

A.B.C. TELEVISION LIMITED,
BROOM ROAD,
TEDDINGTON,
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C A M E R A S C R I P T

"THE AVENGERS"

Episode 75

Prod.No: 3622

VTR/ABC/3394

"THE OUTSIDE-IN MAN"

by
PHILLIP CHAMBERS

STORY EDITOR
RICHARD BATES

DESIGNED BY
DAVID MARSHALL

PRODUCER
JOHN BRYCE

DIRECTED BY
JONATHAN ALWYN

CAMERA REHEARSAL: TUESDAY, 11TH FEBRUARY 1964, 10.00-18.00. STUDIO 2, TEDDINGTON.

PRE-VTR: TUESDAY, 11TH FEBRUARY 1964, 19.00-21.00. STUDIO 3, TEDDINGTON.

VTR: WEDNESDAY, 12TH FEBRUARY 1964, 18.30-19.30. STUDIO 2, TEDDINGTON.

TRANSMISSION: SATURDAY, 22ND FEBRUARY 1964.

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

"THE AVENGERS" (75)

"THE OUTSIDE-IN MAN"

CAST:

John Steed	PATRICK MACNEE	Michael Lynden	ARTHUR LOVEGROVE
Catherine Gale	HONOR BLACKMAN	Alice	VIRGINIA STRIDE
Quilpie	RONALD RADD	Sharp	PHILIP ANTHONY
Mark Charter	JAMES MAXWELL	Edwards	ANTHONY DAWES
Ambassador (Sabri) ..	WILLIAM DEVLIN	Jenkins	RONALD MANSELL
Major Zulficar	BASIL HOSKINS	Aburanian guards	VALENTINO MUSETTI & EDDIE POWELL
Helen Rayner	BERYL BAXTER		

+ 8 men, 4 women extras as:- Butcher, waitresses, cashier, 2 Aburanian guards, mechanic, customers at butcher's shop, press men.

Floor Manager	JOHN WAYNE	Technical Supervisor ...	PETER CAZALY
P.A.	PADDY DEWEY	Lighting Supervisor	H.W. RICHARDS
Stage Manager	BETTY CROWE	Senior Cameraman	DICKIE JACKMAN
Call Boy	DAVID WYNDHAM-READ	Sound Supervisor	PETER SAMPSON
P.A. Timer	EILEEN CORNWELL	Vision Mixer	DEL RANDALL
Wardrobe	AMBERN GARLAND	Racks Supervisor	BILL MARLEY
Make-Up	LEE HALLS	Grams Operator	MICHAEL HARRISON

SCHEDULE:

TUESDAY, 11TH FEBRUARY:

Camera rehearsal (Studio 2)..... 10.00 - 12.30
 Lunch break 12.30 - 13.30
 Camera rehearsal 13.30 - 17.45
 Turn round to Studio 3 17.45 - 18.00
 Supper break 18.00 - 19.00
 Line up and make-up 19.00 - 19.30
 Camera rehearsal (Studio 3) 19.30 - 20.30
 PRE-VTR INSERTS (ABC/3394A, B, C) . 20.30 - 21.00

WEDNESDAY, 12TH FEBRUARY: (Studio 2 all day)

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

CAMERAS: 4 pedestals.

SOUND: 3 booms, fishpole for Ext. Butcher's Shop, slung mic. in Steed's Hall, grams, tape, pract. intercom. between Quilpie's Office & Outer Office, 3 pract. telephones in Quilpie's Office, Steed's Flat & Gentlemen's Club (to ring only). FX bell box.

TELECINE: ABC symbol + "Avengers" opening titles (sof), 1 stock sof sequence (35mm.), 1 slide and caption scanner. 3 Pre-VTR inserts in Act 3.

PRE-VTR: Debrise on 5' rostrum, 3 pedestals. 2 booms. Echo, grams & tape. Zoom lens (Cam.4, Debrise).

SCENE BREAKDOWN

SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
ACT 1						
OPENING T/C (A)	-	-	-	sof	-	1
1. BUTCHER'S SHOP, INT.	DAY	Steed Quilpie Butcher Cashier Customer	2: A.	A-1	1	1
1A. REFRIGERATOR, INT.	"	Steed Quilpie	1: A.	A-1	2	1
1B. PANSAC OUTER OFFICE, INT.	"	Steed Quilpie Alice	3: A.	B-1	3	1-2
1C. QUILPIE'S OFFICE, INT.	"	Quilpie Steed	3: B. 4: A.	C-1	4-7	2-3
2. STEED'S LIVING ROOM & KITCHEN, INT.	"	Steed Cathy	1: B, C. 2: B, C.	A-2	8-20	3-5
3. PANSAC OUTER OFFICE, INT.	DAY	Charter Alice	2: D. 3: C, A.	B-1	21-26	5
3A. QUILPIE'S OFFICE, INT.	"	Steed Quilpie Alice Charter	1: D. 2: E (out) 3: B. 4: A.	C-1	27-62	5-9
4. GENTLEMEN'S CLUB, INT.	NIGHT	Edwards Charter Jenkins Steed Club members	1: E. 2: F, G, X.	B-2	63-69	10-12
5. EMBASSY - INT.	DAY	Zulfioar Cathy Sabri Guards	1: F. 3: D, E. 4: B.	C-2	70-73	13-14
6. PANSAC OUTER OFFICE, INT.	DAY	Alice	2: D.	B-1	74	14
6A. QUILPIE'S OFFICE, INT.	"	Quilpie Charter Alice Steed	2: M. 3: B. 4: A.	C-1	75-78	14-15
6B. PANSAC OUTER OFFICE, INT.	"	Quilpie Charter Alice	2: D, J.	B-1	79	15-16
6C. QUILPIE'S OFFICE, INT.	"	Steed Quilpie	3: B. 4: A, C.	C-1	80-81	16
7. STEED'S FLAT, INT. KITCHEN HALL LIVING ROOM	DAY	Cathy Charter Steed	2: L. 3: F. 2: K: 1: B. 2: B. 3: G.	A-2 SLUNG A-2	82-96	17-19

SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
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ACT I (contd.)

8. GENTLEMEN'S CLUB, INT.	DAY	Jenkins Charter Edwards Club members	3: H.	B-2	97	19-20
9. QUILPIE'S OFFICE, INT.	DAY	Quilpie Steed Alice	2: M. 4: A, C.	C-1 A-3	98-105	20-21

ACT 2

10. HOUSEBOAT - INT.	DAY	Helen Charter	1: G, H, J. J. 4: D, E.	B-4	106-120	22-26
11. <u>INTERCUTTING:</u> STEED'S LIVING ROOM & HALL, INT. & QUILPIE'S OFFICE, INT.	DAY	Steed Cathy	1: B. 2: K. 3: K. 4: F.	A-2 SLUNG	121-126	26-27
11A. STEED'S LIVING ROOM INT.	"	Quilpie	4: C.	C-1		
11A. STEED'S LIVING ROOM INT.	"	Cathy Steed	1: B, 2: N. 3: K.	A-2	127-143	27-29
12. LYNDEN'S GARAGE, EXT.	DAY	Charter Lynden	4: G.	C-3	144	29-30
12A. LYNDEN'S GARAGE, INT.	"	Charter Lynden Mechanic	3: L. 4: H.	B-4	145-150	30-31
13. BUTCHER'S SHOP, EXT.	DAY	Steed Cathy	2: O.	FISH- POLE	151	31-32
13A. BUTCHER'S SHOP, INT.	"	Steed Cathy Butcher Cashier Customers	1: K.	A-1	152	32
13B. REFRIGERATOR, INT.	"	Cathy Steed	1: A.	A-1	152	32
13C. PANSAC OUTER OFFICE, INT.	"	Steed Cathy Alice Quilpie (off)	1: L. 3: A.	A-1	153-154	33-34
13D. QUILPIE'S OFFICE, INT.	"	Quilpie Cathy Steed	3: B. 4: A, J, K.	C-1 B-5	155-175	34-37
14. EMBASSY - INT.	DAY	Cathy Zulfioar Sabri Guards	1: M. 3: D. 4: L.	A-4	176-180	37-39
15. LYNDEN'S GARAGE, INT.	DAY	Cathy Lynden Mechanic	1: N, O. 3: M, L.	B-4	181-189	39-40

SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
ACT 2 (contd.)						
16. QUILPIE'S OFFICE, INT.	DAY	Alice Quilpie Cathy	2: H. 4: A, M.	C-1	190-205	40-43
17. HOUSEBOAT - INT.	DAY	Helen Cathy	1: P, G. 3: N.	B-4	206-211	43-45
18. GENTLEMEN'S CLUB, INT.	DAY	Edwards Jenkins Club members	1: Q. 3: H.	C-3	212-214	45-46
19. TELEPHONE BOX, INT.	DAY	Cathy	3: O.	B-2	215	46
20. STEED'S LIVING ROOM, INT.	DAY	Steed	2: B.	A-2	216	46

ACT 3

21. QUILPIE'S OFFICE, INT.	DAY	Quilpie Cathy Alice	2: P. 4: C.	C-1	217-220	47-48
22. COTTAGE - INT. (Pre-VTR(A))	DAY	Charter	4: A.	A	1	48
23. EMBASSY - INT.	DAY	Zulfioar Guards Sabri	1: M. 3: D.	A-4	221-224	49-50
24. COTTAGE - INT. (Pre-VTR(B))	NIGHT	Charter Cathy 2 guards	1: A, B, C. 2: A, B. 3: A, B. 4: A.	A B	2-33	51-54
25. PANSAC OUTER OFFICE, INT.	NIGHT	Alice Quilpie	2: D.	B-1	225	55
25A. QUILPIE'S OFFICE, INT.	"	a/b	4: C.	B-1	226	55
26. EMBASSY - INT.	NIGHT	Zulfioar Sabri	1: M. 3: P, D.	A-4	227-229	55-56
27. T/C (B) - LONDON AIRPORT - EXT.	NIGHT	-	-	sof F/X	-	56
28. EMBASSY - INT.	NIGHT	Sabri Zulfioar Sharp Steed Guards	3: D. 4: B.	A-4	230-241	56-58
29. EMBASSY GARAGE, INT. (Pre-VTR(C))	NIGHT	Zulfioar Charter	1: X, Y. 2: X.	A	34-36	59

<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS</u>	<u>SOUND</u>	<u>SHOTS</u>	<u>PAGES</u>
ACT 3 (Contd.)						
30. BUTCHER'S SHOP, INT.	NIGHT	Quilpie Steed	2: A.	B-6	242	60
30A. PANSAC OUTER OFFICE, INT.	"	Alice Cathy Quilpie Steed	1: L.	B-6	243	60
30B. QUILPIE'S OFFICE, INT.	"	Steed Quilpie Cathy	2: H. 3: B. 4: A.	C-1	244-249	60-61
31. EMBASSY - INT.	NIGHT	Sabri Zulfioar Charter Guards Butcher Waitresses	1: R, F. 3: O, P. 4: N.	A-4 B-2 C-5	250-275	61-65
32. STEED'S LIVING ROOM, INT.	NIGHT	Steed Cathy	1: C, B. 2: B.	A-2	276-277	65-66
32A. QUILPIE'S OFFICE, INT.	"	Quilpie Butcher	4: A.	C-1	278	66-67
32B. STEED'S LIVING ROOM, INT.	"	Steed Cathy	1: B. 2: B.	A-2	279-281	67
33. EMBASSY - INT.	NIGHT	Sharp Sabri Zulfioar Cathy Charter Steed Guards Waitresses Butcher Pressmen	1: F, S. 2: B (off), Q. 3: P, E. 4: O, N.	B-7 C-5	282-300	67-70
34. QUILPIE'S OFFICE, INT.	EVENING	Alice	4: C.	C-1	301	70
35. STEED'S LIVING ROOM & HALL - INT.	EVENING	Charter Steed Cathy Quilpie	1: B. 3: K. 4: C. 2: K.	A-2 SLUNG	302-309	70-73
CLOSING CAPTIONS (SCANNER) & SLIDE	-	-	-	-	-	73

VTR/ABC/3394
Part 1

ACT 1

<u>FADE UP TELECINE (A)</u>		<u>S.O.F.</u>
ABC Symbol	} (0'35")	(THEME)
+		*
"Avengers" opening titles)		*
<u>FADE OUT T/C</u>		*

1. FADE UP 2 (A) 1. INT. BUTCHER'S SHOP. DAY. BOOM A-1

Meat on counter.

PULL BACK to include Steed over Quilpie.

GRAM F/X:
STREET
ATMOSPHERE.
(thru shot)

STEED: How are you off for venison?

QUILPIE: Venison? We don't get much call for that, sir. Perhaps you'd like to come through to the back and see what we've got.

PAN R. with them to door.

Boom A
Follow
them.

2. 1 (A) 1A. INT. REFRIGERATOR. DAY. BOOM A-1

2-S, Steed & Quilpie.

(2 TO POS.B. STEED'S FLAT)

3. 3 (A) 1B. INT. PANSAC OUTER OFFICE. DAY. BOOM B-1

3-S, Steed & Quilpie over Alice, as they enter L. and exit R.

STEED: It's for a rather large party.

(1 TO POS.B. STEED'S FLAT)

(On 3, Shot 3)

QUILPIE: How much would you want?

STEED: I'm giving a dinner for eighteen.

QUILPIE: Let me see - by the time you've taken off all the surplus fat ...

4. 4 (A) 1C. INT. QUILPIE'S OFFICE. DAY. BOOM C-1
L.S. over desk.

Steed & Quilpie enter
b/g.

(3 TO POS. B, QUILPIE'S OFFICE - FAST)

QUILPIE: (CONTD.) ... and ...
and/...

5. 3 (B)
C.2-S, fav. Quilpie. All right, Steed - that's

6. 4 (A) enough of that. Listen to this./

C.U. tape recorder,
as Quilpie switches it
on.

TAPE

PAN UP to M.C.U. Steed.

VOICE ON TAPE: Dossier O31124 -
Sharp, Andrew Brian, British subject.
26th January 1959, on active service
with Her Majesty's Forces in Aburain,
defected to Emir Abdul Arrafat's
terrorist organisation. March 1959,
Aburain granted independence and
Sharp assumed Aburanian nationality.
May 1959, appointed Head of Radio
Aburain. June 1961, Minister of the
Interior. September 1963, Head of
Military Operations./

7. 3 (B) a/b
(C.2-S, fav. Quilpie) BOOM C-1

QUILPIE: General Sharp visits this
country next week under diplomatic
immunity, to complete an armaments
deal with our Government. He
arrives on 17th February at 11.00 hours,
departs 21st February 12.00 hours.
You're in charge of security arrangements.
I'll expect a full report within twenty-
four hours.

T.I. to C.U. file.

GRAMS:
MUSIC

Preview Caption Scanner

*
*
*

(On 3, Shot 7)

GRAMS:
MUSIC
(contd.)

*

*

SUPER CAPTION SCANNER

*

A: "THE OUTSIDE-IN MAN"

*

FADE OUT CAPTION SCANNER

*

*

8. MIX 1 (B)

2. INT. STEED'S FLAT. DAY.

BOOM A-2

C.U. Cathy's behind.

*

PAN R. along her to
C.U. papers. (Show
lettering 'Sharp').

*

PULL BACK to include
Steed b/g as he enters
from front door.

GRAM F/X:
BIG BEN
CHIMING.
THREE-
QUARTERS.

HOLD 2-S, as Steed Xs
d/s to table.

STEED: Ah, Mrs. Gale! You got my
message.

(3 TO POS.C. OUTER
OFFICE)

CATHY: Obviously.

STEED: I've just been doing the
shopping.

CATHY: Obviously. I take it it's
about Andrew Sharp?

STEED: Obviously. I've been working
all night.

CATHY: Most of the papers are saying
he shouldn't be allowed back into the
country.

PAN R. & T.I. with
Steed as he turns to
chair and sits.

STEED: Can't really blame them.
After all, as far as they're concerned,
he's still a traitor./

9. 2 (B)

M.C.U. Cathy.

CATHY: As far as I'm concerned, he's
still a traitor./

10. 1 (B)

M.C.U. Steed.

STEED: Maybe, but he visits this
country under diplomatic immunity.
We have to treat him as a responsible
Minister of a friendly power./

11. 2 (B) a/b

(M.C.U. Cathy)

Preview 1

(On 2, Shot 11)

12. 1 (B) a/b
(M.C.U. Steed) CATHY: Even to the point of doing an arms deal with him?/
- STEED: The Government has invited General Sharp - as he is now - to purchase arms for only one reason, to stop him doing a bigger deal with anyone else./
13. 2 (B) a/b
(M.C.U. Cathy) CATHY: Thinking that in return for a few tanks and guns, he will promise not to look further afield.
- STEED: That's the idea.
14. 1 (B) a/b
(M.C.U. Steed) CATHY: Where do I fit in?/
- STEED: I have to collaborate with Special Branch, Airport Police and so on, concerning their arrangements. I thought perhaps you could go to the Embassy and the hotel where Sharp's staying, and see that everything's all right that end./
15. 2 (B) a/b
(M.C.U. Cathy) She sits.
16. 1 (B) a/b
(M.C.U. Steed) CATHY: Why can't you go?/
- STEED: They may be suspicious. They know my face from an unfortunate little blood bath on the border about four years ago./
17. 2 (B)
2-S, including shopping basket. CATHY: There'll be a repeat performance here if you don't put the meat in the 'fridge./
18. 1 (B)
2-S.
(2 TO POS.C, SAME SET)
Steed Xs to Kitchen.
Cathy rises, Xs towards hatch. (Finish Pos.C) STEED: Can't think why I go on using that butcher. Ironio, isn't it? Today we have to protect a man who five years ago we were trying to get rid of./
19. 2 (C)
M.C.U. Cathy.

Preview 1

(On 2, Shot 19)

20. 1 (C) a/b CATHY: You mean the butcher?
(2-S)

T.I. to M.C.U. Steed.

STEED: No, Sharp. We tried to kill him. We lost some good agents in the process. Steve Rayner - missing, presumed dead. Oh, I've got it all over Mandy! Mark Charter - killed in operations. I wonder what they'd think now?

PAN DOWN to C.U. meat.

(2 TO POS.D, OUTER OFFICE)

GRAMS:
MUSIC

*

21. MIX 3 (C) 3. INT. PANSAC OUTER OFFICE. DAY. *

C.U. Charter (back to camera).

*

BOOM B-1

PULL BACK with him to 2-S, as he turns & Xs d/s to Alice. (Finish Pos.A)

*

*

CHARTER: I'd like to see Mr. Quilpie.

ALICE: I'm afraid Mr. Quilpie's very busy at the moment ...

(1 TO POS.D, QUILPIE'S OFFICE)

CHARTER: It's urgent.

ALICE: Your number, please.

CHARTER: SO-11127.

PAN DOWN & T.I. to C.U. card.

22. 2 (D)
C.U. Alice.

23. 3 (A) ALICE: What name is it, sir?
C.U. Charter.

24. 2 (D) a/b CHARTER: Charter./
(C.U. Alice)

25. 3 (A) a/b
(C.U. Charter)

CHARTER: (CONTD.) But you can call me Mark./

26. 2 (D) a/b
(C.U. Alice)
(3 TO POS.B, QUILPIE'S OFFICE)

27. 4 (A) 3A. INT. QUILPIE'S OFFICE. DAY. BOOM C-1
C.U. tape recorder.

(2 TO POS.E, SAME SET)

(On 4, Shot 27)

PULL BACK to 2-S,
Steed over Quilpie.

STEED: This afternoon, Mrs. Gale
is meeting the Aburanian Ambassador
to discuss the security arrangements
inside the hotel itself.

QUILPIE: Good.

STEED: And finally, I've arranged
with the police for Sharp to be
driven from London Airport to his
hotel under police escort.

Alice enters b/g.

28. 3 (B)
2-S, Steed & Quilpie.

ALICE: Excuse me, sir. There's
a Mr. Charter to see you./

QUILPIE: Charter?

29. 4 (A)
M.C.U. Alice.

STEED: The only Charter I know is
Mark Charter - and he's dead./

30. 3 (B) a/b
(Steed & Quilpie)

ALICE: He's not, sir. He's in my
office./

31. 4 (A)
Group over Quilpie.

QUILPIE: What!/
Charter enters b/g.

32. 2 (E)
Group over Charter
(through doors)

33. 3 (B)
M.C.U. Charter.

34. 1 (D)
M.C.U. Steed.

CHARTER: Good morning./

35. 4 (A) a/b
(Group)

STEED: We thought you were dead./

Charter Xs d/s to
desk.

CHARTER: I know. Upsetting, isn't
it?

(2 TO POS.F, CLUB)

QUILPIE: All right, Alice.

Alice exits b/g.

Preview 3

(On 4, Shot 35)

36. 3 (B)
3-S, Steed & Quilpie
over Charter. QUILPIE: (CONTD.) We heard you'd
been sentenced to death.
- CHARTER: I was.
37. 4 (A) QUILPIE: And executed./
M.C.U. Charter.
- CHARTER: No. They changed their
nasty little minds and kept me alive
for questioning./
38. 3 (B)
M.C.U. Quilpie.
39. 4 (A) a/b QUILPIE: For five years?/
(M.C.U. Charter)
- CHARTER: Well, they only questioned
me for five months/-
40. 3 (B)
3-S, over Charter.
- STEED: What about Rayner - is he
alive, too?
- T.I. to 2-S, Steed
over Charter.
- CHARTER: Rayner's dead. I was the
lucky one.
- STEED: Lucky?
41. 1 (D) CHARTER: Well - up to a point./
M.C.U. Quilpie.
42. 4 (A) a/b QUILPIE: How did you get out? /
(M.C.U. Charter)
- CHARTER: They released me.
- (1 TO POS.E. CLUB)
- QUILPIE: When was that?
43. 3 (B) CHARTER: Last night./
M.C.U. Quilpie.
44. 4 (A) a/b QUILPIE: Why did they let you go?/
(M.C.U. Charter)
- CHARTER: I'm afraid I didn't have
time to ask./
45. 3 (B) a/b
(M.C.U. Quilpie)
46. 4 (A) QUILPIE: Tell us what happened./
3-S.

(On 4, Shot 46)

Charter sits.

T.I. to M.C.U. Charter.

CHARTER: About midnight on Wednesday, one of the guards woke me up. First time they'd bothered me for years. There was a lieutenant with him. He read me a paper from the President. At first I thought it was an execution order - but I was given a suit, a coat, bundled into a car, and put aboard the first available flight for London./

47. 3 (B)
2-S, Steed & Quilpie.

48. 4 (A) a/b
(M.C.U. Charter)

CHARTER: (CONTD.) What's the matter? You look as though you've seen a ghost./

49. 3 (B)
3-S, over Charter.

STEED: I must say you're pretty casual about it. Don't you realise that officially you've been dead for the last five years?/

50. 4 (A) a/b
(M.C.U. Charter)

CHARTER: Well, come to that, so have you - as far as I'm concerned./

51. 3 (B)
2-S, Steed & Quilpie.

QUILPIE: Charter - believe me, if we'd known you were still alive, we'd have done something about it./

52. 4 (A) a/b
(M.C.U. Charter)

CHARTER: Yes, of course you would. Don't let it worry you./

53. 3 (B)
3-S.

Quilpie Xs L. round desk to Charter.

QUILPIE: What happened to Rayner?

T.I. to 2-S, Quilpie over Charter.

CHARTER: He's dead.

QUILPIE: You told us that. I want to know how.

CHARTER: Pneumonia.

QUILPIE: Are you sure?

Preview 4

(On 3, Shot 53)

CHARTER: Of course.

54. 4 (A) a/b
(M.C.U. Charter) QUILPIE: And they never found out
the purpose of your mission/- ?

CHARTER: To kill Sharp? No.
They had to rig up our trial with
a lot of phoney charges./

55. 3 (B)
3-S.

Quilpie Xs behind
desk, & sits.
PAN R. with him to
M.C.U.

56. 4 (A) a/b
(M.C.U. Charter) QUILPIE: Have you seen today's papers?/

CHARTER: Mm? Oh, you mean about
General Sharp coming to Britain?
Yes, he has gone up in the world, hasn't
he?/

57. 3 (B)
3-S.

QUILPIE: Is that all you're going to
say?

58. 4 (A) a/b
(M.C.U. Charter) CHARTER: What do you expect me to say?/
Five years ago you wanted Sharp killed.
I volunteered - and I failed. That's
the way it goes./

59. 3 (B)
2-S, Steed & Quilpie
(reaction).

60. 4 (A) a/b
(M.C.U. Charter)

CHARTER: (CONTD.) Anyway, even being
in jail has compensations. You owe
me five and a half years' back pay
plus overseas allowance. I'll settle
for a round figure, if you like ...
fifteen thousand pounds./

61. 3 (B)
M.C.U. Quilpie.

PAN UP to M.C.U. Steed.

62. 4 (A)
C.U. Charter.

GRAMS:
MUSIC

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*
*
*

Preview 2

(On 4, Shot 62)

GRAMS:
MUSIC
(contd.)

*

*

63. MIX 2 (F) 4. INT. GENTLEMEN'S CLUB. NIGHT. BOOM B-2

C.U. Edwards's feet.

*

T.I. with him & PAN UP
to 2-S, over Charter's
chair. (Finish Pos.G)

*

*

*

EDWARDS: Excuse me, sir -

(3 TO POS.D, 4 TO POS.B,
EMBASSY)

CHARTER: Mm?

EDWARDS: You're sitting in my
chair.

CHARTER: I'm afraid you're
mistaken ...

EDWARDS: I've had this chair for
more than five years now./

64. 1 (E)
M.C.U. Charter.

CHARTER: Ah - a new member!/
M.C.U. Edwards.

65. 2 (G)
M.C.U. Edwards.

66. 1 (E)
2-S.

Jenkins enters f/g L.

EDWARDS: I say, Jenkins - this
gentleman is sitting in my chair.

JENKINS: I'm sorry, Mr. Edwards,
but this has always been Mr. Charter's
chair.

EDWARDS: But ...

VOICE: (OFF) Shhhh!

EDWARDS: If you say so, Jenkins.
But I really can't understand why.
Place is going to the dogs.

Edwards exits L.

CHARTER: Thank you, Jenkins.

(On 1, Shot 66)

JENKINS: Pleasure to have you back,
sir. Although we heard rumours -

CHARTER: All untrue.

JENKINS: So I see, sir. Will you
have your usual?

CHARTER: Thank you. And I'd like
a room for a couple of nights. With
a bath, if you can manage it.

JENKINS: I'll do my best, sir.

Jenkins exits L.

T.I. to C.U. newspaper.

HOLD Charter as he
turns paper round.

STEED: May I talk to you?

67. 2 (G)
2-S, Steed over Charter.

CHARTER: Hello, Steed./

STEED: Sorry to invade the sacred
precincts, but I wanted to have a
word with you.

CHARTER: What about?

68. 1 (E)
M.C.U. Charter.

STEED: General Sharp./

CHARTER: Look, my old friend, I've
been in this country less than ten
hours. I would appreciate some time
on my own.

69. 2 (G) a/b
(Steed over Charter)

STEED: I know. But Sharp/is due
here in forty-eight hours.

(1 CLEAR OUT OF 2'S WAY)

CHARTER: What's that got to do with
me?

CRAB R, HOLDING 2-S,
as Steed sits. (Finish
Pos.X)

STEED: Quite a bit.

(1 TO POS.F, EMBASSY)

(On 2, Shot 69)

CHARTER: How come?

STEED: Hasn't it struck you as rather a coincidence that your release from prison after five years coincides with the announcement of Sharp's first visit to this country since you were sent to kill him?

CHARTER: So it's a coincidence.

STEED: Did they attempt to brainwash you at all?

CHARTER: No. It was all fairly routine Grade Two interrogation.

STEED: Do you know who ordered your release?

CHARTER: The President, I think.

STEED: Not Sharp?

CHARTER: The lieutenant who released me said his instructions came from the Palace.

STEED: Sharp is Head of Military Operations - surely you were his responsibility?

CHARTER: That's true. But I don't see what you're getting at, Steed.

STEED: Sharp made a statement to the Press this morning, saying that you over-powered your guard, stole an army vehicle, drove across the frontier and stowed away on a flight to London.

PAN L. to C.U. Charter
as he leans back in chair.

Preview 3

GRAMS:
MUSIC

*

*

*

(On 2, Shot 69)

GRAMS:
MUSIC
(contd.)

*
*

BOOM C-2

70. MX 3 (D)

5. INT. EMBASSY. DAY.

C.U. plan of hotel
on desk.

*
*
*

FULL BACK to 2-S,
Cathy & Zulficar.

ZULFICAR: Well, Mrs. Gale - I think
that covers everything.

(2 TO POS.D, OUTER
OFFICE)

CATHY: And how many are there in
his personal body-guard?

Sabri enters b/g.

ZULFICAR: Three. Ah, Ambassador!
Mrs. Gale is just leaving.

SABRI: Well now, Mrs. Gale - are
you both quite satisfied with the
arrangements?

CATHY: Yes, I think so.

SABRI: The hotel?

71. 4 (B)

ZULFICAR: Everything is in order./

M.C.U. Cathy.

CATHY: I chose the penthouse suite
for the General - makes security
easier. The entire staff has been
screened./

72. 3 (D) a/b
(3-S)

SABRI: Excellent. Well, if you're
quite happy -

(4 TO POS.A, QUILPIE'S
OFFICE)

CATHY: Yes, thank you. I hope
everything goes off according to
plan.

CRAB R. with Cathy
& Zulficar to door.

SABRI: I hope so too, Mrs. Gale.

Sabri Xs d/s L. of
Zulficar. (Finish
Pos,E)

ZULFICAR: I'll show you out.

(Preview 1)

(On 3, Shot 72)

CATHY: Thank you.

ZULFICAR: Ibrahim, show Mrs. Gale out.

(Cathy exits)

CATHY: Goodbye.

73. 1 (F)
2-S, fav. Zulfiocar.

PULL BACK, holding 2-S,
as they X to desk.

ZULFICAR: Excellent. What do you
think will happen now?

(3 TO POS.B, QUILPIE'S
OFFICE)

SABRI: Your guess is as good as
mine. What did you make of Mrs. Gale?

ZULFICAR: Charming - and perfectly
genuine.

SABRI: I hope so.

PAN DOWN & T.I. to
C.U. paper on desk.

GRAMS:
MUSIC

*
*

74. MIX 2 (D)
C.U. cheque on desk.

6. INT. PANSAC OUTER OFFICE, DAY. BOOM B-1

(1 TO POS.B, STEED'S
LIVING ROOM)

Alice picks cheque up.

PULL BACK & PAN with
her to doors.

*
*
*
*
*
*

75. 4 (A)
Establishing Group
shot.

6A. INT. QUILPIE'S OFFICE, DAY. BOOM C-1

Quilpie Xs behind desk
as Alice enters b/g &
Xs to Charter.

QUILPIE: All right, Charter -
that'll do for now, and thank you.

(2 TO POS.M, QUILPIE'S
OFFICE)

ALICE: The accounts people are
still checking your file, Mr. Charter,
but in the meantime, here's most of
the money.

CHARTER: Thank you. Well, if there's
nothing else, I'll start spending some
of this./

76. 2 (M)
M.S. Quilpie.

(On 2, Shot 76)

PAN L. with Quilpie to
3-S over Steed.

QUILPIE: Try and keep a clear head.
We'd like you back in a few days for
a proper de-briefing.

CHARTER: Oh yes - I wrote this last
night. It's a full report of every-
thing that happened.

QUILPIE: Good.

STEED: What are you going to do now?

CHARTER: I thought I might buy
myself a car - then go for a holiday
in the country - do a bit of fishing./

77. 4 (A)
M.C.U. Steed.

(2 TO POS.D, OUTER
OFFICE)

STEED: If you're looking for a car,
you might try this address. It's
a friend of mine. She has rather a
good sports car she wants to sell./

78. 3 (B)
3-S.

CHARTER: Thank you.

STEED: You're welcome.

CHARTER: 'Bye.

QUILPIE: I'll see you out.

Quilpie & Charter
exit L.

(OFF) Where are

T.I. to C.U. telephone
as Steed starts to dial.

you staying at the moment?

CHARTER: (OFF) At my club. I'll
be there for a few days.

79. 2 (D)
3-S, Quilpie & Charter
over Alice.

6B. INT. PANSAC OUTER OFFICE. DAY. BOOM B-1

CRAB R. as Charter &
Quilpie X L. to door.

QUILPIE: We'll contact you when
we've read your report.

(On 2, Shot 79)

CHARTER: 'Bye.

Charter exits b/g.

Quilpie Xs d/s to
Alice.

QUILPIE: Alice, get this typed up
and indexed, will you?

T.I. to C.U. report on
desk. (Finish Pos.J)

80. 3 (B)
M.C.U. Steed.

6C. INT. QUILPIE'S OFFICE, DAY. BOOM C-1

(2 TO POS.K, STEED'S
HALL)

STEED: (ON TELEPHONE) Mrs. Gale?
Do you remember that friend of yours
who wanted to sell her car? Is it
still for sale? Good. Could you
collect it and bring it round to my
flat this evening?/ I'll explain
later.

81. 4 (A)
M.S. Quilpie.

PAN R. with him to
2-S with Steed.

QUILPIE: Well, Steed - what do you
think?

STEED: It's a pretty remarkable story.

QUILPIE: But which is the true
story - his or theirs?

STEED: Charter's - I think. If he
had escaped on his own, as the
Aburians would have us believe,
surely he would have told us. There
may be a dozen reasons why their
President wouldn't want the truth known.

QUILPIE: But being in jail can do
some funny things to a man's mind.

STEED: Yes - well ...

CRAB L. as Quilpie
Xs behind desk.

T.I. to C.U. Quilpie.
(Finish Pos.C)

QUILPIE: Well, five years - he's the
only one who's ever come back from a
place like that completely unbroken.

GRAMS:
MUSIC

(On 4, Shot 81)

GRAMS:
MUSIC
(contd.)

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*

82. MIX 3 (F) (KITCHEN) 7. INT. STEED'S FLAT. DAY.

Establishing shot
of Kitchon, with Cathy.

*

BOOM A-2

*

F/X: FRONT DOOR BELL.

Cathy Xs u/s to front
door.

83. 2 (K) (HALL)

2-S, Cathy & Charter
by door.

FISHPOLE

(3 TO POS.G, STEED'S
LIVING ROOM)

CHARTER: Mrs. Gale?

Boom A
swing to
Living
Room.

CATHY: That's right.

CHARTER: My name's Charter. I've
come about the car you have for sale.

CATHY: Oh - you're the man Mr. Steed
phoned about. Do come in./

84. 1 (B) (LIVING ROOM)

Establishing shot of
Living Room.

BOOM A-2

Charter & Cathy X d/s
to table.

CATHY: (CONTD.) Will you have a
drink?

(2 TO POS.L, STEED'S
KITCHEN)

CHARTER: No, thanks. I'm afraid
I can't stay very long.

CATHY: I'll take you down and show
you the car then./

85. 3 (G)

2-S, fav. Charter.

CHARTER: Is that it outside - the
convertible?

CATHY: Yes.

CHARTER: How much do you want?

CATHY: £500.

86. 1 (B)

2-S, fav. Cathy.

CHARTER: Right./

Preview 3

(On 1. Shot 86)

CATHY: Don't you want to drive it before you make up your mind? You could try it on the M.1. It's not far from here./

87. 3 (G) a/b
(2-S, fav. Charter)

CHARTER: M.1? What's the M.1?/

88. 1 (B) a/b
(2-S, fav. Cathy)

CATHY: Don't you know?

CHARTER: No, I'm sorry - I've been overseas.

CATHY: You must have been away a long time. The M.1. is a motorway that runs from London to Birmingham./

89. 3 (G) a/b
(2-S, fav. Charter)

CHARTER: Oh.

F/X: PINGER (KITCHEN STOVE).

CATHY: Hold on a second.

Cathy exits R.

GRAMS:
MUSIC

T.I. on Charter.

*

He looks towards Kitchon.

*

*

90. 2 (L) (KITCHEN)
M.S. Cathy in Kitchon.

*

BOOM B-3

Charter exits b/g.

*

(3 TO POS.H. CLUB)

*

*

Cathy Xs u/s to front door.

*

*

She turns towards Living Room.

*

*

91. 1 (B) (LIVING ROOM)
C.U. money on table.

*

BOOM A-2

PAN UP to M.S. Cathy.

*

She Xs d/s to table.

*

*

(2 TO POS.B. STEED'S LIVING ROOM)

*

*

Steed enters b/g from front door.

*

*

(On 1, Shot 91)

STEED: Have you made a sale?

CATHY: Apparently. What a strange man. Who is he?

STEED: Didn't he introduce himself?

CATHY: Yes - he said his name was Charter./

92. 2 (B)
M.C.U. Cathy.

It wouldn't be the Charter

mentioned in the file, by any chance?/

93. 1 (B)
M.C.U. Steed.

STEED: The very same./

94. 2 (B) a/b
(M.C.U. Cathy)

CATHY: I thought he was supposed to be dead./

95. 1 (B)
2-S, Steed over Cathy.

Steed Xs d/s to R. of Cathy.

STEED: So did we. But he's not - he escaped from a jail in Aburain

96. 2 (B)
2-S, fav. Cathy.

yesterday./

CATHY: What an embarrassing coincidence.

STEED: Yes, it is, isn't it? That smells good.

CATHY: Why couldn't you have sold him the car yourself?

STEED: Well, it was your friend's. I didn't think you'd trust me.

CATHY: A point. You realise he hasn't driven a car for nearly five years?

STEED: I shouldn't let that worry you. He won't be going very far.

T.I. to C.U. money in Cathy's hands.

GRAMS:
MUSIC

*

97. MIX 3 (H)
Establishing shot of Club.

8. INT. GENTLEMEN'S CLUB. DAY.

BOOM B-2

*

*

(On 3, Shot 97)

GRAMS:
MUSIC
(contd.)

Jenkins & Charter enter
b/g.

*

*

JENKINS: Going to be away long, sir?

(2 TO POS.M, QUILPIE'S
OFFICE)

CHARTER: I'm going down to the
country.

Edwards enters f/g.
HOLD 3-S.

Good morning.

Be back

in a few days.

JENKINS: I'll keep your room aired
then this time, sir.

CHARTER: Thank you, Jenkins.

JENKINS: Thank you, sir.

Charter & Jenkins exit
f/g.

GRAMS:
MUSIC

HOLD on Edwards & T.I.

*

*

Jenkins enters f/g R,
as Edwards goes to sit.

*

*

Jenkins exits R.

*

T.I. to C.U. Edwards.

*

*

*

98. MIX 4 (A)

9. INT. QUILPIE'S OFFICE. DAY.

BOOM C-1

M.S. Quilpie by chart
on wall behind desk.

*

*

QUILPIE: I can't stress too strongly,
Steed, how important it is that there
should be no disturbances. No
street marches, no picketing outside
the Embassy./

99. 2 (M)

2-S, Quilpie over
Steed.

STEED: Yes, sir.

Quilpie Xs towards
Steed.

QUILPIE: Always creates a bad impression
in Whitehall. So for your own sake,
see that it doesn't happen.

(4 TO POS.C, SAME SET)

STEED: Yes, sir.

Preview 4

(On 2, Shot 99)

STEED: (CONTD.) I've made the usual arrangements through Special Branch for Sharp's meetings with the Prime Minister./

100. 4 (C)
2-S, Alice over Quilpie.

ALICE: Excuse me, sir. I think you ought to read this.

QUILPIE: What is it?

ALICE: It's Charter's report. Here - this last paragraph ...

QUILPIE: All right. Thank you.

Alice exits b/g.

101. 2 (M)
M.C.U. Quilpie.

QUILPIE: (CONTD.) " ... And in acknowledging responsibility for failing to kill Sharp in 1959/-

102. 4 (C)
M.C.U. Steed - reaction.

103. 2 (M)
2-S, Quilpie over Steed.

Quilpie Xs d/s to R. of Steed.

QUILPIE: (CONTD.) "I undertake to rectify the situation at the earliest - " Rectify the situation?/

104. 4 (C)
C.2-S, fav. Steed.

T.I. to C.U. Steed, as he rises.

STEED: It's Charter's way of telling us he was given an order by us, acknowledges it, and still intends to carry it out/...

105. 2 (M)
B.C.U. Quilpie.

QUILPIE: He's going to kill Sharp.

GRAMS:
THEME

MIX CAPTION SCANNER

B: "THE AVENGERS"
End of Act 1

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*

*

FADE SOUND & VISION

1ST COMMERCIAL BREAK - 2'30" approx.

DURING BREAK:

- CAM. 1 - TO POS.G, HOUSEBOAT.
- CAM. 2 - TO POS.K, STEED'S HALL.
- CAM. 3 - TO POS.J, HOUSEBOAT.
- CAM. 4 - TO POS.D, HOUSEBOAT.

- BOOM A - TO POS.2, STEED'S FLAT.
- BOOM B - TO POS.4, HOUSEBOAT.
- BOOM C - STAY AT POS.1, QULLPIE'S OFFICE.

VTR/ABC/3394
Part 2

ACT 2

		<u>GRAMS:</u> <u>THEME</u>
<u>FADE UP CAPTION SCANNER</u>		
	<u>C: "THE AVENGERS"</u>	*
	Act 2	*
<u>FADE OUT CAPTION SCANNER</u>		
		*
		*
106.	<u>FADE UP 3 (J)</u>	<u>BOOM B-4</u>
	Establishing shot of houseboat cabin.	<u>GRAM F/X:</u> <u>WATER LAPPING</u>
	Helen enters b/g & Xs d/s to table.	*
		<u>IN B/G (through</u> <u>scene).</u>
	Charter Xs d/s R. of Helen.	*
	<u>HELEN:</u> So your return rooked Whitehall to its foundations ...?	
	<u>CRAB L. & T.I. to</u> <u>2-S.</u>	*
	<u>CHARTER:</u> Oh, they took it very well really, considering ...	
	<u>HELEN:</u> Considering what?	
	<u>CHARTER:</u> Their embarrassment.	
	<u>HELEN:</u> Why, what did they say?	
	<u>CHARTER:</u> Nothing much. When you send a couple of agents to their deaths, and five years later one of them walks into your office, there's not much you can say, is there?/	
107.	<u>4 (D)</u>	
	<u>2-S, fav. Helen.</u>	
	<u>HELEN:</u> What do you mean?	
	<u>CHARTER:</u> Well, they thought I was dead.	

(On 4, Shot 107)

HELEN: I don't mean that. I mean about sending you and Steven to your deaths.

CHARTER: Just a figure of speech, that's all.

PULL BACK, holding 2-S, as Helen Xs d/s R. to typewriter.

HELEN: If I thought Steven had died for nothing ... Did you see much of him?

CRAB L, holding 2-S, as Charter Xs R. of Helen. (Finish Pos.E)

CHARTER: At first. We shared a cell. Then they separated us. I only saw him once after that.

Helen sits.

HELEN: How did he take it?

CHARTER: Not too well. He tried to escape a couple of times. Said he would kill Sharp if it was the last thing he did./

108. 1 (G)
M.C.U. Helen.

109. 4 (E) a/b
(2-S)

HELEN: I wish he had./

Mark, that mission was a complete failure, wasn't it?

CHARTER: Well, it wasn't a roaring success. It cost me five years in jail./

110. 1 (G) a/b
(M.C.U. Helen)

111. 4 (E) a/b
(2-S)

HELEN: It cost Steven his life./

CHARTER: Yes.

(1 TO POS.H, SAME SET)

HELEN: Mark, why do you want this list?

CHARTER: Oh, I told you - I want to look up some of the old wartime contacts.

(On 4, Shot 111)

HELEN: But why? You never bothered with any of these people after the war.

Charter Xs d/s to Helen, R. of desk.

CHARTER: No, I ... I suppose I never really had time. Anyway, I thought most of them had gone back to live in France.

HELEN: They have.

CHARTER: How's the writing going?

HELEN: Quite well - this is my fifth book.

CHARTER: On the Resistance?

HELEN: Yes.

CHARTER: Nice going.

HELEN: It doesn't pay terribly well, but it helps with Steven's pension. There you are.

CRAB L, HOLDING 2-S, as Helen rises & Xs L.

What are you going

to do now?

Charter follows. HOLD on Charter. (Finish Pos.D)

CHARTER: Rest for a couple of days. In the country - somewhere quiet./

112. 1 (H) M.C.U. Helen.

HELEN: Would you like to go down to the cottage?/

113. 3 (J) M.C.U. Charter.

CHARTER: Cottage?/

114. 1 (H) a/b (M.C.U. Helen)

HELEN: You remember, the place we had in Sussex./

115. 3 (J) a/b (M.C.U. Charter)

CHARTER: Oh yes, of course. I'd love to./

116. 1 (H) 2-S.

(4 TO POS.F, STEED'S LIVING ROOM)

Preview 3

(On L, Shot 116)

Helen moves towards
Charter.

HELEN: I'll give you the address.

117. 3 (J) CHARTER: Write it here for me./
2-S, fav. Charter.

(1 TO POS.J, SAME SET,
FAST)

118. 1 (J)
C.U. list, as Helen
writes address.

HELEN: Hazel Cottage - I haven't
been down there for months, but
everything should be all right -
near Selsey, Sussex./

119. 3 (J) a/b
(2-S, fav. Charter)

CRAB R, holding 2-S,
as Helen breaks u/s
C.

Now all you
need is the key.

(1 TO POS.G, SAME SET)

CHARTER: Oh yes, thanks. Well,
I'd better be off.

HELEN: Already? You've only just
arrived.

CHARTER: Yes, I know - I'm sorry -
I've got one or two things to do.

Charter exits from
shot L.

HELEN: Mark -

PAN L. & CRAB R. with
Helen to C.2-S.

CHARTER: Yes?

HELEN: You know Sharp's coming to
London, don't you?

CHARTER: Yes.

HELEN: If there's anything you need -
any kind of help - you can always rely
on me.

CHARTER: Yes, I know. But there's
nothing really.

(On 3, Shot 119)

HELEN: I just thought I'd tell you.

CRAB L. & T.I, holding 2-S, as they X u/s to stairs.

CHARTER: Thanks. Oh - I see Mike Lynden's running a garage now.

HELEN: Yes, he's had it for some time.

CHARTER: I'll look him up first. My car needs a service.

Charter exits b/g.

GRAMS:
MUSIC

120.	<u>1 (G)</u>			*
	M.C.U. Helen.			*
	T.I. to C.U.			*
		<u>11. INTERCUTTING:</u>		*
	<u>(3 TO POS.K, STEED'S LIVING ROOM, WHEN CAM.4 HAS CLEARED SAME POSN.)</u>	<u>INT. STEED'S FLAT. DAY.</u>	<u>BOOM A-2</u>	*
		<u>&</u>		*
121.	<u>MIX 4 (F) (LIVING ROOM)</u>	<u>INT. QUILPIE'S OFFICE. DAY.</u>	<u>BOOM C-1</u>	*
	C.U. Steed on phone.			*

(1 TO POS.B, STEED'S LIVING ROOM)

STEED: I'm bringing Mrs. Gale into the office. She can give you a detailed description of the car then.

(BOOM A-2)

QUILPIE: (DISTORT) Get here as quickly as you can, Steed.

(BOOM C-1)

(BOOM A-2)

STEED: Yes, sir.

F/X: FRONT DOOR BELL.

STEED: (CONTD.) Can you hold on a moment, sir? There's somebody at the door.

PAN with Steed to door.

122.	<u>2 (K) (HALL)</u>			
	C.U. envelope on mat.			
	PAN UP with Steed as he picks it up.			<u>SLUNG MIC.</u>
	<u>(4 TO POS.C, QUILPIE'S OFFICE - FAST)</u>			

Preview 1

(On 2, Shot 122)

(SLUNG)

123. 1 (B) (LIVING ROOM) STEED: Come in, Mrs. Gale./
2-S, Steed & Cathy I'm on
over telephone. the phone.
(2 TO POS.N, STEED'S
LIVING ROOM) (BOOM A-2)
T.I. to C.U. Steed. (STEED WHISTLES INTO TELEPHONE)
124. 4 (C) (QUILPIE'S OFFICE)
C.U. receiver on desk. (BOOM C-1)
PAN UP to C.U. Quilpie.
125. 3 (K) (LIVING ROOM) QUILPIE: Have you quite finished?/
C.U. Steed. (BOOM A-2)
STEED: Oh, there you are! Charter's
car is a fairly distinctive make. I
think we should alert Special Branch -
might be the quickest way of finding
him./
126. 4 (C) a/b (QUILPIE'S) QUILPIE: All right, I'll arrange it.
(C.U. Quilpie) (BOOM C-1)
(Quilpie hangs up)
127. 1 (B) 11A. INT. STEED'S LIVING ROOM. DAY.
2-S, Steed & Cathy. (BOOM A-2)
Cathy sits.
CATHY: You must admit, Steed, it is
a rather ironic situation.
Steed Xs u/s to
hat-stand. HOLD 2-S.
STEED: What?
(4 TO POS.G, EXT.
GARAGE) CATHY: The nation's top security
outfit moving hell and high water
to track down one of their own men.
STEED: I don't think you realise
how serious this is.
Steed Xs d/s to Cathy.
CATHY: Yes, I do. Sharp will be here
as a guest of the British Government.
If anything were to happen to him, it
would be an embarrassment, to say the
least./
128. 3 (K)
2-S, fav. Steed.

(On 3, Shot 128)

STEED: And probably the end of the arms negotiations.

CATHY: What interests me is why Charter wants to kill him. What's his motive?

Steed sits.

STEED: Who knows - who cares? When you've spent five years in an Aburanian jail, maybe you don't need a motive./

129. 1 (B)
M.C.U. Cathy.

CATHY: Five years could be enough; isolation - mental disorientation - delusional obsessions/...

130. 3 (K) a/b
(2-S, fav. Steed)

Steed rises.

STEED: Can we skip the psychology? Sharp arrives in less than forty-eight hours.

CATHY: Doesn't it concern you that Charter might be sick?

131. 1 (B) a/b
(M.C.U. Cathy)

STEED: He looked all too healthy this morning./

CATHY: But he's one of your own men, Steed. Aren't you even interested in his reason for doing this?/

132. 3 (K)
M.C.U. Steed.

STEED: It's irrelevant. Anyway, the only reason he'll ever give is the one he's given us already./

133. 1 (B) a/b
(M.C.U. Cathy)

134. 2 (N)
2-S, fav. Steed.

CATHY: Which is?/

Steed sits.

T.I. to M.C.U. Steed.

(3 TO POS.L. GARAGE)

STEED: It's the reason he'll give in court, if we ever have to bring him to trial - he says he's going to kill Sharp because five years ago we ordered him to./

135. 1 (B) a/b
(M.C.U. Cathy)

Preview 2

(On 1, Shot 135)

CATHY: Doesn't that rather prove my point - he can't be well? Anyway, it's just that I don't think he'll do it./

136. 2 (N) a/b
(M.C.U. Steed)

STEED: He's made it all too clear that he's going to./

137. 1 (B) a/b
(M.C.U. Cathy)

CATHY: That's what I mean. If he really meant to go through with it, why should he make it harder for himself by warning you in advance? He must realise you'll stop him./

138. 2 (N) a/b
(M.C.U. Steed)

STEED: He probably thinks we can't stop him./

139. 1 (B) a/b
(M.C.U. Cathy)

CATHY: That's ridiculous. Surely he's more likely to be doing it for revenge. After five years in prison, maybe he wants to get his own back by taking a rise out of your security machine./

140. 2 (N) a/b
(M.C.U. Steed)

STEED: Precisely. He knows every move we'll make - in advance./

141. 1 (B) a/b
(M.C.U. Cathy)

CATHY: Haven't your methods changed in five years?/

142. 2 (N) a/b
(M.C.U. Steed)

STEED: That's not the point.

PAN DOWN to C.U. envelope on table.

143. 1 (B)
2-S.

(2 TO POS.O, EXT.
BUTCHER'S SHOP)

STEED: (CONTD.) Come on, we can discuss this further in the car. Mr. Quilpie awaits us.

The rise & exit b/g.

GRAMS:
MUSIC

*
*

144. MIX 4 (G)

Establishing shot ext. garage.

(1 TO POS.K, BUTCHER'S)

12. EXT. GARAGE. DAY.

BOOM C-3

GRAM F/X:
GARAGE WORKS
ATMOSPHERE IN
B/G (through
scene).

*
*
*

(On 4. Shot 144)

Charter enters f/g L.

F/X: DOOR BELL.

Lynden opens door.

LYNDEN: Yes, sir?

CHARTER: Mike Lynden!

LYNDEN: That's right.

CHARTER: Mark Charter.

LYNDEN: Charter?

145. 3 (L)
2-S, fav. Charter.

CHARTER: Don't you remember me?/

12A. INT. GARAGE. DAY.

BOOM B-4

Lynden turns & Xs d/s
to work bench.

CHARTER: (CONTD.) Normandy '43.

Charter follows.

LYNDEN: Oh yes, I remember.

CHARTER: Helen gave me your address.

LYNDEN: Helen who?

(4 TO POS.H, INT.
SAME SET)

CHARTER: Helen Rayner.

LYNDEN: Oh yes, she would.

CHARTER: Look, I need some help.
I wonder if you could respray my
car for me.

LYNDEN: For free, I suppose.

CHARTER: Of course not, I'll pay.
In cash.

LYNDEN: When do you want it done?

Charter Xs d/s to
L. of Lynden.

CHARTER: Immediately. It's urgent.

Preview 4

GRAMS:
MUSIC
(contd.)

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F/U GRAM
FX as
door is
opened.

(On 3, Shot 145)

LYNDEN: Look, I'm very busy. I can't just drop everything for you.

CHARTER: You would have done - twenty years ago./

146. 4 (H)
C.2-S, fav. Lynden.

LYNDEN: Look, just because we fought together then, doesn't make us buddies now./

147. 3 (L) a/b
(2-S)

CHARTER: Those were the good old days, Mike.

Lynden breaks R.

T.I. to C.U. Lynden.

LYNDEN: Well, I hated them. I wanted to live - in peace. Twenty years is a long time, and I don't like to be reminded of it.

PAN L. to M.C.U.
Charter.

CHARTER: I'm sorry. If you are interested, name your own terms./

148. 4 (H)
C.U. money on bench.

PAN UP to M.C.U. Lynden.

LYNDEN: What do you want it resprayed for?/

149. 3 (L)
M.C.U. Charter.

CHARTER: That's my business. And that's for changing the number plates./

150. 4 (H) a/b
(M.C.U. Lynden)

LYNDEN: All right, I'll do it.

PAN L. with him to C.2-S.

CHARTER: Thank you.

(3 TO POS.A, OUTER OFFICE)

LYNDEN: But only because I need the money.

PAN DOWN to money on bench.

GRAMS:
MUSIC

*

*

151. MIX 2 (O)
Establishing shot ext. Butcher's Shop.

13. EXT. BUTCHER'S SHOP. DAY.

FISHPOLE

GRAM F/X: *
STREET *
ATMOSPHERE. *

(4 TO POS.A, QUILPIE'S OFFICE)

Preview 1

(On 2, Shot 151)

Steed & Cathy enter
f/g.

152. 1 (K)

13A. INT. BUTCHER'S SHOP. DAY. BOOM A-1

Establishing shot
over butcher.

GRAM F/X:
F/D STREET
ATMOSPHERE.

Steed & Cathy enter
shop.

STEED: A pound of the usual.

CATHY: And what is the usual?

STEED: Anything from ohump chops
to a boar's head.

CATHY: Nothing personal, I hope.

Steed & Cathy exit
b/g R.

Boom A
follow
them.

CRAB R. to Refrigerator
Room. (Finish Pos.A)

13B. INT. REFRIGERATOR. DAY.

GRAM F/X:
F/O STREET.
REFRIGERATOR
HUM (to end
of shot).

CATHY: (CONTD.) Where are
we?

STEED: The robing room at Lambeth
Palace.

CATHY: It's not as I remember it.

STEED: Pansac.

CATHY: Where?

STEED: Permanent Agency for
National Security and Counter-
Intelligence. It's our end of
the hot line.

CATHY: It's cold.

STEED: This way.

Cathy & Steed exit
b/g thru Refrigerator.

Boom A
swing to
Outer
Office.

Preview 3

(On 1, Shot 152)

153. 3 (A) 13C. INT. PANSAC OUTER OFFICE. DAY.
3-S, over Alice. BOOM A-1

(1 TO POS.L, OUTER OFFICE --FAST)

STEED: Good morning, Alice.

ALICE: Good morning, sir.

STEED: This is Mrs. Gale, Miss

154. 1 (L) 3-S, Alice & Steed Briskett./ Impressive, isn't it?
over Cathy.

CATHY: It's all right.

(3 TO POS.B, QUILPIE'S OFFICE)

STEED: Mrs. Gale is a vegetarian.

ALICE: Oh dear.

STEED: We must do our best to humour her, but alas, the delights of modern butchery have little appeal for her.

QUILPIE: (OVER INTERCOM.) Alice!

ALICE: Yes, sir?

QUILPIE: (DISTORT) Isn't Mrs. Gale here yet? Where the devil's Steed?

ALICE: They've just arrived, sir.

QUILPIE: (DISTORT) Well, send them in, girl - what are you waiting for?

ALICE: Yes, sir.

STEED: The Fuehrer sounds merry and bright today.

ALICE: Not one of our happiest moods, be warned. You'd better go straight in.

(On 1, Shot 154)

STEED: To hear is to obey - come along, Mrs. Gale.

Steed & Cathy X u/s
R. to doors.

STEED: (CONTD.) Get Bert to put a pound of sausages on one side, there's a dear.

ALICE: Certainly, Mr. Steed.

STEED: Oh - and two dozen shin bones.

CATHY: For the dog.

Steed & Cathy exit
b/g. HOLD on Alice.

- | | | | |
|------|---|---|-------------------|
| 155. | 4 (A) | <u>13D. INT. QUILPIE'S OFFICE. DAY.</u> | BOOMS
C-1, B-5 |
| | <u>3-S, Steed & Cathy over Quilpie.</u> | | |
| 156. | 3 (B) | | |
| | <u>M.S. Quilpie.</u> | | |
| 157. | 4 (A) | <u>QUILPIE: Ah, Mrs. Gale! /</u> | BOOM C-1 |
| | <u>2-S, Cathy & Steed.</u> | | |
| 158. | 3 (B) | <u>CATHY: Good morning. /</u> | BOOM B-5 |
| | <u>M.C.U. Quilpie.</u> | | |
| | | <u>QUILPIE: I'm sure you appreciate we'd only bring you here in exceptional circumstances. /</u> | BOOM C-1 |
| 159. | 4 (A) | | |
| | <u>3-S, over Quilpie.</u> | | |
| | Steed & Cathy X to desk. | <u>CATHY: Steed has already outlined your problem. Didn't anyone anticipate that Charter might do something like this? Is there no form of repatriation unit where he could have had medical tests? /</u> | |
| | T.I. to M.C.U. Cathy. | | |
| 160. | 3 (B) a/b | | |
| | <u>(M.C.U. Quilpie)</u> | | |
| | | <u>QUILPIE: That's not what we're here to discuss, Mrs. Gale. What we want from you is a detailed description of the car as it was when you last saw it. I understand from Steed that it belonged to a friend of yours. /</u> | |
| 161. | 4 (A) a/b | | |
| | <u>(M.C.U. Cathy)</u> | | |

Preview 3

(On 4, Shot 161)

162. 3 (B) a/b
(M.C.U. Quilpie) CATHY: Yes, why don't you ask her for a description?/

163. 4 (A) a/b
(M.C.U. Cathy) QUILPIE: Too risky. We can't involve outsiders./

164. 3 (B) a/b
(M.C.U. Quilpie) CATHY: Very well. Is that all you've brought me here for?/

165. 4 (A) a/b
(M.C.U. Cathy) QUILPIE: No - we want you to trail Charter./

166. 3 (B) a/b
(M.C.U. Quilpie) CATHY: Why me?/

167. 4 (A) a/b
(M.C.U. Cathy) QUILPIE: You have special qualifications, Mrs. Gale. You have the advantage of being an outsider./

168. 3 (B)
3-S, over Cathy. CATHY: I thought you couldn't risk involving outsiders./

169. 4 (A) a/b
(M.C.U. Cathy)

170. 3 (B) a/b
(3-S, over Cathy) CATHY: (CONTD.) How do you suggest I go about it?/

QUILPIE: Did you get that list from Records, Steed?

(4 TO POS.J, SAME SET)

STEED: Yes, I picked it up this morning.

T.I. to C.U. list.

PAN UP to M.C.U. Quilpie.

QUILPIE: This is a list of some of Charter's wartime contacts. It's not much, but it's the only lead we have. In the meantime, Steed, I'd like you to break the news to the Aburanian Embassy./

171. 4 (J)
2-S, Steed over Quilpie.

STEED: Do they have to be told?

QUILPIE: Yes - the papers have already got half the story.

(On 4, Shot 171)

STEED: Well, I'm afraid you'll have to count me out.

QUILPIE: Why?

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

STEED: The Ambassador and I were involved in a rather unfortunate little skirmish in the good old days before Aburanian independence, if you remember, sir./

172. 3 (B)
3-S, over Cathy.

(4 TO POS.A, SAME SET)

QUILPIE: All right. What about the feminine approach? Maybe that would be the thing. What do you say, Mrs. Gale?/

173. 4 (A)
M.C.U. Cathy.

CATHY: All right. Is there anything else I can do for you while I'm about it?/

174. 3 (B) a/b
(3-S, over Cathy)

QUILPIE: No, that's all for the moment.

CATHY: Right.

STEED: Right, I'll show you out.

QUILPIE: Let me know as soon as you get anything - and don't forget to give the description of the car to Alice.

CATHY: Very good.

PAN L. with Cathy & Steed to doors.
Cathy exits.

175. 4 (A)
M.S. Quilpie.

CRAB L. with him to 2-S with Steed by teleprinter. (Finish Pos.K)

QUILPIE: Now, Steed, what additional arrangements have you in mind to meet this new situation?

T.I. to C.2-S.

STEED: All available man-power has been detailed to cover the period of the visit.

(3 TO POS.D, EMBASSY)

(CONTD.)

(On 4, Shot 175)

STEED: (CONTD.) This means about double the original estimate. Sharp will be under close security observation night and day from the moment he steps off the plane.

QUILPIE: Good. Sharp's visit may be unpopular, but its success is vital if we are to maintain a proper area of influence in South-West Asia.

STEED: Of course, sir. Let's hope Mrs. Gale will be able to maintain a proper area of influence in South West London.

PAN DOWN to C.U. teleprinter.

GRAMS:
MUSIC

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176. MIX 1 (M)
C.U. photograph of Charter on desk.

PULL BACK to 3-S.

14. INT. EMBASSY. DAY.

BOOM A-4

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(4 TO POS. L, EMBASSY, WHEN CAM. 1 HAS CLEARED SAME POSN.)

CATHY: Our Ministry feels that in view of Charter's disappearance, you should seriously consider the possibility of cancelling General Sharp's visit.

177. 3 (D)
M.C.U. Sabri.

ZULFICAR: That is out of the question./

SABRI: The flight has already left Aburain, Mrs. Gale. He will be here by ten-thirty tonight. Cancellation at this stage would arouse considerable comment. Our neighbours would interpret it as a diplomatic rebuff./

178. 1 (M)
2-S, Zulficar & Cathy.

ZULFICAR: In any case, the visit is vital.

CATHY: I see.

Preview 3

(On 1, Shot 178)

ZULFICAR: Presumably your people will strengthen their security arrangements?

CATHY: A plan is already being worked out, and we'll be getting in touch with you this afternoon./

179. 3 (D)
3-S, over Cathy.

(1 TO POS.N, GARAGE)

SABRI: Thank you, Mrs. Gale. I'm sure we can rely on the British Authorities to take every precaution, and I'm sure everything will be all right.

CATHY: I hope so. Thank you for seeing me, Your Exoellency.

PAN R. with Cathy to doors.
She exits.

180. 4 (L)
2-S, Zulfioar over Sabri.

Zulfioar Xs L. of Sabri to telephone.

T.I. to C.2-S.

(3 TO POS.M, GARAGE,
FAST)

ZULFICAR: Ibrahim - the woman who has just left - have her followed.

SABRI: Why?

ZULFICAR: Just to make sure that her visit here was perfectly genuine. It'll be interesting to see where she goes next.

SABRI: Do you realise the implications?

ZULFICAR: All too well. I learned my lesson during the Revolution. One should never trust the British.

SABRI: Even when they're trying to help us?

Preview 3

(On 4, Shot 180)

ZULFICAR: Least of all when they
are trying to help us.

GRAMS:
MUSIC

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181.	<u>MTX 3 (M)</u>	<u>15. INT. GARAGE. DAY.</u>	BOOM B-4
	M.S. under car.		
	PULL BACK to 2-S, Cathy over Lynden, as she enters b/g.	GRAM F/X: GARAGE WORKS ATMOSPHERE (thru scene).	* * *

CATHY: Hallo. Are you at home?

(4 TO POS.A, QUILPIE'S
OFFICE)

LYNDEN: Good afternoon, Miss. What
can I do for you?

CATHY: I hope you can help me.

LYNDEN: I'll do my best.

CATHY: I'm looking for a car.

LYNDEN: Got several nice models
round the back. Come and have a
look. What price had you in mind?

CATHY: I'm looking for a specific
car - a blue Vogel Prentice./

182. 1 (N)
C.2-S, fav. Lynden.

LYNDEN: Oh, pricey - a bit out of
my range./

183. 3 (M)
C.2-S, fav. Cathy.

CATHY: I owned one until yesterday.

184. 1 (N) a/b
(C.2-S, fav. Lynden)

Then I sold it to a man called Charter./

LYNDEN: Really?

CATHY: He's a friend of mine. You
don't know him?

185. 3 (M)
2-S.

LYNDEN: Should I?/

(1 TO POS.O, SAME SET)

(On 3, Shot 185)

CATHY: He often talks about you. I understood you were together in the Resistance.

T.I. to M.C.U. Lynden.

LYNDEN: It's possible. There are a lot of us in London who fought together in France during the war - but I don't remember anyone named Charter.

PAN L. to C.U. Cathy.

186. 1 (O)
2-S, over spray-gun f/g L. Cathy Xs d/s to gun. CATHY: That's strange. He seems to have disappeared, anyway.

LYNDEN: I don't think I can help you./

187. 3 (M)
M.C.U. Cathy.

CATHY: He talked about having the car resprayed, and I thought he might have come to you.

188. 1 (O) a/b
(2-S)
(3 TO POS.L, SAME SET, FAST)
Lynden Xs d/s R. of Cathy.

LYNDEN: Well, he didn't. I haven't had a car like that in here for months./

189. 3 (L)
2-S, fav. Cathy.

CATHY: I see. Well, if he does come in, perhaps you'd ask him to get in touch with me.

Cathy exits b/g.

T.I. to C.U. Lynden's hands tearing up oard.

GRAMS:
MUSIC

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190. MIX 2 (H)
C.U. notebook on Alice's knee.
PULL BACK to 2-S, Quilpie over Alloe.

16. INT. QUILPIE'S OFFICE. DAY. BOOM C-1

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(3 TO POS.N, HOUSEBOAT)

QUILPIE: ... immediate organisation of security to prevent any such attempt being carried out, stop. In view -

F/X: TELEPHONE RINGS.

(On 2, Shot 190)

QUILPIE: (CONTD.) Quilpie. A court order? I don't care if they want a Bill from the House of Lords, there isn't time. This man's highly trained ... Well, use your blasted initiative!

(He hangs up)

191. 4 (A)
M.C.U. Alice.

192. 2 (H) a/b
(2-S) ALICE: In view/...

QUILPIE: In view of the imminence of the General's arrival, the arrest of this man is regarded as a matter of the gravest, repeat gravest, urgency./

193. 4 (A)
2-S, Alice over Quilpie. Get it off right away.
Quilpie rises, breaks
R. HOLD on Alice.

ALICE: Yes, sir.

F/X: TELEPHONE RINGS.

194. 2 (H)
M.S. Quilpie. ALICE: (CONTD.) Yes, I see - thank you. Mrs. Gale is back./

195. 4 (A)
M.S. Alice. QUILPIE: About time. Show her in./

PAN L. with her to doors.

Cathy enters b/g.

196. 2 (H) a/b
(M.S. Quilpie) QUILPIE: (CONTD.) Come in, Mrs. Gals.

197. 4 (A)
M.S. Cathy. Any luck?/

CATHY: The Ambassador refuses to cancel/...

198. 2 (H) a/b
(M.S. Quilpie) QUILPIE: Just a moment. Sit down.

PAN L. with Quilpie to 2-S.

He switches on tape recorder.

(CONTD.)

They sit.

Preview 4

(On 2, Shot 198)

QUILPIE: (CONTD.) Prefix: One, zero, zero, nine, stroke C, stroke eight. Go ahead, Mrs. Gale. What have you found?/

199. 4 (A)
M.C.U. Cathy.

CATHY: The Ambassador refuses to cancel General Sharp's visit. I pointed out the danger Sharp might be in, but the Ambassador was quite adamant. I left the Embassy at mid-day and drove to Lynden's garage at No.4, Chepston Mews. Michael Lynden, the proprietor, denied having seen Charter or his car. But I think he was lying. I noticed a spray-gun which was wet and had obviously been used in the last twenty-four hours./

200. 2 (H)
M.C.U. Quilpie.

QUILPIE: What was the colour of the paint?/

201. 4 (A) a/b
(M.C.U. Cathy)

CATHY: White./

202. 2 (H)
M.S. Quilpie over tape recorder.

QUILPIE: White! Hardly sounds like a camouflage. Anything else?/

203. 4 (A) a/b
(M.C.U. Cathy)

CATHY: Not really./

204. 2 (H) a/b
(Quilpie over tape recorder)

QUILPIE: One, zero, zero, nine, stroke C, stroke eight, ends. Alice, tell Special Branch that we think Charter's car may now be white.

205. 4 (A)
2-S.

ALICE: (ON INTERCOM.) Yes, sir./

Quilpie rises, Xs d/s to map.

QUILPIE: If you're correct, it shouldn't take long to find.

Cathy follows. HOLD 2-S.

CATHY: Do you think Charter would risk leaving London?

(2 TO POS.B, STEED'S LIVING ROOM)

(On 4. Shot 205)

QUILPIE: I don't know. But we can't take any chances. He could be a hundred miles away - he could be hiding out at the end of the road.

CATHY: Does he have any family or close friends?

CRAB L, holding 2-S,
as Quilpie Xs L. of
Cathy. (Finish Pos.M)

QUILPIE: No next of kin, we're certain of that. Just a minute! I suppose he might have gone to see Helen Rayner, Steve Rayner's widow.

T.I. to C.U. Quilpie's
glasses.

206. MIX 1 (P) 17. INT. HOUSEBOAT. DAY. BOOM B-4
M.C.U. Helen.

PULL BACK to 2-S
over Cathy.

Helen Xs d/s L. of
Cathy.

Cathy Xs L. of Helen.

HELEN: Yes, I remember Mark Charter. Of course I do. But the only thing I can tell you about him is that your people sent him away with my husband - to die in circumstances that were never explained to anyone's satisfaction, least of all mine. So I don't see why you've come to me at all. Why have you?

CATHY: Would it surprise you to know that Charter was still alive?

HELEN: Yes.

CATHY: You don't sound surprised then. You've seen Charter, haven't you? It's imperative that we find him.

HELEN: Don't you know where he is?

CATHY: No, he's disappeared.

Preview 3

(On 1, Shot 206)

CRAB R, holding 2-S,
as Helen Xs R. to
desk. (Finish Pos.G)

HELEN: Why would he do that?

207. 3 (N)

C.2-S, fav. Helen.

CATHY: Didn't he tell you? He's
going to kill Sharp./

HELEN: Really? Then he has my
blessing.

CATHY: I can sympathise, Mrs. Rayner,
but we must try and stop him.

HELEN: Why?

CATHY: Quite apart from anything else,
he's throwing his life away.

208. 1 (G)

C.2-S, fav. Cathy.

HELEN: He knows the risk he's taking./

CATHY: He can't hope to get away with
it. He must know that we've alerted
the Aburanian Embassy.

CRAB R. with Helen
to foot of stairs.

HELEN: What typical hypocrisy! But
it won't save Sharp.

Cathy enters shot
b/g L.

CATHY: Look, you know where Charter
is. You've got to tell me. Doesn't
his life mean anything to you?

209. 3 (N)

2-S, over typewriter.

HELEN: I'm sorry, Mrs. Gale. I
can't help you. I hope he kills
Sharp./

Cathy Xs d/s L. to
table.

CATHY: Is that all you care about -
Sharp's death?

210. 1 (G)

C.U. papers on table.

HELEN: Yes, Mrs. Gale, it is./

PAN UP to M.C.U. Cathy.

Preview 3

(On 1, Shot 210)

CATHY: I think I understand the way you feel, Mrs. Rayner. But doesn't it seem a terrible waste, since your husband was killed for exactly the same cause?/

211. 3 (N)
2-S.

Helen Xs d/s to R. of Cathy.

HELEN: No. Sharp's death is all that Mark's living for. I'm not going to stand in his way.

(1 TO POS.Q, CLUB)

CATHY: You're a very vindictive woman, Mrs. Rayner.

HELEN: I thought you said you understood my feelings.

CATHY: For losing a husband, yes. Not for revenge and murder.

HELEN: You don't know what it's like to be made a widow.

CATHY: Yes I do, Mrs. Rayner.

Cathy exits b/g.

T.I. to C.U. Helen.

GRAMS:
MUSIC

*
*
*

212. MIX 1 (Q)

18. INT. GENTLEMEN'S CLUB. DAY.

BOOM C-3

C.U. newspaper.

CRAB L. to M.S. Edwards.

Jenkins enters L.

EDWARDS: I say, Jenkins -

(3 TO POS.H, CLUB)

JENKINS: Yes, sir?

EDWARDS: Isn't that the fellow who was in here last night?

JENKINS: Mr. Charter? Yes, sir.

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Preview 3

(On 1, Shot 212)

EDWARDS: Dashed odd. Comes back after five years, and then disappears again. Doesn't he like the place?

JENKINS: Told me he was going to the country for a few days./

213. 3 (H)
M.S. chair.

214. 1 (Q) a/b
(2-S, fav. Edwards)

EDWARDS: Waste of a good chair. Bring me a gin and tonic.

(3 TO POS. O, TELEPHONE BOX)

JENKINS: Yes, sir.

F/X: TELEPHONE RINGS.

CRAB R. with Jenkins to telephone.

JENKINS: (CONTD.) Good afternoon, Beadles. Can I help you? Oh yes, Mrs. Gale. No, I'm afraid Mr. Steed hasn't been in all day. You're welcome. Goodbye.

215. 3 (O)
C.U. Cathy on phone.
PAN DOWN to C.U. hand on dial.

19. INT. TELEPHONE BOX. DAY. BOOM B-2

GRAM F/X:
STREET ATMOSPHERE
IN B/G (thru scene).

216. MIX 2 (B)
C.U. telephone.

20. INT. STEED'S FLAT. DAY. BOOM A-2

PULL BACK to include Steed.

F/X: TELEPHONE RINGING CONTINUOUSLY.

T.I. to C.U. telephone.

GRAMS:
THEME

MIX CAPTION SCANNER

D: "THE AVENGERS"
End of Act 2

*

*

*

FADE SOUND & VISION

*

2ND COMMERCIAL BREAK - 2'30" approx.

DURING BREAK:

CAM. 1 - TO POS.M, EMBASSY.

CAM. 2 - TO POS.P, QUILPIE'S OFFICE.

CAM. 3 - TO POS.D, EMBASSY.

CAM. 4 - TO POS.C, QUILPIE'S OFFICE.

BOOM A - TO POS.4, EMBASSY.

BOOM B - TO POS.1, PANSAC OUTER OFFICE.

BOOM C - TO POS.1, QUILPIE'S OFFICE.

VTR/ABC/3394
Part 3

ACT 3

	<u>GRAMS:</u>
	<u>THEME</u>
<u>FADE UP CAPTION SCANNER</u>	
<u>E: "THE AVENGERS"</u>	*
Act 3	* -
<u>FADE OUT CAPTION SCANNER</u>	*
	*
217. <u>MIX 2 (P)</u>	<u>21. INT. QUILPIE'S OFFICE. DAY.</u> BOOM C-1
C.U. list on desk.	*
PULL BACK to 2-S, Quilpie & Cathy.	*
	<u>QUILPIE:</u> You're absolutely sure about this, Mrs. Gale?
	<u>CATHY:</u> Positive. That last address - Hazel Cottage, Selsey, Sussex - is in Helen Rayner's hand-writing.
PULL BACK with Quilpie, holding 2-S.	
	<u>QUILPIE:</u> So Steed was lying when he said he got this list of contacts from Records.
	<u>CATHY:</u> What's more, he must have got this list from Helen Rayner, which means he'd been there before us and not told us.
	<u>QUILPIE:</u> Not like Steed. I can't understand what he's playing at./
218. <u>4 (C)</u>	
3-S, as Alice enters.	
She Xs d/s between them.	<u>ALICE:</u> They've found Charter's car, sir.
	<u>QUILPIE:</u> Where?

Preview 2

(On 4, Shot 218)

219. 2 (P) ALICE: Abandoned in a field on the
C.U. Cathy. Sussex coast. Near Selsey./

220. 4 (C)
C.U. Quilpie.

PULL BACK to 3-S. QUILPIE: Thank you, Alice. Any
news of Steed.

ALICE: He's still not answering
his phone.

QUILPIE: Well, keep trying.

Alice exits.

Well,

T.I. to C.U. Quilpie.

Mrs. Gale, can I interest you in a
trip to Hazel Cottage?

GRAMS:
MUSIC

*

*

MIX PRE-VTR (VTR/ABC/3394A)

PRE-VTR
SOUND

1. FADE UP 4 (A)
H.A. establishing
shot of Cottage.

22. INT. COTTAGE. DAY.

*

ZOOM IN to C.U. Charter
on telephone.

BOOM A

*

*

*

CHARTER: No, I'm fine, thanks.
How's everything your end?
Mrs. Gale? Not yet, but I'll
certainly keep an eye open for
her. Yes, I saw the papers.
That should stir things up a bit.
Good - all right, I'll contact
you when things start warming up.
Thanks for calling. 'Bye.

He hangs up.

FADE SOUND & VISION

(2 TO POS.D. PANSAC
OUTER OFFICE)

Preview 3, Shot 221

(On Pre-VTR(A))

221. MIX 3 (D) 23. INT. EMBASSY. DAY. BOOM A-4

C.U. photograph of
Charter on desk.

PULL BACK to 3-S,
over Guards.

ZULFICAR: Memorise every feature
of that face. It belongs to a
highly-trained agent. I want
this man, and I want him alive -
and in this room before the end of
the day. That is all. Your car
is waiting.

Guards exit R.

Sabri enters b/g L.

CRAB R, holding 2-S,
as Sabri Xs d/s L. of
Zulficar.

SABRI: Zulficar! Where are they
going?

ZULFICAR: To a house in Sussex.

222. 1 (M) SABRI: Sussex?/
C.2-S, fav. Zulficar.

ZULFICAR: When we arrested Charter
and Rayner in 1959 ...

SABRI: What's Rayner got to do with
it? He's dead.

ZULFICAR: Of course - I know that.
Look at this - it is a summary of
their interrogation records. Look
at the address given by Rayner.

SABRI: Yes?

T.I. to C.U. Zulficar.

ZULFICAR: A coincidence, perhaps.
But this afternoon Mrs. Gale paid a
call on Rayner's widow - after which
she left for Sussex./

223. 3 (D)
2-S, fav. Sabri.

(On 3, Shot 223)

SABRI: The British police could
have dealt with this.

ZULFICAR: I thought it would be
wiser to get there first.

SABRI: With soldiers? It's a
flagrant breach of diplomatic
practice./

224. 1 (M)
M.S. Zulfiqar.

He sits.

T.I. to C.U.

ZULFICAR: In a situation like this,
we cannot afford to be diplomatic.

GRAMS:
MUSIC

*

*

MIX PRE-VTR (VTR/ABC/3394B)

(over)

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(3 TO POS.P. SAME SET,
EMBASSY)

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VTR/ABC/3394B

GRAMS:
MUSIC
(contd.)

BOOMS
A & B

2. FADE UP 4 (A) 24. INT. COTTAGE. NIGHT. *
C.U. Charter on bed. *
PULL BACK as he rises *
& Xs d/s to doorway R. *
Cathy enters b/g L. *
3. 2 (A) *
M.S. Charter. *
He moves forward. *
4. 3 (A) CHARTER: Mrs. Gale! / *
M.C.U. Cathy. *
5. 1 (A) CATHY: Yes. / *
M.C.U. Charter. *
6. 3 (A) a/b CHARTER: Of course - you must work *
(M.C.U. Cathy) for Steed. / *
7. 2 (A) a/b CATHY: It's all right. I've come *
(M.C.U. Charter) alone - unarmed. / *
8. 3 (A) a/b CHARTER: No reinforcements on the *
(M.C.U. Cathy) way? / *
9. 2 (A) a/b CATHY: No. / *
(M.C.U. Charter) *
He sits on edge of CHARTER: Then I'm bound to say, I
rostrum. don't see what you hope to achieve. /
10. 4 (A) CATHY: Why are you doing this? *
2-S, Cathy over *
Charter. *
CHARTER: What? *
(1 TO POS.), EXT. *
WINDOW *
CATHY: Signing your own death warrant. *
11. 2 (A) CHARTER: Am I? / *
2-S, Charter over *
Cathy. *
Cathy Xs d/s L. f/g *
to table. *
CATHY: You can't get away with it. *
You must know that. Sharp's body- *
guard will be ready to shoot you on *
sight. *

Preview 3

(On 2, Shot 11)

Charter jumps off
rostrum and Xs d/s R.
of Cathy.

CHARTER: If they see me. What
brings you here, Mrs. Gale?

CATHY: Why do you still want to
kill Sharp?

12. 3 (A)
C.2-S, fav. Cathy.

CHARTER: I was ordered to./

CATHY: That was five years ago, in
a theatre of war. This is England.
It's a completely different situation.

CHARTER: Is it?

13. 2 (A)
C.2-S, fav. Charter.

CATHY: What do you mean?/

CHARTER: I don't think so. Sharp
has people shot for holding different
views from the President of Aburain.
Does that matter to you, Mrs. Gale?

(3 TO POS.B. SAME SET)

CATHY: Of course it does.

CHARTER: Well, I intend doing something
about it.

CATHY: But murdering Sharp isn't
the answer.

CRAB R, holding 2-S,
as Charter moves to
pillar.

CHARTER: What do you suggest? A
public reprimand from the leaders of
democracy? A vote of disapproval
at the United Nations?

CATHY: Those are the only arguments
for civilised people.

CHARTER: They're not the arguments of
civilised people. They're the arguments
of people who can't do anything.

(CONTD.)

Preview 1

(On 2, Shot 13)

CHARTER: (CONTD.) Be honest with yourself, Mrs. Gale - why should you worry what happens to Sharp?

CATHY: It's not Sharp I'm worried about - it's you.

F/X: NOISE (OFF)

		<u>GRAMS:</u> <u>MUSIC</u>
	CRAB L. with Charter as he Xs to window. (Finish Pos.B)	*
14.	1 (B) M.C.U. Charter, through window.	* * * *
15.	2 (B) M.C.U. Cathy.	* * * *
16.	3 (B) 2-S, Charter over Cathy. Charter Xs d/s L. of Cathy. (2 TO POS.A, SAME SET) (1 TO POS.C, EXT. DOOR)	*
	<u>CATHY:</u> What is it?/	*
	<u>CHARTER:</u> My friends from the Embassy. You'd better hide. They won't want to leave any witnesses alive.	* * * * * * *
	<u>CATHY:</u> What about you?	*
	<u>CHARTER:</u> I'll bluff it out.	* * *
	<u>CATHY:</u> They may not know I'm here. We should be able to ambush them.	* * * *
	Guards enter.	* *
17.-26.	<u>CAMS. 2 (A), 3 (B) & 4 (A) as directed for fight.</u>	<u>GRAMS:</u> <u>FIGHT</u> <u>MUSIC</u> * * * * * * * * *
	<u>F/X:</u> SHOT.	* *

Preview 2

(On , Shot)

27. 2 (A) _____
C.U. Charter.

28. 3 (B) _____ CHARTER: It was an accident./
3-S, over Charter,
as Cathy kneels beside
him. CATHY: He's still alive. I'll
call an ambulance.

CHARTER: We'd better get out of
here.
Charter rises.
HOLD on Cathy.

CATHY: Somebody'll have heard the
shot. They're bound to./
29. 2 (A) a/b _____
(C.U. Charter)

CHARTER: Precisely./
30. 3 (B) _____
C.U. Cathy.
She looks at gun.

31. 2 (A) _____
C.U. gun.
PAN UP to C.U. Charter.

CHARTER: (CONTD.) That's why we
can't stay./
32. 3 (B) _____ He'll live. We'll
2-S, Cathy & body. phone the police later. Now outside
PAN UP to 2-S with please, Mrs. Gale. We'll take the
Charter as she rises. Embassy car. Nobody will be looking
for that.

CRAB L. with them,
as they move to door. CATHY: Where are we going?

CHARTER: Back to London./
33. 1 (C) _____ Sharp's
2-S, outside door. plane will be landing shortly. I've
no intention of disappointing him.

HOLD on door, as they
exit f/g. GRAMS:
MUSIC

FADE PRE-VTR SOUND & VISION *

Preview 2 *

(On Pre-VTR(B))

GRAMS:
MUSIC
(contd.)

*
*

225. MIX 2 (D)
C.U. kettle.

25. INT. PANSAC OUTER OFFICE. NIGHT. *

BOOM B-1

*
*

PAN UP to M.C.U. Alice.

PAN R. with her to 2-S
with Quilpie, as she
Xs R. to desk.

QUILPIE: You know, Alice, the only
weak link is the airport, the
moment when Sharp steps down from
his plane, before getting into the
armoured car.

F/X: TELEPHONE RINGS.

ALICE: Pansac. Hallo? It's
Mrs. Gale.

QUILPIE: Yes. What? Why? Go
on, yes. All right - get round
here as fast as you oan.

Charter's

back in town.

Quilpie exits b/g.

226. 4 (C)
M.S. Quilpie.

25A. INT. QUILPIE'S OFFICE. NIGHT.

BOOM C-1

PAN with him to desk.

Alice enters b/g.

(2 TO POS.A, BUTCHER'S
SHOP)

ALICE: How did he get past the
police ohecks?

QUILPIE: In a diplomatic car -
stolen from those Embassy guards.
Bayswater - Bayswater - Bayswater ...
I wish I knew where the devil Steed
was.

T.I. to C.U. Quilpie.

227. MIX 3 (P)
2-S, Zulficar (at
desk) over Sabri.

26. INT. EMBASSY. NIGHT.

BOOM A-4

(4 TO POS.B, EMBASSY)

(On 3, Shot 227)

(BOOM A-4)

ZULFICAR: I don't care how long it took you to reach a telephone. You should have reported it to the British Police! Return immediately!

SABRI: What happened?

ZULFICAR: They not only let Charter escape - they even allowed him to steal their car!

228. 1 (M)
M.C.U. Sabri.

PAN L. with him to 2-S with Zulficar.

SABRI: Not one of your most successful operations, Major. What time is it?

(3 TO POS.D, SAME SET)

ZULFICAR: Eight.

SABRI: Sharp's plane will be landing soon. We'd better prepare for the Reception.

ZULFICAR: How can we go on, with Charter still at large?

Sabri Xs behind desk.

T.I. with him.

SABRI: If he's as good an agent as you say, he should be able to find his own way here./

229. 3 (D)
C.U. Zulficar.

(1 TO POS.L. OUTER OFFICE)

/Q T/C/

MIX TELECINE (B)
Planes arriving at London Airport.

27. T/C. EXT. LONDON AIRPORT. NIGHT.

GRAMS:
MUSIC

*

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*

*

S.O.F.
or
GRAM F/X.

*

*

230. MIX 3 (D)
M.S. Sabri at desk.

28. INT. EMBASSY. NIGHT.

BOOM A-4

*

(As doors open)

*

231. 4 (B)
Group over Sabri.

*

*

*

(On 4, Shot 231)

ZULFICAR: General Sharp and Mr. Steed.

SABRI: Ah, General ...

SHARP: How do you do?

SABRI: I hope you had a pleasant flight?

SHARP: Not bad. Do you know Steed?

SABRI: No.

STEED: It was a long time, Ambassador - and it was quite a hot reception.

SABRI: Oh - how do you do?

Sharp Xs f/g L. to end of desk.

SHARP: Apparently Steed's in charge of the security arrangements for my visit.

SABRI: Oh, we've been dealing with a Mrs. Gale up to now. She seems/-

232. 3 (D)
M.C.U. Sharp.

SHARP: Why wasn't I told about Charter?/

233. 4 (B) a/b
(Group over Sharp)

SABRI: We didn't wish to alarm you, sir./

234. 3 (D)
M.S. Sharp.

He sits & puts his feet on desk.

SHARP: Alarm me! I wouldn't have come if I'd known./

235. 4 (B)
M.C.U. Sharp's feet on desk.

SABRI: Exactly, sir.

PAN UP to 3-S, Sabri, Zulficar & Steed.

ZULFICAR: We've done everything we can to ensure your stay will be a successful one, General./

236. 3 (D)
M.C.U. Sharp.

SHARP: Steed -

Preview 4

(On 3, Shot 236)

STEED: Yes, sir?

SHARP: Do you know where Charter
is?/

237. 4 (B) a/b
(3-S)

STEED: Not at this very moment,
sir. But I don't think you have
anything to fear from him./

238. 3 (D) a/b
(M.C.U. Sharp)

SHARP: What do you mean?/

239. 4 (B) a/b
(3-S)

STEED: I'm certain he's only
bluffing./

240. 3 (D) a/b
(M.C.U. Sharp)

SHARP: I hope you're right. Will
you be at the Press Reception later?

STEED: Of course, sir.

241. 4 (B)
Group over Sharp.

SHARP: See you then./

STEED: Until later, gentlemen.

Steed exits b/g.

PAN DOWN & T.I. to
C.U. gloves on desk.

GRAMS:
MUSIC

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*

MIX PRE-VTR (VTR/ABC/3394C)
(over)

(3 TO POS.B, 4 TO POS.A,
QUILPIE'S OFFICE)

VTR/ABC/3394C

GRAMS:
MUSIC
(contd.)

- | | | | |
|-----|--|--|--------|
| | | | * |
| | | | * |
| 34. | <u>FADE UP 1 (X)</u> | <u>29. INT. EMBASSY GARAGE, NIGHT.</u> | * |
| | Establishing shot of
staircase over car. | | BOOM A |
| | Zulficar enters b/g. | | + |
| | | | ECHO. |
| | PULL BACK with him
as he moves along
side of car to boot.
<u>(Finish Pos.Y)</u> | | * |
| | | | * |
| | T.I. to M.C.U. Charter
in boot, as Zulficar
opens it. | | * |
| | | | * |
| | | | * |
| 35. | <u>2 (X)</u> | | |
| | M.C.U. Zulficar. | | |
| | | <u>ZULFICAR:</u> Well, well, Mr. Charter.
So you finally managed to get here. | |
| 36. | <u>1 (Y)</u> | <u>Did you have a comfortable journey?/</u> | |
| | M.C.U. Charter, over
gun. | | |

FADE SOUND & VISION

Preview 2, Shot 242

(On Pre-VTR(C))

242. MIX 2 (A) 30. INT. BUTCHER'S SHOP. NIGHT. BOOM B-6

C.U. cigar on counter.

Meat knife cuts cigar.

PAN UP to 2-S.

QUILPIE: In the light of what you've just told me, Steed, I'm prepared to overlook the fact that you've failed to report in for eight hours.

STEED: Have you got a match, sir? Thank you. I had to let Mrs. Gale do the donkey work in case either of us was being followed.

QUILPIE: You may be right. Matches! That's the way I got them. But I think you'll find it difficult to convince her. Let's go into my office. There are still one or two things to be done.

STEED: Right.

Steed & Quilpie
exit b/g.

Boom B
swing to
Outer
Office.

243. 1 (L) 30A. INT. PANSAC OUTER OFFICE. NIGHT.

2-S, Alice over Cathy.

BOOM B-6

(2 TO POS.H, QUILPIE'S OFFICE, WHEN CAM.3 HAS CLEARED SAME POSN.)

Steed & Quilpie X L. to R. & exit b/g.

QUILPIE: Mrs. Gale!

Alice Xs d/s R. of Cathy.

ALICE: I think they want you, Mrs. Gale.

Cathy exits b/g.

244. 3 (B) 30B. INT. QUILPIE'S OFFICE. NIGHT.

2-S, Steed & Quilpie at back of desk.

BOOM C-1

(1 TO POS.R, EMBASSY)

(On 3, Shot 244)

(BOOM C-1)

Steed moves forward.

245. 4 (A) M.S. Cathy. STEED: Mrs. Gale, I hear you made contact with Charter./

PAN R. with her to 2-S with Steed. CATHY: Yes, I'm satisfied now that he means business.

(3 TO POS.O, EMBASSY CORRIDOR) STEED: Are you also satisfied that he's not sick?

Cathy moves d/s L. to corner to desk. T.I. to M.C.U. Cathy. CATHY: He thinks he's doing it to rid us of a traitor. I wish I could have persuaded him to give himself up./

246. 2 (H) 3-S, over Cathy. QUILPIE: In the circumstances, an understandably difficult task, eh, Steed?/

247. 4 (A) M.C.U. Cathy. CATHY: Which circumstances are you referring to?/

248. 2 (H) a/b (3-S)

249. 4 (A) a/b (M.C.U. Cathy) CATHY: (CONTD.) Where have you been for the last twelve hours, Steed? You went to Helen Rayner's, didn't you? Where else have you been without telling us?

(2 TO POS.B, STEED'S LIVING ROOM) STEED: I think it's time we were moving. Sharp's press reception is in a couple of hours. Come on, Mrs. Gale, I'll explain everything on the way home.

CRAB R, holding 3-S, as Steed & Cathy exit b/g.

Quilpie swings round on his chair into C.U.

GRAMS:
MUSIC

*
*
*

250. MIX 1 (R) 31. INT. EMBASSY. NIGHT. BOOM A-4
O.U. table top. *
(4 TO POS.N, EMBASSY) *
*

(On 1, Shot 250)

GRAMS:
MUSIC
(contd.)

*

*

(BOOM A-4)

PAN UP to Group, as
Zulficar enters b/g.

ZULFICAR: He's here.

SABRI: Good. Bring him in.

Waiter & waitresses
exit b/g.

251. 3 (O)
Group in corridor, as
waiter & waitresses
exit. BOOM B-2

Charter & guards enter
f/g.

252. 1 (R)
Group, over Sabri. BOOM C-5

(3 TO POS.P, INT. SAME
SET - FAST)

SABRI: Mr. Charter, welcome to the
party./

253. 3 (P)
M.C.U. Sabri. I understand you want to
kill General Sharp./

254. 1 (R)
2-S, Zulficar &
Charter.

255. 3 (P) a/b
(M.C.U. Sabri)

PAN R. with Sabri
to 3-S.

SABRI: (CONTD.) You don't look
the kind of man who would kill - for
the fun of it.

(1 TO POS.F, SAME SET,
FAST)

CHARTER: I'll kill Sharp.

SABRI: For fun?

CHARTER: No.

SABRI: As part of your job?

CHARTER: No.

256. 1 (F)
3-S, fav. Charter. SABRI: Why, then?/

Preview 3

(On 1, Shot 256)

257. 3 (P) a/b
(3-S) CHARTER: Revenge. Revenge for Rayner's murder, five years in prison, and for Sharp turning traitor to his country./
258. 1 (F)
3-S. SABRI: Admirable sentiments, I'm sure. But when it comes to it, do you think you'll be able to do it?/ You're not on a Secret Service mission now, you know. This is London - your home ground. You're surrounded by 'the enemy'. I don't see how you can possibly get away with it./
PAN L. & CRAB R. with Sabri, to desk.
259. 4 (N)
2-S, Charter & Zulficar. CHARTER: No, you're right - I don't expect to get away with it./
260. 1 (F)
C.U. Sabri. SABRI: Mr. Charter, we'd like to help you./
261. 4 (N) a/b
(Charter & Zulficar) CHARTER: I don't understand./
262. 3 (P)
B.C.U. Zulficar. ZULFICAR: We want you to kill General Sharp./
263. 4 (N)
B.C.U. Charter. CHARTER: You want Sharp dead?/
264. 3 (P) a/b
(B.C.U. Zulficar) ZULFICAR: Yes./
265. 4 (N)
M.S. Charter. CHARTER: Is this a joke?
- (1 TO POS.C. STEED'S LIVING ROOM)
266. 3 (P)
C.2-S, fav. Sabri. SABRI: No. When Sharp first came to our country, we welcomed him. His knowledge was useful, and he was anxious to help us. At the time, we thought him indispensable./ But now - now he is an embarrassment. An Englishman as our Minister of the Interior is now a millstone around our necks. In short, the once indispensable General Sharp is now dispensable./
267. 4 (N)
2-S, Charter & Sabri.

(On 4, Shot 267)

Zulfioar enters b/g.

CHARTER: I see.

ZULFICAR: You appreciate that we are deliberately trying to embarrass your Government, and thereby break off diplomatic relations?

CHARTER: Aren't you frightened I might inform my Government of this?

Zulfioar exits b/g R.

SABRI: It's your word against mine.

268. 3 (P)
3-S, over Zulfioar.

CHARTER: What do you want me to do?/

ZULFICAR: Fire two shots at the General with a gun loaded with blanks.

CHARTER: Blanks?

ZULFICAR: That's right, Mr. Charter, that's all you have to do.

269. 4 (N) a/b
(Sabri & Charter)

SABRI: You see, we aren't looking for a murderer - only a scapegoat./

CHARTER: I'll be blamed?

SABRI: Yes - but since this Embassy stands on what is technically Aburanian soil, we have the right to take you back to our own country to stand trial.

270. 3 (P)
2-S, fav. Sabri.

CHARTER: No, thanks. I've already seen your legal system in action./

SABRI: But this time the verdict will be in your favour.

CHARTER: All very nice - but what happens after the trial? I can't return to this country.

Preview 4

(On 3, Shot 270)

271. 4 (N) SABRI: No./
2-S, Charter & Sabri.

PULL BACK to 3-S, as
Sabri Xs to table f/g.

How much back pay
do you have for your years in
prison?

272. 3 (P) CHARTER: Fifteen thousand pounds./
M.C.U. Sabri.

SABRI: Very well, Mr. Charter - we
will reward you with a house, a car
and fifty thousand pounds./

273. 4 (N)
C.U. Charter.

PAN R. to C.U. Zulficar.

274. 3 (P)
C.U. Sabri.

275. 4 (N)
3-S.

Charter Xs to Sabri.

CHARTER: Who is actually going to
kill Sharp?

Zulficar Xs between
Sabri & Charter.

ZULFICAR: I am.

CHARTER: When?

ZULFICAR: At the Reception tonight.

T.I. to hold Charter
B.C.U. f/g R.

CHARTER: All right - I'll do it.

PAN DOWN to table top.

GRAMS:
MUSIC

*

*

276. MIX 1 (C) 32. INT. STEED'S LIVING ROOM. NIGHT. *
M.S. - Steed C.U,
Cathy b/g, in mirror.

BOOM A-2

*

*

(4 TO POS.A. QUILPIE'S
OFFICE)

STEED: Assuming Charter manages
to get into the Embassy, the
Reception will be the most likely
time for the balloon to go up.

(CONTD.)

(On 1, Shot 276)

STEED: (CONTD.) Lot of people about, plenty of cover - not to mention publicity.

PULL BACK to 2-S over Cathy, as Steed turns from mirror.

CATHY: But how will he get in?

STEED: He did a job like this once before.

CATHY: Where?

PULL BACK, holding 2-S, as they X L. to settee.

STEED: In a French town called Meaux.

CATHY: Meaux?

T.I. to C.U. Steed.
(Finish Pos.B)

STEED: With an 'X'. He killed the Gestapo chief inside Gestapo Headquarters. What happened to that car?/

277. 2 (B)
2-S, Steed over Cathy.

CATHY: Which car?

STEED: The Embassy car.

CATHY: He abandoned it in Bayswater Road. The police returned it to the Embassy. Why?

STEED: That's just what he did in France. He hasn't abandoned it at all. He is simply hiding in the boot and waiting to be sent back to the Embassy garage.

F/X: TELEPHONE RINGS.

T.I. to M.C.U. Steed as he answers phone.

278. 4 (A)
2-S, butcher over Quilpie.

STEED: Steed. Yes?/

32A. INT. QUILPIE'S OFFICE. NIGHT.

Preview 1

BOOM C-1

(On 4. Shot 278)

(BOOM C-1)

QUILPIE: You were right, Steed.
The butcher tells me Charter is
definitely there. Don't be late
for the Reception./

279. 1 (B)
2-S, Cathy over Steed.

32B. INT. STEED'S LIVING ROOM. NIGHT.

(4 TO P) S.O. EMBASSY

BOOM A-2

STEED: We're just leaving now.

They move up steps.

Steed turns back to
Cathy.

STEED: (CONTD.) Come, Cinders,
you shall go to the ball. Where
on earth do you keep it in that lot?/

280. 2 (B)
C.U. Cathy's hand
on gun.
PAN UP to M.C.U. Cathy.

281. 1 (B) a/b
(2-S)

STEED: (CONTD.) Shall we go?

They exit b/g.

GRAMS:
MUSIC

*

*

282. MIX 3 (P)
Establishing shot over
backs of press men.

33. INT. EMBASSY. NIGHT.

BOOM B-7

*

*

*

(1 TO POS.F. EMBASSY)

SLOW T.I. to 2-S,
Sharp & Sabri.

SHARP: I would like to thank the
British Government for their
hospitality, and the British people
for their warm welcome. I hope
that the negotiations I am to have
with your Prime Minister will be
successful, and further the hope of
world wide peace.

Sabri claps and looks
towards Zulfloar.

(CONTD.)

GRAMS:
MUSIC
(to end of
Shot 300)

283. 2 (B) (LIMBO)
C.U. watch.

PAN UP to C.U. Zulfloar
(in Steed's Flat).

Preview 4

(On 2, Shot 283)

(BOOM B-7)

+

BOOM C-5

284. 4 (O)
Group, over Steed & Cathy.
Sabri moves R, away from Sharp.
285. 1 (F)
C.2-S, Steed & Cathy.
(4 TO POS.N, SAME SET)
286. 3 (P)
M.S. Sabri, as he moves down steps R.
CRAB with him to include Sharp b/g L, as he looks at him. (Finish Pos.E)
Sabri looks towards Zulfioar.
287. 2 (B) (LIMBO)
B.C.U. Zulfioar.
288. 1 (F)
B.C.U. Sharp.
(2 TO POS.Q, EMBASSY, WHEN CAM.4 HAS CLEARED SAME POSN.)
289. 3 (E)
B.C.U. Sabri.
He looks L. to R. to doors.
290. 1 (F)
C.2-S, Steed & Cathy.
291. 4 (N)
M.S. doors.
Charter enters.
292. 3 (E) a/b
(B.C.U. Sabri)
293. 1 (F) a/b
(Steed & Cathy)
CRAB R. with Steed as he moves behind press men.
Steed exits R. from shot.
HOLD Group, as Zulfioar enters f/g L. & looks towards Charter.
- SHARP: (CONTD.) Your presence here, ladies and gentlemen, is encouraging. I had anticipated that my welcome would not be so warm. There are, I know, many people in this country who feel that my visit should never have been allowed to come about. To these I can only say that I come to London in the sincere hope that bygones may be bygones. Nobody is more anxious than myself to see a peaceful settlement between our two countries. As you know, we have had many differences over the past few years, but we are now prepared to bury the hatchet and make a sincere attempt to solve our problems. I consider it a great honour to have been named by President Arrafat as his representative at the forth-coming arms negotiations. He feels - and I agree with him - that the quickest and most obvious solution to the threat of open invasion or political infiltration from neighbouring states, is to arm ourselves - not with weapons, but with prestige - the prestige of an alliance with your country. To arm ourselves with modern tactical weapons would be expensive and might be misconstrued as a pending act of aggression. But by proposing an agreement with your Government which will allow us to modernise our army without increasing its size, and give us the opportunity to call on your forces for assistance, I feel that we will be in a position to ensure peace without arms in the Middle East.

(CONTD.)

Preview 4

(On 1, Shot 293)

294. 4 (N)
C.U. Charter.

SHARP: (CONTD.) That is why I am here - and I know that the arms negotiations will be successful.

295. 3 (E)
2-S, Sabri over Charter.
(4 TO POS.C, QUILPIE'S OFFICE)

(N.B. THIS SPEECH CARRIES ON OVER THE FOLLOWING DIALOGUE, COMING TO AN END, ON CUE, AT THE END OF SHOT 300.)

Sabri Xs d/s to Charter.
Charter takes out gun.
T.I. on gun.

296. 1 (F)
Group, over Zulficar (including Sharp b/g).
PAN DOWN & T.I. to gun in Zulficar's hand.

297. 2 (Q)
C.U. Sharp.

298. 3 (E)
2-S, Sabri over Charter.

SABRI: Shoot, man! What are you waiting for?

Steed enters b/g between them.
Charter hands gun to Steed.

CHARTER: Sorry to disappoint you. Nothing was further from my mind./

299. 2 (Q)
C.U. Sabri.
(3 TO POS.K, STEED'S LIVING ROOM)

Sabri looks towards Zulficar.

300. 1 (F)
Group, over Zulficar.

He raises gun to fire.
Cathy moves between gun and Group.

(BOOM B-7)

CATHY: There isn't much point any more, is there?

CRAB & PAN R. with Cathy to doors. (Finish Pos.S)

Cathy exits with Charter & Steed.

Zulficar enters shot R. & joins Sabri.

(2 TO POS.K, STEED'S HALL)

(On 1, Shot 300)

ZULFICAR: Not one of your more successful operations, Ambassador.

They look towards Sharp.

PAN L. to M.S. Sharp over heads of pressmen.

SHARP: (FINISHING SPEECH, ON CUE)
.....And I have every confidence that the armaments deal will be signed within the next three days.

FADE OUT CAM.1

FADE MUSIC

301. FADE UP 4 (C)

M.S. Alice, over telephone.

34. INT. QUILPIE'S OFFICE. EVENING.

BOOM C-1

F/X: TELEPHONE RINGS.

She moves down to desk.

(1 TO POS.B, STEED'S LIVING ROOM)

ALICE: Hallo? Yes. No, I'm sorry - I'm afraid he's away for the week-end. What do you mean, good? Oh, it's you! Yes, I remember SO-11127. Well, I don't know. Mr. Quilpie doesn't approve of ... You have? Tomorrow? Yes, I suppose he might make an exception. Yes, all right, I'd love to. Seven o'clock at the main entrance. Goodnight, Mr. Charter./

T.I. to C.U. Alice.

302. 3 (K) (LIVING ROOM)
M.C.U. Charter.

35. INT. STEED'S FLAT. EVENING. BOOM A-2

CHARTER: Goodbye.

STEED: (OFF) Any luck with Miss Briskett?

CHARTER: Yes, it was those two tickets for Covent Garden that did it./ Lord knows where I'm going to get them from.

303. 1 (B)
3-S, over Charter, as Steed enters b/g.

(On 1, Shot 303)

STEED: Never mind, old boy - establish a beach-head - that's the main thing. After that, it's plain sailing.

CATHY: Which is more than can be said for the Sharp affair. Incidentally, what'll happen to him when he returns to Aburain?

Steed sits.

STEED: He'll get a pretty sticky reception, at a rough guess.

Charter sits. HOLD on Cathy.

CHARTER: Personally, I don't care - he's no longer my problem.

Steed & Charter rise.

PAN DOWN with Cathy as she sits.

CATHY: Perhaps this might be the moment to ask who dreamed up this elaborate scheme?/

304. 3 (K)

2-S, Charter over Steed.

CHARTER: We engineered it between us - it was really a question of playing it by ear.

PAN DOWN to 3-S as they sit.

CATHY: With me as decoy duck.

STEED: Exactly.

T.I. to 2-S, Cathy & Charter.

CATHY: Couldn't I have been let into the secret a bit sooner? Surely it would have saved a lot of trouble?

CHARTER: Not really. You see, we knew that Sharp had fallen into disfavour with the Aburians. They let me out in the hope that I would kill Sharp for them, thereby embarrassing the British Government and giving the Aburians a golden excuse to withdraw from the arms deal.

Preview 1

(On 3, Shot 304)

305. 1 (B)
M.C.U. Steed. CATHY: I still don't see why you
 couldn't have told me what you were
 up to./

306. 3 (K)
M.C.U. Cathy. STEED: In case the Embassy people
 thought we were playing a double
 game/...

307. 1 (B) a/b
(M.C.U. Steed) CATHY: Which you were/...

STEED: We had to be sure somebody
 was behaving quite normally and
 trying to find Charter.

F/X: FRONT DOOR BELL.

STEED: (CONTD.) Excuse me.

PULL BACK to 3-S, as
 Steed rises & Xs u/s
 to front door.

CATHY: And when I did find you,
 you had to hold me at gun point.

308. 2 (K) (HALL)
Quilpie & Steed
at front door. CHARTER: Sorry about that./

SLUNG
 MIC.

STEED: Mr. Quilpie! This is
 a surprise.

309. 1 (B) (LIVING ROOM)
Group, over Charter. QUILPIE: Good evening, Steed./

BOOM A-2

Quilpie Xs d/s to
 Charter & Cathy.

QUILPIE: (CONTD.) Hallo,
 Mrs. Gale, Charter.

CHARTER: Good evening, sir.

QUILPIE: Just dropped round to
 thank you all - had a message from
 the P.M. The arms deal's gone
 through, and Whitehall's tickled
 pink. Talking of pink, I'll have
 a gin.

Quilpie sits.

(On 1, Shot 309)

STEED: Of course, sir.

QUILPIE: By the way, Steed, Alice asked me to give you these.

STEED: Two dozen shin bones -

QUILPIE: She said they were for the dog.

STEED: Oh, she'll eat anything!

T.I. to C.U. Cathy's refection.

GRAMS:
THEME

*

*

*

MIX CAPTION SCANNER

F: PATRICK MACNEE, HONOR BLACKMAN.

*

G: RONALD RADD, JAMES MAXWELL.

*

H: WILLIAM DEVLIN, BASIL HOSKINS.

*

I: BERYL BAXTER, ARTHUR LOVEGROVE, VIRGINIA STRIDE.

*

J: PHILIP ANTHONY, ANTHONY DAWES, RONALD MANSELL.

*

K: VALENTINO MUSETTI, EDDIE POWELL, PAUL BLOMLEY.

*

L: Written by PHILIP CHAMBERS.

*

M: Honor Blackman's wardrobe - FREDERICK STARKE.

*

N: RICHARD BATES, JOHNNY DANKWORTH.

*

O: Designed by DAVID MARSHALL

*

P: Producer JOHN BRYCE

*

Q: Directed by JONATHAN ALWYN

*

FADE OUT CAPTION SCANNER

*

*

FADE UP SLIDE (A)

*

AN ABC PRODUCTION

*

FADE SOUND & VISION

*

PAD/9.2.64.