

ABC TELEVISION LTD.,
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TEDdington Lock 3252

Prod.No.3621	CAMERA SCRIPT	VTR/ABC/3352 + Insert
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"THE AVENGERS"
Episode 74

"TROJAN HORSE"

by
MALCOLM HULKE

STORY EDITOR
RICHARD BATES

DESIGNED BY
RICHARD HARRISON

PRODUCER
JOHN BRYCE

DIRECTED BY
LAURENCE BOURNE

Camera Rehearsal: Wednesday, 29th January, 64. Studio One.
10.00 - 18.00

VTR Insert: Wednesday, 29th January, 64.
19.00 - 21.00

VTR: Thursday, 30th January, 64.
18.30 - 19.30

TX: Saturday, 8th February, 1964.

THE AVENGERS: (74) "Trojan Horse"

Prod.No. 3621
VTR/ADC/3352

CAST

John Steed.....Patrick Macnee
 Catherine Gale.....Honor Blackman
 Johnson.....Derek Newark
 Rt.Hon.Lucien Ffordshan.....Geoffrey Whitehead
 Kirby.....James Donnelly
 George Meadows.....Arthur Pentelow
 Major Ronald Pantling.....Basil Dignam
 Inn: Meadows.....Lucinda Curtis
 Tony Houston.....T.P.Kenna
 Lynton Smith.....John Lowe
 Tote Girl.....Marjorie Keys
 Brown.....Jackie Cooper

Extras

Amulance Men.....John Lynn
 Wilfred Boyle
 Stablehands.....Colin Vancas
 Eric Green
 Brian MacNeil
 Hookie's Assistants.....Bob Manning
 Benn Simons
 Bob Raymond
 Peter Thompson
 Women behind bar.....Winifred Sabine
 Ceoilia May
 Race Track Crowd.....Richard Cuthbert, Glen Holloway,
 John Sackville West, Walter Swash,
 Corinne Burford, Michael Harrison,
 Jack Miles, Stephanie Lacey.

Floor Manager.....John Russell	Technical Supervisor..Peter Wayne
Prod.Assistant....Marian Lloyd	Lighting Director.....Peter Kew
Stage Manager.....Nansi Davis	Sen.Cameraman.....Mike Baldock
Wardrobe.....Ann Salisbury	Vision Mixer.....Del Randall
Make Up.....Lee Halls	Sound Supervisor.....Mike Roberts
Callboy.....D.Wyndhan Reid	Grans Operator.....Peter Wilcox
PA Tiner.....Eileen Cornwell	Racks.....Bill Marley

SCHEDULE: Wednesday, 29th January, 64

Camera Rehearsal.....10.00 - 12.30
 Lunch Break.....12.30 - 13.30
 Camera Rehearsal.....13.30 - 18.00
 Supper Break.....18.00 - 19.00
 Rehearse.....19.00 - 20.00 L/U.....20.00 - 20.30
 VTR Insert......30 - 21.00

Thursday, 30th January, 64

Camera Rehearsal..... 10.00 - 13.00
 Lunch Break13.00 - 14.00
 Camera Rehearsal14.00 - 15.30
 Tea Break,L/U,Normal Scan & M/U15.30 - 16.15
 Dress Rehearsal..... 16.15 - 17.30
 Notes 17.30 - 18.00
 L/U 18.00 - 18.30
 VTR..... 18.30 - 19.30

CAMERAS: 6 Pedestals. Fork Lift Truck

SOUND: Three Booms.Grans, FX.Practical FX
Speakers.PA System.

T/C: ADC Symbol/Avengers Opening.
35n.n. Mute.

VTR INSERT: VTR/ADC/3352A

Running Time: 51' 25"

THE AVENGERS
 "Trojan Horse"
 SCENE BREAKDOWN

SHOTS	TIME	SET	CHARACTERS	CAMERAS	SOUND
1 - 5	Night	Ext. Race Course	Johnson Ffordsham Kirby	1A, 2A, 5A	Grams A1
6 - 16	Day	Int. Meadows Office	Meadows Pantling Steed Ann	3A, 4A, 1B, 4B	C1 B1 Grams
17	Day	Int. Harness Room	Johnson Brown	2D	B2
18 - 21	Day	Ext. Stable Yard	Johnson Brown Steed Ann	1C 2C 2D	A2 Grams
22 - 38	Day	Int. Heuston's Office	Brown Johnson Extras Heuston Ffordsham	5B 4C 5C 4D	C2 Grams
39 - 56	Day	Int. Meadows Office	Lynton Smith Ann Steed Pantling	4E 3A 4A 3B	B1 Grams
57 - 77	Day	Ext. Race Course	Extras Lynton Smith Meadows Cathy Steed Liz	T/C 1D 2E 4F 3C	FX Tape A3 C3
78 - 80	Day	Int. Heuston's Office	Heuston Ann	5C 4D	Tape B3 Grams
81	Day	Ext. Steward's Office	Extras 2 St. John Ambulance Men Steed Lynton Smith	3C	C3
82 - 84	Day	Int. Steward's Office	Extras 2 St. John Ambulance men Lynton Smith Brown	2F 1E C/S	C4 Grams

END OF ACT ONE

ACT TWO

SHOTS	TIME	SET	CHARACTERS	CAMERAS	SOUND
85 - 93	Day	Int.Meadows Office	Ffordsham Johnson Meadows Steed	3A,4E	Grans C1
94	Day	Ext.Stableyard	Stablehands Steed	1C	A2
95	Day	Int.Harness Room	Steed	2D	G5 Grans
96 - 112	Day	Int.Heuston's Office	Kirby Heuston Extras Cathy	5B 4C 4D	FX D3 Grans
113 - 117	Day	Int.Meadows' Office	Pantling Meadows	3A 4A	C1 Grans
118 - 124	Night	Int.Harness Room	Steed Drown Stablehands Johnson Ffordsham	2D 6A	D2 Grans
125 - 136	Night	Int.Restaurant	Heuston Cathy	3A 5E 3D	FX Grans A4
137 - 145	Night	Int.Harness Room	Drown Steed Johnson Extras Ffordsham Heuston	2D 5F 6A 5E	D2 Grans
146 - 159	Day	Int.Meadows Office	Meadows Heuston	3A 4E	C1
160 - 163	Day	Int.Heuston's Office	Cathy Pantling Heuston Ffordsham	5G 4C	D3 C2 Grans

END OF ACT TWO

ACT THREE

SHOTS	TIME	SET	CHARACTERS	CAMERAS	SOUND
164 - 167	Day	Int. Meadows Office	Ann Pantling	3A 4E	Grams D1 A5
168 - 177	Day	Int. Heuston's Office	Johnson Heuston Cathy	5C 2G	FX C2 Grams
178 - 184	Day	Int. Meadows Office	Ann Steed Pantling	3A 4E	D1
185	Day	Ext. Stables Yard	Steed Meadows Johnson	1C	A2
186 - 202	Day	Int. Heuston's Office	Heuston Ann Cathy	5C 2G	FX C2
203	Day	Int. Meadows Office	Kirby	3A	D1 Grams
205	Day	Int. Heuston's Office	Pantling Cathy	5G	Grams C2
VTR	Day	Int. Harness Room	Steed Ffordsham Johnson Brown Kirby	As Directed	D2
VTR	Day	Ext. Stables Yard	Cathy Pantling	As Directed	A2
206 - 208	Day	Ext. Stables Yard	Ann Steed Ffordsham Cathy	1C 2C	D2 A2 Grams

END OF ACT THREE

- 1 -
"Trojan Horse"

Prod. No. 3621
VTR/ABC/3352
Part One

- | | <u>F/U</u>
<u>T/C</u> | | <u>S.O.F.</u> | |
|---|--------------------------|---|---|---|
| | | ABC Symbol and Avengers
Opening Film. 35". | Theme
*
*
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*
*
* | |
| 1. | <u>1A</u> | <u>EXT. RACECOURSE. NIGHT</u>
Racecourse sign

Pan across to
MCU Johnson and
Ffordsham | <table border="1"><tr><td>GRAMS Q1
Suspense
Theme
T1 Q4</td></tr></table> | GRAMS Q1
Suspense
Theme
T1 Q4 |
| GRAMS Q1
Suspense
Theme
T1 Q4 | | | | |
| | | | <u>BOOM A1</u> | |
| 2. | <u>2A</u> | <u>JOHNSON: Keep watch!</u>

<u>JOHNSON: Kirby! This is
collection day. Have you
got the money?</u>

<u>KIRBY: Who are you?</u>

<u>JOHNSON: I collect for your
bookmakers.</u>

<u>KIRBY: I've told your people,
I can't pay. Not for
another month yet.</u> | | |
| 3. | <u>1A</u> | <u>JOHNSON: Too bad.</u>
CU reaction
Ffordsham | | |
| 4. | <u>5A</u> | Shadows on wall
as they fight | <table border="1"><tr><td>GRAMS Q2
Fight Music
Invention for
Drums.
DW 2721</td></tr></table> | GRAMS Q2
Fight Music
Invention for
Drums.
DW 2721 |
| GRAMS Q2
Fight Music
Invention for
Drums.
DW 2721 | | | | |
| 5. | <u>2A</u> | 3/s Johnson/Kirby/Ffordsham
holding on Ffordsham
and Johnson | | |

On Shot 5 on 2

A1

CAM.1 to POS.D. MEADOWS' OFFICE
CAM.5 TO POS.D. HEUSTON'S OFFICE

FFORDSHAM: Stop it!

JOHNSON: Get away!

FFORDSHAM: You've done enough.
He's not moving!

JOHNSON: What!
Here, let me look.
He's dead. We've killed him...

FFORDSHAM: Are you sure?

JOHNSON: Yeah...come on, we'd
better go.

FFORDSHAM: But we can't leave
him here.

JOHNSON: I'll send someone to
move him. Come on, let's
get out of here.

When they exit
pan down to
body of
Johnson

6.

3A
2/s Pantling b.g.
Meadows feet
on table R.f.g.

INT. MEADOW'S OFFICE. DAY

C1 & D1

PANTLING: What about.....
Silver Boy?

MEADOWS: It's a filly.

7.

4A
MS Meadows at desk

PANTLING: Oh, yes.

Widen as Pantling
enters shot. Take
him across to
drinks.

MEADOWS: By Tax Collector
out of Silver Virgin.....

On Shot 7 on 4

- 3 -

Cl & D1

Take Pantling
to 2/s with
Meadows as he
X back to desk

PANTLING: What's that?

MEADOWS: I was reposing the
problem.....

PANTLING: I've got it! Shining
Money! Tax Collector - Money.
Silver - Shining.

CAM.2 to POS.D.
HARNES ROOM

MEADOWS: Revenue Girl. Tax -
Money. Virgin - Girl.

PANTLING: Mr.....sounds alright.
Let's see if it's been used.....
Revenue Girl won the Handicap
1959.

Widen to 3/s
on Steed's
entrance

STEED: It also lost the St.
Michael's in 1951, and my
shirt with it.

PANTLING: Good morning, sir.
Can I help you?

STEED: Mr. Meadows?

PANTLING: Mr. Pantling. Major
Pantling.

STEED: Ah! Steward at the
Jockey Club.

PANTLING: That's right. This
is Mr. Meadows.

STEED: How do you do? My
name's Steed. John Steed.
One of your stablemen said
I'd find you here.

MEADOWS: What can we do for
you Mr. Steed?

STEED: Now, this four year
old you're stabling, Sebastian
the Second.

On Shot 7 on 4

Cl & Bl

MEADOWS: Are you from the Press?

STEED: No, sir. The Foreign Office.

MEADOWS: Cigar?

STEED: We're rather concerned about Sebastian. You know, a horse owned by a Sultan. Ah, thank you. It's rather like having a VIP visiting the country. /

8. 3A
CU Pantling

PANTLING: Then you might have given him some VIP treatment mightn't you? Waived your silly quarantine rules.

9. 1 B
3/s Pantling/Steed/Meadows

STEED: I'm sorry. Has there been some trouble?

MEADOWS: Sebastian's very attached to one of the Sultan's dogs. Normally they always travel together. Otherwise the horse becomes nervous. /

10. 4A
3/s wide shot of room.

Take Pantling and Steed over to fireplace. Hold on them

CAM.1 to POS.C.
STABLEYARD.

PANTLING: There's no other country but Britain refuses to let a dog enter, you know. Crying shame.

STEED: Still there's no problem with bringing in a horse. Provided it's to race.

PANTLING: You're not suggesting, sir, there should be quarantine for thoroughbreds?

On Shot 10 on 4

C1 & D1

STEED: No, no. Nothing of the sort.

PANTLING: I should think not. Want some sherry?

STEED: Very kind of you. Thank you. /

II. 3A
CU Meadows at desk

MEADOWS: Just what is it you want to know, Mr. Steed? /

12. 4A
MS Steed

Loosen to 2/s as
Pantling returns
with sherry

STEED: The Sultan has never entered a horse in this country before, and it wouldn't help some rather delicate negotiations, going on at this moment, if anything were to happen to Sebastian.

Then to 3/s as
Meadows X

MEADOWS: Just what do they think might happen, Mr. Steed?

STEED: In the light of the recent doping scandals....

PANTLING: Frightful business that. Absolutely frightful. Your sherry, sir.

STEED: Thank you.

MEADOWS: I take it your people think I can't look after a horse?

STEED: Not at all, sir.....

MEADOWS: If you think it preferable you could stable him at No.10 Downing Street.

STEED: I don't think the Prime Minister would like that. It's rather a small house. Cheers. I have a

STEED: We don't want to take the horse away - just keep an eye on him.

PANTLING: This Sultam fellow. We want his oil, don't we?

STEED: That, and other things. Any unfortunate incident could sever what might otherwise become a beautiful friendship.

13. 3A
3/s Meadows sitting
corner of table l.f.g.
Steed and Pantling R.b.g.

MEADOWS: I think this is an impertinence. But it seems in order. Exactly what do you want to do?

14. 4A
3/s Meadows/Steed/
Pantling over
armchair

STEED: Just be around.

MEADOWS: Look here, I've never had any trouble here with doping, if that's what you're worried about.

STEED: Of course not.

MEADOWS: My stables are more difficult to get into than most banks. But I suppose that if you want to drop by now and then....

STEED: Thank you. Thank you for the sherry.

15. 3A
MCU Ann
developing to
2/s with Steed
then to 4/s
with Meadows/Pantling

ANN: Hello, everyone.

MEADOWS: Come in, Ann. This is Mr. Steed. This is my daughter Ann.

ANN: Hello.

STEED: Hello.

MEADOWS: Perhaps you'd show him over the stables.

On Shot 15 on 3

- 7 -

ANN: Yes, of course. Have you found a name for the new filly?

PANTLING: Not yet. Awful problem you know. Can't use a name that's been used before. And the name's got to have some connection with the sire and dam. Tax Collector out of Silver Virgin.

STEED: Tax Collector out of Silver Virgin.

MEADOWS: Well, let's not bother Mr. Steed with it. But if you can give it a thought, Ann.

ANN: I've done nothing else all day. Would you like to come along with me, Mr. Steed?

STEED: Delighted.

CLEAR DOOR
B to POS.2

STEED: Tax Collector out of Silver Virgin?

PANTLING: That's it.

STEED: How about - Pay As You Learn. See you later.

GRAMS Q4
Sting
III Q8

16. 4E
Reaction Shot
Pantling and
Meadows

17. 2E
Pan up from straw to
see Brown pitchforking

INT. HARNESS ROOM. DAY

D2

Widen to 2/s as
Johnson enters

JOHNSON: This place is a mess, Brown, I want you to clean it out when we get back. Are you ready to go?

CAM. 4 to POS.C.
HOUSTON'S OFFICE

EXT. STABLE YARD. DAY.

A2

18.

1 C
2/s Johnson/Brown

Pan then X to
Steed/Ann
Then pull back
as Steed/Ann
walk tw. horse

ANN: This is the stable yard.
Sebastian is over there in
the corner.

JOHNSON: Morning, ma'am.

ANN: Morning, Johnson. How's
Sebastian?

CAM.2 to POS.C.
STABLE YARD

JOHNSON: Bit junpy after
this morning's gallop, but
he hasn't settled down
alright. Anything special
you wanted, ma'am?

ANN: No, we just wanted to
take a look at him. Thank
you, Johnson.

JOHNSON: Yes, ma'am.
Sir.

STEED: How do you do.

ANN: Hello, you old devil.
You're a fine fellow. Well,
Mr. Steed, if you want to
make yourself known to
Sebastian, you'd better
introduce yourself
properly.

STEED: Thanks. Hello,
Sebastian, the Sultan sends
his regards.

ANN: Why are you so
interested in Sebastian?

19.

2C
CU Steed

On Shot 19 on 2

A2

20.

1 C
3/s Steed/Ann/Horse

CAM.2 to P.O.S.D.
SAME SET

STEED: Some people in Whitehall wouldn't like anything to happen to him. There, boy, there. But I don't think they need worry. I've never seen anywhere as security-minded as this. Or do all stables have electrified fences round these days? /

ANN: Are you suggesting we should let any Ton, Dick or Harry wander in here?

STEED: No, no. I meant I was quite impressed. Aren't we, Sebastian?

ANN: Mr.Steed. Do you know anything about horses?

STEED: Well, I know which end is which.

ANN: That's a blessing anyway. I thought you might be one of those terribly dull civil servants. Have you ever heard of a horse that's kinky about a Dorzo?

STEED: More sugar? Well, you're a beautiful fellow. There you are.

ANN: Perhaps we could go riding together one morning?

STEED: With you, young lady, that would be a pleasure.

ANN: That could be fun, couldn't it, Sebastian?

21.

2D
MLS Steed/Ann
as they walk
tw. the barn

CAM.1 to P.O.S.D.
RACE COURSE

STEED: Have you ever had anybody try to get at the horses?

On Shot 21 on 2

A2

ANN: No, and we don't intend to. No-one could get in here, not even the police if they wanted to.

STEED: And what about the stablemen? I suppose they're quite reliable?

ANN: Most of the men started as boy apprentices. I know them all.

STEED: Really.

ANN: Yes, I can assure you, they are absolutely loyal to my father.

GRAMS Q5
Sting
T1 Q7

22.

5E
3/s Heuston/Brown/Johnson

HEUSTON'S OFFICE. INT. DAY. C2

Then to 2/s as
Brown exits

C.M.2 to POS.E.
EXT. RACE COURSE

HEUSTON: Alright, Brown. I think that settles your next assignment. You'll find a gentleman waiting outside. Send him in.

JOHNSON: There was a fellow at the stables just now to look at the Sultan's horse.

HEUSTON: Do you know who he was?

JOHNSON: No, never seen him before. From the Foreign Office or something.

HEUSTON: Probably nothing to worry about. Well, come on in and sit down. There's no charge.

23.

4C
MS Ffordshan
as he enters

24.

5E
2/s Heuston/Johnson
Widen as Ffordshan
enters frame

On Shot 24 on 5

C2

HEUSTON: Get him a brandy.

FFORDSHAM: I believe you wanted to see me.

HEUSTON: I always like to see people after they've done a job for me.

FFORDSHAM: Didn't you know the man had a weak heart? /

25. 4C
MCU Heuston as he walks round to Ffordsham 2/s

CAM.5 to P.C.S. EAST.
SAME SET

HEUSTON: Mr. Ffordsham, or should I say Honorable? When a client opens a turf account with me, I don't demand to see a medical certificate. Everyone knows that if they try to take a bookmaker for a ride, like Kirby did, or like you tried to do, they've got to face the consequences. /

26. 5C
3/s Heuston/Ffordsham/Johnson

CAM.4 to P.O.S.D.
SAME SET

FFORDSHAM: I don't think I wish to accept your hospitality.

HEUSTON: Let's see, how much did you own me?

FFORDSHAM: A thousand pounds.

HEUSTON: You place bets on credit, knowing that you didn't have that kind of money in the bank

FFORDSHAM: That's not against the law!

HEUSTON: It's against my law.

FFORDSHAM: The debt was cancelled out last night, wasn't it? I accepted your third alternative. /

27. 4D
CU Heuston

On Shot 27 on 4

02

28.

5C
3/s Ffordsham/Houston/
Johnson.

Follow Heuston as
he goes round to
drinks and
then to his
desk

GAM.4 to POS.C.
SAME SET

HEUSTON: Yes. Alternative one,
to pay up; which in your case
was impossible. Alternative
two, to get beaten up; very
painful. Alternative three,
to help beat someone else who
owed no money. /

FFORDSHAM: So now we are
quits.

HEUSTON: Not quite. I want to
know what you intend to do
next.

FFORDSHAM: That's my business.

HEUSTON: Perhaps. But I would
like to hear about it.

FFORDSHAM: I intend to leave
the country.

HEUSTON: I see. Well, I don't
think we can really agree to
that.

FFORDSHAM: It's got nothing to
do with you!

HEUSTON: I have my social
conscience to consider. You
are an unconvicted
murderer.

FFORDSHAM: I never touched the
man! Johnson did it. I had
to drag him off.

HEUSTON: Is that so,
Johnson?

JOHNSON: No. He beat him up,
not me.

FFORDSHAM: That's a lie!

On Shot 28 on 5

C2

HEUSTON: Sure. We all know that. But what Mr. Johnson and I want to impress on you is the way it could look to a jury and a judge. You see, Kirby's body was removed last night by some other friends of mine. I only have to lift one of these telephones...this is really what you'd call check-mate, Mr. Honorable.

29.

4C
CU Heuston

FFORDSHAM: You're involved in this as well, Heuston. /

HEUSTON: Really? You and Johnson came to me and offered your services as debt collectors. I thought you were a genuine little two-man agency. I wasn't to know anything about your methods. /

30.

5C
CU Ffordsham

FFORDSHAM: And you'd betray Johnson? /

31.

4C
CU Heuston

HEUSTON: If it came to the pinch, yes. Except he's a friend of long standing and he'd be in South America before anyone know anything about it. But you're not quite in that category. Yet. /

32.

5C
CU Ffordsham

FFORDSHAM: Are you suggesting that I could be? /

33.

4C
CU Heuston

HEUSTON: You have two alternatives open to you now. One, you go to prison for manslaughter, that's if they're lenient, and don't press for murder. Two, that you become another of my long standing friends. /

34.

5C
CU Ffordsham

On Shot 3A on 5

C2

35. 4C
CU Heuston

FFORDSHAM: And collect more debts for you? /

HEUSTON: No, nothing so crude. I run another business. Far more refined. We need men like you - strong on lineage, and a little light on principles. /

36. 5C
CU Ffordsham

FFORDSHAM: I don't think I'm interested. /

37. 4C
CU Heuston

HEUSTON: I'm afraid you don't have a choice. You see, we kill people to order. A man like you would be useful, good manners, public school accent, acceptable anywhere. You'd be highly trained, and grossly overpaid. Now go away and think about it. /

38. 5C
3/s Ffordsham/Johnson/
Heuston

JOHNSON: Come on.

Go in on
Houston at desk

HEUSTON: And before you get any high-minded ideas about running to the police, remember Kirby.....I'll give you till tomorrow morning to make up your mind.

CAM. 4 FAST TO POS. E.
MEADOW'S OFFICE

GRAMS Q6
Sting
T1 Q15

39. 4E
2/s Ann/Steed

INT. MEADOW'S OFFICE, DAY. B1

Roll back to 3/s
with Lynton Smith

STEED: I think I'm going to need a hot mustard bath after that.

ANN: I apologise for earlier remarks, Mr. Steed. You ride very well.

STEED: Thank you. I find race horses change their direction a bit too much for my taste. I prefer polo ponies.

On Shot 39 on 4

B1

40. 3A
CU Lynton
- ANN: Did you want something, Smith? /
41. 4E
3/s a/b
- LYNTON: Beg pardon, ma'am, but I was waiting to see your father. /
42. 3A
CU Lynton
- ANN: He's out at the moment. Is there anything I can do? /
- LYNTON: No, it was your father, I wanted to see your father. It's just - the murder charge they've got my brother on is coming up for trial next week and I wondered..... /
43. 4E
3/s
- ANN: When did you hear this?
- LYNTON: It's in the paper, ma'am.
- ANN: Let me see. Oh Smith, this is terrible.
- LYNTON: See there. /
44. 3A
MS Pantling
Pan him over to group
- PANTLING: Hello, Ann. Your father around?
- ANN: No. He's in town.
- PANTLING: Oh, wanted to see him. I'm sure Gradeley's charging too much for his moth-eaten carrots. Am I butting in?
- ANN: It's about Smith's brother. He's going to be put on trial.
- PANTLING: Here, let me have a look at that.
- STEED: What happened exactly?

EAM. 4 to POS.A.
SAME SET

On Shot 44 on 3

- 4A
Group shot
45. CAM. 3 FAST TO POS. B.
- 3B
MCU Pantling
47. 4A
Group shot
48. 3B
MCU Pantling
49. 4A
Group shot
50. 3B
2/s Pantling/Lynton
51. 4A
CU Steed
- PANTLING: Bad show, that. Quite B1
amazing story. Apprentice
jockey disappeared. A month
later he turns up in South
America of all places, takes
a pot shot at a plantation
tycoon he's never seen before,
misses and gets caught. Quite
amazing./
- STEED: You mean he disappeared
from here?/
- PANTLING: From these very
stables. Keen lad, reliable,
good rider. Apprenticed to
Meadows since he was fifteen.
Son of a local man./
- STEED: Is the British Embassy
out there helping your
brother?/
- PANTLING: Not much they can
do. Evidence is damning.
Caught red-handed./
- LYNTON: If you'll beg pardon,
sir, I've found something out
that might help. Gerry was
in debt. He was gambling
heavy.
- PANTLING: Backing horses?
- ANN: Not Gorry?
- LYNTON: I'm afraid so, sir./
- PANTLING: Was he unaware
of the rules of these
stables?
- LYNTON: Well, of course, sir.
But I suppose he was tempted.
Anyway, I found an old
notebook among his things,
where he'd put down what he
was backing and how much he
was losing. I think that's
maybe why he went away./

On Shot 51 on 4

11

52.

3D
2/s a/b

STEED: Still no reason to try
to commit a murder. /

53.

4A
CU Steed

LYNTON: I was thinking if I
could get out there. I could
talk to him. /

54.

3D
2/s a/b

STEED: Do you know whom he
owed money to? /

LYNTON: No, sir. That's what
I'd like to find out.

PANTLING: Alright. Got a
bank account?

LYNTON: Oh no, sir.

PANTLING: Then I'll make this
out for cash. Enough to cover
fare, and moderate expenses.
I'll speak to Mr. Meadows, ask
him to give you a week off.

LYNTON: Thank you sir. Are
you sure....

55.

4A
Group shot

PANTLING: Don't worry. I'll
clear it with Mr. Meadows. /

ANN: Don't forget there's
the Crediton Cup tomorrow.
You're riding in that.

LYNTON: I wouldn't go before
then, ma'am. I wouldn't
want to let Mr. Meadows down,
or the Major.

56.

3D
Group shot
into 2/s Steed/
Ann at end of
scene

PANTLING: Good. Then that's
settled. /

LYNTON: Thank you, major.
And miss. And sir.

CAM.4 to POS.F.
EXT. RACE COURSE

STEED: Good luck tomorrow.
That was very generous of
you, Major.

On Shot 56 on 3

- 18 -

PANTLING: Must look after the B1
troops, you know. If he rides
me a winner tomorrow, I shall
be justly rewarded. Now must
get along. 'Dye.

STEED: The Major's a very
generous man. How long has
he been owning horses?

ANN: Only the last few years,
I think. The major used to
say when he retired from the
army his telling Daddy how poor
he was going to be - living on
his pension, I mean. He was
quite bitter about it. But I
suppose since then he must have
been lucky on the horses.

STAND BY T/C

STEED: Yes, I suppose he
must.....

GRAMS Q7
Sting Q25

T/C FEED TO MONITOR

EXT. RACECOURSE. DAY.

TAPE

57.

1D
Wide shot
panning around
the room.
Pick up Cathy
and go with
her to Tote
window

ANNOUNCER: They're under
starter's orders now. But
Green Fingers has turned
round. Oh, now Transfer
Supervisor has broken the
tape.....they're all
in line now. It looks as
though they'll be off at
any moment, just as soon as
they've got that tape across.

FX: Race Crowd
Noise
All thru
scene

- 18 -

On Shot 57 on 1
ON T/C

CAM. 3 to POS. C.
EXT. RACE COURSE

Widen to include
Steed and hold
with him at
Tote

58. 2E
2/s Steed/Liz

59. 1D
2/s Steed/Liz

CATHY: Number four. Four A3
pounds to win.

LIZ: Yes, madam.
Four pounds, please.

CATHY: Thank you.

ANNOUNCER: I think they're TAPE
ready for the off now.

CATHY: Sorry to keep you
waiting.

ANNOUNCER: They're having
trouble with Transfer
Supervisor again.....
I think they're ready now.

STEED: Can you take a bet A3
on Number Five - Transfer
Supervisor?

LIZ: Yes, there's still time,
sir.

STEED: Five pounds each way
on Five. / I haven't seen
you here before, have I?

LIZ: Probably not, sir. This
is my first day.

STEED: Well, let's hope this
is a lucky window.

LIZ: £10, please.

STEED: Can't see much in
there surely. Why don't
you come out and enjoy
the sunshine?

LIZ: Against the rules.
Besides, it's odds on
I'd have my work cut out.

On Shot 59 on 1
ON T/C

STEED: Who wants to work? A3

LIZ: Aren't you hare to play
the field?

STEED: You could say that.
What about six o'clock?

LIZ: There is no six o'clock,
sir. The last race is the
five-thirty.

STEED: Oh, I might fancy
something then. What have we
here.

LIZ: How about number three,
Fifth Symphony? Lower
Depths, number two?

STEED: Fifth Symphony, Lower
Depths, Shop Window.

LIZ: I do have other
customers besides you, sir.

STEED: Shop Window, I think.
Five pounds each way.

LIZ: Thank you, sir.

60. 2E
2/s Steed/Liz

STEED: Well, I shall be
weighing in at the Mens
Enclosure for a drink
about 5.45. Why don't you
join me?

61. 1D
2/s Steed/Liz

LIZ: I will see what I can
do. Twenty pounds please,
sir.

STEED: Coming up. We'll
celebrate at 5.45.

When Steed leaves
Tote crab across
with him to Cathy.
Hold on then.

LIZ: I hope you win.

On Shot 61 on 1

ON T/C

CAM. 2 TO POS.F.
INT. STEWARD'S
OFFICE.

ANNOUNCER: They're off
And they're all away to
a good start, except
Transfer Supervisor.
Transfer Supervisor
has been left at the
post. I think there
was some jostling
there

and...yes Transfer
Supervisor isn't
running

They're off. And
Hold the Line,
number three, is
the first to show,
closely followed
by Ganzer Macher.
Green Finger's
very close to the
rails. Hold the
Line is still taking
the lead, leading
away from Ganzer
Macher.

They're all over
the last fence, and
into the final
stretch. Hold the
Line the leader,
Scavenger moving
up, Affluent
Athenian on his
tail, and it's
Scavenger breaking
more ground, moving
up to take the lead
Hold the Line still
in the lead, but
Scavenger moving
up all the time,
Scavenger closing

A3

STEED: Thank you.

TAPE

STEED: I'll bet
there was!

CATHY: Was that
yours?

STEED: They come
all this way just
to watch television.

CATHY: It's more
realistic than your
own front room.
Atmosphere is all
important.

STEED: Let's go
somewhere we can
talk.

CATHY: I'm watching
the race, and my
horse is still
running. Come on

On Shot 61 on 1
ON T/C

TAPE & A3

ANNOUNCER: spurt - Hold
the Line and Scavenger
now 'way out in front
of the field.
And it's Scavenger
challenging Hold the
Line - and they're
coming up to the post now.
But Hold the Line is the
winner, Scavenger second
and Affluent Athenian
third.....

STEED: What a
ghastly name!

CATHY: Come on
Scavenger, come
on! Oh, he's
not going to
make it.

62.

4F
2/s Cathy/Steed

M.C.L.

C3

CATHY: It was so nice of you
to meet me at the station.

STEED: I'm terribly sorry. I
was seeing a man about a horse.

CATHY: What was it you really
wanted me down here for?
I'm a bit rusty on my tic
tac.

Pull back as
Lynton X's
frame

STEED: No. Take a look
at this press-cutting.
Hello, Smith, goodluck
in the race. I've got
my shirt and most of my
wardrobe on you.

63.

3C
MCU Steed

LYNTON: Thank you, sir. /

On Shot 63 on 3
WN T/C

64.

4F
MCU Cathy

STEED: Lynton Smith. He's riding Lower Depths in the next race. He's the brother of the man accused of taking a shot at this plantation millionaire in South America.

CATHY: Yes, that is an odd case. He doesn't seem to have had any motive whatsoever.

65.

3C
MCU Steed

STEED: Another odd thing is that until he disappeared he was an apprentice jockey at the same stables as his brother.

66.

4F
MCU Cathy

CATHY: How did he get to South America?

67.

3C
MCU Steed

STEED: That's what... intrigues us.

68.

4F
MCU Cathy

CATHY: Steed, what's really your interest in Meadows' stables? That horse Sebastian, or this attempted killing of a millionaire?

69.

3C
Wide shot as Meadows passes.
Tighten in to 2/s Steed/Cathy

STEED: Ah! Mr. Meadows.

MEADOWS: Sorry, got to dash.

STEED: You've never seen anything like those stables. Electrified fences, photo electric cells operating alarm bells - the lot. The place is like a fortress.

CATHY: It's a very wise precaution with the doping going on these days.

On Shot 69 on 3
ON T/U

STEED: Yes, but anything C3
could be going on inside, if
the police were after someone
they could be hidden in there.

70. 4F
MCU Cathy

CATHY: Are you basing this
suspicion on the coincidence
of this jockey turning up in
South America? /

71. 3C
CU Steed

STEED: In the past twelve months
there have been seven unsolved
murders in different parts of
the world. All very rich men,
or political bigwigs. /

72. 4F
CU Cathy

CATHY: Like Herr Lothar
Stritzel, the big West German
banker. /

73. 3C
CU Steed

STEED: Exactly. In every case
someone stood to gain, business
competitors or political rivals,
and not once have the actual
killers been caught. But now
the attempt has failed, we've
actually got someone in our
hand.

74. 4F
CU Cathy

CATHY: If these stables are so
security-bound, how do you ever
expect to get in there- on your
own, I mean? /

75. 3C
CU Steed

STEED: Well, one thing I've
discovered. You have to be
checked in. But they've got
no provision for checking you
out. /

76. 4F
CU Cathy

CATHY: Are you fond of bran
mash?

CAM.4 to POS.D.
HEUSTON'S OFFICE

ON T/C

TAPE & C3

77.

LD
2/s Cathy/
Steed

ANNOUNCER: The runners
for the Crediton Cup
will be: Number one,
Bridge of Life,
ridden by Walbourn;
two, Lower Depths,
Smith; three, Fifth
Symphony, blinkered..
.....

STEED: Shall we
go in. I have
a small interest
in the next race.

CATHY: Are you
sure it's not the
tote window?

Fade FX
Crowd noise

T/C FEED THRU TO WALL MONITOR

INT. HEUSTON'S OFFICE. DAY.

78.

5C
Ann L.f.g. watching TV

TAPE & B3

CAM.1 to POS.E.
INT. STEWARD'S
OFFICE.

ANNOUNCER:..Monnet's
having a little trouble
with L'Etoile, but
she's in line now. And
they're off! For the
Crediton Cup of six
furlongs, with seven
horses, and already
Shop Steward well in
the lead. Second,
Fifth Symphony,
ridden by Ted Hicks, who
did the hat trick last
week at Newbury,
closely followed now
by Lower Depths, and
L'Etoile breaking
ground from Distant
Point now in fifth
position. Shop
Steward still in the
lead, followed
closely now by Fifth
Symphony in second
position; but Lower
Depths third, moving
up behind Fifth
Symphony.

ANN: Lower
Depths is doing
well.

ON T/C

- 26 -

On Shot 70 on 5

TAPE & D3

79.

4D
2/s Heuston/Ann

ANNOUNCER: Coming up to
the first fence now.

Shop Steward/in front, HEUSTON: Want a
then Lower Depths, refill?
and L'Etoile - and
Smith is off Lower
Depths. The rider
fell at the first fence.

ANN: Thanks.

I think something
must have gone wrong
there. The horse
took the fence
perfectly, but the
rider fell from his
saddle. So that's
Shop Steward now way
out in front,
followed by Fifth
Symphony in second,
and L'Etoile now in
third, replacing
Lower Depths. Oh
dear, whatever
happened to Smith?
But now Distant
Point is moving
up on L'Etoile as
they near the
second fence, yes
Distant Point
passes L'Etoile.
Now I've just
heard that
ambulance men are
bringing in the
fallen jockey,
Lynton Smith.....

On Shot 79 on 4

ANN: Smith - he fell off. You ^{D3}
missed it.

HEUSTON: You mean the horse
fell?

ANN: No - Smith - he fell
off mount.

HEUSTON: Was he hurt?

ANN: I don't know.

80.

5C
2/s Heuston/Ann

HEUSTON: I shouldn't worry
about it.

ANN: I think I ought to get
home in case he's been
injured.

HEUSTON: But you're spending
the day with me. Remember?

ANN: I'm sorry, Tony, but....

HEUSTON: Don't worry, you see,
he'll be alright.

Q8
Sting
T1 Q6

81.

3C
Wide shot

EXT. STEWARD'S OFFICE. DAY. C3

STEED: Let them through,
please.

SWING DOOR
C

82. 2F INT. STEWARD'S OFFICE. DAY. C4
Wide shot office

83. 1E
CU Hyodermic needle

84. 2F
MS Lynton Smith
on bed.
Push in as
needle is
inserted in
him.

C/S
End of Act One

GRAMS Q9
End of Act
Theme

END OF ACT ONE

CAM.1 to POS.C. STABLEYARD
CAM.2 to POS.D. HARNESS ROOM
CAM.3 to POS.A. MEADOWS OFFICE
CAM.4 to POS.E. MEADOW'S OFFICE
CAM.5 to POS.D. HEUSTON'S OFFICE

VTR/ADC/3352
Part Two

"TROJAN HORSE"
PART 2

F/U
C/S
The Avengers
Act Two

GRAMS Q10
Opening
Grams

85. 3A INT. MEADOW'S OFFICE. DAY. C1
3/s Meadows/Johnson/
Ffordsham
- MEADOWS: You wanted me,
Johnson?
- JOHNSON: The new stable hand,
Mr. Meadows, the Right
Honourable Lucien Ffordsham.
- MEADOWS: The Right Honorable!
- JOHNSON: From now on referred
to as Ffordsham. He's
trying to earn a living for a
change; learn a trade.
86. 4E MEADOWS: I see. Well - /
MLS Steed
- STEED: Afternoon, Mr.
Meadows. /
87. 3A
3/s Meadows/Ffordsham/Johnson
- MEADOWS: I'll be with you in
a moment, Mr. Steed.
Ffordsham can take the room
over number two stable.
- JOHNSON: Thank you, sir.
This way. /
88. 4E
MLS Steed
Johnson and Ffordsham
paws in front of him.
Pan Steed over
to Meadows
- Sir.
- STEED: How do you do?
- MEADOWS: I suppose you
wqnt to see no one's ridden
off with Sebastian.
- STEED: I wanted to see you
first, about Lynton Smith's
accident yesterday. Have
you got ant ideas?
- Push in on
Meadows

On Shot 88 on 4

C1

89.

3A
MCU Steed

MEADOWS: We found it has
been half cut through before
the race started. /

90.

4E
MCU Meadows

STEED: This has been sliced
with a razor. /

MEADOWS: But I could have
sworn everything was alright
when I gave Lynton Smith a
leg up in the Parade Ring.
Twenty five years as a trainer,
nothing like this has
happened to me before.

STEED: I see.

91.

3A
MCU Steed

MEADOWS: These dopers will stop
at nothing. If they can't
get at the horses, they'll
get at the riders. Well,
they've gone too far, haven't
they? This will be a charge
of murder. I'll call the
police. /

STEED: But are we sure they
really were dopers? Lower
Depths wasn't a hot
favourite, so there was no
point in nobbling either the
horse or its' rider. I
think the motives may have been
more personal. /

92.

4E
2/s Steed/Meadows

MEADOWS: What do you suggest
we do?

STEED: For the time being
keep the police out of this
until we know the result of
the post mortem.

MEADOWS: Alright.

STEED: In the meantime, let
me pay my respects to
Sebastian the Second.

On Shot 92 on 4

C1

MEADOWS: I'll get someone to take you along.

STEED: I know the way now. Just tell them I'm coming.

93. 3A
MCU Meadows

See you later. /

MEADOWS: Mr. Meadows speaking. Mr. Steed want to enter the stables. Let him in, please. Well, dammit! That's your department. You deal with it, eh? We have no choice, have we?

CAM.4 to POS.C.
HEUSTON'S OFFICE

94. 1C
Wide shot stableyard
Pan Steed over to Harness room

EXT. STADLEYARD. DAY. A2

STEED: Hullo there, boy. Charles sent you his best regards.

95. 2D
MS Steed as he enters Harness Room

INT. HARNESS ROOM. DAY. C5

CLEAR CAM.1 TO CAM.6

Pull back as he X to stall

GRAMS Q11
Sting.
T1 Q25

96. 5E
2/s Heuston/Kirby

INT. HEUSTON'S OFFICE. DAY. B3

Pull back as Kirby X to sofa

HEUSTON: This is the house.

FX:Office
Noise thru
Scene

KIRBY: Number seventeen, Avenue de la Grande Ainee.

CAM.2 to POS.B.
HARNESS ROOM

HEUSTON: The car.

On Shot 96 on 5

D3

KIRBY: Registration number FX:Office
8392 MY 75. The man leaves Noise
his house in this car every
morning at ten minutes past
eight, is driven down the
Champs Elysee to Concord,
follows the Seine to Boulevard
de Palais, turns right and
continues to Boulevard Saint
Mechel, and stops at number
twenty nine.

CAN.5 to FOS.C.
SAME SET

HEUSTON: Excellent. And now
your assignment.

KIRBY: Patrice de Bois, aged
fifty four, major shareholder
in the house of Suchet. /

97.

AC
MCU Heuston

Crab with him
as he X to Kirby

HEUSTON: Good. Your
passport and money. And you'll
need these. You'll fly with
the horses and three other
stable-men tonight - it's a
chartered aircraft, departure
time 7.25. When you arrive at
Chantilly, rooms have been
booked for all of you at the
Pension Gujon. At exactly
eleven o'clock tonight a
light blue car will be parked
outside the pension. Here
are the car keys. You can be
in Paris in thirty minutes.
You go to number sixty-nine
Avenue Emile Burns, and
report to a Monsieur
Golstein. He'll put you up
for the night. Contact me
when you get back tomorrow.
Your very good health.

KIRBY EXITS.

On Shot 97 on 4

98.

5C
MLS Cathy

Pan her over
to Heuston 2/s

C.M. 4 to P.O.S.D.
SAME SET

HEUSTON: I'll take any calls ^{FX} Office
now. Alright. Send her in. Noise

HEUSTON: Mrs. Gale? Do come
in. What can I do for you?

CATHY: Your settler and I can't
quite agree, I'm afraid.

HEUSTON: What's the problem?

CATHY: I placed an Each Way
Yankee with ten pound stakes
on Nekrassov at three to one,
Robin Hood at seven to two,
Wally Pone at eleven to four,
and Ready River at five to one.
That was a total investment of
two hundred and twenty pounds.

HEUSTON: That checks.

CATHY: They came up. So I
should get back nine thousand,
six hundred and ninety pounds,
eighteen shillings and twopence./

99.

4D
MCU Heuston

Pull back to
2/s with Cathy

HEUSTON: What's the quibble?
The twopence?

CATHY: No, Mr Heuston. A
matter of sixty five pounds,
twelve and seven pence
short. Your settler has
checked it once, but refuses
to check it again. You see,
I think he's reckoning
Nekrassov at a quarter
the odds, instead of a third.

HEUSTON: You mean there were
less than eight runners in
the race?

CATHY: Yes. Hold the Line FX:Office Noise
was scratched. You see, if
he's reckoning at a quarter,
that would mean the place
double came to fifteen pounds
two and a penny less; the place
trebles to thirty pounds six and
threepence less; and the place
accumulator would be twenty
pounds four and three pence
less. Total discrepancy, sixty
five pounds twelve and seven
pence. /

100. 5C
2/s Heuston/Cathy
Go in to single
Cathy

HEUSTON: How do you calculate
this?

CATHY: I take the place odds,
add one unit to each, multiply
them together, subtract one
unit at the end, and then I
know the odds against the
doubles or trebles. Incidentally,
your settler got it right with
Wally Pone - he took into
account that there were less
than eight runners in that
race. /

101. 4D
MCU Heuston

HEUSTON: Mrs. Gale, have you
ever worked for a turf
accountant? /

102. 5C
MCU Cathy

CATHY: No. But I've been a
racegoer for a long time. /

103. 4D
MCU Heuston

HEUSTON: I'm glad there
aren't more like you. We'd
be out of business. Do
you know this one; when
would a punter definitely
win by backing every horse
in a race. /

104. 5C
MCU Cathy

CATHY: Well, let's say there
are ten horses. You add one
to the odds of each of the
ten horses, and then you
take the reciprocal of those.....

On Shot 104 on 5

D3

CATHY: (CONT)...ten numbers FX:Office
Noise

and if the sum of those
reciprocals is less than one,
you must win. /

105. 4D
CU Heuston

HEUSTON: You're very talented,
Mrs. Gale. /

106. 5C
CU Cathy

CATHY: Well, I'm glad you think
so because there's something
else I wanted to ask you. /

107. 4D
CU Heuston

HEUSTON: You want to extend
your credit? /

108. 5C
CU Cathy

CATHY: No, I'm looking for a
job. /

109. 4D
CU Heuston

HEUSTON: With the money
you've just won from me, why
work? /

110. 5C
CU Cathy

CATHY: Winnings don't last
forever, Mr. Heuston. /

111. 4D
2/s Heuston/Cathy

HEUSTON: Well, this business
of mine is certainly expanding.
O.K. - you're on.

CATHY: And the terms?

HEUSTON: Seventy pounds a week,
mostly tax free. You'll be
this side of the glass wall,
and a lot of the time you'll
be completely in charge of the
place. You see, I have
another enterprise which is
taking more and more of my
time. Yes, anyone with your
head for figures will be
pretty useful around the place. /

112. 5C
MCU Cathy
Full back as
she rises to 2/s
with Heuston.
Take then over
to filing cabinet

CATHY: Useful enough to be
worth a hundred?

HEUSTON: You drive a hard
bargain, O.K. a hundred
pounds a week. Let's
drink to that.

CAM. 4 to POS. 1.
MEADOWS OFFICE

On Shot 112 on 5

E3

FX:Office Noise

CATHY: When do you want me to start?

HEUSTON: You've started already. What'll it be?

CATHY: Right. Perhaps you'll show me.

HEUSTON: Alright. Outside line. Inside line, and that over to my London office. Credit cards in there. Client's references.

CATHY: And what about these?

HEUSTON: You could call those the dead files in there....dead or about to be dead.

GRAMS Q12
Sting
Q6 T11

113. 3A
2/s Pantling/Meadows

INT. MEADOWS' OFFICE. DAY. C1

PANTLING: Where did you get it?

CAM.5 to P.C.S.E.
RESTAURANT

MEADOWS: It was picked up on the course. You can see it's been cut through. I told Steed.

114. 4A
CU Meadows

PANTLING: And he didn't want you to call in the police? /

MEADOWS: Strange isn't it?. I'm beginning to wonder about Mr. Steed. /

115. 3A
CU Pantling

On Shot 115 on 3

C1

116. 4A
 CU Meadows

PANTLING: And where is he? When did you last see him? /

117. 3A
 2/s Pantling/Meadows

MEADOWS: He wanted to see Sebastian again. With his letter of authority there's not much else I can do. I can tell you, Major, I'll be darned glad when that horse is out of here. /

PANTLING: And Stood too. I don't trust that fellow, I don't trust him.

C.M.4 to P.C.S.E.
 MEADOWS OFFICE

GRAMS Q13
 Sting.
 T1 Q7

118. 2D INT. HARNES ROOM. NIGHT D2
 MCU Steed drinking

GRAMS Q14
 Suspense
 Music
 T3 Q2

119. 6A
 Wide shot as Brown sets up blackboard

*
 *
 *
 *
 *
 *

120. 2B
 a/b

*
 *
 *
 *
 *

121. 6A
 Brown lifting bench

*
 *
 *
 *
 *

122. 2B FIGHT SEQUENCE
 Wide shot Steed hitting Brown with bottle

Drums
 T3 Q10

STEED: Caviar?

123. 6A
 Wide shot Steed carrying Brown up ladder

*
 *
 *
 *
 *
 *

C.M.3 to P.C.S.D.RESTAURANT

124. 2D
 Wide shot
 Push in on Brown at Blackboard

On Shot 124 on 2

D2

JOHNSON: All set?
 Before we start tonight, I want you to meet Ffordshan - spelt with two small F's.
 Take a pew.
 I want to devote the first half of this evening to poisons. Poisons come into two main categories, irritant and corrosive. In nature, and in man's historical application of poisons, both categories have but one purpose - to kill.

GRAMS Q12
 Sting

125.

3D
2/s Cathy/Heuston

INT. RESTAURANT. NIGHT.

A4

CATHY: That was a marvellous meal!

GRAMS Q16
 "CaFord"
 Restaurant
 Music all
 thru scene

HEUSTON: It's my pleasure. Cigarette?

FX: Restaurant
Chatter all
thru scene

CATHY: No thank you. What made you give up mathematics and become a bookmaker?

HEUSTON: There's more money in bookmaking.

126.

5E
MCU Heuston

CATHY: Was that the only reason? /

HEUSTON: I've always been a greedy man, Cathy. At university my mathematics tutor said to me "Mathematicians could rule the world". So this gave me a big idea.....

On Shot 126 on 5

A4

GRAMS & FX

		<u>HEUSTON:</u> (CONT)...and I	*
		calculated that with my	*
		knowledge I could just	*
		about ruin any of the	*
		local professional gamblers,	*
		I started with poker games,	*
		and won hands down. Then	*
		on to roulette. But that	*
		was small money. So I	*
		set about the bookmakers.	*
		And that's where I came	*
		unstuck, because horses	*
		aren't just figures to	*
		juggle with - they're	*
		living creatures. So are	*
127.	<u>3D</u>	the people who handle them. /	*
	MCU Cathy		*
128.	<u>5E</u>	<u>CATHY:</u> And who dope them? /	*
	MCU Heuston		*
		<u>HEUSTON:</u> You know what they	*
		say on the racecourse. The	*
		punter who hasn't got a horse	*
		in his family tree stays a	*
		punter forever. The only	*
		way to win at this game is to	*
		know who's been given orders	*
129.	<u>3D</u>	to lose. /	*
	MCU Cathy		*
130.	<u>5E</u>	<u>CATHY:</u> So you got into debt to	*
	CU Heuston	a bookie? /	*
		<u>HEUSTON:</u> That's right. And	*
		instead of kicking my teeth	*
		in, he asked me to work for	*
		him. I reminded him that I	*
		was working for a degree,	*
		and his words were: "Stop	*
		being a high minded idiot.	*
		Sell out and grow up". He	*
		gave me three days to	*
131.	<u>3D</u>	think it over. /	*
	CU Cathy		*
132.	<u>5E</u>	<u>CATHY:</u> So you sold out? /	*
	CU Heuston		*

On Shot 132 on 5

A4

GRAMS & FX

133. 3D CU Cathy HEUSTON: Not immediately. I worked for that man for three years and then opened up on my own account. /

134. 5E CU Heuston CATHY: So really you were trapped into starting as a bookmaker; and since then you've really become to enjoy it? /

135. 3D 2/s Cathy/Heuston HEUSTON: That's about it in a nutshell. I've been trapped into other things as well since then; but I wouldn't say I enjoy them. /

CATHY: I can't see you doing anything you didn't want to do.

HEUSTON: There are those occasions when one has no alternative. It's either that or...

CATHY: Or what?

HEUSTON: Well, take now for instance. I have to leave you.

CATHY: Must you?

136. 5E MCU Heuston HEUSTON: Yes, I'm afraid I have no alternative. /

Waiter!

Endo Grams

CAM.3 to POS.A.
MEADOWS OFFICE

137. 2E INT. HARNESS ROOM. NIGHT D2
Pan up from binoculars to Johnson

CAM.5 FAST TO
POS F. HARNESS
ROOM.

JOHNSON: Now the next bit is rather complicated. So I want you to pay attention. The spring loading is operated by this trigger here. As you've just seen, it takes.....

On Shot 137 on 2

B2

JOHNSON:.... considerable pressure to force back the spring, so this must be done before you reach the site of the actual operation. I mean, anyone noticing you trying to get that spring back in the Royal Enclosure is likely to get a bit suspicious, aren't they?/ But having

138. 5F
Reaction shot
men laughing

forced the spring into position, you are now equipped with one of the most deadly short-range weapons ever invented. To complete its deadlines, the dart is inserted here and the poison on the tip of the dart will remain potent for a good four hours. The great advantage of this weapon is that it can be used in a

139. 2B
MLS Johnson

seemingly innocent way./ As the race is in progress, preferably at the height of excitement, you turn your binoculars away from the horses and take aim at your subject. /With the built in range finder, accuracy up to ten yards is guaranteed. Ejection of the dart is achieved by pressing this button here; and as you have seen tonight, the mechanism operates without any sound at all.

140. 6A
Wide shot
with Steed and
Brown in f.g.

141. 2D
a/b
Full back as
Heuston enters

Here's the man you've all been waiting for. That'll be the end for tonight.

142. 5E
Wide shot as
Heuston pays
out men

HEUSTON: A full week's pay for only three days work. Two hundred pounds.

On Shot 142 on 5

B2

143. 2E
2/s Heuston/Johnson

JOHNSON: Alright. Everyone's
up at dawn, so it's bed now.

CAM. 5 to POS.P.
SAME SET

HEUSTON: There's yours.
How's Ffordsham making out?

JOHNSON: He'll be alright.

HEUSTON: I think it's time
we used him.

JOHNSON: Name the job. I'll
set it up for him.

144. 6A
Wide Shot

HEUSTON: O.K. Let's go.

145. 5F
MLS as Steed comes
down steps from
loft.
Full back as he
X to armoury

GRAMS Q17
Sting
T2 Q8

146. 3A
CU Heuston
Full back to
2/s with Meadows

INT. MEADOWS OFFICE. DAY. C1

HEUSTON: I want to know who
he is.

CAM.5 to POS.G.
HEUSTON'S OFFICE

MEADOWS: He came here with a
letter from the Government,
requiring me to allow him
into the stables to watch
over Sobastian the Second.
I don't think we have
anything to worry about.

On Shot 146 on 3

C1

147. 4E HEUSTON: Steed was in the
CU Meadows harness room last night - and
likely he saw everything. /
148. 3A MEADOWS: That's that got to do
2/s Meadows/Heuston with me? /
149. 4E HEUSTON: Are you still pretending
CU Meadows that you don't know what goes
on in your own stables. /
150. 3A MEADOWS: What you and Johnson
CU Heuston do I don't want to know about. /
151. 4E HEUSTON: Then let me remind you. /
CU Meadows
152. 3A MEADOWS: I don't want to hear. /
CU Heuston
- HEUSTON: We train killers;
highly professional murderers
and you are part of the
organisation whether you like
it or not. I want you to get
that horse Sebastian out of
here. /
153. 4E
CU Meadows
154. 3A MEADOWS: I can't do that. The
CU Heuston Sultan is my friend. /
155. 4E HEUSTON: Just because you
2/s Heuston/Meadows hob-nob with aristocracy
means nothing to me. /
MEADOWS: I've told you what
you want to know. Steed's
interest is solely confined
to the welfare of one horse.
I'm sure of that.
- HEUSTON: I'm not.

On Shot 155 on 4

C1

156. 3A _____
 CU Heuston

MEADOWS: Didn't we agree that you should keep away from here and let me handle this end of the business? /

157. 4E _____
 CU Meadows

HEUSTON: We also agreed that you would be careful whom you let into the stables. /

158. 3A _____
 CU Heuston

MEADOWS: They are still mine, you know! /

Pull back to
 2/s as he
 rises

HEUSTON: Are they? With ten thousand pounds outstanding gambling debts? I've only got to breathe the word that you're in debt to a bookmaker, and your stables would be worth nothing. Big decisions, little man.

159. 4E _____
 MCU Heuston

DOOM C EAST
 REPO TO
 POS.2.

160. 5G _____
 2/s Cathy/Pantling
 to 3/s on Heuston's
 entrance

INT. HEUSTON'S OFFICE. DAY. B3

FX:Office
Noise all
thru scene

CATHY: You did say
 Pantling?

CAM.4 to POS.C.
 HEUSTON'S OFFICE

PANTLING: That's right,
 Ronald Pantling. Actually,
 Major Ronald Pantling.

CATHY: Oh, I've got it
 here. But I'm afraid I
 can't increase your maximum
 credit without Mr.Heuston
 agreeing it.

HEUSTON: Hello, major.

C2 & B3

PANTLING: Good to see you,
 Heuston. Your delightful
 young lady has been very
 patient with me. A question
 of increasing my maximum credit.

On Shot 160 on 5

D3 & C2

HEUSTON: That'll be alright.
Cathy, I've got some rather
private business to attend to.
Perhaps you could sort this out
with the major in the outer
office.

CATHY: Yes, certainly. This
way, major.

PANTLING: Very good of you,
old chap.

161. 4C HEUSTON: Send him in. /
MLS Ffordsham

162. 5G HEUSTON: Sit down.
2/s Heuston/Ffordsham
I have an assignment for you.
This is where he lives.....
This is his car.....
And this is the man you have

163. 4C to kill. /
CU Photo Steed

c/s
The Avengers
End of Act Two

GRAMS Q18
End of Act
Music

SECOND COMMERCIAL BREAK

CAM.1 to POS.C. STABLE YARD
CAM.2 to POS.G. HEUSTON'S OFFICE
CAM.3 to POS.A MEADOWS OFFICE
CAM.4 to POS.E. MEADOWS OFFICE
CAM.5 to POS.C. HEUSTON'S OFFICE

F/U
C/S
The Avengers
Act Three

GRAMS Q19
Opening Act
Music

MEADOWS. OFFICE. INT. DAY.

164. 3A
MS Ann at desk

ANN: (ON PHONE) Yes, Major Ronald
Pantling. Is he at the club now?
No, I don't want to hold on.
Surely you must know if he's there
or not.

DOOM D.1
BOOM A.5

165. 4E
2/s Pantling/ann

PANTLING: Hello, my dear.

ANN: Major! I've been trying to
find you. I've been phoning
everywhere.

PANTLING: What's the trouble?

ANN: I wondered if you knew where
my father was.

PANTLING: No.

ANN: He didn't come in to
breakfast this morning, and no-
one's seen him. /

166. 3A
2/s Pantling/Ann

PANTLING: Perhaps he had to go up
to London.

ANN: He'd have told me.

On Shot 166 on 3

- 46 -

B1 & A5

PANTLING: Have you tried the police?

ANN: Of course not.

PANTLING: One of their jobs, you know, tracing missing people.

ANN: I suppose I should phone them. /

167. 4E
2/s Pantling/Ann

PANTLING: Well, let's not do anything too drastic. Leave it to me for the moment.

ANN: I'm so worried. He's never done anything like this before.

PANTLING: No, leave it to me. I've got an idea who might know something about it.

168. 5C
2/s Cathy/Heuston
at desk

INT. HEUSTON'S OFFICE. DAY. C2

169. 2G
MCU Johnson

JOHNSON: Can I see you?

FX:Office
Noise all
thru scene

170. 5C
2/s Heuston/Cathy

HEUSTON: I think that's all for now, Cathy.

Full back as
Cathy goes
to door

CATHY: Alright. I'll be outside. I want to check over the next race.

171. 2G
MCU Johnson

JOHNSON: Who's the bird?

172. 5C
2/s Heuston/Johnson

HEUSTON: She's got brains. Don't worry, she doesn't know anything about us - yet. But she could be trying to. I want you to find out everything you can about her.

- 46 -

On Shot 172 on 5

C2

FX:Office
Noise

JOHNSON: O.K.

HEUSTON: Now what was it you wanted?

JOHNSON: That old fool Meadows.

HEUSTON: What about him?

JOHNSON: He came marching into the stables with a gun. He'd got some idea of taking me and the others down to the police station.

HEUSTON: When was this.

JOHNSON: Last night. I tried to get you, but I take it you were out on the town.

173. 2G
CU Heuston

HEUSTON: What did you do?

174. 5G
CU Johnson

JOHNSON: Took the gun off him, of course. I suppose he expected us all to touch our caps to him and call him "sir" and go along like nice little boys.

175. 2G
CU Heuston

HEUSTON: Where is he now?

176. 5G
CU Johnson

JOHNSON: He got rough. There was a fight. You're not going to like this Heuston, but there was an accident; and I mean it was an accident.

177. 2G
2/s Heuston/Johnson

HEUSTON: You fool Johnson!

JOHNSON: Listen, I'm fed up with being treated like a serf. They think they can treat everybody like animals.

HEUSTON: You are still a fool! Where's the body?

On Shot 177 on 2

C2

JOHNSON: About to go on a long, long journey. Don't worry, no-one's going to find him. But it does rather change the situation, doesn't it? Now, your girl friend, Ann, will have to be told the truth.

GRAMS Q20
Sting
T1 Q6

178.

3A
MS Ann

INT. MEADOW'S OFFICE. DAY.

B1

Go to 2/s
as Steed
enters

STEED: Good morning, Miss Meadows.

ANN: I'm afraid my father isn't here, but I am.

STEED: Actually, I only wanted to give Sebastian a lump of sugar.

ANN: Without my father's permission, I can't have you admitted to the stables, Mr. Steed.

STEED: Oh dear, of course, they know you at the stables Miss Meadows. You only have to phone and tell them to let me in.

ANN: I only wish I could but really without my father's permission, I can't.

STEED: Just for me.

ANN: Not even for you. Look, I'm sorry but I must go. /

179.

4E
MS Pantling
Go to 2/s
with Steed

PANTLING: 'Morning, Mr. Steed.

STEED: Good morning, Major.

PANTLING: You holding the fort?

On Shot 179 on 4

B1

STEED: I was just admiring this fine old desk.

PANTLING: No value. Woodworm. Have you seen Ann?

STEED: I was giving her a hand. She just went out. She seemed a bit upset about something. /

180. 3A
MCU Pantling

PANTLING: Shouldn't wonder. Meadows has disappeared.

STEED: Oh!

PANTLING: Didn't like to tell her but I received this letter in the post this morning. Frightful handwriting. Let me read a bit of it to you. "Dear old friend. I have suddenly realised what a mess I am making of my life. Facts have to be faced". Don't know what the chaps talking about, of course. He finishes by saying "If anything happens to me, I want you to run the stables until my daughter is of age to take over."

181. 4E
MCU Steed

STEED: Now I see why Miss Meadows was so upset. Look, I really do want to have a look at Sebastian. Do you think you could ring through to the stables and ask them to let me in? /

182. 3A
MCU Pantling

PANTLING: Yes, of course, delighted.

183. 4E
MCU Steed

STEED: Thank you, very much. Oh, I'll never make a stableman.

184. 3A
MCU Pantling
to CU

On Shot 184 on 3

B1

PANTLING: Major Pantling here.
You're to admit Mr. Steed. Yes,
I'm acting on behalf of
Mr. Meadows.

185.

1C

EXT. STABLES YARD, DAY

A2

Wide shot of
horse box.
Push in as
Steed goes
up the ramp

186.

5C

INT. HEUSTON'S OFFICE, DAY.

C2

MS Heuston at desk

FX:Office
Noise all
thru scene

HEUSTON: Keep your eye on the
liability on Fifth Symphony.
I've got a tip for it. We
don't want to make it a loser
on the book. Yes?

187.

2G

MS Ann at door

Alright, send her in.

Ann, how nice to see you.

188.

5C

MS Heuston
to 2/a
with Ann

ANN: Tony, have you seen my
father?

HEUSTON: Not today. Isn't he
at the stables.

ANN: No.

HEUSTON: What'll you have?

ANN: Tony, I don't want
anything. Look, Dad has
disappeared. Do you know
anything about it?

On Shot 188 on 5

C2

HEUSTON: Why should I?

FX:Office
Noise

ANN: You've got some sort of hold over him. That's why I was forbidden to see you, isn't it?

189. 5C
MCU Heuston

HEUSTON: I thought it was because a bookmaker wasn't fit company for a trainer's daughter.

190. 2G
CU Ann

ANN: That's not the reason, and you know it.

191. 5C
2/s Ann/Heuston

HEUSTON: Tell me something, Ann, why did you defy your father's wishes?

ANN: Because I wanted to know what was going on.

HEUSTON: Is that the only reason for seeing me.

ANN: No.

HEUSTON: I'm glad about that. Come and sit down. / You've got to know sooner or later, so I might as well tell you now. Your father's had an accident. He's dead.

192. 2G
CU Heuston

193. 5C
CU Ann

ANN: What?

194. 2G
CU Heuston

HEUSTON: You might as well know the rest too. And do me the favour of not passing judgement until you've heard it all. There's an organisation that I'm in... and that your father was part of. It all goes on in what are now your stables.

195. 5C
CU Ann

On Shot 195 on 5

C2

196. 2G ANN: I don't believe you. /
CU Heuston HEUSTON: It all starts off
with one man getting the edge
somehow on two other men who
don't know each other. He
says to one man: "Obey my
orders, or my other man will
kill you". He says that to
the other man, too. So both
of them are in terror of the
unknown. From that point on,
it's like building a
pyramid, from the top
downwards, getting bigger and
bigger. /
197. 5C ANN: But what's an
2/s Heuston/Ann organisation like that for? /
198. 2G HEUSTON: To kill, to make
CU Heuston money. An organisation
based on terror can be
used for anything. /
199. 5C ANN: And my father was
2/s Heuston/Ann living under this threat
too? /
200. 2G HEUSTON: We all are. But
2/s Heuston/Ann the pay's good.

ANN: Oh, shut up!

HEUSTON: I'm sorry. I'll be
serious. It was fun when it
started, because of the
money. But after a time,
well anyone who steps through
that door mayby my Trojan
Horse; because just like the
wooden horse that the Greeks
let the Trojans drag into
their city, the person
coming through that door may
look alright - but they may
have been ordered to kill me.

ANN: Then you're not the top
man in this - this organisation?

On Shot 200 on 2

C2

201.

5C
MS Ann

HEUSTON: No, Ann. I'm one step down the pyramid, and I never know who my killer will be if I ever step out of line./

202.

2G
2/s Heuston/Ann

ANN: Such as planning to run away from it all? That would be stepping out of line, wouldn't it? /

HEUSTON: You? Of course, the most innocent looking Trojan Horse there could be.

To 3/s on
Cathy's entrance

ANN: I'm not part of your racket. The only reason I've been seeing you is because I knew you had some power over my father, and I wanted to protect him. Well, you've told me what I've been trying to find out.

CAM. 5 to POS.G.
HEUSTON'S OFFICE

CATHY: Drop that, Ann. And give it to me.

FIGHT SEQUENCE

CATHY: Now phone for the police.

203.

3A
MS Kirby as he enters and X to desk

INT. MEADOWS OFFICE. DAY. B1

GRAMS Q 21
Suspense
Music
T1 Q3

KIRBY: Kirby here. Assignment in Paris completed. Request permission to enter stables. Right, thanks.

205.

5G
MCU Cathy at files
to 2/s when
Pantling enters

INT. HEUSTON'S OFFICE. DAY. C2

GR.MS Q4
Suspense
Music
T1 Q4

PANTLING: Is it Mrs. Gale? FX:Office Noise
thru scene

CATHY: Yes.....

CAM.2 to POS.C.
STABLE YARD

PANTLING: You'll remember me -
Major Pantling. I wondered if
you could come up to the
stables.

CATHY: Which stables, Major?

PANTLING: Meadows'. There's
something I want to discuss
with you and your friend Steed.
Car outside. Engine ticking
over. Be there in a jiffy.

CATHY: Thank you.

VTR INSERT STARTS HERE

INT. HARNES ROOM. DAY. B2

AS DIRECTED

JOHNSON: How do you mean
Heusten's not there. Police.
Right.

STEED: What do you think
you're going to get out of
this? This kind of
organisation can't go on
forever.

FFORDSHAM: Be quiet.

STEED: Wouldn't a thousand
pounds - I mean guineas -
interest you? In cash?

FFORDSHAM: I make that in a
month now.

ON VTR
AS DIRECTED

D2

STEED: What about an Earldom?
I'm sure I could fix that.

JOHNSON: What's he talking
about?

FFORDSHAM: He's trying to bribe me.

JOHNSON: You won't make much
headway with that, mate. You
can't bribe people when they know
they've got a gun in their own
back.

FFORDSHAM: What did Heuston say?

JOHNSON: He said do away with
him. Didn't you hear? Shoot him.
I've just given you an order.

FFORDSHAM: Heuston's just confirmed
that over the telephone has he?

JOHNSON: I'm telling you to shoot
him!

KIRBY: Anyone around?

JOHNSON: Keep out of here!

FFORDSHAM: You said he was dead....

FIGHT SEQUENCE

STEED: Who else is due here to
see my execution?

FFORDSHAM: The boss himself, I
believe.

STEED: You - stand against that
wall. You - got up, get over
there.

STEED: Now you tow against the
wall.

ON VTR
AS DIRECTED

D2

FFORDSHAM: Mind out!

STEED: Hold it. Get the gun.
Thank you, your lordship.

EXT. STABLE YARD. DAY.

D2

CATHY: But where was Mr.
Steed when he asked you to
getch me?

PANTLING: Must have been here,
somewhere. Spoke to me on the
phone, you see, internal line
from the stables to the house.
Suppose he must be in here.
Not very bright of someone.
Bad management. Not for your
eyes at all. Strange day all
round, what? Sorry. After
you, ma'am.

INT. HARNESS ROOM. DAY.

D2

STEED: Major, let me relieve
you of your shooting stick.

END OF VTR INSERT

206.

2C
2/s Ffordsham/Ann
Fav. Ann.

.. STABLEYARD. DAY. A2

ANN: I see we need some carrots.
You'd better order five tons.

FFORDSHAM: What about hay?

ANN: Oh no, remind me about that
too. How are the new stable
hands coming along?

FFORDSHAM: They'll be alright.
By the way, Fiveacres has got a
cough again.

ANN: He's just putting it on.

FFORDSHAM: Brandy Snaps fit as a
fiddle again. /

207.

10
2/s Ann/Ffordsham
fav. Ann.

STEED: Hullo, hullo.

ANN: Are you just off?

STEED: Afraid we must.

CATHY: What's it like running a
stables on your own?

ANN: As you can see I'm not
completely on my own. Lucien's
helping out.

FFORDSHAM: I'm having the time
of my life.

STEED: You haven't met Sebastian.
Dye Sebastian. Mrs. Gale.

CATHY: Is that horse ever going
to run in a race?

STEED: Shortly under my colours.
The Sultan made me a present of
him, didn't he Sebastian.

CATHY: Very generous of him!

To 4/s with
Steed/Cathy

Then to 2/s
Cathy/Steed
with horse

On Shot 207 on 1

A2

STEED: He's a four year old.

CATHY: Four year old. You could
have fooled me.

208.

2C
QU Horse

FX: Horse
Whinny

C/S END CAPTIONS

GRAMS Q23
Closing
Music

Patrick Macnee Honor Blackman

Dasil Dignam T.P. McKenna

Derek Newark Arthur Pentelov

Geoffrey Whitehead Lucinda Curtis

John Lowe James Donnelly Marjorie Keys

Honor Blackman's Wardrobe..Frederick Starke

Written by Malcolm Hulke

Richard Dates Johnny Dankworth

Designed by Richard Harrison

Producer John Bryce

Directed by Laurence Bourne

F/C Scanner

F/U T/C SLIDE
An ABC Production

FADE SOUND AND VISION