

M. A. Pelly

A.B.C. TELEVISION LIMITED,
BROOM ROAD, TEDDINGTON,
MIDDLESEX.

TEDDington Lock 3252.

Prod. No. 3623

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

VTR/ABC/3400

"THE AVENGERS" (76)

'THE CHARMERS'

written by
BRIAN CLEMENS

STORY EDITOR
RICHARD BATES

DESIGNED BY
RICHARD HARRISON

PRODUCER
JOHN BRYCE

DIRECTED BY
BILL BAIN

<u>CAMERA REHEARSAL:</u>	WEDNESDAY, 26th FEBRUARY, 1964.	10.00 - 21.00	STUDIO 1, TEDDINGTON.
<u>VTR:</u>	THURSDAY, 27th FEBRUARY, 1964.	18.30 - 19.30	STUDIO 1, TEDDINGTON.
<u>TRANSMISSION:</u>	SATURDAY, 29th FEBRUARY, 1964.	22.05 - 23.00	

"THE AVENGERS" (76)
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C A S T

John Steed	PATRICK MACNEE
Catherine Gale	HONOR BLACKMAN
Kim Lawrence	FENELLA FIELDING
Keller ..	..	..	..	..	WARREN MITCHELL
Mr. Edgar ..	..	..	..	..	BRIAN OULTON
Betty Smythe ..	..	..	..	..	VIVIAN PICKLES
Martin ..	..	..	..	..	JOHN BARCROFT
Horace Cleeves ..	..	..	..	..	MALCOLM RUSSELL
Harrap ..	..	..	..	..	FRANK MILLS
Sam ..	..	..	..	..	JOHN GREENWOOD
Vinkel ..	..	..	..	..	PETER PORTEOUS

Young Men at Charm School

and

Crate Carriers

TREVOR AINSLEY
HOWARD KINGSLEY
LEONARD KINGSTON
PAUL MEAD
BRIAN MCNEIL
JAMES DARWIN
DEREK HUNT

Floor Manager ..	..	..	..	..	JOHN WAYNE
Stage Manager ..	..	..	..	..	BETTY CROWE
Call Boy ..	..	..	..	..	JOHN COOPER
P.A. ..	..	..	..	..	EILEEN CORNWELL
P.A. Timer ..	..	..	..	..	MARLAN LLOYD

Wardrobe ..	..	..	..	..	MARGARET MORRIS
Make-up ..	..	..	..	..	LEE HALLS

Technical Supervisor ..	..	..	..	..	PETER WAYNE
Lighting Supervisor ..	..	..	..	..	KEN BROWN
Senior Cameraman ..	..	..	..	..	MICHAEL BALDOCK
Sound Supervisor ..	..	..	..	..	JOHN TASKER
Vision Mixer	DEL RANDALL
Grams Operator	MICHAEL HARRISON
Racks Supervisor	WILLIAM MARLEY

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SCHEDULE.

Wednesday, 26th February, 1964.

Camera Rehearsal	10.00 - 12.30
Lunch Break	12.30 - 13.30
Camera Rehearsal	..	..	..	..	13.30 - 18.00
Supper Break	..	..	..	..	18.00 - 19.00
Line-Up	..	..	..	..	19.00 - 19.30
Rehearse and Record					
VTR Inserts	..	..	..	..	19.30 - 21.00

Thursday, 27th February, 1964.

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

CAMERAS: 5 Pedestals

SOUND: 3 Booms; 1 Fixed Mic.

TELECINE: A.B.C. Symbol and "The Avengers" Opening Titles
Caption Scanner A.B.C. Slide

"THE AVENGERS" (76)
 'THE CHARMERS'
 Studio 1, Teddington.

Prod. No. 3623
 VTR/ABC/3400
 27th February, 1964.

SCENE BREAKDOWN

<u>SCENE & TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS</u>	<u>SOUND</u>	<u>SHOTS</u>	
OPENING TITLES T/C			S.O.F.		
1. INT. CHARM SCHOOL. DAY.	VINKEL SAM	4 A 5 A	A 1	1 - 4	
2. INT. STEED'S FLAT. DAY.	STEED CATHY MARTIN	1 B, C 2 A 3 A 4 B, C	A 1 B 1	10 - 42	
3. INT. KELLER'S H.Q. DAY.	KELLER STEED MARTIN	1 D 2 B 3 B, C 4 D, E 5 B, C, D	B 2 C 1 FIXED	43 - 77	
4. INT. STEED'S FLAT. DAY.	CATHY STEED	2 A 3 D	B 1	78 - 87	
5. INT. KELLER'S H.Q. DAY.	KIM MARTIN KELLER	1 E 4 G 5 C	C 1	88 - 94	
6. INT. STEED'S FLAT. DAY.	CATHY STEED KIM MARTIN	1 C 2 A 3 D, E 4 B, H 5 E	A 2, 3	95 - 122	
7. INT. DENTIST'S WAITING ROOM. DAY.	MARTIN CATHY BETTY SAM	1 F 3 F 5 F	A 4 C 2	123 - 133	
8. INT. DENTIST'S SURGERY. DAY.	CATHY BETTY HARRAP	3 F, G 4 J	A 4	134 - 139	
9. INT. DENTIST'S WAITING ROOM. DAY.	MARTIN	5 G	C 2	140	
10. INT. TIE SHOP. DAY.	CLEEVES STEED KIM	1 G, H, J 2 D, E 3 H 4 K 5 H, J	B 4 C 3	141 - 160	

11.	INT. DENTIST'S SURGERY. <u>DAY.</u>	HARRAP CATHY BETTY	3 F, G 4 J	A 4	161 - 169	
12.	INT. DENTIST'S WAITING ROOM. <u>DAY.</u>	CATHY	5 G	C 2	170	
13.	EXT. TIE SHOP. <u>DAY.</u>	KIM STEED	1 K	B 4	171	
14.	INT. TIE SHOP. <u>DAY.</u>	KIM STEED Martin	1 L 2 E, F 3 H, J, L 4 L	B 4	172 - 183	
FIRST COMMERCIAL BREAK						
15.	INT. KELLER'S H.Q. <u>DAY.</u>	KELLER CATHY	1 M 5 C	C 1	184 - 185	
16.	INT. STEED'S FLAT. <u>DAY.</u>	KIM STEED	2 A 3 D	A 2	186 - 187	
17.	INT. KELLER'S H.Q. INTERCUTTING WITH: STEED'S FLAT. <u>DAY.</u>	CATHY KELLER STEED KIM	1 M 5 C 2 A	C 1 A 2	188 - 196	
18.	INT. KELLER'S H.Q. <u>DAY.</u>	KELLER CATHY	1 M 4 F, G 5 C	B 2 C 1	197 - 203	
19.	INT. TIE SHOP. <u>DAY.</u>	CLEEVES SAM 3 Men STEED KIM	1 H 2 E, G 5 J	B 4 C 3	204 - 208	
20.	INT. CHARM SCHOOL. <u>DAY.</u>	EDGAR Men SAM BETTY KIM STEED	2 H, J 3 M 4 M	A 5	209 - 218	
21.	INT. CHARM SCHOOL OFFICE. <u>DAY.</u>	STEED KIM EDGAR BETTY	1 P 3 N 4 N 5 K, L	B 5	219 - 228	
22.	INT. KELLER'S H.Q. <u>DAY.</u>	CATHY KELLER	1 Q 2 K 5 D	C 1	229 - 236	

23.	INT. FLAT.	STEED'S DAY.	KIM STEED	1 C 2 L 3 D 4 F	A 2	237 - 252	
24.	INT. SURGERY AND WAITING ROOM	DENTIST'S DAY.	HARRAP BETTY SAM 3 Men Martin STEED KIM	2 L (off) 3 N 4 Q, R	B 5 C 2	253 - 260	
25.	INT. ROOM.	WAITING DAY.	KIM STEED HARRAP	1 F 5 F	C 2	261 - 265	
26.	INT.	SURGERY DAY.	BETTY KIM HARRAP	3 F 4 Q	B 5	266 - 267	
27.	INT. ROOM.	WAITING DAY.	STEED CATHY	1 F 5 G	C 2	268 - 271	
28.	INT.	SURGERY DAY.	STEED CATHY Harrap	3 G, N 4 J	B 5	272 - 274	
SECOND COMMERCIAL BREAK							
29.	INT. SHOP.	TIE NIGHT.	KIM SAM BETTY	2 M	C 3	275	
30.	INT. FLAT.	STEED'S NIGHT.	STEED CATHY	3 D 4 S	A 2	276 - 282	
31.	INT. SHOP.	TIE NIGHT.	STEED SAM 3 Men KIM (off)	1 H 2 N 5 H, M 3 N (off)	B 4 A 4	283 - 288	
32.	INT. SCHOOL OFFICE.	CHARM AND NIGHT.	Men EDGAR SAM KIM STEED	3 N, P 4 A, N, T	A 5 F 5	289 - 296	
33.	INT. H.Q.	KELLER'S NIGHT.	KELLER	1 R	C 2	297	
34.	INT. SCHOOL OFFICE.	CHARM AND NIGHT.	STEED KIM Men EDGAR BETTY SAM CATHY KELLER	1 S, T 2 P, Q 4 A, H, U 5 L, N	A 5 B 5	298 - 327	

VTR INSERT A 3400/A CHARM SCHOOL AND OFFICE. <u>NIGHT.</u>	EDGAR KELLER STEED KIM CATHY SAM Men	1 S 2 Q 4 H 5 N	A 5 B 5	328 - 349	
VTR INSERT B 3400/B CHARM SCHOOL AND OFFICE. <u>NIGHT.</u>	CATHY SAM KELLER STEED KIM	1 P 2 R 3 Q 4 A 5 P	A 5 B 5	350 - 356	
VTR INSERT C 3400/C CHARM SCHOOL <u>NIGHT.</u>	KELLER KIM STEED CATHY	1 P 2 S 3 M 4 H	A 5	357 - 261	

ACT ONE

<u>FADE UP T/C</u>	<u>S.O.F.</u>
A.B.C. Symbol + Opening Titles (0'35)	

1.	<u>4 A</u>	<u>BOOM A 1</u>
	Full shot VINKEL and reflection	<u>1. INT. CHARM SCHOOL. DAY.</u>

	(On his turn -	<u>SAM:</u> Would you do me the honour, old boy? I need some practice.
2.	<u>5 A</u>	Close VINKEL O/S SAM for action.
		<u>VINKEL:</u> A pleasure.

	(On Sam's move R -	<u>GRAMS (1)</u> Tape 3 Q 9 or 10
3.	<u>4 A</u>	SAM O/S VINKEL for action and touche
		<u>SAM:</u> Touche! Good hit.
	(On Sam's move L -	*

4.	<u>5 A</u>	VINKEL O/S SAM for final action.	*
		VINKEL crumples o.o.s. Rapier comes in close f/g for biz. with glove, and passes o.o.s. R.	*
		PAN DOWN to VINKEL T/I to face and P/B for full shot body on floor	*

SWING
BOOM

<u>SUP. CAPTION SCANNER</u>	<u>GRAMS (2)</u>
CAPTION A	Theme
"THE CHARMERS"	*

10.	<u>1 B</u>	<u>*</u>
	C.U. Photo in Newspaper O/S CATHY	<u>2. INT. STEED'S FLAT. DAY.</u>

STEED: They must be having
another purge.

(Cam. 4 next, Shot 11)

(On Cam. 1, Shot 10)

(Boom A)

- P/B as STEED
appears over
paper to 2-shot
CATHY, STEED,
favouring
STEED
- CATHY: Who?
- STEED: Them. The other side.
Our worthy opponents. Looks as
though they're spring-cleaning
early this year.
- CATHY: But it says here that he
was a German business man.
- STEED: Ah, it says. I was
given the real story earlier today./
11. 4 B
C.U. CATHY
- CATHY: From one of your
'undisclosed sources'?
12. 1 B
Close 2-shot
a/b
- STEED: Alas, poor Georga.
- CATHY: You knew him?
- STEED: Very well. Georgie
Vinkel - he was one of their top
agents./
13. 4 B
C.U. CATHY
(Reaction)
14. 1 B
Close 2-shot
a/b
- HOLD 2-shot
as CATHY X's
upstage
- Funny, he's the second
one they've disposed of this month.
Do you think they're going through
a phase?
- CATHY: Rather a theatrical murder,
wasn't it?
- STEED: I don't see the Thespian
qualities of a rubbish dump.
- CATHY: No, I mean the method.
Killed by the thrust of a rapier./
15. 4 B
C.U. STEED

(Cam. 1 next, Shot 16)

(On Cam. 4, Shot 15)

(Boom A)

16. 1 B
 Close 2-shot
 STEED, CATHY,
 favouring CATHY.
 Include light
 fitting Centre.

STEED: Oh. Well, perhaps
 they're economising on ammunition.
 They sometimes do, you know. / Did
 I ever tell you about the time I
 was in ...

CATHY: You've got a short.

(After her
 reaction -

17. 4 B
 M.C.U. STEED
 (As he moves off -

STEED: I've got a visitor. My
 patent alarm system. / It's wired to
 the front door. There's someone
 breaking in.

18. 1 B
 Med. 2-shot.
 They X upstage.
 CATHY exits R.
 STEED exits L.

Hold door and
 tighten as it
 begins to open.

Hold MARTIN.
 (As he turns L
 to Steed -

19. 3 A
 N.S. STEED distant
 L., MARTIN at door
 R., CATHY big in
 f/g R.

CATHY X's to
 MARTIN

(After she
 disarms him -

MARTIN: Steed.

STEED: Why, hello ...

MARTIN: Goodbye.

20. 2 A
 Wide shot,
 STEED, MARTIN,
 CATHY.

Hold MARTIN'S
 fall into room.

(As he lands -

21. 4 C
 Close MARTIN on
 floor, rocking chair
 R f/g. STEED and
 CATHY'S feet enter
 shot.

STEED: Martin, your manners are
 still appalling.

(Cam. 2 next, Shot 22)

GRAMS (3)
 Tape 3,
 Q 4
 *
 *
 *
 *
 *
 *
 *

GRAMS (4)
 Tape 2,
 Q 4
 *
 BOOM B 1
 *
 *
 *

(On Cam. 4, Shot 21)

(Boom B)

CATHY: You know him?

PAN MARTIN up
to tight 2-shot
with STEED,
favouring STEED.

STEED: Of course. He's another
of the happy band we were just
discussing.

Obviously they're not
economising. Get up. Well,
Martin? I think I'm entitled to
an explanation./

1 to C - Same Set

22. 2 A
C.U. MARTIN

MARTIN: My orders are to kill
you./

23. 4 C
C.U. STEED

STEED: Were, old chap, were. Do
get your tenses right. And do sit
down./ Why do you want to kill me?
I thought we'd always been the best
of enemies.

24. 2 A
Med. MARTIN.
PAN him to chair
and include CATHY
with gun R. in
tight 2-shot

MARTIN: You know why! Because
of Vinkell!/
.

25. 4 C
C.U. STEED.
PAN him L.
He turns back.

STEED: George Vinkel? Oh, yes,
I was just reading about him, poor
chap. You don't think I did it?/
.

26. 2 A
C.U. MARTIN,
include gun R.

MARTIN: Who else?/
.

27. 4 C
C.U. STEED

STEED: But my dear chap, that's
impossible. He was killed with a
foil. You know a sabre's my weapon./
Anyway, Mrs. Gale here will tell you --
I spent the week-end in Morrocco. You
must be slipping. I only got back a
few hours ago.

28. 1 C
Tight 2-shot
MARTIN, CATHY

29. 4 C
M.C.U. STEED CATHY: You can check./

(Cam. 2 next, Shot 30)

(On Cam. 4, Shot 29)

(Boom B)

PAN him to
closer shot as
he X's R.

STEED: Of course you can. Why,
I bumped into one of your boys while
I was there. Big chap, moustache
and garlic./

30. 2 A
3-shot STEED,
MARTIN, CATHY
O/S STEED

MARTIN: Otto.

STEED: That's right -- you know
who I mean. Well, he'll tell you.

MARTIN: It's so easily checked you
wouldn't lie. So you didn't kill
Vinkel?

MARTIN rises.

STEED: I haven't killed anybody
all week.

31. 4 C
C.U. STEED

MARTIN: Then who did?/

32. 1 C
C.U. MARTIN

STEED: I thought your lot did./

33. 4 C
C.U. STEED

MARTIN: Why should we kill our top
man?/

34. 1 C
C.U. MARTIN

STEED: What happened to Mathers the
week before last then?/

35. 4 C
C.U. STEED

MARTIN: Your people killed him./

36. 1 C
C.U. MARTIN

STEED: We thought you did./

37. 4 C
C.U. STEED

MARTIN: No./

38. 2 A
M.C.U. CATHY,
include gun .
Inc. MARTIN's
shoulder L.

STEED: Our wires are certainly getting
crossed -- or double crossed./

(Cam. 4 next, Shot 39)

(On Cam. 2, Shot 38)

(Boom B)

39. 4 C _____ CATHY: Treble crossed. Maybe
 H.C.U. STEED somebody's playing you off one
 against the other./

40. 2 A _____ STEED: Give it back./
 Med. 2-shot
 MARTIN, CATHY

41. 1 C _____ Mustn't be
 distrustful./
 C.U. CATHY's hand
 and biz. with gun.
 PAN it to MARTIN.
 PAN gun to holster.

42. 4 C _____
 M.C.U. STEED C/S
 MARTIN. STEED (Cont'd.): Well, old boy, I
 think we'd better get this sorted out.
 You'd better take me to your leader.

1 to D - Keller's
 2 to B - Keller's

GRAMS (5)
 Tape 2,
 Q 8
 *
 *

43. 5 B _____ BOOM C 1
 C.U. Model's face 3. INT. KELLER'S H.Q. DAY.
 PAN DOWN to hand
 and PAN with cigar
 to KELLER at radio.
 *

CRAB L. to close
 KELLER

3 to B - Keller's
 4 to D - Keller's

KELLER: Colonel, I've told you --
 it's almost impossible to infiltrate
 the Horse Guards in this country.
 Our men don't have the necessary
 connections -- and besides, as you
 know, our funds are not generous.
 The Pioneer Corps, now ... Yes,
 Colonel. No, I have no wish to be
 recalled. But Colonel, my loyalty
 has never been in question. Yes,
 Colonel. Very well. We will
 infiltrate the Horse Guards. Perhaps
 with a horse.

(Cam. 2 next, Shot 44)

(On Cam. 5, Shot 43)

(Boom C)

PAN KELLER up and
R. to model's face.

PAN DOWN to T.V.
Monitor o/s KELLER
(Showing Cam. 2's
picture)

(As Steed enters
shot on monitor -

44. 2 B
M.S. MARTIN up
ladder, STEED
following.
45. 1 D KELLER: Steed!
Wide shot MARTIN,
STEED X'ing upstage.
5 to C - Same Set
46. 2 C STEED: Hello, Keller.
M.S. MARTIN, STEED
at door.
(As Steed enters -
47. 5 C
W.S. Office, KELLER
f/g, STEED, MARTIN KELLER: Steed, my dear fellow,
b/g at door. what a pleasure to see you again.
KELLER X's to STEED .
48. 3 B STEED: Thank you./
C.U. KELLER
49. 4 D KELLER: I told you to kill him./
C.U. MARTIN
50. 3 B MARTIN: He had nothing to do with
Vinkel./
C.U. KELLER
(Reaction)
51. 5 C
Med. 2-shot
STEED, MARTIN. STEED: I was abroad at the time.
They X downstage
MARTIN: It's true. I checked.
1 to E - Same Set
2 to A - Steed's
Hold 2-shot,
favouring KELLER KELLER: Then perhaps one of your
colleagues?
- (Cam. 3 next, Shot 52)

(On Cam. 5, Shot 51)

(Boom C)

STEED: I would have known.
No, we didn't kill him.

KELLER: But -- but that's
ridiculous. If you didn't, and
we didn't, then -- then that
supposes .../

52. 3 B
C.U. STEED

STEED: The work of a third
party. An organisation opposed
to both of us./

53. 4 D
C.U. KELLER

5 to D - Same Set

KELLER: For what purpose ... ?

STEED: Self interest. Create
mayhem - steal secrets - sell to
the highest bidder.

KELLER: But that's unethical!

(As Keller moves
off -

STEED: Unethical or not, I think
.it's what we're up against. A
mutual enemy.

54. 3 B
Med. 2-shot
STEED, KELLER.
KELLER X's
downstage and
returns to STEED

4 to E - Same Set

KELLER: It's outrageous. It's --
it's scandalous. I've never heard
of anything so dishonest. A bunch of
amateurs ...

STEED: I hardly think that.

KELLER: Infamy. Infamy. What are
we going to do?/

55. 5 D
C.U. MARTIN

MARTIN: Steed wants to call a
truce./

56. 4 E
L.A. 3-shot
STEED, MARTIN,
KELLER

(Cam. 5 next, Shot 57)

(on Cam. 4, Shot 56)

(Boom C)

3 to C - Same Set

STEED: Don't you see -- they want to drive a wedge between us. But if we were to pool our resources ...

KELLER: Work together?

57. 5 D STEED: Yes./
C.U. KELLER

58. 3 C KELLER: You and me./
C.U. STEED

STEED: We've always been very close./

59. 5 D
C.U. KELLER

KELLER: Headquarters would never agree to that./

60. 4 E
L.A. 3-shot a/b

MARTIN: They already have. I called them on my way here./

61. 5 D
C.U. KELLER

KELLER: You went over my head?/

62. 4 E
M.C.U. MARTIN

MARTIN: I considered the situation urgent. Anyway, they're all for it. They're sending you a directive to that effect./

63. 3 C
C.U. STEED

STEED: So it's pax for the moment./

64. 5 D
KELLER O/S STEED.

KELLER exits.

PAN to STEED, and PAN him L. and P/B to Pos. C. with him behind table to 2-shot O/S KELLER

KELLER: For the moment. This calls for a drink.

STEED: This takes one back to the old days, eh, Keller? Remember Vienna?

4 to D - Same Set

KELLER: Remember? I still smell it.

(Cam. 3 next, Shot 65)

- 10 -

(On Cam. 5, Shot 64)

(Boom C)

STEED: Of course. You stayed in that wierd little pension next to the fish market ... Never understood that.

KELLER: The expenses they allowed me would not permit -- and you at the Heyadorff -- in the lap of luxury. But of course you paid for that out of your own pocket?

STEED: What a naive thought.

KELLER: It was all on expenses?

STEED: Naturally. After all, England expects, and that kind of thing. One must maintain a certain standard.

PAN DOWN to box.

(As Keller kicks it -

65. 3 C

Tight 2-shot profiles KELLER, STEED

KELLER: Yet if I as much as ask them for a new office chair ...

But the baccarat game -- you lost eight hundred marks. Surely that ... ?

STEED: Expenses.

KELLER: And the champagne party?

STEED: Expenses.

KELLER: And the private 'plane to Berlin?

STEED: Expenses.

KELLER: The blonde?

(Cam. 5 next, Shot 66)

- 10 -

(On Cam. 3, Shot 67)

(Boom C)

68. 5 C _____ KELLER: Now then. Whom will
you send us?/
C.U. STEED
(Reaction)
69. 3 B _____/
A/B Pool our resources.
70. 4 D _____ It was your idea./ So I suggest that
Med. 2-shot we send someone along to assist you --
KELLER O/S STEED and you send someone along to assist
71. 3 B _____ Martin./
C.U. STEED
5 to B - Same Set/ STEED: A hostage?
72. 4 D _____ KELLER: A ... sign of good faith./
2-shot favouring And to make sure there is no funny
KELLER business. I'm afraid we can't proceed
73. 3 B _____ without one. You can provide someone?/
C.U. STEED
74. 4 D _____ STEED: Yes./
Med. 2-shot
STEED, KELLER,
favouring KELLER KELLER: Excellent. The exchange can
KELLER X's down take place ... where? Your place,
stairs. Favour later today?
STEED in 2-shot
3 to D - Steed's/ STEED: Very well.
KELLER: I'm sure it will be a pleasure
working with you, Steed. Goodbye,
old chap.
PAN STEED UP and
out of door.
75. 1 D _____ STEED: Dosvidanya./ FIXED
MIC.
Wide shot, MARTIN,
STEED at door.
STEED X's f/g.
PAN him to ladder
4 to F - Same Set/
76. 5 B _____ BOOM C 1
M.S. KELLER at
Monitor (Showing
Cam. 1's picture) MARTIN: Who are you going to
give him? Which of our operators?
MARTIN enters, x's
to him.
(Cam. 4 next, Shot 77)

(On Cam. 5, Shot 76)

(Boom C)

Hold tight
2-shot

3 to D - Steed's

KELLER: Don't be foolish, Martin.
You don't seriously imagine I would
deliver one of our people to Steed?

77.

4 F

C.U. KELLER

MARTIN: Then ... then who?/

5 to C - Same Set

KELLER: We'll find someone. A
woman, I think -- Steed likes working
with a woman.

78.

2 A

M.C.U. CATHY and
reflection.

4. INT. STEED'S FLAT. DAY.

BOOM B 1

CATHY: I must say I congratulate
you, Steed. To get them to agree to
this truce shows real diplomatic
flair./

79.

3 D

2-shot STEED,
CATHY, past
CATHY R f/g,
favouring STEED.

STEED: Thank you, my dear.

T/I as CATHY
x's to him.

CATHY: You must have given them
quite a line.

STEED: Actually I gave them a bit
more than that.

CATHY: Oh?

STEED: Something more tangible.

CATHY: Money, you mean?

80.

2 A

Tight 2-shot
STEED, CATHY,
Favouring CATHY

STEED: Cheers!/
CATHY: If it wasn't money, what
was it?

(Cam. 3 next, Shot 81)

(On Cam. 2, Shot 80)

(Boom B)

STEED: Did I drown it?

CATHY: No.

STEED: I could add another dash.

81. 3 D Tight 2-shot a/b CATHY: No! Stead, have you made them some rash promise?/

STEED: My dear, it offers us a wonderful opportunity.

CATHY: What does?

82. 2 A C.U. CATHY (SWING 3) STEED: To see how the other side lives -- works, I mean -- marvellous experience -- you'll enjoy it./

83. 3 D C.U. STEED CATHY: I'll enjoy it? What did you give them?/

84. 2 A C.U. CATHY STEED: I - er - gave them you./

85. 3 D C.U. STEED CATHY: Me?/

86. 2 A C.U. CATHY (Reaction) STEED: Oh, not outright, of course./ Not a sort of present... just a temporary loan -- as a sign of good faith. You'll

87. 3 D C.U. STEED STEED: be a sort of bond./ It's a fair exchange. They're giving me someone in return. Wonder who I'll get ...

GRAMS (6)

Tape 2,
Q 23

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88. 1 E L.A. C.U. KLM BOOM C 1

5. INT. KELLER'S H.Q. DAY.

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(Cam. 4 next, Shot 89)

(On Cam. 1, Shot 88)

(Boom C)

89. 4 G KIM: It all sounds awfully thrilling./
3-shot KIM,
KELLER, MARTIN,
fav. KIM O/S
KELLER
- KELLER: Miss Lawrence, you do understand that the -- er -- assignment will be an unusual one?
- KIM: It's work. That's all that matters.
- KELLER: We are a firm of publishers, you see ...
- KIM: Really?
- KELLER: This is the - er - art department.
- MARTIN: The problem is this chap Steed. Fearfully decent type.
- KELLER: Fearfully. But - er - bit eccentric, you know. He's a writer - a ...
- MARTIN: A method writer.
- KELLER: Yes, that's it -- a method writer.
90. 1 E KIM: Method?/
C.U. KELLER
- KELLER: Has to get right into his plots -- can't put a pen to paper until he's actually lived the whole plot./
91. 5 C
C.U. KIM
92. 4 G KIM: I see./
3-shot KELLER,
KIM, MARTIN,
favouring KIM
- (Cam. 1 next, Shot 93)

- 16 -

(On Cam. 4, Shot 92)

(Boom C)

MARTIN: At the moment he's writing
a spy story ...

KELLER: So we have to provide the
background for him. That's where you
come in.

KIM: As what?

MARTIN: A top agent.

KIM: Oh!

KELLER: We really just want you to
keep an eye on him. See he doesn't
get into any trouble.

KIM: And if he does?

KELLER: Let us know. It's just a
question of playing another role. That
shouldn't be difficult for someone in
your profession ...

MARTIN: It will mean a lot of ad-
libbing, of course.

KELLER: Sort of creating the part as
you go along. But according to your
file, you've had a great deal of
experience.

KIM: It's in my blood. We
Lawrences go back to the 17th
century ...

Hold 2-shot
KELLER, MARTIN
as they X
downstage.

KELLER: What do you think?

(Cam. 1 next, Shot 93)

(On Cam. 4, Shot 92)

(Boom C)

Include KIM Centre
as she joins them.

MARTIN: Steed will like her.

93. 1 E
C.U. KELLER

KIM: What's he like? Apart
from being a bit eccentric?/

94. 5 C
C.U. KIM
(Reaction)

KELLER: Charming. Charming, but
utterly ruthless./

95. MIX 3 D
M.C.U. CATHY

BOOM B 3

1 to C - Steed's

6. INT. STEED'S FLAT. DAY.

96. 2 A
M.C.U. STEED

CATHY: Steed, I'm not yours to
swap and barter./

BOOM A 2

97. 3 D
M.C.U. CATHY

STEED: Of course not, Mrs.
Gale .../

BOOM B 3

98. 2 A
M.C.U. STEED

CATHY: What do you think you're
running -- a slave market?/

BOOM A 2

5 to E - Steed's

STEED: Yes. Of course not. I
thought you'd jump at the chance --
working cheek by jowl with Martin./

99. 3 D
M.C.U. CATHY

BOOM B 3

100. 2 A
M.C.U. STEED

CATHY: My cheek is going nowhere
near his jowl./

BOOM A 2

STEED: Mrs. Jowl, - Gale! This
is a job of work. I need you in
there. When duty calls ... You
can't let me down.

BOOM B 3
on his X
to Cathy

CATHY: Can you give me one good
reason why not?

PAN L. with him
to tight 2-shot
profiles with
CATHY. Hold
profiles

(Cam. 1 next, Shot 101)

(On Cam. 2, Shot 100)

(Boom B)

STEED: I'll give you two.
 That'll be them now. Look, I
 wouldn't ask you to do this if
 it weren't important. First,
 it's a golden opportunity to find
 out how they work. Secondly,
 unless you're there we'll never
 crack the third party who've got
 us at each other's throats already.
 It's essential that we collaborate.
 I can't do it without you./

DOOR

101. 1 C
 Close CATHY O/S.
 STEED

CATHY: Now I see how you've got
 them to agree to your truce, but
 you're a sly, cunning, devious,
 scheming .../

102. 2 A
 C.U. STEED.
 He goes o.o.s.

STEED: Splendid. I'll let them
 in.

(As he goes -

103. 1 C
 C.U. CATHY
 (Reaction)

104. 5 E
 M.S. STEED at
 door.
 Include KIM, MARTIN
 in 3-shot, favouring
 KIM.

STEED (cont'd.): A nice bright
 smile. I want them to like you.

Hello. Hell-o!

BOOM A 3

MARTIN: Mr. Steed, may I
 introduce Kim Lawrence -- John Steed.
 From us - to you./

105. 3 A
 Close STEED O/S
 KIM

STEED: With love, of course. How
 do you do?/

106. 5 E
 Med. 3-shot
 STEED, KIM,
 MARTIN.

KIM: How do you do? May I have
 it back now, or are you going to read
 my palm?

(Cam. 2 next, Shot 107)

(On Cam. 5, Shot 106)

(Boom A)

KIM exits L.
(As she goes -

STEED: Oh, I'm so sorry. Do
come in.

107. 2 A

Wide shot CATHY,
KIM, fav. KIM

BOOM B 3

108. 4 B

C.U. CATHY

KIM: You must be Mrs. Steed./

109. 1 C

C.U. KIM

CATHY: I'm Mrs. Gale./

110. 2 A

Wide shot. KIM
X's L. to fireplace
STEED, MARTIN
enter R.

KIM: Oh. I see./

MARTIN: Well, Mr. Steed, we have
kept our part of the bargain.

5 to F - Waiting Room/

As MARTIN X's to
CATHY, tighten to
3-shot CATHY,
STEED, MARTIN,
Steed Centre b/g

STEED: Of course. You've met
Mrs. Gale?

MARTIN: She is your choice?

1 to F - Waiting Room/

STEED: Couldn't keep her out of
it.

MARTIN: I shall enjoy working with
you, Mrs. Gale./

111. 4 B

TIGHT CATHY
O/S MARTIN

CATHY: Thank you. It will make a
pleasant change./

112. 2 A

3-shot a/b
CATHY X's to
STEED

113. 3 D

TIGHT STEED,
CATHY

CATHY (Cont'd.): Let's face it,
anything would./

114. 2 A

3-shot a/b
CATHY exits R.
Hold 2-shot as
STEED X's down
to MARTIN

MARTIN: Now, if you'll just sign this.
A receipt -- for Miss Lawrence. Aren't
you going to read it?

4 to H - Same set/

(As Steed looks up -

115. 3 D

CLOSE KIM, panning
from feet to face

(Cam. 2 next, Shot 116)

(On Cam. 3, Shot 115)

(Boom B)

116. 2 A 3-shot STEED,
MARTIN, CATHY
R b/g STEED: Oh, everything seems to
be in order. I'll check the
inventory later./
- CATHY: Shall we go?
- Favour MARTIN,
CATHY O/S STEED
as MARTIN X's R.
to CATHY
- STEED: Aren't you forgetting
something? Information about
Vinkel -- I have to start somewhere.
- 3 to E - Some Set/
- MARTIN: Vinkel had only been in
this country twenty four hours --
during that time he made one call --
at this address. I suggest you begin
there.
117. 4 H (in 3's loop) STEED: Goodbye./ And congratulate BOOM A 3
TIGHT 2-shot Keller on his excellent taste.
CATHY, MARTIN.
Favour MARTIN
for reaction.
- PAN them out.
(As door closes -
118. 3 E M.S. KIM O/S
STEED. Include
portrait L. KIM: That's awfully good. Is
it you? BOOM B 3
- 4 to J - Surgery/
- T/I to closer
2-shot,
favouring KIM
- STEED: No. My great-grandfather.
Would you like a drink?
- KIM: Not before sundown. Of
course, you could draw the curtains./
119. 2 A C.U. STEED
120. 3 E M.S. KIM.
PAN her R. to
sit STEED: I'm going to enjoy working
with you./ How much did Keller tell
you?

(Cam. 2 next, Shot 121)

(On Cam. 3, Shot 120)

(Boom B)

121. 2 A KIM: Nothing you wouldn't
 C.U. STEED like./
 (Reaction)

122. 3 E
 M.S. KIM on settee. STEED STEED: I suppose he warned you to
 enters R. be on your guard?

Favour KIM O/S
 STEED KIM: My mother did that -- when
 I was twelve.

123. MIX 1 F BOOM C 2
 Close bowler, umbrella on table. 7. INT. DENTIST'S WAITING ROOM. GRAMS (7)
DAY. Tape 1,
Q 21

PAN UP to CATHY,
 MARTIN, entering
 thro' door b/g
 HOLD CATHY in C.U.
 as she stops at
 table.

PAN L. on her look
 to include BETTY
 L b/g, holding
 CATHY Close R f/g

PAN with CATHY on
 her look R. to
 include MARTIN R
 b/g

Hold 2-shot CATHY,
 MARTIN.

PAN MARTIN down
 to settee R. to
 lose CATHY

BETTY: Mr. Harrap won't keep you
 waiting long. Please take a seat.

CATHY: Thank you. What are we
 doing in this place?

MARTIN: I don't know yet.

CATHY: Why have we come here then?

MARTIN: Because Vinkel did. It was
 one of several calls he made the day he
 died .../

124. 5 F
 L.A. C.U. CATHY

CATHY: One of several! But you
 told Steed .../

125. 1 F
 H.A. M.C.U.
 MARTIN

(Cam. 5 next, Shot 126)

(On Cam. 1, Shot 125)

(Boom C)

126. 5 F MARTIN: I like to hold something
L.A. C.U. CATHY in reserve, Mrs. Gale./
a/b
127. 1 F CATHY: Even when you agreed to a
H.A. M.C.U. truce./
MARTIN a/b
128. 5 F MARTIN: Of course. But a little
CATHY a/b cheating -- a tiny edge over the
She turns away. other fellow -- that's expected, I'm
sure Steed expects it./
129. 1 F CATHY: Where else did Winkel go
MARTIN a/b that day?/
As he rises PAN
him to close
2-shot CATHY,
MARTIN, favouring
MARTIN
- MARTIN: You know, Mrs. Gale, it
really is a great pleasure to meet
you like this. I've admired you for
some time.
- CATHY: Thank you. Where else did
he go? Winkel?
- MARTIN: Oh, here, the address I gave
Steed. A place in Pimlico ... Mrs. Gale,
do you realise it was at my instigation
that you were removed from our wanted
list?/
130. 5 F C.U. CATHY
131. 1 F CATHY: Wanted list?/
Close 2-shot
a/b. Include
biz. with MARTIN'S
hands.
- MARTIN: Oh, yes, you were on it,
second from the top, right behind J.B.
But I persuaded them -- well, it was
unthinkable, that a woman like you --
beauty, intellect, poise -- that such a
splendid creature should be eliminated.

(Cam. 3 next, Shot 132)

(On Cam. 1, Shot 131)

(Boom C)

CATHY: We were talking about
Vinkel.

MARTIN: Vinkel?

CATHY: Well?

MARTIN: Oh, well, you see he was
sent over here to .../

132. 3 F

CLOSE 2-shot
SAM, BETTY,
favouring BETTY
SAM exits R.
(As Sam goes o.o.s.
R -

BETTY: We'll expect to see you
again tomorrow.

BOOM A 4

133. 1 F

Close bowler.
PAN UP as SAM lifts
it, and P/B to
3-shot CATHY,
MARTIN, SAM.
SAM X's to door
and exits.
Hold 2-shot CATHY,
MARTIN
CATHY Exits L.
Hold MARTIN.

SAM: Thank you. Excuse me.
Thank you.

BETTY: Now then -- who's next,
please?

MARTIN: The lady was first.

BOOM C 2

134. 3 F

M.C.U. CATHY at
door.
WHIP PAN L. to
chair. Include
HARRAP.
BETTY enters shot
R. Hold 2-shot.

8. INT. DENTIST'S SURGERY. DAY.

BETTY: Mr. Harrap.

HARRAP: Ah, good afternoon, good
afternoon.

BOOM A 4

GRAMS (8)
Tape 1,
Q 21.

5 to G - Same Set

1 to G - Tie Shop

CATHY: Good afternoon.

BETTY: May I have your name, please?

(Cam. 4 next, Shot 135)

(On Cam. 3, Shot 134)

(Boom A)

T/I as CATHY
moves to chair
- L.A.
(To Pos. G)

CATHY: Mrs. Gale.

HARRAP: If you please, Mrs. Gale.
You're not a regular patient of
mine, are you?

CATHY: No, you were recommended
to me./

135. 4 J

Close 2-shot
HARRAP, CATHY,
framing drill R.
and favouring
HARRAP.

3 to G - Same Set

HARRAP: Oh? Can't have too many
recommendations by - er - word of
mouth ... If you'll forgive the
little joke. Which of my patients
was it, may I ask?

136.

3 G

L.A. BETTY,
HARRAP.
(Cathy's view-
point)

CATHY: Vinkel. George Vinkel./

BETTY: What seems to be the trouble,
Mrs. Gale?

CATHY: Oh, no trouble. I just
want a check up.

BETTY: Well, now, that shouldn't
take us long -- should it, Mr. Harrap?

(As he adjusts
chair -

HARRAP: Oh -- er -- no, no time at
all.

137.

4 J

Close 2-shot,
HARRAP, CATHY,
favouring HARRAP

138.

3 G

L.A. Close BETTY,
including CATHY
profile R f/g.

CATHY: Do you know him?/

(Cam. 4 next, Shot 139)

(On Cam. 3, Shot 138)

(Boom A)

HARRAP leans down
into centre of
shot.

139. 4 J HARRAP: Open wide./
C.U. Handbag and
gun biz. on
CATHY's lap.

140. 5 G BOOM C 2
M.S. MARTIN and 9. INT. WAITING ROOM. DAY. GRAMS (9)
door. Tape 2,
As door opens Q 6
T/I FAST to *
MARTIN, to end *
B.C.U. eyes. *
/3 to H - Tie Shop/ *

141. MIX 1 G BOOM B 4
C.U. single 10. INT. TIE SHOP. DAY. GRAMS (10)
bowler. Tape 2,
PAN R. to show Q 22
row of bowlers *
and CLEEVES *
moving off *
downstage. *
As he X's L b/g *
CRAB L. to show *
3-shot, KIM, *
STEED, CLEEVES *
b/g. *
PAN them R. *
thro' racks. *

CLEEVES: Good morning, sir.
Madam.

/4 to K - Tie Shop/
/5 to H - Tie Shop/

STEED: Good morning. I want a
tie, please, a club tie ...

CLEEVES: I can do that, sir.
Club, regiment, or school. This
way./

142. 2 D BOOM C 3
Med. 2-shot
STEED, KIM.
They approach. STEED: Looks a likely place.

(Cam. 3 next, Shot 143)

(On Cam. 2, Shot 142)

(Boom C)

KIM: Likely for what?

STEED exits L.
Hold KIM'S
reaction.

STEED: Excellent cover for Mr.
Big.

(As Cleeves speaks -

143. 3 H
2-shot STEED,
CLEEVES

KIM enters 3-shot
centre.

2 to E - Tie Shop

CLEEVES: Now, sir ... madam.
Horace J. Cleeves is at YOUR service.
This tie now -- an established club,
I hope? I don't touch anything
frivolous ...

144. 4 K
Close CLEEVES
O/S STEED

STEED: Naturally, /no I

CLEEVES: I had a gentleman in here
the other day -- well, a gentleman --
more of a person, really. Wanted a
tie for the 'Pint a Night' club. But
you, sir ... I can see that's an
Eton.

STEED: Yes, yes --

145. 2 E
Close 2-shot
STEED, KIM

CLEEVES: So what club would it be?/

STEED: Well -

CLEEVES: No, no, don't tell me -- I
like to guess. Whites?

STEED: No, actually.

CLEEVES: Atheneum ... no, perhaps
not. Beadles! Yes, you're definitely
a Beadles, sir.

(Cam. 4 next, Shot 146)

(On Cam. 1, Shot 153)

(Boom B)

They approach
into closer
2-shot

STEED: Just a shot in the dark.
Vinkel died by the sword -
remember?

KIM: And you think that he might
be the one who -- ?

3 to G - Surgery

4 to J - Surgery

STEED: Why not?

P/B to POS. J
with KIM and
hold 2-shot
thro' rack.

KIM: But he's so old!

154. 5 H
Close 2-shot
STEED, KIM,
favouring STEED

STEED: Yes, I know he is./ You
seem to think it's all one big joke.

KIM: Well -- isn't it?

155. 1 J
Close 2-shot
STEED, KIM,
thro' bowlers.
CRAB R. with
KIM

STEED: Where the devil did you
learn your job?/

KIM: The school of hard knocks.
Well, it's the best way, isn't it?
I was born into it. My family
taught me.

STEED: You mean -- your mother and
father ... ?

KIM: Oh yes -- both in the business.
Well, everyone was in our family.
Aunts, uncles, brothers, cousins ...

STEED: All ... ?

KIM: All! There isn't much I
haven't done ... Don't look so
surprised. After all, I started when
I was five.

(Cam. 5 next, Shot 156)

(On Cam. 1, Shot 155)

(Boom B)

STEED: Five.

KIM: Assisting my great-grandmother.

STEED: Was she in the business too?

KIM: Oh yes. Sweet old lady.
Terribly good with a knife. Stamina!
She went on working until she was turned
eighty nine.

156. 5 H

M.S. STEED.

KIM enters shot
L f/g, and
CLEEVES R b/g

CLEEVES: Don't seem to have any
trace of the Old Irascibles ...

1 to H - Same Set

STEED: Oh dear.

CLEEVES: There's the Old Untouchables,
but that's an Indian regiment ...

STEED: Never mind, I'll just take
one of these then. What a fine
selection of swagger sticks.

CLEEVES: That's nice, sir. But
this is the pick of the bunch. If
you've an eye for hand-tooled silver ...

(As Cleeves takes
position -

157. 1 H

Full shot CLEEVES

STEED enters R.
Hold 2-shot

STEED: On guard!

Thought so. You've
done a bit yourself, eh?

5 to J - Same Set

CLEEVES: A long time ago, sir.

STEED: But old habits die hard,
eh? Still keep in trim?

(Cam. 2 next, Shot 158)

(On Cam. 1, Shot 157)

They go off b/g.
Hold as KIM X's
shot f/g

CLEEVES: My bones are too stiff
these days, sir.

(As she follows -

STEED: Come along.

BOOM C 3

158. 2 E

2-shot STEED,
CLEEVES, favouring
STEED.

Funny, I thought Vinkel

mentioned that you did.

KIM enters centre
b/g

CLEEVES: Sir?

1 to K - Same Set

STEED: Georgie Vinkel. Very
keen swordsman ... but of course, you
know him? He's a customer of yours./

159. 5 J

Close CLEEVES

CLEEVES: Vinkel? That's a foreign
name, isn't it, sir?

STEED: Yes, he was in here the
other day. Thick-set, cheery fellow.

CLEEVES: I don't recall anybody of
that description, sir. Will that be
all?/

160. 2 E

3-shot a/b
T/I as STEED, KIM
go off L. and PAN
to single CLEEVES.
TIGHTEN to C.U.
CLEEVES

STEED: Yes, thank you. One pound
and five shillings. I'll call again.
Come along, my dear, you must be
hungry.

5 to G - Waiting Room

CLEEVES: Good day, sir.

GRAMS (12)

Tape 1,
Q 18

*
*

161. 3 G

C.U. Bowl

BOOM A 4

11. INT. DENTIST'S SURGERY. DAY.

162. 4 J

2-shot HARRAP,
CLEEVES, fav.
HARRAP. Include
drill L f/g

HARRAP: Your teeth are in excellent
condition, Mrs. Gale. Really, you had
no need to see me at all ...

(Cam. 3 next, Shot 163)

(On Cam. 4, Shot 162)

(Boom A)

CATHY: I like to be on the safe side.

3 to F - Same Set

HARRAP: Yes. Don't we all.

CATHY rises and X's R. o.o.s.

CATHY: Well. Thank you, Mr.

163. 3 F Harrap./
Tight 2-shot
BETTY, HARRAP
(Reaction)

164. 4 J /
M.C.U. CATHY

CATHY (Cont'd.): I - must have made a mistake? About George

165. 3 F Vinkel?/
A/B (Reaction)

166. 4 J / I probably got the address
M.C.U. CATHY a/b mixed up./

167. 3 F /
A/B BETTY: Yes, Mrs. Gale. You must have made a mistake, mustn't she,

168. 4 J Mr. Harrap?/
M.C.U. CATHY
(Reaction)
(As she moves off R -

169. 3 F /
A/B (Reaction)

170. 5 G GRAMS (13)
W.S. Room. Tape 1,
Include CATHY L 12. INT. WAITING ROOM. DAY. Q 13.
b/g at door. BOOM C 2
T/I FAST to C.U. CATHY: Martin -
CATHY

3 to J - Tie Shop

171. MIX 1 K BOOM B 4
Sign on door. 13. EXT. TIE SHOP. DAY.
PAN DOWN to hand
and biz. at lock

(On Cam. 1, Shot 171)

(Boom B)

STEED, KIM push
through door.
It closes

BOOM B
SWING TO
INTERIOR

172. 3 J

Mid. 2-shot KIM,
STEED

14. INT. TIE SHOP. DAY.

4 to L - Tie Shop/

As they X R. to
rack, PAN them
and P/B to Pos.
K. along rack.

CRAB R. as KIM
X's R. to 2-shot
STEED, KIM.

PAN them R. to
arch thru' rack

1 to L - Same Set/

KIM: Aren't you ...

STEED: Sssh!

KIM: Aren't you taking an
awful chance?

STEED: He's gone to lunch.

KIM: But this is burglary.

STEED: Breaking and entering.

KIM: What?

STEED: Breaking and entering, that's
the correct term.

KIM: Well, whatever it is, it's
fearfully illegal. We'll both end
up in Holloway.

STEED: Do you think there's a
chance?

173. 2 E

Wide 2-shot
STEED, KIM.
PAN KIM R. to
crate. Include
STEED L f/g at
shelves

KIM: Honestly! Keller said you
were a bit strange.

STEED: Did he? Wouldn't believe
him -- pathological liar, you know.
You're not helping.

BOOM C 3

(Cam. 3 next, Shot 174)

(On Cam. 2, Shot 173)

(Boom C)

3 to H - Same Set

KIM: It's so dusty!

(As Kim appears
behind shelves -

STEED: You made a bargain.

174. 3 H
Close KIM O/S
STEED

KIM: What shall I do?

(As she goes -

STEED: Take a look in the back.

175. 2 E
Wide shot STEED.
He X's upstage
to mirror.

176. 1 L
M.S. STEED at
mirror. T/I with
him, picking up
reflections in
each mirror.

2 to F - Same Set

3 to L - Same Set

Include KIM in
2-shot as she X's
to STEED from door.

KIM: Mr. Steed? What am I
supposed to be looking for?

177. 2 F
C.U. STEED

STEED: Clues.

178. 1 L
Close KIM O/S
STEED.

(Cam. 3 next, Shot 179)

(On Cam. 1, Shot 178)

(Boom C)

KIM goes off b/g KIM: clues? Oh, yes. Clues.
 Hold STEED, biz. I'm looking for clues ...
 at stand L.
 (As he sees crate R -

179. 3 L
 -Crate. PAN UP
 to include STEED
 moving to it.
 He lifts lid.

180. 4 L
 -High-angle contents
 of crate.
 (As he finds tie -

181. 2 F
 -L.A. C.U. STEED

STEED: Roedeant!

182. 4 L
 -H.A. C.H. Dead
 face

183. 2 F
 -L.A. STEED
 (Reaction)

GRAMS (14)
Theme

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CAPTION SCANNER
 CAPTION B
 "THE AVENGERS"
 End of Act One.

COMMERCIAL BREAK - APP. 3'00"

CAM. 1 MOVE TO POS. M - KELLER'S H.Q.
 CAM. 2 MOVE TO POS. A - STEED'S FLAT
 CAM. 3 MOVE TO POS. D - STEED'S FLAT
 CAM. 4 MOVE TO POS. F - KELLER'S H.Q.
 CAM. 5 MOVE TO POS. C - KELLER'S H.Q.

BOOM A MOVE TO POS. 2 - STEED'S FLAT
 BOOM B MOVE TO POS. 2 - KELLER'S H.Q.
 BOOM C MOVE TO POS. 1 - KELLER'S H.Q.

ACT TWO

FADE UP CAPTION SCANNER
CAPTION C
"THE AVENGERS"
Act Two

GRAMS (15)
Theme
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184. 1 M

M.C.U. KELLER
PAN him L. to
CATHY and fav.
CATHY. As
KELLER turns
back to her,
T/I to tight
2 profiles.
Include Model
Centre b/g

BOOM C 1

15. INT. KELLER'S H.Q. DAY.

KELLER: So what it boils down
to, Mrs. Gale, is -- you have lost
Martin?

CATHY: I haven't lost him. He
ran out on me.

KELLER: I hardly think that is
likely, Mrs. Gale. My men do not
'run out'.

CATHY: Except possibly on orders
from you.

KELLER: Mrs. Gale, there must be
mutual trust between us ...

CATHY: I agree. So I suggest
you start by telling me where Martin
is.

KELLER: I do not know. But I
suspect that your Mr. Steed does.
This whole thing bears the hall-marks
of his style. Perhaps you should call

(As he reaches
for 'phone -

185. 5 C

C.U. 'Phone.

him.

(Cam. 3 next, Shot 186)

(On Cam. 5, Shot 185)

PAN it UP to M.S.
CATHY. Include
biz. with 'phone.

Include KELLER
beyond L. in 2-shot
as he X's behind
CATHY

(As she begins to
dial -

186. 3 D BOOM A 2

M.S. STEED with
coat.

16. INT. STEED'S FLAT. DAY.

KIM enters from
R. Hold 2-shot
and PAN them R.
up steps.

STEED: Come along, then.

PAN STEED L. to
fireplace.

KIM: Oh, not another visit to
that dusty old ...

STEED: Yours not to reason why.

(As he picks up
'phone -

Ready?

PHONE

187. 2 A

C.U. STEED at
'phone (facing
R. frame)

STEED (Cont'd.): Hello?

188. 5 C BOOM C 1

Tight 2-shot
KELLER, CATHY
profiles.

17. INT. KELLER'S H.Q.
INTERCUTTING WITH:
STEED'S FLAT.
DAY.

(Cathy facing
L frame)

3 to M - Charm School

CATHY: Steed.

STEED (DISTORT): Yes?

BOOM A 2

CATHY: I'd like to know what's
going on.

BOOM C 1

STEED (DISTORT): Are you all
right?

BOOM A 2

(Cam. 2 next, Shot 189)

(On Cam. 5, Shot 188)

189. 2 A CATHY: Of course I'm all right. BOOM C 1
Have you seen Martin?/
C.U. STEED with
'phone, facing
camera full face.

190. 5 C STEED: Martin? Have you lost BOOM A 2
him then?/
Tight 2-shot
KELLER, CATHY
a/b
CATHY: He's disappeared. BOOM C 1
STEED (DISTORT): Where are you BOOM A 2
calling from?

191. 2 A CATHY: Keller's place./ BOOM C 1
C.U. STEED A/B
(Reaction)

192. 5 C (DISTORT): Is he there?/
2-shot a/b

193. 2 A Martin -- is he there?/
C.U. STEED
facing R.
STEED: Oh, Martin. No, no he BOOM A 2
isn't here. Don't know where he'd
be, unless he's at that club of
his -- what do you think, Keller?/
194. 1 M C.U. KELLER
facing camera

195. 5 C KELLER: Well - / BOOM C 1
2-shot a/b,
fav. CATHY
CATHY: Look, Steed, has he been
196. 2 A in touch with you? /
C.U. STEED a/b
/1 to N - Same Set/
STEED: Haven't heard a word from BOOM A 2
him. Not one word. Where did you
lose him? Hello? Hello!

197. 5 C BOOM C 1
C.U. KELLER'S
hand on body
of 'phone.
PAN UP to tight
2-shot faces
CATHY, KELLER
18. INT. KELLER'S H.Q. DAY.
KELLER: We don't want to overload
Steed with information, do we?
/I will make further
(Cam. 4 next, Shot 198)

(On Cam. 5, Shot 197)

(Boom C)

Hold CATHY L f/g
in 2-shot, fav.
KELLER, as he
goes upstage R.
to coat biz. at
chair

KELLER (Cont'd.): I will make
further enquiries about Martin.
Meanwhile, you will have no objection
to keeping your part of the bargain?
You will remain here until Martin is
found?/

/2 to G - Tie Shop/

198. 4 F
C.U. CATHY

199. 5 C CATHY: Very well./

Hold KELLER O/S
CATHY as he X's
upstairs to door.

KELLER: Thank you. It's not that
I don't trust you, Mrs. Gale. My
motto is 'Trust everyone' -- but always
out the cards.

/4 to G - Same Set/

He exits.
(As door closes -

200. 1 N
M.S. KELLER
with switch box.
He exits R.
(As he leaves
shot -

BOOM B 2

201. 4 G
M.S. CATHY with
'phone. PAN
her L. round desk,
and include
dictaphone.
(As she reaches to
dictaphone -

BOOM C 1

CATHY: Splendid kind of truce!
And a little cheating, a little edge
over the other fellow, I suppose that's
to be expected.

202. 5 C
C.U. Dictaphone.

TAPE

She switches it on. KELLER'S VOICE: He's a writer --
a ...

/1 to H - Tie Shop/

MARTIN'S VOICE: A method writer.

KELLER'S VOICE: Yes, that's it --
a method writer.

203. 4 G
C.U. CATHY
(Reaction)

KIM'S VOICE: Method?/

(Cam. 2 next, Shot 204)

(On Cam. 4, Shot 203)

5 to J - Tie Shop

KELLER'S VOICE: Has to get right into his plots -- can't put pen to paper until he's actually lived the whole plot ...

GRAMS (16)
Tape 1,
Q 7
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*
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*

204. MIX
2 G

Packing case

PAN R. to CLEEVES for tie biz, and T/I to close CLEEVES.

On his turn L. PAN OFF to L.S. shop to 4-shot SAM and helpers.

They approach and stop thro' arch.

CLEEVES X's shot to upstage L.

SAM follows
(As SAM, CLEEVES go past shelves -

19. INT. TIE SHOP. DAY.

CLEEVES: Forty Eton and Harrow mixed ... half a dozen King's, Canterbury, Ten Brasenose, Four Magdalen ...

Ah, good afternoon, gentlemen. It's all ready for you.

If you'll just sign for it.

BOOM C 3

GRAMS (17)
'Call To Arms'
KP 28
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205. 5 J

L.A. Ledger on counter f/g, SAM, CLEEVES beyond for signing.

2 to E - Same Set

Hold single CLEEVES as SAM exits L.

STEED's hand enters shot R f/g.

CLEEVES (Cont'd.): Thank you.

CLEEVES (Cont'd.): Oh, it's you again, sir .../

206. 2 E

Med. 3-shot STEED, KIM O/S CLEEVES

STEED: Yes, it jolly well is. This tie you sold me. Do you realise what it is? It's the Wapping Voluntary -- not only a regiment of the line, but foot soldiers!/
STEED:

207. 5 J

CLEEVES O/S STEED

(Cam. 1 next, Shot 208)

(On Cam. 5, Shot 207)

(Boom C)

2 to H - Charm School

CLEEVES: Never, sir! Wapping?

STEED: Wapping!

CLEEVES: But it's impossible.

CLEEVES goes off R. CRAB R. to profile STEED, KIM for biz. with ledger.

STEED: I suggest you check your records.

Crate carriers X shot b/g R - L

CLEEVES: Yes. Yes, right away ...

PAN STEED, KIM to arch.

STEED: Pimlico.

(As they leave shot -

208. 1 H

BOOM B 4

Wide 2-shot KIM, STEED.

KIM: Where are we off to now?

They approach and stop.

STEED: To follow them.

KIM: Would it be awfully bad form to enquire why?

STEED leaves shot L.

STEED: Martin's body is in that crate.

T/I to tight KIM.

She leaves L.

KIM: Ask a silly question!

GRAMS (18)
Tape 1,
Q 25

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209. MIX 2 H

BOOM A 5

Close poster. PAN R. to Model Hold briefly.

20. INT. CHARM SCHOOL. DAY.

CRAB R. across posters and down to umbrella stand.

GRAMS (19)
'Fife & Drum'
BM 344-A

Hands pass thro' shot, picking out umbrellas

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(Cam. 3 next, Shot 210)

(On Cam. 4, Shot 212)

(Boom A)

EDGAR X's to BETTY.
Fav. EDGAR.

As BETTY turns PAN
DOWN to avoid her
face, to feature
biz. with hand-
kerchief on floor

/1 to P - Charm School
Office

STEED enters,
picks up hand-
kerchief. PAN
UP with him to
fav. STEED, EDGAR
O/S BETTY (Don't
see her face)

EDGAR:(Cont'd.): How are we doing
with the retrieval of the dropped
handkerchief? Let's see the gentleman
go through his paces, Miss Betty.

213. 3 M STEED: Allow me./
C.U. BETTY
(Reaction)

214. 4 M STEED, EDGAR,
O/S BETTY
EDGAR: Superb. Absolutely superb,
sir. Did you observe the pure economy
of movement, gentlemen? And the
smile -- observe the smile playing,
just playing around the lips. My
congratulations, sir.
BETTY leaves R.
Hold STEED,
EDGAR, fav.
Edgar.

STEED: Thank you.

215. 3 M EDGAR: I am Mr. Edgar, sir, Principal
of this establishment. To whom do I
have the honour of speaking?/
KIM, STEED O/S
EDGAR

STEED: John Steed. And this is
Miss Lawrence.

216. 4 M EDGAR: Happy to make your acquaintance,
me'am. Mr. Steed./ But what brings you
Single EDGAR /here? It is clearly

(Cam. 3 next, Shot 217)

(On Cam. 4, Shot 216)

(Boom A)

217. 3 M

Med. 3-shot KIM,
STEED, EDGAR,
fav. KIM, STEED.

4 to N - Charm School
Office

EDGAR (Cont'd.): here? It is clearly obvious you have no need of my services. The cut of your coat, sir, the run of your tie. I am lost in admiration./

KIM: So am I -- lost I mean.

EDGAR: Ma'am?

KIM: What is this place?

EDGAR: This, ma'am, is an Academy of Charm for aspiring young gentlemen.

KIM: Oh!

P/B with KIM
to mirror.
Include BETTY
f/g

EDGAR: You see, we take the raw material, and believe me, sometimes it is very raw indeed, and we change the mere man into the gentleman. We endeavour to endow him with those qualities some of us were lucky enough to be born with -- eh, Mr. Steed?

STEED: Do you have much success?

EDGAR: I try. That's all I can do -- try. But I feel if I only partially succeed, then I have made a small contribution.

BETTY X's o.o.s.
R. Hold KIM.
PAN her back to
STEED, EDGAR.

STEED: I suppose half an oaf is better than low bred.

(Cam. 2 next, Shot 218)

(On Cam. 3, Shot 217)

(Boom A)

They move off
R. o.o.s.

KIM: Mr. Edgar -- why the ...
er ... ?

218. 2 J (On Edgar's move R - EDGAR: The mask? That's my own
idea. Miss Betty is young and

Wide shot room,
line of men f/g
R., STEED, KIM,
EDGAR L b/g.

pretty, and I don't want that to
influence my pupils. No, no ...
the true gentleman respects all
womanhood -- whatever her age or
aspect -- is that not true, Mr.
Steed? We would not be influenced
by a pretty face?

They X to front
of line.
TIGHTEEN shot,
keeping BETTY
big in f/g as
she inspects men.

CRAB L. with
BETTY, keeping
STEED, KIM, EDGAR
b/g in shot.
STEED, KIM, EDGAR
move off R. in
b/g.

STEED: Of course not.

EDGAR: You haven't explained the
purpose of your visit, Mr. Steed?

Hold on BETTY and
men.

STEED: Well, it's rather confidential.

EDGAR: Come through to the office.
Carry on with the class, Miss Betty,
if you please. This way, Mr. Steed --
Miss Lawrence.

(As they enter
office -

219. 5 K

BOOM B 5

Packing case,
STEED, KIM X
to it. EDGAR
enters b/g to
table.

21. INT. OFFICE. DAY.

3 to N - Charm School
Office

EDGAR: Now, sir?

PAN UP to 3-shot,
fav. EDGAR O/S
STEED

STEED: I'm looking for a friend
of mine.

EDGAR: Is he a pupil?

(Cam. 1 next, Shot 220)

(On Cam. 5, Shot 219)

(Boom B)

/2 to K - Keller's/

220. 1 P STEED: Possibly. His name is
Vinkel./

L.A. Close KELLER,
reaction, include
crate f/g.

EDGAR: It doesn't strike a chord.
No, I can safely say I have no-one
of that name./

221. 5 K
Med. EDGAR O/S
STEED

/1 to Q - Keller's/

STEED: I have a photograph.

EDGAR: No, I've never seen this
man.

STEED: I must have been misinformed.

222. 4 N EDGAR: Sorry I can't help you, Mr.
Steed./

STEED, KIM.
PAN DOWN to
contents of
crate with
STEED's action.

STEED: Well, we'll just toddle
along ... Oh, I'm so sorry. Now I
seem to have lost it./ Clumsy of
me. Looks as though you've just
raided the Stock Exchange.

223. 3 N
Close EDGAR
(Reaction)

EDGAR: We like our gentlemen to start
right, Mr. Steed.

224. 4 N
STEED, KIM,
crate a/b

STEED: If you want to get ahead ...

(As Steed turns
to Edgar -

225. 3 N
3-shot EDGAR,
STEED, KIM, fav.
Edgar.

EDGAR: Something the matter, Mr.
Steed?

/5 to L - Same Set/

KIM: He's a bit light-headed today.

EDGAR: Oh?

(Cam. 5 next, Shot 226)

(On Cam. 3, Shot 225)

(Boom B)

KIM: Come along, Mr. Steed, a nice little drink will make you feel better.

STEED: Thank you, my dear, I do feel a little faint. Do give my apologies ...

STEED, KIM X to door.

Hold EDGAR for reaction.

KIM: I'm so sorry, Mr. Edgar ... Thank you very much.

(As they exit -

EDGAR: My pleasure, Miss Lawrence.

226. 5 L
Wide shot, framing BETTY close L f/g, STEED, KIM X'ing to door R b/g. HOLD as BETTY moves to door L.

BOOM SWING

227. 3 N
W.S. Office, EDGAR L. at crate. BETTY enters R, X's into 2-shot

EDGAR (Cont'd.): My pleasure./

/5 to D - Keller's/

EDGAR (Cont'd.): Charming fellow. Have you ever seen him before, Miss Betty?/

228. 4 N
C.U. BETTY

BETTY: No, Mr. Edgar. No. Never.

/3 to D - Steed's/

SWING BACK TO OFFICE

GRAMS (21)
Tape 1,
Q 5

229. 1 Q
Close CATHY beside model
(On Keller's Q -

22. INT. KELLER'S H.Q. DAY.

BOOM C 1

GRAMS (22)
Tape 3,
Q 4

230. 2 K
Bottom of door thro' f/g guns. Door opens, KELLER's feet appear.

(Cam. 5 next, Shot 231)

(On Cam. 2, Shot 230)

(Boom C)

CATHY'S feet X
to him. PAN
sharply up to
L.A. 2-shot
thro' f/g.
Include biz. with
keys.

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*
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*
*

CATHY: Your keys, please, Mr.
Keller.

PAN KELLER L.
down steps.

KELLER: Mrs. Gale -- your
agreement .../

231. 5 D
L.A. CATHY O/S
KELLER

/4 to P - Steed's/

CATHY: I've decided to go back
to Steed./ You know Steed -- the
method writer, a bit eccentric ...

232. 1 Q
C.U. KELLER

/2 to L - Steed's/

KELLER: But, Mrs. Gale .../

233. 5 D
L.A. Single
CATHY

CATHY: That girl you sent to
Steed is just an actress -- an
actress you hired for the occasion .../

234. 1 Q
A/B

KELLER: Really, I intended .../

235. 5 D
A/B

CATHY: You didn't even begin to keep
your side of the bargain, Keller, so I
think that absolves me from keeping
mine. Working with you has been ...
an experience.

236. 1 Q
C.U. KELLER. PAN
him L. to table for
biz. with dictaphone.
PAN him R. to 'phone.
TIGHTEN on his face.

237. 4 P
Wide 2-shot KIM
L b/g, STEED
profile R. on
settee

BOOM A 2

23. INT. STEED'S FLAT. DAY.

/1 to C - Steed's/

KIM: Do you do a lot of writing?

238. 2 L
Med. Single STEED

(Cam. 3 next, Shot 239)

(On Cam. 2, Shot 238)

(Boom A)

- 4 to Q - Surgery
239. 3 D STEED: Mmm? Oh, an old aunt
C.U. KIM in Eastbourne, a few of the chaps
from the war -- I keep in touch
occasionally./
240. 2 L KIM: Oh, you are funny./
Med. single
STEED A/B
- STEED: I wonder what they did
with it?
- 5 to F - Waiting Room
241. 3 D STEED: Martin's body./
A/B
242. 2 L KIM: Mr. Steed, honestly! You're
A/B not still on about that?/
243. 3 D STEED: Of course -- it's a problem.
A/B Surely one you've come up against
before?/
244. 1 C KIM: The disappearing corpse? Oh,
2-shot KIM, yes, I mean, it's as old as the hills./
STEED. I remember in Cardiff once, we had three.
TIGHTEN as KIM Two in the window seat, and the other
kneels L. of wrapped up in brown paper parcels.
Steed, fav. her.
- STEED: Brown paper parcels?
- KIM: In pieces. Dismembered, my
dear. Absolutely gorgeous. They never
found the head. I had that in my
sewing basket. I think it's going to
rain. Do you play Canasta?/
245. 2 L
Close STEED
O/S KIM

(Cam. 1 next, Shot 246)

(On Cam. 2, Shot 245)

(Boom A)

246. 1 C Close 2-shot KIM, STEED, fav. KIM STEED: Drawing on your bumper experience of bodies, what's your opinion on Martin's body?/
247. 2 L C.U. STEED KIM: All right, we'll play your game. Let's see -- first a body in the crate, then no body. We followed the wrong one. It's in the other crate. Will that do?/
248. 3 D C.U. KIM STEED: What other crate?/
249. 2 L C.U. STEED (Reaction) KIM: In the back of that shop./
250. 3 D C.U. KIM Remember you told me to look for clues? Well, I did, and this seemed very similar to a clue. It seemed such a peculiar address and everything. I mean, I thought to myself -- what would a dentist want with a crateful of bowler hats?/
251. 1 C C.U. STEED (Reaction) GRAMS (23) Tape 1, Q 6
252. 3 D C.U. KIM (Reaction) *
*
*
253. 4 Q C.U. Bowler plus biz. 24. INT. DENTIST'S SURGERY, DAY.
3 to N - Surgery
1 to F - Waiting Room
PAN Bowler to crate and hold on crate.
254. 3 N Close 2-shot BETTY, HARRAP, fav. BETTY past his profile. HARRAP: There. That's the lot./
BETTY: We ought to test them.

(Cam. 4 next, Shot 255)

(On Cam. 3, Shot 254)

(Boom B)

HARRAP: Don't worry -- I can guarantee they'll all transmit up to twenty miles ... All in first class order.

BETTY: That's more than can be said for you. You want to get a grip on yourself./

255. 4 Q
C.U. HARRAP

HARRAP: Oh? And what about that woman? Mrs. Gale, eh? What about her?/

256. 3 N
Close 2-shot
a/b

BETTY: She didn't get anything from us.

HARRAP: But she suspected, didn't she?

BETTY: You're breaking up, Harrap. The boss wouldn't like that.

(As they turn R -
257. 4 Q

Wide shot doors over f/g crate.
Hold biz. with men and crate.

GRAMS (24)
'March to Death'
KP 28

SAM: Over there.

HARRAP: For goodness sake! I've just finished one batch.

Men exit.

SAM: That's all.

Hold HARRAP, SAM f/g at crate

HARRAP: Look, enough's enough. I'm not a machine ... I'm tired.

(As Sam lifts lid - SAM: This is different.

258. 2 L (CUTAWAY)
H.A. MARTIN in crate

GRAMS (25)
Tape 1,
Q 4

259. 3 N
Close 2-shot SAM, HARRAP, fav. Harrap.

HARRAP: No.

(Cam. 4 next, Shot 260)

(On Cam. 3, Shot 259)

(Boom B)

PAN HARRAP R.
to door. Inc.
BETTY L b/g at
door.

SAM: The boss says 'yes'.

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HARRAP: I ... I won't ...
Equipment's my line. Not ...
not that!

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4 to R - Same Set

Inc. SAM again
in 3-shot.

SAM: The boss says 'yes'.

T/I (to Pos. F)
to door O/S
BETTY as she
opens it to see
STEED, KIM
beyond.

BETTY: Ssssh!

(WAITING ROOM)

BOOM C 2

KIM: I don't see why it has to
be me.

STEED: Come on, now, it's quite
all right. Once he gets you under
the anaesthetic....

(SURGERY)

BOOM B 5

P/B as BETTY
closes door, to
close 3-shot
SAM, BETTY,
HARRAP, fav.
SAM, BETTY

SAM: What is it?

BETTY: That man Steed -- and the
girl. They were out at the school
today.

PAN HARRAP L.
and T/I to tight
2-shot SAM,
HARRAP, fav.
HARRAP.

HARRAP: I told you ...

SAM: You sure? You know what to
do? You know?/

260. 4 R
C.U. BETTY with
hypodermic
(Reaction)

261. 5 F
Med. KIM O/S
STEED

BOOM C 2

25. INT. WAITING ROOM. DAY.

STEED: All you have to do is ask a
few subtle questions and watch for a
reaction.

(Cam. 4 next, Shot 262)

(On Cam. 5, Shot 261)

(Boom C)

4 to Q - Same Set

262. 1 F KIM: I'm certain my contract
Close STEED O/S made no provision for .../
KIM

263. 5 F KIM: All you say is "I was
Med. KIM O/S recommended by a friend"./
STEED a/b

KIM: I was recommended by a
friend.

STEED: What's his name?

KIM: What's his name? His name
is Winkle.

STEED: Vinkel.

264. 1 F KIM: Vinkel./
M.C.U. HARRAP

265. 5 F HARRAP: Who's next?/
2-shot a/b

PAN them up to
include HARRAP
Centre at door.

FAV. KIM.

KIM: I was recommended by ...

STEED: Not yet. Oh, it's the
young lady. We were on the baked
alaska --- and then a sudden twinge.
I thought I'd better bring her along
right away.

HARRAP: Come in.

KIM: Next time I promise you I'll
read the most microscopic print!

KIM and HARRAP
go through doors.

(Cam. 4 next, Shot 266)

(On Cam. 5, Shot 265)

(Boom C)

STEED: Good luck. Chin up!

Hold on STEED.
(Reaction)

266. 4 Q

BOOM B 5

Wide shot room,
over crates,
framing Close
BETTY L f/g,
with gloves.

26. INT. DENTIST'S SURGERY. DAY. GRAMS (26)
Tape 3,
Q 4
(Last part)

5 to G - Same Set

KIM, HARRAP X
from door R b/g
to chair

(As Kim goes to sit -

267. 3 F

L.A. HARRAP O/S
KIM. TIGHTEN

KIM: I was recommended by a
friend.

4 to J - Same Set

HARRAP: Open wide, please.

KIM: His name's Vinkel.

BETTY enters shot
L. Mask is
lowered on KIM.

HARRAP: Hold still. Miss Smythe.

268. 1 F

BOOM C 2

Close magazine.
PAN UP with
STEED'S action
to Med. STEED.

27. INT. WAITING ROOM. DAY.

PAN him L. to
door and CRAB L.
on move.

PAN him downstage
to table R.

CATHY enters R.
b/g in deep 2-shot.
Fav. CATHY

CATHY: Steed.

(Cam. 5 next, Shot 269)

(On Cam. 1, Shot 268)

(Boom C)

3 to N - Same Set

STEED: Mrs. Gale. Good news.
Mafeking has been relieved.

CATHY: You won't find anything
here. I've already tried. I just
came to tell you they've double
crossed you.

STEED: What do you mean?

CATHY X's to
STEED
269. 5 G
C.U. STEED

CATHY: The girl - Kim Lawrence -
she has no idea what this is about./

270. 1 F
Close CATHY O/S
STEED.

STEED: You can say that again./

271. 5 G
Close STEED O/S
CATHY
STEED X's upstage
in deep 2-shot

CATHY: They told her some tale about
you being a writer -- she's really an
actress./

STEED: An actress? Then Great-
Grandmama ... ? And the head in the
sewing basket ... ? I see.

CATHY: Any sign of Martin?

STEED: Martin's dead.

CATHY: How do you know?

Hold as CATHY
X's to STEED.
They enter doors.
(As they enter
surgery -

STEED: I found him in a tubful of
bowler hats. That drill ... It
hasn't stopped once!

272. 3 N
Bowlers on floor.
PAN UP to W.S.
STEED, CATHY X'ing
to chair.

28. INT. DENTIST'S SURGERY. DAY. GRAMS (27)
Tape 2,
Q 1

(Cam. 4 next, Shot 273)

BOOM B 5

*

(On Cam. 3, Shot 272)

(Boom B)

T/I on their
X to chair

(As Steed lifts
mask -

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*
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*

273. 4 J
C.U. HARRAP
3 FAST to G - Same Set

CUT GRAMS

274. 3 G
Close 2-shot, L.A.,
STEED, CATHY.
(Reaction)

GRAMS (28)
Theme

CAPTION SCANNER

CAPTION D
"THE AVENGERS"
End of Act Two

*
*
*

COMMERCIAL BREAK - APP. 3'00"

CAM. 1 MOVE TO POS. H - TIE SHOP
CAM. 2 MOVE TO POS. M - TIE SHOP
CAM. 3 MOVE TO POS. D - STEED'S FLAT
CAM. 4 MOVE TO POS. S - STEED'S FLAT
CAM. 5 MOVE TO POS. H - TIE SHOP

BOOM A STAY AT POS. 2 - STEED'S FLAT
BOOM B MOVE TO POS. 4 - TIE SHOP
BOOM C MOVE TO POS. 3 - TIE SHOP

ACT THREE

<u>FADE UP CAPTION SCANNER</u>	<u>GRAMS (29)</u>
CAPTION E	Theme
"THE AVENGERS"	*
Act Three	*

275. <u>2 M</u>	<u>BOOM C 3</u>
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Close KIM's feet
and SAM's hands
with tie biz.

29. INT. TIE SHOP. NIGHT.

PAN UP to L.A.
2-shot SAM, KIM
fav. KIM

SAM: It'll do you little good,
Miss Lawrence -- the bonds of the
old school tie are well nigh
impossible to break.

Include BETTY R
in 3-shot, fav.
KIM, BETTY

Did you call him?

BETTY: We're to move her.

SAM: But it was dangerous enough
bringing her here.

BETTY: Those are his orders. This
place is finished. We're not to use
it any more.

SAM: We'd better get some help.

SAM exits L.
T/I to tight
2-shot KIM,
BETTY

BETTY: Put her out of sight first.
Get the crate.

276. <u>3 D</u>	<u>BOOM A 2</u>
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M.C.U. STEED.
He approaches cam.
and stops.

30. INT. STEED'S FLAT. NIGHT.

/2 to N - Same Set/

STEED: If anything's happened to
her ... ! Well, I sent her in, don't
you see? A raw amateur -- didn't
even know what she was getting into.

(Cam. 4 next, Shot 277)

(On Cam. 3, Shot 276)

(Boom A)

On his turn L. to
CATHY, PAN to
include CATHY in
deep 2-shot O/S
STEED

As he moves L.
PAN with him and
lose CATHY.

CATHY: That was Keller's fault,
not yours.

STEED: But I sent her in. Where
would they take her ... ? Where?
Did you get anything at all from
Martin?/

277. 4 S

M.S. CATHY
sitting

CATHY: Nothing that made sense.

STEED: Try me.

CATHY: He talked a bit about Vinkel.
Steed, I think Vinkel was over here on
a very special assignment./

278. 3 D

M.C.U. STEED

STEED: Of course he was. He was
looking for the man we're after -- the
third party. I guessed that from the
start. What else did Martin say?

(On his move to
her -

279. 4 S

2-shot, fav.
CATHY.
STEED X's to her
and sits.
Hold Mid. 2-shot

CATHY: Something about an establishment
in Pimlico ... Mean anything?

STEED: The Charm School! It all
keeps leading back there. Of course --
they did it once with Martin, they'll do
the same with Kim.

Hold CATHY as
STEED exits L.

(As he writes -

280. 3 D

M.C.U. STEED

'Phone Koller -- tell him
to be at this address within the hour,
ready for trouble./

281. 4 S

Deep 2-shot
STEED, CATHY.
CATHY rises and
X's to him.

CATHY: You want to use Keller --
after he tricked you?

(Cam. 3 next, Shot 282)

(On Cam. 4, Shot 281)

(Boom A)

Hold tight 2-shot STEED: Yes, I want to use Keller.
Within the hour.

STEED X's R. CATHY: And then what?
Hold his X past
CATHY L f/g

STEED: You come along too.

(As he goes out -

282. 3 D
C.U. CATHY
(Reaction)
/4 to A - Charm School/

283. MIX 5 H BOOM B 4
Close on rack
of bowlers. 31. INT. TIE SHOP. NIGHT. GRAMS (30)
3 FAST to N - Charm Tape 2,
School Office Q 16

CRAB R. past
umbrellas, and
T/I down line of
ties to crate
(Pos. M)

STEED enters shot
L.
He lifts lid.

*
*
*
*
*
*

And

284. 3 N (CUTAWAY) BOOM A 4
M.S. KIM, bound,
in crate. STEED: Don't go away. (CUTAWAY)
Lid closes on
her. *
/5 to M - Same Set/ *

(As lid goes down -

285. 5 M BOOM B 4
STEED & Crate a/b *
He exits L. Hold *
on crate. *

286. 2 N
Wide shot Group
entering, framing
arch. They halt. SAM: Halt. And stand easy.
SAM X's to crate.

(As the man moves
off to ties -

287. 5 M
Group at crate.

(Cam. 1 next, Shot 288)

(On Cam. 5, Shot 287)

(Boom B)

3 to P - Charm School

2 to P - Charm School

P/B with Man up
line of ties.

He disappears R.
into tie rack.

Hold on ties.

288. 1 H

Wide shot group
at crate. STEED
joins them R.

They approach Cam.

T/I to feature
STEED as they X
and go out of shot
L.

SAM: Right. Lift. And
forward.

GRAMS (31)

'The
Summons'
KP 28

*
*
*

289. 4 A

Med. EDGAR.

CRAB R. to profile
EDGAR, including
group beyond.

32. INT. CHARM SCHOOL. NIGHT.

EDGAR: The grasp of the umbrella
is extremely important, gentlemen.

The fingers folded so -- the forefinger
in line with the shaft, the grip firm,
yet relaxed -- the eye fixed upon the
target, the feet lightly poised.

Are we ready, gentlemen? Then with
me, if you please ... One, two, three,
Kill! Lunge, parry, recover. Again,
one, two, three, kill! Excellent,
Dixon, most excellent. A nice deadly
style about it. One, two, three,
kill ... no, no, Peter, we are not
prodding a balloon, we are killing the
enemy! At ease, gentlemen. We will

/now master the short

1 to R - Keller's

5 to L - Charm School

PAN EDGAR behind
group and back.

(Cam. 3 next, Shot 290)

(On Cam. 4, Shot 289)

(Boom A)

290. 3 P
 Wide shot group and crate approaching.
 4 FAST to T - Same Set
 As they turn into doors T/I to fav. STEED
 (As they go thro' doors L -

EDGAR (cont'd.): now master the short stab in the back ... otherwise known as 'Show Business'. In my office, gentlemen.
 Grasp your umbrellas a little lower down ...

Fade under GRAMS (32) 'The Summons'

*
 BOOM *
 B 5 *
 *
 *

291. 4 T
 Med. EDGAR.

3 to N - Charm School Office
 Hold frame as others X shot R - L

EDGAR (Cont'd.): Now, keeping a close eye upon our adversary, we creep nearer ... creep ... creep ...

BOOM A 5

292. 3 N
 Group over crate f/g.
 They move off thro' doors.
 STEED returns and X's L to table.

(OFFICE)
 SAM: That's it. Straighten. Follow me.

BOOM B 5

293. 4 N
 C.U. biz. with 'phone wiron.

294. 3 N
 Med. shot at table. He X's to crate and levers lid off
 (As lid comes off -

295. 4 N
 KIM O/S
 STEED STEED: How do you feel?

(Cam. 3 next, Shot 296)

(On Cam. 4, Shot 295)

(Boom B)

KIM: Like someone who's been tied up and dumped in a box.

(As he goes to out tie -

STEED: Have you out in a jiff. Here.

296. 3 N

L.A. C.U. KIM's wrist and close STEED and knife.

KIM: What is it?

4 to A - Charm School

STEED: My old regiment.

297. 1 R

BOOM C 2

L.A. M.S. KELLER with 'phone profile

33. INT. KELLER'S H.Q. NIGHT.

As he looks up TIGHTEN to M.C.U.

KELLER: Pimlico? Congratulations, Mrs. Gale. And Steed too, of course.

3 to Q - Charm School

It seems you have the edge over us after all. I'll join you both there right away. Together we will spring the trap, and my dear, I knew our new alliance would prove fruitful.

T/I to C.U. as 'phone goes down.

298. 2 P

BOOM B 5

Med. 2-shot KIM, STEED over crate

34. INT. CHARM SCHOOL AND OFFICE. NIGHT.

1 to S - Charm School Office

KIM: Within the hour? Keller and Mrs. Gale have missed their cue, haven't they?

STEED: I'm getting you out of here.

PAN them to doors.

KIM: Amen to that. But won't it be just a teeny bit difficult?

(As Steed Opens door -

299. 5 L

Wide shot room,

(Cam. 4 next, Shot 300)

(On Cam. 5, Shot 299)

(Boom B)

Include KIM, STEED
at door L., group
b/g, moving to
centre.

2 to Q - Office

(As group forms around
Edgar -

300. 4 A BOOM A 5
Group O/S EDGAR
PAN EDGAR on his turn to dummy
PAN him back to 2-shot with BETTY O/S EDGAR
EDGAR: Ah, gentlemen, we are ready then for a more serious lesson ... ?
First, some practice against Oscar here... and then some mutual combat. With unguarded blades, eh? It gingers up the reflexes tremendously. Betty? We will first demonstrate the riposte d'Comte d'Orsair ... so named after the famous nobleman who ...
301. 2 Q BOOM B 5
Close 2-shot KIM, STEED.
They close doors.
Pav. STEED, and include biz. with gun.
STEED: We'll wait until they get started - then, if I can reach the light switches ...
KIM: . And if you can't?
STEED: We don't ask that sort of question.
302. 1 S KIM: Oh./ Oh!
C.U. KIM
303. 4 A BOOM A 5
BETTY O/S EDGAR
(On his turn to wall L -
304. 3 Q
M.S. EDGAR thro' group at poster
(Cam. 2 next, Shot 305)

(On Cam. 3, Shot 304)

(Boom A)

4 to H - Same Set

T/I to close on
poster, fav.
EDGAR O/S SAM,
BETTY

EDGAR: We are now ready to
commence, gentlemen ... But first,
to put us into the right frame of mind,
let us return to our enemy identifi-
cation charts. And uppermost we keep
the motto of our organisation. Seek -
hate - kill.

SAM: But he's here!

GRAMS (33)
Tape 1,
Q 5
(without
cymbal)

*

305. 2 Q

Med. STEED O/S
KIM

(OFFICE)

BOOM B 5

3 to R - Same Set

STEED: You wait until the lights go
out, then run straight for the door.
Keep going whatever happens. Don't
stop for me./

306. 1 S

C.U. KIM

KIM: I won't even slow down to a
trot for you./

307. 2 Q

2-shot a/b

PAN them to door

(As he opens
door -

STEED: That's the idea. It
shouldn't take you more than five
seconds to cross that floor.

308. 5 L

Close biz. with
gun and sword.

P/B to reveal
group

(As Edgar moves
them inside -

309. 2 Q

Wide shot group
O/S STEED, KIM,
fav. EDGAR

(Cam. 5 next, Shot 310)

(On Cam. 2, Shot 309)

(Boom B)

310. 5 L EDGAR: If you please. Always the correct way of doing everything -- even in defeat./
 Wide shot, group
 L at doors
 CATHY enters door
 R h/g
311. 4 A BOOM A 5
 Med. CATHY at door. (SCHOOL)
 PAN her L. to changing room.
 (As door closes -
312. 2 Q BOOM B 5
 Group, fav. EDGAR (OFFICE)
 O/S KIM, STEED
/5 to N - Same Set/ EDGAR: I can handle the situation now, gentlemen ... We mustn't let this intrusion interfere with our studies.
313. 3 R BOOM A 5
 Wide shot. (SCHOOL)
 Group spill out into room.
 PAN with BETTY SAM: Right. Back to your 'on guard' positions. And lunge, (As she passes recover. Lunge, recover ... o.o.s. -
314. 4 H
 M.S. BETTY.
 She enters changing room.
/3 to S - Same Set/
 (As door closes -
315. 2 Q BOOM B 5
 M.C.U. EDGAR (OFFICE)
/4 to U - Same/
316. 5 N EDGAR: Do make yourselves comfortable./
 Close 2-shot
 STEED, KIM

SWINGER
OPEN

(Cam. 2 next, Shot 317)

(On Cam. 5, Shot 316)

(Boom B)

317. 2 Q STEED: Oh, we're to wait until
the boss arrives, are we? He
hasn't been able to reach you.
That will mean a personal visit./

M.S. EDGAR,
featuring sword
and 'phone cord
f/g
318. 1 S EDGAR: That's remarkably astute,
Mr. Steed./

Close 2-shot
STEED, KIM,
fav. Kim
KIM: Isn't there something
brilliant you can do?

STEED: I'm thinking about it.

319. 4 U

BOOM A 6

C.U. BETTY.
(SCHOOL)
PAN L. to C.U.
CATHY.
She puts on
mask. PAN her
out of doors.
(As door closes -

320. 3 S

SWING
BOOM

Wide shot CATHY
at door, framing
SAM R f/g
SAM: Ready, Betty?
P/B with SAM to
fav. CATHY for
sword play.

321. 2 Q

BOOM B 5

C.U. EDGAR
(OFFICE)
4 to A - Same
1 to T - Same
EDGAR: I'm a little disappointed
in you, Mr. Steed. I always thought
you would be a more worthy opponent./

322. 5 N

C.U. STEED

323. 2 Q

C.U. EDGAR

STEED: The fortunes of war./

EDGAR: War is not a question of
fortune. The strongest wins. It
is quite simple ...

(Cam. 1 next, Shot 324)

(On Cam. 2, Shot 323)

(Boom B)

KELLER (off): Edgar!

324. 1 T EDGAR: Ah! Over here,
sir./

Wide shot room.
KELLER enters.

325. 5 N KELLER: Hello, Steed./

Close STEED, KIM

326. 1 T STEED: Hello./

Tight 2-shot
EDGAR, KELLER

KELLER: Clear the place. We
don't want too many witnesses.

(EDGAR goes to
door b/g)

327. 4 A BOOM A 5

Wide shot room.
past CATHY, SAM,
including group.

(SCHOOL)

Group starts to
go off L.

EDGAR: Sam, Miss Betty, you can
dismiss class for today.

CRAB L. past
column to show
group entering
changing room.

SAM: Right, sir.

VTR INSERT - VTR/ABC/3400/A

328. 2 Q (OFFICE) BOOM B 5

Wide shot Office
O/S STEED, fav.
KELLER.

EDGAR enters and
X's to L. of
KELLER.

EDGAR: All attended to, sir.

329. 5 N KELLER: Excellent./ How do you
like my little set up, Steed?

Med. 2-shot
profiles EDGAR,
KELLER

Highly trained force, and they get
better every day ...

330. 1 S EDGAR: That's very kind of you,
sir./

Med. 2-shot
profiles STEED,
KIM

(Cam. 2 next, Shot 331)

(On Cam. 1, Shot 330)

(Boom B)

331. 2 Q M.C.U. KELLER KELLER: As you put it -- create mayhem, steal secrets, sell to the highest bidder./ And I'm in charge. They've passed me over long enough -- quibbling over expenses, keeping me short of cash. Well, now I'm ready to turn their training to good advantage. Surprised, eh?/
332. 5 N M.C.U. STEED STEED: No, I guessed./
333. 2 Q M.C.U. KELLER a/b KELLER: Eh?/
334. 5 N M.C.U. STEED STEED: Vinkel was sent over here to investigate you, wasn't he?/
335. 2 Q Med. KELLER O/S
STEED KELLER: If you know that, why did you send for me?
STEED: I needed confirmation.
336. 1 S Med. 2-shot
profiles EDGAR,
KELLER KELLER: Dit Mrs. Gale said .../
Mrs. Gale. Where is she, anyway?
EDGAR: Sir?
KELLER: Mrs. Gale. The other woman.
EDGAR: There was no other woman.
337. 5 N C.U. KIM.
She screams KELLER: You fool. She's here somewhere./
338. 2 Q Med. 2-shot EDGAR,
KELLER. STEED jumps
them.
(As he chops Edgar -
339. 1 S Close EDGAR for
chop -
340. 2 Q Group, including
KIM
(Cam. 4 next, Shot 341)

(On Cam. 2, Shot 340)

(Boom B)

STEED: You really are an
actress!

KIM: I told you.

341. 4 H BOOM A 5
Med. CATHY & biz.
of locking. (SCHOOL)
CRAB R. on her X
R. past f/g piece
to reveal SAM.
He engages CATHY
Hold swordplay,
favouring Cathy
342. 5 L BOOM B 5
Wide shot, including
doors L.
STEED, KELLER burst
out of door.
T/I to hold action,
med. close.
(As they go o.c.s.)
L -
343. 2 J BOOM A 5
Med. 2-shot STEED,
KELLER.
PAN KELLER DOWN
to floor.
344. 3 Q
M.C.U. KIM
345. 1 P KIM: Steed!/
C.U. STEED
(Reaction)
346. 4 A
Wide shot EDGAR
O/S STEED
(As Steed looks for
weapon -
347. 2 J
C.U. Umbrella on
floor. PAN IT
UP as STEED lifts
it.
348. 4 A
Wide shot EDGAR,
STEED, fav. EDGAR
for attack
(Cam. 2 next, Shot 349)

(On Cam. 4, Shot 348)

(Boom A)

T/I O/S STEED for
his attack, keeping
close on action.

EDGAR slumps o.o.s.
to floor.

Hold STEED for
reaction.

He goes o.o.s. L.

349. 2 J
Close EDGAR on
floor

STEED: Supposed to be unlucky.

END INSERT A

VTR INSERT - VTR/ABC/3400/B

350. 4 A BOOM A 5
2-shot CATHY,
SAM fencing,
fav. Cathy.
Ino. STEED b/g
R. in mirror

351. 2 R
Close KELLER on
floor. He begins
to rise.

352. 3 Q
Close KIM KIM: Steed!

353. 1 P
Close STEED
(Reaction)

354. 2 R
Wide shot KELLER
L f/g, STEED R
b/g

355. 5 P BOOM B 5
Med. KIM X'ing to
rapier.
T/I as she prepares
to throw.
(As she raises arm -

356. 3 Q BOOM A 5
Med. KIM - she throws
towards cam.

END INSERT B

VTR INSERT - VTR/ABC/3400/C

357. 2 S BOOM A 5

M.S. KELLER L f/g,
KIM R b/g

Fav. KELLER as he
reacts, and PAN HIM
DOWN to floor.

Include rapier from
back.

358. 1 P

M.S. STEED X'ing to
KELLER.

PAN DOWN for gun biz.

STEED: O.K.?

359. 3 M

Wide 2-shot SAM,
CATHY

CRAB R. to fav. SAM
for touche.

Hold. STEED CATHY: O.K.
enters Centre.

KIM X's reflection

Fav. STEED, CATHY

KIM enters between
them.

360. 4 H

STEED: What a performance!

C.U. KIM

KIM: It was ... easy ... Great-
Grandmama ... had a knife throwing

361. 3 M

act./

Tight 3-shot
STEED, KIM profile,
CATHY R f/g
reaction.

GRAMS (34)

Theme

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