

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"

Episode 66

Prod.No: 3613

"THE SECRETS BROKER"

VTR/ABC/3094

by

LUDOVIC PETERS

STORY EDITOR
RICHARD BATES

DESIGNED BY
ANNE SPAVIN

PRODUCER
JOHN BRYCE

DIRECTED BY
JONATHAN ALWYN

CAMERA REHEARSAL: FRIDAY, 18TH OCTOBER 1963, 10.00-21.00. STUDIO 2, TEDDINGTON.

PRE-VTR: FRIDAY, 18TH OCTOBER 1963, 20.30-21.00. " " "

VTR: SATURDAY, 19TH OCTOBER 1963, 18.30-19.30. " " "

TRANSMISSION: T.B.A.

RUNNING TIME: 51.25 + 2 COMMERCIAL BREAKS of 2.35 each.

"THE AVENGERS" (66)

"THE SECRETS BROKER"

CAST:

John Steed	PATRICK MACNEE	Marion Howard	PATRICIA ENGLISH
Catherine Gale	HONOR BLACKMAN	Cliff Howard	JOHN RINGHAM
Mrs. Wilson	AVICE LONDON	Jim Carey	BRIAN HANKINS
Waller	JACK MAY	Julia Wilson	JENNIFER WOOD
Allan Paignton	RONALD ALLEN	Bruno	VALENTINO MUSETTI
Frederick Paignton	JOHN STONE		

+ 4 men, 4 women extras as:- Seance participators, lab. assistants, party guests.

Floor Manager	PETER BAILEY	Technical Supervisor ...	BOB GODFREY
P.A.	PADDY DEWEY	Lighting Supervisor	H.W. RICHARDS
Stage Manager	MARY LEWIS	Senior Cameraman	DICKIE JACKMAN
Call Boy	DAVID GRANGER	Sound Supervisor	JOHN TASKER
P.A. Timer	EILEEN CORNWELL	Vision Mixer	GORDON HESKETH
Wardrobe	AMBREN GARLAND	Racks Supervisor	ALAN FOWLER
Make-Up	LEE HALLS	Grams Operator	TONY MORLEY

SCHEDULE:

FRIDAY, 18TH OCTOBER:

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 - 20.00
 Line-up, make-up, etc. 20.00 - 20.30
 PRE-VTR (VTR/ABC/3094A) 20.30 - 21.00

SATURDAY, 19TH OCTOBER:

Camera rehearsal 10.00 - 13.00
 Lunch break 13.00 - 14.00
 Camera rehearsal 14.00 - 15.20
 Tea break, line up, normal scan
 and make-up 15.20 - 16.05
 Photo call (Pat/Honor) 16.05 - 16.15
 Dress rehearsal 16.15 - 17.30
 Notes 17.30 - 18.00
 Line up 18.00 - 18.30
 VTR 18.30 - 19.30

CAMERAS: 4 pedestals. Extra monitor (closed circuit TV) in Cathy's Flat.
SOUND: 3 booms, 2 slung mics. (Yard & Ext. Paigntons' Flat), 3 pract. telephones (Lab. Office, Paigntons' Flat, Cathy's Flat), grams, tape, echo.
TELECINE: ABC symbol + "Avengers" opening titles, 1 slide, caption scanner. (sof)
PRE-VTR: 4 cameras, 2 booms, 1 slung mic. (Yard), grams, tape.

- b -

"THE AVENGERS" (66)

"THE SECRETS BROKER"

SCENE BREAKDOWN

SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
ACT 1						
1. OPENING ROUTINE, T/C	-	-	-	sof	-	1
2. TEMPLE - INT.	DAY	Mrs. Wilson Julia Fredk. Bruno Extras	2: A. 3: A. 4: A.	A-1	1-16	1-3
2A. TEMPLE - EXT.	"	Fredk.	3: B.	-	17	3
3. CATHY'S FLAT - INT.	DAY	Cathy Steed	1: A. 2: B, C. 4: B.	B-1	18-34	3-5
4. TEMPLE - INT.	DAY	Mrs. Wilson Fredk.	2: D. 3: C.	A-1	35-42	6-7
5. LABORATORY - INT.	DAY	Cathy Marion Jim Extras	1: B.	B-1	43	7
5A. LAB. OFFICE	"	Marion Cathy Cliff Jim	1: C. 2: E.	A-1	44-53	7-9
6. <u>INTERCUTTING:</u> PAIGNTONS' FLAT, INT. & LAB. OFFICE, INT.	DAY "	Allan Fredk. Marion Cathy	3: D. 1: C. 2: E.	C-1 A-1	54-58	9-10
7. PAIGNTONS' FLAT, INT.	DAY	Allan Fredk.	3: D. 4: C, D.	C-1	59-63	10-11
8. WINE CELLAR - INT.	DAY	Steed Waller	1: D. 2: F.	A-1	64-74	11-14
8A. WINE SHOP - INT.	"	Fredk. Steed Waller	1: E. 3: D.	C-1	75-83	14-15
8B. WINE CELLAR - INT.	"	Waller Fredk.	2: F.	A-1	84	16
9. CATHY'S FLAT - INT.	NIGHT	Steed Cathy	1: A. 4: E, B.	B-1	85-91	16-17
10. PAIGNTONS' FLAT, INT.	NIGHT	Marion Allan Mrs. Wilson	3: D. 4: C.	C-1	92-97	18-19
11. LOADING BAY - EXT.	NIGHT	Steed	2: G.	SLUNG MIC	98	19
11A. WINE CELLAR - INT.	"	Cathy Steed	1: F, G. 2: H, J. 3: E.	A-1	99-105	19-20
12. PAIGNTONS' FLAT, INT.	NIGHT	Allan Mrs. Wilson	3: D. 4: C.	C-1	106-117	21-22

SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
-----	------	------------	---------	-------	-------	-------

ACT 2

13.	PAIGNTONS' FLAT, INT.	DAY	Allan Marion	4: D.	C-1	118	23-24
14.	WINE SHOP - INT.	DAY	Fredk. Steed Waller	2: K, L. 3: D.	C-1	119-128	24-26
15.	LABORATORY - INT.	DAY	Cliff Cathy Jim Extras	1: H. 4: F.	B-1	129-131	26-27
16.	WINE CELLAR - INT.	DAY	Waller Fredk.	3: F, E.	C-1	132	27-28
17.	CATHY'S FLAT - INT.	NIGHT	Cathy Steed	1: J, A. 3: X. 4: B, E.	B-1	133-139	28-30
18.	LAB. OFFICE - INT.	NIGHT	Cliff Marion	1: X, C. 2: E.	A-1	140-144	30-31
19.	WINE CELLAR - INT. (Party)	NIGHT	Waller Steed Allan Marion Mrs. Wilson Julia Extras	3: G. 4: G, H.	A-1 C-1	145-147	31-33
20.	LAB. OFFICE - INT.	NIGHT	Cliff	2: E.	-	148	33
21.	WINE CELLAR - INT. (Party - contd.)	NIGHT	As So.19	3: H. 4: H.	A-1	149-152	34-35
22.	LABORATORY - INT.	NIGHT	Fredk. Cliff	1: B. 2: M.	B-1	153-156	35
22A.	LAB. OFFICE - INT.	"	a/b	1: C. 2: E.	A-1	157-165	35-36
23.	TEMPLE - INT.	NIGHT	Mrs. Wilson Bruno Waller	4: A.	A-1	166	36-37
24.	WINE CELLAR - INT.	NIGHT	Julia Mrs. Wilson Waller	3: G. 4: K.	C-1	167-168	37
25.	PAIGNTONS' FLAT, INT.	DAY	Allan Marion	3: D. 4: C.	C-1	169-182	38-39
26.	LAB. & OFFICE - INT.	DAY	Jim Mrs. Wilson Marion Extras	1: C. 2: N, E.	A-1	183-185	39-40
27.	WINE CELLAR - INT.	DAY	Waller Fredk.	3: H. 4: J, K.	C-1	186-187	40-41
28.	LAB. & OFFICE - INT.	DAY	Mrs. Wilson Marion Cathy Extras	1: C, B. 2: E. 3: J.	A-1	188-207	42-44

<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS</u>	<u>SOUND</u>	<u>SHOTS</u>	<u>PAGES</u>
<u>ACT 2 (contd.)</u>						
29. <u>INTERCUTTING:</u> CATHY'S FLAT, INT. & LAB. OFFICE, INT.	DAY "	Steed Cathy	4: B. 2: E.	B-1 A-1	208-210	44-45
30. LAB. OFFICE - INT.	DAY	Cathy Marion	2: E.	A-1	211	45
31. WINE CELLAR - INT.	NIGHT	Steed Fredk. (dead)	1: F. 3: G. 2: D. (outaway)	C-1	212-216	45-46

ACT 3

32. TEMPLE (BEHIND DRAPES) - INT.	AFTERNOON	Julia Mrs. Wilson Cat	2: p.	SLUNG MIC	217	47- 47A
32A. TEMPLE - INT.	"	Bruno Mrs. Wilson Marion Cathy Julia Extras Cliff	1: L. 3: C, A. 4: A. 2: P. (outaway)	A-1	217A- 232	47A- 49
33. YARD - EXT.	AFTERNOON	Cathy Bruno	2: P, Q. 4: L.	SLUNG MIC	233-238	49
34. WINE CELLAR - INT.	AFTERNOON	Marion Waller Mrs. Wilson	3: E. 4: H.	A-1 C-1	239-240	50-51
35. LABORATORY - INT.	AFTERNOON	Jim Steed Extras	1: H. 2: M, R. 4: F.	B-1	241-251	51-53
36. YARD - EXT.	EVENING	Cathy Waller	2: Q.	SLUNG MIC	252	53
36A. WINE CELLAR - INT.	"	Waller	3: E.	C-1	253	53
36B. YARD - EXT.	"	Cathy	2: Q.	SLUNG	254	53
36C. WINE CELLAR - INT.	"	Cathy Waller	3: E.	C-1	255	53
37. LAB. OFFICE - INT.	NIGHT	Steed Jim Allan	1: C. 4: M.	A-1	256-260	54
38. TEMPLE - INT.	NIGHT	Mrs. Wilson Julia Cat Extras	2: S, D.	A-1	261	55
39. LAB. & OFFICE - INT.	NIGHT	Marion Allan Jim Steed	1: H. 2: E. 3: J. 4: F.	B-1 A-1	262-274	56-57

<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS</u>	<u>SOUND</u>	<u>SHOTS</u>	<u>PAGES</u>
------------	-------------	-------------------	----------------	--------------	--------------	--------------

ACT 3 (contd.)

PRE-VTR:						
40. YARD - EXT.	NIGHT	Steed	1: M.	SLUNG MIC	1	58
40A. TEMPLE - INT.	"	Steed Julia	2: D.	A-1	2	58
40B. YARD - EXT.	"	Steed Julia	1: M.	SLUNG MIC	3	58
40C. WINE CELLAR - INT.	"	Julia Steed Waller Bruno	1: N, F. 2: H. 4: N.	A-1 C-1	4-24	58-60
40D. WINE SHOP - INT.	"	Julia Mrs. Wilson Allan	3: K.	C-1	25	60-61
40E. WINE CELLAR - INT.	"	Steed Waller Julia Mrs. Wilson Bruno Cathy Allan	1: F, P. 2: H. 4: J.	A-1 C-1	26-31	61
41. CATHY'S FLAT - INT.	DAY	Cathy Steed	1: A. 4: B.	B-1	275-end	62-63
42. CLOSING ROUTINE - Caption Scanner	-	-	-	-	-	63

VTR/ABC/3094
Part 1

ACT 1

	FADE UP TELECINE (35mm)	1. <u>OPENING ROUTINE.</u>	S.O.F.
	ABC Symbol	} (0:35")	(THEME)
	+		*
	"Avengers" opening titles)		*
	FADE OUT T/C		
1.	FADE UP 4 (A)	2. <u>INT. TEMPLE. DAY.</u>	BOOM A-1
	Establishing shot over incense burner.		GRAMS: MUSIC
			*
			*
			*
		<u>MRS. WILSON:</u> And tell us now what you can see./	
2.	<u>3 (A)</u> B.C.U. Julia.		
		<u>JULIA:</u> I see a man. He is very faint. He is talking, but I cannot hear him./	
3.	<u>2 (A)</u> B.C.U. Mrs. Wilson.		
4.	<u>3 (A) a/b</u> (B.C.U. Julia)	<u>MRS. WILSON:</u> How old is he?/	
		<u>JULIA:</u> He is an old man. Now he is speaking again. His name is Wills. He says he has a brother./	
5.	<u>4 (A)</u> Mrs. Wilson & Julia over audience.		
		<u>MRS. WILSON:</u> Is Mr. Wills here? Or Mrs. Wills?/	
6.	<u>2 (A)</u> Group - audience.		
7.	<u>3 (A) a/b</u> (B.C.U. Julia)		
		<u>JULIA:</u> He is fading away. It is difficult to hear him./ He has nearly gone. Will nobody speak with him?	
8.	<u>2 (A)</u> 2-S, Mrs. Wilson & Julia.		

Preview 3

(On 2, Shot 8)

(Mrs. Wilson looks
towards door)

9. 3 (A)
M.S. Fredk. as he
enters.
T.I. to C.U.
10. 2 (A) a/b
(Mrs. Wilson & Julia) MRS. WILSON: Is there anybody else
on the other side who wishes to make
contact with us?/
11. 3 (A)
B.C.U. Julia. JULIA: Yes, I see another man. He
says his name is Paignton. He wishes
to speak with his son./
12. 4 (A)
2-S, Mr. Wilson & Julia. MRS. WILSON: Is there anyone called
Paignton among us?/
13. 2 (A)
M.S. Fredk, over
audience.
14. 4 (A) a/b
(Mrs. Wilson & Julia)

PAN R. to Fredk. as
Mrs. Wilson points
towards him.

CRAB & PAN L. with him,
& T.I. to 3-S with
Julia and Mrs. Wilson. MRS. WILSON: Listen closely.

(3 TO POS.B,
EXT. TEMPLE) JULIA: I have a message from the other
side. Marshall is waiting for you.
There may be danger, but you must act
quickly. Marshall must join on the
other side./
15. 2 (A)
C.U. box.

PAN UP to Fredk.
16. 4 (A) a/b
(3-S)

(2 TO POS.B, CATHY'S
FLAT)

(On 4, Shot 16)

CRAB & PAN R. with
Fredk. to door.

MRS. WILSON: Now, brethren, we
shall continue with our efforts to
contact our friends on the other side
by the use of this table. If you
would all like to gather round, we will
make a circle, join hands, and see if
we can get any communication at all...

GRAMS:
MUSIC

*
*
*
*
*
*
*

17. 3 (B)

M.S. door with sign,
as Fredk. comes out.

(4 TO POS.B, LIMBO)

T.I. to C.U. box and
gun.

SUPER CAPTION SCANNER
"THE SECRETS BROKER"

GRAMS:
STING
into:
THEME

*
*

18. MIX 2 (B)

C.S. witch doctor
projected on screen.

(3 TO POS.C, TEMPLE)

PAN L. to TV set
showing bowler hat
(on Cam.4).

3. INT. CATHY'S FLAT. DAY.

F/X: BUZZ.

BOOM B-1

*
*

19. 1 (A)

M.S. Cathy.

She operates door switch.

20. 2 (B)

M.S. over Cathy as
door opens.

Steed enters b/g.

Cathy ducks down f/g.

CRAB L. as Steed Xs
d/s to table, to finish
including screen (Pos.C)

(Naked lady on screen)

Cathy rises f/g L.

STEED: What's all this? I'd have
though you'd have finished your bath by
now.

Ah!

21. 1 (A)

2-S.

(N.B. No Shot 22)

(On 1, Shot 21)

(Cathy changes slide)

CATHY: I'm giving a lecture tonight at the London Institute of Anthropology. I shall be using these to illustrate my paper.

23. 2 (C)
C.U. slide on screen. STEED: Very nice./

24. 1 (A) a/b
(2-S) STEED: (CONTD.) Talking of papers, look at this.
Cathy turns on lights.

PULL BACK, holding
2-S, as Cathy Xs R.

CATHY: "David Marshall found murdered."

STEED: He was a colleague of mine.

CATHY: "Found shot dead in an alley not far from Bridlington's Research Centre."/

25. 2 (C)
M.S. Cathy - she sits. They're electronics, aren't

26. 1 (A) a/b
(2-S) they?/

Steed sits L. of Cathy.

STEED: Anything with wires, valves, circuits ... The greatest wizards since Merlin. At present they're working on a new under-water tracking device.

T.I. to C.2-S, fav.
Steed.

(2 TO POS.D, TEMPLE)

CATHY: You seem to be well briefed.

STEED: I've been up all night reading a three-inch thick file on the case. This tracking device is a very important, and very complicated, piece of equipment.

CATHY: And someone wants it.

STEED: Someone's got very close to getting it. I think that David Marshall knew who that someone was. Our job/-

27. 4 (B)
C.U. Cathy.

Preview 1

(On 4, Shot 27)

28. 1 (A)
C.U. Steed.
- CATHY: - Is to see that the device stays on the secret list./
- STEED: The trouble is, we've only got two weeks to work in. The whole thing's off to the Pacific then for testing./
29. 4 (B)
C.U. Cathy.
- CATHY: They've only got two weeks too, so I suppose they're bound to try something./
30. 1 (A) a/b
(C.U. Steed)
- STEED: Maybe a lot of things. And all of them dirty. It's years since there were gentlemen in this game./
31. 4 (B)
2-S.
- Cathy rises & Xs d/s R. of table.
- CATHY: Is Bridlington's worth investigating?
- Steed rises, Xs d/s to Cathy.
- STEED: Yes. Don't worry, by the time you get there, they'll already be expecting you./
- Cathy Xs L. of table.
32. 1 (A)
2-S.
- Cathy switches off lights - and puts up slide.
- CATHY: What as? An anthropologist?
- STEED: I don't think so. Just make a report on their progress for our elders and betters at Whitehall./
33. 4 (B)
C.S. slide (group of warriors).
34. 1 (A) a/b
(2-S)
- STEED: (CONTD.) Not theirs, Bridlington's.
- CATHY: And what are you going to do?
- Steed Xs d/s into beam of light from projector.
- STEED: I'm going to go through the contents of the dead man's pockets. I can't see a thing.
- Steed exits b/g.
- CATHY: Well, go into the kitchen.
- PAN R. to slide.

GRAMS:
MUSIC

*

*

*

(On 1, Shot 34)

GRAMS:
MUSIC
(contd.)

35. MIX 2 (D) 4. INT. TEMPLE. DAY. BOOM A-1.
Establishing shot over Mrs. Wilson. *
Fred enters b/g, Xs d/s to Mrs. Wilson. *
(1 TO POS.B, LAB.) *
MRS. WILSON: You did a good job.
FREDK: I brought this back.
MRS. WILSON: A very good job. But then that was expected of you.
- (Mrs.W. takes box)
36. 3 (C) 2-S.
Fredk. breaks R. to pillar. MRS. WILSON: You seem upset, Freddy. You shouldn't be, you know. You did very well. We're very pleased with you. We may even consider using you again./
FREDK: Here, take it.
37. 2 (D) 2-S, fav. Fredk.
Fredk. breaks L. FREDK: No, not again. I introduced my brother to Marion Howard as you wanted - I've committed murder. Isn't that enough?
HOLD on Mrs. Wilson. MRS. WILSON: I'm afraid there's no going back now, Freddy./
38. 3 (C) 2-S, Fredk. over Mrs. Wilson.
FREDK: What do you mean?
MRS. WILSON: As you said, you've committed murder - you'll never be able to get away from that.
- PAN L. with Fredk. as he Xs d/s L. of Mrs. Wilson. FREDK: You mean you'll never let me./
39. 2 (D) M.C.U. Mrs. Wilson.
MRS. WILSON: That's right, Freddy. But don't worry - we don't keep anybody for long - they grow out of their usefulness.

Preview 3

(CONTD.)

(On 2, Shot 39)

MRS. WILSON: (CONTD.) But we need new contacts all the time. That's where you're going to help us in the future - introducing people. You're so good at that./

40. 3 (C)
C.2-S, fav. Fredk.

FREDK: So that you can blackmail them, just as you've blackmailed me./

41. 2 (D)
C.2-S.

MRS. WILSON: Oh no, Freddy, not blackmail. I like to think of myself as a sort of go-between./

42. 3 (C) a/b
(C.2-S, fav. Fredk)
(2 TO POS.E, LAB. OFFICE)
PAN DOWN to C.U. gun.

GRAMS:
MUSIC

*
*
*
*

43. MIX 1 (B)
Establishing shot of Laboratory.
(3 TO POS.D, PAIGNTONS' FLAT)
Cathy & Marion enter b/g.
PAN with them to Office.

5. INT. LABORATORY. DAY.

BOOM B-1

*
*
*
*
*
*
*

44. 2 (E)
Group over Cliff.

5A. INT. LAB. OFFICE. DAY.

BOOM A-1

*
*

(1 TO POS.C, LAB. OFFICE) MARION: Cliff, I've brought Mrs. Gale to see you.

CLIFF: What? Oh! Oh, I'm sorry. Who ... who did you say? I'm afraid I was rather absorbed.

MARION: This is Mrs. Gale. This is my husband.

CLIFF: Well, I'm delighted to meet you. Oh yes, of course. We were warned about you. I mean -

(On 2, Shot 44)

- CATHY: I know, Mr. Howard. People always think we're snoopers. We're used to it./
45. 1 (C)
M.C.U. Cliff.
- CLIFF: Oh, I didn't mean anything as brutal as that. I'm afraid you'll find my people a bit cagey. They rather resent Ministerial interference./
46. 2 (E)
3-S.
- MARION: What they forget, of course, is that it's the Ministry that foots the bill for our research. Only Cliff and I know just how much we owe to Whitehall.
- CATHY: We need you just as much.
- Jim enters b/g.
- JIM: You only need us for as long as we can produce what you want. If we don't come up with a new idea, you'll forget about us soon enough.
- MARION: Oh, Mrs. Gale, this is Jim Carey, my husband's chief assistant. Jim - Mrs. Gale./
47. 1 (C)
2-S, Jim over Cathy.
- JIM: I hope you won't be staying long, Mrs. Gale./
48. 2 (E)
M.C.U. Cathy - reaction.
49. 1 (C) a/b
(Jim over Cathy)
- JIM: (CONTD.) Your predecessor was here nearly a month, and practically drove us all mad with his questions.
- CATHY: I think a week should be long enough for me.
50. 2 (E)
Group.
- JIM: Good./
- CLIFF: Well now, Jim, what was it you wanted to see me about?

(On 2, Shot 50)

JIM: It's the Number Two circuit, We've got the calculated voltage, but we still aren't getting the right reaction.

CLIFF: I see. Well, we'd better set another test up. I'm sorry - if you'd excuse us ...?

CATHY: Yes, of course.

Cliff & Jim exit b/g.

51. 1 (C)
2-S, Cathy & Marion
over telephone f/g
on desk.

MARION: Well, Mrs. Gale, it looks as if I shall have to be the one to show you around.

CATHY: Thank you.

F/X: TELEPHONE RINGS.

T.I. to C.U. Marion.

MARION: Bridlington's. Good morning. Oh, yes, speaking. Oh, it's you. No, he's not - but/...

52. 2 (E)
C.U. Cathy.

53. 1 (C) a/b
(C.U. Marion)

MARION: (CONTD.) It's a bit difficult right now/...

54. 3 (D) (PAIGNTONS')
C.U. Allan.

6. INTERCUTTING:

INT. PAIGNTONS' FLAT. DAY. BOOM C-1
&
INT. LAB. OFFICE. DAY. BOOM A-1

(BOOM C-1)

ALLAN: I follow, sweetheart. You're not alone. But I won't be a second. Just wanted to ask you - what about seeing you this evening?/

55. 1 (C) (OFFICE)
C.U. Marion.

(On 1, Shot 55)

(BOOM A-1)

PULL BACK to 2-S.

MARION: Tonight? Yes. Yes, I think I could manage that. If it's really important./

56. 3 (D) a/b (PAIGNTONS!)
(C.U. Allan)

(BOOM C-1)

PULL BACK as Fredk. comes in.

ALLAN: I love your business voice. Yes, of course it's important. It's always important. My place? The usual time?/

57. 1 (C) (OFFICE)
C.U. Marion.

(BOOM A-1)

MARION: Of course. I'd be delighted ... Yes, certainly. You know that I have ... precisely the same feelings in this matter. Of course. Goodbye./

58. 2 (E)
2-S, over Cathy.

(1 TO POS.D, CELLAR)

MARION: (CONTD.) Shall we go, Mrs. Gale?

They exit b/g.

59. MIX 4 (C)
2-S, Allan over Fredk. at fireplace.

7. INT. PAIGNTONS' FLAT. DAY. BOOM C-1

(2 TO POS.F, CELLAR)

FREDK: Who was that?

ALLAN: Marion, of course.

CRAB L. with Fredk. to table, holding
2-S. (Finish Pos.D)

FREDK: You're seeing a lot of her these days, aren't you?

ALLAN: Yes - thanks to your introduction. Shouldn't you be at work? It's bad enough having one idle brother in the family.

FREDK: I'm taking the morning off. I'm not feeling too good.

ALLAN: What do you fancy for the two-thirty?

(On 4, Shot 59)

FREDK: Don't you ever think of anything but horses?

ALLAN: Well, I know it's really none of my business, but where were you last night?/

60. 3 (D)
M.C.U. Fredk.

FREDK: As you said, Allan, it is none of your business./

61. 4 (D)
M.S. Allan.

He rises.
CRAB R. with him to 2-S with Fredk. (Finish Pos.C)

ALLAN: All right. Are you sure you're O.K. though? You look pretty groggy to me.

FREDK: It was just a night on the tiles.

Allan Xs R. out of shot.
T.I. to M.C.U. Fredk.

ALLAN: I hope she was worth it.

62. 3 (D)
2-S.

FREDK: So do I./

Allan sits.

ALLAN: Are you going out again tonight?

FREDK: What's it got to do with you?

T.I. to M.C.U. Allan.

ALLAN: All right. Look, if you were in any sort of trouble, you would tell me, wouldn't you?/

63. 4 (C)
M.C.U. Fredk.

FREDK: Yes - yes, of course.

(3 TURN TO WINESHOP,
SAME POSN.)

GRAMS:
MUSIC

*

*

64. MIX 1 (D)
C.U. glass.

8. INT. WINE CELLAR. DAY.

BOOM A-1

*

FULL BACK to C.U. Steed.

*

Waller enters b/g L.

*

STEED: Beautiful.

(4 TO POS.E, CATHY'S
FLAT)

(On 1, Shot 64)

WALLER: Of course, it's not a wine
I'd let anyone taste.

STEED: That's a stimulating Chambertin.

WALLER: We know the climate, the
vineyards.

STEED: Ah, with Burgundies, you must.
So much depends on the soil.

WALLER: And the grape.

STEED: Pinot noir.

WALLER: Of course. Try something
else.

Steed breaks u/s R.

STEED: Wonderful atmosphere, this place.
You've been here a long time?

Steed Xs d/s to Waller.

WALLER: No, my partner and I bought
the place a year ago, but all we
changed was the name. Everything else
has been here more than a century.

STEED: Really! Pity ... don't like
Sauternes. It's not a Chateau Yquem,
either.

WALLER: It's a good one, all the same.
Of course, if you don't like Sauternes ...

STEED: A man must have preferences.
It's a Rayne-Vigneau, perhaps.

WALLER: I'll let you try something
else./

65. 2 (F)
2-S, fav. Steed.

STEED: Have you been in the wine
business a long time yourself?

(On 2, Shot 65)

WALLER: As merchant and customer,
twenty years - yes. So someone
recommended us to you, Mr. Steed?

STEED: That's right. Gave me your
card./

66. 1 (D)
2-S, fav. Waller.

WALLER: I'm glad. We've obviously
satisfied someone. I wonder what
you'll think of this one. Can you
remember the gentleman's name?/

67. 2 (F)
M.C.U. Steed.

STEED: Let me see ... Oh, this is
good! This is very good! Cheating,
though - giving me a hock after a
Sauterne./

68. 1 (D)
M.C.U. Waller.

WALLER: Of course, they're all
Reislings now./

69. 2 (F) a/b
(M.C.U. Steed)

STEED: Too right they're all Reislings.
After the Harteinsch grape went out,
my father made a solemn vow never to
drink another hock. Kept it, too./

70. 1 (D)
2-S, fav. Waller.

WALLER: Ah - a man of character.

STEED: Killed him.

71. 2 (F) a/b
(M.C.U. Steed)

WALLER: Oh!/
STEED: Ah, it comes back to me - the
fellow's name was Marshall./

72. 1 (D)
M.C.U. Waller.

WALLER: I don't recall/-

73. 2 (F) a/b
(M.C.U. Steed)

STEED: He mightn't have dealt with
you. You know how word spreads./

74. 1 (D)
2-S.

WALLER: Our business depends on it.

(On 1, Shot 74)

STEED: Your business is my pleasure!

WALLER: Will you taste some more,
or ...?

STEED: No, thanks. Enough's enough.
Taste buds are beginning to rebel.

WALLER: In that case, shall we go
back to the shop?

STEED: After the temptation, the fall.
If you've got an order form, I'm in
the mood to fill it in.

Waller & Steed exit
b/g.

WALLER: Well, there's no time like
the present.

75. 3 (D) SA. INT. WINE SHOP. DAY. BOOM C-1
Steed & Waller over
Fredk, as they enter
from Cellar.
(1 TO POS.E, SHOP, FAST)
STEED: Right, now to the burdens of
choice.
Allow me, young man.
T.I. to 2-S, Fredk. &
Waller.
FREDK: Thank you.
WALLER: Now they're all mixed up.
FREDK: They're all the same, aren't
they?/
76. 1 (E)
M.C.U. Steed - reaction.
77. 3 (D)
3-S.
Fredk. exits b/g R.
78. 1 (E)
2-S, fav. Steed.
STEED: To begin, I'll have half a dozen
of that delicious Chambertin.
WALLER: The '52?

(On 1, Shot 78)

STEED: Marvellous. What about a claret?

WALLER: Lafite - Rothschild.

STEED: Can you really do that?

WALLER: Only half a dozen, I'm afraid.

STEED: Write them down. That's not just a wine, it's an inspiration. What's that peculiar bottle up there?

T.I, losing Waller, as Steed picks up envelope.

79. 3 (D)
2-S, fav. Waller.

WALLER: That one, shaped like Napoleon?/ It's what you'd expect - a brandy making unwarranted insinuations about its age. Would you like a cognac? I can let you have a good one./

80. 1 (E)
2-S, fav. Steed.

STEED: Oh, that's my Waterloo - I think perhaps I'll defer it. No, I've had a most enjoyable time - I'm very grateful. By the way, could I have one of your lists?/

81. 3 (D)
M.C.U. Waller.

PAN DOWN to pile of wine lists.

WALLER: Certainly, sir, by all means.

82. 1 (E)
2-S.

WALLER: (CONTD.) And the address?

STEED: Wine like that I'll come round in person to collect. Well, thank you again. Good afternoon.

Steed exits b/g.

83. 3 (D)
M.C.U. Waller.

WALLER: Good afternoon, sir./

PAN with him to stairs, b/g R.

Preview 2

GRAMS:
MUSIC

*
*
*

(On 3, Shot 83)

GRAMS:
MUSIC
(contd.)

(As Waller appears)

84. 2 (F) 8B. INT. WINE CELLAR. DAY. BOOM A-1
2-S, Waller over Fredk.

(1 TO POS.A, CATHY'S
FLAT - AFTER CAM.4
HAS CLEARED SAME POSN.)

WALLER: Anything wrong, Freddy?

(3 TURN TO PAIGNTONS'
FLAT - SAME POSN.)

FREDK: No.

WALLER: You were very clumsy just
now, weren't you?

FREDK: Yes, I know - I'm sorry.

WALLER: Don't worry. But you know
our mailing list is supposed to be
private.

FREDK: I've said I'm sorry.

WALLER: Yes, yes - but do be careful.

T.I. to C.U. Fredk.

GRAMS:
MUSIC

85. MIX 4 (E) 9. INT. CATHY'S FLAT. NIGHT. BOOM B-1
C.U. Steed's feet.

PULL BACK as Cathy
enters b/g.

STEED: Good evening. How did the
lecture go?

(2 TO POS.G, LOADING
BAY)

CRAB L. to 2-S, as
Cathy Xs d/s to table.
(Finish Pos.B)

CATHY: Very well, thank you.

STEED: Find anything out at
Bridlington's?

CATHY: There's one thing I'm tolerably
certain of.

STEED: Good, it's time we had some
certainty in this business./

86. 1 (A)
M.C.U. Cathy.

Preview 4

(On 1, Shot 86)

87. 4 (B)
2-S, Steed over Cathy.
- CATHY: The chief designer's wife has a lover. Apart from that, everything seems in apple-pie order./
- STEED: Lovers can be good for business. And we need something. I've followed every lead that Marshall left us - addresses, phone numbers, shopkeepers. Only odd thing that happened was at that wine shop - Waller and Paignton. Oh thanks, I don't mind if I do.
- CATHY: What was that?
- T.I. to C.2-S, as Steed rises and Xs d/s to Cathy.
- STEED: Well, Mr. Waller made a lot of fuss about some envelopes that were lying about waiting to be addressed. So I helped myself to one. But all that's in it is a wine list - just the same as their common or garden one. As far as I can see, anyway./
88. 1 (A)
2-S, fav. Cathy.
PAN L. with her as she sits.
- CATHY: How far can you see? Why not let Forensics have a look at it?/
89. 4 (B)
M.C.U. Steed.
PAN L. with him to 2-S.
- STEED: Seems a bit tenuous. I mean, you need pretty good reasons before you bother those boys./
90. 1 (A)
2-S, fav. Cathy.
- CATHY: It would show willing.
- STEED: True. Well, I must be getting home. I didn't get much sleep last night.
- Steed breaks R.
HOLD on Cathy.
- CATHY: Ah yes, of course - that three inch thick file./
91. 4 (B)
2-S.
(1 TO POS.F, CELLAR)
- STEED: Yes - yes. See you sometime tomorrow. Goodnight.
- T.I. to C.U. Cathy (profile) as Steed exits b/g.
- CATHY: Goodnight.

Preview 3

(On 4, Shot 91)

92. MIX 3 (D) 10. INT. PAIGNTONS' FLAT. NIGHT. BOOM C-1
 C.U. gramophone. GRAMS:
DANCE
MUSIC
IN B/G.
 PAN UP to C.U. Marion's back.
 Allan pulls her down to settee.
MARION: Allan, I really must go. Cliff will be home by ten. I adore this wine. Why don't we get a barrel of it?
ALLAN: I'll get Freddy to fix it.
MARION: I could drink this all night.
- 92A. 4 (C) ALLAN: You can do that next week./
 C.2-S, fav. Marion (hands f/g).
MARION: What do you mean?
ALLAN: They're having a wine-tasting party at the shop on Tuesday. We've been invited. Like to come?
- 92B. 3 (D) a/b MARION: Love to./
 (2-S)
 Marion sits forward. I can still just remember part of the last one.
- 92C. 4 (C) ALLAN: Which part?/
 C.U. Marion.
MARION: When your brother introduced us./ (KISS)
- 92D. 3 (D) ALLAN: Now I really must go. Zip me up. Allan, you really must let me go.
 2-S, as they kiss.
ALLAN: All right.
 Marion rises, exits L. from shot.
93. 4 (C) See you Tuesday?/
 M.S. Marion.
 PAN R. with her to 2-S. MARION: Wild horses couldn't keep me away. (KISS) 'Bye.
 T.I. to C.U. hands.
 PAN L. with Marion to door.

(On 4, Shot 93)

(Marion exits)

94. 3 (D)

M.S. Allan.

He rises, Xs d/s to gramophone.

PAN L. with him to 2-S. with Mrs. Wilson at door.

F/X DCOR BELL (BUZZ).

MRS. WILSON: Good evening. Are you Mr. Allan Paignton?

ALLAN: Yes. What can I do for you?

MRS. WILSON: I wonder whether I could talk to you for a moment.

GRAMS:
DANCE
MUSIC
OUT.

SLUNG
MIC. (?)

95. 4 (C)

2-S, as they X into room.

ALLAN: Come in, won't you -/?

MRS. WILSON: Mrs. Wilson. What a charming flat you have - on two levels!

ALLAN: Yes. Now what did you want to see me about?/

96. 3 (D)

C.U. Mrs. Wilson.

MRS. WILSON: I'm afraid it's about your brother, Mr. Paignton./

97. 4 (C)

C.U. Allan.

(3 TO POS.E, CELLAR)

GRAMS:
STING

98. 2 (G)

Establishing shot of Yard.

Steed enters b/g.

PAN with him to door.

11. EXT. LOADING BAY. NIGHT.

GRAM F/X:
STREET
ATMOSPHERE.

SLUNG
MIC.

GRAMS:
MUSIC

*

*

99. 1 (F)

C.U. Steed as he enters.

(2 TO POS.H, CELLAR, FAST)

PULL BACK to M.S. as he Xs u/s. (Torch)

11A. INT. WINE CELLAR. NIGHT.

BOOM A-1

*

*

*

*

*

*

*

*

Preview 3

(On 1, Shot 99)

GRAMS:
MUSIC
(contd.)

100. 3 (E)
 M.S. Steed. *
 Cathy jumps him. *
 (1 TO POS.G, SAME SET,
 WHEN CAM.3 HAS CLEARED
 SAME POSN.) *
 They fight. *

101. 2 (H)
 C.U. Steed on floor. *

102. 3 (E)
 L.A. M.C.U. Cathy. *

103. 2 (H) a/b
 (Steed on floor) *
 CATHY: I thought you were going to
 bed early./

STEEED: Touché!
 PULL BACK & PAN UP to
 2-S, as Steed rises. Where's my torch?
 I can't see a thing in here.
 (3 TO POS.D, PAIGNTONS'
 FLAT) Thank
 you. Found anything interesting?

CATHY: Not yet.

STEEED: Any idea what we might be
looking for - jointly or severally?

CATHY: No.

STEEED: Ah, well. Let's give it the
once over./

104. 1 (G)
 2-S. *
 (2 TO POS.J, SAME SET,
 PAST) *
 PULL BACK with Steed as
 he Xs d/s f/g L. to
 barrel. *
 (Barrel opens) *

105. 2 (J)
 Establishing shot
 dark room with Steed
 & Cathy b/g. *
 STEED: (CONTD.) Come and look at
 this! *
 GRAMS:
 STING.

Preview 3

(On 2, Shot 105)

106. MIX 3 (D) 12. INT. PAIGNTONS' FLAT. NIGHT. BOOM C-1
C.U. soda siphon.
PAN UP to 2-S,
Mrs. Wilson over
Allan.
- ALLAN: Do I understand you to mean
that my brother has done something
criminal?
- MRS. WILSON: I'm afraid so, Mr. Paignton.
- ALLAN: How did you learn of this?
- MRS. WILSON: At this stage I would
prefer to keep my source of information
secret./
107. 4 (C)
M.C.U. Allan.
- ALLAN: Then how can I be sure that
what you're telling me is the truth?/
108. 3 (D) a/b
(2-S)
Mrs. Wilson Xs d/s
to Allan.
- MRS. WILSON: Because I'm sure your
brother would confess his crime if you
were to confront him with your knowledge
of it./
109. 4 (C)
2-S, fav. Allan.
- ALLAN: Perhaps. But I think he can
probably handle his own affairs.
- MRS. WILSON: Personally I wouldn't be
too sure of that. But then it was
not only to talk of your brother that
I came here tonight, Mr. Paignton.
- ALLAN: Oh, who else have you been
collecting scandal about?/
110. 3 (D)
C.2-S, fav. Mrs. Wilson.
- MRS. WILSON: You - and Marion Howard./
111. 4 (C) a/b
(2-S, fav. Allan)
He breaks u/s L. to
desk.
- ALLAN: I see. And are you suggesting
that we too have done something
riminal?/
112. 3 (D)
M.C.U. Mrs. Wilson.

(On 3, Shot 112)

113. 4 (C)
M.C.U. Allan. MRS. WILSON: Not yet. But I'm sure Mr. Howard would be interested in your friendship./
114. 3 (D) a/b
(M.C.U. Mrs. Wilson)
PAN L. with her to 2-S. ALLAN: I daresay he would. Why don't you tell him?/
MRS. WILSON: And at the same time, would you like me to tell the police about your brother?
115. 4 (C)
2-S, fav. Allan. ALLAN: That depends what he's done, doesn't it?
MRS. WILSON: Only committed murder, Mr. Paignton./
116. 3 (D)
C.2-S, fav. Mrs. Wilson. ALLAN: Assuming it's true - what do you want, money?/
MRS. WILSON: It's perfectly true, Mr. Paignton, and I don't want your money. I want you to see that Marion Howard cuts the alarm system at Bridlington's next Tuesday night./
117. 4 (C)
B.C.U. Allan.

GRAMS:
THEME

*
*
*
*
*

MIX CAPTION SCANNER
"THE AVENGERS"
End of Act 1

FADE SOUND AND VISION

1ST COMMERCIAL BREAK - 2:35" (approx.)

DURING BREAK:

- CAM. 1 - TO POS.H, LABORATORY.
- CAM. 2 - TO POS.K, WINE SHOP.
- CAM. 3 - TURN TO WINESHOP, SAME POSN. (D)
- CAM. 4 - TO POS.D, SAME SET (PAIGNTONS' FLAT)
- BOOM A - SWING TO LAB. OFFICE (POSN.1)
- BOOM B - SWING TO LABORATORY (POSN.1)
- BOOM C - STAY AT PAIGNTONS' FLAT (POSN.1)

VTR/ABC/3094
Part 2

ACT 2

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

118. <u>FADE UP 4 (D)</u>	13. <u>INT. PAIGNTONS' FLAT. DAY.</u>	BOOM C-1
M.C.U. tiger's head.		*
PAN to Marion's legs.		*
PAN R. to 2-S. with Allan.		*

ALLAN: Look, Marion, I've got to know tonight.

MARION: Let me think about it. I don't have to decide now.

ALLAN: I know it's difficult to understand, darling. But Freddy is in trouble and I have to help him.

MARION: At my expense.

ALLAN: No, not at all. Do you want your husband to find out about us. Do you?

MARION: No. No, of course not.

ALLAN: If we go to the police, heaven alone knows what would happen to Freddy. If we string along with these people, what do we have to lose?

MARION: But Cliff's work is at stake.

(On 3, Shot 123)

- STEED: Yes, I want to buy a present for somebody ... I think a liqueur - some people have lamentable tastes - actually prefer them to cognac. Let's see ... perhaps brandy re-flavoured - apricot ... peach?
124. 2 (L)
M.C.U. Steed. FREDK: Could I suggest a Polish plum, sir?/
125. 3 (D) a/b
(2-S) STEED: You could, but I think I'll settle for apricot./
- Steed Xs u/s to Fredk. FREDK: Very good, Mr. Steed.
126. 2 (L)
2-S, Steed over Fredk. STEED: Well, I consider your shop something of a find, you know./
127. 3 (D)
2-S, fav. Fredk. FREDK: Thank you, sir. I think perhaps you ought to have our wine list ...
- STEED: It's very good of you to suggest it, but I already have one.
- FREDK: We're putting out a new one. Your bill, sir. Perhaps we could send our list to you?
- STEED: A new list?
- FREDK: Yes, sir. We have a worthwhile consignment of Portuguese verde just come in, and some other interesting items.
- STEED: Really! I think you will find that's exact.
- FREDK: Will you let me have your address, then I could get in touch with you./
128. 2 (L) a/b
(Steed over Fredk)

(On 2, Shot 128)

(3 TO POS.F, CELLAR)

Steed makes towards door.

He returns -

- and exits.

Waller enters b/g from Office, Xs d/s to counter.

CRAB R. & T.I. to C.2-S.

STEED: That's a very good idea. I should hate to miss something I ought to know about. Good morning.

FREDK: Sir!

STEED: Eh? Oh - terrible state without my crate!

WALLER: Was that Mr. Steed?

FREDK: Yes.

WALLER: Odd, isn't it? Quite suddenly Mr. Steed, of whom we have never heard before, finds time to visit us once a day.

FREDK: I don't think that means much. He seemed keen on wine, that's all.

WALLER: Yes. And if keen, would have a wine merchant of his own, wouldn't he?

GRAMS:
MUSIC

*

*

129. MIX 4 (F)
C.U. machinery.

PULL BACK to 2-S, fav. Cliff, holding machinery f/g.

(2 TO POS.E, LAB. OFFICE)

130. 1 (H)
2-S, fav. Cathy.

15. INT. LABORATORY. DAY.

BOOM B-1

*

*

*

CLIFF: This is the actual power unit of the tracking device, Mrs. Gale. As you can see, this is now complete./

CATHY: Of course, you wouldn't have much space in a submarine. I suppose your main problem was keeping the unit compact./

131. 4 (F) a/b
(2-S, fav. Cliff)

(1 TO POS.J, CATHY'S FLAT)

(On 4, Shot 131)

CLIFF: Quite right. Water absorbs radio signals at fifty times the rate of air. Most tracking devices up until now have been severely limited in range.

Cathy breaks d/s R.

Cliff follows.

PULL BACK with them, holding 2-S.

CATHY: How secure is this place?

CLIFF: I think secure enough. We have a fairly elaborate alarm system, the pattern of which can be altered at regular intervals. At the same time, all our papers are kept in two separate safes.

CATHY: Does anybody know of these precautions apart from yourself?

CLIFF: Only my wife - and Jim Carey.

CATHY: I see.

Jim enters b/g.

T.I. to M.C.U. Jim.

GRAMS:
MUSIC

*

*

132. MIX 3 (F)
2-S, Fredk. & Waller
thru racks.

16. INT. WINE CELLAR. DAY.

BOOM C-1

*

*

PULL BACK with them as they walk through Cellar. (Finish Pos.E)

WALLER: I think the '57 should be ready in another six months. You could add it to our new list, Freddy.

(4 TO POS.B, CATHY'S FLAT)

FREDK: Very well. How much?

WALLER: Eighteen shillings. In fact, I think we might try half a dozen bottles at the party on Tuesday night.

FREDK: Have you sent out all the invitations?

(On 3, Shot 132)

WALLER: Yes. Not so many this time.
Just a few of our more influential
clients. Did you invite your brother?

FREDK: Yes.

WALLER: Will he be bringing a - guest?

FREDK: Of course.

WALLER: Good.

FREDK: Is there anybody else you want
to invite?

WALLER: I was wondering about our
friend, Mr. Steed. Do we have his
address?

FREDK: Yes.

WALLER: He seems a gentleman of some
means. I think he might brighten
the proceedings.

T.I. to C.U. cobweb
on tip of Waller's
stick.

GRAMS:
MUSIC

*

*

133. MIX 1 (J)
M.S. doors.

17. INT. CATHY'S FLAT. NIGHT.

BOOM B-1

*

Cathy enters, followed
by Steed.

*

(3 TO POS.G, SAME SET)

STEED: Hey, by jove, that was a near
thing!

*

PULL BACK & CRAB R.
as they X d/s L. to
table. (Finish Pos.A)

CATHY: You could have rung the bell.

STEED: I'm not appearing on your telly
again till you get colour. I've brought
you a little present.

Preview 4

(On 1, Shot 133)

134. 4 (B) CATHY: What makes you think I have
M.C.U. Steed. depraved tastes?/

135. 1 (A) a/b STEED: I can't imagine, my dear!/
(2-S)

136. 4 (B) CATHY: Any news?/
2-S, fav. Steed.

STEED: This is the lab. report on
the Waller and Paignton wine list.
They gave it the full treatment -
nothing showed up. So they enlarged
it, and lo and behold, one of the full
stops suddenly showed marks. So they
took the full stop and theyblew it up.
And what do you think was on it?/

137. 1 (A)
2-S, fav. Cathy.

CATHY: The tiniest wine list in the
world?/

138. 4 (B) a/b
(2-S, fav. Steed)

STEED: Part of the plan of the breech
mechanism of a new Italian anti-tank
gun. As far as NATO were concerned,
it hadn't even reached the test stage.

CATHY: But only part of the plan?

STEED: Yes. Odd, isn't it? I
wonder if there are more parts lying
about the ancient premises of Waller
and Paignton. Or - and this is an
intriguing little thought - are Waller
and Paignton only one of a series of
collecting centres, each of which gets
a bit of a secret to transmit - so
nobody knows enough to try a double-cross./

139. 1 (A) a/b
(2-S, fav. Cathy)

CATHY: But that means that they must
be an immense organisation.

(4 TO POS.G, CELLAR)

STEED: Wouldn't surprise me. Well,
time to be moving.

(On 4, Shot 139)

CATHY: Where are you going?

STEED: A wine-tasting party.

CATHY: Do you really think you have the palate for it?

STEED: I thought you might like to take an early night for a change.

CATHY: I would, indeed.

STEED: I hope you mean it this time.

Steed exits b/g.

T.I. to C.U. bottle.

GRAMS:
MUSIC

*
*

140. MIX 2 (E) 18. INT. LAB. OFFICE. NIGHT. BOOM A-1

C.U. drawing board.

*

(4 TO POS.G, CELLAR)

*

PULL BACK to 2-S,
Marion over Cliff,
as Marion enters b/g.

*

*

*

*

140A. 1 (X)
M.C.U. Marion.

*

*

140B. 2 (E) a/b
(2-S)

MARION: Aren't you ready yet, Cliff?/

CLIFF: What time is it?

(1 TO POS.C, SAME SET)

MARION: Half past seven. You promised you wouldn't work late tonight.

CLIFF: Yes - sorry. Anyway, I thought you were going out.

MARION: I am.

CLIFF: Then you go off. I'll see you at home later.

MARION: But we've only got my car here.

(On 2, Shot 140)

CLIFF: It's all right. I'll take the last bus.

Marion Xs d/s to Cliff.

T.I. to C.2-S.

MARION: Cliff, please don't work tonight. You know you need a good night's rest. Please come home now.

CLIFF: I won't stay too long. But I have to finish this tonight, otherwise Jim can't get on in the morning.

MARION: Well, will you promise me not to be late?

CLIFF: Promise.

MARION: Home by ten?

CLIFF: By ten.

MARION: All right. I'll be back by then. See you at home.

Marion Xs u/s to door.

141. 1 (C)
M.C.U. Cliff.

142. 2 (E) a/b
(2-S) CLIFF: Enjoy yourself./

143. 1 (C)
M.C.U. Marion. MARION: Thanks./

144. 2 (E) a/b
(2-S)

T.I. on Cliff.

GRAMS:
MUSIC

*

*

*

*

BOOMS
A-1, C-1

145. MIX 4 (G)
C.U. glasses.

19. INT. WINE CELLAR. NIGHT.

(1 TO POS.B, LABORATORY)

PULL BACK as Steed enters b/g.

GRAM F/X:
PARTY
ATMOSPHERE
WITH SLIGHT
ECHO (through scene)

*

*

(BOOM C-1)

WALLER: Ah, Mr. Steed. Very good of you to come.

(On 4., Shot 145)

STEED: Not at all - my pleasure.
Could never resist the opportunity
to put my palate to the test.

WALLER: Well, we certainly have
some interesting wines to discuss
tonight.

STEED: Busman's holiday for you.

WALLER: I indulge, I indulge.

146. 3 (G)
Group, as Allan &
Marion enter b/g.

STEED: Splendid./ Now what have
we got here?

(4 TO POS.H. SAME SET)

WALLER: Let me introduce, Mrs. Howard -
Mr. Steed.

STEED: How do you do?

WALLER: My partner's brother - Allan
Paignton.

STEED: How do you do?

WALLER: Ah, Millie!

Waller exits b/g.

STEED: I'd say Mr. Waller's Cellar
is unbeatable. Ah, exquisite taste!

ALLAN: I don't taste it - I just
drink it. Excuse me.

STEED: Oh, very droll!

Steed exits b/g.

T.I. to 2-S, Allan
& Marion.

ALLAN: You're sure Cliff will leave
by ten?

MARION: He promised he would

(On 3, Shot 146)

ALLAN: All right then, there's nothing to worry about.

MARION: I wish you'd tell me what this is all about.

ALLAN: Darling, I've told you. I don't know any more than you do. Look, why don't you try and relax and enjoy yourself?

CRAB L, holding 2-S.

MARION: All right. What's happened to Freddy? I thought he was going to be here.

ALLAN: Yes, so did I. I don't know where he's got to.

147. 4 (H)

Group, over Mrs. Wilson & Julia.

(BOOM A-1)

(3 TO POS.H, SAME SET)

WALLER: Ah, there you are, Millie. This is Mr. Steed - Mrs. Wilson and her daughter, Julia.

STEED: Good evening, ladies.

WALLER: Help yourself to anything you fancy, Mr. Steed.

STEED: Thank you very much.

T.I. to C.U. Julia.

JULIA: Are you in the trade too, Mr. Steed?

GRAMS:
MUSIC

*
*
*
*
*
*
*
*

148. MIX 2 (E)

20. INT. LAB. OFFICE. NIGHT.

C.U. wrist watch.

PULL BACK to M.C.U. Cliff.

Cliff rises & exits b/g.

Preview 4

(On 2, Shot 148)

GRAMS:
MUSIC
(contd.)

149.	<u>MIX 4 (H)</u> Group by barrel - Steed, Mrs. Wilson, Julia.	<u>21. INT. WINE CELLAR. NIGHT.</u>	BOOM A-1. * * *
------	--	-------------------------------------	------------------------------

GRAM F/X:
PARTY ATMOSPHERE
(through scene).

(2 TO POS.M, LAB.)

STEED: No more, really. Oh, thank
you. Excellent burgundy, this.

MRS. WILSON: Chateau Lafort.

STEED: '53.

MRS. WILSON: Er ... yes.

STEED: I must say that when one gets
such good company, and -

(Barrel opens)

150.	<u>3 (H)</u> Group, thru barrel.		
------	-------------------------------------	--	--

STEED: (CONTD.) Whoops!

JULIA: Mr. Steed!

MRS. WILSON: Have you hurt yourself?

STEED: I don't think so. No bones
broken./ But I'm afraid I shall have
to ask you for a refill.

151.	<u>4 (H)</u> Group, as Steed comes out of barrel. Waller enters b/g.		
------	---	--	--

WALLER: I do apologise, Mr. Steed.
Whatever has happened?

STEED: Oh, nothing. I fell into one
of your barrels. I'm sorry for
wasting your good wine./ You're a
bit of a dark horse, Mr. Waller.
Who'd ever have thought of having a
dark room in a barrel?

152.	<u>3 (H) a/b</u> (Group, thru barrel)		
------	--	--	--

WALLER: Just another little indulgence,
Mr. Steed.

MRS. WILSON: Isn't it a clever idea?
Jack likes to have his hobby on the
premises.

Preview 2

(On 3, Shot 152)

WALLER: Complete with model to hand,
eh, Julia?

JULIA: Standard rates, Mr. Steed.

				GRAMS: MUSIC
153.	<u>MIX 2 (M)</u> M.S. underwater tank.	<u>22. INT. LABORATORY. NIGHT.</u>	<u>ROOM B-1</u>	*
	PULL BACK & PAN R. to Office.			*
	Fredk. can be seen b/g in Office.			*
154.	<u>1 (B)</u> M.S. Cliff as he enters Laboratory.			*
155.	<u>2 (M)</u> M.S. Fredk. through door.			*
156.	<u>1 (B) a/b</u> (M.S. Cliff)			*
	(2 TO POS.E, OFFICE, FAST)			*
	PAN R. with Cliff to Office.			*
157.	<u>2 (E)</u> 2-S, Cliff over Fredk.	<u>22A. INT. LAB. OFFICE. NIGHT.</u>	<u>BOOM A-1</u>	*
	(1 TO POS.C, OFFICE, FAST)			*
158.	<u>1 (C)</u> 2-S.	<u>CLIFF</u> : What the devil do you think you're doing here?/		
	PULL BACK, holding 2-S, as Cliff backs down to desk.	<u>FREDK</u> : Mr. Howard, you shouldn't have come back. You're wasting your time - the alarm has been fixed./		
159.	<u>2 (E)</u> C.U. Cliff's hand on switch.			
160.	<u>1 (C)</u> M.C.U. Fredk.			GRAMS: ALARM BELL.
161.	<u>2 (E)</u> M.S. Cliff.			*
	PAN R. with him to door.			*
	<u>Preview 1</u>			*

(On 2, Shot 161)

GRAMS:
ALARM
BELL
(contd.)

162. 1 (C) a/b
(M.C.U. Fredk.)

163. 2 (E) a/b
(M.S. Cliff)

164. 1 (C) a/b
(M.C.U. Fredk.)

165. 2 (E)
2-S.

FREDK: Get out of my way!

CLIFF: Put that thing away./

FREDK: Get out of my way!

F/X: TWO GUN SHOTS.

T.I. to B.C.U. Cliff
on floor.

Boom A
swing to
Temple.

166. MIX 4 (X)
C.U. envelope.

23. INT. TEMPLE. NIGHT.

BOOM A-3

PULL BACK to 2-S,
Bruno over Mrs. Wilson.

Waller enters b/g.

CRAB R. with Mrs. Wilson
to 2-S. with Waller.

MRS. WILSON: Thank you, Bruno.

Have

they all gone?

WALLER: Yes. Mr. Steed, of course,
was the last to leave.

(2 TO POS.N. LAB.
OFFICE)

MRS. WILSON: What do you think about
him? I mean, did he fall deliberately?

(1 TO POS.C. LAB.
OFFICE)

WALLER: I'm not sure. It could
have been an accident ...

MRS. WILSON: I don't think it was.

WALLER: Unfortunately, we can't be sure.

MRS. WILSON: I think we should deal
with Mr. Steed. Bruno could handle
him. I'll see if he's -

WALLER: We'll leave it for the moment.

MRS. WILSON: But -

(On 4, Shot 166)

WALLER: I said we'll leave it, my dear.

MRS. WILSON: All right. You're in charge.

WALLER: Quite correct. Now, what have we got here?

MRS. WILSON: Bruno just delivered it. It looks like the last part of the Fielding job.

WALLER: Quite right. I'll see to it immediately.

T.I. to C.U. envelope.

167. MIX 3 (G) 24. INT. WINE CELLAR. NIGHT. BOOM C-1
C.U. table top.

CRAB R. to C.U. Julia.

Waller & Mrs. Wilson enter b/g, X d/s to Julia.

WALLER: Any sign of Freddy?

(4 TO POS.K, CELLAR, FAST)

JULIA: No, not yet.

WALLER: He should be back by now.

MRS. WILSON: Do you think anything could have gone wrong?

WALLER: I'm sure Mrs. Howard wouldn't be so silly as to try and double-cross us.

MRS. WILSON: I hope not - for her sake.

WALLER: We shall know what's happened soon enough.

(Waller opens barrel)

168. 4 (K)
M.S. Waller through barrel.

(3 TO POS.D, PAIGNTONS' FLAT - FAST)

Boom C
swing to
Paigntons'
Flat.

(On 4, Shot 168)

169. MIX 3 (D) 25. INT. PAIGNTONS' FLAT. DAY. BOOM C-1
C.U. hands.
PAN UP to 2-S, Allan
over Marion.
(4 TO POS.C, PAIGNTONS'
FLAT - FAST)
Allan Xs out of shot.
T.I. on Marion.
- MARION: Allan, you've got to tell
me. Did you know what was going to
happen?
ALLAN: No, of course not. It was
an accident.
MARION: It was murder. My
husband's murder.
ALLAN: All right, all right! If
you'd only done the job properly, he
might not have been killed.
MARION: Do you think I don't realise
that?/
170. 4 (C)
2-S.
ALLAN: I'm sure you do. The point
is, what are you going to do about it?/
171. 3 (D)
C.2-S, fav. Marion.
MARION: What do you mean?
ALLAN: You could get us all into
trouble. Or you could keep quiet.
T.I. to C.U. Marion.
MARION: Say nothing? But it was my
husband./
182. 4 (C)
C.2-S.
(N.B. There are no
Shots 172-181)
(3 TO POS.H, CELLAR)
MARION: I don't know what to do.
I can't bear it. I can't stand the
thought of ... what I helped to do.

(On 4, Shot 182)

ALLAN: But we've got to be sensible.
You've got to try and keep calm.

MARION: Oh, Allan, I can't face
this alone!

ALLAN: You don't have to, darling.

CRAB L. & TIGHTEN.

183. MIX 2 (N) 26. INT. LAB. & OFFICE. DAY. BOOM A-1

Establishing shot
of Lab. through Office
door.

Jim & Mrs. Wilson
approach.

PULL BACK as they
enter Office.
(Finish Pos.E)

(4 TO POS.J, CELLAR)

JIM: This is all highly irregular;
visitors are not allowed. You say
it's important?

MRS. WILSON: Yes, it's a matter of
life and death.

JIM: So you keep saying. You do
know that Mrs. Howard's husband was
found shot here last night?

MRS. WILSON: Yes, I do. It's very
tragic.

JIM: I'll try and find her for you.
Now if you'll excuse me ...

Marion enters b/g.

Ah, Marion -
this is Mrs. Wilson. She is most
anxious to see you.

Jim exits b/g.

MARION: I'm afraid I don't know
you/-

184. 1 (C)
M.S. Mrs. Wilson.

PAN L. with her to 2-S
with Marion.

MRS. WILSON: No, I know you don't know
me, but I know you. My name is Wilson,
Mrs. Wilson. (CONTD.)

(On 1, Shot 184)

MRS. WILSON: I have come to offer the help of myself and my circle to you in your distress.

MARION: I'm sorry, I don't quite understand.

MRS. WILSON: Oh dear, what a pity! Allan Paignton was so sure that I'd be able to help you./

185. 2 (E)
C.2-S, fav. Marion.

Marion breaks d/s L.

MARION: Well, perhaps, since you've been so - so kind as to come and see me ... Ten minutes? Would that be enough? I couldn't spare you more.

MRS. WILSON: More than enough, Mrs. Howard. I'm certain you won't regret it. There's so much that my circle and I could do for you.

T.I. to B.C.U. Marion.

GRAMS:
MUSIC

*
*

186. MIX 4 (J)
C.U. table top.

Stick comes into shot.

PULL BACK to 2-S,
Waller & Fredk.

CRAB L, holding 2-S,
as Waller Xs below
table. (Finish Pos.K)

27. INT. WINE CELLAR. DAY.

BOOM C-1

*
*
*
*
*

WALLER: You've achieved nothing.

FREDK: There was nothing else I could do.

WALLER: Howard was the key man.

FREDK: I knew that.

(On 4, Shot 186)

WALLER: You panicked.

FREDK: You said Marion Howard would have fixed the alarm.

WALLER: Well?

FREDK: She made a mess of it. She hadn't cut the internal alarm. Howard set it off. I had to get away.

WALLER: But you didn't have to kill Howard.

FREDK: I had no choice -

WALLER: I see. Well, you've made your quota of mistakes. From now on, we're out of it - a different branch of the organisation will take over. As for Mrs. Howard, she's clearly unreliable. Thanks to your stupidity, she'll have to be eliminated, eventually.

FREDK: But you can't -

WALLER: When that moment comes, perhaps we'll be able to use you again.

FREDK: And my brother? I don't want him involved in all this.

WALLER: He's involved already. I'm sure he will do one more little job for you.

187. 3 (H)
C.2-S, fav. Waller.

FREDK: What do you mean?

(4 TO POS.B, CATHY'S
FLAT)

WALLER: He must destroy all trace of his affair with Marion Howard.

Preview 1

(On 3, Shot 187)

188. MLX 1 (C) (OFFICE) 28. INT. LAB. & OFFICE. DAY. BOOM A-1
C.U. Marion.
PULL BACK to 2-S,
with Mrs. Wilson.
(3 TO POS. J, LAB. OFFICE
WIDEN CAM. 1 HAS CLEARED
SAME POSN.)
MRS. WILSON: Love, of course, is a
great principle. A pure and powerful
principle. You have found it so,
Mrs. Howard./
189. 2 (E)
M.C.U. Marion.
MARION: Well - yes, my husband and
I were very close./
190. 1 (C)
C.U. Mrs. Wilson.
MRS. WILSON: Yes, I'm sure you were.
And there is that love too, which
those who have passed on are so often
unable to express towards those left
behind. We, too, have difficulty
in finding that love, and in giving
it expression./ But your difficulty,
of course, was of a different nature.
191. 2 (E)
2-S, fav. Marion.
T.I. to C.U. Marion.
(1 TO POS. B, LABORATORY,
FAST)
MARION: Perhaps you'd come to the
point, Mrs. Wilson.
192. 1 (B) (LAB.) MRS. WILSON: I will./
M.S. Cathy. For you it
PAN with her to door. was a question of exploring new
T.I. to C.U. Cathy. horizons.
193. 3 (J) (OFFICE)
C.2-S, Mrs. Wilson
over Marion. You found love going out
from you towards - how shall I put it? -
a liaison dangereuse./
194. 2 (E)
C.U. Marion.
MARION: I'm sorry, I've no idea
what you're talking about./
195. 3 (J)
C.U. Mrs. Wilson.
MRS. WILSON: I'll try to explain.
You see, some of this world's veils
have been lifted from our eyes.
There are things we know -

Preview 2

(CONTD.)

(On 3, Shot 195)

196. 2 (E) a/b
C.U. Marion
197. 1 (B) (LAB.)
C.U. Cathy.
198. 3 (J) (OFFICE)
2-S, fav. Mrs. Wilson.
199. 2 (E)
2-S.
Marion rises.
200. 3 (J) a/b
(2-S, fav. Mrs. Wilson)
201. 1 (B) (LAB.)
M.C.U. Cathy.
202. 3 (J) (OFFICE)
C.U. Marion.
CRAB L. to 2-S.
203. 2 (E)
2-S.
204. 3 (J)
2-S.
205. 2 (E) a/b
(2-S)
- MRS. WILSON: (CONTD.) Our little circle meets tomorrow night. We shall try to make contact with your husband./ There is so much, I'm sure, that he'll be able to tell us, about the manner of his passing on./ You will join us, won't you, Mrs. Howard?
- MARION: I don't think spiritualism will be of any possible use to me./
- MRS. WILSON: You think us fakes? And yet we know so much about you. So much more, Mrs. Howard, than I have yet told you. And for that reason also, you might consider our invitation seriously?/
- MARION: I can't help feeling you're threatening me./
- MRS. WILSON: Oh please, Mrs. Howard - I wouldn't dream of such a thing./ It's just that if you were there, all those at the meeting would be able to help you towards a new tranquility. You do see?/ When we make contact with your husband tonight, he will speak out of knowledge - a full knowledge - of all that happened. All, Mrs. Howard. And for your own ... happiness, it would be so much better if he spoke before friends. Don't you agree?/
- MARION: I must admit you've made me rather curious.
- MRS. WILSON: Then you will come?/ Until tomorrow, then. I promise you won't regret it./

Preview 1

(On 2, Shot 205)

(3 TO POS.G, CELLAR)

MARION: I'll show you the way out.

They exit b/g.

206. 1 (B) (LAB.)

Group.

Marion & Mrs. Wilson
come out of Office &
exit L.

HOLD on Cathy.

207. 2 (E) (OFFICE)

M.S. over telephone.

Cathy enters b/g.

T.I. to C.U. telephone.

29. INTERCUTTING:

(1 TO POS.F, CELLAR)

INT. CATHY'S FLAT. DAY. BOOM B-1

&

208. MIX 4 (B) (CATHY'S)

INT. LAB. OFFICE. DAY. BOOM A-1

C.U. telephone.

(BOOM B-1)

F/X: TELEPHONE RINGING.

PAN UP to Steed as
he lifts receiver.

STEED: Hello?

(BOOM A-1)

CATHY: (DISTORT) Steed?

(BOOM B-1)

209. 2 (E) (OFFICE)

STEED: Where are you?/

C.U. Cathy.

(BOOM A-1)

CATHY: I'm still at Bridlington's.
Marion Howard has just left with a
Mrs. Wilson.

(BOOM B-1)

STEED: (DISTORT) Yes, I met her
in a barrel.

(BOOM A-1)

210. 4 (B) a/b (CATHY'S)
(C.U. Steed)

CATHY: She said something about a
seance./

(BOOM B-1)

STEED: From now on, I want you to
stay as close to Mrs. Howard as you
possibly can. If they're still after
those plans - which I'm sure they are -
she's their last hope.

(On 4, Shot 210)

(BOOM A-1)

CATHY: (DISTORT) All right.
Where will you be?

(BOOM B-1)

211. 2 (E) a/b (OFFICE)
(C.U. Cathy) STEED: Tasting a few wines in the
company of Mr. Frederick Paignton./

(BOOM A-1)

CATHY: What - again?

30. INT. LAB. OFFICE. DAY.

BOOM A-1

PULL BACK as Marion
enters b/g.

CATHY: (CONTD.) Mrs. Howard.

MARION: Did you want to see me,
Mrs. Gale?

CATHY: No, no - I was just making use
of your office, I'm afraid. Shouldn't
you be at home, Mrs. Howard? It must
have been a terrible shock for you.

MARION: It was all my fault. If
only I'd realised. I should have
made sure that my husband left early
last night. Then this would never
have happened.

T.I. to C.U. Marion.

GRAMS:
MUSIC

*

*

212. MIX 1 (F)
Establishing shot of
Cellar.

31. INT. WINE CELLAR. NIGHT.

BOOM C-1

*

*

(2 TO POS.D, TEMPLE)

*

Steed enters L.

*

PAN R. & T.I. with
him to barrel.
(Finish Pos.K)

*

STEED: Anyone at home?

*

*

Preview 3

*

*

(On 1, Shot 212)

		<u>GRAMS:</u> <u>MUSIC</u> <u>(contd.)</u>
213.	<u>3 (G)</u> M.S. Steed over table.	*
		*
214.	<u>1 (K)</u> M.S. Steed.	*
	T.I. to C.U.	*
		*
215.	<u>2 (D) (CUT-AWAY SHOT IN TEMPLE)</u> C.U. Fredk. in barrel.	*
216.	<u>1 (K)</u> B.C.U. Steed.	<u>GRAMS:</u> <u>STING</u> <u>into</u> <u>THEME.</u>
		*
	<u>MIX CAPTION SCANNER</u>	*
	"THE AVENGERS"	*
	End of Act 2	*

FADE SOUND & VISION

2ND COMMERCIAL BREAK - 2'35" (approx.)

DURING BREAK:

- CAM. 1 - TO POS.L, TEMPLE.
- CAM. 2 - TO POS.P, EXT. TEMPLE.
- CAM. 3 - TO PO .C, TEMPLE.
- CAM. 4 - TO POS.A, TEMPLE.
- BOOM A - TO TEMPLE, POSN.1.
- BOOM B - TO LABORATORY, POSN.1.
- BOOM C - STAY AT WINE CELLAR (POSN.1)

VTR/ABC/3094
Part 3

ACT 3

FADE UP CAPTION SCANNER

"THE AVENGERS"
Act 3

GRAMS:
THEME

*

*

FADE OUT CAPTION SCANNER

*

*

217. FADE UP 2 (P)
C.U. cat.

32. INT. TEMPLE (BEHIND DRAPES). AFTERNOON.

SLUNG
MIC.

PULL BACK to 2-S,
Mrs. Wilson & Julia.

*

*

JULIA: Did Bruno get rid of Freddy
all right this morning?

MRS. WILSON: Yes. He left on the
six o'clock van.

JULIA: I got a terrible shock when
I looked in that barrel. Poor Freddy!
He was rather good looking.

MRS. WILSON: Never mind, dear.
Mr. Waller knows best. And you've
got to remember Freddy was getting to
be a liability. He actually
threatened to inform on us.

JULIA: Well, in that case -

Preview 1

(On 2, Shot 217)

MRS. WILSON: Exactly. Now, are you ready?

JULIA: Yes.

(Mrs. Wilson exits through drapes)

217A.	1	(L)	32A.	INT.	TEMPLE.	AFTERNOON.	BOOM A-1
							<u>GRAMS:</u>
							<u>MUSIC</u>
		Establishing shot of Temple over Bruno, fav. door.					*
		Mrs. Wilson Xs d/s to Bruno.					*
					<u>MRS. WILSON:</u> Now listen, Bruno, someone may follow Mrs. Howard here. If so, I leave it to you to deal with them.		*
							*
		Extras, followed by Marion, enter.					*
							*
218.	4	(A)					*
		M.C.U. Marion.					*
219.	1	(L) a/b					*
		(Establishing shot fav. door)					*
220.	3	(C)					*
		M.S. Mrs. Wilson & Bruno.					*
							*
		CRAB & PAN R. with them to Marion. (Finish Pos.A)					*
					<u>MRS. WILSON:</u> (CONTD.) I am so very glad that you could come.		*
							*
					<u>MARION:</u> Yes, I'm ... I usually do what I'm asked.		*
							*
					<u>MRS. WILSON:</u> You have a pure and very beautiful humility, Mrs. Howard. Would you come with me?/		*
221.	1	(L)					*
		M.S. Mrs. Wilson & Marion.					*
							*
		PAN L. with them to seats.					*

Preview 4

(On 1, Shot 221)

GRAMS:
MUSIC
(contd.)

- 222. 4 (A)
M.S. Cathy as she enters.

PAN L. with her to seats (include Marion).
- 223. 3 (A)
M.C.U. Mrs. Wilson.

MRS. WILSON: Tonight there is one here with us much troubled, as yet. She is still tied to this earth, to the flesh and the bondage of time. She has come to us and asked our help./
- 224. 1 (L)
2-S, Cathy over Marion.
T.I. to C.U. Marion.

On the Other Side, divided from us by the first and last illusion which is Death, is a spirit tied to her whom we shall help by the eternal chains of love./ He waits to be called into our Circle.
- 225. 4 (A)
M.S. Mrs. Wilson.

Julia enters b/g.

T.I. to C.U. Julia.

MRS. WILSON: (CONTD.) Our sister comes to speak to us. Shut out the tumult of Time, shut out the motion of the stars. Reach out, reach out. Bend your minds to hers. Lend her power. Reach out towards the stillness of eternity./
- 226. 1 (L)
Group, fav. Marion.
- 227. 4 (A)
B.C.U. Julia.
- 228. 1 (L)
M.C.U. Marion.

T.I. to B.C.U.
Mrs. Wilson enters b/g.
- 229. SUPER 2 (P)
B.C.U. Cliff (Limbo)
TAKE OUT CAM.2

PULL BACK to 2-S with Mrs. Wilson.

PAN L. with them to include Julia f/g L.

T.I. to C.U. Julia (profile).

GRAMS:
MUSIC

GRAMS:
MUSIC

Preview 4

(On 1, Shot 228)

GRAMS:
MUSIC
(contd.)

230. 4 (A)
Group (audience).

JULIA: (CONTD.) Oh, he ... he has
a wound. It is open/...

T.I. as Cathy rises.

PAN L. with her to
curtains.

JULIA: (CONTD.) He wants to speak
to someone here ...

231. 3 (A)
M.S. Bruno.

(4 TO POS.L, YARD, FAST)

He exits R.

JULIA: (CONTD.) There is someone
here who wants to communicate with
him./

232. 1 (L)
2-S, Cathy over Julia.

(3 TO POS.E, CELLAR,
FAST)

JULIA: (CONTD.) But he ... will not
say his name. Lend me ... lend me ...
lend me power/...

233. 2 (P)
M.S. Cathy.

(1 TO POS.H, LAB.)

CRAB L. with her as
she goes through door.
(Finish Pos.Q)

33. EXT. YARD. AFTERNOON.

SLUNG
MIC.

234. 4 (L)

GRAMS:
FIGHT
MUSIC

235.-238. CAMS. 2 (P) & 4 (L)
as directed - for
fight.

(2 TO POS.M, LABORATORY)

Preview 3

(On 4, Shot 238)

239. 3 (E) C.U. Waller's feet & stick. 34. INT. WINE CELLAR. AFTERNOON. BOOMS C-1, A-1

PAN with them & UP to 3-S.

MARION: Mr. Waller!

(4 TO POS.H, CELLAR)

WALLER: Ah, Mrs. Howard. How nice to see you again.

MARION: Why have I been brought here?

WALLER: Didn't Mrs. Wilson tell you?

MARION: She insinuated that she knew certain details about my private life.

MRS. WILSON: And so I do.

MARION: But you. What have you got to do with it? Why have I been dragged here?

T.I. to 2-S, losing Mrs. Wilson.

WALLER: Well, you see Mr. Wilson and I are old friends. We hoped, Mrs. Howard, you might be able to help us again.

240. 4 (H) 2-S, Waller over Marion.

MARION: Again?/

WALLER: Yes, and let's hope this time you'll make a better job of it. I understand the alarm system was only partly out off. That was very foolish of you. It cost you the life of your dear husband.

PULL BACK to 3-S as Marion Xs d/s to barrel and sits.

MARION: Why did I ever get involved in this?

MRS. WILSON: There, there, my dear. No need to get upset. After all, you still have Allan, don't you? At least, you will have if you do as we ask.

(On 4, Shot 240)

MARION: What more can I do?

WALLER: A mere bagatelle. We would like you to go back to your office, and bring us accurate copies of your husband's work.

T.I. to C.U. Waller's hand on Marion's shoulder.

GRAMS:
MUSIC

*

*

*

241. MIX 2 (M) 35. INT. LABORATORY. AFTERNOON. BOOM B-
2-S, Jim & extra by drawing board. *

JIM: Well, that's O.K. Let's wrap it up for today.

FULL BACK with Jim as he Xs d/s.
(Finish Pos.R)

Steed enters b/g L.

STEED: Mr. Carey?

(4 TO POS.F, LABORATORY AFTER CAM.2 HAS CLEARED SAME POSN.)

JIM: Who the devil are you?

STEED: My name's Steed - John Steed.

JIM: How did you get in here?

STEED: I'm a colleague of Mrs. Gale's.

Jim sits.

JIM: Oh, another Ministry spy.

STEED: I could give you a more official title./

242. 1 (H)
2-S, fav. Jim.

JIM: If you're looking for Mrs. Gale, she's not here.

STEED: Actually it was you I was looking for.

JIM: You've found me. What do you want?/

243. 2 (R)
2-S, fav. Steed.

(On 2, Shot 243)

STEED: I need your help.

JIM: Not again!

STEED: Was anybody in the laboratory the night Cliff Howard was killed?

JIM: Look here, I told the police all this.

244. 1 (H)
C.U. Jim. STEED: Quite true. I know./

(2 TO POS.Q, EXT. YARD)

JIM: All right. Most of the staff left at five o'clock. I think I was here for about another hour. Marion and Cliff were still here when I left. That enough for you?/

245. 4 (F)
2-S, fav. Steed.

STEED: It's a start. Now, am I right in saying that only three people knew how your elaborate alarm system worked?

JIM: Quite true.

STEED: Presumably Cliff Howard didn't cut the wires, and I'm prepared to believe that you didn't either/-

246. 1 (H)
2-S, fav. Jim.

JIM: How very trusting of you, Mr. Steed.

STEED: Not at all. According to the police report, you were at the Young Socialists' meeting in St. Pancras at the time. That leaves only one person.

247. 4 (F) a/b
(2-S, fav. Steed)

JIM: Marion? Oh, but that's absurd!/
/

STEED: For some time, an organisation has been trying to steal, or somehow copy, the plans for the tracking device.

Preview 1

(CONTD.)

(On 4, Shot 247)

STEED: (CONTD.) I think Mrs. Howard had been blackmailed into helping them. As the attempt didn't work out, they may be forced to use her again. Now do you see why I need your help?/

248. 1 (H) a/b
(2-S, fav. Jim)

JIM: Yes - yes, of course. But how could they be blackmailing her?

STEED: Is it possible Mrs. Howard was not always faithful to her husband?/ Not to put too fine a point on it, did she have a lover?/ Well?

249. 4 (F)
C.U. Steed.

250. 1 (H)
C.U. Jim.

JIM: Well, I suppose it's bound to come out. Yes, I think she did. A man called Allan Paignton./

251. 4 (F)
2-S.

T.I. to C.U. Steed.

(1 TO POS.C. LAB.
OFFICE)

STEED: Paignton. I think perhaps we'd better get him down here.

GRAMS:
MUSIC

*

*

252. MIX 2 (Q)
C.U. Cathy f/g by
crates.

Waller enters b/g from loading doors.

(4 TO POS.M. LAB.
OFFICE)

36. EXT. YARD. EVENING.

SLUNG MIC.

GRAM F/X:
STREET
ATMOSPHERE.

*

*

*

*

*

*

253. 3 (E)
Establishing shot of
Cellar, looking towards
ramp.

Barrel rolls towards camera, Waller follows.

36A. INT. WINE CELLAR. EVENING.

BOOM C-1

*

*

*

*

*

254. 2 (Q)
M.S. Cathy.
She enters Cellar.

36B. EXT. YARD. EVENING.

SLUNG MIC.

GRAMS F/X:
STREET
ATMOSPHERE.

*

*

*

255. 3 (E)
2-S, Cathy over Waller
as she enters Cellar.

36C. INT. WINE CELLAR. EVENING.

BOOM C-1

*

*

*

Preview 4

(On 3, Shot 255)

(2 TO POS.S, TEMPLE)

GRAMS:
MUSIC
(contd.)

*
*

256. MIX 4 (M)

C.U. pencil in
Steed's hand.

37. INT. LAB. OFFICE. NIGHT.

BOOM A-1

*
*

PULL BACK to 3-S as
Allan & Jim enter.

JIM: This is Mr. Steed.

(3 TO POS.J, LAB.OFFICE
WHEN CAM.1 HAS CLEARED
SAME POSN.)

STEED: How do you do? I met you
with Mrs. Howard at Waller's wine
tasting party.

ALLAN: I remember now. Would you
mind telling me what all this is
about?/

257. 1 (C)

M.S. Steed.

PAN L. with him to
3-S.

STEED: It's about Marion Howard.
Now I may be wrong, but I think she's
being blackmailed by somebody.

ALLAN: That's ridiculous!

T.I. to 2-S, Jim
over Allan.

JIM: Paignton, I think we ought to tell
you that we're aware of your relationship
with Mrs. Howard./

258. 4 (M)

C.U. Allan.

STEED: This is very important. If
you know anything, you've got to tell
us./

259. 1 (C)

3-S.

Allan breaks d/s L.
to desk.

ALLAN: I'm sorry, I can't - even if I
wanted to. There are other people
involved.

STEED: Your brother, for instance?

ALLAN: What about him?

STEED: If you're trying to protect
him, I'm afraid it's too late. He's
dead./

260. 4 (M)

B.C.U. Allan.

GRAMS:
MUSIC

*
*
*

(1 TO POS.H, LAB.)

Boom A
swing to
Temple.

Preview 2

(On 4, Shot 260)

GRAMS:
MUSIC
(contd.)

261. MIX 2 (S)

38. INT. TEMPLE. DAY.

BOOM A-1

Mrs. Wilson & Julia
over audience.

*

*

*

*

*

*

*

*

*

*

*

*

(4 TO POS.F, LAB.)

MRS. WILSON: We have crossed the
abyss. We have nullified the decay
of time. We have worked together
to bring voice and love to the
departed. Now there are no more
who await our help. So go in peace,
my friends. In a short while we
shall be summoned here again. In
the meantime, go in peace.

T.I. to 2-S, Julia
& Mrs. Wilson as
audience leave.

MRS. WILSON: (CONTD.) You silly fools!
Did you manage all right?

CRAB I. to include
cat f/g, as Julia Xs
d/s. (Finish Pos.D)

JULIA: Only just. I couldn't have
kept it up much longer. Why were
you such a time? Did anything go
wrong?

HOLD 2-S & T.I. as
they X to chairs.

MRS. WILSON: Not really. Marion Howard
proved even more tiresome than we'd
expected.

JULIA: But she's agreed?

MRS. WILSON: Naturally. Well, I
suppose we can call it a day. Tell
Bruno to lock up. Where is he, by
the way?

JULIA: I thought he went out with
you.

T.I. to C.U. Mrs. Wilson.

MRS. WILSON: No. That's strange.
I think Mr. Waller should be told about
this.

GRAMS:
MUSIC

*

*

Preview 4

		GRAMS: MUSIC (contd.)
	(On 2, Shot 261)	*
262.	<u>MIX 4 (F) (LAB.)</u> <u>39. INT. LAB. & OFFICE. NIGHT.</u>	*
	M.S. Marion as she enters Lab.	* * * * * *
	(2 TO POS.E, LAB. OFFICE - FAST)	* * * * * *
	PAN R. with her to Office.	* * * *
263.	<u>2 (E) (OFFICE)</u>	*
	M.S. Marion as she enters Office.	* * * * * *
	She switches on <u>lights</u> .	* * * * *
	PAN with her to safe.	* * * *
264.	<u>3 (J)</u>	*
	M.C.U. safe, with Marion's hands.	* * * * * *
	PULL BACK with her as she Xs d/s to drawing board.	* * * * *
265.	<u>2 (E)</u>	*
	2-S, Allan over Marion as he enters.	* * * *
266.	<u>3 (J)</u>	*
	C.U. Marion.	*
267.	<u>2 (E) a/b</u> <u>MARION: Allan, what are you doing here?/</u> (2-S)	*
	<u>ALLAN:</u> I was waiting for you, Marion.	
	<u>MARION:</u> I only came in to see that -	
	<u>ALLAN:</u> I know why you came in, Marion. They asked you to take your husband's plans to them. Didn't they?	
268.	<u>4 (F) (LAB.)</u> <u>MARION: What are you talking about?/</u> 2-S, Jim & Steed.	*
269.	<u>2 (E) a/b</u> <u>ALLAN: How did they threaten you?/</u> (2-S)	*
	Tell me, Marion. They've killed Freddy, and they won't stop there. You've got to tell me the truth. Was it just Mrs. Wilson this time?/	
270.	<u>3 (J)</u> C.U. Marion.	*

(On 3, Shot 270)

MARION: It was Mrs. Wilson and Waller.
Mrs. Wilson persuaded me to go to a
seance, and then she took me to Waller's
wine shop next door. It seems to be
their headquarters./

271. 2 (E) a/b
(2-S)

Allan exits b/g.

MARION: (CONTD.) Allan!

272. 1 (H) (LAB.)
3-S, Allan & Marion
over Jim.

ALLAN: Is that enough for you,
Mr. St/-

273. 4 (F)
M.S. doors swinging.

274. 1 (H) a/b
(3-S)

ALLAN: (CONTD.) Where's he gone?

JIM: He's gone to the wine shop.

ALLAN: Wait for me!

Allan exits f/g R.

JIM: I'd better lock those plans up,
Marion.

MARION: I'm sorry, Jim.

JIM: It seems our man from the Ministry
has his uses after all.

T.I. to C.U. Marion.

GRAMS:
MUSIC

*
*
*
*
*
*
*
*
*
*

MIX PRE-VTR (ABC/3094A)
(over)

(1 TO POS.A, CATHY'S
FLAT)

(4 TO POS.B, CATHY'S
FLAT)

VTR/ABC/3094A

GRAMS:
MUSIC
(contd.)

- | | | | | |
|----|---|--------------------------------------|---|--------------------------------------|
| 1. | <u>FADE UP 1 (M)</u>
C.U. door.

PULL BACK as Steed's hands enter shot. | <u>40. EXT. YARD. NIGHT.</u> | <u>GRAM F/X:</u>
STREET
ATMOSPHERE.
*
* | <u>SLUNG MIC.</u>
*
*
* |
| 2. | <u>2 (D)</u>
Establishing shot of Temple.

T.I. to 2-S, Julia over Steed.

<u>(They exit)</u> | <u>40A. INT. TEMPLE. NIGHT.</u> | <u>JULIA:</u> I wouldn't, Mr. Steed.
Mummy wouldn't like it. This way, please.

<u>GRAMS:</u>
<u>MUSIC</u>
*

<u>SLUNG MIC.</u> | <u>BOOM A-1</u>
*
*
* |
| 3. | <u>1 (M)</u>
2-S, Steed & Julia as they exit from Temple.

<u>(2 TO POS.H, CELLAR)</u>

PAN with them to door to Cellar. | <u>40B. EXT. YARD. NIGHT.</u> | <u>GRAM F/X:</u>
STREET
ATMOSPHERE.
*
*
* | <u>SLUNG MIC.</u>
*
*
* |
| 4. | <u>4 (N)</u>
2-S, Julia over Steed as they enter.

<u>(1 TO POS.N, CELLAR, FAST)</u>

<u>(Steed disarms Julia)</u> | <u>40C. INT. WINE CELLAR. NIGHT.</u> | <u>STEED:</u> Thank you very much - saves me the trouble of breaking in.
The place seems deserted, my dear.
I wonder where they all are.

<u>JULIA:</u> Not far away. | <u>BOOMS A-1, C-1</u>
*
*
* |
| 5. | <u>1 (N)</u>
M.S. Julia over Steed's gun.

CRAB R. holding 2-S, as Steed comes closer to Julia. <u>(Finish Pos.F)</u> | | <u>STEED:</u> Good. Then perhaps you'd | |
| 6. | <u>4 (N)</u>
2-S, Steed & Julia. | | be kind enough to call them. Go on./ | |

(On 4, Shot 6)

JULIA: (CALLS) Mr. Waller!

WALLER: (OFF) Yes?

JULIA: (CALLS) Will you come down?
There's somebody to see you.

STEED: Thank you, my dear.

Steed steps back.

7. 2 (H)
M.S. Waller as he
enters down stairs.

8. 4 (N) WALLER: Yes, my dear. Who is it?
2-S, as Steed steps
forward.

9. 2 (H) a/b
(M.S. Waller)
He moves forward. WALLER: (CONTD.) What the devil are

10. 4 (N) a/b you doing here?
(2-S)

STEED: I've come for the last of the
11. 2 (H) a/b wine, Mr. Waller./
(M.S. Waller)

12. 1 (F) WALLER: Very funny!/
2-S, Steed & Julia.

STEED: Over there.

PAN R. with Julia to
2-S with Waller.

13. 4 (N) WALLER: You silly little fool./
2-S, Steed & Bruno.

STEED: Now all we need is Mummy.

Steed & Bruno fight.
Bruno wins.

GRAMS:
MUSIC

14. 2 (H)
2-S, Julia & Waller.

WALLER: Get out!

Julia exits.

15. 4 (N) a/b
(2-S)

Steed throws Bruno.
Steed looks down at
gun.

Preview 2

(On 4, Shot 15)

GRAMS:
MUSIC
(contd.)

- | | | |
|-----|---|---|
| 16. | <u>2 (H)</u>
C.U. gun. | * |
| | PAN UP to C.U. Waller. | * |
| | Waller looks at Steed. | * |
| 17. | <u>1 (F)</u>
C.U. Steed. | * |
| 18. | <u>2 (H)</u>
C.U. gun. | * |
| | PULL BACK as Steed &
Waller enter shot
going for gun. | * |
| | Steed hits Waller's
legs with rim of hat. | * |
| | HOLD Waller as Steed
breaks. | * |
| 19. | <u>4 (N)</u>
M.S. Steed. | * |
| | He goes behind barrels. | * |
| 20. | <u>2 (H)</u>
M.S. Waller. | * |
| | (4 TO POS.J, SAME SET) | * |
| | Waller draws sword. | * |
| 21. | <u>1 (F)</u>
C.U. Steed. | * |
| 22. | <u>2 (H) a/b</u>
(M.S. Waller) | * |
| | PULL BACK to 2-S over
Steed as Waller advances. | * |
| | Waller makes 3 thrusts
at Steed. | * |
| 23. | <u>1 (F) a/b</u>
(C.U. Steed) | * |
| | <u>STEED:</u> Watch out for your burgundy,
Mr. Waller./ | * |
| 24. | <u>2 (H) a/b</u>
(2-S) | * |
| | <u>WALLER:</u> It's a bad year, Mr. Steed. | * |
| 25. | <u>3 (K)</u>
Establishing shot
of shop, Julia &
Mrs. Wilson in Office,
b/g. | * |
| | <u>Preview 2</u> | * |

(On Pre-VTR)

GRAMS:
MUSIC
(contd.)

275. MIX 1 (A)
Crate.

41. INT. CATHY'S FLAT. DAY.

*
*
BOOM B-1

PAN UP to 2-S, Steed
& Cathy.

*
*
*

STEED: The spoils of victory.
Very useful little weapon.

276. 4 (B)
C.U. bowler hat.

CATHY: So I noticed. What's the
secret?/

277. 1 (A)
2-S.

STEED: Steel brim. You should try
one./

CATHY: St. James?

STEED: Where else? Got a corkscrew?

CATHY: Take your choice.

STEED: The old-fashioned type, I think.
Wine lovers' best friend.

CATHY: What's this?

STEED: Cable from Mr. Carey of
Bridlington's. He sent it from the
airport.

CATHY: "Device safely dispatched stop.
Pacific terrific stop. No shortage
water for testing stop."

STEED: Here's to them. Pity Waller's
stock was confiscated.

CATHY: Not quite all.

STEED: Rather good.

CATHY: Rhone. Chateau Grillet '53.
Discreet, yet richly bodied.

(On 1, Shot 277)

STEED: A subtle combination of
delicacy and power.

CATHY: Perhaps a little young.

STEED: But of noble lineage.

CATHY: No visible sparkle.

STEED: Subtle strength.

PULL BACK to L.S.

GRAMS:
THEME

MIX CAPTION SCANNER

- A: PATRICK MACNEE, HONOR BLACKMAN.
- B: AVICE LONDON, JACK MAY.
- C: RONALD ALLEN, JOHN STONE.
- D: PATRICIA ENGLISH, JOHN RINGHAM.
- E: BRIAN HANKINS, JENNIFER WOOD, VALENTINO MUSETTI.
- F: Written by LUDOVIC PETERS.
- G: RICHARD BATES, JOHNNY DANKWORTH.
- H: Designed by ANNE SPAVIN.
- J: Producer JOHN BRYCE.
- K: Directed by JONATHAN ALWYN.

FADE OUT CAPTION SCANNER

FADE UP SLIDE

AN ABC PRODUCTION

FADE SOUND & VISION

PAD/17.10.63.