

A.B.C. TELEVISION LIMITED.  
BROOM ROAD. TEDDINGTON.  
TEDDINGTON Lock 3252

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SCRIPT DEPT

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

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PROD.NO.3617

VTR/ABC/3194

"THE AVENGERS"

Episode 70

"DRESSED TO KILL"

by  
BRIAN CLEMENS.

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STORY EDITOR  
RICHARD BATES

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DESIGNED BY  
DAVID MARSHALL

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PRODUCER  
JOHN BRYCE

---

DIRECTED BY  
BILL BAIN

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CAMERA REHEARSAL: THURSDAY, 5th December 1963. 10.00 - 18.00. Studio 2.  
VTR INSERTS: (2) THURSDAY, 5th December 1963. 19.00 - 21.00. STUDIO 3.  
VTR: FRIDAY, 6th December 1963. 18.30 - 19.30. Studio 2.  
TRANSMISSION: SATURDAY, 28th December 1963.

RUNNING TIME: 51'25" - 2 COMMERCIAL BREAKS.

"THE AVENGERS" (70)

"DRESSED TO KILL"

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CAST.

John Steed ..	PATRICK MACNEE	POLICEMAN ..	RICHARD LEECH
Cathy Gale ..	HONOR BLACKMAN	Highwaywoman ..	ANTHEA WYNDHAM
Robin Hood ..	LEONARD ROSSITER	Napoleon ..	ALEXANDER DAVION
Pussy Cat ..	ANNEKE WILLS	Barman ..	FRANK MAHER
Newman .. ..	LEON EAGLES.	1st Officer ..	PETER FONTAINE
Sheriff .. ..	JOHN JUNKIN.	2nd Officer ..	RICHARD PESCU.

EXTRAS: 6 Female. 6 Male.

Floor Manager ..	JOHN WAYNE	Technical Supervisor ..	PETER CAZALY.
P.A. ..	JOAN BRADFORD.	Lighting Supervisor ..	H.RICHARDS.
Stage Manager ..	Shirley Cleghorn	Senior Cameraman ..	DICKIE JACKMAN
Wardrobe ..	SALLY RUSSELL	Vision Mixer ..	GORDON HESKETH
Make-Up ..	LEE HALLS.	Sound Supervisor ..	MIKE ROBERTS

SCHEDULE.

THURSDAY. 5th December 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.  
 Turn Round to Studio 3.  
 and Line Up..... 19.00 - 19.45.  
 Cam.Rehearsal &  
 2 VTR Inserts..... 19.45 - 21.00.

FRIDAY: 6th December 1963.

Camera Rehearsal....., 10.00 - 13.00.  
 Lunch Break..... 13.00 - 14.00.  
 Camera Rehearsal..... 14.00 - 15.30.  
 Tea Break. Line Up.  
 Normal Scan.Make-Up.... 15.30 - 16.15.  
 Dress Rehearsal..... 16.15 - 17.30.  
 Notes..... 17.30 - 18.00.  
 Line Up..... 18.00 - 18.30.  
 VTR<sup>st</sup> ..... 18.30 - 19.30.

CAMERAS: Mole Crane. 3 Pedestals. STUDIO 3.- 3 Pedestals.

SOUND: 3 BOOMS. GRAMS. TATE. FISHPOLE. STUDIO 3.- 1 BOOM. FISHPOLE.

TELECINE: ABC SYMBOL/AVENGERS OPENING. 2 - 35m/m Machines.  
6 - 35m/m clips. (3 mute. 3 SOF) 1 - 16m/m Machine.  
Caption Scanner.

VTR INSERTS: (2) A.B. 4min & 1 min respectively.

THE AVENGERS (70)  
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-b-  
 SCENE BREAKDOWN.

'DRESSED TO KILL'  
 VTR/ABC/3194

SET	TIME	CHARACTERS.	CAMERAS.	BOOMS	SHOTS.	PAGE
1.		OPENING FILM		S.O.F.		1
2.	DAY	EXT. BUSHES NEWMAN	4-A. 3-A. 1-A.	B-1	1-3	1
3.	DAY	INT. EARLY WARNING STAT. TWO OFFICERS	2-A	C-1	4	1-2
3.	DAY	EXT. BUSHES NEWMAN	3-A	B-1	5	2.
4.	DAY	INT. EARLY WARNING STAT. TWO OFFICERS	2-B 4-B	C-1	6-10	2-3
5.	DAY	EXT. BUSHES NEWMAN (V.O.)	3-A	B-1 A-1	11	3
6		TITLE. 'DRESSED TO KILL'	T/C			3
7	DAY	STEEDE. CATHY VTR.	1-A/B 2-A 3-A	F/Pole. A-1	1-25	4 - 8
8		FILM NIGHT STEAM. PISTONS	T/C	SOF		8-A
9	N	EXT. PLATFORM STEEDE. EXTRAS.	2-c 3-B 4-C 1-A	B-2 C-2	12-16	8A-9
10	N	CARRIAGE. VESTIBULE CONDUCTOR. STEEDE. EXTRAS.	4-D 2-E 3-C	B-2 A-2	17-23	9-10
11	N	CLUB CAR STEEDE. BARMAN PUSSY. NAPOLEON	1-B 3-D/E	A-2	24-29	10-11
12	N	EXT. PLAT. VEST. BELLOWS COND. CATHY. SHERRIF. P'MAN. HIGH, EXTRAS.	2-D/F 4-D	C-3 F/Pole B-2	30-35	11
13.	N	CLUB CAR ST. BAR. PUS. NAP. HIGH. P'MAN. SHER.	3-F	A-2	36	11-13
14	N	EXT. PLAT. VEST. COND. ROBIN. EXTRAS. GUARD.	2-D/E 4-D 3-D	C-3 B-2 A-2	37-43	13-13A
15	N	CLUB CAR. ST. BAR. PUS. NAP. HIGH. P'MAN SHER. ROB.	1-B 3-D	A-2	44	14
16	N	FILM TRAIN WHEELS		M		14
17	N	CARRIAGE VEST. BELLOWS. COND. EXTRAS. CATHY.	2-F 4-E/D	F/Pole. B-2	47-51 L.DRUM.	15

SET	TIME	CHARACTERS	CAMERAS	BOOMS	SHOTS.	PAGE	
18.	FILM	N	PASSING THRU STATION		M	15	
19	CLUB CAR	N	ST. BAR. PUS. NAP. HIGH. P'MAN. SHER. ROBIN.	1-B 3-E/D	A-2	52-55	16-17
20	VEST. COMPART.	N	COND. BAR. ROBIN	2-F/E 4-D/E	B-2	56-60 L. DRUM	17-18
21	CLUB CAR	N	ST. PUS. NAP. HIGH. SHER. P'MAN.	1-B 3-D	A-2	61-62	19
22	FILM	N	RAILWAY LINES	T/C	M		19
23	CAR. VEST.	N	COND. BARMAN	4-D 2-D	B-2	63-64 L. DRUM.	20
24	FILM	N	SLOWING DOWN	T/C	SFX		20
25	EXT. CAR.	N	COND. BARMAN	2-D	B-2	65	20
26	CLUB CAR	N	ST. PUS. NAP. HIGH. SHER. P'MAN	3-E	A-2	66	20
27	FILM	N	TRAIN STOPPING		SFX		20
28	CLUB CAR	N	ST. PUS. NAP. HIGH. SHER. P'MAN	3-E 1-C 4-F 2-G	A-2	67-75	20-21
29	CORRIDOR. VESTIBULE.	N	ST. NAP. ROB. P'MAN. SHER.	3-E/H 1-D	B-2	76-78	21-22
30	EXT. PLAT	N	ST. SHER. B'MAN	4-G 2-H 1-E	C-3	79-83	22

- d -  
SCENE BREAKDOWN - ACT TWO.

SET	TIME	CHARACTERS	CAMERAS.	BOOMS.	SHOTS.	PAGE.
31. EXT. PLAT.	N	SHER. CATHY	4-H	B-3	84	23
32. TICKET OFF.	N	STEED	1-F	C-4	85	23
33. ST. VEST.	N	STEED. CATHY. NAPOLEON.	2-J	C-4	86	23
34. WAITING R.	N	STEED. SHER. NAP.	4-J	B-3	87	23-24
35. VESTIBULE	N	ST. NAP. SH ER. CATHY.	2-J	C-4	88	24
36. EXT. PLAT.	N	ST. NAP. SHER.	1-E	F/Pole	89	24
37. CLUB CAR	N	ST. NAP. PUS. HIGH. SHER. P'MAN. ROB.	3-J/E 4-F 1-C	A-2	90-103	24-28
38. PLATFORM	N	SHER. BARMAN	2-D	B-3	104	28
39. CLUB CAR	N	ST. NAP. PUS. HIGH. P'MAN. ROB.	1-B	A-2	105	28-29
40. PLATFORM/ WAITING R.	N	ST. NAP. PUS. HIGH. P'MAN. ROBIN.	2-K 3-K 4-K 1-C	B-3	106-129	29-34
41. PLATFORM	N	ROBIN. COND	1-H	F/Pole	130	34
42. WAITING R	N	ST. NAP. PUS. HIGH. PIMAN	4-L 3-K	B-3	131-135	35-36
43. ST. VEST.	N	ST. NAP. PUS. HIGH. P'MAN	2-J	C-4	136	36
44. TICKET OFF	N	ST. SHER. NAP. PUS. P'MAN. ROBIN.	1-A 2-L	C-4 F/Pole	137-138	36
45. CLUB CAR	N	HIGH. BARMAN	3-J	A-2	139	37
46. ST. VESTIBULE	N	ROB. STEED. SHER. P'MAN. PUS. NAP.	2-J	C-4	140	37
47. PLATFORM	N	STEED. CATHY	1-J	A-3	141	37-39
48. WAITING R	N	ST. PUS. NAP. ROB. P'MAN	2-K	B-3	142	39-40
49. INT. G'S VAN	N	COND. BARMAN	3-G	A-4	143	40
50. ST. VEST.	N	ST. ROB. NAP	4-M	B-3	144	40-41

SET	TIME.	CHARACTERS	CAMERAS	BOOMS	SHOTS.	PAGE.
51. CARRIAGE. CORRIDOR.	N	STEED. B'MAN	3-J	A-2	145	41
52. PLATFORM	N	STEED	1-G	F/Pole	146	41
53. WAITING ROOM	N	ST. NAP. PUS. P'MAN. ROB. CATHY.	2-M 4-N/K 3-L/M 1-G	B-3	147-180	42-48
<u>PART THREE.</u>						
54. TICKET OFFICE. VESTIBULE.	N	STEED. CATHY	4-P 1-A 2-N	C-4	181-193	49-52
55. WAITING ROOM	N	ROB. NAP. PUS. P'MAN	3-M 4-K	A-5 B-3	194-196	52-53
56. TICKET OFFICE	N	STEED. CATHY	1-A. 2-N	C-4	197-201	53-54
57. PLATFORM	N	COND. B'MAN. P'MAN	3-N	B-3	202	54
58. TICKET OFF/ VESTIBULE	N	STEED. CATHY. PUSSY	4-Q/P 1-A 2-N	C-4 F/Pole	203-218	55-57
59. COMPARTMENT	N	HIGH. P'MAN. NAP.	3-C	A-4	219	57
60. TICKET OFFICE	N	ST. CATHY	1-A	C-4	220	58
61. COMPARTMENT	N	HIGH. B'MAN. P'MAN. COND.	3-C	A-4	221	58
62. WAITING ROOM PLATFORM. VESTIBULE. (FIGHT)	N	PUSSY. CATHY ROBIN. B'MAN. NAP.	2-K/J 4-N/K 1-H	B-3	222-242	59-61
63. PLATFORM	N	NAP. STEED. COND. CATHY. PUS. ROBIN.	3-Γ 1-K 4-N 2-J	F/Pole A-5 B-3	243-251	61-62
64. STEEDS FLAT. <u>VTR. INSERT.</u>	D	STEED. CATHY.	1-C/D 2-B/C 3-A	Boom	26-33	63-64

VTR/ABC/3194.  
PART ONE.

ACT ONE.

	<u>FADE UP</u>	<u>S.O.F.</u>
	TELECINE. ABC SYMBOL & 'AVENGERS' OPENING FILM. 35"	(THEME) * * * * *
1	4 A <u>EXT. BUSHES. DAY</u> Low Angle. Tight on barbed wire against sky. Hand comes in & cuts it. Back of Newman enters shot. Head turns towards cam. T.I. thru bushes with him. Tight on back of head & shoulders. Bushes flap into lens. Pan down to transmitter being carried. Hold on it as it's placed on ground. Hand adjusts it.	<u>BOOM B.I.</u> <u>SFX</u> <u>EXT. ATMOS.</u> <u>MUSIC</u> T.I. Q.4.  *  *
2	3 A <u>(As Hand leaves Shot)</u> Low Angle. Tight on figure lying on rise. As he picks up binoculars, T.I. tight on face & glasses.	*  *
3	1 A <u>(As Glasses Focus)</u> Sign thru binoculars gobo. Focus & pan over words if necessary. PHOTOGRAPH OF WARNING SIGN.	*  *
4	2 A <u>INT. EARLY WARNING STATION. DAY.</u> Detail screens & switches. P.B. to include backs of 2 men f.g.	<u>BOOM C.I.</u> <u>SFX</u> Int. Atmos.,

OFFICER: Bit late with the tea,  
aren't they? I'll just.....

SFX  
Slow bleeps.

ON CAM 2.SHOT 4.

- 2 -

OFFICER: First check.

SFX  
QUICKER  
BLEEPS.

OFFICER: Second check.

SFX  
CONSTANT  
BLEEPS.

OFFICER: Final check.

\*

OFFICER: This is it. This  
is really it.

\*

Radier alert. Radier alert.

\*

\*

WARNING  
SIREN.

5 3 A EXT. BUSHES.

C.S. Newman & glasses.  
P.B. on his move Left  
to include detail with  
transmitter.

BOOM B-1.  
SFX  
Ext. Atmos.  
Warning  
Siren -distant.

\*

\*

6 2 B INT. EARLY WARNING STATION.

2-S profile officers  
and equipment.

BOOM C-1  
SFX  
SIREN - close.

SFX  
Fast Bleeps,  
then slowing  
down, dying  
away.

OFFICER: Hold it !

7 4 B CU Radar Screen & switches.

OFFICER: Clear. Clear,  
All Clear.

SFX  
Fade Siren,  
bring up  
'All Clear'  
Siren - close.

8 2 B (Officer picks  
MCU Profile Officer up mic.,)  
for mic biz.,

9 4 B MCU Back of 2nd Officer  
& Screen. 2nd Off., turns  
into profile to look at  
1st Officer.



SFX  
'All Clear'  
continued....

10 2 B  
M.2-S & equipment.  
P.B. with Officer to  
f.g. piece.  
Hold him med.close.

OFFICER: Clear... no war today...  
not today, thank you.

11 3 A  
M.S. Newman.  
  
T.I. as he picks up  
'phone. Hold  
close shot of Newman  
& 'phone.

EXT: BUSHES.

BOOMS B-1. A-1

SFX  
'All Clear' - distant.  
Ext.Atmos.,

NEWMAN: Newman reporting from West, sir.  
sir.

VOICE: Well ?

NEWMAN: Complete success, sir.  
They signalled a full alert  
for 18 seconds.

VOICE: Excellent.

NEWMAN: What about the other stations,  
sir ?

VOICE: Not a failure amongst  
them.

NEWMAN: Well, sir.. a Merry Christmas  
to you.

VOICE: And ahappier New Year.

(NEWMAN SMILES)

CUT. \_\_\_\_\_ /  
C/S.  
Title 'DRESSED TO KILL'

THEME.

SUPER  
VTR INSERT 'A'

DURING INSERT APPROX 4mins.  
CAM 1 - pos A. (Entrance to Station)  
CAM 2 - pos C. (Entrance to Platform)  
CAM 3 - pos B. (Entrance to Station)  
CAM 4 - pos C. (Entrance to Station)

VTR INSERT: 1.

1 1 A INT. STEED FLAT. DAY

CS Xmas Tree. Pan Up to W.S. Tree R.f.g. to reveal St. moving D/S to door.

/LOOR BELL/

FISHPOLE.

Cathy enters Door R.

CRAB L with her to hat stand to reveal objects L.f.g.

HOLD T 2-S faces Cathy.Steed as Steed X's L to join her.

CATHY: Good morning, Steed....

STEED: Mrs. Gale. What a pleasant surprise.

CATHY: Oh, a little party I threw last night. Just a few friends in for drinks....

CATHY: A few friends !

STEED: I tried to get hold of you, then I remembered you went away for Christmas...

Did you have a good time ?

CATHY: My Christmas was spent very quiet.

HOLD Cathy for reaction as Steed leaves shot.

2 2 A STEED: In Marakesh ? /Sorry about BOOM

WS Room, Rock chair big f.g. Sted enters & rights it.

this, I'll give you some coffee when

3 3 A ( Steed X's L )  
CS Tuba, Pan Up to 2-S St. L.f.g. as he X's to Tuba. Cath on rise R. Incl biz with tuba.

I've got rid of the worst of it..

Of course, two pairs of hands get

4 2 A  
CS Cathy & biz with tiger.

through it much more quickly.

5 3 A  
WS St.L.f.g.with cushions. Cath R.b.g.at settee. Tighten 2-S as St. X's to R.Cathy.

STEED: Thanks for your present,  
by the way.

CATHY: Oh, you liked it ?

St. X's L.b.g.  
HOLD 2-S. Fav. Cathy.

STEED: Very much. I didn't know they  
made them in crocodile.

CATHY: That's really why I called, to  
thank you for yours. It's beautiful.

6 2 A \_\_\_\_\_ (As she turns  
MCU Cathy \_\_\_\_\_ right)

STEED: Where did you put it ?

CATHY: Well I tried it in the sitting  
room, but I felt it was more effective  
in the bedroom/

7 3 A \_\_\_\_\_  
MCU Steed. Kneeling at  
bottles.

STEED: I should have thought it was  
immaterial./ Wish you'd been here,

8 2 A \_\_\_\_\_  
A/B. Reaction.

CATHY  
REACTION./

it was quite I party I believe.

9 3 A \_\_\_\_\_  
A/B

10 2 A \_\_\_\_\_  
A/B

CATHY: Weren't you here ?

11 3 A \_\_\_\_\_  
A/B

STEED: Had to dash away in the middle  
of it all.

12 2 A \_\_\_\_\_  
A/B

CATHY: Leave your guests.

13 3 A \_\_\_\_\_  
A/B. Pan him up.

STEED: Afraid so..

14 2 A \_\_\_\_\_  
A/B

CATHY: Must have been pretty important..

15 3 A \_\_\_\_\_  
A/B. Pan him to shelves.

STEED: Oh, it was.....

The third world war broke out.

16 2 A \_\_\_\_\_ He Leaves shot.  
Cathy Reaction.

REACTION CATHY.

SWING TO  
KITCHEN.

17 1 B \_\_\_\_\_  
Bottles f.g. St. X's down &  
places more. PAN UP with him to  
reveal Cathy L thru galley.  
Close on St. R.f.g. inside kitchen.  
Cathy X's down to galley.

ON 17 on 1

- 6 -

CATHY: All right Steed. You've roused my curiosity and captured my interest. Now give me an explanation.

HOLD TIGHT 2-S

STEED: Well, it's Top Secret you understand, but yesterday all the early warning radar stations picked up an approaching missile attack on this green and verdant isle. Absolutely true. The Top Brass were all set to light the blue paper and retire immediately.

CATHY: Why didn't they.

STEED: Suddenly the signal started fading away. False alarm thank goodness. Kind of freak reception.

Steed leaves R.  
Hold Cathy.

It was a close call. Another few seconds and we might have been mutating now.

CATHY: Where were the signals coming from ?

18 2 A

T 2-S.  
Cathy R.f.g.profile.  
St. L.b.g.  
biz at shelves.

SWING TO  
L.ROOM.

STEED: That 's what we've got to find out.

CATHY: Odd thought, wasn't it ? All those stations picking up the same pattern...?

He moves down to  
her in close 2-S

STEED: All except one.  
The radar station at Smallwood.

St. moves back U/S.  
Hold 2-S. PAN Cathy L  
to fireplace.

CATHY: Where's that ?

19 on 3 next.

- 6 -

ON 18 on 2.

- 7 -

19 3 A  
CS Teddy Bear.  
As Cathy takes map pan  
with her in tight C.S.  
Steed enters Close 2-S.R.

STEED: On the coast of Cornwall.  
There's a map on the mantelpiece,  
under the Teddy Bear. /

Smallwood didn't pick up the signal,  
at all. Continued to function quite  
normally.

CATHY: What's this other place marked  
on the map.

STEED: Oh..er.. that's just a plot  
of land I've taken an option on.  
Seaview, Trout fishing.  
Thought I might build myself a  
bungalow or something.

CATHY: It looks quite close to Smallwood?  
This land of yours.

F.B. to loosen 2-S as  
St. moves slightly away R.

STEED: Oh, yes, it is pretty close..  
overlooks the entire installation in  
fact.

CATHY: What an extraordinary coincidence!

PAN St. R. to lose Cathy  
as he X's R.

STEED: Isn't it ?

20 2 A  
MCU Cathy

CATHY: /And the breakdown of all those  
radar stations, was that a coincidence  
too ? /

21 3 A  
MCUSteed.

STEED: Oh, come now you know me... /

22 2 A  
A/B

CATHY: Exactly. /

23 3 A  
A/B. incl biz with hat.

Heading for the last round-up?

24 on 2 next.

- 7 -

ON 23 on 3

- 8 -

24 2 A  
A/B. Cathy.

STEED: New Year's Eve party I've  
been invited to.. Like it ? /

25 3 A  
2-S. Fav. St.

CATHY: Yesterday we were on the  
brink of world war three,  
is that cause for celebration ?

St. moves up into  
Close 2-S.

STEED: This party might be fun.  
It's being given by a friend of mine,  
Tony Linklater. Made a fortune  
out of fertilisers. Like to come?

CATHY: Where is it being held ?

STEED: Bambury, Wolverhampton.  
Wellington, Shrewsbury. Wrexham  
and Chester. It begins at Paddington.

END OF VTR INSERT A.

- 8 -

MIX

T/C

35m/m

FILM: C.U. STEAM & WHEELS.

SFX  
SUDDEN HISS  
OF STEAM.  
PLATFORM  
ATMOS.,  
\*

CUT

12 2 C

STILL.  
Pan Slowly over  
Roof Arches.

STILL OF ROOF OF PADDINGTON.

\*  
MUSIC  
IA.222/A.  
Track 1.  
\* \*

SUPER

13 4 C

C.U. Steed.  
He looks up.

EXT. PLATFORM ENTRANCE.

\* \*  
BOOM A-1  
\* \*

CUT

14 3 B

(As Steed locks down)

Luggage on trolley, passes  
R to L to reveal Steed's legs.  
(from holster down)  
T.I. with legs. showing floor,  
to barrier.

\* \*  
\* \*  
\* \*  
\* \*  
\* \*

(4 REPOS D.  
CARRIAGE)

15 1 A

(Steed reaches barrier)

High Crane.  
Arch & Gate R.fr.  
Guard L.Steed R for  
ticket biz. Extras  
dance thru & bump  
Steed. He exits R.

\*  
Fade Music.  
\* BOOM G-2

(3 REPOS C.  
CARRIAGE)

16 2 C

(Steed leaves frame R)

M.W.S. Side of gate L  
Railway backing R.  
Steed moving in from L.  
P.B. with him along  
train to notice.  
M.S. as he stops. Show  
notice on train. On  
his move P.B. to POS D  
to renewal end of 2nd  
carriage. Hold group at  
door, incl.Steed L.

\* \*  
\* \*  
\* \*  
\* \*  
\* \*

Fade Music

17 on 4 next.

(1 REPOS TO B)

		<u>CARRIAGE. (VESTIBULE)</u>	
17	<u>4 D</u>	<u>W.S. Vestibule.</u> <u>Incl. Pair L.</u> <u>Cond.R.</u>	<u>BOOM B-2</u> <u>SFX</u> <u>Atmos. cont'd....</u>
(2 REPOS TO E)		<u>CONDUCTOR: Good evening sir..Madam,</u>	<u>MUSIC</u>
		may I see your tickets please?	B/G.
		Your invitation sir.	*
		Thank you <sup>down</sup> to your right, please.	*
		Drinks are being served in the	
		Pullman coach.	
		Extras exit L. Steed climbs aboard. Hold 2-S. Fav.Steed.	(EXTRAS DISAPPEAR L. STEED APPEARS) *
		Goodevening sir, may I see your	
18	<u>2 E (thru trap)</u>	invitation? ( <u>STEED HANDS TICKET OVER</u> ) /	
		CU.Cond.	
19	<u>4 D</u>	<u>Welcome aboard, Mr.Steed.</u>	*
		Drinks are now being served..	*
		<u>STEED: Splendid.</u>	*
		<u>CONDUCTOR. In the club car, sir.</u>	
		That way..end of the corridor.	
20	<u>2 E (thru trap)</u>	(Steed leaves R)	*
		L.S. Corridor. Steed	
		moves down l.b.g.	
		Cond.r.f.g.	*
21	<u>3 C</u>	(As Steed stops)	<u>BOOM A-2</u>
		Int.compartment.	
		Steed looks in & passes on.	



- 22 4 D (As Steed moves off R) BOOM B-2  
M.S. Cond. He gets  
clipboard & moves to Cam. \*
- 23 3 C (CUTAWAY)  
CU Clipboard. Hand ticks ( 3 & 4 SWINGERS  
off a name. OPEN ) \*
- 24 1 B INT.CLUB CAR. BOOM A-2  
Barman close to cam.  
uncorks bottle. Turns to  
reveal Pus sitting, Nap  
standing R. STEED: Hello.  
Show door beyond R. NAPOLEON: Come in old boy, join  
Steed enters R.b.g. the party, we're the first.  
Hold barman L f.g. They're doing us proud.  
as Steed X's to group L
- (3 REPOS R  
TO D) STEED: They are indeed.
- (2 REPOS  
TO D) NAPOLEON: What will it be ?
- STEED: That looks very good.  
Hello. /
- 25 3 D  
C.S. Pus. PUSSY: Isn't it terribly clever.  
A party on a train like this.
- 26 1 B Don't you think it's just fabby. /  
4-S.  
Barman X's to r.f.g. STEED: Oh, quite. Fabby.
- NAPOLEON: There we are old chap.  
Have to make do with a martini  
my dear. Don't seem to have any  
saucers of milk.
- 27 3 D (As Nap looks CU Nap. to Steed) I'm Preston, by the way. Frederick  
Preston.
- STEED: John Steed.
- 28 1 B NAPOLEON: Delighted to know you, and  
A/B this is.. I'm sorry, what did you say  
your name was ?
- (3 REPOS L  
TO E) PUSSY: Jane Wentworth.
- 29 3 E (ON Pus Rise) STEED: Jane..  
Full Shot. Pus.Steed. PUSSY: I'm a Pussy Cat.

		<u>STEED</u> : So I see..	
	Pus/Steed X D. Close f.g.	<u>PUSSY</u> : You'll make me purr. I'm awfully glad you arrived. Well, I thought everyone might be awfully stodgy.	
	Nap enters & X's to centre.	<u>NAPOLEON</u> : Well, Mr.Steed, if it were always like this, commuting would be a pleasure, wouldn't it ?	
	Hold tight 3-S.	<u>STEED</u> : It would indeed.	
		<u>ALL 3</u> : Cheers.	
30	2 D _____ (As they drink ) CU boots approaching along platform. Pan H'woman R thru door.		BOOM C-3 SFX Ext.Atmos.
31	4 D _____ (H'woman enters) W.S. H'woman.Cond. Fav.H. She leaves R. Monk enters & X's L. Monk moves R.f.g, as Sheriff & P'man enter thru door & X to Cond.	<u>CARRIAGE</u> : (PLATFORM.VESTIBULE)  <u>CONDUCTOR</u> : Thank you, miss. to the left... the club car.	<u>B/G MUSIC</u> * * * *
	(2 REPOS F) (3 REPOS F)	Excuse me - your invitation.  Goodevening, gentlemen, may I see your invitations?	* * * *
32	2 F _____ T.S. Sh/P'man.Cond. Monk R.f.g.  Monk exits R. Sh/P'man leave R.b.g.	Thank you.. club car is to your left.  Now then	* * * *
33	4 D _____ (As Cond turns R) W.S. Vestibule. Cond X's L to comm.door.		* *
34	2 F _____ (Cond turns to door) W.S. thru extras f.g. showing Conductor at door b.g.		<u>FISHPOLE</u> . * *
35	4 D _____ (Cond turns away R) MS.Cond. He gets board & moves to cam.		* * BOOM B-2 * *
36	3 F _____ (Cond tickets names) W.S. Club Car. Low Angle. Show ceiling b.g. Pus f.g. Steed H'woman X D/S into T 2-S.	<u>INT. CLUB CAR.</u>  (SWINGER 2 OPEN)	BOOM A-2

STEED: Dorothy Wilson ? I know that name, aren't you on the Sunday Clarion?

HIGHWAYWOMAN: Fashion Editor.

STEED: I like your costume. Very authentic. Real guns?

Features Editor loaned them to me.

HIGHWAYWOMAN: Yes./Loaded too.

By the way, where's our host.

Nap enters shot from R moves to centre.

NAPOLEON: Doesn't seem to be here yet. Can I get you something Miss Wilson?

Crab R with High & hold 2-S. P'Man/Pus. High exits R.

HIGHWAYWOMAN: I'd better see what there is.. Excuse me.

PUSSY: It's such a lovely, lovely idea. I was saying to Mr.Steed here, absolutely fabby. Don't you agree ?

POLICEMAN: I take it you mean fabulous?

PUSSY: Fabby, fabulous. Yes, of course.

As Steed enters L f.g. Crab to Pos E with him to lose P'man.Pus, to include Sherrif b.g. in 2-S with Steed.

POLICEMAN: I hardly think this event will pass into fabled legend.

SHERIFF: Go for your gun. I ought to run you in. That's the form, ain't it ? Showdown at noon in the high street tomorrow.

STEED: Why do you say that ?

SHERIFF: Eh?

STEED: Why noon tomorrow?

As Sherrif X's to Steed, Crab L to tight 2-S. S/S.

SHERIFF: Well that's the form isn't it? Lovely old carriage this: ain't it? Those panels are Victoria, About 1882.

STEED: You in the antique business?

SHERIFF: Trains is what I was in.  
Used to work on the railways.  
Twenty years of it, jumping when  
other people said jump, now I can  
do what I like, when I like. I won  
the Irish Sweep.

37 2 D (As Sherrif drinks)

W.S. Platform, showing side  
of train. Robin X's to door  
C.nl R.f.g. X's to L.f.g.  
as Robin approaches.  
Hold 2-S. f.g.

CARRIAGE. (VESTIBULE/PLATFORM)

BOOM C-3

SFX  
Ext. Atmos.

B.G. MUSIC.

CONDUCTOR: Mr. Cavendish ?

\* \*

ROBIN: Aye.

CONDUCTOR: Welcome aboard sir...  
here...

\* \*

38 4 D (As they enter train)  
W.S. Cond.Robin.

ROBIN: Get your hands off. Aye,  
this is a right rummy do, isn't it?  
Right rummy. Where's Charley then?

\* \*  
BOOM B-2

(2 RETOS E)

CONDUCTOR: Charley ?

\* \*

ROBIN: Charley Minters. You ought to  
know, it's his party, isn't it ?

\* \*

CONDUCTOR: Oh, er..yes, sir.  
he's somewhere on the train.

\* \*

Girl extra gets on &  
X's to bellows.

ROBIN: Chasing after some bit of  
frippet I'll wager. Does himself  
proud does Charley. Proud....  
Don't do so bad mesself.

\* \*

\* \*

Cond.Robin moves  
into f.g. L.

CONDUCTOR: Excuse me, sir, not that  
way sir, the club car.

\* \*

\* \*

ROBIN: I'll go where I like...

\* \*

39 on 2 next

\* \*

(2 REPOS TO E)

CONDUCTOR: But Mr. Minters, Charley, \* \*  
 he asked specifically that you be \* \*  
 sent to the club car. \* \*  
 Only his, er, special guests are \* \*  
 going there. \* \*

ROBIN: I get it. Bit more, private, \* \*  
 eh? Likely he's got something \* \*  
 there I'm to meet. \* \*

39 2 E (thru trap) (As Robin goes R) \* \*  
 L.S. Corridor. \* \*  
 Robin goes b.g. \* \*

40 4 D (As Cond goes out R) \* \*  
 Tight MCU Cond at board. \* \*  
 He hangs it up. \* \*  
 takes out whistle & moves \* \*  
 to door b.g. \* \*

(2 REPOS 1 TO POS D)

41 2 D (Cond reaches window) BOOM C-3  
 M.S. Cond at window. SFX  
 Blows whistle. Ext. Atmos.

42 3 D (CUTAWAY) BOOM A-2  
 CU extra Guard & whistle.

43 2 D BOOM C-3  
 MCU Dond.  
 (He smiles)

44 1 B \_\_\_\_\_ ( SWINGER 3  
 INT. CLUB CAR. OPEN)  
 High Crane incl loudspeaker BOOM A-2  
 & lamp above, showing SFX  
 group beyond. Train in  
 Crane down to lose detail motion  
 above bar & hold 3-S through-  
 Steed.Pus. Sher. f.g. in. out  
 scene.

(2 REPOS F)

STEED: Whoops.

SHERIFF: We're off then.. Feel that?

First set of points out of the  
 junction, now we swing....  
 and onto the main line.  
 Can't get it out of my system you  
 see. You know what, I've just bought  
 myself an old railway station.

PUSSY: How absolutely gorgeous. Where  
 is your station?

SHERIFF: Down on the 'Cornish Coast'.

45 3 D \_\_\_\_\_ (On their ROBIN: That's right, a big one.  
 4-S along bar, look R) None of those namby pamby measures.  
 Robin R.b.g.  
 Steed.Pus.Sher. l.f.g.

ROBIN: We haven't been formally introduced. But I expect most of you have heard Charley talking about me. Billy Cavendish. William J. Business or a party, I don't believe in argey bargey, so you might as well know, I'm not leaving here until I'm absolutely bog eyed. Here's to good old Charlie. Right.

46 1 B (As P'man X's to Steed)  
C 2-S. Steed. P'man.

POLICEMAN: Who does he mean by Charley ?

T/C  
35m/m. STILL FRAME.

MUSIC  
BM. 350A.  
Track 3.

FILM: CU TRAVELLING WHEELS.

(approx 10")

47 2 F  
2 Extras drinking. glasses f.g. Someone pushes into group & goes thru bellows with a girl dragging behind. PAN them thru bellows.

\* (LIGHTS FLASH THRU CORRIDOR WINDOWS)  
CARRIAGE: CORRIDOR/VESTIBULE. FISHPOLE.

MUSIC  
B.G.

CARRIAGE:

48 4 E  
2 extras at bars. Cond appears R, & moves them off L

\* CONDUCTOR: Sorry, you can't go through there.. the bar is closed.  
Come on.

\* BO.M B-2

49 2 F (As extras leave shot)  
Frame bellows door, couple come thru. Guard b.g.r. drops bar. PAN to extras reaction.

(4 REPOS TO D) 1  
50 4 D  
W.S. Vestibule. Cond X's to door. PAN R to Monk appearing at door & going back in. PUSH IN close on door sign.

51 2 D  
T.S. Cond at window.

(WIND MACHINE)

T/C  
35m/m. STILL FRAME.

MUSIC  
BM. 350A.  
Track 4.

FILM: STATION FLASHING PAST.

APPROX 10"

52 1 B CLUB CAR. (SWINGER R-3 OPEN)  
 Thru Mirror above bar. BOOM A-2  
 Steed High R.  
 Robin comes into shot  
 R down bar.

(2 REPOS F)

ROBIN: Steed, isn't it ?STEED: That's right.ROBIN: Do you get a lot of ribbing?STEED: Ribbing ?ROBIN: Well, name like that, Steed. Horses, stallions and so forth. I expect you take a lot of ribbing.STEED: I take none at all. Not since prep school.

PAN off mirror, onto  
 3-S. St.High.Rob.

ROBIN: Oh, one of those eh? Old school tie type. Well I began with nothing, and now look at me. Half a dozen companies, villa in Cannes, five cars. Five. Brand new all of them. I change them every year. Cost doesn't bother me.

HOLD High centre as she  
 X U/S.

HIGHWAYWOMAN: Excuse me.ROBIN: I wouldn't mind being held up by her. Mind, she's a bit on the skinny side though. I like 'em plump. /

53 3 E  
 C.S. Pus rear. PAN  
 her R. PAN UP to Robin  
 O/S Steed.

Thought I was all right there. Model she said she was, then I find out she really does model.

54 1 B (Robin turns  
 W.S. St.L.Rob R.b.g. to barman)  
 Barman R turns face to cam.  
 Picks up box & X's off L  
 & X's R.b.g.

Not like Charley at all. Where is Charley anyway? I'm going to find him...Charley...

(3 REPOS D)



P'Man X's from R to  
St.f.g. HOLD T 2-S  
faces L fr. - action R.b.g.

POLICEMAN: Do you think that man  
has gatecrashed.  
I can't for the life of me associate  
him with Sir Arthur Lyndon.

STEED: Why should you?

Nap enters 3-S R.

POLICEMAN: Well, Shir Arthur is  
our host.

NAPOLEON: Come, como old boy, we're  
all guests of Major Manvell.

POLICEMAN: I don't know anyone  
named Manvell.

NAPOLEON: Ought to lookat your  
invitation more closely.  
See? Major Manvell requests  
the pleasure....

55 3 D (As tickets  
Thru Mirror above bar. to down)  
3-S. St.P'Man. Nap.  
include tickets on bar top.

POLICEMAN: Take a look at mine.

NAPOLEON: "Sir Arthur Lyndon"...  
How extraordinary.

STEED: I was invited here by an old  
friend of mine, Tony Linklater,  
Fertilisers.

56 2 F CARRIAGE. (BELLOWS/VESTIBULE)  
W.S.framing docrway, with  
bar. Robin staggers along / \*LIGHT FX THRU CORRIDOR WINDOWS/  
corridor to bar. (thruout scene)

BOOM B-2  
MUSIC  
B/G

Cond appears R.f.g.

ROBIN: What the devil...

Barman seen King in b.g.

CONDUCTOR: Excuse me, sir.

Can I help you?

ROBIN: Yes, you can get out of my way. I'm going down the train.

T.I. to T 2-s profiles.

CONDUCTOR: But your best, sir. He wants you to remain in the club car.

ROBIN: Aye, I'll bet he does an' all, with that bunch of toffy nosed snobs, while he corners all the nookey someplace else.... Come on....

Cond moves him U/S.

CONDUCTOR: Scrry, sir, but my instructions are that you should not be allowed to leave.

ROBIN: Instructions, Allowed? By Heaven man, this is a party. Do you know who I am ?

57 A D (As Robin is pushed L)  
W.S. Rob.Cond. Fav.R.

(2 REPOS TO E)

CONDUCTOR: Yes, Mr. Cavendish.

ROBIN: Then by thunder, you'll soon see how I.....

58 2 E (thru trap) (As Rob goes MS.Rob.Barman (for fight) out R)

(4 REPOS to E)

59 4 E  
W.S. Barman.Robin.  
PAN DOWN to Rob on floor

MUSIC STING.  
T.I.  
Q.24.

60 2 E (thru trap)  
MCU Cond.  
He moves into CU.

(SWINGER 3 OPEN)

61 1 B

CLUB CAR.

MCU Sher.  
PAN R to T 2-S High & P&Man

MOOM A-2

{4 REPOS D}  
{2 REPOS D}

SHERIFF: I was invited by the Sweepstake  
people.

HIGHWAYWOMAN: My editor asked me  
along.

POLICEMAN: I suppose this isn't  
some kind of cheap journalistic  
trick?

HIGHWAYWOMAN: Don't be so ridiculous.

POLICEMAN: Well, I wouldn't put  
it past some papers....

PAN to 3-S. P/St./Nap.

Pus climbs over bar to  
R. fr.

PUSSY: Oh, what does it matter anyway?  
It's a party isn't it.... I'm going to  
enjoy myself.

NAPOLEON: She's absolutely right.

STEED: I agree. We all seem to be  
the victim of some strange practical  
joke, but so far I've no complaints.

PUSSY: And it must be almost  
midnight.

STEED: So it is...who's without a  
drink.

62 3 D

(As Steed Pushes  
bottle)

Along bar.  
Bottle comes racing down  
into Sher.hand.

T/C

35m/m. STILL FRAME.

{1 REPOS C}  
{3 REPOS E}

FILM: CU RAILWAY LINES.  
BRANCHING OFF.

MUSIC  
BM. 350/A.  
Band 5.

APPROX 10"

- 63 4 D CARRIAGE (VESTIBULE)  
 W.S. Barman enters R  
 & moves to door R. \*  
 Cond appears R. (LIGHTS FX CORRIDOR & DOOR)  
 Bar turns & X's down  
 to door. BOOM B-2  
 MUSIC  
 B/G.
- 64 2 D (WIND MACHINE)  
 Tight 2-S  
 B/Man.Cond at window. SFX  
 Ext.Atmos.
- T/C  
 35m/m (S.O.F. ???)  
 FILM: TRAIN SLOWING DOWN.  
 APPROX 10" SFX
- 65 2 D (WIND MACHINE)  
 L/B.  
 Cond looks at watch. EXT.CARRIAGE (VESTIBULE)  
 They exchange looks. BOOM B-2.  
 SFX  
 Ext.Atmos.
- 66 3 E  
 CU Watch. P/B &  
 PAN UP to Steed. CLUB CAR. (SWINGER 2 OPEN) BOOM A-2  
 Group beyond.  
 STEED: Five, four, three, two  
 one. Happy New Year.  
 ALL: GENERAL CHEERS ETC.,  
 (STEED KISSES PUSSY)  
 T/C  
 35m/m. (S.O.F. ???)  
 FILM: TRAIN STOPPING. SFX  
 APPROX 10"
- 67 3 E  
 CU Sherrif. CLUB CAR. BOOM A-2
- 68 1 C  
 High crane. include loud  
 speaker R.f.g. Group below. SHERRIF: We've stopped. MUSIC  
 Hold group as they dance. AULD LANG SYNE.  
 (Synchro  
 FM.183)

ALL: SING & DANCE TO  
AULD LANG SYNE.

GRAMS FADE OUT  
UNOBTRUSIVELY  
AS GROUP SINGS.

69 3 E  
Feet dancing. (ad lib shots)

70 4 F  
CU Faces passing cam. (ad lib shots)

71 1 C  
A/B.  
They settle as dance ends.

72 4 F SHERRIF: / Hey, we have  
CU Sherrif. stopped.

73 1 C  
Group. Fav. St.Pus.f.g.  
PAN them to windows.

(2 CLEAR TO POS H)

HIGHWAYWOMAN: So we have

POLICEMAN: Where are we?

74 2 G (Steed looks  
T. St.Pus thru window. out window)

75 1 C (Steed turns STEED: Wolverhampton.  
Group S. back)  
Fav.St.Pus.

PUSSY: Shouldn't we find the others?  
Well, the train's absolutely packed,  
there ought to be more of us, more  
snuggly. Come on, let's find the others..

STEED: In a moment...

SHERIFF: A bit quiet for Wolverhampton,  
isn't it?

HIGHWAYWOMAN: It's a bit quiet  
altogether.

T.I. to POS D & PAN Steed  
& others down corridor.  
Hold door framing with  
corridor beyond.

GARRIAGE: (CORRIDOR/COMPART/VESTIBULE)

76 3 E (Steed enters BOOM B-2  
W.S. Steed passes L. 3-S)  
Robin rises & holds bars.  
T.I. ON Robin/Map.

STEED: Steady.

POLICEMAN: The drunken lout.

STEED: He isn't drunk. What  
happened?

ROBIN: That conductor bloke,  
clobbered me. /

77 1 D  
Pus Close L.f.g.  
Group down corridor beyond. POLICEMAN: What ?

(3 RETOS H)

NAPOLEON: Really, this is too BOOM A-2  
much. We'll find the fellow, see  
what he has to say.  
I'll look after him

78 3 H (As Steed enters 3's shot)

W.S. Vestibule  
showing door L.  
St.P'Man X L.  
Sherrif goes out door b.g.  
St.P'Man X to door.

BOOM B-2

(1 REPOS TO E)

SHERRIF: (Off) Mr. Steed...!

79 4 G

M.W.S. Station showing  
sign above door.  
St.P'Man.Sher. X to it.

EXT. PLATFORM.

BOOM C-3

80 2 H

3-S profiles.  
St.P'Man.Sher.  
They turn.

SHERRIF: Badger's Mount ?  
This place closed down years  
ago....

MUSIC

T.2.

Q.7.

81 1 E (As they react)

High crane W.S. platform,  
showing station R &  
coach L.

\*

\*

\*

82 2 H

CU Steed.

STEED : / The horse has bolted.

into  
THEME

83 1 E

A/B.  
Crane slowly down.

C/S.

END OF PART ONE

DURING BREAK:-

- CAM 1 - REPOS F. WAITING ROOM.
- CAM 2 - REPOS J. VESTIBULE.
- CAM 3 - REPOS J. CLUB CAR.
- CAM 4 - REPOS H. PLATFORM.

FADE UP:

" PART TWO "

C/S

THE AVENGERS  
PART TWO.

THEME

\*

2

FADE CAPTION

- 84 4 H EXT. PLATFORM. BOOM B-3  
W.S. Platform showing rear of coach R. Monk X's from coach to L hideout. Sherrif comes down platform & stops. CRAB L as Sherrif walks back, to feature monk SFX Sherrif's footsteps
- 85 1 F TICKET OFFICE BOOM C-4  
Low Angle. M.S. Steed across table, include windows. PAN him R to door.
- (4 REPOS J)
- 86 2 J VESTIBULE STATION BOOM C-4  
W.S. Vestibule thru grille. Steed enters thru door L. He X's down f.g. of grille & X's R to door. Hold him close L.f.g. See Monk R.b.g. in cupboard as he opens door. As he closes door, PAN L to Nap L.b.g. Steed X's to him. They X behind grille & go thru dppr R. NAPOLEON: Well ? STEED: Nothing here. How about you ? NAPOLEON: Nothing.
- 87 4 J (As they enter) WAITING ROOM BOOM B-3  
W.S. room past urn L f.g. enter)



On 87 on 4

PAN Steed R & inol Sh,  
as he X's from door R.

Steed moves into close f.g.r.  
hold 3-S. Nap.Sh.L.b.g.  
Steed big R.f.g.

They X to door L.

NAPOLION: It's completely  
deserted.

SHERIFF: Same outside. Not a soul  
anywhere.

Odd that there's no guard.

STEED: Private excursion.

SHERIFF: Even so, there should have  
been a guard. Against regulations.

NAPOLION: Now what do we do?

STEED: Talk it over with the  
others, in the club car.

88 2 J (As they X to door)

W.S. Vest. Monk R.f.g.  
Monk exits door R. Hold  
Sh.Nap.St. as they X to  
platform.

VESTIBULE. STATION.

BOOM C-4.

AS CATHY  
APPEARS ---

MUSIC  
T.l.Q6.

89 1 E (As they leave R)

High Crane W.S.Platform.  
Group X to train

PLATFORM:

FISHOLE.

90 3 J (SWINGER 2 OPEN)

Med. 3-S. P'Man.Rob.Pus.  
Fav. R/Pus.

CLUB CAR.

BOOM A-2

4 REPOS TO F  
AFTER 89 ON 1.

(1 REPOS TO C)

POLICEMAN: It's outrageous.

ROBIN: A diabolical liberty.

I've to be in town tomorrow, dead  
on the dot of 12, important business.

On 90 on 3

- 25 -

Pan Pus L  
to 2-S with H'woman.  
incl doorway & corridor  
with group entering b.g.

PUSSY: So have I.

HIGHWAYWOMAN: At noon tomorrow?

PUSSY: Yes.

HIGHWAYWOMAN: What kind of business.

(4 REPOS TO  
F AFTER SHOT 89)

POLICEMAN: Ah, they're back.

well?

ROBIN: What's the score?

P.B. with ST.Sh  
to bar.

STEED: Our friend was right, the  
place is deserted.

SHERIFF: 'Course it's deserted.  
I told you. Badger's Mount closed  
down years ago. Used to be a mine  
or something around here, when that  
died, so did the village and the  
station. Everybody moved away.

P'Man comes to centre.

POLICEMAN: You know this area then?

SHERIFF: I worked this line a couple  
of times. Yes.

P.B. to 3E with St.Sh.  
on their move. crab left  
to tight 2-S faces. F.Steed.

STEED: How far is it to the nearest  
town.

SHERIFF: Padiham'd be nearest.  
More than 10 miles away. I don't  
think there's even a proper road in  
here anymore.

STEED: But there must be a farmhouse,  
somewhere in the area.

SHERIFF: Somewhere is right. But  
where? Night like this you could walk  
for miles an' never find one./

92 1 C  
 W.S. Group  
 Pus.St. R.f.g.  
POLICEMAN: Well, it seems we're marooned and will have to make the best of it. /

PUSSY: Oooooooooo.  
 It could be fun.

93 3 E (As Robin pushes thru)  
 3-S. Nap.Rob.P'Man.  
 PAN Robin L to settee  
ROBIN: You can make the best of it if you've a mind to, but I don't intend spending the night stuck in the middle of nowhere. I've got things to do tomorrow.

STEED: What do you suggest then?

Feature his feet f.g.  
ROBIN: Obvious, isn't it? One of us'll have to go an' get some help.

94 4 F  
 MCU 2-S. Nap.P'Man.  
 (PAUSE)  
POLICEMAN: Are you volunteering, Mr.Cavendish?

95 3 E  
 A/B.  
 Feet foremost.  
ROBIN: Well, no... I'm not much of one for walking.

NAPOLEON: Who then?

96 4 F  
 CU Sher.  
ROBIN: What about him? / He's admitted he knows the area.

NAPOLEON: A 10 mile walk at this time of night? /

97 3 E  
 Robin A/B.  
ROBIN: Well, it only takes one to fetch help, doesn't it.. an' it's better than stuck here doing nothing. /

98 1 C  
 CU P'Man  
POLICEMAN: We've no right to ask him. /

99 4 F  
 CU Sher.  
SHERIFF: No, I don't mind.

100 3 E  
 MCU 2-S. St:Pus;  
PUSSY - REACTION:

101 4 F  
 A/B

102 1 C

WS Group, excl. Robin,  
Sher pushes thru & X's U/S.  
Frame St. Pus. R.f.g.  
Nap. H'woman. Sh. P'man beyond.

SHERIFF: I don't mind going. It'll take  
a few hours, but I don't mind.

ROBIN: There, that's settled then.

HIGHWAYWOMAN: I don't think he  
should leave.

STEED: Why not?

HIGHWAYWOMAN: I don't know. I don't  
think he should, that's all.  
We should all stay together.

NAPOLEON: I'm inclined to agree.

SHERIFF: I've already said I don't  
mind.

Robin joins group L.f.g.

ROBIN: For Pete's sake, the man's  
agreed hasn't he?

PUSSY: But it's such a long way.

ROBIN: Look, I can't afford to wait  
until morning, if we stay here that  
long there's no hope at all of being  
in town by noon tomorrow, and I've  
got to be.  
So have you, you said so.

HIGHWAYWOMAN: And me..

STEED: None of us want to stay here  
all night.

POLICEMAN: Of course, not.

STEED: Just the same, it's a long  
walk.

Sher. exits door L.b.g.  
Robin X's to R.

SHERIFF: I want to be in town early  
tomorrow myself. No sense in hanging  
about. Sooner I leave, sooner I'll  
be back.  
Behave yourselves.

103 3 E CS. St.Puss. ROBIN: Well, who's for a little tipple? /

(1 REPOS B)

REACTION - STEED. PUSSY.

MUSIC STING.  
T. 1. Q7.

104 2 D W.S. Platform.  
Barman L.f.g.  
Sher.enters R from coach  
& X's U/S.  
Barman follows.

EXT. PLATFORM.

BOOM B-3.

MUSIC STING  
T.1. Q8.

105 1 B Tight 3-S. (As they exit L)  
Fus.Steed.High.  
Fav. S & H.

INT. CLUB CAR. (SWINGERS 3 & 4 OPEN)

BOOM A-2

(2 REPOS K)  
(3 REPOS K)  
(4 REPOS K)

Robin enters R.f.g.  
Keep framing tight.

STEED: Why didn't you want him to leave?

HIGHWAYWOMAN: I'm not sure.. it's so dark out there, isn't it?  
I've just got this feeling. This isn't a joke anymore.

ROBIN: Joke. Of course it's a joke, an' a darned poor one too. We ought to have known, ought to have been warned.

STEED: How?

ROBIN: The invitation, like a ruddy great train ticket, isn't it? but have you looked at the small print? I have. I always look at the small print. There see?  
Says "Valid for single journey only"

On 105 on 1

PUSSY: Oh, the lights.

STEED: Just the batteries running  
down. They won't last all night.

HIGHWAYWOMAN: It's getting cold too...

PUSSY: And creepy.

St.Pus move off R.b.g.

Fav.Rob as he moves round  
to frame bar. Jib across R as  
they go to show corridor  
R.b.g.

Feature bow & arrows on bar &  
pan down on them to lose  
group b.g.

STEED: Then why don't we all go  
into the waiting room?  
We can start a fire in there.

NAPOLEON: Yes, might as well make  
ourselves as comfortable as possible.

ROBIN: I'll bring the booze.

MUSIC  
ON SHOT OF BOW & T.I. Q 8.  
ARROW -----

106 2 K

W.S. Across bar f.g.  
Fav door R. Group X  
from coach b.g. into  
room thru door.

EXT. PLATFORM.

BOOM B-3

PUSSY: Brrr. it is chilly, isn't it?

STEED: You're bound to feel it,  
never mind, we'll chop up a chair or  
two, next to no time we'll have a cosy  
fug.

WAITING ROOM.

High.Nap.St.Puss  
stop at fire.

PUSSY: Oh, look, a fire.

STEED: Well, well.....

NAPOLEON: How kind of him.

Why the Sheriff fellow, he must have lit this before he left.

P'Man X's D/S to L.f.g. at bar

STEED: The grate was empty when we were in here.

HIGHWAYWOMAN: But it must have been him, mustn't it?

STEED: He wouldn't have had time.

Rob X's to big R.f.g. at bar. <sup>OLD</sup> 6-S.

NAPOLEON: Then, then that supposes there is someone else on this station.

Nap.St.move towards door. They stop & turn.

STEED: Yes. It supposes

107 3 K (As Nap/Steed turn)  
MCU P'Man.  
Rob moves into L of shot.  
Hold Tight 2-

POLICEMAN: What are you driving at, Mr. Steed? Do you know something we don't?

ROBIN: I reckon he does. Taken all this business very quietly hasn't he? There's more to him than meets the eye, and I'd like to know what.../

108 4 K  
Low Angle 4-S.  
High.Pus.Nap.St.  
over Pus's shoulder.  
Fav.High.

HIGHWAYWOMAN: Why are we all here?

NAPOLEON: How do you mean.

109 3 K  
T 2-S.Rob.P'Men

HIGHWAYWOMAN: Why us? Why just us?

110 2 K  
CU Steed. Reaction.

POLICEMAN: A good question, I've been asking myself the same thing.

111 3 K  
A/B

REACTION STEED

ROBIN: Eh ?

POLICEMAN: Well, you must see that we've each been specially selected to be the victim of this, this, joke.

ROBIN: Aye, the club car, there was only us sent to the club car.. then.. when I tried to leave, that feller clobbered me.

112 4 K  
A/B (Group Shot.)

POLICEMAN: Exactly. But why?

PUSSY: Do you think it's a mass kidnapping?

ROBIN: Well, I'm certainly worth a bob or two.

HIGHWAYWOMAN: Doesn't work for me, I'm afraid.

113 3 K  
MCU P'Man  
Pan him R to 2-S with High.

PUSSY: Nor me... mortgaged up to me whiskers. /

POLICEMAN: Just the same, we were lured onto the train, all those invitations, purporting to come from personal friends.

HIGHWAYWOMAN: But what is the common link? Background?

114 2 K  
CU Nap.

POLICEMAN: I think not. /

NAPOLEON: Profession then? I dabble on the Stock Exchange myself, steel mostly. /

115 3 K  
CU Robin

ROBIN: Is that so? Interested in that line mesself. Scrap metal.. /

116 4 K  
CU High

HIGHWAYWOMAN: Jane here is a model, I work on a paper... and you? /

117 3 K  
CU P'Man

POLICEMAN: Electronics. /

118 2 K  
CU Steed



119 3 K  
CU F'Man

STEED: Really? I didn't know.

POLICEMAN: Yes, at a Government establishment, cant..er..tell you more than that I'm afraid.

Not allowed to. /

120 2 K  
W.S.Group fr Rob L.f.g.  
P'Man.High.Nap beyond L.  
Pus R.b.g.  
Steed Xing to R.f.g

ROBIN: And what about you?

Yes, you, we didn't finish our little discussion about you, did we?

Hold Rob.St f.g.  
others deep b.g.between.

STEED: Nothing much to me, I'm afraid. I ride, shoot, cast a creditable dry fly.

ROBIN: But that's not work.

STEED: Oh, but it is.. some of these weekend house parties, the dogs take all the best chairs, and people sit on the floor play ma-jongl  
Excuse me.

ROBIN: A ruddy lounge lizard.

STEED: Gentleman of liesure, please.

121 3 K (As Steed  
MCU Steed. PAN him moves R)  
to T 2-S with High.

HIGHWAYWOMAN: Well. That doesn't get us anywhere.

STEED: Oh, but if you wish to know why we're all here, I think it has something to do with noon tomorrow.

122 4 K  
WS Group

HIGHWAYWOMAN: Exactly what I've been thinking. /

ROBIN: Thinking what?

STEED: The thing we all have in common.

HIGHWAYWOMAN: An important appointment in town tomorrow.

Robin X's R.

123 2 K (As Rob X's Nap) NAPOLEON: Good grief.  
T 2-S.faces.Nap.Rob. Nap)  
Fav.Nap.

STEED: You too ?

Rob leaves shot R.

NAPOLEON: Why, yes. it's imperative I'm there by twelve tomorrow.

124 3 K  
CU Steed.

STEED: And me...  
That only leaves you.

PAN L to CU P'Man as  
St turns to him.

POLICEMAN: Yes, I have an appointment, too. /

125 1 C (Thru middle window)  
Fr.window. Rob L.f.g.  
High.St. X to b.g. in  
3-S. Fav.Rob.

ROBIN: You mean someone's trying to nobble me business wise?

STEED: Nobble all of us.

HIGHWAYWOMAN: But why? Oh, I can understand it in your case Mr. Cavendish, Big business, But with me... Why I only have to be in town to conclude a small land deal.

As Robin turns away,  
Fav.High.St in 3-S.

ROBIN: Land. what kind of land ?

HIGHWAYWOMAN: One solitary building plot.

ROBIN: Where ?

HIGHWAYWOMAN: In Cornwall.

ROBIN: On the MillHill Estate.

HIGHWAYWOMAN: Why... yes...

STEED: At Smallwood

HIGHWAYWOMAN: You mean, we're all ?  
going to be....

STEED: Yes. Going to be neighbours,  
or it seems were going to be.

126 4 K  
T 2-S profiles.  
Nap. Rob f.g.  
High.St.distant centre.

ROBIN: I'm going to build a little  
roadhouse, took an option on the plot.

(1 REPOS H)

NAPOLEON: But the option has to be  
taken up at 12 noon tomorrow.

127 2 K (As Rob bends  
W.S. 2-S. Rob.Pus down o.f.s.)

ROBIN: If the deal isn't signed and  
sealed then it becomes invalid,  
and somebody else could move in.  
Well, he wont get away with it, whoever  
he is. Not with me he won't..  
Soon as that Sherrif feller comes  
back with a car, I'm up to town.  
Damn it, We've run out.  
I'll get some more.

Robin X's to door b.g.

128 3 K  
CU Robin at door  
Whip PAN L to group for  
reaction as Rob goes out R.

Cheeky scheme, an' a bit thin too.  
How did he hope to keep us all  
here.

129 4 K (Robins exit )  
CU P'Man. reaction.

AS ROBIN  
SHUTS DOOR--- MUSIC STING  
T.I. Q11

REACTION POLICEMAN.

(2 REPOS J)

130 1 H  
High Crane W.S. Platform,  
incl station roof R.  
Rob X's distant to train.  
Crane down to incl Cond  
hiding R.f.g.

EXT: PLATFORM.

FISHPOLE.

(4 REPOS L)

131 4 L  
M.2-S.St. O/S P'Man.  
St X's down into MCU 2-S

WAITING ROOM.

BOOM B-3

STEED: I suppose you wanted the land to be near your work? Well, electronics, Government work, there's a big installation at Smallwood. /

132 3 K  
CU P'Man

POLICEMAN: I didn't say I worked at Smallwood. I just thought.. a little cottage, somewhere quiet to spend the occasional weekend. /

133 4 L  
CU Steed

STEED: That's what you wanted the land for ? /

134 3 K  
A/B

POLICEMAN: That's what I want the land for. We're not in the past tense yet, you know. He hasn't beaten us. /

135 4 L  
W.S. Group.  
Grab to Pos K as Steed  
X's f.g. to Pus.  
Hold W.S. group  
framing P'Man L. Nap. R.

STEED: What makes you so sure it's a he ?

PUSSY: What a way to spend New Year.

(3 REPOS J)

STEED: Never mind, the Sherrif will be back soon with a posse or a taxi or something.....

HIGHWAYWOMAN: There's the weakness. Cavendish was right, the scheme is a bit thin. I mean, how could he hope to keep us here?

STEED: Delay, yes, that's all he wants.

HIGHWAYWOMAN: Yes, but there's  
n thing to stop us all getting  
up and walking to...

Hold Shot as Steed rises  
and they X U/S to door.

STEED RISES.

136 2 J

STATION VESTIBULE

WS Vestibule thru grille.  
Group enter from door R.

BOOM C-4

STEED: Thought I heard somebody  
come in.

Hold Group  
Fav. St.Nap.High.

HIGHWAYWOMAN: Oh !!

NAPOLEON: Why the lazy bounder,  
He didn't go.

137 1 A

TICKET OFFICE.

Low Angle.  
Full Shot Sherrif.  
(Excl.arrow on left side)  
As St pushes feet, Sher falls  
across table.  
T.I. on arrow.

(GRILLE IN VEST  
OPEN FOR CAM 2  
REPOS to L)

FISHPOLE.  
BOOM C-4

(2 REPOS TO L)

AS ARROW IN  
BACK APPEARS... MUSIC STING  
T.I.  
Q.5.

138 2 L

St.Sh.Nap beyond thru bars.  
Pus.big L.f.g. P'Man big R.f.g.

NAPOLEON: But... but who could  
have done this....

(1 REPOS J)

STEED: It wasn't cupid.

As Rob speaks, WHIP PAN  
to him R & T.I. to MCU Rob.

ROBIN: Hey !  
Some blighters pinched me  
bow and arrow !

MUSIC STING  
T.I.  
Q.5.

(SWINGER 2 OPEN)

139 3 J INT. CLUB CAR

---

L.S Corridor.  
 High comes D/S. BOOM A-2  
 PAN her R to chairs & MUSIC  
 Hold her close for T.I. Q 4.  
 pill biz. \*  
 CRAB R with her to (GRILL IN VEST.  
 bar & P/B to POS E SHUT AFTER 2's  
 as she moves down bar. REPOS TO J) \*

(2 REPOS TO J) \*

HOLD biz with water close. \*

As Barman appears behind her \*  
 T.I. tight to her face. \*

As he collapses backwards, \*  
 hold on barmans face close.

ON BARMANS  
 FACE----- MUSIC STING.  
 T.2. Q.8.

140 2 J STATION VESTIBULE.

---

5-S.thru grille. BOOM C-4  
 Nap.St.Rob. L.b.g.  
 Pus.P'Man big R.f.g.

ROBIN: Look, I never used the  
 darned thing in my life, I wouldn't  
 know which end to pull.  
 Well, it's the truth.

STEED: Nobody is arguing with  
 you Mr.Cavendish.  
 But I think this answers your  
 question. How we're all to be  
 kept here.

St. exits L.b.g. Get them back inside, I'm going to  
 take a look around.

NAPOLEON: No sense in wasting this,  
 we could all use a drink.

Others X & exit door R. Come on old fellow.

MUSIC  
 T.3. Q.2.

141 1 J EXT. PLATFORM.

---

WS Platform showing  
 scaffolding. BOOM A-3.

Steed X's D/S to steps, \* SFX  
 Crane with him to reveal Ext.Atmos.  
 Cathy on landing. STEED: Are you there ?

ON 141 on 1

- 38 -

They move together f.g. &  
lean over railing.

Hold M 2-S with platform,  
train etc., b.g.

{ 2 REPOS K }  
{ 3 REPOS G }

Steed moves down L.  
HOLD Cathy R.f.g.  
Steed returns to her  
HOLD 2-S

by name of

CATHY: Yes.

STEED: The Sherrif is dead.

CATHY: But I saw him leave.

STEED: Nevertheless we found him  
in the ticket office with an arrow  
in his back.

CATHY: They must have killed  
him outside and brought him  
back in.

STEED: I'm not blaming you...  
any idea how many there are?

CATHY: I'm not sure. At least  
two.

STEED: Is the Conductor one  
of them.

CATHY: Yes. I got a glimpse  
of him.. Over there.

STEED: Other side of the line eh ?  
Strategic position.

CATHY: Steed, why was the Sherrif  
killed.

STEED: He seemed so anxious to  
leave I thought he might be our  
man. Obviously he wasn't.  
Stay this side of the line, they  
know the lay-out & we don't.

CATHY: You're surely not worried about  
me, Steed ?

STEED: No, about me.  
You're my only ally.

Crane down with him as he  
descends & Hold W.S. as he  
moves off down platform.

142 2 K (As Steed WAITING ROOM.  
4-S reaches door) BOOM B-3  
Rob L.f.g.  
P'Man R.f.g.

Nap.Pus beyond.

Show door b.g. Steed  
enters Hold 5-S thru  
framing of 2 f.g. close  
figures.

STEED: Well, there's no doubt now,  
is there? Our practical joker  
really means business.

PUSSY: We, we ought to fetch the  
police.

STEED: Ten miles to the next  
town he said.

PUSSY: It's awfully dark out  
there.

ROBIN: And we're in the middle of  
nowhere, well, you can go if you  
want, but I'm staying right here.

POLICEMAN: But that's just what he  
wants.

ROBIN: Aye. I've gathered that.  
As long as I stay put, no harm will  
come to me.

STEED: Well, I'm prepared to go  
for help.

NAPOLEON: Unless we all agree to go,  
then none of us should.

POLICEMAN: That makes sense.



PUSSY: I don't want you to go.

STEED: I don't like to leave you but, my dear, I really ought to...

Wait a minute, there's someone missing ?

ROBIN: Who ?

Steed moves back to door  
Stops & turns back to cam.

STEED: Dorothy, Dorothy Wilson, the Highwaywoman. Where is she ?

MUSIC STING  
T.1. Q 7

143 3 G

CARRIAGE

CU Bow & arrows.  
P/B to reveal Cond.  
Barman joins him from R.  
HOLD M 2-S.

BOOM A-4

(4 REPOS M AFTER  
142 ON 2)

CONDUCTOR: Handle the girl all right?

BARMAN: What do you think.

CONDUCTOR: Neatly I hope? The boss likes everything to be neat.

BARMAN: I know. I know.

Cond X R.  
Hold 2-S.

CONDUCTOR: Quiet. That's the advantage of this. No noise. Just a swish. Keep an eye out in here to see here was nobody else hanging around. I'll keep a watch on the other side.

144 4 M

STATION VESTIBULE

Vestibule framed thru door from waiting room.  
Rob l.f.g. close.  
Steed enters shot R.b.g.  
Nap.l.b.g.

BOOM B-3

STEED: No luck ?

NAPOLEON: Not a sign of her.

Steed exits R.  
Nap comes thru door &  
moves to Rob.  
HOLD tight 2-S  
Rob.Nap. Fav. Nap.

STEED: Keep looking.  
I'll try the Club Car.

ROBIN: Sort of taken charge around  
here, hasn't he ?

NAPOLEON: Yes.

MUSIC STING  
Tl. Q6.

( SWINGERS 2.3.4.OPEN.)

145 3 J

TRAIN CORRIDOR

Barman big L.f.g.  
Corridor R.  
Steed enters corridor deep R.b.g.  
B'Man moves away pst cam L.  
Hold Steed.  
4 REPOS B'Man charges Steed from  
N besides Cam L.  
Hold ffaming down corridor  
for fight.  
B'Man leaves R.b.g.door.  
Steed leaves shot R.b.g.

BOOM A-2  
MUSIC  
T.I. Q 3  
or  
La Mandragore.  
30.525.  
\*

START OF  
FIGHT --\*MUSIC  
T.3. Q 10.  
\*

146 1 G

(As Steed  
leaves shot) EXT.PLATFORM

Full Shot Steed  
at carriage door.  
He moves up into Med.shot.  
P.B. with him to Pos H  
holding him Med.Close.  
  
Arrow appears in coach side.  
Hold C.S. arrow & Steed  
for reaction.

FISHPOLE  
SEX  
Ext.Atmos.  
\*  
\*  
Arrow  
SHOR----- MUSIC  
T.I. Q.12.  
\*  
\*  
\*

147 2 M

WAITING ROOM.

CS boot. PAN UP  
to boot top. Hand  
takes cigar out.  
PAN UP with hand &  
P.B. to Close 2-S  
Nap.Cathy. f.g.  
Door centre b.g.

BOOM B-3

Steed appears in deep  
b.g. thru door.

STEED: Well, I had no luck either,  
couldn't find her anywher.....

Nap leaves shot L.

Hold Close Cathy R.f.g.

NAPOLEON: Miss Wilson went to the  
club car, to get her purse.

Robin.St. L.b.g.

(3 REPOS TO L  
AFTER 146 on 1)

STEED: Really. Must have just  
missed you.

ROBIN: Or perhaps you weren't  
looking any too hard.

POLICEMAN: Now then.

ROBIN: Perhaps it was jus t an  
excuse. Get away for a while, to  
attend to some other business..

STEED: 'Othor business'? I'm sorry,  
I do 't understand.

ROBIN: Here, what's that ?

STEED: Someone took a shot at me  
just now.

ROBIN: Did they now ? And none  
of us there to see, very  
conevenient.

148 4 N

POLICEMAN: Mr. Cavendish.. /

M 2-S. Rob.St. R.f.g.  
Group at table. L.b.g.

Fav. Rob.St.

ROBIN: I believe in speaking my mind. Been smart ruddy Alexing it all evening, hasn't he? Knows a bit too much about this business for my comfort.

POLICEMAN: Sit down Mr. Cavendish.

FUSSY: Oh, but it couldn't be him. He's far too sweet.

NAPOLEON: It could be any one of us.

Hold framing as Rob X's L to table.

ROBIN: Maybe. But he fits for my money,

STEED: Would somebody mind explaining?

As Rob X's back to Steed PAN to 2-S Rob.St.

ROBIN: Explain? Oh, he's a cool one, he knows darned well what we're on to.

Rob leaves L.

POLICEMAN: Mr. Cavendish. Please.

PAN to single Steed for reaction.

149 3 L  
WS Group at table.  
St. joins L.f.g.standing.

REACTION STEED. /

POLICEMAN: We had a meeting while you were out.

(4 REPOS K)

STEED: Obviously.

POLICEMAN: There are six of us here, Mr.Steed, but there were seven.

STEED: Did you work that out all by yourselves.

POLICEMAN: There were seven of us in that club car Mr. Steed, it was Miss Wentworth here who pointed out a fact we'd all overlooked.

FUSSY: But I still don't think it's you.

ROBIN: Seven people, and only six plots of land.

150 2 M \_\_\_\_\_ /  
CU Steed reaction.

REACTION STEED.

151 4 K \_\_\_\_\_ /  
M.S. Cathy  
profile L.f.g.

FUSSY: The Sherrif said he'd bought himself some land, you remember, he said he'd bought an old railway station?

ROBIN: Aye, an' one of the Smallwood plots has got a disused station on it.

152 3 L \_\_\_\_\_ /  
MCU P'Man

POLICEMAN: So that accounts for one piece of land, but five still remain, and six people claiming ownership.

STEED: I see what you mean.

POLICEMAN: Leaves us with only one conclusion. One of us here is an imposter.

153 2 M \_\_\_\_\_ /  
CU Steed.Reaction.  
He looks at Cathy.

STEED REACTION. LOOKS TO CATHY.

154 4 K \_\_\_\_\_ /  
CU Cathy.Reaction.

NAPOLEON: It's an unpleasant thought, decidedly unpleasant. /

155 2 M \_\_\_\_\_ /  
CU Steed.

STEED: And I've been nominated in my absence as the man most likely?

(3 REPOS M)

ROBIN: If the cap fits.

STEED: Well, I'm sorry to disappoint you, but I DO have an option on a piece of land at Smallwood.

156 1 G  
Group. St. standing L.f.g.  
others sitting at table.

NAPOLEON: So it could still be any one of us.

STEED: Anyone.

POLICEMAN: There is a way. We can narrow it down. Come and sit down Miss. Wilson. / Mr. Steed.

157 4 K  
CU Cathy reaction.  
she rises.

158 1 G (Cathy's rise)  
A/B. Cathy X's  
F'Man & joins R.b.g.  
She & Steed sit.

159 2 M (As they sit)  
CU Steed. Reaction.

REACTION STEED.

160 3 M  
CU Cathy. Reaction.

REACTION CATHY.

161 1 G  
A/B

POLICEMAN: Map of the Smallwood estate.

(4 REPOS N)

STEED: You always carry it of course?

POLICEMAN: I'm a meticulous man, Mr. Steed. Meticulous.

162 2 M (As Map is laid out)  
Map on Table.  
Frame F'Mans arm L.  
Nap's shoulder R.

POLICEMAN: We can eliminate this plot, that's where the old railway station is. The others I'M going to number, one to five.

ROBIN: What the devil is that going to do?

163 1 G POLICEMAN: It's simple enough.  
Tight Group.  
Fav. D'Man.Fus.

We each of us know which plot is ours, don't we?

FUSSY: Yes, mine's the...

POLICEMAN: Do. Don't tell us. Just pick it out on the map, and write down the number.

164 2 M  
CU Steed. Reaction.

REACTION STEED.

165 4 N  
Group at table.

POLICEMAN: Then we'll each show which one we've chosen.

STEED: Eyes down for a full house.

166 1 G  
C.S.P'Man.

POLICEMAN: One of those numbers must be duplicated.

167 3 M  
CU Cathy. Reaction.

That'll take us somewhere. Well ?

STEED: Very well.

168 1 G  
MCU P'Man with paper.

Pan R to Fussy.

FUSSY: No. 5.

169 3 M  
MCU Cathy & Paper

POLICEMAN: Miss Wilson.

CATHY: No. 4.

170 2 M  
T 2-S, Rob.Steed.  
Go with Steed.

ROBIN: What about this fellow.  
There you are. Another 4.  
What did I tell you.

171 3 M \_\_\_\_\_/  
CS Cathy. Reaction,

REACTION CATHY.

172 1 G \_\_\_\_\_/  
Group S.

NAPOLEON: Well.

ROBIN: I was right about  
him .

NAPOLEON: What do we do now ?

POLICEMAN: Lock them both up.

ROBIN: Eh.

POLICEMAN: As Mr. Steed has pointed  
out, this could just as easily have been  
planned by a woman.

ROBIN: But we KNOW it's him.

POLICEMAN: Do we ? Miss Wilson  
was out of our sight for some time  
too.. /

173 2 M \_\_\_\_\_/  
MCU Cathy.

CATHY: Oh, but I explained.

174 1 G \_\_\_\_\_/  
Tight Group.

Steed rises L.f.g.  
fav. P'Man.

POLICEMAN: Better to be on the safe  
side, I think.

STEED: I'm sure there's a perfectly  
reasonable explanation to the  
whole. /

175 3 M \_\_\_\_\_/  
BCU Gun in P'Man hand

POLICEMAN PRODUCES GUN ----- MUSIC STING.  
T.I. Q7.

176 2 M \_\_\_\_\_/  
CS Steed. Reactipn.

STEED: That didn't come with the  
cost me. /

177 1 G \_\_\_\_\_/  
MCU P'Man.



POLICEMAN: Mr. Preston. Oblidge me  
by removing that arrow.  
My Government work, Mr. Steed.  
It compels me to carry it at all  
times. /

178 3 M  
MCU Handcuffs in  
Mans hand.

But these did come with the  
costume.

179 4 N  
Group Shot.  
Others rise.

(Others rise)

STEED: Meticulous !

180 3 M  
CU Cathy. Reaction.

REACTION CATHY.

C/S

END OF PART TWO.

THEME

ACT THREE.

FADE UP.

C/S  
AVENGERS.  
PART THREE

THEME

\*

\*

181 4 P

STATION VESTIBULE/TICKET OFFICE.

CU Hands chained  
to grille.

BOOM C-4

182 1 A

Low Angle, on 2 pairs  
of boots. PAN UP  
to 2-S. St. Cath  
with hands chained.

STEED: Why on earth did you pick  
number 4? My plot ?

CATHY: A seaview with trout fishing  
remerber ? Trout fishing. So I pick  
the only plot of land the trout stream  
doesn't run through. So how does  
it turn out to be yours.

STEED: Oh? Well, you might have  
known I'd be poaching.

Suppose I could try shooting them  
off.....

CATHY: You mean, that's real?

STEED: Of course.

CATHY: Then why didn't you use  
it?

STEED: Neither of us knew for  
sure about that Policeman. Could  
be he meant well. Can't go round  
popping off innocent people, can we?

183 4 P

(As gun goes REACTION CATHY.

T. CU St & Gun  
& Handcuffs. up to H.cuffs)

STEED: I did know a fellow who tried  
shooting off some handcuffs.

CATHY: What happened ?

STEED: Nowadays he's laughingly known as 'Lefty'.

184 2 N Low Fed. (As Steed turns away)  
T 2-S. St.Cath.  
Fav. St.

Have you got a hairpin?

Thanks.

Have these off in a jiffy.

CATHY: You think so?

STEED: Of course. Took a Handcuff Course not so long ago. Steady. /

185 1 A CU Cathy.

CATHY: Steed?

STEED: MMMM?

CATHY: Your taking an option on this land, it wasn't a coincidence was it ?

STEED: No.

CATHY: Then why?

186 2 N She turns  
T 2-S. Fav. St. to him.

STEED: Well. We've known for sometime that someone has been buying up sections of land strategically close to our early warning stations.

CATHY: Ouch.

STEED: Sorry. Setting up spurious companies to do it, handling the whole thing secretly through various number accounts in Swiss Banks. Hold this will you? Wasn't until the other day we realised why.

CATHY: The missile attack.

STEED: What ?

CATHY: The missile attack.

STEED: Mmm. Steady. You see all these pieces of land have something in common. Nobody ever builds on them, they're never situated more than a mile or two from the radar station, and they have some elevation. Well, all of them are ideal spots for setting up some kind of temporary transmitter, you see?

187

1 A  
CU Cathy.

CATHY: A transmitter.  
or a jamming device, you mean?

STEED: Something like that, certainly something that can feed incorrect information to the radar stations.

188

2 N  
CU Steed.

CATHY: What would be the value of a device like that?

STEED: Take the other day, what if that were to happen every day.

189

1 A  
A/B

CATHY: A series of false alarms. Pretty nerve wracking.

190

2 N  
A/B

STEED: More than that, the radar boys would begin to doubt their own equipment.

191

1 A  
A/B

CATHY REACTION.

192

2 N  
A/B

193 1 A  
M.2-S

STEED: Don't worry thought,  
they need all the stations sewn up  
to do that, and they haven't got  
Smallwood.

CATHY: Did you pass that Handcuff  
Course?

194 3 M

WAITING ROOM.

3-S. Rob. L.f.g.  
Pus.P'Man R.b.g.  
framing doorway.  
Nap enters 4-S  
R.f.g. at door

BOOM A-5

NAPOLEON: Well, it will soon  
be morning. Things will look  
different in daylight.

ROBIN: Aye. We'll be able to see  
that ten mile hike ahead of us.  
Still, we'll see that Steed feller  
gets his desserts too.  
That'll be summat.

POLICEMAN: You still think he's  
responsible?

P'Man X's down centre.

ROBIN: Of course I do.. Don't  
you? Well, you locked him away.

P'Man X's into big C.U.  
f.g. goes L.  
HOLD Rob.Nap at door.

POLICEMAN: He couldn't have done it  
alone. That's certain. I'm going  
to take a look round.

195 4 K  
Med.S. Russ profile

ROBIN: What's got into him.

BOOM B-3

PUSSY: It was a silly mistake to  
make.

ROBIN: Eh.

196 on 3 next.

Pus leaves shot R.

PUSSY: Steed and that woman, if either of them was the person, it was a silly mistake to make.

BOOM A-5.

196 3 M (As she rises) 3-S showing doorway. Not knowing about the land,  
Rob.Pus. Nap. I mean.

(4 REPOS Q)

NAPOLEON: That kind of person, they often overlook a small detail.

PUSSY: But the party and everything, nothing was overlooked there, was it?

ROBIN: Oh, I'll give you that. Well organised. But that's daft, because if neither of them is the one then, it must still be one of us. It was well organised.

NAPOLEON: By a meticulous mind.

Rob.Nap. leave L.  
Hold Pus at door.

ROBIN: Aye, ruddy meticulous. Here. We'd better see what he's up to.

MUSIC  
T.l. Q 24.

197 1 A TICKET OFFICE.  
High crane. BOOM C-4.  
2-S. St.Cathy.

(3 REPOS N)

198 2 N (As he brings  
CU St's Hand & Hairpin. hand down.  
He flicks it away.

199 1 A (As he flicks it  
2-S. A/B away) STEED: These are early Victorian, the course didn't embrace antiques.

CATHY: Is he here ?  
The man behind it all?

STEED: I should think so.

CATHY: You knew that when you accepted the invitation?

STEED: Let's just say I know my friend Tony Linklater is in the Argentine at the moment, my invitation was supposed to have come from him.

CATHY: Surely the last thing the man behind it all wanted was for this land business to be brought into the open. Now it is, he'll have to kill us all. And you and I are sitting ducks. /

200 2 N  
CU Steed.

STEED: Which is precisely the way I want it. In the final analysis he's got to come to us. /

201 1 A  
T.2-S. incl Handcuffs.

STEED.CATHY. REACTION.

202 3 N  
M.2-S. B'Man.Cond.  
Fav.Cond.

PLATFORM.

BOOM B-3

CONDUCTOR: We've got to get rid of all of them.

BARMAN: Everyone ?

CONDUCTOR: That's right. The boss just told me someone's blown the gaff, so they all have to go. Quiet and nice, the way the boss likes it. You can start there.

B'Man exits R. Hold Cond.

203 4 Q VESTIBULE.  
 WS Vestibule. GRILLE OPEN. FISHPOLE.  
 Pan to door R as it  
 opens & T.I. to  
 CS Pussy.

204 1 A (As Pus rises) TICKET OFFICE  
 2-S. St.Cath. f.g. BOOM C-4.  
 Pus. centre b.g. thru bars.

(4 REPOS P)  
 (3 REPOS C)

STEED: Aha.  
 She's crazy about me.  
 A winning smile.

CATHY: You took a Smile course ?

STEED: Natural attribute.  
 Here, Pretty Pussy.

PUSSY: Hello. I still think  
 you're sweet.

STEED: And I think you are  
 absolutely enchanting. /

205 4 P  
 T 2-S. St.Pus. Fav.St.

PUSSY. You're rather FISHPOLE.  
 fabby yourself.

STEED: And so are you. I'd like to be  
 able to do something about it.

206 1 A  
 CU Cathy. (Reaction) BOOM C-4  
 But of course I can't./

PUSSY: Oh dear, dear.

207 4 P  
 A/B STEED: /Not unless you're willing  
 to help me. FISHPOLE.

PUSSY: Oh, but I couldn't do  
 that, The others....



STEED: But the others aren't here.  
Oh, come on, all I need is a  
screwdriver, or something,  
there's bound to be something in  
that drawer there....

208 2 N (As Pus moves  
3-S As Pus enters off R)  
door

PAN Pus L to table.

FUSSY: Oh, I couldn't.

BOOM C-4

209 1 A  
2-S. St.Cathy.

STEED: Why not ? Not scared of me,  
are you? Surely not?  
I wouldn't hurt a fascinating  
little creature like you.

210 2 N  
Pan Pussy to 3-S with  
St.Cath.

FUSSY: You might.

Hold T 3-S. Fav. Pus.St.

(4 REPOS N)

STEED: I wouldn't.

FUSSY: Oh, but you might.

STEED: Oh, but I wouldn't.  
Cross my....

It's not only that. I'm completely  
innocent. As innocent as you  
are.

211 1 A  
CU Cathy. Reaction.

You see, my dear, as long as I am in  
here, you are in very grave danger.

FUSSY: I would have thought it  
completely the opposite.

212 2 N  
A/B

STEED: Oh, come now. You can trust  
me.

PAN Pus across to table.  
T.I. with her & lose  
St.Cathy.

213 1 A (As Pus goes to drawer)  
T.2-S. St.Cathy. Reaction.

FUSSY: No.

214 2 N  
CS Pus

But you did ask nicely.

215 1 A  
2-S.Reaction St.Cathy.  
Pussy enters shot L &  
goes out door.

CATHY: So much for the homme fatale.  
I could see she's crazy about you.

STEED: The wooing words conceal the evil deeds.

216 2 N (As he opens  
CU Brooch in hands)  
St. hand

217 1 A CATHY: Pickpocket Course, too?  
2-S. St.Cathy  
incl biz with  
handcuffs

STEED: This ought to do it.  
Much stronger. By the way, how did you wrap clothes with Dorothy Wilson. Bundle her in a cupboard of something ?

CATHY: I didn't have to. She was out cold in the carriage when I found her.

218 2 N  
CU Steed. Reaction.

MUSIC  
T.L.Q 6.

219 3 C  
CU face on seat.  
PAN UP to T 2-S.  
P'Man.Nap

CARRIAGE: COMPARTMENT.

BOOM A-4

(2 REPOS K)

POLICEMAN: Chloroformed.

NAPOLEON: But that's Dorothy Wilson.

POLICEMAN: Yes.

NAPOLEON: Then who is the woman with Steed ?

On 219 on 3.

- 58 -

Nap leaves b.g.  
PAN Down with P'Man  
to tight 2-S with girl.

POLICEMAN: That's what I'd  
like to know.  
Fetch the brandy. And don't tell  
the others about this.  
Not yet.

220 1 A  
M 2-S. St.Cathy.

TICKET OFFICE

BOOM C-4

Steed rises.  
Hold 2-S.

STEED: I think its time  
we moved.

CATHY: Steed, that bjsiness with  
the numbered plots, it might  
have worked.  
But it wasn't carried to a  
conclusion.

St. exits door.  
Hold Cathy.

STEED: You're right, better split  
up.

221 3 C (As Steed leaves)

CARRIAGE. COMPARTMENT.

BOOM A-4.

Low.Ped.  
TS P'Man bending over  
girl. He falls out of  
shot R.  
PAN UP to T 2-S.  
B'Man. Cond

POLICEMAN: Got it? I think  
she's coming round.

(1 REPOS H)

CONDUCTOR: You see you darned fool,  
somebody swapped costumes !  
You let somebody cross us up. And  
you know the boss likes things  
neat. He'll have your guts for  
garters when he finds out.

MUSIC  
T.2. Q.2.

222 on 2 next.

- 58 -

222 2 K WAITING ROOM.  
 F.S. Pus on floor,  
 door b.g. BOOM B-3  
 As door opens, P.B.  
 to incl. Cathy in 2-S  
 R.b.g. at door.

CATHY: Trust me.

(3 REPOS P)  
 Incl Rob in 3-S.

ROBIN: Well, I don't know.  
 Can't seem to find either of them.  
 Here.

CATHY: Just stay where you are,  
 Mr. Cavendish.  
 Fussy, over there, under the table  
 there's a scrap of paper. Bring  
 it to me.  
 We're going to finish our game  
 of find the plot.

PAN Pus L to table.

223 4 N (As Cathy  
 MCU Cathy & paper. gets paper)

Well !

FUSSY: It's blank, there's  
 nothing on it.

Pan L to Pus as paper  
 handed.

224 2 K  
3-S. Pus.Cath.Rob.

ROBIN: That wasn't mine,  
 Here, I've still got mine.

FUSSY: It's No.3.

PAN Rob L to table.

CATHY: Put it on the table.  
 It only leaves one person.

225 4 N (As Cathy  
 CS Cathy incl W's to table)  
 gun biz on table.

NAPOLEON: Quite right, my dear  
 lady.  
 And unfortunately prophetic too.  
 It will leave only one of our gay  
 little party. /

226 2 K (as they  
 MCU Nap.Incl hand in turn R)  
 jacket.

227 4 N  
3-S. Nap.Cath.Pus.  
 incl b'Man b.g.door.

Raise your hands please.

228 2 K  
A/B

229 4 N  
MCU Cathy

NAPOLEON: You all of you stand in the way of my mission. And nobody must do that. /

230 2 K  
CU Nap

CATHY: Commit the world in an atomic war, you call that a mission ?

231 4 N  
Group O/S Nap.

NAPOLEON: There will be destruction, yes. But there will also be the defeated, and the victors. I intend to be among the latter. /

Where is Mr. Steed?  
No matter. I shall find him.  
Make it neat this time.

Nap leaves R.

BARMAN: Over against the bar, quick.

232 2 K (As B'Man moves  
Group S. They them L) FIGHT MUSIC.  
move to Cam. Invention for  
Drums. DW.2721.

233 4 N  
T.2-S. Cath.B'Man  
for hat biz.

CATHY HITS B'MAN WITH HAT. \*

234 2 K  
T 2-S on table for  
scuffle. PAN them to  
floor & show strangle  
tight frame. PAN B'Man  
up to table. Lose. Cathy.

STRANGLE. \*

235 4 N  
T 2-S. Rob.B'Man  
for scuffle with coffee pot.

ROBIN ATTACKS B'MAN. \*

236 2 K  
Rob.B'Man.  
PAN Robin back to bar.

B'MAN PUSHES ROBIN. \*

237	4	N	B'Man.Cathy at window. Stay on B'Man as he throws Cathy L.	B'MAN THROWS CATHY.	MUSIC CONT'D.
					*
238	2	K	WS behind bar. Chair thrown against shelves.	BARMAN THROWS CHAIR	*
239	4	N	F.Shot. Cathy at bar. Pan her R as she leaps at barman. He falls out of window.	BARMAN FALLS THRU WINDOW	*
(2 REPOS J)					*
240	1	H	W.S. B'Man.Cathy on platform. T.I. On B'Man as she throws him against weighing machine.	/PLATFORM/ CATHY THROWS BARMAN AGAINST WEIGHTING MACHINE. TAPE: I speak your weight etc.,	* * BOOM C-4 * TAPE.
241	2	J	2-S. Cathy.Barman. They move towards cam. She knocks him thru door R.	/ST.VESTIBULE/ /GRILLE OPEN/ . CATHY KNOCKS B'MAN THRU DOOR.	* *
242	4	K	B'Man sprawls over table. T.I. to face.	/WAITING ROOM/ B'MAN FALLS OVER TABLE.	* * BOOM B-3.
243	3	P	Close on Steed's hands, biz with gun. Pan him R & Hold him L.f.g. shooting past gun & Holster to L.S. Platform. (Nap distant R - Western style)	/PLATFORM/ GUNFIGHT.STEED,NAP. STEED: Mr. Preston !	BOOM A-5.
244	1	K	MS Nap. He turns R.		FISHPOLE.

245	3 P	F.S. platform past St's legs & gun L.f.g. to Nap. R.distant.	<u>BOOM A-5</u>
246	1 K	MS Nap. He produces gun.	<u>FISHPOLE.</u>  NAP.PRODUCE GUN.
247	3 P	A/B. Nap fires. Steed fires.	<u>BOOM A-5</u>  NAP FIRES. STEED FIRES.
248	1 K	(As Nap falls) M.S. Nap. He falls.  T.I. & PAN R to full shot platform. Nap f.g. Steed deep b.g.  Steed moves along platform towards cam.  Dussy appears distant.	<u>FISHPOLE.</u>  NAP FALLS.           <u>FUSSY:</u> Steed !
249	4 N	CS Cond in train doorway with bow & arrow. He falls. Pan him down.	<u>BOOM B-3</u>  COND FALLS DEAD.
250	2 J	MS Cathy with gun.	<u>MUSIC</u>  T.2.Q1: or BOOM Night Camp. IA.222A.
251	1 K	WS Platform. High Crane. Nap.f.g. St.Pus centre. Rob.Cathy appear distant.  Crane down & Pan down to Nap.	<u>FISHPOLE.</u>
		<u>MIX</u> VTR INSERT 'B'	

26 1 C STEED'S FLAT. DAY.  
CU Champagne in glass. BOOM.  
Pan with it to CU Steed  
with 'phone.  
HOLD Steed.

STEED: (into 'phone) Yes sir.  
Well, we've only been back an  
hour ourselves.

27 2 B Long way from Waterloo  
Cathy. Roaction. /  
Station, that is.

28 1 C /  
A/B. Holiday traffic's still bad.  
Yes, of course sir. You'll have  
my report immediately.

29 2 B (As he lowers  
2-S. 'phone.)  
Pan Steed R to table  
& T.I. to Pos C holding  
2-S.

CATHY: Everything all right ?

STEED: Yes, fine. The Government  
will buy back all the land Napoleon  
owned under a compulsory order.

CATHY: Including your plot at  
Smallwood.

STEED: Fraid so.

CATHY: Pity. I was looking forward  
to the trout fishing.

STEED: Be Crown Property at  
midday. The Civil Servants will  
probably build themselves Country  
Seats on it. How's that ?

Steed sits R.

CATHY: Just what the doctor  
ordered.



30 3 A  
CU Cathy.

STEED: Should be. Been on  
ice ever since I got in. /

31 1 D  
CU Steed.

CATHY: Fancy bringing us back on  
a train.

PAN to Cathy.

STEED: Without a bar.  
Mmmm '45. Liberation of Paris,  
that was a good year.

CATHY: Talking of years. A Happy  
New One to you.  
I didn't get a chance before.

32 3 A  
CU Cathy.

STEED: And to you, my dear.  
And many of them, very many  
of them. /

33 2 C  
Med.2-S.  
P.B. to W.S.

CATHY: Steed. Let's not press  
our luck. We only just got through  
to this one. /

END OF VTR.

THEME

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FADE OUT C/S. \*

FADE UP.

T/C.  
ABC PRODUCTION.

FADE SOUND & VISION.