

SCRIPT DEP

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PROD. NO. 3620

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

VTR/ABC/3255

"THE AVENGERS"

Episode 73

" MANDRAKE "

by
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DIRECTED BY
BILL BAIN

CAM. REHEARSAL: WEDNESDAY, 15th January 1964. 10.00 - 18.00. Studio 1.
VTR INSERTS (3) WEDNESDAY, 15th January 1964. 19.00 - 21.00 " "
VTR: THURSDAY, 16th January 1964. 18.30 - 19.30. " "
TRANSMISSION: SATURDAY, 25th January 1964.

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

AVENGERS (73)
PROD No. 3620

- a -

"MANDRAKE"
VTR/ABC/3255

CAST

John Steed ..	MATRICK MACNEE	Judy ..	ANNETTE ANDRE.
Cathy Gale ..	HONOR BLACKMAN.	Mrs. Turner ..	MADGE RYAN.
Dr. Macombie ..	JOHN LE MESURIER.	Rev. Whyper ..	GEORGE BENSON.
Roy Hopkins ..	PHILIP LOCKE.	Sexton ..	JACKIE PALLO.
		Benson ..	ROBERT MORRIS.

2 - DOUBLES. FOR WHYPER & SEXTON.
IN VTR INSERT ONLY.

Floor Manager ..	JOHN WAYEN.	TECHNICAL Supervisor ..	BOB GODFREY.
P.A. ..	JOAN BRADFORD.	LIGHTING SUPERVISOR ..	KEN BROWNE.
STAGE MANAGER ..	MARY LEWIS.	SNR. CAMERAMAN ..	DICKIE JACKMAN.
WARDROBE ..	MARGARET MORRIS.	SOUND SUPERVISOR ..	JOHN TASKER.
MAKE-UP ..	LEE HALLS.	VISION MIXER ..	GORDON HESKETH.

SCHEDULE: WEDNESDAY, 15th January 1964.

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.
Cam Rehearsal &
3 VTR Inserts..... 19.30 - 21.00.

FRIDAY, 16th January 1964.

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..... 18.30 - 19.30.

CAMERAS: ACT ONE. 5 PEDESTALS. VTR INSERTS & ACT TWO. 3,4,5 & MOLE.
ACT THREE. 5 PEDESTALS.

SOUND: 3 BOOMS.

TELECINE: ABC SYMBOL/AVENGERS OPENING 35 m/m.
RAIN LOOP - 16m/m.
CAPTION SCANNER.

SPECIAL REQUIREMENTS. Smoke Gun or Dry Ice.
Lightning Sticks.
Practical Rain for VTR Insert of Teaser.
Practical Slide Projector in Cathy's Flat.

VTR INSERTS: (3)

A:	OPENING FILM & TEASER.	1'40"
B:	FIGHT SCENE - END OF ACT TWO.	3'
C:	SHOT OF GRAVE, LAST SCENE.	20"

THE AVENGERS. (73)
 PROD No. 3620

- b -
 SCENE BREAKDOWN.

/MANDRAKE"
 VTR/ABC/ 3255

SET	TIME	CHARACTERS:	CAMERAS.	BOOMS.	SHOTS	PAGE
OPENING FILM				S.O.F.		1
1. EXT. CEMETERY. DAY & CUTAWAY GRAVE.		STEED. BENSON. HOPKINS. WHYPER. MACOMBIE. SEXTON. 2 - DOUBLES.	2-A/B. 6-A 3A. 5A.	A-I B-I C-I	1 - 9	1 - 2
PRE-VTR.						
2. SURGERY.	D	BENSON. HOPKINS MACOMBIE	4-C/D 5-B/D 3-B/C	B-2 C-2	9 - 28	2 - 7
3. CRUISER.	D	BENSON. STEED.	2-A/B/C 1-A/D/C 3-D/E	A-2	29 - 49	7 - 12
4. CATHY'S FLAT.	D	CATHY. STEED.	4-E/F/G 5-E/F	B-3	50 - 61	12 - 15
5. SURGERY	D	MACOMBIE. BENSON.	2-D/E 3-F/B	C-2	61 - 69	16 - 17
6. CEMETERY	D	CATHY. WHYPER. SEXTON.	1-D/E/F 5-G 2-F/G 4-H	B-4 A-I	70 - 85	17 - 21
7. INT. CHURCH.	D	CATHY. WHYPER. HOPKINS. TURNER.	5-H 3-G/H 4-J/K	C-3	86 - 102	21 - 25
8. CEMETERY	D	CATHY. SEXTON. HOPKINS	1-H/J 2-H 5-G 4-L	A-3 B-4	103 - 110	25 - 26.
<u>ACT TWO:</u>						
9. SURGERY	D	TURNER. HOPKINS. MACOMBIE.	3-J/K 4-M 5-J 6-B	C-4	111 - 130	27 - 32
10. CATHY'S FLAT	D	STEED. CATHY	4-G/N/F 5-K/F	B-3	131 - 137	33 - 35
11. CRACKER SHOP	D	JUDY. STEED. HOPKINS	3-L/M 5-L/M 6-C	A-4 C-5	138 - 158	35 - 40
12. CATHY'S FLAT	D	STEED. CATHY	4-F 5-F	B-3	159 - 161	4

- c -
SCENE BREAKDOWN.

SET	TIME	CHARACTERS	CAMERAS.	BOOMS	SHOTS.	PAGE
ACT TWO - continued.						
13. SURGERY	D	MACOMBIE. CATHY	3-K/F 6-E/F/G 4-P/D 5-N/D	B-5 C-2	162 - 178	42 - 45
14. CRACKER SHOP	D	HOPKINS. JUDY	3-N 5-Q	A-4	179 - 181	46
15. SURGERY	N	STEED	4-C 6-E	C-2	182 - 184	47
16. EXT. CEMETERY PRE-VTR	N	-	6-H	A-3	185	48
17. INT. CHURCH PRE-VTR	N.	WHYPER	4-Q		186	48
18. EXT. CEMETERY PRE-VTR	N	CATHY. SEXTON. WHYPER	6-A 1-H 5-R/S 4-D 2-J	A-3	187-199	48 - 49
PART THREE.						
19. RESTAURANT.	D	HOPKINS TURNER.	2-K 1-F 3-P	A-5	200 -214	50 - 51
20. CRACKER SHOP	D	STEED. JUDY	5Q 4-R/S 3-N/L	C-6	215-235	51-55
21 INT. CHURCH	D	WHYPER SEXTON	5-S 1-K	B-6	236-237	56
22. SURGERY	D	TURNER. HOPKINS. MACOMBIE	5-J/T/C 3-J 4-D	B-6	238-244	57 - 58
23. CRACKER SHOP.	D	JUDY. HOPKINS	1-L 3-L	C-6	245-247	59
24. CABIN CRUISER.	D.	STEED. HOPKINS.	3-D/E 1-D 2-L/A/B	A-2	248 - 257	60 - 62
25. EXT. CEMETERY.	D	CATHY.	1-E	C-7	258	62
26. INT. CHURCH.	D.	WHYPER. CATHY.	4-T/K 1-M/N 5-H/V 3-J	B-7	259 - 271	63 - 66

- d -
SCENEBREAK DOWN.

<u>SET.</u>	<u>TIME.</u>	<u>CHARACTERS</u>	<u>CAMERAS.</u>	<u>SOUND.</u>	<u>SHOTS.</u>	<u>PAGE.</u>
27. CRACKER SHOP.	D	STEED. JUDY.	2-M 3-L/N 5-E	C-6	272-275	67 - 68
28. INT. CHURCH.	D	HOPKINS. TURNER. MACOMBIE.	4-J 5-H	B-7	276-282	69 - 70
CUTAWAY GRAVE SHOT. - pre VIR -	D	WHYPER. SEXTON.	3-A		283	71
29. EXT. CEMETERY.	D.	WHYPER. SEXTON. TURNER. HOPKINS. MACOMBIE. CATHY. STEED.	3-Q 1-H 2-N 4-U	A-3	284-302	72 - 77

VTR/ABC/3255- B
PART ONE.

- 1 -

ACT ONE. VTR INSERT.

<u>FADE UP.</u>		<u>S.O.F.</u>
TELECINE.		THEME
ABC SYMBOL &		*
AVENGERS OPENING.	35"	*
		*
<u>SUPER: T/C</u>		*
<u>RAINLOOP.</u>		
1 <u>4 A</u>	1. <u>EXT. CEMETERY. DAY.</u>	
W.S. ON hedge.		<u>BOOM A-I.</u>
Steed X's L to R.		
Crab with him to	<u>LIGHTNING STICKS.</u>	<u>SFX</u>
Lych Gate. Hold W.S.		Thunder Cracks.
as he X's U/S.		Ext. Atmos.
(Lightening/Thunder)		*
CRAB R to sign &		<u>MUSIC:</u>
hold on it.		T.I. Q.3.
		*
		*
		*
2 <u>6 A</u>		*
H.S. Group at		<u>BOOM B-I</u>
grave.		*
Incl Steed R		
joining.		
	<i>Vocal.</i>	*
	<u>WHYPER: ...wo therefore</u>	<u>SFX</u>
	commit his body to the ground.	<u>THUNDER CRACK</u>
	earth to earth,	*
(4 - B)	ashes to ashes,	*
	dust to dust,	*
	in sure and certain hope	*
	of the Resurrection to	*
	eternal life,	*
	through our Lord Jesus	*
	Christ. Amen.	*
		*
	<u>ALL: Amen.</u>	*
		*
LOSE RAIN LOOP.		
3 <u>3A (CUTAWAY)</u>		*
Coffin.		<u>BOOM C-I</u>
Earth hits coffin		*
		*

ON 3 ON 3

- 4 6 A & RAIN LOOP. SFX BOOM B-I
 Group A/B.
 Hold Sexton
 shovelling as
 others move away. Ext. Atmos.
continued.....

*
- 5 3 A (CUTAWAY) BOOM C-I
 Earth shovelling
 onto Coffin. *

*
- 6 4 B & RAIN LOOP. BOOM A-I
 W.S. thru gato.
 Hop & Ben X D/S
 into F.G. *
 Benson leaves R. HOPKINS: Who was
that man. *

*

BENSON: I've never seen
him before. *

HOPKINS: Do you know
him ? *

MACOMBIE: No, must be
a local. *

LIGHTNING CRACK SFX
Thunder crack.

*
- 7 6 A BOOM B-I
 2-S. *
 Steed. Sexton.
 Steed bends to wreath. *

*
- 8 5 A
 M.S. Steed & wreath.
 He throws wreath
 into grave.
 LOSE RAIN LOOP. *

*
- 9 3 A (CUTAWAY.) BOOM C-I
 Wreath hits coffin. SFX
Thundercrack.

*

ON VTR INSERT.

- 3 -

SUPER

c/s

"MANDRAKE"

THEME MUSIC.

CUT UNDER SUPER:-

10

4 C

2. SURGERY. DAY

Skeleton.

PAN R to 3-S

BOOM B-2

T.I. to tighten
group.

HOPKINS: Quite happy, Mr.
Benson ?

BENSON: Absolutely. You've done
everything splendidly... splendid...
Words can't express...

HOPKINS: No, we don't take
testimonials.

BENSON: I'm delighted. It went
like clock-work.

HOPKINS: Good.
Then this is 'farewell'.

BENSON: Thank you, once more.

HOPKINS: Thank you.

11 on 5 next.

- 3 -

ON 10 on 4

BENSON: Thank you, Doctor.

Ben.Hop exit R.
Hold Mac at desk.

MACOMBIE: Thank you, Mr.
Benson,

11 5 B
2-S. Hop. Ben.
O/S Hop.L.f.g.
Ben high R beyond.

HOPKINS: One last word...

BOCM C-2

BENSON: I know 'Utter secrecy'
You needn't worry.

4 Repos L - D

HOPKINS: I'm glad. And at the
end of three months the 'Contract'
will be destroyed. Gives us a
measure of cover.

Let Ben go o.o.s. R.

BENSON: Goodbye.

12 3 B (Feet on landing)
Feet past plant
R.f.g. along landing.
They go to door R.
WHIP PAN L to CU Hop
amongst plants.

/EXIT BENSON/

HOPKINS: Another sucker loose on
the world. Won't be able to spend
the money fast enough.

13 4 D
M.S. Mac. He moves
into f.g. R.
CRAB R to show Hop
B.g. R.

MACOMBIE: Must watch his blood
pressure. High for a young man.

Would you like a snifter.

Hop X's D/S into
2-S framed thru
glass cabinet.

It's only National Health.

5 - P/B - C

HOPKINS: Five star Napoleon ?

3 - REPOS L - C

14 5 C (Mac's look
CU Mac past Up to Hop)
Hop's glass & profile.
R. f.g.

Here's to... 'Instant Death'.

What's the matter.

Mac exits R.
HOLD single Hop, at
cabinet, biz with
cigars.

MACOMBIE: "The Hippocratic Oath."
'The Life so Short, the Craft
so Long to learn.'

HOPKINS: Let's drink to the Short Life.

You took my advice. They do a good smoke these people. Should at four bob a time.

15 3 C
M.S. Mac.

MACOMBIE: Roy.

BOOM C-2

16 5 C
M.S. Hop & Skull.

HOPKINS: Yes

BOOM B-2

17 3 C
A/B

MACOMBIE: I've been thinking.

BOOM C-2

18 5 C
A/B

(REACTION)

19 3 C
A/B - Reaction.

MACOMBIE: We've completed nine cases. Done well for ourselves, haven't we ?
Very well.

BOOM C-2

20 5 C
L.A. Hop & Skull.

I think we should call it a day.

BOOM B-2

21 3 C
A/B.
Hop enters shot L.
Hold Tight 2-S faces.
L.A.

HOPKINS: Do you.

MACOMBIE: Retire. Get out while we can. (The more you have, the more you want '.

BOOM C-2

REPOS L - D

HOPKINS: What you mean, doctor, is that the Rolls on the meter outside is paid for, there's a hefty balance in the bank and you'd rather be up in Scotland Salmon fishing.

MACOMBIE: That's something like it.

Hop leaves R.
HOLD Mac.

HOPKINS: A lot like it. Let me remind you. When I came to you with my scheme, the shingle outside your door was a lot tattier than it is today.

22 5 D
L.A. 2-S.
Fav. Mac.

MACOMBIE: Only a temporary thing.

HOPKINS: Doctor, let's not kid ourselves. Another year and you'd have been finished in London.

MACOMBIE: Never.

HOPKINS: I spent three months looking for the right man. A doctor whose plight was greater than his professional honour. I found you

23 3 C
H.A. MCU Mac.

MACOMBIE: It's almost impossible to keep up to date. I tried. I've read articles, it's not the same.

HOPKINS: As you say, you've done quite nicely. / Well, doctor, I'm not ready to quit. Perhaps my appetites are more ambitious than your's. /

24 5 D
B.C.U. Hop.

25 3 C
L/B

MACOMBIE: We've made enough to live in luxury the rest of our lives. /

26 5 D
L.A. 2-S.

HOPKINS: Still, another twenty thousand a year shouldn't be so unacceptable.

T/B as Mac rises.

FAN Mac left, crabbing
R to hold him R.f.g.

MACOMBIE: There's another client ?

T.I. with him to 2-S
at desk.

HOPKINS: There is.

MACOMBIE: Male or female.

3 CLEAR TO D.
CABIN

HOPKINS: An aspiring widow.
Age 43. But looks a lot younger.

27 4 C HOPKINS: Now what's wrong.
 CU Penholder.
 PAN up to CU Mac.

MACOMBIE: Carrara marble.

HOPKINS: What about it ?

MACOMBIE: It was presented to me by
the hospital in Glasgow, services
to medicine.

28 5 D
 Med 2-S

PULL OUT down set
towards landing to
wide, wide, 2-S.

HOPKINS: Name Turner. Husbands
age 58. Names, Arthur George
William.

MACOMBIE: Not quite so fast.

HOPKINS: Husbands age 58. Names
Arthur George William.
Address, The Groves, Hemcl Homstead,
Wifo desires change of mate.

SOUND
RECEDES
WITH
CAM.

29 MIX
2 A 3. INT. CABIN CRUISER. DAY.
 High on back & head
 Ben.
 He stirs.
 PED DOWN to show
 portholes beyond.

/SINGER O.E.N./

BOOM A-2
SFX
 Water lapping
 against boat.
 (throughout-
 scene)

30 1 A
 Planking. Feet enter
 & X L. PAN them to
 door, incl wheel L.
 Steed descends ladder.

31 2 A (As Steed starts
to move again)
 Low Angle.
 Steed R across Benson
 lying f.g.
 HOLD 2-S

STEED: Anybody home ?

BENSON: Go away.

STEED: Fire.

BENSON: What... where ?
What do you want ?

St. sits b.g. table R.

STEED: A talk.

STEED: Party ?

BENSON: An evening with the Y.W.C.A.

Ben exits R.
HOLD on Steed.

Sit down, if you can.

STEED: Thank you.

32

1 B

MS Ben f.g. R.
St. L.b.g. incl
f.g. basin.

BENSON: What can I do for you
squire.

STEED: I'd like to talk about
your father.

BENSON: Too late my friend. He's
dead.

STEED: That's what I want to talk
about.

BENSON: Who are you ?

STEED: Friend of the family.

BENSON: I remember seeing you at
the funeral. Wasn't it cold.
Don't have a match, do you ?

STEED: Sorry.

BENSON: Keep talking. I'm
with you.

33 3 D
 2-S.
 Ben at bunk.L.
 St. R.b.g:

(As Ben
reaches bunk)

STEED: What did he die of ?

BENSON: Heart. Coronary.

STEED: Why was he buried in
Cornwall.

PED DOWN with Ben to
lower bunk.
HOLD 2-S.

BENSON: My mother was Cornish.
Sounds schmaltzy. But it was there
in the will. Sinitment in all of
us, you see.

Hat, that's better. The world's
too harsh, less you see it through
tobacco smoke.

1 REPOS R - C

STEED: Had he been ill for long ?

BENSON: Off and on. Ever since he
retired. Used to be in, what do they
call it, the Security Executive ?

STEED: Obviously you don't believe in
a long mourning.

CRAB r round bunk on
Ben's X.
T.I. to tighten 2-S
with Steed.

BENSON: No, I don't. It's a nice
game. When do I get a turn with
the questions ?

STEED: Help yourself.

BENSON: Who are you ? What are you
doing here ? What's the point of it ?
Who, that'll do for a start. /

34 2 A
 MCU Steed.
 O/S Ben.

STEED: My name is Steed. I came to
see you. I'm interested in your
father's death.

3 REPOS R - E

BENSON: Professionally or personally ?

STEED: That depends.

BENSON: What on ?

STEED: Your answers.

35 3 E (As Ben X's R)

2-S.
Ben moves R.f.g
to basin.
HOLD Steed L.b.g.

BENSON: What's your interest ?

STEED: I used to work with him.

2 REPOS R - B

BENSON: So ?

Steed X's to f.g.
L of Ben.

STEED: We were in a few scrapes together. Berlin, one or two others.

BENSON: It's going to be another war story.

Steed exits R
behind Bcns.

STEED: No.

BENSON: I get it. How much.
How much do you want ?

36 2 B (As Ben turns to Steed)

2-S. Ben L.
Steed R at mirror.
Pick up St's reflection.

STEED: It's all right. It's one of our's.

SFX
SHIP'S
HOOTER.

BENSON: What is it, the Old Comrades' Fund ? Bed socks for the veterans..?

STEED: Your father gave me a letter./

37 3 E
CU Ben

BENSON: What did it say./

38 2 B
CU Steed & reflection.

39 3 E STEED: I haven't opened it.
CU Ben. A/B.

40 2 B BENSON: Why not ?
CU Steed

41 3 E STEED: It was only to be opened
A/B in case he dies a sudden or violent
death. /

42 2 B BENSON: Why give it to you ?
A/B

43 3 E STEED: I told you. We made a lot of
A/B enemies together. /

BENSON: This was no violent death.
He was in his own bed.

STEED: Then it was sudden.

44 2 B BENSON: No.
2-S. (As Ben turns L) I tell you, it was a marvel the old
Ben L. boy lasted as long as he did.
Steed R.b.g. Everyone knew he was going home,
everyone, the doctor.. He even
knew himself. He was punch-drunk
with coronaries. Must've had a
heart like a bull. He was strong
you know that.

Steed X's to him.
HOLD tight 2 faces
Fav. Steed.

STEED: Took a lot fo kill him.

BENSON: That old man could fight.

STEED: He was only 64. I served
with him and I'm not Methuselah.

BENSON: It wasn't sudden. You
should've seen the doctors bills.
Put them end to end, and the maids
we got through. Platoons of 'em.

STEED: Who nursed him.

BENSON: At the end ? I did.
That's why I had this blind. Hangs
over you doesn't it ?
Death, the machinery of it.
Throwing out the medicine bottles,
the boxes of pills, the pyjamas.
Ugh. sick !

Steed exits R.
PAN Ben U/S to ladder

45 1 B _____ Wooh. Mr. Steed. /What about
Ben past Steed's this letter ? SWINGER SHUT
legs R.f.g.

2 PUSH IN
TO POS C

STEED: What about it ?

46 2 C _____ BENSON: What will you do ?
Low Angle.
2-S. O/S Ben
L.f.g. Fav. Steed. STEED: I'll call the bank.

BENSON: Yes ?

STEED: Tell them to destroy it.
You don't want to upset yourself
again.

47 1 C _____
A/B BENSON: No. I don't want to see
it. Destroy it. That's good
enough for me.

PULL BACK as Steed
moves.

STEED: I believe you can get
something back on the empties.

48 2 C _____ BENSON: Thanks.
(As Steed leaves R)
MCU Ben. T.I. with him to
incl reflection
in mirror.

MUSIC:
T.2.
Q.7.

PAN him L to Dressing gown.

49 3 E _____ (As he turns into 3)
B.C.U. Benson. (Reaction)

SLOW MIX TO:-

50

4 E

4. INT. CATHY'S FLAT. DAY.

Bones.
PAN along skeleton &
CRAB R to CU
recorder.

BOOM B-3

BENSON'S VOICE: Keep talking. TAPE:
I'm with you.

STEED'S VOICE: What did he die of ?

BENSON'S VOICE: Heart. Coronary.

STEED VOICE: Why was he buried
in Cornwall.

BENSON'S VOICE: My mother was
Cornish. Sounds schmaltzy. But
it was there in the will.
Sentiment in all of us, you see.

As hand comes in
PULL BACK to show
Steed & skeleton.

STEED: Denson had no more affection
for his wife, than I have for
old Jack..... over there.

51

5 E

Deep 2-S.
Stoed L.f.g.
Cathy R.b.g.

CATHY: How do you know ?

4 REPOS R - F

STEED: It was a standing joke.
He booked her everywhere on dicey
airlines. Used to permutate
for the next Air Disaster.

CATHY: Happy family.

STEED: If there was fog on the forecast, she was in the air.

CATHY: So there's no truth in his story ?

Steed X's to her.
HOLD 2-S.

STEED: Not that bit. And there's no sentiment in Security.

52 4 F _____ (ON Cathy's Move.)
2-S. Cathy leaves R.
Stay on Steed.

CATHY: That I know.
Where were you carrying this ?

5 REPOS R - F

STEED: In my overcoat. Had the microphone lead in my scarf. /

53 5 F _____
MCU Cathy

CATHY: So your old boss comes to a sudden end. I don't see there's much you can do about it. /

54 4 F _____
MCU Steed.

STEED: Don't be too sure. Master Benson was looking pretty sick by the time I left him. /

55 5 F _____
2-S. Fav. Cathy
over his hand & arm
biz L.f.g.

CAT Y: Thanks for the tin of cream.

4 REPOS R - G

STEED: I have it with Swiss Cherry Jam, thin brown bread, Indian tea and,,, and at about quarter past four.

CATHY: Do you ?
I have it for breakfast.

56 4 G _____ (As Steed sits)
Tight 2-S. Fav. Steed.

STEED: Read these.

CATHY: "Joey, a king penguin at Edinburgh Zoo, spent 56 days trying to incubate a currant bun."

STEED: Other side.

CATHY: Oh, my mistake.

57 5 F _____
CU Cathy

Notice of a funeral service at Tinbey, /
the place you went to.

" 2 p.m. Funoral Service, Church of St.Alban, Tinbey. No Flowers."

58 4 G _____
CU Steed

And again, and again. /

STEED: All within the last three months. /

59 5 F _____
A/B

CATHY: People do die.

STEED: Yes, but Tinbey's a ghost village.

CATHY: You mean nobody lives there. /

60 4 G _____
Tight 2-S.
Fav. Steed.

STEED: It used to support a tin mine. Mine went dry about eight years ago. The villagers all moved to Bodmin.

CATHY: Must have a strong appeal for corpses.

STEED: So strong that people die in London and get carted off to Cornwall. Why ?

61 5 F _____
CU Cathy. (Reaction)

MUSIC
T.I.
Q.6.

4 CLEAR TO CEMETERY, ROUND CHURCH TO POS H.

62 2 D 5. DR. MACOMBIE'S SURGERY. DAY.
CU Benson

ARMCHAIR. }
CABINET. } STRUCK.
COUCH. }

BOOM C-2-

BENSON:
He quizzed me. Up one side,
down the other. /

62A 3 F
CU Mac.

MACOMBIE: Don't worry.

62B 2 D
A/B

BENSON: It's easy for you to say
that. It wasn't you he was talking
to. /

63 3 F
2-S.
Mac.Ben

MACOMBIE: He's probably nosy.

BENSON: That's one version.
What if he was on business.

MACOMBIE: Whose ? Anyway it doesn't
matter. There's nothing to bother
about. /

64 2 D
2-S. Fav. Ben

BENSON: And if they exhume the
body ?

MACOMBIE: They won't.

BENSON: If they do ?

MACOMBIE: They'd find nothing.

65 3 F
Single Mac.

BENSON: But I read....

Mac rises o.o. shot.

MACOMBIE: Doesn't matter what you
read. They'd find nothing. Now,
go home. Forget all about it.

66 2 D (As he rises)
2-S.
T.I. with them to
2-E.

3 REPOS R - B

BENSON: Don't give me the brush off. This cost me a packet of money.

MACOMBIE: You got what you wanted.

BENSON: I didn't want the Law breathing down my neck. No sense being the richest man in the prison.

MACOMBIE: You won't be. We're specialists in this field.

Fav Ben in 2-S
at stairs.

BENSON: Remember one thing, doctor, the Medical Association wouldn't approve. /

67 3 B
 CU Mac.

2 - POS E in set.

MACOMBIE: While we're reminding each other of the obvious, don't forget we have a contract signed by you. I wouldn't do anything rash. /

68 2 E
 Benson - Reaction.
 He leaves shot R.

MUSIC:
T.I.
Q.II

69 3 B (As Ben leaves)
 Mac.
 PAN him to desk &
 T.I. fast to end
 Pos 3F on CU.

FAST CLEAR
2 - F. CEM.GATES.

70 SLOW MIX
 C/S.
 SLIDE :-

6. EXT. TINEBY CEMETERY. DAY

SLIDE READS :-
JOHN ALAN BENSON.
Born February 10. 1839.
Died Decembor 29. 1963.
'Entered into Rest'

BOOM B-4.
Ext. Atmos.
throughout
scene.

71 1 D
 L.A. M.S. Cathy.
 She turns into cam
 to rewind her cam.
 PAN her to next grave.

MUSIC
Village
Postman
- when we see
vicar.

On 71 on 1

72

5 G

Cathy frames thru
shoars. PAN UP to
reveal Sexton.
PULL BACK to show
Cathy distant.

73

2 F

W.S. Lych Gate.
Vicar rides bicycle
past cam under gate & in.
T.I. thru gate to 2 G
to tighten on Cathy. Vicar.
PAN Vic to porch.

BOOM A-I

Push into A-3

WHYPER: Morning.

CATHY: Goodmorning Vicar.

74

4 H

W.S. Cathy.
PAN her R to incl
Vic in 2-S.
T.I. to mod 2-S.
Fav. Cathy.

WHYPER: /I'm the vicar. Adrian

Whyper.

CATHY: How do you do.

WHYPER: Tourists in Tinbey at this
time of the year - surely not.

CATHY: Hardly. It's a job
of work Vicar.

WHYPER: Job of work ?

CATHY: An article for an American
magazine on the English country
churchyard. You don't mind ?

75

1 D

T -2-S.
Fav. Vicar.

WHYPER: My dear lady, of course
not. It's my brother Julian,
you should see. He wrote a paper
on it. A what do you call them,
Thesis. When we were up at Oxford.
Rowed behind him in the Varsity
Eight. Fine Oarsman, Julian.

76

4 H

CU Cathy

CATHY: Where do I find him ?

77

1 D

Vic O/S Cathy.

WHYPER: Ah, where indeed ? He's
somewhere up the Congo, missionary
"A stranger in a strange land."

4 CLEAR TO J
CHURCH.

PAN them R past porch

78

2 G

L.A. 2-S.
PULL BACK with them
passing f.g. gravestones.

CATHY: I know the feeling.

1 REPOS R - E

5 REPOS H
CHURCH.

BOOM
P/B

WHYPER: You don't know Cornwall?

CATHY: Not too well.

WHYPER: Where are you staying?

CATHY: The White Bear.

WHYPER: Good choice, capital!
Been up in the Minstrel's Gallery.

CATHY: No, not yet.

WHYPER: You must. And you must
try their ale. Brewed on the
premises.

CATHY: 'Wine is a mocker'.

WHYPER: Moderation in all things.'

CATHY: Total abstinence is
easier than perfect moderation'.

WHYPER: Mm. You've got me there.
No, don't know that one.

CATHY: St. Augustine.

WHYPER: 'Course. 'Multi quidem
facilius' / etc., Shouldn't worry
about these new stones, it's the
old ones that have all the character. /
These are 'Peace, perfect Pearce',
'Entered into rest', Very
unimaginative. Used to be one in
Penryn, how did it go now?
'Here lies, returned to clay,
Miss Arabella Young,
Who on the first of May,
Began to hold her tongue.' /

79 1 E
 Single Vic.

80 2 F
 Thru lych gate.
 2-S. Vic.Cathy.
 They X centre gato.

 Sexton centre b.g.
 distant.

1 REPOS R - F

81 1 F
 Single Cathy. Reaction.

82 2 F
 2-S. thru gate.

BOOM
PUSH IN.

CATHY: Is there anything peculiar to your own churchyard.

WHYPER: Mn. Something you can mention. Down by the lych gate there used to be a Mandrake root.

83 1 F
2-S O/S Viagar.

CATHY: Mandrake, the Mandragora drug ?

WHYPER: Mysterious plants. No end of properties. / It's supposed to shriek when you touch it. Pull it up and it groans like a dying man.

84 2 F
A/B
1 REPOS L - E
3 INTO POS G.
CHURCH

CATHY: Should be good for a paragraph.

85 1 E (their
Low Angle 2-S. move)
CRAB with them.
2-S profiles passing
f.g. fence & gravestones.

WHYPER: Got an awful lot of Deadly Nightshade. Something to do with the soil. Been as far as the Lizard ?

CATHY: Not yet.

WHYPER: Nice little story for you. When they built the first lighthouse, in 1619, all the locals were up in arms. Said they'd lost 'God's Grace'. God's Grace, if you please.

CATHY: What did they mean ?

WHYPER: Their pickings from the ships that would have been wrecked on the cliffs.

CATHY: Grim.

89 3 G (As they move
 2-S. L)
 PULL BACK with them -
 columns passing R.f.g.

WHYPER: Not many, you know. Few
people who were born in Tinbey. They
like to be brought back.

CATHY: Only locals then ?

WHYPER: No, we get the odd one
from places like London.

CATHY: Seems a long way to come.

WHYPER: It's a long journey.

CATHY: Quite, must be expensive.

90 4 J (As they X
 W.S. framing pulpit R. r)
 Cathy. Vic X D/S.

WHYPER: Not really. It's
probably cheaper to be buried in
the country. Haven't been into
the economics of it. I look at
it like this. If you've lived in a
city all your life, all that noise
and bustle. Then you've earned a
little of this 'Peace, Perfect
Peace.'

CATHY: I suppose you're right.

WHIP PAN to door.
Turner & Hop enter
distant.

Vicar X's into shot.
As Cathy X's T.I.
to POS K with her
to 4-S.

Vic. Turner, Hop. Cathy.
Fav. Turner. Hop.

WHYPER: Hello, Getting positively
congested.

Hopkins, How are you, my dear
fellow? Nice to see you again.

HOPKINS: Fine. Fine Vicar. I'd
like you to meet Mrs. Turner.

TURNER: How do you do.

WHYPER: This is, terribly sorry
my dear, I don't know your name.

3 - MOVE IN WITH
90 on 4 TO POS H.

Cathy X's behind &
moves to door.

Pick her up beyond
at door between
Turner. Vicar.

CATHY: Mrs. Gale.

WHYPER: This is Roy Hopkins.
Mrs. Turner.

HOPKINS: How do you do, Mrs.
Gale.

CATHY: You must excuse me.
I've work to do, and this sun
is very precious.
Excuse me.

WHYPER: Of course. Sho's a writer.
Oh, St. Augustine, I won't
forget.

CATHY: Alright.

91 5 H _____ (As Cathy
Single Vicar. leaves shot)

WHYPER: Nice girl.

92 4 K _____ /
2-S. Turner.Hop.

HOPKINS: Vicar. I want you to
see if there's anything you can
do for Mrs. Turner. /

93 5 H _____ /
A/B

WHYPER: Be delighted. /

94 4 K _____ /
A/B

HOPKINS: Mrs. Turner is arriving
at the end of a long and
confortless journey. /

95 5 H _____ /
A/B

WHYPER: Oh. /

96 3 H _____ /
CU Turner.

TURNER: It's my husband vicar.
He's dying. /

97 5 H _____ /
A/B

WHYPER: I'm sorry. /

98 4 K _____ /
CU Hopkins

HOPKINS: Could literally happen at any minute. This is the first time Mrs. Turnor has left his side in weeks.

99 5 H
A/B. CS Vicar.

WHYPER: 'A virtuous woman is a crown to her husband... her price is far above rubies.

100 4 K
3-S.
O/S Vicar. Fav.
Turner.Hop.

HOPKINS: When the time comes, when. She'd like him to be 'interred' at Tinbey.

WHYPER: Of course. He's a man of the country ?

TURNER: No. Not...

HOPKINS: In spirit.

TURNER: Yes, in spirit.

WHYPER: Excuse me a moment.

PAN Turner.Hop
to pew.

HOPKINS: Fond of his garden, wasn't he,

Incl back of vicar &
book as he re-enters
shot.

WHYPER: Ah, here we are. 'Course you can't tell when it'll be.

HOPKINS: I'd say Sturday.

WHYPER: Mm. As soon as that ?

101 5 H
3-S. Fav. Vicar.

HOPKINS: There or thereabouts.

WHYPER: We'll step outside in a moment, but I do have one beautiful plot. Just by the West Wall. Very sheltered. Gets the noon-sun in winter. First crocuses come up there. Had thought of it for Julian, my brother.

102 4 K
2-S. Turner. Hop.

TURNER: That sounds perfect.

TIGHTEN on 2-S
for reaction.

WHYPER: I'll take some particulars.

STING.
T.I.
Q.25.

103 1 H 8. EXT. CEMETERY. DAY
L.A. Med. Cathy.

BOOM A-3

4 REPOS R
TO CEM VIA HEDGE
POS L.

Ext Atmos
throughout
scene.

104 2 H W.S. Cathy.

PAN her to Sexton
at porch.

CATHY: Good day.

SEXTON: Bit late to take their
pictures, n't it ?

1 MOVE IN TO J

CATHY: Depends what for.

Sexton leaves shot R.
PAN Cathy behind porch.
Hop appears at
porch & goes U/S.

105 1 J (Reaction - Cathy)
CU Cathy - reaction

106 5 G HOPKINS: / What was she BOOM B-4.
2-S. doing ?
Sexton. Hop.

SEXTON: Taking photos of the
headstones. Can't be bad,
can it.

HOPKINS: Yes, it could. Shine
your spade up. We're in business.

SEXTON: So soon.

HOPKINS: Vicar will tell you about it. You've got the number, call me if anything happens.

SEXTON: Trust me, guv.

(HOPKINS HANDS ENVELOPE)

107 4 L
CS Sexton

SEXTON: 'Ta. Couldn't bring me a few jellied eels, could you? Some saveloys or something. It's the local grub. it's killing me.

108 5 G
CS Hopkins

HOPKINS: She comes snooping around again, we might have to take steps. Make it a double booking.

109 4 L
A/B - reaction

REACTION - SEXTON.

110 2 H (Cutaway)
Cathy - Reaction.
PAN UP to Angel.

REACTION CATHY - & ANGEL!!

BOOM A-3.

MUSIC

T.2.

Q.6.

into

C/S

THEME.

END OF PART ONE

FADE TO BLACK.

DURING COMMERCIAL BREAK:-

BRING IN MOLE. TAKE OUT 1 & 2.

CAM 3 - REPOS J. SURGERY.

CAM 4 - REPOS M. "

CAM 5 - REPOS J. "

CAM 6 - B. "

VTR/ABC/3255
ACT TWO:

- 27 -

ACT TWO.

FADE UP

C/S

"PART TWO"

THEME.

111 4 M

High Ped.
Tight Turner
O/S Hop.

9. MACOMBIE'S SURGERY.

BOOM C-4

/MEDICINE CABINET STRUCK./
/MRS. TURNER'S CHAIR ON
- 1' TRUCK ? /

HOPKINS: Now, Mrs. Turner, we'd like
to recap on a few of the more
personal questions.

112

6 B

L.A. 3-S.
Hop. Mac. Turner.
Fav. Hop. Mac.
over T's knees.

(As Hop leaves
shot L)

Any idea as to the present size of
your husband's Estate ?

TURNER: About £200,000.

HOPKINS: Nett.

TURNER: Yes.

HOPKINS: Does he have any other
living relatives, apart from you ?

113

4 M

MCU Turner.

TURNER: I've checked. One sister.

114

6 B

Med. 2-S.
Hop. Mac.

HOPKINS: MACOMBIE: A sister ?

TURNER: Yes. She lives in Perth.

MACOMBIE: Perth, Scotland.

TURNER: Perth, Western Australia.

115

4 M

A/B

HOPKINS: MACOMBIE: Oh !

116 on 6 next.

- 27 -

116 6 B 2-S. A/D TURNER: And she's bed ridden.
Arthritis. /

MACOMBIE: Nasty complaint. None of the drugs, of course, there's been much improvement.....

HOPKINS: What about close friends ?

TURNER: We haven't any.

117 4 M (As Hop
L.A. Med. Turner. sits)
Incl her knees HOPKINS: Think carefully now.

TURNER: I don't need to.
My husband didn't make friends,
or influence people. He just
made money. /

118 3 J CU Hop. HOPKINS: No other Beneficiaries
in the will. /

119 4 M C.S. Knees & skirt. TURNER: No. /

120 3 J OU. Hop. HOPKINS: Insurance ? /

120A 6 B 3-S. Hop.Mac.Turn.
Fac.Turner. TURNER: He always said his
business was his insurance.

HOPKINS: Most important of
all. When did he last see a
Doctor.

TURNER: About 1950. He had
his appendix out.

MACOMBIE: And you're sure he
hasn't seen one since ?

On 120 on 6.

- 29 -

121 4 M TURNER: He's an apple a day
CU Turner. man. A throw back to Adam.
Without any of Adam's more
122 3 J interesting characteristics.
CU Hop.

123 4 M HOPKINS: He's not on any
A/B Doctor's panel ? /

TURNER: No. The appendix
business was before we moved.

HOPKINS: Is he a Member of a
Club ?

124 6 B TURNER: No. /
3-S. A/B

HOPKINS: You understand we have
to be most careful.

TURNER: Of course.

124A 3 J HOPKINS: Doctor ? /
CU Mac.

MACOMBIE: I'm happy, if you
are. /

124B 6 B
A/B

Hop X's down to Mrs. T.
CRANE UP as she rises
to tight 2-S profiles
Hop & Turner f.g.
Mac. b.g. centre.

HOPKINS: Good.
Well, I think we can help you
Mrs. Turner. If you still want
to go ahead.

TURNER: Thank you.

HOPKINS: You realise you'll
have to do exactly what we tell
you. Your neck may depend on it.

TURNER: I know.

HOPKINS: Be a shame for those
pearls to lose a nice home.

3 REPOS L - K

125 on 4 next.

- 29 -

On 124 on 6

- 30 -

Hop moves off U/S.

TURNER: Wouldn't it ?

HOPKINS: First sordid detail -
money.

We shall need a cheque.

125 4 M
BCU Turner.

TURNER: Now ?

126 5 J
Wide 2-S. Mac.Hop
along table.
Turner enters shot from R
& X's to chair.
Tighten 3-S as she sits.

MACOMBIE: Would you like to
sit here ?

4 TO FLAT.
G

TURNER: Who do I make it out
to ?

HOPKINS: 'Mandrake Investments'
£5,000. The other half is due
after the ceremony.

TURNER: You don't stint
yourselves, do you ?

HOPKINS: It's a very exclusive
service.

TIGHTEN to close
2-S Mac.Hop.
Fav. Hop.

MACOMBIE: Did Whyper find a
suitable plot ?

PAN DOWN with Hop as he
bends, to show table top.

HOPKINS: Most accommodating, that
man. Very sheltered plot, gets the
noon-day sun in the winter. Was
saving it for his brother Julian.
Thank you.

127 6 B
L.A. 3-S.
Mac.Turner.Hop.

TURNER: Now what happens ?

128 on 5 next.

- 30 -

MUSIC
T.I

HOPKINS: No colour. No smell. Q.4.
No taste. Three in one. *

MACOMBIE: The instructions are
on the bottle, which we want
back. *

TIGHTEN to faces only.
over bottle in
Turner's hands f.g.

HOPKINS: Security precaution. *

TURNER: How long will it take ? *

HOPKINS: Thirty minutes to an
hour. *

MACOMBIE: Seldom more than
thirty minutos. *

TURNER: How much do I use ? *

HOPKINS: All of it. It's a
fatal dose. *

TURNER: What are the... *

MACOMBIE: Symptoms ? Intense
thirst, stomach cramp, vomiting,
and slight tenesmus. But it'll
all be over very quickly. Feeble
irregular pulse, cold clammy skin..*

HOPKINS: Doctor. This isn't a
medical lecture. *

TURNER: And when it starts, I
call for you ? *

MACOMBIE: Correct. I shall
do all I can. *

MUSIC
continued..

128 5 J (As they
Med 3-S. straighten)
Turner Hop exits R. MRS. TURNER: Goodbye, Mr.
Hold On Mac. Hopkins.

HOPKINS: Goodbye Mrs. Turner.

TURNER: Thank you Doctor,

MACOMBIE: Thank you, Mrs. Turner.

129 6 B (As they
Med 2-S. Turner. Hop. go)

SWING R to 2-S on stairs
with them.

CRANE UP with Turner
upstairs. She X's into
close shot on landing.

HOLD biz with handbag
on landing.

She exits R.

PAN L to W.S. room.
Mac at desk. Hop at
stairs.
Hop X's to Mac.

HOPKINS: Are you shopping
today ?

TURNER: Yes, I thought I
would.

HOPKINS: Buy black. It'll
suit you.

TURNER: I'll think about it.

130 3 K (As Hop reaches
Tight 2-S. Mac)
Fav. Hop.

HOPKINS: May be this will be the
last one after all.

MACOMBIE: Don't bank on it.
She'll see through you soon
enough.

TRACK IN fast to
CU Hop.

HOPKINS: Stick to medicine,
doctor.

MUSIC

T.I.
Q.5.

On 133 on 4.

- 34 -

CATHY: There aren't any more.

STEED: Oh.
Houselights.

134 5 K (As Cathy moves
2-S framing to wall switch)
St.profile R.f.g.

CATHY: How many were there ?

Cathy X's D/S to
tight L.

STEED: Out of the eleven you took,
nine are in "Who's Who". And
seven of them left Estates over
a hundred thousand pounds.

4 REPOS L - N

CATHY: So, the majority of them
were rich and reasonably eminent.

STEED: At some stage of their
lives.

CATHY: But why whip them off
to Tinbey.

Steed leaves R.
Tighten on Cathy.

STEED: Wish I knew.

CATHY: Can you find out who were
their doctors ?

135 4 N
Med.Steed profile
L.f.g. Cathy thru
screen R.b.g.

STEED: That's next on the
Agenda. Benson Junior deals with
a Doctor Macombie.

5 REPOS L - F

CATHY: How do you know ?

STEED: I had him followed.
He went there like a shot.

CATHY: Does Benson know you're
on to him ?

136 on 5 next.

- 34 -

On 130 on 3.

- 33 -

131 SLOW MIX.
4 G 10. CATHY'S FLAT. DAY.
Picture on Screen.
P/B to reveal Cathy R with projector.
Steed L on table.

BOOM B-3
/ SLIDE ON PROJECTION
SCREEN/

CATHY: I took them at two hundredth,
at 5.6.

STEED: Really. Each to our own
exposure.

132 5 K (When Steed
2-S profiles. has flicked fingers)
Steed, Cathy.

CATHY: Don't do that.

STEED: A Why not ?

CATHY: I feel like a
projectionist.

STEED: Montgomery always did it.

133 4 G
2-S Backs of
St. Cathy.
Slide pict, centre.

CATHY: So. /

STEED: Do a rattling trade down
there, don't they.

CATHY: Not bad for a Ghost
village.

Your wasting your time, General.

STEED: Why ?

134 on 5 next

- 33 -

136 5 F MCU Cathy. (As Steed moves L)

4 REPOS L - F

STEED: He will, when I'm ready for him.

137 4 F Tight Cathy O/S St. look to Steed X's U/S L. Fav. St. O/S Cathy. (Cathy's Steed)

CATHY: Odd about that cockney grave-digger. He's so obviously a recent import. Did you check up on that man I met?

FAST CLEAR.
5 SHOP. POS L.

STEED: Roy Hopkins ?

CATHY: mmm. Was his car registration a London one.

STEED: Yes. There are only two Roy Hopkins in the telephone directory. One is an accountant. The other runs a cracker factory.

138	CUT 3 L	CU Crackers in box. Judy's Hand enters shot. PAN box to pillar L & PAN Judy U/S to ladder. She climbs ladder & descends.	11. INT. CRACKER SHOP. DAY.	<u>BOOM A-4</u>	<u>MUSIC</u> T.2. Q.18.
139	5 L	Boxes beside ladder. PAN them up & P/B to 2-S with Judy.Steed, as steed enters.		<u>BOOM C-5</u>	<u>SEX</u> Factory B.G. throughout scene.
140	6 C	H.A. Steed biz with boxes.			
141	5 L	2-S. Judy.Steed biz with boxes at shelves.	<u>JUDY:</u> Please don't bother.		

STEED: I insist.

(GENERAL CONFUSION ETC.,)

JUDY: I've got 'til next Christmas to sort these out.

On 148 on 3.

- 37 -

149 5 L (As Steed blows)
CU Steed. SHE HANDS HIM BALLOON.

JUDY: 'The Chancellor's Balloon'.

150 3 M L.A. MCU Judy. JUDY: Prevents inflation
"Over my shoulder goes one care,
Over my shoulder goes two cares"

151 5 L CU Steed. STEED: La baeu La Generale.
Avec le naz G'onflé.
How about a restful motto?

152 3 M L.A. 2-S. Fav. Judy. JUDY: 'Happiness is made to
be shared.'

STEED: Ah.

JUDY: 'Middle Age is when you still
have the old spark, but it takes
more puffing.'

153 6 C H.A. 2-S. Fav. Steed. STEED: Bitter. But better. Got
anything else?
What's that?

JUDY: A canavoral rocket.

STEED: Doesn't work.

JUDY: Realistic, isn't it?

3. P/B - L.

154 on 5 next.

- 37 -

STEED: Thank you.
Speaking of age, I want two
dozen boxes for an Old Folks
Anniversary.
Mustn't crack too loud.

JUDY: Of course not. We have
the most discrete crackers in the
business. Try this for size.

154 5 L. (As Judy
2-S. turns to shelf)
Fav. Steed.

(THEY PULL CRACKER)

JUDY: That's strength 'C'.
'D' is softer.

STEED: I'll try a 'B'.

(THEY PULL CRACKER)

PAN St. throu arch &
back to 2-S.

Judy X's R. Fav. her.

CRAB L with Steed to
deep 2-S. St. L.f.g. at
spiral stairs, Judy R.b.g.
at counter.

Favour Steed.

STEED: The old folk will love
these. I'll have two dozen boxes.
They won't be full of inappropriate
gifts will they.

JUDY: I'll vet them myself.

STEED: Does Hopkins have an
office here ?

JUDY: First floor.

STEED: He around most of the time ?

JUDY: Some of the time. He's not
exactly wedded to the business.

STEED: No. ?

JUDY: No. He inherited it.
His uncle dies last year on his
holidays.

STEED: Where ?

JUDY: Cornwall.

STEED: Fatal part of the
country.

PAN Steed R to 2-S

HOLD wide framing past
spiral L.f.g.

JUDY: Pardon ?

STEED: Nothing.

JUDY: He'd sell up tomorrow,
if he could.

STEED: Why doesn't he ?

JUDY: L.S.D. What the Bank
doesn't own, his partner does.

STEED: I don't the business do
well ?

155 3 L
Close Judy.
O/S Steed.

JUDY: It's a short season. Mr &
Mrs. Public just aren't cracker-
minded. Christmas, fine. The odd
kiddies party, but they're not on
the weekly shopping list. They'll
never replace Vitamin C. You can
live without them, can't you ?

STEED: At a pinch.

JUDY: There you are.

Steed turns into cam.

STEED: What's he like.

JUDY: Hopkins. Fat, decadent, bourgeois capitalist. Exploiting the proletarian masses.

STEED: Really ?

JUDY: No. Actually he's rather nice. Who shall I make the invoice out to ? /

156 5 M
Close St.
O/S. Judy.

STEED: The Twilight Home', Camberley. I'll pick them up later.

JUDY: Anything else.

STEED: No thank you.

157 3 L (As Judy
2-S. Judy.St. moves right)

PAN Judy to R of Steed.

JUDY: Compliments of the house.

STEED: Oh.... they are beautiful. Don't believe all you read in the mottoes.

PAN 2-S to door R.

JUDY: I won't.

158 5 @ (As they X to
2-S. Judy.Steod. door) .
Fav. Steod.

STEED: Excuse me.

(3 - K
SURGERY)

Steed goes out R.
Hop enters & X's F.g.L.
HOLD 2-S. Hop.Judy as
Judy moves to R.

HOPKINS: Who was that ?

FULL BACK with Hop to
spiral & PAN him
up to landing.

JUDY: A customer.

HOPKINS: What did he want ?

JUDY: Crackers. What else ?

HOPKINS: Seen him before, somewhere. Send me a pot of tea up, would you darling. It all that Japanese wine.

On 158 on 5.

- 41 -

159 4 F

12. INT. CATHY'S FLAT. DAY.

L.A. (Incl ceiling)
2-S. Steed profile
L.f.g.
Cathy R.b.g.

BOOM B-3

PED UP as Cathy
moves U/S.

CATHY: Eight of them treated by
the same Doctor Macombie.

STEED: According to their Death
Certificates.

CATHY: It's fantastic.

STEED: He's a busy man, but he
was happy to fit you in Mrs.Gale.

CATHY: As long as it's not best
pino, 6' x 2' wide, silk lined.
What shall I have wrong with me.

STEED: What would you like ?

CATHY: I can offer any amount of
bruising.

STEED: It's the vigorous company
you keep.
How about a slipped disc ?

CATHY: He's a Doctor, Steed.

STEED: It's a treacherous area.
Probe around, scare him. See if
he drops his thermometer.

Cathy X's U/S
to tighten 2-5.

CATHY: What if he prescribes a
trip to Cornwall, his style ?

160 on 5 next.

- 41 -

HOLD Steed as Cathy goes o.o.s. B.G.

STEED: Tell him you don't feel up to it.
But in fact I've booked you a trip on the 7.40. arriving midnight.

CATHY: When ? (OFF)

160	5	F	(As Steed	<u>STEED</u> : Tonight.	<u>SFX</u>
			CU Skeleton. bons R to shekelton)		<u>DOOR SLAM.</u>
			It collapses.		<u>MUSIC</u>
161	4	F	CU Steed -(Reaction)		<u>T.I.</u>
					<u>Q.18.</u>

162	3	K	13. MACOMBIE'S SURGERY. DAY.	
			Close $\frac{3}{4}$ face. Mac at 'phone.	<u>BOOM B-5</u>

MACOMBIE: there's an enlarged lymph gland and the spleen's puffy. So I'd like to bring her into the Clinic.
Call me back will you.
Send in the next patient please.

P/B across desk as he presses intercom.
PAN him L to screen.
Est. silhouette on screen.

163	6	E	High Crane. PAN Cath's boots from door. Crane UP to look O/S Cathy at W.S. room beyond. PAN her R to top of stairs.	<u>CATHY</u> : Thank you, nurse.	<u>BOOM C-2</u>
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164	4	F	L.A. Washbasin & hands. R.f.g. Stairs & Cathy deep L.b.g.	<u>MACOMBIE</u> : Sit down. I'll be right out.	<u>BOOM B-5</u>
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165 on 6 next.

BOOM C-2

165 6 F (As Mac goes
 2-S. Mac. Cathy. out)

CATHY: What an unusual surgery.
 I wouldn't have thought a practise in
 this area could be to lucrative.

F/B with Cathy as she
 moves to chair to
 deep 2-S. Fav. Mac,
 top of couch R.f.g.

MACOMBIE: You'd be surprised.
 Sit down. Mrs. Gale ?

CATHY: It was kind of you to see
 me Doctor, at such short notice.

166 5 N
 MCU Cathy

MACOMBIE: What's the trouble.

CATHY: I've got a bad eye.

MACOMBIE: How did you do it ?

167 6 G
 Deep 2-S.
 Fav. Mac.

CATHY: I was hit with a squash ball.

MACOMBIE: When was that.

CATHY: Yesterday.

168 5 N
 Deep 2-S.
 Fav. Cathy.

MACOMBIE: Swollen ?

CATHY: No. But it's sore.

MACOMBIE: Did it water a lot ?

CATHY: Yes. Ever since.

169 6 G (As Cathy
 Deep 2-S. rises)
 F/B with Cathy, incl
 Mac. b.g.

MACOMBIE: Would you like to get on
 that couch Mrs.Gale.
 I'll take a look.

3 IN TO F

CRANE as Cathy lies on
 couch. Mac X's to R
 besides her.
 HOLD 2-S.

170 3 F (As Mac bends
 L.A. Tight faces. over Cathy. MACOMBIE: Head right back.
 Fav. Mac.

171 6 G _____
 H.A. B.C.U. Cathy.

MACOMBIE: Can't be too careful with these things.
 The eye's not the delicate instrument people imagine. / On the other hand, doesn't take much to detach the retina. Ayo, seems to be all right Mrs.Gale.
 I think you were lucky.

172 3 F _____
 L.A. 2-S.
 Profile C/M. Fav. Mac.

CATHY: Good.

MACOMBIE: Perhaps it would be an idea to keep your dark glasses on for a few days.

173 6 G _____
 H.A. CU Cathy.

CATHY: I will.

MACOMBIE: Do you live in London ?

174 3 F _____
 L.A. MCU Mac.

CATHY: No. Cornwall's my home. I have a cottage a few miles outside a little village, I don't think you'd know it. /

MACOMBIE: What area is it.

CATHY: Tinbey.

175 6 G _____
 H.A. 2-S. Fav. Cathy.

MACOMBIE: No. I don't know the area too well. /

Crane down as Cathy rises. Incl Mac X'ing b.g. to screen & P/B with Cathy to plants.

I'll give you some drops. If you have more trouble, don't hesitate to go to your own Doctor.

CATHY: I won't.

MACOMBIE: I'll not keep you.

PAN her R to door & biz with bolts.

PAN her L, incl Mac as he approaches.

HOLD 2-S.

MUSIC
 T.3.
 Q.9.

(CATHY BIZ AT DOOR)

MACCOMBIE: Admiring my rockery.

CATHY: What a lovely monskeriose.

MACCOMBIE: Don't use those like an ordinary eye-drop. They're a wee bit stronger./ You'll find a dropper in the cap.

176 5 B
CU Cathy - Reaction.

177 6 G
Med. 2-S.
T.I. with them to stairs & swing across to fav Mac in 2-S on stairs.

CATHY: Thank you very much, Doctor.

MACCOMBIE: Not at all.

Tell me, Mrs.Gale.
How did you choose me, out of all the Doctors in London ?

CATHY: I know a patient of your's.

MACCOMBIE: Oh. Who's that ?

CATHY: John Benson.

MACCOMBIE: Benson. Aye, I know him.
Well, good day to you, Mrs.Gale.

Cathy leaves shot R.
HOLD Mac & T.I. FAST
with him to desk

CATHY: Goodbye Doctor.

MUSIC
T.2.
Q.12.

178 4 D
CU dialling on 'phono.

179 MIX
3 N 14. CRACKER SHOP. DAY
 L.A.
 CU Hop at 'phone. DOOM A-4 SFX
 Factory b.g. throughout scene.

HOPKINS ('PHONE) Pull yourself together. 'Course we're not backing out.
 She'll go thru with it as planned. So will you.
 Understand?
 If we say we'll deliver, we'll deliver. Goodbye. ('PHONE DOWN)

180 5 Q (As he hangs up 'phone)
 M.S. Judy descends stairs.

Hop X's to stairs & goes up.

PED DOWN & PAN HIM UP with Judy R.f.g:

He leans over rails above.
 HOLD 2-S.

He goes off to door above.

Judy leaves shot R.

JUDY: Problems ?

HOPKINS: Business, what else is it, but headaches and problems ?

JUDY: Profits.

HOPKINS: Show me.
 That man hasn't been in again, has he)

JUDY: Which man ?

HOPKINS: Your boy friend in the fancy waistcoat. The other afternoon.

JUDY: Oh, him. Ho he hasn't.

HOPKINS: If he does, tell me.

181 3 N (As Judy leaves shot Right)
 CU Judy by 'phone.

MUSIC
 T.2.
 Q.8.

182

182 SLOW MIX 15. MACOMBIE'S SURGERY. NIGHT.
 4 C
 CU Skull. MUSIC
 PAN R to table. BOOM C-2 Throughout scene.
 T.3.
 Q.9.

183 MIX
 6 E
 L.A.
 CU Plant in rockery.
 PAN UP to W.S. Room.
 Steed's shadow X's cyc.,
 As Steed goes o.c.s. R.
 CRANE UP to Max., over rockery.
 Steed enters thru door under cam.
 PAN him upstairs to landing & down again to cabinet.

184 4 C (As Steed reaches M.S. Skeleton & Steed. skeleton)
 PAN him R to desk,
 holding skeleton L.f.g. STEED: How's the wife?
 As Steed X's L,
 PAN L past cabinet & T.I. to Steed & biz at files.
 T.I. to CU Steed for reaction to chimes.

SFX
 12 o'clock gongs.

INTO VTR INSERT.

185	6	H	16. EXT. CEMETERY. NIGHT.	
			L.A. Gravestone & fence.	<u>BOOM A-3</u>
			T.East stones & crane, panning L to W.S. graveyard.	<u>SFX</u> Night Ext. Atmosphere.
			PAN R to church porch.	12 o'clock gongs.
			(EMPTY CHURCHYARD)	
				<u>Q MUSIC</u> Organ Music.
				†
				*
186	4	Q	17. INT. CHURCH. NIGHT.	
			Frame Candle sticks, to see Whyper at organ.	*
			(WHYPER PLAYING ORGAN)	*
				*
				*
187	6	A	18. EXT. CEMETERY NIGHT.	*
			H.A. Grave.	<u>BOOM A-3</u>
				*
188	1	H		*
			L.A. Cathy emerges from grave.	(CATHY EMERGES FROM GRAVE)
			PAN her L.	*
189	5	R		*
			2-S. Sexton.Cathy for attack.	
			PAN Sexton down ramp as he is thrown.	(SEXTON ATTACKS CATHY. SHE THROWS HIM)
				*
190	6	A	(As Sexton revocera)	
			H.A. M.S. Cathy.	
			She jumps down off rostrum.	(CATHY JUMPS OFF ROSTRUM.
			Sexton charges against rost.	SEXTON CHARGES)

ORGAN MUSIC
continued

191 5 R
M.S. Sexton grabs
Cathy fast. She falls. (SEXTON GRABS CATHY.
SHE FALLS)

192 6 A
H.A.
Sexton strangles
Cathy. She throws (SEXTON STRANGLES CATHY.
him back. SHE THROWS HIM BACK)

(5 CLEAR TO A)

193 4 B
M.S.
Sexton rolls back down path. (SEXTON ROLLS DOWN PATH)

194 2 J (As he recovers
Tight Shot. at grave)
Sexton thru rails.
PAN him up to W.S. (SEXTON THROWS
Cathy L.b.g. THINGS AT CATHY)
Sexton R.f.g.

195 5 A (As he leaps)
M.S. Sexton as
he lands (SEXTON LEAPS
ACROSS GRAVES
HOLD 2-S as Cathy pulls OVER CATHY)
him up. CATHY PULLS HIM UP.

196 1 H (As she pulls
Wide. him up)
Cathy on Sexton's shoulders.
They approach Cam. (SEXTON HOLDS CATHY
ABOVE HIS HEAD &
Sexton throws her onto CROSSES TO ROSTRUM)
rostrum.

197 6 A (As Cathy
2-S. Cathy.Sexton. gets onto rostrum)
Fav. Sexton.
She kicks him back. (CATHY WITH SHOVEL,
GRABBLES WITH SEXTON.
PAN Cathy to grave for HE FALLS INTO GRAVE)
shovel & Include Sexton
'in 2-S for fight.
He falls back into grave.
PAN Cathy up to top of grave.

5 INTO S

198 1 H (She shines torch
MCU Vicar with gun. right)
(VICAR APPEARS)

199 5 S
Cathy - Reaction (CATHY - REACTION)

c/s

PART THREE

FADE UP

C/S

"PART THREE"

THEME.

200	2 K <u>Tight 2-S. Fav. Hop.</u>	19. INT. RESTAURANT. DAY	<u>DOOM A-5</u>	<u>MUSIC</u> <u>B/G</u> <u>SFX</u> Restaurant chatter etc.	* *
		<u>BOTH:</u> (GENERAL LAUGHTER)			* *
201	1 F <u>CU Turner. incl. Cham. bottle.</u>	<u>HOPKINS:</u> Come on. Do you good.			* *
		<u>TURNER:</u> Well, just a bubble or two.			* *
		Do all your clients qualify for champagne lunches and orchids ?			* *
202	2 K <u>CU Hop.</u>	<u>HOPKINS:</u> Eve. Shame on you. What do you think this is, a P.R. do ? Chatting up the client ?			* * * *
203	1 F <u>Tight 2-S. Fav. Turner.</u>	<u>TURNER:</u> I'm sorry.			* *
		<u>HOPKINS:</u> I'll forgive you, just.			* *
		<u>TURNER:</u> It's a long time since I had lunch in the West End. Promise me something, Roy.			* * * *
		<u>HOPKINS:</u> What ?			* *
		<u>TURNER:</u> That you won't add up the bill. If they want to overcharge you for the brussels, let them.			* *
204	2 K <u>CU Hop.</u>				* *

HOPKINS: He used to do that ? * *

205 3 P TURNER: It was a ritual. /
2-S. We should be careful. * *
incl. table top

HOPKINS: We will be. * *
206 1 F Afraid we might be recognised ? /
CU Turner * *

TURNER: Lunching with a prominent * *
cracker manufacturer, anything's
207 2 K possible. /
CU Hop. * *

HOPKINS: My chauffeur's discreet. * *
I wink with the right eye, that
means straight home. And with
the left, that means 'Through the
Park and if it takes less than
40 minutes, you're fired.' * *
208 1 F /
CU Turner. * *
incl. H's glass R.

TURNER: Which eye is it today ? * *
209 2 K /
A/N * *

HOPKINS: Seeing as Nelson was my * *
uncle, I'll let you do the winking.
210 3 F /
2-S * *
Have you decided when it's to be ?

TURNER: Yes. * *

211 1 F HOPKINS: Soon)
CU Turner. A/B * *

TURNER: Tonight. /
212 2 K /
BCW Hop. * *

HOPKINS: Good. Let's drink * *
to that. /
213 1 F /
CU Turner * *

TURNER: I'd rather not. * *

214 3 P /
2-S * *
Let's go. Roy. /

TURNER: Relax, Eve. * *
He won't feel anything you know. * *

PAN UP with Turner. * *
Hop joins her. * *
T.I. to tight faces. * *
She leaves L. * *
HOLD TIGHT Hop. * *

MUSIC ? Fade.
T.I. ?
Q.7. ?
(SOUND FROM NEXT
SCENE BEGIN OVER
HIS FACE)

215

MIX
5 Q

20. CRACKER SHOP. DAY.

L.A.
CU Judy thru stair bars.

BOOM C-6

PAN her Up, holding
L.A.

JUDY: 'Lord, Lord !

Me thought what pain it was to drown:
What dreadful noise of water in
mine ears.

What sights of ugly death within
mine eyes.

Me thought I saw a thousand fearful
wrocks:

a thousand men that fishes gnawed upon:
Wedges of gold. /

216

4 R

H.A.
Med. Steed past Judy's
legs. L.f.g.

STEED: I would speak with Clarence,
and I came hither on my legs,
first murderers.

5 TO CHURCH
S

JUDY: How did you get in ?

STEED: It's not locked.

JUDY: It should be. It's
early closing.

STEED: Says 'Closed'. I grant
you that. /

217

3 N

L.A.
Mod. Judy O/S Steed.
She descends & sits.

JUDY: Now you know. I'm a
would be actress.

STEED: I got that far.

JUDY: Waiting in the wings.

STEED: What for.

JUDY: Parts for women.

STEED: Eh.

JUDY: Can you see Mrs. Siddons, Rachell, Duse, or Bernhardt ironing their smalls, riding a motor bike or scratching themselves.

STEED: There must be something for a pretty girl like you.

JUDY: Yeh. Working in a Cracker Factory. I'd trade all this for St. Joan any day. /

218 4 R
MCU Steed.

STEED: Don't let Mr. Hopkins hear you. /

219 3 N
MCU Judy

JUDY: He wouldn't mind. According to him, the firms losing a fortune. /

220 4 R
A/D

STEED: He doesn't look as though he's come from the Poor Home. Drives this big car, eats at the swank restaurants. /

221 3 N
Tight.
Judy O/S Steed.

JUDY: You've been spying, haven't you ?

STEED: Guilty.

JUDY: Hopkins said he recognised you. /

222 4 R
Tight.
Steed O/S Judy

STEED: Where from ?

On 222 on 4 next.

- 54 -

JUDY: Ho couldn't remember.

223

3 N (As Judy
2-S. moves off)

PAN them R to
counter.

STEED: Good for him.

JUDY: What's your interest?

STEED: Entre nous ?

JUDY: Strictly.

STEED: I have a little capital to
invest. Looking for a nice cushy
billet.

JUDY: This isn't it, believe me.

T.I. to tight Judy
O/S Steed.

STEED: I do.

4 MOVE INTO
S - Under arch.

JUDY: He has another string to his
bow: 'Mandrake Investments' - that's
what keeps him in clover.

STEED: Know anything about it ?

JUDY: Husher than hush.

224

4 S (As Steed
Tight Steed. moves off)
O/S Judy

I sent your crackers off.

STEED: Strength B ?

(5 REPOS R - L)

JUDY: Mm. I hope the poor old dears
are all right. I haven't read
anything in the papers.

STEED: Good girl.
There's your cheque.

JUDY: Thanks.
Hang on, I'll give you a
receipt.

STEED: Where is he today ?

225 on 3 next.

- 54 -

JUDY: Lunch

225 3 L STEED: Japanese ? /
Close Single Judy

226 4 S JUDY: No. His new lady-friend
CU Steed came to collect him. Mrs. Turner. /

227 3 L STEED: Loaded ? /
A/B

228 4 S JUDY: And cocked. /
CU Steed.

229 3 L STEED: Next time he goes out for
A/B the day give me a call. /

230 4 S JUDY: Why ? Why should I ? /
Close Steed.
O/S Judy

STEED: We can have lunch
together. I owe you for those
sandwiches.

JUDY: Nonsense.

STEED: There's this little place
in Soho. It's like eating in a
vineyard. You'd think you were in
Amalfi-Positano. Soft music.

231 3 L Muted corks popping. / Gentle
CU Judy zephyrs wafting garlic through from
the kitchens...

232 4 S JUDY: I don't like garlic. /
CU Steed

233 3 L STEED: A lot of theatre producers
A/B eat there. /

234 4 S JUDY: Well, I don't actively
A/B dislike it. /

235 3 L STEED: Here's my card. It's a date ? /
A/B

JUDY: You're on Mr. Steed.

On 235 on 3

236	<u>5 S</u>	21. INT. CHURCH. DAY.	<u>MUSIC</u>
	Med. Sexton		Funeral March.
	with flowers, at pulpit.	<u>DOOM B-6</u>	PR.650.
	He leaves Left.	(SEXTON WITH FLOWERS)	

*
*
*

237	<u>1 K</u>	Med profile Whyper at organ.
		Sexton enters shot b.g.
		HOLD 2-S

CARRY MUSIC OVER
INTO NEXT SCENE.

5 QUICK REPOS
TO J. SURGERY.

238 on 5 next.

On 237 on 1.

- 57 -

238 5 J

Close Turner in
chair.

PULL BACK to
include skeleton
L.f.g.

Hop X's down stairs
b.g. to Left of Turner.

HOLD 2-S

CRAB L past cabinet as
Turner moves to desk,
to 2-S, Favour Turner.

22. MACOMBIE'S SURGERY. DAY.

SWING
BOOM B-6

TURNER: Where's Macombie?

HOPKINS: He'll be here, don't
worry. How did it go?

TURNER: It went.

HOPKINS: What happened.

239 3 J (As Turner
Tight Turner. turns R)
O/S Hop.

TURNER: I gave him the stuff.
Left him. When I went back, he
was dead.

5 REPOS R - T

HOPKINS: Easy, isn't it.

TURNER: I'll tell you the answer
to that when we've buried him.

HOPKINS: Scared?

240 5 T
Tight 2-S.

TURNER: You're not kidding.

HOPKINS: Relax Eve. It's all
your's now.

Mac enters
centre b.g.

(2 tp L. Shop)

TURNER: That's right.

MACOMBIE: Sorry to be late. Little
chap gone down with mumps.

241 on 4 next.

- 57 -

Hop goes off U/S.

HOPKINS: I only wanted to know
everything had gone smoothly.
See you both at the funeral.

241 4 D (As Mac moves
2-S. Mac. Turner, Left)
with Hop in b.g.
Xing up stairs

MACOMBIE: I've made the certificate
out, Mrs. Turner.

5 REPOS R - C

TURNER: What did he die of ?

MACOMBIE: Chronic gastric catarrh,
with colitis.
I've also invented a Medical History
for the patient.
I first saw him three years ago....
Asian Flu... And now gastric
catarrh.

TURNER: There's only one thing I
don't understand.

MACOMBIE: What's that ?

TURNER: Why not cremate ? Would
seem far safer. /

242 5 C
MCU Mac

MACOMBIE: May seem that way, but it
isn't. To cremate it takes two
Doctors to sign the certificate.
This way is far simpler. Much less
fuss. /

243 4 D
MCU Turner

TURNER: Mr. Turner never liked
a fuss. /

244 5 C
CU Waste basket
Bottle cracks on side

248

3 D

24. CABIN CRUISER. INT. DAY.

FAST 1 - B
CABIN.

W.S. Benson framed thru
bunks f.g. Ben X's f.g.
& returns to b.g.

BOOM A-2

MUSIC
T.3.
Q.4.

PAN him L to door, &
PAN R to steps, crabbing
R to clear bunks.

PAN Steed centre to table.

249

1 B

(As he picks up
coffee)

Close Steed & object.

PAN him L to door.

250

2 L

(As Steed knocks)

BOOM PULL OFF

Close Benson - reaction.

He opens door.

HOLD 2-S thru door.

Fav. Steed.

STEED: Why not finish your
coffee 'fore it gets cold?
Pity to waste it.

BENSON: What do you want ?

STEED: Another chat.
While you're still with us.

BENSON: Been having me
followed.

STEED: Have I ?

BENSON: Thought you had me last
time, didn't you ?

251

1 B

Light 2-S.

Fav. Benson.

STEED: Did I ? /

2 REPOS R - A

BENSON: All that business about
the letter. There was no letter.

STEED: Really. Who told you,
Macombie ?

BENSON: How do you know about him ?

STEED: How do you ?

252 3 D
Fight 2-S.
Fav. Steed

BENSON: He was father's doctor.

STEED: Know what this is ?

BENSON: No.

STEED: It's a Medical History.
Lists all the treatment Dr. Macombie
ever gave your father. /

253 1 B
Single Benson.

BENSON: What about it ?

3 REPOS R - E

STEED: A doctor doesn't normally
sign a Death Certificate 'less he
knows the patient.

BENSON: This goes back to
1956, I'd call that knowing him.

254 2 A
Single Steed

STEED: July 8th 1956. He proscribed
a gluten free diet and some blood
tests.

1 CLEAR TO
POS E. CEM.

BENSON: So it says.

STEED: On July 8th, your father
was in Beirut. Arresting an Agent
names Malik. /

255 3 E
2-S.

BENSON: How do you know ?

Ben X's to R.f.g.

2 REPOS R - B

STEED: I was with him. And he
wasn't on any diet.

BENSON: What do you want ?

STEED: How did you meet Macombie,
who put you on to him? /

256 2 B
CU Spiko in basin.
PAN fast with it to
close detail fight, &
PAN UP to tight Ben.
O/S Steed.

On 256 on 2 next.

- 62 -

STEED: Was it Hopkins.

BENSON: He's a member of the same club.

STEED: So that's how he operates.

BENSON: He belongs to about every club in London. He knows everything about every member.

STEED: Does he know a good solicitor ?

257 3 E (As Steed swings him round L)
Close 2-S.

PAN FAST with Denson
to bunk as Steed
pushes him

BENSON: I expect so.

STEED: Better get his name,
you'll need him.

MUSIC
T.2.
Q.11

258 1 E 25. EXT. CEMETERY. DAY

Close shot Cathy's
boots on path.
CRAB L with her &
PAN UP to L.A.
Cathy passing gravestones.
PAN her towards Church
door.

BOOM C-7

MUSIC
BROODING.

*

*

*

*

*

259 on 4 next.

- 62 -

259

4 T

(As Cathy 26. INT. CHURCH. DAY.)

Mod. Whyper in pulpit. X's behind tree)
FAN R to show church
beyond.

BOOM B-7

Holding Whyper R.f.g.
Cathy enters door & X's
to him.

CRAB R round pulpit to
tight 2-S.

CATHY: Hello Vicar.

WHYPER: Your back then,
Mrs. Gale.

CATHY: Yes, as I promised.

WHYPER: You were up with the
lark this morning. I missed
you.

CATHY: I've been into Bodmin.

WHYPER: Did you find out what
you expected ?

CATHY: And much more.

WHYPER: I hope now you'll be
able to give me a convincing
explanation.

CATHY: This is the Analyst's
report.

WHYPER: On the soil you took
from the churchyard. What does
it show.

CATHY: That the earth is heavily
impregnated with Arsenic. Over
200 parts per million.

1 REPOS TO M
CHURCH GANGWAY.

On 259 on 4.

- 64 -

HOLD Cathy L.f.g.
as Whyper moves off
in deep 2-S R.

VICAR: Arsenic, doesn't surprise
me.

CATHY: Why not ?

WHYPER: Where there's tin there's
usually arsenic.

CATHY: Of course.

CRAB R with Cathy,
holding Whyper R.b.g.

WHYPER: The mine was only a quarter
of a mile up the road.

CATHY: That's the attraction your
cemetery has, Vicar.

WHYPER: Now it's mt turn to be in
the dark.

CATHY: After a body has been buried
for a few months, possibly not more
than two, it would be heavily
impregnated with arsenic from the
soil. It would be pointless to
exhume it.

WHYPER: Who would want to ?

HOLD framing over
coffin as Cathy X's
up to R of Whyper.

CATHY: The Home Office.

WHYPER: The Home Office.

CATHY: If they thought someone
had been murdered.

260
4 DOWN TO K

1 M
CU Cathy

WHYPER: Murdered ? How ? /

261
5 H
CU Whyper

CATHY: Arsenic. /

262
1 M
A/B

WHYPER: Who would want to do
such a thing. /

263 on 5 next.

- 64 -

On 267 on 4.

- 66 -

Whyper X's U/S.
HOLD Cathy L.f.g.

Cathy X's to join him.

WHYPER: Macqubie ? True.
It never occurred to me. They
seemed nice enough fellows.
I must write to the Bishop.

CATHY: Vicar, what where you
getting out of it ?

WHYPER: Just a few guineas for
the ground. I sent them on to
Julian. / Good Heavens. Congo
Ministers educated on Blood Money.
This is a bad day Mrs.Gale. How
are we going to stop them. /

268 1 N
CU Whyper.

269 5 V
CU Cathy

CATHY: We've always got your
pistol. /

270 4 K
Med 2-S.

T.I. to single Vicar
qs he produces gun.

WHYPER: I confiscated it at choir
practice in Bodmin. Found it
last night in my cassock.

271 5 V
CU Cathy with
gun f.g.

MUSIC
T.I.
Q.25.

272

2 M

27. CRACKER SHOP. DAY.

Med. W.S. Door
over f.g. counter.

BOOM C-6

(Steed thru glassin door)

Judy X's him R.

They X down to counter.

TIGHTEN 2-S.

STEED: Thought I'd missed you.

JUDY: Another minute and you
would've done.

STEED: Sorry you couldn't get
hold of me.

JUDY: It doesn't matter.
Keep odd hours, don't you ?

STEED: It's an odd business.
What did you want.

JUDY: Tomorrow's 'D' day.

STEED: Eh ?

273

3 L

JUDY: Hopkins out of town. /

Close Steed.
O/S Judy.

STEED: Tomorrow.

JUDY: I thought I'd excersice my
option. Garlio - Theatre Producers,
remember ?

PULL BACK as Judy turns
in to Cam to looser 2-S.

STEED: Of course... Look Judy, I
can't make tomorrow.

JUDY: Oh.

On 273 on 3.

- 68 -

STEED: I'm not backing dow, Judy.
Tomorrow I have to go out of town.

JUDY: Umm

STEED: How aro you fixed next week ?

JUDY: Depends on Mr.Hopkins.

PAN them R.
Judy exits L.
HOLD Steed &
PAN him L to phone.

STEED: We'll make it Monday.
Come on.

JUDY: I must fetch my hat.

274 MIX
5 E INT. CATHY'S FLAT. - (CUTAWAY SHOT)

'Phone & Skeleton.

'PHONE RING.

275 CUT
3 N CRACKER SHOP - continued.

Close Steed.
Judy appears R.b.g.

BOOM C-6

PAN them R to door.

(STEED & JUDY LEAVE)

276 on 4 next.

- 68 -

276

A J

W.S. over f.g. coffin &
candles.

Turner & Hop appear
from door.

28. INT. CHURCH. DAY.

BOOM B-7
MUSIC.
'Brooding' ?

HOPKINS: £200,000 isn't it ?

TURNER: About that.

HOPKINS: What next ?

TURNER: Some winter sunshine.

HOPKINS: Canaries ?

TURNER: Nassau.

HOPKINS: Very nice.

TURNER: I earned it. Fourteen
years with him.

HOPKINS: It's over ten thousand
a year. 'Sides, you married him
sweetheart.

TURNER: Well, now, there weren't so many
alternatives. When I married the,
late Mr. Turner, I had a few shillings
in my purse, a pair of holy dance
pumps, and twelve years experience
in the chorus. Plus a firm
conviction that any striptease I did
would be for an audience of one.

HOPKINS: You have another audience
now.

TURNER: I'm retiring from the business.

HOPKINS: But only temporarily.

TURNER: I don't think so.

HOPKINS: This all sounds very final.

TURNER: It is.

277 5 H HOPKINS: What do you mean, Eve. /
Close Turner.

TURNER: As far as I'm concerned,
278 4 J you're just another tradesman. /
Close Hop.

HOPKINS: Now, look, Mrs. Turner,
279 5 H I ... /
A/B

TURNER: I've traded with you, Mr
280 4 J Hopkins. End of story. /
A/B

HOPKINS: Now I go back below stairs,
281 5 H isn't that what they call it. /
A/B (R)

TURNER: Where you go, sweetheart,
282 4 J is strictly up to you. /
W.S. over coffin.

Mac enters door b.g.

Turner X's to him.

HOLD Hop R.f.g.

& T.I. to tighten
on him

MACOMBIE: They're almost ready.

The vicar would like a word with
you, Mrs. Turner.

MUSIC
TI
Q6.

INTO VTR INSERT 'C'

283

3 A

CUTAWAY - GRAVE.

L.A. Coffin.

Whyper's feet.

Sexton's feet & shovel.

WHYPER'S VOICE
LIVE OVER
THIS INSERT.

WHYPER: as therefore commit his
body to the ground,
earth to earth,
ashes to ashes,
dust to dust,
in sure and certain hope
of the Resurrection to eternal life,
through our Lord Jesus Christ.
Amen.

ALL: Amen.

284 3 Q 29. EXT. CEMETERY.
W.S. Groupat grave. BOOM A-3
PAN them down R
to include Steed &
Cathy f.g in 5-S.
Fav. Turner .Hop. Mac.

STEED: Morning Mr.Hopkins, Doctor.
Nice day for a funeral.

HOPKINS: What do you want ?

STEED: You. Tenth time unlucky,
I'm afraid.

HOPKINS: My friend, this lady has
gone through the ordeal of burying
her husband.

285 1 H Close 2-S. Steed.Cathy.

STEED: Who was poisoned, like
Benson and all the others.

HOPKINS: What are you talking about ?

286 3 Q Cathy: Murder.
Close 2-S. Turner.Hop.

HOPKINS: Never heard such nonsense.
Now, do you mind letting us by.
This is no time for jokes.

287 2 N Steed: I'm glad you agree.
Single Mac.

MACOMBLE: If there were any truth in
your allegation sir. You couldn't
ever prove it.

4 MOVE INTO U

CATHY: Why not ?

288 3 Q
Light 2-S.
Turner. Hop.

MACOMBIE: Because the ground...

HOPKINS: Quiet.
Arguing while Mr. Turner, rest his
soul, lies in his grave.

289 2 N
Close 2-S.
profiles. St. Cathy.

STEED: He doesn't.

HOPKINS: What. What do you mean.

STEED: He isn't in his grave.

CATHY: He 's in the Mortuar.

STEED: They finished the Post
Mortem an hour ago. Cause of
death, acute arsenic poisoning.

290 3 Q
A/B

TURNER: You fool. You incompetant,
bungling fool.

HOPKINS: This is a bluff. I don't
believe a word of it.

291 1 H
CS Steed.

STEED: All you buried were four
sack bags full of sand.

292 3 Q
A/B

TURNER: Fine valuo I get for my
money. Ten thousand pounds.

HOPKINS: Scott. Scott.

293 2 N
Close single
Sexton at grave.

MACOMBIE: Come on, Man. Don't

294 4 U (As Sex stand there.)
W.S. Group for moves R)
scuffle

295 3 Q
Detail Mac & Hop

296 4 U _____
Group Shot.

STEED: Take them away.

CATHY: The Police are with the
Vicar at the Vostry door.

297 2 N _____/
Close Sexton for wink.

SEXTON: Right ho Mrs.Galc.

See you later. /

298 4 U _____
2-S. Mac.Sex.Hop.
P/B with them to church

STEED: How much ?

299 2 N _____ (As they go in doors)
Light 2-S. St.Cathy. CATHY: £100 and Queen's evidence.

STEED: You could've got him
for fifty. /

300 3 Q _____/
Close Turner.

TURNER: What about me ?

301 4 U _____/
3-S
Bathy.Turner. Steed.
PULL BACK with them
to church.

STEED: There'll be room for you.
It's a big car.

TURNER: It was their idea.

STEED: Of course.

TURNER: They planned it all.

STEED: Naturally.

TURNER: Even gave me the poison.

Mrs.Turner enters church. CATHY: In fact, all you did was
administer it.

302 3 Q _____ (As Cathy &
M.C. 2-S. Steed move off)
Cathy.Steed.

PAN them L &
FULL BACK with them
to gate.

CATHY: Hopkins I can understand,
but what went wrong with Macombie ?

STEED: Now techniques, better
qualified men. He couldn't keep up.

CATHY: Neither can I. What's the
hurry. ?

STEED: I'm hungry.

CATHY: I'd settle for some of
your brown bread, cherry jam and
Cornish Cream.

STEED: At half past eleven in
the morning.

CATHY: I told you I only have it
for breakfast.

AS THEY X UNDER GATE - SFX
Thundercrack.

C/S.

- | | | |
|----|---|---|
| A. | PATRICK MACNEE. HONOR BLACKMAN. | |
| B. | JOHN LE MESURIER. GEORGE BENSON. | * |
| C. | MADGE RYAN. PHILIP LOCKE. | * |
| D. | ANNETTE ANDRE. ROBERT MORRIS. JACKIE PALLO. | * |
| E. | WRITTEN BY. DAVID MARSHALL. | * |
| F. | FREDERICK STARKE. | * |
| G. | RICHARD BATES. JOHNNY DANKWORTH. | * |
| H. | DESIGNED BY DAVID MARSHALL. | * |
| I. | PRODUCER. JOHN BRYCE. | * |
| J. | DIRECTED BY BILL BAIN. | * |

THEME.

FADE OUT C/S

FADE UP.

T/Z.
ABC PRODUCTION.



... of
... cherry jam and
... Cream.

SPEED: At half past eleven in
the morning.

CATHY: I told you I only have it
for breakfast.

AS THEY X UNDER GATE -

SFX
Thundercrack.

296

c/s.

A. PATRICK MACNEE. HONOR BLACKMAN.
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THEME.

297

2

FADE OUT C/S

FADE UP.

T/X.
ABC PRODUCTION.

301

4 U

3-S
Cathy. Turner. Steed.

FULL BACK with them
to church.

STEED:

It's a big car.

TURNER: It was their idea.

STEED: Of course.

TURNER: They planned it all.

STEED: Naturally.

TURNER: Even gave me the poison.

Mrs. Turner enters church.

CATHY: In fact, all you did was
administer it.

302

3 Q

M.C. 2-S.
Cathy. Steed.

(As Cathy &
Steed move off)

On 302 on 3

- 77 -

PAN them L &
PULL BACK with them
to gate.

CATHY: Hopkins I can understand
but what went wrong with Mac

STEED: New techniques, better
qualified men. He couldn't k

CATHY: Neither can I. What'
hurry. ?

STEED: I'm hungry.

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your brown bread, cherry jam and
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