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VTR/ABC/3033

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"

"SECOND SIGHT"

by

MARTIN WOODHOUSE

Story Editor
RICHARD BATES

Designer
TERRY GREEN

Producer
JOHN BRYCE

DIRECTED
by
PETER HAMMOND

CAMERA REHEARSAL: 10.00 Thursday, 10th October, 1963, Tedd. 1.

VTR: 10.30 Friday, 11th October, 1963, Tedd. 1.

TRANSMISSION: T.B.A.

CAST:

John Steed PATRICK MACNEE
Catherine Gale HONOR BLACKMAN
Marten Halvarssen JOHN CARSON
Neil Anstice PETER BOWLES
Eve Hawn JUDY BRUCE
Dr. Spender RONALD ADAM
Dr. Vilner STEVEN SCOTT
Steiner TERRY BREWER

PLUS: Extras: Sister, Nurse, Orderley,
Pilot, Air Hostess, Two businessmen.

* * * * *

Production Assistant Jill Watts
Floor Manager Ian Little-Smith
Stage Manager Betty Crowe
Technical Supervisor Peter Cazaly
Senior Cameraman Dickie Jackman
Sound Supervisor John Tasker
Lighting Louis Bottone
Vision Mixer Gordon Tasker
Wardrobe Supervisor Margaret Morris
Makeup Supervisor Lee Halls

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SCHEDULE:

Thursday, 10th October, 1963:-

Camera Rehearsal 10.00 - 12.30.
Lunch Break 12.30 - 13.30.
Camera Rehearsal 13.30 - 18.00.
Supper Break 18.00 - 19.00.
Camera Rehearsal 19.00 - 21.00.

Friday, 11th October, 1963:-

Camera Rehearsal 10.00 - 12.30.
Lunch Break 13.00 - 14.00.
Camera Rehearsal 14.00 - 15.30.
Tea Break, line up,
normal scan, makeup 15.30 - 16.15.
Dress Rehearsal 16.15 - 17.30.
Notes 17.30 - 18.00.
Line up 18.00 - 18.30.
VTR 18.30 - 19.30.

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CAMERAS: Five Pedestals, Turner Arm. Cameras 5 & 6 on rostrum.
Camera 7 operator to go to Camera 6 for Act Two only.

SOUND: Four booms.

TELECINE: Opening film only and caption scanner.

RUNNING TIME: 51.25 excluding commercial breaks.

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"THE AVENGERS" - "SECOND SIGHT"

RUNNING ORDER

<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS/SOUND</u>	<u>SHOT NOS.</u>
1. RECEPTION AREA.	NIGHT	VILNER. ANSTICE. EVE. STEED.	2A. 3A. C.1.	1 - 5
2. STEED'S FLAT.	NIGHT	STEED. CATHY.	4A. 1A. A.L. + 4B. B.1.	6 - 17
3. RECEPTION AREA.	NIGHT	HAL. EVE. ANSTICE.	2B. 3B. D.2.	18 - 20
4. OFFICE AREA.	NIGHT	HAL. EVE.	3B. C.2	21
5. RECEPTION AREA.	NIGHT	ANSTICE. VILNER. EVE. CATHY.	1B. 4C. B.3. 2D. 4D. A.2. 4E.	22 - 44
6. OFFICE AREA.	NIGHT	HAL. EVE.	3B. C.2.	45 -
7. STEED'S FLAT.	NIGHT	STEED. CATHY.	4B. 1A. A.1.	46 - 51
8. OFFICE AREA.	NIGHT	STEED. HAL.	3B. 5A. B.2. 2D. 3D. C.2. 4D. 2C. 3D. 4F. 1C.	52 - 79
9. STEED'S FLAT.	DAY	CATHY. STEED. SPENDER.	4C. 1A. A.3. B.4.	80 - 84
10. OFFICE AREA/ RECEPTION AREA	NIGHT	ANSTICE. EVE. HAL.	2B. 3B. C.2. D.3.	85 - 87
<u>ACT TWO</u>				
11. VISITORS ROOM.	DAY	SPENDER. CATHY. ANSTICE.	5A. 2D. A.1. 4H.	88 - 96
12. CORRIDOR.	DAY	CATHY	2E. 1D.	97 - 98
13. EXT. WINDOWS	DAY	CATHY	4J.	99
14. CORRIDOR.	DAY	CATHY	6A.	100
15. INT. WARD.	DAY	CATHY. ANSTICE.	5A. 6B. D.1.	101 - 105
16. VISITORS ROOM	DAY	SPENDER. EVE. CATHY. ANSTICE.	4H. 2E. A.1.	106 - 108

<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS/SOUND</u>		<u>SHOT NOS.</u>
17. INT. WARD.	DAY	ANSTICE. STEINER. EVE. CATHY. SPENDER.	5A. 6B.	D.1.	109 - 123
18. INT. STEED'S FLAT PHONE BOOTH	EVENING	STEED	4D.	A.1.	124 - 120
	DAY	CATHY	5A.	D.1.	
19. THEATRE	NIGHT	CATHY. ANSTICE. EVE.	5A. 1E. 2F.	C.3.	129 - 133
20. VISITORS ROOM	NIGHT	SPENDER	4H.	A.1.	134
21. THEATRE	NIGHT	ANSTICE. EVE. CATHY.	1E. 2F.	C.3.	134 - 137
22. CORRIDOR	NIGHT	SPENDER	6A		138
23. THEATRE	NIGHT	ANSTICE. EVE. CATHY.	1E.	C.3.	139
24. INT. WARD.	NIGHT	SPENDER. STEINER.	5A.	D.1.	140
25. THEATRE	NIGHT	ANSTICE. EVE. CATHY. VILNER.	2F. 1E.	C.3.	141 - 142
26. INT. WARD.	NIGHT	SPENDER. STEINER.	5A.	D.1.	143
27. THEATRE.	NIGHT	ANSTICE. EVE. CATHY. VILNER	1E. 2F.	C.3.	144 - 146
28. INT. WARD.	NIGHT	SPENDER. STEINER.	6B. 5B. 4J. 2.	D.1.	147 - 151
<u>ACT THREE:</u>					
29. AIRFIELD.	DAY.	CATHY. STEED. ANSTICE. EVE.	1F. 2G. 1G.	C.4.	152 - 150
30. RECEPTION AREA.	NIGHT	EVE. ANSTICE.	4K.	B.3.	159
31. OFFICE AREA.	NIGHT	ANSTICE. HAL. EVE. STEINER.	2H. 3B.	C.2.	160 - 165
32. RECEPTION AREA.	NIGHT	EVE. CATHY. ANSTICE. HAL. STEINER.	4D. 1B.	B.3.	166 - 170
33. OFFICE AREA.	NIGHT	ANSTICE. HAL.	2H.	C.2.	171
34. STEED'S FLAT.	NIGHT	CATHY. STEED.	1A. 4B.	A.1.	172 - 176

<u>set</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS/SOUND</u>		<u>SHOT NOS.</u>
35. RECEPTION AREA	NIGHT	EVE. ANSTICE. STEINER	4D.	D.3.	177
36. OFFICE AREA	NIGHT	ANSTICE. HAL.	2B. 3B. 2H.	C.2. D.3.	178 - 191
37. RECEPTION AREA	NIGHT	EVE. CATHY. STEINER.	4D.	D.3. A.2.	192
38. OFFICE AREA	NIGHT	ANSTICE. HAL. CATHY. EVE. STEINER.	2D. 1B.	C.2. D.3.	193 - 195
39. RECEPTION AREA	NIGHT	STEED	1B.	D 3,	196
40. OFFICE AREA	NIGHT	ANSTICE. HAL. CATHY. EVE. STEINER. STEED.	3C. 2H. 2B. 4C. 1B.	D.3.	197 - 213

F/U T/C

S.O.F.

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

FADE TO BLACK

1. F/U
2 (A)

INT. RECEPTION AREA.

DOOM C.1.

HELLENIC HEAD
REFLECTED IN
MIRROR'D TABLE
CRAB L. X MIRROR
TO CASE PLUS REFLECTIONS

VILNER: This is the case. I will
show you. HEAT-insulated. Inside -
sterile. Of course, not to be touched,
not to be opened, not to be disturbed
in any way.

2. 3 (A)

ANSTICE: Of course, doctor. /

L.A. GROUP X
HEAD R. PROFILE

VILNER: You have made your
arrangements about that?

EVE: Yes.

ANSTICE: Continue, Dr. Vilner.
Please.

VILNER: This tube will contain
citratated blood. This is the best
medium for transport....of the grafts,
you understand.....

3. 2 (A)

CLOSE CORNEAL LENS/
MIRROR.
PAN UP TIGHT 2-8
STEED/VILNER

On 2A - shot 3

STEED: Fascinating?

VIINER: You will ensure that the case remains concealed during transit?

STEED: That's right. My people will look after all that for you. Don't worry. What happens this end when the case returns from Switzerland.

4. 3 (A)

TIGHT 2-s EVE/
ANSTICE

EVE: Another operation, Mr.Steed.

ANSTICE: Just as delicate. We take these...which represent the tissue graft of the cornea...and... transfer them to the new patient.

PAN DOWN TO TABLE
3-S REFLECTED IN
MIRROR
STEED/ANSTICE/
HEAD

STEED: One wouldn't have thought it was possible.

EASE BACK HEAD R.FG.

ANSTICE: Oh, it is. Difficult, like many things, but not impossible.. with the right resources / nothing is impossible.

5. 2 (A)

BIG HEAD
HELLENIC HEAD

SUPER SCANNER

CAPTION: "SECOND SIGHT"

GRAMS
LINK FOR TITLE

(CLEAR 3 TO POS.B.
OFFICE AREA)

*

MIX
6. 4 (A)

Q

STEED'S FLAT. NIGHT.

DOOMS A.l. +
D.l.

CLOSE RAINCOAT
PAN UP CLOSE CATHY

*

(CLEAR 2 TO POS.B.
SAME SET)

CATHY: Lovely evening. I enjoyed it very much. I shall dry out eventually.

*

On 4A - shot 6

- 3 -

T.B. TIGHT 2-s
CATHY/STEED

STEED: I'm sorry you're disappointed.
I was trying to broaden your outlook.

CATHY: The outlook is decidedly
threatening.

STEED: I sat through that abstract
lecture on Cro-Magnon Art last week.

SFX
BIG BEN $\frac{3}{4}$

CATHY TO DEEP L.
STEED R.FG.

CATHY: Complaining bitterly all
the time, yes.

STEED: Anyway having driven with
you round Hyde Park Corner in the rush
hour, I thought stock car racing would
be just up your street.

7. 1 (A

L.A. CATHY L.FG.
STEED R.DG.

(CLEAR 4 TO POS.B.
FAST - SAME SHT)

CATHY OUT D.
PAN R. WITH STEED
TO HATCH
CATHY L. IN MIRROR

CATHY: Not in a 4.3 thunderstorm.
How about some coffee.

STEED: It's a marvellous sport.
I understand they're all bank managers
and stockbrokers getting rid of their
frustrations. Mark my words, under
one of those crash hats there's an
archbishop. Have you ever heard of
a place called the Mondblick Clinic?
"Mondblick". Mean anything to you?

CATHY: No. Should it?

STEED: I just wondered. What about
a man called Halvarssen?

PAN L. WITH STEED
& CRAD L. TO
2-S CATHY/STEED

CATHY: Will you get to the point.

..

- 3 -

Coming to 4B - shot 8

On 1A - shot 7

- 4 -

STEED: It was only that you're rather closer to the world of medicine than I am, and I wanted to know if Halvarssen had been mentioned in any of those depressing looking professional journals.

8. 4 (D

CLOSE CATHY
X FLEX/PLUGS ETC.

CATHY: Why? Who is he?

STEED: He's a millionaire.

9. 1 (A

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

CATHY: That's a start.

STEED: He owns, or controls - among other things - a place in Switzerland called the Mondblick Clinic. About fourteen thousand feet up and the staff outnumber the patients five to one.

CATHY: Why should he be in the news?

STEED: He's sponsoring rather an unusual operation at this Mondblick place. Eye surgery.

CATHY: Oh?

STEED GOES R.

(as she turns)

10. 4 (B

CLOSE CATHY

STEED: Corneal grafting. Know anything about it?

CATHY: A certain amount, yes. What's it got to do with you.

11. 1 (A

M.S. STEED ON SOFA

STEED: I represent Her Majesty's Governments in the affair.

12. 4 (B

A/D

13. 1 (A

A/D

CATHY: Does the Government know?

- 4 -

Coming to 4B - shot 14

EASE IN STEED
PAN L. & UP WITH
CATHY TO WINDOW

STEED: In places, yes. You see the rough idea is that these corneal grafts are being removed from a donor in the Mondblick Clinic. Then they're being flown over here by private plane, and since they're supposed to be all sealed up and sterile and, someone representing the Government, has to give the blessing on the flight. That someone is me.

CATHY: Why you?

STEED: Because there are some rather odd people involved.....

CATHY: It sounds an extremely odd operation altogether. There's nothing terribly unusual in corneal grafting of course, but I don't see why there's all this business of flying from Switzerland... what's Halvarssen got to say about it?

14. 4 (B)

CRAZED R.
M.S. STEED

STEED: Halvarssen? I haven't seen him. I've talked to a whole lot of other people, but not him.

CATHY: Why on earth not?

STEED: Because one of the first things you learn when you're a very rich man is how not to be talked to. However, I'm glad you're taking such interest, because I fancy you may succeed where I've failed -

15. 1 (A)

L.A. A/B
PAN R. CATHY TO SIT

CATHY: I'm not going to talk to him? I'm going off on holiday in three days time. Remember?

(as she sits)

16. 4 (B)

DEEP 2-s
STEED/CATHY L.FG.

STEED: Of course you are. And
all expenses paid, too. To Switzerland.
Mountain air. Sunshine.....

CATHY: Oh, for heavens sake! What
as? The latest line in travel couriers?

STEED: I've got you a much better
build-up than that.....

17. 1 (A)

C.U. CATHY
T.I. CLOSE
(CLEAR 4 TO POS.C.
RECEPTION AREA)

GRAMS
LINK
TENSION

MIX
18. 2 (B)

CRABBED L.
HEAD R.FG. ANSTICE
DEEP L.

Q INT. RECEPTION AREA.

BOOM D.2.

T.B. TICKERTAPE
IN R.FG.

(CLEAR 1 TO POS.B.
RECEPTION AREA)

PAN UP WITH HANDS
CRAB L. CLOSE 2 HEADS.

Q VOICE
HOLD FOR VISTA
HAL. SEATED DEEP

HALVARSEN: (V/O) Eve, come here
a moment, would you? These plane

19. 3 (B)

L.S. OFFICE AREA
X DESK. HANDS IN R.

schedules, take-off and landing
times.....

20. 2 (B)

L.A. A/D EVE DEEP
CRAB R. ANSTICE R.FG.

EVE: I will be there in just a
moment.

ANSTICE: Run along. Don't keep
him waiting.

21. 3 (B)

CRABBED L.
L.A. EVE.
PAN R. OFFICE DEEP.

OFFICE AREA.

GRAMS
BOOM C.2.

LINK DUZY
COMPUTOR NOISE

EVE: The plane schedule's are Mr Steed's concern, aren't they? We had better send him a copy. Also Dr Vilner.

*
*
*

Q

SLOW MIX
22. 4 (C

RECEPTION AREA.

BOOMS D.3 +
A.2. *

L.S. ANSTICE
WALL L.FG. Q BUZZER
(as he turns)

*

23. 1 (D

BUZZER

PANNED L.
LEFT X WALL Q LEFT LIGHT
R.FG. WILNER.

24. 2 (B

ANSTICE: Ah, the Herr Doktor. Very glad to see you.

TRACKED IN
M.S. ANSTICE
SCULPTURE R.FG.
CRAB L. TO 2-S
ANSTICE/VILNER
X HELLENIC HEAD.

DR VILNER: I would like to speak with Mr Halvarssen, please.

(CLEAR 4 TO POS.D.
FAST - SAME SET)

ANSTICE: I'm afraid not. He will see nobody, you know that.

VILNER: But she....sees him.....

ANSTICE: If you are referring to Dr Hawn - I would remind you that she and Mr Halvarssen are shortly going to be married. Now, what can I do for you?

VILNER: I am worried.

BASE IN TIGHT

ANSTICE: Is it a question of money?

VILNER: No, NOT This whole thing..

ANSTICE: Is very little to do with you, Vilner.. We are paying you to give an anaesthetic./

25. 4 (D

L.S. VILNER X WALL

On 4D - shot 25

- 8 -

CRAB R. 2-S
ANSTICE/VILNER

VILNER: Anaesthetic! You are paying for my name, Doctor Viäner, that is what you are paying for.

ANSTICE: Precisely. And we are paying you well so what are your worried about?

VILNER: Do you know who I have been speaking to? Mr Steed. Do you know what he has done? He wants us to see a friend of his, a doctor. /

26. 2 (D)

CLOSE ANSTICE

ANSTICE: A doctor?

VILNER: That is what I said.

27. 1 (B)

L.A. 2-S X TABLE
ANSTICE/VILNER

ANSTICE: What for? /

VILNER: How should I know? I thought she would be here already.

ANSTICE: She? What's her name?

VILNER: Mrs Gale, I think. She is a doctor. Do you know what that means. In this circumstance I can not continue, I will not.

ANSTICE: Please. You really mustn't get so excited. It is for us to make the decisions. When did you see Steed?

VILNER: See him? He telephoned me, about twenty minutes ago, and I came straight round here. He said she would be coming right away! Did you know of this?

- 8 - Coming to 4D - shot 28

PAN R. X TABLE TO
REFLECTION
EVE/HEAD

ANSTICE: No. I didn't.

Q BUZZER

VILNER: I will not continue. It
would be too dangerous -

BUZZER LIFT.

28. 4 (D)

PANNED L. LIFT LIGHT
TIGHT LIFT.
PAN R. CATHY.
SHE LEAVES FR.

ANSTICE: Good afternoon.

29. 2 (B)

2-s ANSTICE/CATHY

CATHY: Good afternoon, Mr Halvarssen?
I'm Mrs Gale.

ANSTICE: No, Mrs Gale, my name
is Anstice.

30. 1 (D)

L.A. 2-s X HEAD
VILNER/EVE

CATHY: May I speak to Mr Halvarssen.

EVE: Can we help you? Mr
Halvarssen never sees anyone with-
out an appointment.

31. 2 (B)

A/B
EASE TO TIGHT

ANSTICE: I believe Mrs Gale has
brought an introduction from our
friend Mr Steed.

CATHY: That's right.

ANSTICE: Let me introduce you to
Dr Hawn. Dr Vilner, of the Mondblick
Clinic in Switzerland. Well, now.
What has Mr Steed been saying to
you about us?

CATHY: He told me you were all
about to undertake something rather
special in the way of experimental
surgery. Is that right?

ANSTICE: Then I'm afraid he had no right to tell you anything of the kind, no right at all./

32. 1 (B

A/D L.A. 2-s X HEAD
VILNER/EVE

VILNER: Absolutely not.

33. 2 (B

A/D 2-s
TIGHT ANSTICE/CATHY

CATHY: I'm very sorry. I don't want to intrude in any way. Though my own interest is purely professional. I do assure you.

34. 1 (B

A/D

EVE: Please excuse us if we seem upset, Mrs Gale. You see we ^{had} hoped to avoid any sort of publicity. You are in the field of ophthalmic surgery yourself?/

35. 2 (B

A/D

CATHY: Not really. I've been in research for, oh, the last five years now. Biochemistry. I'm interested in the whole field of tissue grafting, and this seemed to be something quite new. So Mr Steed told me. In confidence, of course.

T.I. CATHY

ANSTICE: Of course.

(as she looks)
36. 4 (D

CRABBED R.
CLOSE CASE/THERMOS

CATHY: I see. Well, I'm sorry to have bothered you.....

37. 2 (B

CLOSE ANSTICE

ANSTICE: What I totally fail to understand is why Mr Steed should have sent you to see us at all.

38. 4 (D

A/D. PAN UP WITH
CONTAINER TO TIGHT
2 HEADS.
ANSTICE L. PROFILE

Corneal grafting has been performed before, many times.

39. 1 (B

TIGHT 2-S VILNER/EVE

40. 2 (B

2-s ANSTICE/CATHY
X HEAD

CRAB R. WITH CATHY
TO 3-s. EVE L.FG.

(CLEAR 4 TO POS.B.
FAST - SAME SET)

CATHY: Well, it was when he said you'd arranged for special transport of the grafts that I started to get interested. He told me you had designed a special container. Is this it, Dr Vilner?

VILNER: Yes, but.....

CATHY: I remember when he described it to me it sounded like the sort of thing you'd use for transporting live tissues -

CRAB L. WITH CATHY
TO 3-s. EVE R.FG.

VILNER: That is correct, yes -

ANSTICE: You're very astute, Mrs Gale. We're taking the grafts from a live donor. /

41. 1 (B

N.A. CLOSE CATHY
SLOW EASE IN TO
BIG HEAD.

CATHY: A live donor!

GRAMS
KINKY SOUND
UNDER

EVE:A Now you can see why we are so afraid of publicity. *

CATHY: I san indeed.

ANSTICE: It's a rather long and involved story and I won't bother you with it just now. / But I must beg you to respect our confidence. *

42. 2 (B

GROUP IN MORROR'D
TABLE

(CLEAR 1 TO POS.A.
STEED'S FLAT)

EVE: Dr Vilner believes we may lead the way to a far higher success rate. A new technique.... *

ANSTICE: But one which - for the moment - must be a most private and personal matter. Do you understand? *

(as they break)
43. 4 (E)

THRU: LIFT GATES
2-S CATHY/ANSTICE

CATHY: Of course I do. I wouldn't
dream of trying to ask any more
questions. Perhaps you'd contact me
later on if anything comes of it?

ANSTICE: We will indeed. And mean-
while you'll keep it to yourself?

CATHY: There was never any question
of my not doing so. Thank you.

EASE IN ANSTICE

ANSTICE: Good-bye, Mrs Gale.
And we'd be grateful if you'd make
sure Mr Steed.....

(doors close)
44. 2 (B)

CRAWLED L.
CLOSE CASE.
PAN TIGHT 2-s
VILNER/ANSTICE

CATHY: Avoids publicity? I'm
sure he will. Goodbye.

VILNER: I told you!

(CLEAR 4 TO POS.D.
FAST - STEED'S FLAT)

CRAB R. VILNER TO
2-s WITH EVE

ANSTICE: You talk too much. Far
too much. I think you had better
go back to Switzerland. Steiner
will help you with your luggage....

VILNER: But could I - talk to
him for one moment?

CRAB L. VILNER TO
2-S WITH ANSTICE
HOLD ANSTICE

EVE: He will see no-one.

45. 3 (B)

OFFICE AREA.

ROOM C.2.

BACK OF HEAD/HAND
PAN DOWN TO M.S.
EVE.

PAN DOWN HANDS
CLOSED

EVE: We shall have to be very care-
ful, I think. But everything will
be all right.....

GRAMS
LINK - BUSY.

MIX
46. 4 (B)

INT. STEED'S FLAT. EVENING.

DOOM A.1.

CLOSE BOOKS
READ TITLES

EASE BACK & CRAB R.
TO 2-s
CATHY/STEED R.FG.

STEED: The doctors, the learned,
and skilled surgeons. What did you
think of them?

CATHY: Well, I know Vilner, at
least I've heard of him. He's Viennese,
very good I believe.

STEED: And what about the operation?

CATHY: They say they're using a
live doctor. Steed, they can't be!

STEED: Why? People give their
kidneys to other people.

CATHY: But not their eyes Steed.
Anyway I don't see how you'd get
any advantage out of taking the
grafts live. Normally speaking
they're taken from people who leave
them in their wills, there's some
sort of central bank! Paris, I think.

STEED: So on balance you think the
whole operation is, how shall I put
it, unlikely?

PAN L. STEED TO
SIT

(as she sits)
47. 1 (A)

L.A. TIGHT 2-s
X TABLE/BOOKS
STEED L.FG.
CATHY R.

CATHY: Yes I do.

STEED: You're sure?

CATHY: Reasonably, yes.

STEED: 'Reasonably' isn't good
enough. I'm afraid you'll have to
go and watch the thing from start to
finish. Means a bit of homework, I'm
afraid, but never mind.

T.I. CATHY

CATHY: I agreed to go and have a talk with these people, that's all. How on earth do you think I can keep up pretending to be a budding eye-surgeon? /

48. 4 (B)

CLOSE STEED X DOCK

STEED: What are you worried about? If I'm any judge there'll be at least two other fake surgeons around. You can talk knitting to that sloe-eyed Slavinski there, whatever-her-name is, the one Halvarssen's supposed to be marrying. /

49. 1 (A)

L.A. A/D. CATHY

CATHY: No.

50. 4 (B)

A/B

STEED: Look, I've got to be absolutely sure. If I interfere in the middle of things and it turns out to be a perfectly genuine operation - there'd be such a scream from the Royal College that they'd spill their early morning coffee over their Lancets. /

51. 1 (A)

L.A. A/D.

STEED IN L.DG.

(CLEAR 4 TO POS.D.
RECEPTION AREA)

CATHY: All right, then get another opinion, somebody who knows more about it!

STEED: Perhaps you're right. I'll see what I can do.

CATHY: Or go and have another try at Halvarssen yourself.

STEED: Yes, I'll do that too..

HOLD STEED DEEP L.

CATHY R.FG. WITH BOOK.

CATHY: Well, I didn't mean right now. It's a bit late.

STEED: Then perhaps the squads of doctors will have cleared off. Which might be a help. Now put your feet up. Make yourself comfortable. Switch off the lights before you go .

GRAMS
LINK - SUSPENSE
(1)

MIX Q OFFICE AREA.
52. 3 (B)

CRABBING L. X DESK
VISTA OFFICE.
HAL. FAR END.

(CLEAR 1 TO POS.C.
DOUBLE TARGET)

53. 5 (A)
DOUBLE CLOSE HAND/CIGAR

54. 3 (B)

A/B

MIX Q
55. 2 (B)

PANNED R.
MIRROR REFLECTING ROOM
PAN CEILING DOWN
TO DESK AREA.

(CLEAR 3 TO Q BUZZER
POS.C. S.S) LIFT LIGHTS

BUZZER LIFT
GRAMS
SUSPENSE (2)

56. 4 (D)
LIFT X WALL R.
T.I. LIFT/STEED
T.B. WITH STEED

57. 5 (A)
WIDE ANGLE BIRDS EYE
VIEW SET.

(CLEAR 4 TO POS.F. S.S.)
58. 2 (D)
L.A. CEILING
PAN DOWN STEED
T.B. TO TICKETAPE/ WALL R.FG.
HOLD STEED DEEP

59. 3 (C)
BUST L.FG. STEED. R.
PAN R. WITH STEED.
PAN L. AS HE GOES.
T.I. BUST.

(CLEAR 2 TO POS.C.
FAST - SAME SET)

60. 2 (C)

TIGHT D.P.O.
CRAB L. WITH STEED. TO
CLOSE PISTOLS
PAN UP STEED DEEP
(CLEAR 3 EAST TO POS.D)

*

*

*

*

61. 3 (D)

CLOSE CIGAR/GLASS

DOOM B.2.

(as it is raised)
62. 4 (F)

TIGHT DEEP 2-s
HAL. LFC. PROFILE/
STEED R.

(CLEAR 3 TO POS.C.
SAME SEP)

HALVARSEN: It's Mr Steed, isn't
it?/Good evening. My name's
Halvarssen.

STEED: I say, I'm frightfully
sorry. Nobody about, so I came
on in. Then I'm afraid I let my
curiosity run away with me.

HALVARSEN: You'd better come
in. Now. What can I do for you?
It's an unusual hour to call -
open to misinterpretation I
think, perhaps, but your are
welcome. Was the door open?

STEED: Yes. Why?

HALVARSEN: I am not often
on my own. I must have forgotten
to close up the house. And
what did you want to see me about?

STEED: I must admit that mostly
I wanted to make sure you actually
existed. Up to now there's
been some doubt.

63. 2 (C) HALVARSSEN: Oh, I'm real enough.
CLOSE HAL. X STEED You seem to have upset my
colleagues, Mr Steed. They
objected rather strongly to
your sending Mrs Gale here.
But perhaps she too wanted to
know if I exist? /
64. 4 (F) STEED: She's interested in
tissue grafting, that's all.
Particularly in the fact that
you're using a live donor. /
CLOSE STEED Taking away sight here, to
give it there...it's a disquieting
thought.
65. 2 (C) A/B CLOSE HAL. X
HANDS.
66. 4 (F) A/B (REACTION)
67. 2 (C) A/B TIGHTEN ON
BUSINESS.
68. 4 (F) A/B
STEED: I assume that you are to
receive the grafts yourself?
69. 2 (C) TIGHT HAL. X STEED
T.I. WITH HAL.
FAV. HANDS. HALVARSSEN: Quite right.

STEED: I'd been wondering for some time. Even after meeting you, I couldn't be sure.

T.D. WITH HAL.
EAV. HANDS

HALVARSSEN: I expect the psychologists would call it over-compensating wouldn't they? The plain fact is Steed that I'm a rich man, and like all rich men I am able to organise my life to suit my disabilities - which we all have. Isn't that so? Look at this room. Other people stumble find it awkward. It is designed for me.

FIGHT 2-s

STEED: When did you lose your eyesight -

HALV: When I was young. In Norway, as a matter of fact. I suppose I am what do you say? Bloody-minded, My father owned sawmills. There was no need for me to work. I was a millionaire before I was born.

GRAB R. STEED X
PISTOL
HOLD PISTOL FR.
HAL. X PISTOL

STEED: But you couldn't accept it.

HALVARSSEN: No. I could not accept it. I was already rich. Now I am richer...by far. Banking.

70. 4 (F

TARGET WALL X STEED

71. 2 (C

A/B

(CLEAR 4 TC LOS.G.
STEED'S FLAT)

STEED: No sights?

(as he fires)

72. 1 (C)

double TARGET TINS
1 GOING

73. 2 (C)

A/B HAL. X PISTOL
PAN DOWN WITH PISTOL
TO SWITCH

HALVARSEN: Good. I did not realise you were anything of an expert, Mr. Steed.

Q GRAMS

STEED: Something left over from my army days.

SFX
FOUR NOTES

74. 1 (C)

DOUBLE TARGET. GRILLS
PAN UP TINS

*

75. 2 (C)

TIGHT 2-s HAL/STEED
PISTOL R.FG.

*

(he fires)

76. 1 (C)

A/B
TINS GO DOWN

*

77. 2 (C)

A/D
CRAB R. TO TINS

*

FAV. HANDS

PAN UP AND L. WITH HANDS
2-s HAL/STEED.

HALVARSEN: Each target is defined by a different note - or should I say pitch? The ear must therefore be trained to be as fast and accurate as the eye.

(CLEAR 1 TO POS.A.
STEED'S FLAP)

STEED: I congratulate you. It's quite an achievement.

HALVARSEN: Achievement...I've achieved enough. I've built hospitals, bridges - I was studying to be an architect when it happened -

STEED: That must have been during the war?

HALVARSSSEN: It was, yes. Why?

STEED: I just wondered. And now you are trying to have your sight restored by corneal graft?

HALVARSSSEN: It was Eve who suggested it. You have met her? A wonderful woman.

STEED: Yes. Tell me - why aren't you going over to the Mondblick clinic yourself? Why have the grafts flown over here?/

70. 3 (C

DOOM C.2.

CEILING/HANDS
EASE BACK WITH 2-s
HAL./STEED

HALVARSSSEN: Why not? With your co-operation - for which we all thank you, Mr. Steed - it is a very simple business.

STEED: Still simpler to go to Switzerland yourself?

HALVARSSSEN: But out of the question. Do you see the sculpture over there? Hilda Brauer. It is her eyesight that I am accepting, Mr. Steed.

STEED: You know her?

PAN R. STEED
EASE BACK 2-s
STEED/HAL.

HALVARSSSEN: Very well. From a long time ago. She is dying now. Of course you will see that I cannot possibly go over there, stay under the same roof...do you understand?

STEED: In a way. In any case it is not my affair.

On 3C - shot 78

- 21 -

CRAIG R. WITH HAL.
TO BUST.

HALVARSSSEN: You will see why you
and Mrs. Gale upset my colleagues.
This is a private matter. Very
private.

SUMNER GONS L.

STEED: Yes. It explains a good
deal. Good night.

HALVARSSSEN: Goodnight Mr. Steed. It
has been a pleasure to meet you. I
am sure you can find your own way out.

79. 2 (C)

TIN R. P.G.
STEED EXITS DEEP

STEED: Yes. I believe I can.

(CLEAR 3 TO POS.B.
SAME SET)

MIX
80. 4 (G)

Q

INT. STEED'S FLAT. DAY.

BOOMS A.3 + B.4.

THRU HATCH Q BELL (1)

DOORBELL

CATHY ON SOFA
PAN L. THEN R.
CATHY TO DOOR

Steed,
CATHY:/Someone at the door.

BELL (2)

DOORBELL

BELL (3)

DOORBELL

(CLEAR 2 TO POS.B.
SAME SET)

On 4G - shot 80

- 22 -

HOLD FOR L.3-s

SPENDER: 'morning'. Name's Spender. I came here to see Mr. Steed. He here?

STEED: Dr. Spender! Nice to see you! You needn't have come round, you know, you told me all I wanted to know on the phone. This is Mrs. Gale.

SPENDER: How d-ye do?

CATHY: How do you do?

CRAD R. 2-s thru hatch
and CATHY L. FC.

SPENDER: This cock-and-bull story you told me, this Mond-blick place. Thought I'd go and see for myself. / Said thought I'd go & see for myself.

81. 1 (A

PORTRAIT, EASE BACK
TO TIGHT 2-s STEED L.
TRUMPER R.

STEED: Er, yes. I don't really think you need do that, you know.

SPENDER: I never knew you'd become a Whitehall man, Steed. Doesn't surprise me, though. Now what about this half-baked operation in Switzerland?

STEED: Well, it was just that I needed an opinion and naturally I thought of you.

- 22 - Coming to 4G - shot 02

SPENDER: Right. Now you've had my opinion. I'd like to see it for myself, though, to make sure. What was the fellow's name?

STEED: Dr. Vilner?

SPENDER: I know him. Vienna. Talks rubbish half the time. Can you get me over there?

STEED: I don't know.

SPENDER: If you can't I'll go there myself. They can hardly keep me out, can they?

(as he moves R/w)
02. 4 (G)

A/B DEEP 3-s
CATHY L.FG.

This is the girl you were talking about on the 'phone? Research?.

CATHY: Yes. I'm doing bio-chemistry.

STEED: It's terribly good of you to take all this trouble, Dr. Spender but I really don't think there's much point in your toddling all the way over to Switzerland to keep an eye on things. Mrs. Gale's going herself. Aren't you? /

03. 1 (A)

CU CATHY IN HATCH
EASE BACK TO INC.
2-s IN MIRROR R.

CATHY: That's right.

STEED: So you see there's no need.

(CLEAR 4 TO POS.A.
SAME SET)

On 1A - shot 83

PAN TO DEEP 2-s
TRIUMPH R. FG. STEED L.

SPENDER: Personal interest,
Steed, personal interest. At
least phone the fellow up!
You owe me that much.

STEED: All right, I'll do
that.

SPENDER: Splendid. Let me
know. You can get me at the
club any time this afternoon.
Glad to have met you, Mrs.
Gale.

CATHY: Goodbye.

SPENDER: Research, eh? Well.
Let me know, Steed?

(as door slams)
84. 4. (A)

WIDE 2-s CATHY/STEED

STEED: Certainly sir. Which
makes things a little difficult...

CATHY: So I suppose I can
just go and cancel all my
holiday bookings.

STEED: You told me to get another
opinion! How was I to know
he'd get the bit between
his teeth like this? I
should have known. He took me
tunny fishing once - even the
fish were afraid of him.

CATHY: I'm stuck with surgery
and bio-chemistry, is that it?

On 4A - shot 34

- 25 -

T.L. GRABBING L.
TIERS 2-3 CATHY/DOOR
SUICED R.F.G.

STEED: It's going to be
hard enough just getting you
over there, I must say -

CATHY: Then what about
settling for him?

STEED: How could I let him
go toddling off on his own?
Somebody's got to look after
him. He'll be like a school-
master in the long run.

GRAMS
LINK

MLX
05. 2 (B)

Q

OFFICE AREA.

*
BOOM C.2.

L.S. GROUP PREP

ANSTICE: The idea of this
Gale woman was bad enough.
I suppose I expected he'd ask
if she could come to Mondblick.
But I never thought you'd
agree! As for Spender we've
never even seen him.

HALV: You really mustn't take
things so seriously, Neil.

ANSTICE: Who the hell does
he think he is anyway.

HALVARSSON: We do rely on
Mr. Steed's co-operation,
you know.

ANSTICE: Perhaps we should
sell tickets?

06. 3 (B)

CLOSE HAL. PROFILE

- 25 -

Coming to 2B - shot 07

On XB - shot 85

HALVARSEN: We knew we would never get away without a certain amount of publicity. We allowed for it. If we refuse all observers, we risk getting more publicity than we want, enough to get in our way. I prefer Mrs. Gale and Dr. Spender.

PAN L. CLOSE ANSTICE

ANSTICE: You think they won't get in the way?

PAN L. CLOSE EVE

EVE: They needn't. I am sure you can find a way to distract them. / Calm down. It's too BOOM B.3. late to do anything about it now.

87. 2 (B)

A/B L.S. GROUP DEEP

INT. RECEPTION AREA.

HOLD FOR TIGHT 2-s
EVE/ANSTICE

ANSTICE: Then we shall have to wait until we get to Switzerland. I don't think Spender and Mrs. Gale should prove too difficult to deal with.

T.I. TO HANDS
PAN UP VISTA
HAL. AT FAR END.

GRAMS
THEME

MIX
SCANNER

*

CAUTION: "THE AVENGERS"
END OF ACT ONE

*

FADE TO BLACK

*

FIRST COMMERCIAL BREAK

CLEAR CAM.1 TO POS.D - CORRIDOR.
CLEAR CAM.2 TO POS.D - VISITOR'S ROOM
CLEAR CAM.4 TO POS.H - VISITOR'S ROOM.
CAM.3 OPERATOR TO CAM.6 ON ROSTRUM.

<u>F/U SCANNER</u>		<u>GRAMS</u>
	<u>CAPTION: "THE AVENGERS"</u> ACT TWO	<u>TIEME</u>
	<u>MIX</u>	*
88. 5 (A)	<u>CAPTION: POSTER</u> <u>PAN PLANE, FLAG, TOWN.</u> Q <u>VISITORS ROOM. DAY.</u>	* BOOM A.1.
89. SUPER 2 (D)	<u>SMOKE</u> (Fade 5) <u>PAN R. CATHY AT</u> <u>WINDOW</u>	*
	<u>SPENDER:</u> Mountain air, eh? It's mediaeval. All right in the days of T.B. Well, Mrs. Gale?	
90. 4 (H)	<u>CATHY:</u> We might as well enjoy it while we're here. /	
	<u>C.U. SPENDER</u> <u>SPENDER:</u> I didn't come all this way to look at the view. I came to look at a patient. What I'd like to hear is your opinion on this proposed operation. You do have opinions, I take it? Or are they old-fashioned in the research world these days? /	
91. 2 (D)	<u>DEEP 2-s SPENDER L.FG.</u> <u>CATHY R.</u>	<u>CATHY:</u> Well -
	<u>SPENDER:</u> And another thing. I don't know your background, Mrs. Gale -	
	<u>CATHY:</u> And I know very little of yours, Dr. Spender. I think we'll have to take each other on trust.	
	<u>SPENDER:</u> When you've lived as long as I have you'll take very little on trust. I expect you're competent enough for a woman -	
92. 4 (H)	<u>CATHY:</u> Thank you! /	
	<u>CLOSE SPENDER</u>	

SPENDER: Research ... I don't know. When did you last look at a patient, make a diagnosis? Eh?

CATHY: A long time ago, I'm afraid.

SPENDER: There you are then. And your friend Steed - Nice enough fella. But dresses like a bookie's runner. Always thought he'd end up a Whitehall man. Don't tell me! I know, Well, now, this operation.

(as he rises)
93. 2 (D)

A/D DEEP 2-s
HE RISES

CATHY: I gather you disapprove?

SPENDER: Lot of rubbish. I'll tell them. Never heard of such nonsense. And don't look at me as though I'd one foot in the grave either, people have made that mistake before.

CRAB L. 2-S THRU'
DOOR

CRAB R. WITH ANSTICE
TO DEEP 3-s

ANSTICE: I hope you're both comfortable?

94. 4 (H)

TIGHT 2 HEADS
ANSTICE/SPENDER PROFILE

SPENDER: Thank you, I'd like to make an examination of the graft donor, if I may.

ANSTICE: I'm afraid it would be inconvenient just at this moment. Perhaps later?

SPENDER: How much later?
I've been here nearly twenty
four hours ...

95. 2 (D)

M. CLOSE CATHY

ANSTICE: At your own invitation.

SPENDER: May I ask when the
patient is going to theatre?

ANSTICE: About ten o'clock
tonight.

96. 4 (E)

A/B TIGHT 2 HEADS
ANSTICE/SPENDER PROFILE

SPENDER: Thank you. First
straightforward bit of information
I've got since I arrived.

(CLEAR 2 TO ROS.E.
CORRIDOR)

ANSTICE: I'm sorry, Dr. Spender,
but as I've pointed out to you
we're working to a very rigid
schedule. I can assure you we'll
do everything in our power to
assist you. I will call for
you both later.

A ANSTICE DEEP L. EXITS
PAN R. WITH SPENDER

EASE IN TIGHT 2 PROFILES
AT WINDOW
SPENDER/CATHY

SPENDER: Can't say he fills me
with confidence either.
Well ... possess our souls in
patience, I suppose.

CATHY: Will you excuse me if I
have a look around?

SPENDER: What for?

CATHY: You never know. I
I might even find our patient.

SPENDER: I'm not sure I approve.
I know these people aren't
being very co-operative, but we
are their guests.

CATHY: Don't worry, I'll try
not to upset anybody. Anyway
I'd like to see the rest of the
clinic, it seems fairly impressive.
I won't be long ...

SPENDER: Hm. Impressive?
All very well in the days of
the sanatorium, I suppose.
But surgery? Altitude's all
wrong for one thing ...

CATHY OUT L.
CRAB R. HOLD SPENDER
CLOSE

CATHY: I won't be long.

GRAMS
QUIET TENSION

MIX (ON TRACK) Q
97. 2 (E)

INT. CORRIDOR. DAY.

CORRIDOR (1)
CATHY IN R.
T.I. WITH HER.

(CLEAR 4 TO POS. J.
EXT. WINDOWS)

*

*

*

BUILDING

90. 1 (D)

L.A. CORRIDOR (2)
L.S. CATHY
OP. THEATRE R. FG.

*

99. 4 (J)

EXT. WINDOWS. DAY.

(THRU' EXT. WINDOW)
WINDOWS.
SEE CATHY

*

*

(CLEAR 1 TO POS. E.
OPERATING THEATRE)

*

<p>(as she turns) 100. 6 (A)</p> <hr/> <p>READ NAME ON DOOR. L.S. CATHY F/W TO DOOR</p> <p>(CLEAR 4 TO POS.H. VISITORS ROOM)</p>	<p><u>WESTERN CORRIDOR. DAY.</u></p> <hr/> <p><u>INT. WARD. DAY.</u></p> <hr/>	<p>*</p> <p>*</p> <p>*</p> <p>BOOM D.1.</p> <p>*</p> <p>*</p> <p>*</p> <p>*</p> <p>BUILDING</p> <p>*</p> <p>*</p> <p>*</p> <p>*</p> <p>*</p> <p>*</p>
<p>101. 5 (A)</p> <hr/> <p>CRADDED R. WHEEL CHAIR R.FG. DOOR L.</p> <p>(CLEAR 6 TO POS.D. FAST - WARD)</p> <p>CRAB L. WITH CATHY X BED/ X FLOWERS/ X EASEL</p>		
<p>(as she looks) 102. 6 (B)</p> <hr/> <p>TRACKED IN PORTRAIT EASE BACK. CATHY L.FG. PAN R. CATHY TO BALCONY</p>		
<p>103. 5 (A)</p> <hr/> <p>M.CLOSE CATHY <u>WHIP R.</u> DOOR/ANSPICE</p>		

ANSTICE: What are you
doing here, Mrs. Gale?

104. 6 (B)

C.U. CATHY
HOLD TO CLOSE

CATHY: I'm sorry. I thought
I would just drop in and have
a word with the patient. That's
right, isn't it? Miss Brauer
is to be the donor of the
eye-grafts?

105. 5 (A)

FLOWERS L.FG.
2-s CATHY/ANSTICE

ANSTICE: She is. But you
had no right to come in here
without one of us.

CATHY: Dr. Anstice, there's
a great air of secrecy around.
Why?

ANSTICE: It is not a question
of secrecy. The pre-operative
treatment in a case like this
is difficult and delicate.
There are special techniques,
new forms of sterile dressing
for one thing.

On 5A - shot 105

- 33 -

CATHY: I see. Well, I'm sorry to have upset your routine.

THEY EXIT

ANSTICE: You had better come with me, please.

MIX
106. 4 (H)

Q

INT. VISITORS ROOM DAY.

DOOM A.1.

CRABBED L.
TIGHT 2-s EVE/
SPENDER R.FG.

SPENDER: My dear young woman, I'm not responsible for the movements of Mrs. Gale.

EVE: But didn't she say where she was going?

T.I. WITH 2-s
EVE L.FG.

SPENDER: No. I dare say she got as tired as I did of sitting around and doing nothing.

EVE: Excuse me...

SPENDER: Dr. Hawn. You will be assisting at this operation I take it?

EVE: Of course.

SPENDER: You are a practised ophthalmic surgeon?

EVE: Yes.

SPENDER: In your own country?

EVE: That is right, yes. In my country women have a place in surgery?

- 33 - Coming to 2E - shot 107

PAN L. DOOR
2-d CATHY/ANSTICE

SPENDER: You will have come across Dr. Overland, I expect?

EVE: He works in Denmark, I do not. But I have read many of his papers.

ANSTICE: I don't want to be impolite, but I must remind you that you are our guests here. I have been pointing out to Mrs Gale that we have our own detailed procedure to follow. It seems that she was impatient to see Hilda.

(as Cathy x's)
107. 2 (E)

THRU'DOOR
GROUP X ANSTICE L.FG.

SPENDER: I'm bound to say I'm getting a little restive myself.

ANSTICE: If you will both wait a few minutes, I will arrange for you to see her.

(as door shuts)
108. 4 (H)

CRABBED L.
2-s CATHY/SPENDER

SPENDER: You seem to have put everybody's backs up. In spite of my warnings.

CRAB L.
CATHY L.FG. PROFILE
SPENDER R. SEATED

CATHY: It looks like it.

(CLEAR 2 TO POS.F.
OPERATING THEATRE)

SPENDER: But I gather you didn't see the patient.

CATHY: No. Her room was empty. There was a wheelchair and a painting. Perhaps a self-portrait.

SPENDER: But no patient.

CATHY: No.

SPENDER: Operation on a patient who doesn't seem to exist. Live grafts? There's not an atom of sense in it, no theoretical background, nothing.

CATHY: Dr. Spender, will you listen to me?

SPENDER: You know what I think? I think we're the victims of some sort of academic hoax. No. No. Perhaps that's too unlikely...

CATHY: Listen to me. It might be something more than that.

SPENDER: Eh? What do you mean?

CATHY: I can't explain the whole thing to you. But I'd be very grateful if you'd help me. Without making a fuss.

SPENDER: Fuss? I'm not making a fuss. But if there's anything untoward going on I can assure you I'll put a stop to it. Believe me.

AS HE RISES, EASE BACK
PAN R. SPENDER TO DOOR.
T.I. EVE.

SPENDER: Fuss? I'm not making a fuss. But if there's anything untoward going on I can assure you I'll put a stop to it. Believe me.

CATHY: Dr. Spender.

SPENDER: You're a woman, after all. I must ask you to leave this to me.

SPENDER: You're a woman, after all. I must ask you to leave this to me.

EVE: Will you both come this way please? Everything is ready for you now.

Q MIX

GRAMS

TENSION

*

MIX
109. 5 (A) INT. WARD. DAY. DOOM D.1.
CLOSE GOGGLED FACE *
Q LIGHTS *
SHADOW X'S FACE *
WHIP UP PAINTING/ANSTICE *

110. 6 (B) BIG HEAD PAINGING .1.

111. 5 (A) A/B
CRAB L. WITH ANSTICE ANSTICE: I'm going to let
TO GROUP AT DOOR them in now.
(CLEAR 4 TO POS.D.
SPEED'S FLAT) SPENDER: I see. Prepared.
ANSTICE: Yes. These are our
(as he moves f/w) new sterile foam dressings.
112. 6 (B) CRABBED L.
GOGGLED FACE SPENDER: For operation in
SLOW PAN UP something over seven hours time?
TO GROUP AT END OF BED. ANSTICE: That's right.
SPENDER: A little early, I should
have thought. But you know your own
operative procedure. So there's
no question of my being able to
examine her, of course?
ANSTICE: I'm afraid not.
SPENDER: She under sedation yet?
Early sedation?
EVE: Scopolamine. You can try
to talk to her.
SPENDER: Thank you. History?
EVE: Hilda Brauer. Adoptive
nationality, Austrian. Age not
accurately known, believed thirty-
six to thirty-eight.
SPENDER: How old are you, Hilda?
How old are you?
113. 5 (A) CLOSE ANSTICE

ANSTICE: I'm sorry. I had thought she might be able to answer a few of your questions, but perhaps it is just as well. The less disturbance of the skin under the dressings, the better so far as we are concerned. /

114. 6 (B)

TIGHT 3-s
SPENDER/CATHY/EVE

SPENDER: Thank you. Go on.

(CAM.5 CRAB L. FAST)

EVE: She has neoplasia of the right lower leg, confirmed at exploration. Prognosis extremely poor. She will die. /

115. 5 (A)

CRABBED L.
PORTRAIT
WHIP R. CATHY
CRAB R. DEEP 3-s
SPENDER/EVE/ANSTICE

SPENDER: The patient may still be lucid, you know. It's unusual to be so definite.

EVE: She knows already, Dr Spender. This is why she has given us permission to take the grafts.

SPENDER: I see. There would be no objection to my examining the leg.

ANSTICE: I'm sorry, but there would. /

116. 6 (B)

A/B TIGHT 3-B

SPENDER/CATHY/EVE

EVE: We have performed all our pre-operative dressing most carefully to reduce the risk of cross infection from the leg wound.

SPENDER: Mrs Gale?

CATHY: Just one thing. You said 'grafts'. Surely you can't mean both eyes?

EVE: Both.

CATHY: Why not only one?

SPENDER: Yes. That's something I'd like to know, too. /

117. 5 (A)

CLOSE ANSTICE

ANSTICE: It's a pure question of success rate. You know what the percentage is. Somewhere about one third. If we perform the graft on both eyes, we increase our chance of success that much more. Besides, it is something of a personal matter between Hilda Brauer and Mr Halvarssen. /

118. 6 (B)

TIGHT 2-s EVE/CATHY

CATHY: Do you mean it's something like a personal debt?

EVE: Precisely so.

CATHY: She feels she owes Halvarssen her sight? /

119. 5 (A)

M.S. ANSTICE

CRAB L. WITH ANSTICE
GROUP X PAINTING
SPENDER R.FG.

ANSTICE: It is something that happened a long time ago. During the war, I think. None of us knows the true facts, only the two of them, But that is how it is.

SPENDER: It's macabre.

ANSTICE: Is it? Remember, we don't know the facts. One thing we do know. Halvarssen saved her life.

SPENDER: Since there is no possibility of conducting an examination, I have seen and heard all I need to.

ANSTICE: Dr. Spender, we look forward to seeing you in theatre.

PAN R. SPENDER
TO DOOR

(as he goes)
120. 6 (B)

SPENCER: Very well.

L.A. 3-s X WHEELCHAIR
R.FG.

ANSTICE: Until this evening,
then?

CATHY: Yes. I look forward to it
with great interest. In the
meanwhile, will it be all right
if I go down to the village?
There are one or two things I
need.

(as she turns)
121. 5 (A)

EVE: You would like me to
come with you?

panned r.
M. CLOSE CATHY.
HOLD FOR EXIT.

CATHY: No thank you. I can manage.

(as door slams)
122. 6 (B)

T.I. ON CUT
A/B TIGHT 2-s
EVE/ANSTICE

123. 5 (A)

CLOSE GOGGLED FACE/
ANSTICE'S HANDS.

GRAMS
TENSION LINK

*

(CLEAR 6 TO POS.B.
CORRIDOR)

*

	<u>Q</u>		* BOOM A.1. *
124. 4 (B)	MIX	<u>INT. STEED'S QUART. EVENING.</u>	
	TRACKED IN. BACKCLOTH. PAN R. STEED ON PHONE.	<u>STEED:</u> I'm sure you're right. It sounds as phony as anything I've ever come across. Still, they're having a pretty good stab at it aren't they? I've been doing a bit of research into Halvarssen's past. He's an interesting chap in lots of ways.	
	(CAM.5 SWING TO CATHY)		
125. 5 (A)	CLOSE CATHY/PHONE		BOOM D.1.
		<u>CATHY:</u> The place is seven thousand feet up, you know, you can only get there by chairlift As a matter of fact if they thought of stopping it I'd be stuck down here for good, which would solve a few of their problems.	
126. 4 (B)	A/D HOLD STEED TO SIT F.G.	<u>STEED:</u> Then you'd better get back there straight away, hadn't you? By the way it seems... Halvarssen lost his sight during the war. Patrol Skirmish in Norway.	
127. 5 (A)	A/D	<u>CATHY:</u> But then surely corneal grafting would be out of the question.	
128. 4 (B)	A/D	<u>STEED:</u> Yes. You think it's phony. So does Spender. So do I. They can hardly carry the performance as far as actually doing the operation can they? Which means if you hang around all the time, well, it's like the song says, somethings got to give..oh, and do your best to look after Spender won't you? He's an old friend of the family.	

MIX
129. 5 (A)

CAPTION: CLINIC
(CLEAR 4 TO POS.H.
VISITORS ROOM)

GRAMS
QUIET TENSION

*

MIX
130. 1 (E)

Q
L.A. NURSE X SCREEN
CRAB R.
ANSTICE IN L. THEN
OUT.

A OPERATING THEATRE. NIGHT.

BOOM C.3.

*

*

EVE IN R. THEN OUT.

ANSTICE: No pathology here. We
looked for metastases of course,
but it seems quite clear. Agreed?

EVE: Agreed.

CATHY IN R.

ANSTICE: Mrs Gale?

131. 2 (F)

L.A. VILNER R.
GALLERY B.G.

132. 1 (E)

L.A. TIGHT 3-s
CATHY/ANSTICE/EVE

CATHY: Have you performed
angiograms?

ANSTICE: Of course. Here they
are?

(as she looks)
133. 2 (F)

CLOSE CLOCK 9.40.

134. MIX Q INT. VISITORS ROOM. NIGHT. BOOM A.1.
 4 (H) GRAMS
 DOOR L. PHONE R.FG. TENSION
 SPENDER IN R.
 HOLD TO PHONE. SPENDER: Yes, this is Spender...
 now? I see. Thank you very much.
 In Miss Braur's room - yes, I can
 find my way, thank you.....

135. MIX Q INT. THEATRE. BOOM C.3.
 1 (E) *
 L.A. CLOSE ANSTICE
 X ANGIOGRAMS
 PAN R. X CATHY TO
 CLOSE EVE ANSTICE: Normal intervals after
 injection. These were taken a week
 ago, is that right, Dr. Hawn?
 (as she looks)

136. 2 (F) L.S. VILNER. GALLERY
D.G. EVE: Yes.
 137. 1 (E) L.A. A/D
PAN L. CATHY ANSTICE: As you can see again. No
ANSTICE D.G. pathology. So we're all right as far
 as that's concerned, Mrs Gale, you
 seem to be worrying about something?
 (CLEAR 4 TO POS.J.
EXT. WINDOWS)
CATHY: I was just wondering where
 Dr Spender had got to. Surely he
 should be here by now?

138. MIX Q INT. CORRIDOR. NIGHT. GRAMS
 6 (A) TENSION
L.S. TRUMPER
PAN L. TO DOOR

139. 1 (E) INT. THEATRE. BOOM C.3.
L.A. X OPERATING
TABLE. ANSTICE
 (CLEAR 6 TO POS.B.
INT. WARD)

CLIP BOARD IN F.G.

EASE UP TO TIGHT
2-s EVE/CATHY

ANSTICE: Nurse? Would you
tell Mr. Steiner to go and
fetch Dr. Spender.
We're getting a little anxious in
here.....

EVE: Reports of investigations.
I don't know how much they interest
you.

CATHY: Are there any findings which
might affect the operation?

EVE: Not really. Some slight
leucopenia, hardly surprising in the
circumstances, there have to be some
effects in a case like this, you
understand.

CATHY: I understand.....

MIX Q
140. 5 (A)
L.S. THE ROOM
SPENDER
PAN DOWN GOGGLED
FACE

INT. WARD. NIGHT.

GRAMS - TENSION
BOOM D.1.

*
*
*

MIX Q
141. 2 (F)
D.A. VILNER X
GROUP.
GALLERY D.G.

INT. THEATRE.

BOOM C.3.

*

VILNER: So far as the anaesthetic
is concerned.

ANSTICE: Please go on, Dr. Vilner.

VILNER: So far as the anaesthetic is concerned, we shall treat this as a minor operation. The patient will be under light anaesthetic, probably thippentone, and we shall employ local and retrobulbar infiltration, that is to say behind the eyeball here.....and on the corneal surface. This is not strictly speaking necessary but personally I prefer it -

EASE R. CATHY
TURNS TO CLOSE

(as she looks)

142. 1 (E) _____
CLOSE CLOCK 9.50.

MIX Q INT. WARD. NIGHT.
143. 5 (A) _____
CLOSE GOGGLED FACE
TORCH LIGHT - ON/OFF
PAN UP. SPENDER
HOLD DEEP

DOOM D.1.

GRAMS
TENSION

*

*

MIX Q INT. THEATRE.
144. 1 (E) _____
THRU GLASS PANEL
INSTRUMENTS.
3-s ANSTICE/CATHY/
EVE
(CLEAR 5 TO POS.B.
EXT. WARD WINDOW)

DOOM C.3.

*

145. 2 (F) _____
N.A. CLOSE ANSTICE
PAN R. WITH BLADE
TO CATHY

ANSTICE: Now, Mrs Gale....I'd like to show you these. The section of cornea we're interested in is only about seven tenths of a millimeter thick, as you know. You may not have seen this before.....Dr. Hawn brought it over from Sweden only a short while ago. Look closely. You'll see that the actual cutting/^{edge}is very short and slightly curved.

(as she looks)

146. 1 (E) _____
CLOSE CLOCK 9.50.

(CAM.2 TO CAPTION)

	<u>INT. WARD. NIGHT.</u>	
147. 6 (D)	<hr/> TRACKED IN M.S. SPENDER. HOLD TO LENS HOLD SPENDER DEEP TO BALCONY	BOOM D.1. <u>GRAMS</u> TENSION *
148. 5 (D)	<hr/> THRU EXT. WINDOWS GOGGLED FIGURE. PAN L. TO BALCONY.	* *
149. 6 (D)	<hr/> TRACKING IN. SPENDER X FIGURE R. HE LEAVES BOTTOM OF FR. <u>Q GRAMS</u>	X FADE PANIC * * <u>GRAMS</u> SCREAM
150. 4 (J)	<hr/> CRABBED R. TRACKING IN. C.U. GOGGLED HEAD T.I. ONE GOGGLE	* * *
SUPER 151. 2 (LIMDO)	<hr/> SPINNING CAPTION <u>FADE 2.</u> <u>ON 4</u> EASE BACK FOR DIG HEAD GOGGLES. THEY ARE TAKEN OFF.	* * * <u>GRAMS</u> <u>THEME</u>
<u>MIX SCANNER</u>	<hr/> CAPTION: "THE AVENGERS" END OF ACT TWO	*
<u>FADE TO BLACK</u>		* _____
	<u>SECOND COMMERCIAL BREAK</u>	
	CLEAR CAM.1 TO POS.F - AIRFIELD. CLEAR CAM.2 TO POS.G - AIRFIELD. CAM.3 TO POS.D - OFFICE AREA. CLEAR CAM.4 TO POS.K - RECEPTION AREA.	

F/U SCANNER

GRAMS
THEME

CAPTION: "THE AVENGERS"
ACT THREE

*

INT. AIRFIELD BUILDING. DAY.

152. 1 (F)

BOOM C.4.

NOTICE. READ IT.
PAN DOWN L.
SEE STEED THRU WINDOW

*

Q MACHINE
Q DOOR

*

153. 2 (G)

*

H.A. DOOR. LEGGS IN
R. TO L.
CRAB R.
TIGHT 2-s THRU
OPEN WINDOW
STEED/CATHY

CATHY: The rest are on their way.

SFX

STEED: Nice to see you.

AIRFIELD D.G.

Q
LIGHT
EFFECT
ON WINDOW

CATHY: Officially? He fell over
the balcony. It's quite a drop. It
got rid of us both. Spender per-
manently, and I had to spend about
twenty-four hours down in the valley
official enquiries and so on.

STEED: And during the course of
those twenty-four hours, don't tell
me; they performed the operation.

CATHY: That's right. I got back
to the clinic just in time to join
the flight home.

(as they move)

154. 1 (F)

CRABED R.
CLOSE WINDOW/RAIN
STEED IN L.
HOLD FOR TIGHT
2 HEADS.
CATHY/STEED

STEED: Together with Vilner's
specially designed container for
the transport of eye grafts. Or
whatever it is they've got in there.

CATHY: And what have they got?

STEED: Ah. I don't know, yet.

CATHY: But all this is some sort of grand gala performance so that Halvarssen can smuggle something into the country?

STEED: Why not? He's an adventurer. He thrives on achievement. He has built hospitals, bridges, banks, but now he's diverted his energies into - well - exploiting other people's disabilities.

CATHY: You mean because of his blindness?

STEED: As he says, he likes to see them stumble.

Q MACHINE

155. 2 (G)

H.A. DOOR. SEE LEGS.
SEE CASE CLOSE.
CRAB R. TO GROUP
THRU WINDOWS.

CATHY: Do you call murder adventure? Would that fit?

(CLEAR 1 TO POS.G.
SAME SET)

STEED: I hope not. What I saw of him, I rather liked.

Q CASE

156. 1 (G)

L.A. CLOSE CASE
EASE BACK GROUP

ANSTICE: Good morning, Mr Steed. I'm sorry we had to drag you out here at this frightful hour.

STEED: It's a pleasure. Mrs Gale has just been telling me about Spender. These need my signature, don't they?

EVE: It was terrible, terrible. We do not yet know how it happened.

T.I. CASE

STEED: He was an old friend of the family.

On 1G - shot 156

- 48 -

ANSTICE: I'm sorry.....

PAN UP ANSTICE

STEED: How's your patient? Miss Brauer?

PAPERS IN F.G.
PAN L. TO STEED.

ANSTICE: As well as can be expected in the circumstances, hope everything is in order, Mr. Steed. We have to get on.

Q MACHINE STEED: Quite in order.

157. 2 (G)

H.A. A/B GROUP THRU
WINDOWS.
SEE CASE CLOSE
DOOR SLAMS

158. 1 (G)

L.A. TIGHT 2-s
CATHY/STEED
RAIN ON GLASS CEILING

CATHY: I'm going to see him.

STEED: Who?

(CLEAR 2 TO POS.H.
OFFICE AREA)

CATHY: Halvarssen.

STEED: There's no hurry, you know. The wheels are turning. And I need some breakfast.

CATHY: And I need to know whether he's a murderer or not. Before that case - whatever it turns out to be - arrives.

STEED: Before breakfast?

CATHY: That's right. I'm sure the official wheels will sort everything out in time, but I've got my own - reasons, for wanting to find out now.

On 1G - shot 159

- 49 -

Q

STED: I have one or two other things to fit together. This will help.

GRAMS
LINK
URGENT

MIX
159. 4 (K)

INT. RECEPTION AREA.

DOOM D.3.

L.A. CEILING X
SCULPTURE
PAN DOWN TIGHT 2-s
ANSTICE/EVE AT
SCULPTURE

*

(CLEAR 1 TO POS. B.
RECEPTION AREA)

EVE: Darling. Are you sure we can just carry on as though nothing happened?

*

ANSTICE: Quite sure.

EVE: I did not realise Spender would be killed.

ANSTICE: What did you think we'd have to do?

EVE: I don't know. Drug him, perhaps. Lock him in his room.....

ANSTICE: 'Distract' him....it only works like that for the amateur, like our respected Mr Halvarssen. Not for me.

CRAB R. SLIGHTLY
AS EVE TURNS

EVE: It is so casual with you, isn't it?

ANSTICE: Casual? You sound more like Halvarssen every minute, it was necessary. You weren't so sensitive about Hilda Brauer.

- 49 - Coming to 2II - shot 160

EVE: I am not sensitive.

ANSTICE: Good. Then we'll just carry on as planned, shall we? As a matter of fact we don't even have to break the sad news to him. He could find out for himself - when you and I, my dear, are somewhere quite different.

PAN R. SCULPTURE

Q

MIX
160. 2 (H)

INT. OFFICE AREA.

DOOM C.2.

CABLED R. OF TOWER
CLOSE HALVARSEN.

(CLEAR 4 TO P.C.S.D.
SAME SET)

HALVARSEN: Well, Neil. So everything went off smoothly, did it?

T.B. DEEP 4-s

ANSTICE: Perfect. Not a hitch.

HALVARSEN: And the case?

ANSTICE: Is going through customs clearance now. Our friend Mr Steed decided to be more than thorough. I shall pick it up later this evening and bring it here.

HALVARSEN: What about our two observers?

161. 3 (B
CLOSE ANSTICE (REACTION)

162. 2 (H
A/B

163. 3 (B
PANED R.
CLOSE EVE

ANSTICE: They were no problem.

164. 2 (H
A/B

HALVARSSSEN: Splendid. I knew you could arrange everything perfectly well when it came to the point. Niel, you've obviously done a good job and I'm glad I had your help...

165. 3 (D
CLOSE EVE. PAN R. X
HANDS TO HAL.

166. 4 (D
LIFT PAN R. WITH CATHY
Q BUZZER INT. RECEPTION AREA. BUZZER
Q LIFT GATES BOOM D.3.

167. 1 (D
TRACKED IN
L.A. CEILING.
2-s EVE/HAL. IN L.
WHIP L. CATHY
EASE BACK

EVE: Mrs Gale.

HALVARSSSEN: Mrs Gale.

CATHY: Yes.

HALVARSSSEN: They were just telling me how things went.

CATHY: It was terrible, wasn't it?

CATHY X HAL. R.FG.
USE CEILING

HALVARSSSEN: Terrible? What was terrible?

CATHY: Dr Spenders accident.

EVE: Mrs Gale!

HALVARSSSEN: Just a moment. I'm sorry, Mrs Gale, but I don't understand what you are talking about.

168. 4 (D) CATHY: Oh? Perhaps Dr Anstice hasn't told you that part of it yet. Dr Spender is dead. He fell over a balcony. There was a sheer drop of about eight hundred feet.

CRABBED R.

TIGHT 3-s ANSTICE/
EVE/HAL.R.FG.

HALVARSSSEN: Why didn't you tell me this straightaway, Neil? Why?

ANSTICE: I was going to, at the right time.

EVE: Nobody wanted to upset you.

HALVARSSSEN: I must thank you both for your considerations.

169. 1 (D)

CLOSE CATHY (REACTION)

EVE: Please.....

170. 4 (D)

CRABBED R.

A/B

T.I. TIGHT 2-s

EVE/HAL.

(CLEAR 1 TO POS.A.
FAST - STEED'S FLAT)

HALVARSSSEN: Mrs Gale, I am truly sorry that this should have happened. Believe me. If you wouldn't mind leaving us for a while, perhaps I can get things straightened out.....

FAST CRAB L. WITH

M.S. CATHY/EVE

HOLD TIGHT 2-s

CATHY: Of course. It's all right. I can find my own way down.

EVE: No - no - that's all right -

CATHY: By the way, when are you getting married?

EVE: We have not decided this yet. Why?

CATHY: I just wanted to offer you both my best wishes, that's all. Goodbye, Dr Hawn.

On 4D - shot 170.

- 53 -

EVE: Mrs Gale.....

CATHY: Yes?

LET CATHY GO
HOLD EVE

EVE: Mrs Gale, I must make this clear to you. This matter has been unfortunate for us all, but it is over now. Don't come back to this house again.

171. 2 (H

INT. OFFICE AREA.

BOOM C.2.

TRACKED BACK
L.S. GROUP AT DESK

(CLEAR 4 TO POS.B.
FAST - STEED'S FLAT)

FAST T.I. HAL. AT
DESK

ANSTICE: It was an accident. It could have happened to anyone.

HALVARSSEN: Spender wasn't anyone. He was a distinguished surgeon. You had better pick it up as arranged.

ANSTICE: Don't worry. Nothing's going to go wrong with that side of the business.

GRAMS
LINK

172. 1 (A

STEED'S FLAT. DAY.

*
BOOM A.1.

PHOTOGRAPHS
SLOW PAN R. X PHOTOS
ETC. TO BIG HEAD
CATHY

(CLEAR 2 TO POS.B.
SAME SET)

STEED: I think so, that's it. Hilda Brauer, equals Henrietta Miller. She was an artist - quite a good one. And she was at Mondblick.

CATHY: When?

STEED: A month ago, anyway. That was her self portrait.

CATHY: He carries his sense of the dramatic to some lengths, doesn't he?

173. 4 (D

DEEP 2-s STEED/
CATHY R.FG.

STEED: He does indeed. What I need from you is the answer to one straight question.

CATHY: Go ahead.

STEED: Is he a murderer, or isn't he?

174. 1 (A

CLOSE CATHY

CATHY: No. I don't believe he is.

175. 4 (D

A/D

STEED: He didn't know about that bit of it.

CATHY: No.

STEED: Then that just about puts all the bits together. Your friend Anstice.....

T.I. WITH CATHY

TIGHT 2-s ON SOFA

CATHY: Well? Who is he?

STEED: I don't know how you'd describe him. He's a sort of.... broker. He deals in agents, undercover finance of one sort or another. Which means he always needs money, and at the moment he seems to need it more than usual.

On 4B - shot 175

- 55 -

CATHY: He's double-crossing Halvarssen?

STEED: It wouldn't surprise me. Hilda Brauer. Otherwise Miller. She used to be a friend of Halvarssen's, that much is quite true. In about nineteen forty, three four. After that she took to forgery, and after that to various other things....quite a woman by all accounts. They must have got on well.....

T.I. FILE
READ: "CLOSED"

176. 1 (A

CLOSE CATHY

(CLEAR 4 TO PCS.D.
EAST - RECEPTION AREA)

CATHY: Past tense.....?

EASE BACK TIGHT 2-s
STEED L.F.C.

STEED: I'm afraid that's the really interesting thing. She was fished out of the Rhine about four days ago. Dead.

CATHY: Four days ago.

STEED: Maybe she was happy playing along with Halvarssen, but not with Anstice. I don't know. The point is -

CATHY: Whoever was underneath all those bandages, it wasn't Hilda Brauer.

STEED: I think it's time we found out what's in that case that's so valuable.

GRAMS
LINK - URGENT
*

177. 4 (D

L.S. LIFT
PAN R. ANSTICE TO
2-s. PUSH IN TO KISS

INT. RECEPTION AREA.

BOOM B.3.

EVE: What's so funny?

(CLEAR 1 TO PCS.B.
RECEPTION AREA)

- 55 -

Coming to 2B - shot 178

I'm sorry - it's just struck me -

ANSTICE: / I suppose you might say,
CRAB R. WITH ANSTICE it's like stealing pennies from a
TO STEINER L. blind man.
HEAD CLOSE

*
*
*

178. 2 (B INT. OFFICE. AREA. BDCMS C.2 + D.3.
L.S. HAL. AT DESK
THERMOS IN L.FG. BIG.
HOLD LONG 2-s

HALVARSEN: You've got them?

ANSTICE: Of course.

179. 3 (B THERMOS.
PAN UP CLOSE ANSTICE. HALVARSEN: What about Dr Spender,
(CAM.2 TRACK IN TO Neil?
POS.H).

ANSTICE: He should never have come
should he? I'm told the air at seven
thousand feet makes people giddy.
Too little oxygen. Of course, as you
knew I'm no expert on these medical
matters. You know that.

100. 2 (H C.U. HAL. HALVARSEN: So he overbalanced and
fell eight hundred feet. That's it?

101. 3 (B A/B
102. 2 (H ANSTICE: That's it?
A/B

103. 3 (B HALVARSEN: Anstice, I don't mind
to much about you. But what about Eve?

A/B WHIP R.
BIG HEAD/EYES ANSTICE: You know her better than I
do. You're going to marry her, aren't
you? Why don't you just concentrate
on your.....toys?

104. 2 (H HANDS/THERMOS STING

HOLD DIAMONDS
SLOW PAN UP TO HAL.

HALVARSSEN: Toys.... What would you say these are worth, Anstice?

185. 3 (D)

CLOSE ANSTICE

ANSTICE: A quarter of a million?

186. 2 (H)

CLOSE HAL./DIAMONDS
LONG T.B. HOLDING
HAL. CLOSE
(FINISH IN POS.D.)

HALVARSSEN: Yes. But are they worth a man's life? And what do they mean to me? How do I put a value on them? Men dug them out of a clay pocket in the heart of Africa, how long ago? I don't know. They've passed through China, India, Persia, Peru, long before I was born. And now revenue departments of a dozen countries are still looking for them, but I hold them here. They're

187. 3 (B)

CRAWLED R.
DIG HEAD ANSTICE (TILT)

a token to me. A symbol. That I've won again, in a world full of men who can see what's going on in front of them.

188. 2 (B)

A/B

An achievement but now I find I've made a

189. 3 (B)

A/B REACTION (TILT)

mistake. The amateur -- even the talented amateur -- should never mix with the professional. And you're a professional, aren't you?

190. 2 (B)

A/B

(CLEAR 3 TO POS.C.
SAME SET)

So.....professionally, you say these are worth a quarter of a million pounds. And I say that a man's been killed because of them, and they're not worth-- They're not worth anything. You're not moving. I take it that means you're armed.

191. 1 (B)

TRACKED IN
MIRROR/HANDS
HOLD ANSTICE'S REFLECTION
DEEP

LIFT

Q BUZZER

ANSTICE: Yes. I'm armed.

BUZZER - LIFT

192. 4 (D)

INT. RECEPTION.

DOOM D.3 + A.2.

DEEP 2-s EVE L.FG.
STEINER R.
PAN R. WITH EVE.

Q LIGHT

T.I. LIFT/CATHY

EVE: That was very stupid of you Mrs. Gale. I told you not to come back to this house again.

PAN R. WITH 3-s
L.A. HOLD DEEP

CATHY: I never was very much good
at taking advice.

EVE: That is something you may
regret.

193. 2 (B

INT. OFFICE.

BOOM C.2 + B.3.

CRABBED R.
THRU TOWER.
ANSTICE X HAL.

(CLEAR 4 TO POS.C.
SAME SET)

ANSTICE: You were quite right.
Amateurs should never mix with
professionals. For one thing,
the professional is likely to be so
much better at killing people.

HALVARSEN: And cares less.

ANSTICE: You're right there too

194. 1 (B

You'd better come over here Mrs. Gale.

CRABBED L.
L.A. 3-s CATHY L.FG.
PROFILE (REACTION)

(as she moves)

I'm afraid you're right outside
your research department now.

195. 2 (B

A/B
GROUP X'S L. TO R.
HOLD DEEP

196. 1 (B

INT. RECEPTION AREA.

BOOM B.3.
GRAMS
URGENT
QUIET

PANNED L.
L.A. THE LIFT.
T.I. STEED IN TOP R.
PAN R. STEED

(CLEAR 2 TO POS.H.
FAST - SAME SET)

ANSTICE: I'm sorry we can't
give you a more traditional
welcome, but then the world
of science has always found it
awkward to get on with the world
of y.

197. 3 (C

C.U. STEED

INT. OFFICE. AREA.

BOOM C.2.

190. 2 (H
GROUP

STEED: Good evening.

*
*

199. 3 (C

A/B C.U. STEED

ANSTICE: Good evening. Pity you bought a ticket. Were about to leave.

STEED: Yes you must have quite a number of things to attend to. Most of them need money. There's the Darracott spy exchange in Jugoslavie, for one thing, isn't there?

ANSTICE: I see you've been doing some research too.

STEED: Darracott in exchange for Jorg Kestersen plus...what...five thousand pounds at a guess? Mr. Halvarssen it's rather like used car trading you know, Most spying's a question of money.

200. 2 (H

3-s

HALVARSSEN: It doesn't concern me. Money doesn't matter as far as I'm concerned, never has.

ANSTICE: I'm thrilled to hear you say it. In which case we'll leave it at that. You keep your bits of glass and we'll leave. With Mr. Steed and Mrs Gale of course

201. 3 (C

A/B

HALVARSSEN: Very well.

STEED: Now just a minute. You may not know it, but this is where you make your big decision. Over the edge, or not, believe me I'm laughing with the rest of them about your little Mondblick set up. A bit macabre perhaps, but very jolly. But the trouble is when you start these things, somebody always gets hurt like ~~Spencer~~.

202. 2 (H

A/B 3-s

EASE BACK WITH HAL.
TO CAM. CLOSE

CATHY: And Hilda Brauer.

HALVARSSSEN: That's enough Steed.

STEED: Oh no it isn't. Not by
a long chalk Halvarssen, are you
in or out?. You can choose
Spender and Hilda Brauer can't.
They're dead./

203. 3 (C

C.U. STEED.
PAN R. TO CLOSE HAL.
EASE BACK TO STATUE
E.FG.

HALVARSSSEN: Is this true?

(as she turns)

204. 2 (H

CLOSE HAL. O/SH. STEED

HALVARSSSEN: Well Mr. Steed.
I take your point. But as you
can see, I am at a slight
disadvantage.

STEED: I thought of that.

205. 3 (C

Maybe we can do something about it.

STEED/SWITCH

GRAMS
PANIC/CONFUSED

206. 2 (D

A/B. EASE BACK WITH
HAL. TO PISTOLS.
SEE GROUP R.DG.

(as Anstice drops)

207. 4 (C

L.S. CATHY/STEINER
FIGHT

208. 1 (D

C.2-s CATHY/STEINER
ON TABLE

209. 4 (C)

A/D L.S. FIGHT

*

210. 2 (B)

TIGHT 2-S STEED/EVE

*

211. 1 (B)

HEAD.
PAN UP. SEE HAND/
GUN/HEAD

*

212. 2 (B)

BEEP 3-S X HAL.
R.FG.

STEED:

*

213. 1 (B)

DIG HEAD HAL.
PAN DOWN TO HEAD.

*

MIX THEME

MIX SCANNER

CAPTION: PATRICK MACHEE/HONOR BLACKMAN

MIX SCANNER

CAPTION. JOHN CARSON/JUDY DRUCE/PIPPER BOWLES

*

MIX SCANNER

CAPTION: RONALD ADAM/STEVEN SCOTT/TERRY BREWER

*

MIX SCANNER

CAPTION: WRITTEN BY MARTIN WOODHOUSE

*

MIX SCANNER

CAPTION: RICHARD DATES/JOHNNY DANKWORTH

*

MIX SCANNER

CAPTION: DESIGNED BY TERRY GREEN

*

MIX SCANNER

CAPTION: PRODUCER JOHN BRYCE

*

MIX SCANNER

CAPTION: DIRECTED BY PETER HAMMOND

FADE TO BLACK

*

F/U T/C

SLIDE: AN ABC PRODUCTION

*

FADE OUT