

Th. A. Pelly

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" (68)
'THE MEDICINE MEN'

by
MALCOLM HULKE

SCRIPT EDITOR
RICHARD BATES

DESIGNED BY
DAVID MARSHALL

PRODUCER
JOHN BRYCE

DIRECTED BY
KIM MILLS

Production No. 3615

VTR/ABC/3135

CAMERA REHEARSAL:

Thursday, 7th November, 1963.

10.00 - 21.00

VTR:

Friday, 8th November, 1963.

18.30 - 19.30

Studio 1, Teddington.

TRANSMISSION:

Saturday, 23rd November, 1963.

22.05 - 23.00

"THE AVENGERS" (68)
'THE MEDICINE MEN'

Prod. No. 3615
VTR/ABC/3135

C A S T

John Steed	PATRICK MACNEE
Catherine Gale	HONOR BLACKMAN
Geoffrey Willis	PETER BARKWORTH
John Willis	NEWTON BLICK
Frank Leeson	HAROLD INNOCENT
Miss Dowell	JOY WOOD
Fay	MONICA STEVENSON
Taylor	JOHN CROCKER
Edwards	PETER HUGHES
Masseuse	BRENDA COWLING
Tu Hsiu Yung	LUCILLE SOONG
Baths Attendant	ELIZABETH VILLIERS
Thugs	NORMAN LAMBERT MAX LATIMER

+ 2 Male Extras as Compositors: 2 Female Extras as
Turkish Baths customers and Secretary

Floor Manager	JOHN RUSSELL
Stage Manager	NANSI DAVIES
Call Boy	JOHN COOPER
P.A.	EILEEN CORNWELL
P.A. Timer	MARIAN LLOYD
Wardrobe	MARGARET MORRIS
Make-up	LEE HALLS
Technical Supervisor	BOB GODFREY
Lighting Supervisor	PETER KEW
Senior Cameraman	MICHAEL BALDOCK
Sound Supervisor	MICHAEL ROBERTS
Vision Mixer	DEL RANDALL
Racks	WILLIAM MARLEY ROBERT WHITE
Grams Operator	BRIAN MORAY

"THE AVENGERS" (60)

Prod. No. 3615

"THE MEDICINE MEN"

VTR/ABC/3135

SCHEDULE

Thursday, 7th November, 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
Line-up	..	..	..	..	19.00 - 19.30
VTR Inserts	3135/A	}	..	..	19.30 - 21.00
	3135/B				
	3135/C				

Friday, 8th November, 1963.

Camera Rehearsal	..	..	..	..	10.00 - 13.00
Lunch Break	..	..	..	..	13.00 - 14.00
Camera Rehearsal	..	..	..	..	14.00 - 15.20
Tea Break, Line Up, Normal					
Scan, Make Up	..	..	..	..	15.20 - 16.05
Photo Call	..	..	..	..	16.05 - 16.15
Dress Rehearsal	..	..	..	..	16.15 - 17.30
Notes	..	..	..	..	17.30 - 18.00
Line Up	..	..	..	..	18.00 - 18.30
VTR	..	..	..	..	18.30 - 19.00

PLAY DURATION: 51'25"

- CAMERAS: 5 Pedestals
- SOUND: 3 Booms; 1 Slung Mic.
Practical Intercom. between Miss Dowell's Office and Geoffrey's Office; between Miss Dowell's Office and John's Office.
- TELECINE: A.B.C. Symbol and Avengers Opening Titles
Caption Scanner
- SLIDES: A.B.C. Production

"THE AVENGERS" (68)
 'THE MEDICINE MEN'

VTR: Friday, 8th November, 1963.

Prod. No. 3615
 VTR/ABC/3135

Studio 1, Teddington.

SCENE BREAKDOWN

<u>SCENE & TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS</u>	<u>SOUND</u>	<u>SHOTS</u>	
A.B.C. Symbol + Titles		T/C	S.O.F.		
1. INT. TURKISH BATHS. <u>NIGHT.</u> Pre-VTR Insert 1 VTR/ABC/3135/A	TU HSIU YUNG MASSEUSE ATTENDANT Extra	1 A 2 A 3 A 5 A	X 1	1 - 7	
2. INT. STEED'S FLAT. <u>DAY.</u>	STEED CATHY	1 B 5 B 4 A (C/A)	A 1	8 - 41	
3. INT. GEOFFREY'S OFFICE. <u>DAY.</u>	GEOFFREY	4 A	B 1	42	
4. INT. MISS DOWELL'S OFFICE <u>DAY.</u>	STEED MISS DOWELL	3 B	C 1	43	
5. INT. GEOFFREY'S OFFICE. <u>DAY.</u>	GEOFFREY STEED	1 C 2 B 4 A 5 C (C/A)	B 1	44 - 67	
6. INT. LEESON'S STUDIO (SITTING ROOM). <u>DAY.</u>	LEESON TAYLOR	1 D	B 1	68	
6A. STUDIO.	LEESON TAYLOR FAY	1 E 4 A, B 5 C	A 1	69 - 76	
7. INT. TURKISH BATHS. <u>DAY.</u> Pre-VTR Insert 2 VTR/ABC/3135/B	CATHY MASSEUSE FAY	1 Z 5 D	X Y	77 - 78	
8. INT. GEOFFREY'S OFFICE. <u>DAY.</u>	GEOFFREY STEED EDWARDS	1 C 2 B 4 A 5 C	B 1	79 - 86	

9.	INT. MISS DOWELL'S OFFICE. <u>DAY.</u>	STEED MISS DOWELL	2 C 3 B	C 1	87 - 89	
10.	INT. LEESON'S STUDIO. <u>DAY.</u>	LEESON	1 E 5 E	A 1	90 - 91	
10A.	SITTING ROOM	LEESON	2 D	B 1	92	
11.	INT. MISS DOWELL'S OFFICE. <u>DAY.</u>	CATHY MISS DOWELL	3 B	C 1	93	
12.	INT. GEOFFREY'S OFFICE. <u>DAY.</u>	GEOFFREY MISS DOWELL	2 B 4 A	B 1	94 - 95	
13.	INT. MISS DOWELL'S OFFICE. <u>DAY.</u>	MISS DOWELL CATHY	3 B	C 1	96	
14.	INT. GEOFFREY'S OFFICE. <u>DAY.</u>	GEOFFREY CATHY MISS DOWELL	2 B 4 A 5 F	B 1	97 - 119	
15.	INT. MISS DOWELL'S OFFICE. <u>DAY.</u>	MISS DOWELL CATHY	1 F	C 1	120	
16.	INT. PASSAGE <u>DAY.</u>	MISS DOWELL CATHY	2 E	C 1	121	
17.	INT. CUPBOARD <u>DAY.</u>	MISS DOWELL CATHY EDWARDS	1 G 3 C	C 1	122 - 123	
COMMERCIAL BREAK						
18.	INT. STEED'S FLAT. <u>DAY.</u>	STEED CATHY	4 C 5 B 3 (C/A)	A 1 B 4	124 - 147	
19.	INT. PRINTSHOP (SMALL SHOP) <u>DAY.</u>	TAYLOR LEESON	1 H 2 F 3 (C/A)	C 2	148 - 151	
20.	INT. GEOFFREY'S OFFICE. <u>DAY.</u>	GEOFFREY CATHY MISS DOWELL JOHN	2 B 3 D 4 A 5 F	A 2	152 - 162	
21.	INT. JOHN'S OFFICE. <u>DAY.</u>	CATHY FAY	3 E 4 D 5 G	B 3	163 - 170	

22.	INT. PRINTSHOP (SMALL SHOP) <u>NIGHT.</u>	TAYLOR Compositor	1 H	C 2	171	
23.	INT. PRINTSHOP (MAIN SHOP) <u>NIGHT.</u>	TAYLOR Compositor STEED	1 J 2 G	Mute	172 - 174	
24.	INT. PRINTSHOP (SMALL SHOP) <u>NIGHT.</u>	STEED	1 H 3 F	C 2	175 - 176	
25.	INT. STEED'S FLAT. <u>NIGHT.</u>	STEED CATHY	2 H 3 G, H 4 C 5 B	A 1	177 - 183	
26.	EXT. LEESON'S STUDIO. <u>NIGHT.</u>	STEED'S Double	4 E	Mute	184	
27.	INT. LEESON'S STUDIO. <u>NIGHT.</u>	STEED	2 D 5 H	Mute	185 - 186	
28.	EXT. LEESON'S STUDIO. <u>NIGHT.</u>	LEESON FAY TAYLOR	4 E	B 2	187	
29.	INT. LEESON'S STUDIO AND SITTING ROOM. <u>NIGHT.</u>	STEED LEESON FAY TAYLOR	2 D, J 4 F 5 H, J	A 2	188 - 196	
30.	INT. MISS DOWELL'S OFFICE. <u>DAY.</u>	CATHY MISS DOWELL FAY	1 F 3 B	C 1	197 - 199	
31.	INT. JOHN'S OFFICE. <u>DAY.</u>	JOHN FAY	4 G	B 3	200	
32.	INT. MISS DOWELL'S OFFICE. <u>DAY.</u>	JOHN (v/o) FAY (v/o) MISS DOWELL STEED	2 C 3 B	B 3 C 1	201 - 202	
33.	INT. GEOFFREY'S OFFICE. <u>DAY.</u>	GEOFFREY MISS DOWELL STEED	1 C 2 B 4 A	A 2	203 - 213	
34.	INT. JOHN'S OFFICE. <u>DAY.</u>	JOHN FAY	4 D	B 3	214	
35.	INT. LEESON'S STUDIO. <u>DAY.</u>	MISS DOWELL LEESON	5 K	A 2	215	
36.	INT. PRINTSHOP (MAIN SHOP) <u>NIGHT.</u>	STEED CATHY	1 J 2 G	F/Pole B 5 C 4	216 - 217	

37.	INT. PRINTSHOP (SMALL SHOP) <u>NIGHT.</u>	STEED CATHY MAX NORMAN FAY	1 H, K 2 G 3 J 5 L	A 3	218 - 235	
COMMERCIAL BREAK						
38.	INT. GEOFFREY'S OFFICE. <u>DAY.</u>	GEOFFREY MISS DOWELL CATHY JOHN	1 C 2 B 3 D	C 3	236 - 245	
39.	INT. JOHN'S OFFICE. <u>DAY.</u>	JOHN	4 D	B 3	246	
40.	INT. LEESON'S STUDIO. <u>DAY.</u>	LEESON STEED	1 E 5 J	A 1	247 - 248	
41.	INT. GEOFFREY'S OFFICE. <u>DAY.</u>	MISS DOWELL JOHN STEED	2 B 3 D	C 3	249 - 251	
42.	INT. JOHN'S OFFICE. <u>DAY.</u>	JOHN STEED	4 G	B 3	252	
43.	INT. MISS DOWELL'S OFFICE. <u>DAY.</u>	MISS DOWELL JOHN (v/o) STEED (v/o)	3 B	B 3	253	
44.	INT. LEESON'S STUDIO & SITTING ROOM. <u>DAY.</u>	LEESON	5 A	C 3	254	
44A.	HALLWAY	LEESON CATHY	4 E	B 2	255	
44B.	STUDIO	LEESON CATHY	5 A	C 3	256	
45.	INT. JOHN'S OFFICE. <u>DAY.</u>	STEED JOHN	1 L 4 D	B 3	257 - 265	
46.	INT. MISS DOWELL'S OFFICE. <u>DAY.</u>	GEOFFREY MISS DOWELL	2 C 3 B	C 1	266 - 267	
47.	INT. LEESON'S STUDIO. <u>DAY.</u>	CATHY LEESON MISS DOWELL	1 E 5 C	A 1	268 - 273	
48.	INT. MISS DOWELL'S OFFICE. <u>DAY.</u>	STEED	3 B	Mute	274	

49.	INT. GEOFFREY'S OFFICE. <u>DAY.</u>	STEED GEOFFREY	2 B 3 D 4 A	B 1	275 - 279	
50.	INT. LEESON'S STUDIO AND SITTING ROOM. <u>DAY.</u>	MISS DOWELL LEESON TAYLOR CATHY STEED	1 D, E, M 2 D 4 F 5 C	A 1 B 1	280 - 305	
51.	INT. STEED'S FLAT. <u>DAY.</u> Pre-VTR Insert 3 VTR/ABC/3135/C	CATHY FAY STEED Samson	1 N 3 H 5 B	A 1 Z 1	306 - 310	

ACT ONE

<u>FADE UP T/C</u>	<u>S.O.F.</u>
A.B.C. Symbol + 'Avengers' Opening Titles (35")	

<u>MLX VTR 3135/A</u>	
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1.	<u>1 A</u>	<u>BOOM X 1</u>
	Empty frame, steam f/g. See TU HSIU YUNG b/g. Let her come to B.C.U. Let her go.	<u>1. INT. TURKISH BATHS. NIGHT.</u> <u>ECHO</u>

F/X
Dripping
water,
faint hiss
of steam.

As she
comes to
B.C.U.

GRAMS 1

Suspense

2.	<u>2 A</u>
	C.U. MASSEUSE and GIRL f/g. See TU HSIU YUNG enter b/g. Hold her f/g, see Girl X b/g (As she goes through curtain -

3.	<u>3 A</u>
	L.A. Cabinets M.S. f/g. T.H.Y. enters. P/B and PAN her to M.C.S. See her hang up dressing gown. Let her go.

4.	<u>5 A</u>
	M.S. Cabinet f/g TU HSIU YUNG b/g. Let attendant enter f/g. HOLD T.H.Y. as she sits f/g.

(Cam. 3 next, Shot 5)

(On Pre-VTR - Cam. 5, Shot 4)

(Boom X)

Don't ever see
Attendant's face.
PAN L. as Attendant
goes to U.S. hooks.
(As she moves from
hooks -

5. 3 A
C.U. TU HSIU YUNG
P/B to see Attendant
enter b/g to close
2-shot. See her wipe
face.

6. 5 A
C.U. Towel as she
folds it

CUT GRAMS

7. 3 A
Close 2-shot. As
Attendant lifts towel
to TU HSIU YUNG's face.
Don't see Attendant's
face. T/I to B.C.U.
TU HSIU YUNG. Steam
rises f/g

On B.C.U. -
GRAMS (2)
Title
Music

SUP. CAPTION SCANNER

CAPTION A
'THE MEDICINE MEN'

END OF PRE-VTR

8. MIX 5 B
C.U. CATHY's boots
f/g, STEED b/g

2. INT. STEED'S FLAT. DAY.

BOOM A 1

(As he hands coffee - STEED: With or without?

9. 1 B
M.C.U. CATHY
See coffee

CATHY: With, thank you.

F/X
Big Ben

10. 5 B
C.U. feet, f/g.
See STEED place
hat.
(As he puts hat
on feet -

11. 1 B
C.U. CATHY
(Reaction)

12. 5 B
M.C.S. CATHY's legs
f/g, STEED b/g. See
hat.

CATHY: What happened to the polo?

STEED: My two ponies took a fancy
to each other and lost interest

(Cam. 1 next, Shot 13)

/in the game.

(On Cam. 5, Shot 12)

(Boom A)

13. 1 B STEED (cont'd.): in the game.
C.U. CATHY Have you had a bath today? /
14. 5 B CATHY: About an hour ago. What
C.U. Hat and feet had you in mind? /
f/g, STEED b/g
(As he hits ball -
15. 1 B STEED: I thought you might like
High-angle M.C.U. to take a Turkish one
CATHY. See ball
land in coffee. CATHY: Why?
P/B to find STEED
CLOSE R f/g
STEED: Oh, terribly sorry. Here
Let him go. T/I you are. Let me take that.
to M.C.U. CATHY. It's the Regency Turkish
See hand give her Baths. Ladies only on Mondays
brochure and Thursdays.
16. 5 B CATHY: If it's so urgent why don't
C.U. STEED you go yourself? /
17. 1 B STEED: Today's Thursday. /
C.U. CATHY
18. 5 B CATHY: Precisely. /
M.C.U. STEED.
HOLD him as he
comes and sits
C.U. STEED: A woman died there last
night, by the name of Tu Hsiu Yung,
which I understand means Beautiful
Evergreen of the House of Tu.
- CATHY: She lied? How old was she?
19. 1 B STEED: Twenty-tu. /
C.U. CATHY
(Reaction)
20. 5 B CATHY: And physically A-Wong. /
C.U. STEED
21. 1 B And physically A-Wong. / Apparently
C.U. CATHY she suffocated while in a steam cabinet.

(Cam. 5 next, Shot 22)

(On Cam. 1, Shot 21)

(Boom A)

22. 5 B CATHY: But that's impossible!
C.U. STEED
- STEED: Quite.
- CATHY: What was Miss Tu doing in London?
- STEED: Have you ever come across imitation products?/
23. 1 B CATHY
- CATHY: Yes. You mean lighters, and fountain pens, that sort of thing?
24. 5 B STEED: That's right./ Made in
C.U. STEED the Far East with British Trade Marks. But the big business of imitations is in patent medicines, soap and cosmetics./
25. 1 B C.U. STEED R f/g,
CATHY L b/g
(As she looks at jar -
26. 4 A (CUT-AWAY) You probably know these
C.U. Jar products. They're all made by the same people - Willis-Sopwith Pharmaceuticals Limited./ They make nail varnish, vanishing cream, shampoos, and so on -- all under the brand name Lilt. They use the company's full name of Willis-Sopwith on all their patent medicines - stomach powders, cold cures, etcetera.* But what you've probably never seen
27. 5 B CATHY: What does the Arabic mean?
C.U. STEED
- *P/B to see him take jar from box
(As he hands it to her -
28. 1 B M.C.U. CATHY.
See her take jar.
(As she looks at it -
29. 4 A (CUT-AWAY) CATHY: What does the Arabic mean?
C.U. Jar with Arabic
- (Cam. 5 next, Shot 30)

(On Cam. 4, Shot 29)

(Boom A)

30. 5 B _____
M.C.U. STEED
- STEED: Exactly the same as you see there in English - "Lilt Complexion Cream"./ They print special cartons and wrappers for their overseas markets./
31. 1 B _____
M.C.U. CATHY
- See CATHY take soap.
(As she looks at it -
- CATHY: So this is for the North African and Middle East markets.
32. 4 A (CUT-AWAY)
C.U. Cream -
Lylt.
- STEED: Yes. Now look at this. Lylt Complexion Cream -- only you'll see the Lylt -
33. 5 B _____
C.U. STEED
- CATHY: Is spelt with a Y./
- STEED: That gets them by the local copyright laws.
- CATHY: Where is it made?
- STEED: Shanghai, Hong Kong, who knows? The point is, it's not made by Willis-Sopwith. The Middle East traders are willing to sell them because the margin of profit is about ten times what they'd get from the genuine product./
34. 1 B _____
C.U. CATHY
- CATHY: If the British manufacturers out their own prices it might ease the imitators out of business, but then I suppose price relates to quality. Where does Miss Beautiful Evergreen come in?/
35. 5 B _____
C.U. STEED.
Hold rise.
- STEED: She was involved with trying to find out how they operate./ We don't know what lead brought her from Hong Kong, or who her contacts were./ I've made an appointment at the baths
36. 1 B _____
C.U. CATHY
37. 5 B _____
C.U. STEED

(Cam. 1 next, Shot 38)

(On Cam. 5, Shot 37)

(On Boom A)

38. 1 B STEED (cont'd.): appointment at
the baths for you./

C.U. CATHY
(Reaction)

39. 5 B I gather you'll be asked to leave
L.A. C.U. Chair L f/g, everything in your locker so should
STEED R b/g

40. 1 B there be anything in your garter./

C.U. CATHY
(As she rises - you'd better leave it here.

41. 5 B

A/B. As CATHY CATHY: Where will you be?
rises T/I to Close Gleneagles?
2-shot. Let her
go to b/g, STEED
C.U. f/g. Let
them go.

STEED: I shall be commiserating
with Willis-Sopwith over their
sales losses in the Middle East.
Right, drive off.

CATHY: See you at the nineteenth.

42. 4 A BOOM B 1

C.U. Dictaphone.
PAN UP to C.U.
GEOFFREY. P/B
to see him pour
coffee.

3. INT. GEOFFREY'S OFFICE. DAY.

GEOFFREY: So you'll see Lilt
Complexion Soap continues to hold
its own against all competitors.
But if we turn to our overseas sales,
the prospect is not so bright.
Despite protests to certain Middle
Eastern countries, the open sale of
imitations of our goods increases at
an alarming rate.

(As he lifts
'phone -

F/F/X
'Phone

43. 3 B BOOM C 1

C.U. STEED R f/g,
MISS DOWELL b/g

4. INT. MISS DOWELL'S OFFICE. DAY.

MISS DOWELL: There's a Mr. John
Steed to see you, sir. Yes, sir.
Will you come this way, please?

(Cam. 2 next, Shot 44)

(On Cam. 3, Shot 43)

(Boom C)

HOLD STEED'S rise. STEED: Thank you very much.
PAN them to door,
(As Steed enters -

44. 2 B BOOM B 1

M.S. STEED & MISS
DOWELL. Take
STEED to Med. 2-shot
with GEOFFREY.

5. INT. GEOFFREY'S OFFICE. DAY.

PAN them R. and see
STEED sit. T/I
to C.U. GEOFFREY.

GEOFFREY: Good morning.

STEED: Good morning.

GEOFFREY: Give me those, and please
sit down. Mr. Steed of the Overseas
Export Board. Is that right?/

45. 4 A
C.U. STEED

STEED: Yes ...

GEOFFREY: Have you any experience
of Middle Eastern markets?

STEED: Oh yes, that's my particular
field. Especially the postcards./

46. 2 B
C.U. GEOFFREY

47. 4 A
C.U. STEED
(Swing 2)

GEOFFREY: Quite./ What is it your
people think they can do for us?/

48. 2 B
O/S C.U. STEED
L f/g, GEOFFREY
R b/g

STEED: To start with, we had in
mind a thorough investigation of all
the complaints of one particular victim
of the imitations./ Your company seems
to be one of the worst hit, so we thought
we'd start here./

49. 4 A
C.U. STEED
(Swing 2)

50. 2 B
C.U. GEOFFREY

GEOFFREY: Don't you think your time
could be better spent where the imitations
are on sale?/

51. 4 A
C.U. STEED
(Swing 2)

(Cam. 2 next, Shot 52)

(On Cam. 4, Shot 51)

(Boom B)

52. 2 B
O/S C.U. STEED
L f/g, GEOFFREY
R b/g
- STEED: We'll get to that in due course. But if we can start with some details from you, it would help./
- GEOFFREY: Would you like some coffee? I'm afraid it's rather filthy.
- STEED: Well, in that case, no, thank you.*
- *T/I to C.U. GEOFFREY
53. 4 A
C.U. STEED
(Swing 2)
- GEOFFREY: Over the past five years our sales have been dropping everywhere, while the quality of the imitated wrappers and cartons becomes increasingly better. We received a new one yesterday, from our Sales Manager in Jordan -- a stomach powder carton/-- and they're now using cardboard identical to ours.
54. 2 B
C.U. GEOFFREY
- STEED: Could I see this specimen?/
- GEOFFREY: Yes, yes. It's with one of our analytical chemists at the moment. Two years ago we changed all our cartons. But the imitators caught up with us within three months./
55. 4 A
M.S. STEED,
GEOFFREY f/g,
JOHN b/g
(As Steed rises -
- JOHN: Geoffrey, I wondered if I could have a word with you --
56. 1 C
M.C.U. STEED f/g,
JOHN b/g
- GEOFFREY: This is Mr. Steed of the Overseas Export Board. This is my father, the Chairman of the Company.
57. 4 A
C.U. GEOFFREY f/g,
JOHN, STEED b/g
- STEED: I'm delighted to meet you, sir./

(Cam. 1 next, Shot 58)

(On Cam. 4, Shot 57)

(Boom B)

GEOFFREY: Was it important?

JOHN: Only about that typist,
Miss ... Miss ...

GEOFFREY: Miss Fox?

JOHN: Miss Fox. I hear you've
given her a week's notice.

As GEOFFREY turns
in his chair CRAB
R. Lose STEED
Hold GEOFFREY C.U.
f/g, JOHN b/g

GEOFFREY: I have told her time
and again to clean the teeth of her
typewriter after cutting stencils./
I will not have shoddy correspondence
going out from my office. It creates
a bad impression./ No one will notice
if a salesman's fingernails are clean,
but everyone notices if they are dirty./

58. 1 C
C.U. JOHN

59. 4 A
C.U. GEOFFREY

60. 1 C
C.U. JOHN

61. 2 B JOHN: I see .../

O/S C.U. STEED
L f/g, JOHN,
GEOFFREY b/g.
T/I to Med. 2,
losing STEED

GEOFFREY: Now Mr. Steed is here
about the imitations.

JOHN: Really? Have you some plans
for stopping them?

GEOFFREY: If we could get the
imitators out of our markets for just
three months the customers would become
sufficiently discerning to insist on
the genuine product. With that in
view, we have re-designed our entire
range of wrappers, jackets and cartons
for the overseas market.

(Cam. 4 next, Shot 62)

(On Cam. 2, Shot 61)

STEED: That sounds a good idea.

GEOFFREY: No doubt you'd like to see the new designs./

62. 4 A
C.U. Cupboard.
See him open it,
take carton. As
he lifts it PAN UP
to C.U. GEOFFREY L
f/g, JOHN R b/g

JOHN: I thought we were keeping them to ourselves for the moment, Geoffrey ...

GEOFFREY: Mr. Steed is here to help us./

63. 2 B
O/S C.U. STEED
L f/g, GEOFFREY
R b/g

(As Steed looks at carton -

64. 5 C (CUT-AWAY)
C.U. Linctus
Carton

STEED: When you say you are keeping them to yourselves, just how many people know about them?/

65. 2 B
C.U. GEOFFREY.
Let him come fwd.
to B.C.U. R f/g.
See JOHN L b/g

GEOFFREY: The designer, of course - but I know he's absolutely reliable. The only other people, apart from myself, are my father and our secretary, Miss Dowell. When they get printed it will be behind locked doors. The first thing the imitators will know about them will be when they appear on the Middle East markets./

66. 4 A
C.U. STEED
T/I to B.C.U.

STEED: They seem a very pleasing design. Let's hope you can keep them secret./

67. 2 B
B.C.U. GEOFFREY.
(Reaction)

BOOM B
SWING

68. 1 D
L.S. Room, objet
d'art f/g. See
LEESON enter.

6. INT. LEESON'S SITTING ROOM. DAY.

F/F/X
Buzzer

(Cam. 5 next, Shot 69)

(On Cam. 1, Shot 68)

(BOOM B)

CRAB R. past
screen to end
of rostrum.

LEESON: Ah, Taylor, come in.

FISHPOLE

See TAYLOR enter.

TAYLOR: Have you got the
photographs from Willis-Sopwith?

Let them go.

(As they go -

LEESON: Yes, they're in here.

69. 5 C

BOOM A 1

C.S. FAY R f/g,
TAYLOR, LEESON
b/g. As they
come fwd. CRAB
L to Close 2-shot

6A. INT. LEESON'S STUDIO. DAY.

1 to E/

(As Taylor lifts
'photos -

70. 4 A

C.U. Photo
(Linctus Carton)

TAYLOR: These should be easy enough
to reproduce. Which letters do you
want changed this time?/

71. 5 C

Tight 2-shot
LEESON, TAYLOR

LEESON: None. You reproduce them
just like that.

TAYLOR: What about the copyright
laws?

LEESON: When you start caring about
the law, that'll be the day. Just
like that, you understand? And do
you want to know why?

(As Taylor moves -

TAYLOR: No.

72. 1 E

C.U. LEESON
P/B to see TAYLOR
R b/g

How do you get that effect?
Sort of splash work?

LEESON: The girl leans against the
sheet.

(Cam. 5 next, Shot 73)

(On Cam. 1, Shot 72)

TAYLOR: But how do you get the paint on?

LEESON: Off her. There's a tubful of paint in the next room. She swims around in it first./

73. 5 C

C.U. FAY's zip.
CRAB L. with her,
and PED. UP to
Close 2-shot,
FAY, LEESON.

Ah, here is my little

mermaid.

FAY: I'm off.

LEESON: Where?

FAY: We've finished, haven't we?

LEESON: I said "where"?

Hold LEESON f/g,
see FAY go b/g
(As he turns -

FAY: The Turkish Baths. How else do you think I get all this paint off me?

74. 4 B

C.U. LEESON
(Reaction)

75. 1 E

C.U. TAYLOR
(As he goes -

TAYLOR: Well, back to work.

76. 4 B

C.U. LEESON.
(Reaction)

PRE-VTR INSERT 2. VTR/ABC/3135/B

77. 1 E

I.A. C.U. CATHY
f/g, MASSEUSE's
hand on her shoulder.
P/B to see MASSEUSE
b/g

7. INT. TURKISH BATHS. DAY.

/ECHO/

CATHY: But I suppose most of your clients are regular visitors?

BOOMS X
and Y

F/X
Dripping
water,
faint hiss
of steam

(Cam. 5 next, Shot 78)

On Pre-VTR Insert
On Cam. 1, Shot 77

MASSEUSE: Oh, yes. Once they start coming here, they like to drop in at least once a week.

CATHY: But this girl, Miss Tu. You say she wasn't a regular?

MASSEUSE: No, I only saw her here once before. And I'll tell you a funny thing about her. Her pores literally oozed paint.

CATHY: You mean make-up?

MASSEUSE: No, no, no, paint. Like you'd paint a wall with. Or a picture. It was all over her body. She'd have a shower when she came here -- and a filthy mess she made of it, too. Then she'd get the rest of it out of her with the steam. It's a wonder what some people get up to. There you are, my dear, that's you done.

CATHY: Pity.

Lose MASSEUSE as
CATHY sits up.
CRAB L. See FAY
b/g PAN CATHY
to L.S. at shower.
See FAY.

(As Cathy sees
Fay -

78. 5 D

C.U. CATHY f/g,
FAY b/g. As
CATHY turns on
shower T/I to C.U.

GRAMS 3
Sting.

END OF PRE-VTR

79. MIX 1 C

C.U. Cartons.
As he lifts one
PAN UP to close
2-shot slightly
over STEED's
shoulder.

8. INT. GEOFFREY'S OFFICE. DAY.

GEOFFREY: There you have the full set of our black museum.

BOOM B 1

(Cam. 5 next, Shot 80)

(On Cam. 1, Shot 79).

(Boom B)

STEED: Clever imitations. My people will certainly be interested to hear about this.

F/F/X
Knock

See EDWARDS enter b/g, come to close 3-shot

GEOFFREY: Come in.

EDWARDS: Mr. Geoffrey --

GEOFFREY: Yes? Oh, Mr. Steed, this is Edwards.

STEED: How d'you do?

As EDWARDS turns to GEOFFREY with carton CRAB L. and T/I to close 2-shot.

EDWARDS: How do you do? We've opened out the imitation carton we had from Jordan and found this. It looks like a printer's trade-mark.

(As Geoffrey looks at it -

80. 5 C (CUT-AWAY)
Carton with trade mark.

GEOFFREY: That's very clumsy of them./

81. 1 C
Close 3-shot.
As EDWARDS turns T/I to close 2-shot with STEED. See GEOFFREY appear Centre b/g

STEED: May I see? But surely it could be from any printer in the world.

EDWARDS: Yes, but I think the board was made in Britain.

STEED: Then it's possible that the cartons are printed here as well. An interesting thought.

82. 4 A
C.U. GEOFFREY

EDWARDS: I intend to make a more thorough analysis of the board./

83. 2 B
C.U. STEED

We may be able to trace who made it./

(Cam. 1 next, Shot 84)

(On Cam. 2, Shot 83)

(Boom B)

84. 1 C
C.S. STEED, EDWARDS
f/g, GEOFFREY b/g.
Let GEOFFREY join
them.
- STEED: And that might lead us to
the printer who uses this mark?/
- EDWARDS: Exactly, sir.
- GEOFFREY: Concentrate on nothing
else. And keep this strictly to
yourself, Edwards.
- EDWARDS: I've already
told your father.
- GEOFFREY: Well, that's all right.
- Let STEED go to
centre b/g. PED.
DOWN to hold GEOFFREY,
EDWARDS f/g. See
carton.
- STEED: Well, if you'll excuse me,
it's almost lunch-time. I'm supposed
to be meeting someone.
- GEOFFREY: Yes, of course. Will we
see you here again?
- STEED: From time to time. I'd like
to know the results on the further
analysis of that carton.
- (As Geoffrey takes
carton -
85. 4 A
C.U. EDWARDS
(Reaction)
- GEOFFREY: We'll keep you informed.
- 1 to E/
86. 2 B
C.U. GEOFFREY
(Reaction)
87. 3 B
M.C.S. STEED
Let him come to
C.U. See MISS
DOWELL b/g
9. INT. MISS DOWELL'S OFFICE. DAY.
- STEED: Oh, I think I must have left
my gloves in there ...
- 2 FAST to C/
- BOOM C 1

(Cam. 2 next, Shot 88)

(On Cam. 3, Shot 87)

(Boom C)

MISS DOWELL: I'll look for you.

Let MISS DOWELL go. See STEED go to M.L.S. at desk.

STEED: That's very nice of you, thank you.

(As he sees pad -

88. 2 C

C.U. Pad. PAN UP with it to pocket.

(See him take out gloves -

89. 3 B

B.C.U. MISS DOWELL.

P/B as she comes to tight 2-shot with STEED. Let him X and go. T/I and PED. DOWN to L.A. C.U. MISS DOWELL

STEED: So silly of me. They were in my pocket. Goodbye.

/2 FAST to D/

GRAMS 4

Bridge

90. MIX 5 E

M.S. LEESON through glass. Let him come to C.U. See paint run down.

(As paint covers glass -

10. INT. LEESON'S STUDIO. DAY. BOOM A 1

91. 1 E

C.U. Paint table f/g, LEESON b/g. Let him come to C.S. at table. PAN him L. and let him go.

(As he goes up steps -

F/F/X
'Phone

92. 2 D

M.S. LEESON. As he sits and lifts 'phone T/I to B.C.U.

10A. INT. LEESON'S SITTING ROOM BOOM B 1

LEESON: Hello? Yes. Found a printer's mark? That's for you to decide. I'll deal with my end.

(Cam. 3 next, Shot 93)

/What? Murder's rather

(On Cam. 2, Shot 92)

(Boom B)

LEESON (cont'd.): What?
Murder's rather drastic, isn't
it?

GRAMS (5)
Bridge

93. MIX 3 B

M.S. Door. CATHY
enters. PAN her
R. to M.C. 2-shot
with MISS DOWELL.
Let MISS DOWELL go.
T/I to M.C.U. CATHY

11. INT. MISS DOWELL'S OFFICE. DAY.

BOOM C 1

CATHY: Good afternoon. I have an
appointment with Mr. Geoffrey Willis.
Mrs. Gale.

MISS DOWELL: Oh yes, Mrs. Gale.
I'll see if he's back from lunch.
Just one moment, please.

(As she enters -

94. 4 A

O/S GEOFFREY C.U.
R f/g, MISS DOWELL
b/g. Let her come
to desk.

12. INT. GEOFFREY'S OFFICE. DAY.

BOOM B 1

GEOFFREY: ... look, Johnson, if
you can't get them to meet our
delivery dates, tell them we'll take
our business elsewhere. All right,
do that and call me back tomorrow
morning. Yes?

MISS DOWELL: Mrs. Gale is here to
see you./

95. 2 B

L.A. M.C.U. GEOFFREY
As he hands up
folder P/B and PED.
UP to O/S MISS
DOWELL. L f/g,
Let her turn and
come to C.U. L f/g.

GEOFFREY: Oh yes, all right. In
which case, I won't have time to cope
with these. Put McIver onto them.
And tell the advertising manager I
want him in this office at three
o'clock -- if he's managed to get
back from lunch by then.

(Cam. 3 next, Shot 96)

(On Cam. 2, Shot 95)

(Boom B)

Let MISS DOWELL go.
T/I fast to M.C.U.
GEOFFREY.

MISS DOWELL: Very well, sir.

(As Miss Dowell
enters -

96. 3 B

C.U. CATHY L f/g,
MISS DOWELL R b/g

13. INT. MISS DOWELL'S OFFICE. DAY.

BOOM C 1

MISS DOWELL: Mr. Willis is free
now.

Let them go.

(As Cathy turns -

CATHY: Thank you.

97. 2 B

M.S. GEOFFREY.

14. INT. GEOFFREY'S OFFICE. DAY.

BOOM B 1

Let him come to
Med. 2-shot with
CATHY. Take them
to desk.

GEOFFREY: Very nice to see you. Come
and sit down.

As CATHY sits T/I
to C.S. GEOFFREY

CATHY: Thank you.

GEOFFREY: It isn't often we have
the pleasure of buyers coming to us.
More usually the other way around.
Would you care for a cigarette?

CATHY: No, thank you.

GEOFFREY: Now I must say I was
very interested to read about your
new branch in Cork. /

98. 4 A

C.U. CATHY

CATHY: Mr. Willis, I'm here under
false pretences. /

99. 2 B

C.U. GEOFFREY

GEOFFREY: Do go on.

(Cam. 4 next, Shot 100)

(On Cam. 2, Shot 99)

(Boom B)

100. 4 A
C.U. CATHY

CATHY: I'm not a buyer. You see, my firm has been trying to get in touch with you for months, but with an organisation the size of this, I don't suppose our sales letters even reached your desk.

101. 2 B
C.U. GEOFFREY
(SWING 4)

(As he turns to intercom -

GEOFFREY: What do you want to sell me?

102. 4 A
C.U. Intercom f/g,
CATHY b/g. See
his hand switch it
on.

2 to E
5 onto F

CATHY: Business efficiency.

GEOFFREY: Miss Dowell, Mrs. Gale is ready to leave now. Will you show her out, please.

As he moves hand
T/I to C.S. CATHY

103. 5 F
M.C.U. GEOFFREY

CATHY: We've been studying some of your internal administration, and we believe that some aspects of it are no longer in step with the 1960's.

104. 4 A
M.C.S. CATHY.
See MISS DOWELL
enter. Hold
CATHY's rise.
(As she puts invoice
on desk -

105. 5 F
M.C.U. GEOFFREY.
See invoices laid
on desk.

GEOFFREY: I'm really very busy.

CATHY: For instance, these invoice pads of yours - they require twenty-three percent more typing than is really necessary. But with a layout like this, you'll see that the address of the client need only be typed once.

106. 4 A
C.U. CATHY

GEOFFREY: Where did you get blanks of our invoices?

107. 5 F
C.U. GEOFFREY

CATHY: Our business is efficiency. Don't you think that our redesigning is better?

GEOFFREY: I admire the way you've got in to see me. I'll buy it.

(Cam. 4 next, Shot 108)

(On Cam. 5, Shot 107)

(Boom B)

108. 4 A _____ CATHY: But that's only a start,
C.U. CATHY Mr. Willis./ My firm does a
complete job or nothing./
109. 5 F _____
C.U. GEOFFREY
110. 4 A _____ GEOFFREY: I thought you'd say that.
C.U. CATHY f/g, What's the deal?/
MISS DOWELL b/g
111. 5 F _____ CATHY: That I have a free run of
C.U. GEOFFREY your organisation -- sales, accounts,
and production -- for one month.
Then we will put up to you an entirely
objective recommendation for re-
organisation./ Our fee is one thousand
guineas.
112. 4 A _____ GEOFFREY: Miss Dowell,/show Mrs.
A/B Gale everything she wants to see./
(Swing 5)
113. 5 F _____ CATHY: Thank you.
O/S CATHY C.U.
L f/g, GEOFFREY
R b/g
P/B to let CATHY
come to C.U. L
f/g, GEOFFREY R
b/g
114. 4 A _____ GEOFFREY: Mrs. Gale,/do you know
C.U. CATHY why I'm hiring you?/ Because I
115. 5 F _____ admire the way you got in to see me.
CATHY C.U. L f/g, When my grandfather started to make
GEOFFREY R b/g. soap, that's how he got in to see his
Let him come to first client -- by pretending to be
her.
116. 4 A _____ a buyer./ He mentioned it in a book
C.U. CATHY he wrote -
117. 5 F _____ CATHY: "The Craft of Salesmanship"?/
C.U. GEOFFREY
(Reaction)
118. 4 A _____
C.U. CATHY

(Cam. 5 next, Shot 119)

(On Cam. 4, Shot 118)

(Boom B)

CATHY (cont'd.): I found it fascinating.

(As she goes -

119. 5 F

C.U. GEOFFREY
(Reaction)

120. 1 F

M.C.S. MISS DOWELL,
CATHY.
Let CATHY come to
C.U. f/g. Let
MISS DOWELL come
to Close 2-shot

15. INT. MISS DOWELL'S OFFICE. DAY.

BOOM C 1

MISS DOWELL: What did you want to see, Mrs. Gale?

CATHY: To start with, I'd like to see order forms, memo pads, all your internal print.

PAN them L. to door.

(As they reach door -

MISS DOWELL: Yes, of course. Will you come this way?

BOOM C
SWING

121. 2 E

L.S. Corridor.
MISS DOWELL &
CATHY enter.
Let them come
to Close Shot.

16. INT. PASSAGEWAY. DAY.

F/X
Typing
pool
b/g

PAN them L. to door.

1 to G, shooting
over 2's cable

MISS DOWELL: We keep a little of everything in here. The main bulk is in the Stores on the ground floor.

122. 3 C

C.U. Shelves f/g
CATHY b/g. Let
her come to C.S.

17. INT. CUPBOARD. DAY.

LIGHT Q

MISS DOWELL: You'll find the switch on the right.

CRAB L. with her.

(As she turns -

CATHY: Thank you.

123. 1 G

Shelves f/g,
CATHY b/g

S/B CAPTION SCANNER

(On Cam. 1, Shot 123)

Let her come to
shelves. CRAB L.
Find feet big f/g
As she sees feet
T/I to B.C.U. CATHY

GRAMS (6)

End of Act

CAPTION SCANNER

CAPTION B
"THE AVENGERS"
End of Act One

FIRST COMMERCIAL BREAK

CAM. 1 MOVE TO POS. H - PRINTSHOP
CAM. 2 MOVE TO POS. F - PRINTSHOP
CAM. 3 MOVE TO - FOR CUTAWAY SHOTS
CAM. 4 MOVE TO POS. C - STEED'S FLAT
CAM. 5 MOVE TO POS. B - STEED'S FLAT

BOOM A STAY AT POS. 1 - STEED'S FLAT (SWING)
BOOM B MOVE TO POS. 3 - JOHN'S OFFICE
BOOM C MOVE TO POS. 2 - PRINTSHOP

ACT TWO

	<u>FADE UP CAPTION SCANNER</u>		<u>GRAMS 97)</u>
	CAPTION C		'Avengers'
	"THE AVENGERS"		Beginning
	Act Two		of Act
124.	<u>5 B</u>		<u>BOOM A 1</u>
	C.U. STEED		
	buttering toast.	<u>18. INT. STEED'S FLAT. DAY.</u>	<u>BOOM B 4</u>
	PAN UP to C.U.		
	STEED.		
	P/B to see CATHY		
	enter b/g		
	CRAB L. and let		
	her come to f/g.		
	As she takes off		
	hat PED. DOWN her		
	hip Close L f/g,		
	STEED b/g.		
	As she goes PAN		
	DOWN to C.U. hat		
125.	<u>4 C</u>		
	C.S. STEED R f/g,		
	CATHY b/g	<u>STEED:</u> I hate getting up in a	
		hurry.	
		<u>CATHY:</u> You hate getting up period.	
	*CRAB L. to L.S.	<u>STEED:</u> Why couldn't you have told	
	CATHY. See her	me about this last night? Oh!*	
	place balls.		
		<u>CATHY:</u> Cut yourself?	
		<u>STEED:</u> No, my shares are down for	
		the third day running.	
	(As she chips ball -		
126.	<u>3 (CUT-AWAY)</u>	<u>CATHY:</u> Bad luck.	
	C.U. Hat. See		
	ball land.		
127.	<u>5 B</u>		
	C.U. STEED		
	(Reaction)		
128.	<u>4 C</u>		
	M.C.S. CATHY		
	(Cam. 5 next, Shot 129)		

(On Cam. 4, Shot 128)

(Boom A)

- CATHY: If I'd known you were going to be in this sort of mood I would have come round last night./
129. 5 B
C.U. STEED
130. 4 C
M.C.S. CATHY
(As she chips ball -
131. 3 (CUT-AWAY)
C.U. Hat. See
ball land.
132. 5 B
C.U. STEED
(Reaction)
133. 4 C
M.C.S. CATHY
(As she chips ball - CATHY: Was Edwards onto something?
134. 3 (CUT-AWAY)
C.U. Hat. See
ball land. STEED: Yes. He was their analytical chemist.
135. 5 B
C.U. STEED Just discovered a printer's mark on one of those imitation cartons.
P/B to hold rise.
Let him come fwd.
As he bends PAN DOWN to hat. CATHY: Who else had he told?
136. 4 C
C.S. CATHY. Let STEED: That's the thing. Only myself, Miss Dowell, and the Willis-Sopwiths. So I wonder who left poor Edwards swinging in that cupboard.
STEED rise into close 2-shot.
Let him go, T/I to C.U. CATHY CATHY: The Masseuse at the Turkish Baths said something rather interesting./
137. 5 B
C.U. STEED STEED: You had massage as well?
138. 4 C
C.U. CATHY CATHY: Of course. It was only another fifteen shillings./ The radiant heat was a bit pricey though./
139. 5 B
C.U. STEED
140. 4 C
C.U. CATHY
(Swing 5) Then there were the tips./
- (Cam. 5 next, Shot 141)

(On Cam. 4, Shot 140)

(Boom A)

- CATHY (Cont'd.): Oh, and I had to get my hair done afterwards. It shouldn't come to more than ten pounds./
141. 5 B
C.U. CATHY L f/g,
STEED R b/g
- STEED: Marvellous. I might as well sell those shares now.
- CATHY: Anyway, she said ...
- STEED: Who said?
- CATHY: The Masseuse said that Miss Tu's pores oozed paint.
142. 4 C
C.U. CATHY
- STEED: Oh? Chinese White?/
- CATHY: And while I was there, a girl came in -- someone I thought I knew -- and she was covered in paint, too./
143. 5 B
C.U. STEED
144. 4 C
C.S. CATHY.
See her get magazine,
take her to tight
2-shot with STEED
(As he looks at it -
- STEED: Oh? Who was she?/
- CATHY: A couple of years ago everyone knew her.
145. 3 (CUT-AWAY)
C.U. Magazine
Lilt Girl
- STEED: The Lilt Girl./
146. 4 C
Tight 2-shot.
Hold CATHY C.U.
f/g, let STEED
go to b/g
- CATHY: It shouldn't be difficult to get in touch with her. Models have agents.
- STEED: Could you take care of that? I've got an appointment with the Printers' Trade Association./ If we can find who /uses that trade mark
147. 5 B
B.C.U. STEED

(Cam. 2 next, Shot 148)

(On Cam. 5, Shot 147)

(Boom A)

STEED (cont'd.): uses that trade mark we might be getting somewhere.

148. 2 F BOOM C 2

B.C.U. Poster.
PAN DOWN to
C.U. Calendar.
See trade mark

19. IMP. PRINTSHOP (SMALL SHOP)
DAY.

TAYLOR: Honestly, I don't know how it happened. Obviously my trade mark goes on everything I print./

149. 1 H

TAYLOR C.U. R f/g,
LEESON L b/g

PAN them R. to
Drawing Board

But not the stuff we do in here.

LEESON: Don't you watch what you print?

TAYLOR: I can't have my eyes everywhere. They must have put the trade mark on out of habit.

LEESON: Just watch out it doesn't happen a second time. Now where's the art work?

(As he looks at
drawing -

TAYLOR: I've got it here.

150. 3 (CUT-AWAY)

C.U. Board
See hand take
photograph

LEESON: That looks O.K. Have you got the photos? Yes ... yes ... that should do.

151. 1 H

Close 2-shot
Let LEESON come to
B.C.U. f/g, TAYLOR
b/g

TAYLOR: Everything's exactly the same. Not one letter different./ What happens if the real stuff's there first?

(Cam. 4 next, Shot 152)

(On Cam. 1, Shot 151)

(Boom C)

LEESON: Don't worry. Willis-Sopwith are going to have printer trouble.

GRAMS (8)
Bridge

152. MIX 4 A

O/S GEOFFREY C.U.
R f/g, CATHY L
b/g

BOOM A 2

20. INT. GEOFFREY'S OFFICE. DAY.

GEOFFREY: Yes, sir, I've got a note of that. Thank you. Goodbye. I'm sorry. Now, where were we?

CATHY: These salesmen's report sheets. I don't think all this information is necessary. For instance the exact time they enter and leave a shop/-- does anyone do anything with information like that?

153. 5 F

C.U. GEOFFREY

F/F/X
Knock.

154. 2 B

C.S. Door. MISS DOWELL enters, comes to C.U.

GEOFFREY: Come in./

MISS DOWELL: Excuse me. I thought you ought to know Leeds say they haven't started printing yet./

155. 5 F

C.U. GEOFFREY

GEOFFREY: What! The memo must have gone astray somewhere./ When did we tell them to start printing?/

156. 4 A

C.U. CATHY

157. 2 B

C.U. MISS DOWELL

158. 5 F

C.U. GEOFFREY

MISS DOWELL: Tuesday last week./

159. 2 B

C.U. MISS DOWELL

GEOFFREY: Get a copy of the memo straight off to them by telex./ Has my father come in yet?

MISS DOWELL: Yes, sir.

160. 5 F

O/S C.U. CATHY L
f/g, GEOFFREY R
b/g

GEOFFREY: Tell him I want to see him, please./

(Cam. 2 next, Shot 161)

(On Cam. 5, Shot 160)

(Boom A)

Hold GEOFFREY'S
rise. Let him go
round desk to
CATHY. As he
turns back to desk
CRAB R. to CATHY,
GEOFFREY M.C.S. f/g,
JOHN b/g

CATHY: Another thing I'd like to
discuss with you is the over-lapping
of responsibilities.

GEOFFREY: Well, that certainly
doesn't apply here. The matter is
simply solved by my doing all the work.
My father, when he drops in, concerns
himself solely with our shareholders --
and our typists; and not necessarily
even in that order of priority. Now,
you were talking about our salesmen's
reports ...

CATHY: Well, I thought -

GEOFFREY: Speak of the devil.

JOHN: I believe you want me.

GEOFFREY: Yes, I wanted to see you
about something important. This is
Mrs. Gale./ She's doing a business-
efficiency job for us.

161. 2 E
L.A. C.U. CATHY's
side L f/g, JOHN
R b/g

5 to G

*P/B to find
GEOFFREY.

JOHN: I'm delighted to meet you.
I've had some ideas myself on improving
efficiency around here* -- not that my
son would be interested in any ideas of
mine.

Let her go.

(When she X's
shot -

GEOFFREY: I apologise for these
interruptions, Mrs. Gale, but I'd
like to have a word with my father. I
wonder if you'd mind waiting next door.

162. 3 D
Close 2-shot
GEOFFREY, JOHN
(Cam. 4 next, Shot 163)

CATHY: Yes, of course.

(On Cam. 3, Shot 162

(Boom A)

GEOFFREY: And now, Father, if you could spare a moment, could we talk business?

JOHN: Oh. Yes, of course.

163. 4 D FAY C.U. R f/g, CATHY b/g 21. INT. JOHN'S OFFICE. DAY. BOOM B 3
(As Fay turns - GRAMS 8A
Sting

164. 5 G C.U. FAY CATHY: I'm sorry. I was asked
(SWING 4) to wait in here a few minutes.

165. 4 D C.U. CATHY FAY: That's all right./ You don't
) work here, do you?

166. 5 G C.U. FAY CATHY: Only as a consultant./

167. 4 D C.U. CATHY FAY: I didn't think I recognised
you./
P/B to Close
2-shot CATHY: That's funny. I thought I
knew your face.

FAY: That's bad. Faces wear out
quickly in my business.

CATHY: Of course. You were the
Lilt Girl, weren't You?

FAY: That's right. It was the
worst thing that ever happened to me.
Once you get identified with one
product like that, no-one wants to
use you any more.

CATHY: What are you doing now?

(Cam. 3 next, Shot 168)

(On Cam. 4, Shot 167)

(Boom B)

FAY: I still do a bit of modelling. Believe it or not, that's me up there.

PAN CATHY L.
T/I to L.A. O/S
CATHY f/g,
Painting b/g
(As she looks at it -

168. 3 E
C.U. CATHY

169. 5 G
C.U. Painting.
PAN to signature

170. 3 E
B.C.U. CATHY
(Reaction)

GRAMS (9)
Bridge

171. MIX 1 H BOOM C 2
C.U. Print machine
See print come off.
PAN UP with it to Close 2-shot.

22. INT. PRINTSHOP (SMALL SHOP)
NIGHT.

TAYLOR: Yes, that's all right.
We'll start printing tomorrow morning, as soon as the card is delivered.

3 FAST to F

Let them go.

172. 2 G GRAMS (10)
Door. As they enter T/I. See TAYLOR lock door.
PAN him R. Hold print machine f/g

23. INT. PRINTSHOP. (MAIN SHOP)
NIGHT.

Suspense

LIGHT Q OFF

1 FAST to J

See TAYLOR exit b/g

173. 1 J
L.A. Skylight.
See STEED appear.
Hold him as he jumps down. T/I to C.U.
Let him go.

174. 2 G
L.S. STEED. As he comes fwd. T/I to C.S.

(Cam. 3 next, Shot 175)

(On Cam. 2, Shot 174)

1 to H

See STEED open
lock.
(As door opens -

175. 3 F

C.U. Paster. See
light hit it as
light moves.

PAN to M.C.U. STEED
Let him go.

24. INT. PRINTSHOP (SMALL SHOP)
NIGHT.

176. 1 H

C.U. Print Machine
f/g, STEED b/g

3 FAST to G

Let him come to it.
As it works T/I
FAST to C.U. Print.

As he lifts it PAN
UP to C.U. STEED
See print.

(As he goes -

177. MIX 4 C

C.U. CATHY
At end of con-
versation PAN
DOWN to C.U.
'phone

(As she dials -

25. INT. STEED'S FLAT. NIGHT.

CATHY: The Reading Room? No,
I hardly expected him to be there.
I see, thank you.

178. 3 G

M.S. Door, coat
stand f/g. See
STEED enter, hang
up umbrella.

See him take paper
from it

(As he goes -

CATHY (cont'd.) (v/o): Oh, good
evening. Has Mr. John Steed been
in this evening? Would you ask
him to call home if he comes in?
Thank you.

179. 4 C

C.S. CATHY f/g,
STEED enters b/g,
comes to Close 2-
shot

3 to S/B H
2 onto H

I wondered where you were.
I just 'phoned your club.

STEED: Which one? I've been
looking over a printer's. What do
you think of that? It's Willis-
Sopwith's new design. Only their
/own printer's supposed

(Cam. 5 next, Shot 180)

(On Cam. 2, Shot 189)

(Boom A)

Let TAYLOR go,
FAY come to
LEESON

FAY: Why all the hurry?

LEESON: This time we're working
for someone else, and the game's
going to be played a different way.

FAY: And are you getting more
out of it, this 'different way'?

LEESON: Honey, I am going to
be rich.

FAY: It sounds intriguing.
Tell me more.

LEESON: You ever heard of Karim?

FAY: No. Who's she?

Hold LEESON as he
rises and sits
into chair, FAY
to b/g

LEESON: Very funny. It's a small
country, the size of a postage stamp,
and not worth much more -- until oil
was found there.

FAY: What's stomach powder got to
do with it?/

190. 4 F
C.U. LEESON

LEESON: The natives buy British,
because Karim used to be a British
Protectorate until we gave it
independence. The King is pro-
British, so is his Cabinet./ So they
want Britain to dig for the oil. But
another country, which shall be nameless,
also wants the oil concession./ Certain
politicians want the certain-other-
country to get the concession. So what
they intend to do is to make the mass of
/the people anti-British.

191. 5 H
C.U. STEED f/g,
group b/g.
T/I to C.U. STEED

192. 4 F
M.S. LEESON

5 to J

(Cam. 2 next, Shot 193)

(On Cam. 4, Shot 192)

(Boom A)

- Hold rise. See him go to Rostrum.
CRAB L., hold
TAYLOR L f/g,
LEESON, FAY b/g
(As they look at him -
193. 2 J
C.U. STEED
(Reaction)
195. 5 J
M.C.U. LEESON
Let him come to C.U. f/g. See FAY b/g
- Let FAY go and enter Close 2-shot f/g
- Let FAY go. T/I to C.U. LEESON.
(Let him go -
196. 2 J
C.U. STEED f/g,
TAYLOR b/g.
See LEESON enter and come to STEED.
Let TAYLOR go.
197. MIX 3 B
M.S. Door. CATHY enters.
- (Cam. 1 next, Shot 198)
- LEESON (cont'd.): the people anti-British. And the way they're going to do it is to sell imitated British goods, such as stomach powder and other medical products -- only instead of stomach powder it'll be poison.
- Result -- a few thousand Karimites bite the dust -- and those that are left/pull down the Union Jack.
- FAY: Some of those people who die might be children.
- LEESON: They should worry. In a dump like that, they're only going to be hungry all their lives anyway. Where are you going?
- FAY: Home.
- LEESON: I thought you wanted to go to a night club?
- FAY: Not on your kind of money.
- LEESON: But my money's as pure as driven snow. The blood money doesn't arrive until tomorrow.
- All right, Taylor. Get me another drink.
30. INT. MISS DOWELL'S OFFICE. DAY.
- BOOM C 1

(On Cam. 3, Shot 197)

(Boom C)

PAN her R. to
M.L.S. with
MISS DOWELL.

CATHY: Where do I find the Dospatch
Department?

PAN her L. to
C.S. with FAY

MISS DOWELL: Take the lift to the
basement, and turn right through the
double doors. Hullo? Yes, Mr.
Geoffrey will speak to you, sir.
Fergusson's buyer on the 'phone,

F/F/X
'Phone

(As Fay reaches
desk -

198. 1 F (pushing 2's cable) Mr. Geoffrey.
M.C.S. FAY, MISS
DOWELL

FAY: Is Mr. John Willis in?

Let FAY go towards
door.

MISS DOWELL: Yes, but -

As MISS DOWELL
looks, WHIP PAN
L. to CATHY

FAY: That's all right. He'll
see me.

199. 3 B
C.U. MISS DOWELL
(Reaction)

200. 4 G

ROOM B 3

Close 2-shot
JOHN, FAY

31. INT. JOHN'S OFFICE. DAY.

JOHN: This is an unexpected pleasure.
Let me take your coat.

Let JOHN go to
b/g. T/I to
C.U. FAY f/g

FAY: Darling, I had to see you. I
rang your home, and they said you'd
already left.

JOHN: We have a shareholders'
meeting soon. What can I do for
you?

Let FAY go.
T/I to C.U.
JOHN

FAY: I want to talk to you about
the people who imitate the things you
make.

(Cam. 2 next, Shot 201)

(On Cam. 4, Shot 200)

(Boom B)

Let JOHN go.
PAN DOWN to flex
and PAN ALONG it
to wall.

JOHN: How do you know anything
about that?

FAY: I know everything about it.

201. 2 C

C.U. Flex. PAN
UP to C.U. MISS
DOWELL. T/I to
L.A. B.C.U.

32. INT. MISS DOWELL'S OFFICE. DAY.

Boom B
FILTER

FAY (cont'd.): and you're the
only person I can tell.

JOHN: Then perhaps you'd better
tell me what you know ...

FAY: They're not doing it this
time just to do you out of business.
They're going to kill thousands of
people ...

WHIP PAN to
STEED

BOOM C 1

202. 3 B

M.S. MISS DOWELL
PAN her R. to
door.
(As she enters -

STEED: Is Mr. Geoffrey available?/

MISS DOWELL: I'm sure he'll see
you, Mr. Steed.

203. 4 A

O/S GEOFFREY
C.U. R f/g,
MISS DOWELL,
STEED b/g

BOOM A 2

33. INT. GEOFFREY'S OFFICE. DAY.

MISS DOWELL: Mr. Geoffrey, Mr.
Steed is here to see you.

204. 1 C

L.A. B.C.U.
MISS DOWELL

GEOFFREY: Oh yes, send him in./

MISS DOWELL: Excuse me, Mr. Geoffrey,
but I think I've got a headache coming
on./ Would you mind if I took some
time off to get some fresh air?

205. 2 B

B.C.U. GEOFFREY

(Cam. 1 next, Shot 206)

(On Cam. 2, Shot 205)

(Boom A)

206. 1 C
 M.C.S. MISS DOWELL.
 See STEED enter.
 Let MISS DOWELL go,
 take STEED to Med.
 2-shot with GEOFFREY

GEOFFREY: But of course. And if you don't feel better, take the rest of the day off./

MISS DOWELL: Thank you.

GEOFFREY: With us seven years. And this is the first time she's ever asked for time off.

P/B to let GEOFFREY come to B.C.U. R f/g, STEED L b/g

STEED: You're very fortunate. They're hard to come by, the healthy ones. I wondered if you had any other ideas as to why Edwards did it.

GEOFFREY: According to my Personnel Manager, he had had a lot of trouble at home.

Let STEED come to Close 2-shot

STEED: Doesn't it strike you as odd that a man like Edwards -- a scientist, with so many other means at his disposal -- should choose to hang himself in a stationery cupboard?/

207. 2 B
 C.U. GEOFFREY
 (SWING 1)
 (As he goes -

GEOFFREY: I don't know ...

208. 1 C
 C.U. STEED

STEED: Edwards had just found that

209. 2 B
 C.U. GEOFFREY
 (Reaction)

GEOFFREY: printer's trade mark./ That trade mark may lead us to whoever is imitating your products. Someone had to stop him.

210. 1 C
 C.U. STEED

211. 2 B
 C.U. GEOFFREY

GEOFFREY: You think he was

212. 1 C
 C.U. STEED

STEED: murdered?/

(Cam. 2 next, Shot 213)

(On Cam. 1, Shot 212)

(Boom A)

213. 2 B STEED: I do./
C.U. GEOFFREY
(Reaction)

214. 4 D BOOM B 3
O/S B.C.U. JOHN
R f/g, FAY L b/g 34. INT. JOHN'S OFFICE. DAY.

JOHN: Well, I don't know that
I'm the best person for you to talk
to about it, Fay.

FAY: You mean you're not going
to do anything?

Let JOHN turn
profile

JOHN: I didn't say that. It's
just that I'll have to think about
it ... Why did this painter chap
tell you all this?

215. 5 K BOOM A 2
L.A. B.C.U.
LEESON f/g,
MISS DOWELL
b/g 35. INT. LEESON'S STUDIO. DAY.

MISS DOWELL: I can't think why
you told her all that. I don't
think we should ever have employed
you -

LEESON: Now just a minute. I've
been useful to you -

MISS DOWELL: You wouldn't have
any of this if it weren't for us.
And you won't keep it if you go on
talking so much.

LEESON: All right, all right.
So what do you want me to do?

(Cam. 1 next, Shot 216)

(On Cam. 5, Shot 215)

(Boom A)

MISS DOWELL: Look up a few telephone numbers in that little black book of yours, and find a new girl-friend for Mr. John Willis. Because he's going to need one.

GRAMS (12)
Bridge

216. MIX 1 J
Skylight. See
STEED, CATHY
enter.
T/I to Close
2-shot

36. INT. PRINTSHOP (MAIN SHOP)
NIGHT.

into
GRAMS (13)
Suspense
FISHPOLE

Let them go

STEED: One of these fits that door over there.

217. 2 G
C.U. Counter f/g
See CATHY go to door. Let STEED come to f/g.
Stay on C.U. cash box f/g, CATHY b/g

1 FAST to H

Let STEED go to CATHY

CATHY: Do you normally help yourself to other people's money?

BOOM B 5

(As door opens -

STEED: Provided the potty cash is missing they'll think they've had burglars.

BOOM C 4

218. 1 H
Print machine f/g
Let them come to M.C.S. at it.
T/I to C.U. as CATHY takes plate off.

37. INT. PRINTSHOP (SMALL SHOP)
NIGHT.

BOOM A 3

(Cam. 2 next, Shot 219)

(On Cam. 1, Shot 218)

(Boom A)

See her fit on new plate.

As she hits it
WHIP UP to close
2-shot

STEED: Sssh!

On Whip
Up -
CUT GRAMS.

As STEED goes
hold CATHY R f/g,
See STEED go to
door.

219. 2 G

L.S. STEED at
door.

Let him come fwd.
to M.S.

See MAX jump onto
him.

See NORMAN come
from b/g and go
to door.

(As he moves thro'
door -

220. 5 L

C.U. CATHY f/g,
NORMAN b/g

NORMAN: What are you doing here?

Let CATHY go to
him.

As she brings him
to table CRAB L.

Hold them M.S. at
table.

221. 1 H

B.C.U. Hand on
CATHY's face

222. 5 L

M.2. See door
b/g

(As Cathy screams -

223. 2 G

M.C.S STEED R f/g,
MAX L b/g. Let
STEED go to him.

(Cam. 3 next, Shot 224)

(On Cam. 2, Shot 223)

(Boom A)

Let STEED come to camera, fall out of shot.

(As he goes out of shot -

224. 3 J
M.S. Floor.
See STEED land.
Let him roll out of shot.
(As he goes -
225. 2 G
M.S. MAX. Let him come fwd., fall out of shot.
(As he goes -
226. 3 J
M.S. Floor.
See MAX land.
See him look for Steed
227. 5 L
Med. 2-shot
CATHY, NORMAN.
CRAB R. as they go to L.S. Let NORMAN fall out of shot.
Let him rise. See CATHY kick him, let him fall again.
228. 3 J
C.U. MAX's head.
See cash box.
See STEED's hand take box.
(As he takes it -
229. 2 G
L.A. C.U. MAX R
f/g, STEED L b/g.

(Cam. 5 next, Shot 230)

(On Cam. 2, Shot 229)

(Boom A)

As he lifts box T/I
FAST to C.U. STEED

(As he crashes
box down -

230. 5 L

M.C.S. CATHY. Let
NORMAN jump into
C.U. f/g, go to her.

As he jumps up into
C.U. f/g P/B to
L.S.

See CATHY throw him.

PAN her to table.

See her take hammer.

231. 1 H

C.S. NORMAN. See
him start to get
up.

232. 5 L

C.S. CATHY. See
her strike NORMAN
out of frame.

See STEED enter
b/g, come fwd. to
tight 2-shot with
CATHY.

STEED: I wonder whose friends
they are?

CATHY: Not mine.

STEED: You'd better see your

233. 1 H

C.U. CATHY

butcher./ You're going to need more
than eye-shadow on that in an hour

234. 5 L

Tight 2-shot
A/B

(As they go -

or so./

235. 1 K

B.C.U. FAY f/g.
See boxes fall.
See CATHY, STEED b/g
T/I to close 2-shot
STEED, CATHY

GRAMS (15)
End of Act

MIX CAPTION SCANNER

CAPTION D
"THE AVENGERS"
End of Act Two

- 44 -

SECOND COMMERCIAL BREAK

CAM. 1 MOVE TO POS. C - GEOFFREY'S OFFICE
CAM. 2 MOVE TO POS. B - GEOFFREY'S OFFICE
CAM. 3 MOVE TO POS. D - GEOFFREY'S OFFICE
CAM. 4 STAY AT POS. D - JOHN'S OFFICE
CAM. 5 MOVE TO POS. J - LEESON'S STUDIO

BOOM A MOVE TO POS. 1 - LEESON'S STUDIO
BOOM B MOVE TO POS. 3 - JOHN'S OFFICE
BOOM C MOVE TO POS. 3 - GEOFFREY'S OFFICE

- 44 -

ACT THREE

FADE UP CAPTION SCANNER

GRAMS (16)

CAPTION E
"THE AVENGERS"
Act Three

'Avengers'

236. 3 D

BOOM C 3

Med. Close 2-shot
GEOFFREY, MISS
DOWELL.

38. INT. GEOFFREY'S OFFICE. DAY.

Let CATHY step
into C.U. L f/g

GEOFFREY: What happened?

CATHY: Oh, just an accident.

GEOFFREY: Oh dear. Do sit down.

237. 1 C

With you in a moment, Mrs. Gale./

M.C.U. CATHY
Hold her sit.

238. 3 D

O/S CATHY f/g,
MISS DOWELL,
GEOFFREY R b/g

239. 1 C

Thank you./

M.C.U. CATHY

CATHY: I just dropped in to say that
we are going to start our preliminary
report for you now. So I won't be getting
in your way for the next few days./

240. 3 D

O/S CATHY C.U. L
f/g, GEOFFREY R
b/g

GEOFFREY: Oh, we'll miss you. Well,
I'll be very interested to hear what you
have to say. You've probably found
plenty of dead-wood that should be cut
away from this organisation.

Hold his rise. As
he comes fwd. go
with him. Lose
CATHY. See JOHN
enter b/g and come
to close 2-shot

CATHY: No, I'd say that you're well
up to date in most departments. I
think our main criticism will be of the
amount of work that falls on your
shoulders.

(Cam. 1 next, Shot 241)

(On Cam. 3, Shot 240)

(Boom C)

GEOFFREY: I don't think that can be helped. My father just isn't interested any more.

JOHN: Oh, I thought you were alone.

GEOFFREY: Mrs. Gale's just going. Is it personal?

JOHN: Not necessarily. Mr. Steed - where can I get in touch with him? I can't find this Overseas Export Board in the telephone book./

241. 1 C
C.U. CATHY

GEOFFREY: It's a new government department./ But I think he'll be coming in some time today. What did you want to see him about?

242. 3 D
Close 2-shot
GEOFFREY, JOHN

JOHN: Nothing, really. Anyway, I'll be in most of the day if you want me. I'd just like to have a chat with him./

243. 1 C
C.U. GEOFFREY
(As he looks to
Cathy -

GEOFFREY: All right.

244. 2 B
C.U. CATHY
(Reaction)

245. 1 C
C.U. GEOFFREY
(Reaction)

246. 4 D
L.A. Desk f/g
Let JOHN enter.
As he switches
on intercom.
T/I to C.U.

BOOM B 3

39. INT. JOHN'S OFFICE. DAY.

(Cam. 5 next, Shot 247)

(On Cam. 4, Shot 246)

(Boom B)

1 to E

JOHN: Miss Dowell, if Mr. Steed comes in today tell him I want to see him urgently.

247. 5 J

BOOM A 1

C.U. Painting.
PAN R. to C.U.
STEED R f/g,
LEESON L b/g

40. INT. LEESON'S STUDIO. DAY.

STEED: It's really quite fascinating, the impetus you convey into your work.

LEESON: Well not everybody appreciates that. I mean, if you haven't had three years at an art school, you are nothing. You are not carnated. You are not embodied. You know what I mean?

STEED: Carnated. Exactly. But my people are simple people, you know. My people don't subscribe to those prejudices. They will want me to be able to reassure them that your work is genuine expressionism, and not just - if I may say so - er -

LEESON: A novelty.

STEED: Exactly!

LEESON: If I was out only to make money, I would switch over to formalism, wouldn't I, instead of having to find other sources of income because my art doesn't pay.

STEED: And I take it that you find these other sources of income quite lucrative.

(Cam. 1 next, Shot 248)

(On Cam. 5, Shot 247)

(Boom A)

LEESON: Just who are your people?

STEED: What Lord Beaverbrook is to New Brunswick, I am to Reykjavik. A work of dedication. Tell me, do you use a model, or is all this inspired from within?

As STEED goes
P/B and CRAB R.
to M.L.S. STEED
& LEESON at
canvas.

LEESON: I use a model. In fact, up until yesterday I had a very intelligent girl working for me. You see, with my kind of work, it's got to be two intelligences flowing together -

As they turn from
canvas T/I to
close 2-shot

STEED: Two intelligences. Yes. You say you had a model?

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

LEESON: Yes, well, she's not around now. You could say I'm in the market for another girl. Yes. You could say that.

248. 1 E

C.U. LEESON
P/B to let STEED
enter 2-shot.
CRAB R. to tight
LEESON B.C.U. R
f/g

STEED: How extraordinary! I met a model on the boat on the way down from the Arctic - my Snow Queen I called her. She was looking for work. Her name was Catherine.

LEESON: She sounds fascinating.

STEED: You mean that? Good.

LEESON: She must have flavour.

STEED: Flavour?

LEESON: That I do insist on.

(Cam. 2 next, Shot 249)

(On Cam. 1, Shot 248)

(Boom A)

Let STEED go to
b/g. Hold LEESON
Close. R f/g

STEED: Well, I suppose she has
flavour. I hadn't really thought
of her like that. Yes, elegant young
lady, if sartorially a little avant-
garde. But we all have our little
foibles, don't we?

LEESON: We do indeed.

STEED: Don't worry, Mr. Leeson. I
shall arrange an exhibition for you.
My people will make you the toast of
Reykjavik. I'll send the young lady
round to see you.*

*T/I to B.C.U.
LEESON

LEESON: Don't forget, Mr. Steed.

249. 2 B

BOOM C 3

C.U. papers on
desk. As she
lifts them PAN
UP to C.U. MISS
DOWELL f/g.
See JOHN enter
b/g

44. INT. GEOFFREY'S OFFICE. DAY.

JOHN: Where is my son?

MISS DOWELL: I'm afraid I don't know,
sir. Is there something I can do for
you?

JOHN: No, thank you. It was private.
Do you know when Mr. Steed is arriving?

As they look
WHIP PAN L. to
STEED.

STEED: You wanted me?/

250. 3 D

C.U. STEED L f/g,
JOHN R b/g. Let
MISS DOWELL enter
f/g with STEED.

JOHN: Yes, I do.

Let her go. T/I
as JOHN comes to
tight 2-shot

MISS DOWELL: I'll see if Mr.
Geoffrey is here.

STEED: Thank you.

(Cam. 2 next, Shot 251)

(On Cam. 3, Shot 250)

(Boom C)

JOHN: Mr. Steed, I'd like to talk to you. A friend of mine has disappeared. She was supposed to meet me late last night -- at my house. I've since telephoned her flat a number of times, -

STEED: Surely missing persons are a job for the police?

251. 2 B

C.U. STEED.
P/B to tight
2-shot. PAN
them R. to door
& let them go.

JOHN: But I think this may concern you./ Yesterday she told me something of the people who imitate our products.

STEED: In that case, you'd better tell me all about it.

(As they enter -

JOHN: Let's go into my office.

252. 4 G

BOOM B 3

Close 2-shot
Let JOHN go
T/I to C.S.
STEED

42. INT. JOHN'S OFFICE. DAY.

STEED: What's the young lady's name?

253. 3 B

C.U. Flex. PAN
UP to L.A. C.U.
MISS DOWELL.
T/I FAST to B.C.U.

43. INT. MISS DOWELL'S OFFICE. DAY.

BOOM B
/FILTER/

JOHN: I'd rather not disclose that, Mr. Steed. You see, our relationship is rather intimate.

STEED: Look, Mr. Willis, if you want me to help you've got to tell me everything you know.

254. 5 A

BOOM C 3

C.U. LEESON

44. INT. LEESON'S STUDIO. DAY.
AND SITTING ROOM

(Cam. 4 next, Shot 255)

(On Cam. 5, Shot 254)

(Boom C)

LEESON: What do you mean, she
 got away? Well, listen, she
 was delivered to you, you were
 supposed to keep her there until
 we had time to question her. If
 she's broken out of your place, that's
 your problem. Now find her!

F/F/X
Door Bell

See him go to
door

F/F/X
Door Bell

(As he opens door -

255.

4 E

BOOM B 2

O/S CATHY C.U. L
f/g. See LEESON
through door

44A. INT. LEESON'S HALLWAY

CATHY: Mr. Leeson?

LEESON: Yes.

CATHY: I understand that you're
looking for a model.

LEESON: I'm looking for a model?

CATHY: My name's Catherine Gale.
Mr. Steed suggested I might come and
see you.

LEESON: Of course. The buyer
from Roykjattik.

CATHY: Yes.

(As he opens
door -

LEESON: You'd better come in.

256.

5 A

BOOM C 3

L.S. CATHY, LEESON

44B. INT. LEESON'S STUDIO.

4 FAST to D

CATHY: Thank you. What a
fascinating room.

(Cam. 4 next, Shot 257)

(On Cam. 5, Shot 256)

(Boom C)

As CATHY comes
fwd. T/I. Lot
LEESON come to
Med. Close 2-shot

LEESON: Have you ever modelled
before, Catherine?

CATHY: Yes. But I must admit,
not for some time.

As CATHY comes
down steps T/I
to tight 2-shot

LEESON: Enjoyable work is hard
to come by these days. There are
so few good artists now. Well,
let's have a drink, and I'll put you
in the picture.

Let her go.
(As she goes -

257. 4 D BOOM B 3

L.A. C.U. Painting
Let STEED enter
shot

45. INT. JOHN'S OFFICE. DAY.

258. 1 L
M.C.U. JOHN

STEED: What do you know about
Leeson?/

JOHN: Very little. Fay used to
model for him occasionally. I don't
know why. She didn't need to. I
gave her everything she wanted./

259. 4 D
O/S C.U. JOHN R
f/g, STEED L b/g

STEED: Then why did she go there?
Were they having an affair?

260. 1 L
C.U. JOHN
(Swing 4)

JOHN: I don't think so./ Despite
the difference in our ages I believe
she was genuinely fond of me./

261. 4 D
C.U. STEED
Hold his bend
to desk.

STEED: I think you're only interested
in getting your girl friend back. You're
not telling me everything you know./

262. 1 L
C.U. JOHN

JOHN: No, no. You don't
understand.

(Cam. 4 next, Shot 263)

(On Cam. 3, Shot 267)

(Boom C)

GEOFFREY (cont'd.): Well, you'd better get some fresh air then, hadn't you? Nasty things, headaches.

268. 5 C BOOM A 1

B.C.U. LEESON
Let him turn into shot

47. INT. LEESON'S STUDIO. DAY.

P/B to see painting
As he comes fwd.
P/B to hold him
C.U. f/g, CATHY & painting b/g.
Let him go to her.

LEESON: I get ideas - suddenly, like electric shocks. Then I see all the world in some different form. It's a bicycle chain, a woman's scarf, a torn belt. And I try to get all those things into a collage. The whole world in a frame.

269. 1 E

O/S CATHY B.C.U. L f/g, LEESON R b/g.
As CATHY goes CRAB L., hold LEESON
Close f/g, CATHY L.S. b/g. Let him go to her.

CATHY: What is this?

LEESON: This is another, and most important form of my self expression.

270. 5 C

CATHY C.U. L f/g, LEESON b/g. Let him come to close 2-shot

That's where you come in. The model is terribly important in this kind of work. The oils and the quality of the skin must be sympatico, otherwise the whole thing is sheer disaster.

As they look WHIP PAN to MISS DOWELL

MISS DOWELL: Yes. It may well be. You'll hardly learn anything about business efficiency here, Mrs. Gale.

271. 1 E

C.U. CATHY. As she goes P/B, PAN her L. to M.C.S. with LEESON

CATHY: Have you come to roll in the oils as well, Miss Dowell?

MISS DOWELL: I'm here on business.

CATHY: In that case I'll leave you to talk.

(Cam. 5 next, Shot 272)

(On Cam. 1, Shot 271)

(Boom A)

(As Cathy gets
Leeson in an arm
lock -

272. 5 C
B.C.U. MISS DOWELL

MISS DOWELL: Let him go, Mrs.
Gale.*

GRAMS (17)
Sting

273. 1 E
B.C.U. CATHY
(Reaction)

274. 3 B

Empty frame.
Let STEED step in.
PAN him to M.C.S.
at desk.

See dictaphone.
T/I as he puts it
down.

PAN DOWN to follow
flex.

As STEED comes to
door P/B and PAN
UP to M.C.U.

Let him go.

GRAMS (18)
Suspense
MUTE

275. 4 A

L.S. STEED.
T/I to M.L.S.
Pillar f/g

See STEED at
light b/g

(As he puts his
hand in -

49. INT. GEOFFREY'S OFFICE. DAY. MUTE

276. 2 B

C.U. Light. See
hand bring out
microphone.

PAN to C.U. STEED
(As he looks -

As he looks
at mic.
CUT GRAMS.

277. 4 A

GEOFFREY C.U. R f/g,
STEED L b/g.
See gun.

(Cam. 3 next, Shot 278)

(On Cam. 4, Shot 277)

BOOM B 1

GEOFFREY: It's all right. I've just turned it off from outside. So no-one will hear us.

278. 3 D M.C.U. GEOFFREY
See gun STEED: Hear us?/

279. 2 B GEOFFREY: I couldn't get one with a silencer./
(Reaction)

BOOM B
SWING

280. 5 C L.A. M.C. 2-shot
CATHY, MISS DOWELL 50. INT. LEESON'S STUDIO AND SITTING ROOM. DAY.
BOOMS B 1
+ A 1

(As Miss Dowell goes -

281. 1 M C.U. Glass and bottle f/g, MISS DOWELL b/g
MISS DOWELL: Don't you think it would be a good idea to be sober when he gets here?
PED UP to C.U. LEESON f/g

LEESON: Miss Dowell, I am celebrating. Don't you ever celebrate?

282. 5 C Establishing shot with pillar. Let MISS DOWELL enter close shot. Take her to close 2-shot with LEESON.
MISS DOWELL: I don't count my chickens, if that's what you mean.
As LEESON goes P/B to find CATHY C.U. f/g
LEESON: Wouldn't you like just a little something? When they start asking you questions, you'll need to be fortified.

F/F/X
Door Bell

MISS DOWELL: Answer that.

TAYLOR: Who's she?

(Cam. 1 next, Shot 283)

(On Cam. 5, Shot 282)

(Booms A
and B)

LEESON: An uninvited guest.

TAYLOR: Oh?

LEESON: Not that you're really interested. You just want to know where the money is, only you don't like to ask. Isn't that right?

TAYLOR: No. Where is the money, Miss Dowell?

283. 1 D

C.S. LEESON f/g,
TAYLOR, MISS
DOWELL b/g
Let LEESON sit
C.U. f/g

MISS DOWELL: It'll be here soon./

LEESON: I wonder if Taylor ought to get any. After all, he's been a very naughty boy, letting Fay run away like that.

MISS DOWELL: Shut up! Have you got the cartons?

As MISS DOWELL comes fwd. lose TAYLOR. See her take glass. T/I to C.U. LEESON.

TAYLOR: Yes.

LEESON: Do you want a drink?

MISS DOWELL: No he does not want a drink. And neither do you.

284. 4 F

C.U. TAYLOR L f/g,
MISS DOWELL R b/g
Let her come to
tight 2-shot

LEESON: Okay. Let's all be miserable together./

MISS DOWELL: Where did you get this from?

TAYLOR: What's the matter with it? It's an exact replica -- just like you said.

(Cam. 1 next, Shot 285)

(On Cam. 4, Shot 284)

(Booms A
and B)

285. 1 D MISS DOWELL: An exact replica?
C.U. TAYLOR Do you know what this Arabic means?/
(Swing 4) TAYLOR: No, of course not.
286. 4 F MISS DOWELL: Well, I do.
L.A. B.C.U. 'Poison./ This is an imitation.
MISS DOWELL Danger of instant death!/'
287. 2 D C.U. LEESON
(Reaction)
288. 1 D Close 2-shot
MISS DOWELL, TAYLOR. Somebody must have
CRAB R. with MISS switched the printing plates, probably
DOWELL. Find LEESON the same time they found Fay. How
C.U. f/g many of these have you printed?/'
289. 2 D C.U. TAYLOR TAYLOR: About twenty thousand.
290. 1 D C.U. MISS DOWELL They've already been shipped out too./
(See her turn away - MISS DOWELL: What?
291. 4 F C.U. LEESON LEESON: Oh, you have been a naughty
292. 1 D C.U. MISS DOWELL. boy./
As she comes fwd. MISS DOWELL: There's nothing to
P/B to find LEESON joke about. The man we're working
for doesn't tolerate mistakes. He's
not been very impressed with your work
recently. If anything else goes wrong
we may all be in trouble./
293. 2 D C.U. LEESON. LEESON: Then let's get out of here.
Hold his rise. MISS DOWELL: Where to? He's got
P/B as he comes to Close 2-shot with TAYLOR f/g. the money?
MISS DOWELL Centre b/g

(Cam. 5 next, Shot 294)

(On Cam. 2, Shot 293)

(Booms A and B)

TAYLOR: Just a minute. This man - don't tell me he can read Arabic too? So why not wait till he shows up, take our money and go.

LEESON: Yes. He'll be none the wiser. We'll be out of the country before he finds out.

As MISS DOWELL comes fwd. CRAB R. to C.U. LEESON R f/g, MISS DOWELL L b/g

MISS DOWELL: No. I've got a better idea than that. When he calls here, he'll have collected the money from the Embassy; and he'll have his share with him as well as ours. If we want some real money we must take everything.

P/B to let MISS DOWELL come to B.C.U. f/g, TAYLOR, LEESON b/g

LEESON: How?
TAYLOR: What do you mean?

294. 5 C C.U. CATHY

MISS DOWELL: We'll shoot him, and then we'll plant some money and the gun on Mrs. Gale. / We are on the fourth floor, aren't we? /

295. 2 D MISS DOWELL B.C.U. f/g, TAYLOR, LEESON b/g

LEESON: Yes.

MISS DOWELL: When the police find her they'll think she shot him and fell trying to escape.

Let LEESON go. T/I with MISS DOWELL to Close 2-shot with TAYLOR

TAYLOR: No, I don't like it ...

LEESON: Shut up.

MISS DOWELL: Why should it worry you? You don't even know the man. All you'll have to do is to open the door /to him. Leeson and

(Cam. 5 next, Shot 296)

(On Cam. 2, Shot 295)

(Booms A and B)

Let MISS DOWELL go. T/I to C.U. TAYLOR.
Let him go.

MISS DOWELL (cont'd.): to him.
Leeson and I will take care of everything else. He'll be here in a minute. Come on. Come and give me a hand.

296. 5 C
C.U. LEESON
P/B as MISS DOWELL joins him.
As they come fwd.
P/B to find CATHY
Close f/g. See TAYLOR far b/g
(As they turn to Cathy -

Right. That'll be him.
Come on. Quick.

F/F/X
Door Bell

297. 2 D
C.S. TAYLOR.

STEED: Good afternoon. Mr. Leeson's expecting me.

See STEED enter.
Let them come to
Close 2-shot

TAYLOR: Oh yes, of course.
Come in.

FISHPOLE

STEED: I've called about some pictures I'm buying.

BOOM B 1

298. 5 C
Close 2-shot
LEESON, MISS DOWELL

TAYLOR: Oh, I see. I'm afraid he'll be quite some time./ It would be better if you came back later./

299. 2 D
Med. 2-shot
TAYLOR, STEED

STEED: I don't mind waiting. This is a pleasing vista./ A feast for the eye./

300. 1 E
C.U. STEED

301. 2 D
STEED & TAYLOR's legs f/g, painting b/g.
See painting fall.
See MISS DOWELL fire.

(Cam. 5 next, Shot 302)

(On Cam. 2, Shot 201)

(Booms A
and B)

Let STEED go.
PAN DOWN with
TAYLOR.
(As Taylor falls -

302. 5 C
L.A. CATHY, MISS
DOWELL R f/g,
STEED at Pillar
L b/g.
Let MISS DOWELL
go.
(As she passes
Cathy -

303. 1 E
C.U. CATHY's feet.
See her trip
MISS DOWELL.
See MISS DOWELL fall.

304. 5 C
C.U. CATHY f/g
See STEED and
LEESON go for
gun.
As STEED comes
to CATHY lose
LEESON.

STEED: Not bad - considering you
had both hands tied behind your back.
And a patch over one eye./

305. 1 E
C.U. CATHY
(Reaction)

(Pre-VTR Insert)

Pre-VTR/ABC/3135/C

51. INT. STEED'S FLAT. DAY.

306. MIX 3 H BOOMS A 1
and Z 1

C.U. Dog on
paper. Read
headline.

As she lifts dog
PAN UP to C.U.
CATHY

CATHY: (To dog)

See FAY enter
b/g. Let her
come to Close
2-shot

FAY: Please thank John for
letting me stay here -- and for
everything. He's been so kind.

Let CATHY X and
go.

CATHY: Well, he should have
been here by now. What time's
your 'plane?

(As she lifts
'phone -

FAY: 2.15.

F/F/X
'Phone

307. 5 B

C.U. CATHY
P/B to find FAY
PAN them to
stairs.
Let them go.

CATHY: Hello? Thank you,
Parkins. Your taxi's here.

FAY: Thank you, Mrs. Gale.

CATHY: Goodbye. I hope the job
goes well.

FAY: Thank you. I love Paris,
and really it will be nice to get
back to work again./ Hello, John.

308. 1 N

M.S. Door.
See STEED enter.
P/B to let FAY
enter close
2-shot.
See dog.

STEED: Hullo, my dear. Just
off?

FAY: Yes. Thank you for
everything. Goodbye.

Let FAY X and go.
(As Steed goes -

STEED: My pleasure. Goodbye.
Goodbye, Samson./

309. 5 B

C.U. CATHY f/g,
STEED enters b/g
(Cam. 1 next, Shot 310)

(On Cam. 5, Shot 309)

(Booms A
and Z)

STEED (cont'd.): Well, all
ready? The clubs are in the
car.

CATHY: Such enthusiasm.

STEED: Well, I've reduced my
handicap to 24.

310. 1 N

M.S. STEED f/g.

CATHY enters b/g

Let them come
to tight 2-shot

CATHY: That's splendid./

STEED: What's yours?

CATHY: 12.

STEED: 12!

CATHY: Yes. But I've got a
handicap.

STEED: Oh. Well, that might
make us par!

FADE TO BLACK.

END OF PRE-VTR

GRAMS (19)
Closing
Music

FADE UP CAPTION SCANNER

CAPTION F

PATRICK MACNEE, HONOR BLACKMAN

CAPTION G

PETER BARKWORTH, NEWTON BLICK

CAPTION H

HAROLD INNOCENT, JOY WOOD

CAPTION J

MONICA STEVENSON, JOHN CROCKER

CAPTION K

PETER HUGHES, BRENDA COWLING

CAPTION L

MALCOLM HULKE

CAPTION M

FREDERICK STARKE

CAPTION N

RICHARD BATES, JOHNNY DANKWORTH

CAPTION P

DAVID MARSHALL

CAPTION Q

JOHN BRYCE

CAPTION R

KIM MILLS

FADE CAPTION

FADE UP SLIDE

AN ABC PRODUCTION

FADE SOUND AND VISION