLES

CATHY: This could be what
we're looking for. I'll....

(CLEAR 3 TO POS.C.
S.SET)

GRAMS
STINGER
BOOM A.1.

177. 3 (C

INT. BARN. NIGHT.

TRACKED BACK
L.A. RAFTERS
SEE HAY FALLING
PAN DOWN SEE
HARRIS

HARRIS: Hey! Hey!

(CLEAR 5 TO POS.D.

AS HE LOOKS WHIP R
2-s STEED/JESSY
R.FG.

(she looks up)
178. 5 (D

JESSY: Dave./ Oh. Dave.

TIGHT GROUP
DAVE L.FG.

DAVE: Easy. I've got two
heads and they're both splitting.

JESSY: But you and Cathy rode
off together .. I saw you.

179. 3 (C) (as he turns) DAVE: Here! Someone's nicked my jacket?
CLOSE STEED (REACTION)

180. 5 (D) A/B GROUP
(CLEAR 3 TO POS.E. FAST - INT. MILL)
PAN L. WITH EXIT STEED: Are you too groggy to ride that bike of yours?

DAVE: No.

STEED: Come on then!

181. 1 (Z) EXT. LIMBO GRAMS BIKE STARTING & DRIVING AWAY LOUD.
2-S STEED/DAVE ON BIKE
(CLEAR 5 TO POS.C. INT. MILL)

182. 3 (E) INT. MILL. NIGHT. BOOM B,4, FISHPOLE
(THRU ROSTRUM) WESKER: This is a moment of history, Mrs. Gale.
DEEP 2-s
CATHY L.FG./
WESKER R. ON STAIRS

(CLEAR 1 TO POS.A. INT. MILL)

WESKER: A bizarre moment. Who would have thought - a quiet country village - and two old ladies, living in a mill...I had heard the English were eccentric...but.this..? You know what that is? The key to the world. Think, Mrs Gale.. a device that can immobilise anything - from a toy train to a nuclear warhead? Oh limited in range, undeveloped at the moment - but the basis is there. And it will be developed, I promise you...

On 3E - shot 182 - 50 -

CRAB R. WITH DEEP
2-S. DOOR B.G.

CATHY: What are you waiting
for?

WESKER: My colleagues. Watch
her. Splendid, Splendid..

183. 2 (E

PANNED R.
CLOSE WESKER &
SCANNER

184. 1 (A

(THRU LOWER WINDOW)
PANNED R.
2-S CYN/ERM
PAN L. WITH CYN
TO 3-a

CYNTHIA: How dare you.

185. 3 (E

CATHY X GORDON L.FG.
GROUP R.

186. 5 (C

W.A. CURTAIN/WIRELESS

187. 1 (A

CLOSE WIRELESS
PAN UP CYNTHIA.

CYNTHIA: Careful ..!
Please be careful ...

188. 2 (E

JUDO FIGHT X
CAULDRON

189. 5 (C

W.A. FIGHT CONTINUES

190. 1 (A

DOOR. WESKER OUT.
CYNTHIA IN L.

CYNTHIA: Stop! Come back
here. Oh

191. 5 (C

A/B
(as Caroline gets to stairs)

GRAMS
BIKE ARRIVING

192. 1 (A

Stairs X CAROLINE

On 1A - shot 193

193. 2 (E)
CRABBED R.
GROUP X CAULDRON
ERM. R.FR.
(CLEAR 1 TO POS.B.
EXT. MILL)
- CYNTHIA: My goodness me,
my goodness me...
- STEED: Wesker - where is he?
- CATHY: He ran out.. He
took the jamming device with
him.
194. 3 (E)
CRABBED R.
M.2-S CYN/ERM
HOLD THEM TO
TIGHT 2-s
- CYNTHIA: He did no such thing!
The jamming device as you call
it - is still here. Completely
shattered broken - and no chance
of replacing it...poor Papa.
- ERMYNTRUDE: It was our father's
he willed it to her...it was
so useful for keeping noisy
machines away./
195. 2 (E
A/B
- STEED: You mean this was the
jammer?
- CYNTHIA: The only one in
existence.
- CATHY: Then what did Wesker
take away with him./
196. 3 (E
TIGHT 2 HEADS
- CYNTHIA: My life's work...
it was so near perfection./
197. 2 (E
A/B
- STEED: What was? What did
he take? /
198. 3 (E
TIGHT 2 HEADS A/B

CYNTHIA: My mousetrap.
All these years I've been
trying to build a better
mousetrap.

GRAMS
EXPLOSION

Q EXPLOSION

199. 5 (C)

W.A. THE ROOM

200. 4 (A)

EXT. MILL. NIGHT.

BOOM C.3.

C.S. MOUSETRAP.
EASE BACK TO WESKER
PAN UP TO TIGHT 2-s
STEED/CATHY

CYNTHIA: My mousetrap!

PAN L. WITH MOUSETRAP
TO TIGHT 2 HEADS
CYNTHIA/ERMYNTRUDE

STEED: You're mousetrap
deals very effectively with
the larger rodents too

but aren't you using too strong
a cheese?

201. 1 (B)

GRAMS
THEME

TIGHT 2 HEADS STEED/
CATHY

*

*

MIX SCANNER

CAPTION: PATRICK MACNEE/HONOR BLACKMAN

*

MIX SCANNER

CAPTION: ATHENE SEYLER/NORA NICHOLSON

*

MIX SCANNER

CAPTION: HAROLD GOODWIN/JOHN TATE/ALISON SEEDOHM

*

MIX SCANNER

CAPTION: DONALD WEBSTER/MARLAN DIAMOND/
ALLAN McCLELLAND/ DAVID ANDERSON

*

MIX SCANNER

CAPTION: WRITTEN BY BRIAN CLEMENS

*

MIX SCANNER

CAPTION: RICHARD DATES/JOHNNY DANKWORTH

*

MIX SCANNER

CAPTION: DESIGNED BY DOUGLAS JAMES

*

MIX SCANNER

CAPTION: PRODUCER JOHN LRYCE

MIX SCANNER

CAPTION: DIRECTED BY PETER HAMMOND.

*

FADE TO BLACK

F/U T/C

CAPTION: AN ABC PRODUCTION

*