

" T H E A V E N G E R S "

"NOON-DOOMSDAY"

DIALOGUE SHEETS

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**MASTER COPY
NOT TO BE ISSUED**

prepared by:

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ASsociated British Elstree Studios,
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ENGLAND.

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MAIN TITLESEXT. DESERTED RAILWAY STATION

LONG SHOT TO MED. SHOT
DESERTED RAILS AND STATION. NO DIALOGUE

EXT. OPEN COUNTRY

TWO HORSEMEN - they ride
away from camera. NO DIALOGUE

EXT. DESERTED RAILWAY STATION

GRANT: When.
FARRINGTON: Not long.
GRANT: I mean exactly when ?
FARRINGTON: Twelve. We kill John Steed at twelve noon.
GRANT: Twelve noon.

SUPERIMPOSE TITLE:

"NOON-DOOMSDAY"INT. STEED'S APARTMENT

MOTHER: You know, Rhonda - I absolutely abhor noise -
and what I like about you is your complete
noiselessness. A rare quality in a woman...
No, no, no. Don't spoil it - don't say
anything. Put the silencers on. And reduce
them to a muffled buzz.

MOTHER: (into phone) Yes! What ?

TARA: (V.O. thru phone) Steed.

MOTHER: (into phone) Do I sound like Steed.

TARA: (V.O. thru phone) No, you sound tetchy, irritable.....
Mother!

MOTHER: (into phone) Yes, Mother! Miss King.

TARA: (V.O. thru phone) What are you doing at Steed's Apartment ?

MOTHER: (into phone) Occupying it.

TARA: (V.O. thru phone) Listen, is Steed having a party or something ?
- I can soon get over there and join in.

MOTHER: (into phone) No. I am just borrowing Steed's apartment
whilst my own chambers are being re-decorated.

TARA: (V.O. thru phone) Isn't it the tiniest bit crowded there ?

MOTHER: (into phone) I'll say it is. No, no, no, no. Steed's not
here, he went to Department 'S'.

TARA: (V.O. thru phone) Department 'S' Is he badly hurt ?
Oh how is he ?

MOTHER: (into phone) As well as can be expected.

TARA: (V.O. thru phone) I must go and see him.
Can that be arranged ?

MOTHER: (into phone) I suppose so. You know the drill.

TARA: (V.O. thru phone) Yes.

MOTHER: (into phone) We'd better synchronise our watches.
Nine forty-seven and thirty-five seconds.

TARA: (V.O. thru phone) Right.

MOTHER: (into phone) You can go in at ten-thirty precisely.

TARA: (V.O. thru phone) Right.

MOTHER: (into phone) And when I say precisely, I mean precisely.
One half second the wrong way and you'll be
dead Miss King. Quite dead.

EXT. OPEN COUNTRY/INT. TAXI.

TARA travelling in taxi. NO DIALOGUE

INT. STEED'S APARTMENT

MOTHER: (into phone) A break-out ? Any idea who's on the loose ?
Oh well, check up and let me know immediately.
Department 'S' Security. Mother here.
Entry countdown starting .. now... five, four,
three, two, one zero!

EXT. OPEN COUNTRY

TARA moves across
grass towards lake. NO DIALOGUE

EXT. DESERTED RAILWAY LINE

GRANT crashes bottle on
line. NO DIALOGUE

EXT. MINE FIELD & BARBED WIRE FENCES

TARA crossing the field. NO DIALOGUE

EXT. FARM YARD AND BUILDINGS

CORNWALL standing - gun
in hand. NO DIALOGUE

TARA APPROACHES.

CORNWALL: Just testing.
Over there.

INT. COMMON ROOM

TARA: Steed....?

STEED: Tara!

TARA: Oh Steed!

STEED: How nice to see you. You found
your way out here then ?

TARA: Yes, just about. The approach is
the tiniest bit unconventional.

STEED: Well it's charming countryside though -
don't you think ? Now pull up a chair and
tell me all about the outside world.

TARA: No, first things first. I've brought you
some grapes.

STEED: Grapes!

TARA: I hope it's not against the rules .

STEED: (laughs) Ha! Ha!
Absolutely forbidden. The glasses are over
there.

TARA: Hmm. Supposed to be an extra special
vintage. - every grape hand trod.

EXT. DESERTED RAILWAY LINE

GUN SHOTS:

MAN: Nice shooting.

EXT. YARD AND BUILDINGS

CORNWALL moving away
from camera. NO DIALOGUE

INT. COMMON ROOM

TARA: Who's he ?

STEED: Mmmm ?

TARA: The watch dog ?

STEED: Oh that's Giles Cornwall. He's in charge
of Security. He's a nice chap.

EXT. YARD AND BUILDINGS INTERCUTTING

INT. COMMON ROOM (continued)

TARA: He takes his job very seriously, doesn't he.

STEED: He has to. I can't say I envy him
after all, what's more venerable than a
wounded agent ?

TARA: Two wounded agents ?

STEED: Ha! Ha! Exactly. And at any given time
he has a bevy of them here to look after.

TARA: That can't be right.

STEED: This is the most secret nursing home in
the country, and what's more

TARA: I meant "bevy". A bevy of secret agents ?
That can't be right ?

STEED: You know I don't think there is a collective
noun for us. How about a lurking of secret
agents ?

TARA: A skulking ?

STEED: A contentment.

TARA: Agents aren't particularly contented.

STEED: Mmm. This one is.

END OF REEL ONE

903 feet + 5 frames.

EXT. YARD AND BUILDINGS

HYDE: Would you like me to prescribe something for those nerves ?

CORNWALL: Sorry Doctor.

HYDE: Really Cornwall. We're ringed round with minefields and electrified fences.... and I don't see how....

CORNWALL: (interjects) I had to switch the defences off to let the visitor in. Always leaves me feeling a bit jumpy.

HYDE: Two minutes slow.
That is Willow herb - it's a weed.

INT. COMMON ROOM

HYDE: 'Morning Steed.

STEED: Good morning Doctor. May I introduce Miss Tara King - this is Doctor Hyde.

TARA: How do you do ?

HYDE: Oooh! Cornwall told me we had a visitor. He didn't tell me it was a girl and a charming one at that.

STEED: He probably regarded it as restricted information.

TARA: Tell me Doctor, how is he ?

HYDE: Do you intend to dine with him the moment he's up and about ?

STEED: Yes.

HYDE: Huh. Then I predict a quite remarkable recovery.

THEY LAUGH

HYDE: Excuse me.

HYDE: Oh, by the way Steed - save me a drop of that champagne.

INT. BARN

CORNWALL IS ATTACKED. NO DIALOGUE

INT. COMMON ROOM

TARA: You know you still haven't told me how it happened ?

STEED: Eh ?

TARA: Your leg.

STEED: It happened when I was crossing the wall.

TARA: Berlin ?

STEED: Garden.

TARA: Oh.

STEED: Well it's not as unromantic as it sounds. I was chasing someone at the time - across five gardens.

TARA: Who were you chasing ?

STEED: A suspected saboteur.

TARA: A ruthless type ?

STEED: Utterly. Trampled right across a bed of Queen Mary roses!
Ooop!

STEED: Sorry Doctor Carson.

CARSON: Good mcrning!

STEED: 'Morning.

CARSON: You haven't seen Sir Rodney, have you ?

STEED: I haven't seen him all morning.

CARSON: Oh, well time for fhis injection, if you do happen to see him.

STEED: I'll be happy to tell him.

CARSON: Thanks.

STEED: Ooops.

TARA: So - you went over the wall -

STEED: Ah! Yes. Swung myself to the top.....

TARA: And that's when he shot you ?

STEED: I shot him!
A rather pretty snap-shot at eighty yards.

TARA: And then - ?

STEED: I moved in for the coup - swung myself to the ground and straight onto a -

TARA: (interjects) Booby trap.

STEED: Huh - cucumber frame. It was very nasty.

EXT. DESERTED RAILWAY LINE

FARRINGTON: It's Angela's birthday on Saturday.

GRANT: Angela! Who's Angela ?

FARRINGTON: My niece. She's nine years old on Saturday. It wouldn't do to forget her birthday. I can't think what to buy her though.

GRANT: What's that got to do with killing Steed ?

FARRINGTON: Why nothing. Whoever said that it had ? I wonder if she's too old for a dolls house ?

INT. COMMON ROOM

TARA: I went and picked up your letters at your apartment.

STEED: Oh, thank you very much.

SIR RODNEY: Good morning.

STEED: Ah, Sir Rodney - Carson was looking for you with hypodermic poised.

TARA LAUGHS

SIR RODNEY: I shall be in my room.

STEED: Sir Rodney Woodham-Baines.

TARA: I thought he was a diplomat.

STEED: He is a diplomat.

TARA: Then how did he get - mmm -

STEED: Someone through a bomb..... during the peace talks. Now there's a pity. I've been sent a ticket for the opera - June the 19th.

TARA: That's today, isn't it ?

STEED: Mmmm. and I won't be going. Hey, perhaps you could make use of it ?

TARA: I don't think either of us will be making use of this ticket for June - 19th seven years ago.

STEED: Well I've heard of things being lost in the post, but that's ridiculous.

TARA: Crazy.

STEED: Well someone's playing a joke.

TARA: If they are, I don't get the punch-line. Maybe it comes later - seven years later.

STEED: June the 19th.

TARA: Remembered something ?

STEED: June the 19th. June the 19th seven years ago. Seven years ago to the day. Almost to the hour.

EXT. RAILWAY

GRANT FIRING GUN

FARRINGTON: A bullet's very accurate. But noisy.

INT. COMMON ROOM

TARA: (into phone) Hello. Hello.

STEED: Dead as a doornail.

TARA: (into phone) Probably just a temporary fault. Hello. Hello!

LYALL: Hell-o! You know I've always felt there was something lacking around here... and now I know just what. Well, come on Steed, don't keep her all to yourself - introduce me.

STEED: Roger Lyall - Tara King.

LYALL: Definitely a pleasure.

STEED: Would you mind taking her to Cornwall's office ?

LYALL: Would I mind ?

STEED: There's a radio transmitter there for emergencies.

EXT. FARM AND BUILDINGS

TARA & LYALL walking across to office.

NO DIALOGUE

INT. CORNWALL'S OFFICE

LYALL: Cornwall! Huh. Nobody home.

TARA: Can I have a look at the transmitter?

LYALL: (whistles) Over here. Phew. I wonder who did this.

TARA: I think we'd better find Giles Cornwall.

EXT. FARM & BUILDINGS

TARA: He was prowling around here a little while ago. I'll look up there.

LYALL: Well, it'll make a change.
Having a bit of excitement around here.

INT. COMMON ROOM

LYALL: Cornwall didn't come in here, did he ?

STEED: No.
Why do you want him ?

LYALL: Someone has smashed his transmitter.

EXT. FARMYARD & BUILDINGS

FEATURING SUN-DIAL. NO DIALOGUE

EXT. FARM PERIMETER

TARA: Cornwall!

JULES: You will go no further!

TARA: I go wherever I like.

JULES: Very well. But beyond the markers the
minefield begins.

TARA: Oh, I see. I'm sorry - thank you.
I was just looking for Giles Cornwall -
have you seen him ?
What are you doing out here, anyway ?

JULES: Enjoying a rare commodity. Solitude,
Mam'selle - solitude.

INT. COMMON ROOM:

STEED: Carson! Have you seen Doctor Hyde ?

CARSON: Not recently. But he must be somewhere
about. Anything I can do ?

STEED: Well Cornwall can't have the only key to
the defence mechanism. Hyde must have a
spare one hidden away somewhere.
It IS important.

CARSON: Well I just assist him medically., but -
alright I'll ask him.

EXT. FARM & BUILDINGS

TARA: Cornwall!

INT. BARN

TARA: Cornwall!

TARA finds Cornwall's
body.

NO DIALOGUE

BALES OF STRAW ARE TIPPED
ONTO TARA.

NO DIALOGUE

EXT. FARM & BUILDINGS

TARA looks across to
Giles then back to

NO DIALOGUE

INT. BARN

TARA'S
P.O.V. of Cornwall's body.

NO DIALOGUE

END OF REEL TWO

922 feet + 9 frames

EXT. RAILWAY

FARRINGTON: With a boy it's easy. Just lay down a hog's head of good claret - and by the time he's old enough to enjoy it - the wine's at its most drinkable.
But a girl - I wonder if she's too old for a teddy bear ?

GRANT: What time is it ?

GRANT: Well ?

FARRINGTON: Not yet.

INT. STEED'S APARTMENT

MOTHER: It's a pleasure working with a colleague who has such a versatile cellar. Fairly warms the cockles of your heart. Jolly good fellow Steed, and absolute paragon of -
I wonder if he buys it all on expenses!

MOTHER: (into phone) Mother here.
Kafka's escaped! Well of course I know who he'll be gunning for. Steed! It's a good thing he happens to be in the only place where no-one can get at him.

EXT. FARM & BUILDINGS

PERRIER AND LYALL
come out of barn.

NO DIALOGUE

TARA RUNNING.

INT. COMMON ROOM

TARA: I think it's time you told me what this is all about.

STEED: Cornwall's dead.

TARA: Very!

STEED: And they key to the defences ?

TARA: Gone - so's his gun.

STEED: Gerard Kafka. Mean anything to you ?

TARA: You told me about him, didn't you. He was Head of Murder International and you grabbed him a few years ago.

STEED: Seven years ago. . . to the day. June the 19th. At twelve noon.

TARA: But - he has life imprisonment.

STEED: I think this means he's out.
And coming here.

TARA: Why ?

STEED: To kill me.

LYALL: Just you ?

STEED: At a guess - yes.

LYALL: A guess.

STEED: An educated guess. I don't think you have
anything to fear, Lyall.

LYALL: Fear, who said anything about fear. If there's
any kind of a rumpus, I want to be in on it.

TARA: Listen, this is mad. Absolutely nothing's
going to happen - because the defence
system - the defence system.

EXT. FARMHOUSE AND BUILDINGS

TARA RUNS OVER TO THE
DEFENCE MECHANISM POST. NO DIALOGUE

INT. COMMON ROOM

TARA: The system's activated and locked.
No-one can possibly get in.

STEED: And who has the key ?

TARA: And who killed Cornwall ?
Kafka ?

STEED: No. If he were here, we'd know.
Kafka's not the kind of man to hang about.
No he's not here yet.

LYALL: But someone is.

STEED: Someone who had the only gun in the area
and the key to the defences. He's only got
to unlock them and let Kafka in any time
he wants.

LYALL: And meanwhile we can't get out.
We're stuck here.

STEED: I thought I made that clear.
It's me he's after.

LYALL: Oh, and what about Cornwall ?
And who's next ? Who's next ?

TARA: Come on!

STEED: (V.O.) Tara! Tara!

EXT. FARM AND BUILDINGS

TARA: Behind the barn!
Lyal!

LYALL: It's not my fight.

TARA MOVES TO THE
WELL - HER P.O.V.

INT. WELL SHAFT

TARA: Doctor Hyde.

TARA SLIDES DOWN THE
ROPE INTO THE WELL.

NO DIALOGUE

EXT. WELL SHAFT

TARA/CARSON FIGHT
SEQUENCE.

NO DIALOGUE

CARSON: No key. Never get key.
Threw it away.
There.
Ah.....
(sighs)

COMMERCIAL BREAK

THE AVENGERS I.D. CARD

COMMENTATOR:

THE AVENGERS WILL CONTINUE FOLLOWING
THIS PAUSE FOR STATION IDENTIFICATION.

ABC LOGO CARD

THE AVENGERS I.D. CARD

COMMERCIAL BREAK

END OF REEL THREE

703 feet + 8 frames

EXT. DESERTED RAILWAY STATION

FARRINGTON: My dear fellow, why don't you sit down ?
It's bad for the nerves - you pacing up and
down all the time.
Stomach all knotted up, is it ?
My goodness, you do get edgy, don't you ?

GRANT: You don't, I suppose ?!

FARRINGTON: I did. First dozen or so times. But it's
just a job of work, sometimes a little messy
I'll agree - but not too arduous, and remarkably
well paid.
What do you think of a musical box? For
Angela. It would amuse her now - and later
when she's grown up - it would still be
something to cherish. If she didn't break
it. That's the trouble with children nowadays
- so destructive.

EXT. FARM & BUILDINGS

TARA hurls stone.
EXPLOSION.

NO DIALOGUE

INT. COMMON ROOM

TARA: Switched on and working perfectly. We don't
have a thing to worry about.

STEED: Carson....

TARA: He's dead.

STEED: Oh.
But before he died he threw away the key.
Why ?

TARA: Why ? Well.

STEED: Carson didn't take the key to let Kafka in.
He took it to stop us getting out! Now
that can only mean one thing.

TARA: Kafka's got another way of getting in.
Well, we've still got the gun. All the odds
are on our side.

STEED: Yeah - but he won't come alone, he'll be
accompanied. They'll be experts - top
professionals.

TARA: What about the men here ? They're experts.
Top professionals!

STEED: And they're all wounded - below par.

TARA: We'll improvise. We'll use our expertise
where it counts most. I'll go and
organise them.....

STEED: (interjects) Tara! I wouldn't count on too much. Now
where's Lyall ?

TARA: Oh. He had an attack of nerves.
Temporarily.

STEED: Nerves. That's why he's here.

TARA: Well he'll rally round when the time comes.
They all will. You're rather valuable
property.

EXT. DESERTED RAILWAY

FARRINGTON: The time has come.

EXT. FARM AND BUILDINGS

ESTABLISHING SHOT. NO DIALOGUE

INT. UPPER CORRIDOR

PERRIER'S VOICE: Enter.

PERRIER: Mamoiselle ?

TARA: M'sieur. It's about Steed.

PERRIER: Hummmm.

TARA: I presume you know what's been happening
here ?

PERRIER: I have a fair idea. Yes.

TARA: Then you know why I've come to you.

PERRIER: I am an agent of my Government, not yours
Mamoiselle. It has cost a great deal of money
to train and develop me into a weapon vital to
the defence of my country.

TARA: Well I appreciate that -

PERRIER: (interjects) I have assessed the situation very carefully.

TARA: (overrides) So you will

PERRIER: (overrides) ...and logically. Now if I assist Steed,
the chances are that I too will be killed.

TARA: (overrides) Well that's

PERRIER: My death will in no way benefit my country...,
therefore there is no justification for
putting my life at risk.

TARA: No justification!

PERRIER: None that I can see.

TARA: Oh I suppose it doesn't matter that Steed
might get killed.

PERRIER: Oh personally - it matters very much,
I have a great admiration for him.
Professionally.... C'est la vie.

TARA: Correction. C'est la guerre!

PERRIER: As you wish, but it is not my War.

TARA: Bon. Merci M'sieur, for your gallantry.

INT. CORRIDOR

BAINES: Ah! Miss King. Do come in. Do come in.
I -

INT. BAINES' ROOM

BAINES: Do come in.
I hope I may offer you a drink.

TARA: Mmm. No thank you Sir Rodney, I'd rather
get straight to the point. I need your
help.

BAINES: Of course my dear. By all means. Delighted.
But - a - sit down - sit down.
So, the damsel's in distress ?

TARA: Steed's in trouble.

BAINES: Steed ?

TARA: Yes, he needs your help. I know you won't
refuse., Sir Rodney.

BAINES: Naturally not. Particularly if it pleases
you. Helps us to get to know one another
better.

TARA: Oh!

BAINES: Hmmmm.

TARA: Then you will help?

BAINES: Of course my dear. Now, what's Steed been
up to, some indiscretion. You want me to
put in a good word at the Ministry. Mmm ?

TARA: Listen, don't you know what's been going on
here ?

BAINES: You will have that drink, won't you ?

TARA: Didn't you hear the shots ?

BAINES: When I'm listening to my music I hardly ever
Err - shots ?

TARA: Yes, Carson, Cornwall, Hyde. They're dead.

BAINES: What do you mean ?

TARA: I mean exactly what I say - they're all dead. And Steed's in great danger because Kafka's coming...

BAINES: Kafka. Gerard Kafka ?

TARA: You know him ?
He's coming here to kill Steed.
Now if we don't help him, he won't stand a chance. Anyway, now there are two of us.

BAINES: Err - Miss King! It may be difficult for you to understand -but my political platform has always been one of non-violence - appeasement - My image is that of a dove. You see my predicament - I want to help - indeed I would like to help. But to involve myself with violence - the dove turned into the hawk.
My followers would lose faith.
But be assured - should harm befall Steed - I shall speak out loud in the halls of fame - cry out against the senseless destruction of man by man.

TARA: I'm sure Steed will appreciate that.

INT. CORRIDOR/INT.LYALL'S ROOM

TARA'S VOICE: Mr. Lyall. Mr. Lyall!

SUNLEY'S VOICE: Can I help. Over here!

INT. SUNLEY'S ROOM

SUNLEY: My name is Sunley. Edward Sunley.
Got nothing to do but eavesdrop. And I've heard enough to know that you need help now. I - I don't know that there's much I can do, but if you push me nearer the window, I might be able to see something to - to warn you.

TARA: Okay. Lie down. Here we go.

SUNLEY: What's the exact score.

TARA: Just me and Steed.

SUNLEY: And me - don't forget me.

TARA: I won't.

EXT. FARM & BUILDINGS

STEED'S P.O.V. NO DIALOGUE

INT. COMMON ROOM

STEED: How are we doing ?

TARA: Fine. Just fine.

TARA: Command a marvellous view of the whole area from here.

STEED: How many exactly ?

TARA: Listen, weight of numbers isn't always the answer...

STEED: (interjects) How many agreed ?

TARA: Sunley.

STEED: Oh! Ha! Ha!
Oh good. I thought that Sunley would be the exception. There's nothing much he can do of course, but it's nice to know I was right. I've been here long enough to make a fairly accurate character assessment of my fellow patients.
Could you make me some tea ?

TARA: Tea ?!

STEED: Yes. Tea. China if you can find any.

TARA: Ching song.

END OF REEL FOUR

752 feet + 10 frames

INT. STEED'S APARTMENT

MOTHER: Superb. Simply superb.
I didn't miss anything, did I ?

MOTHER: (into phone) Mother.
What ? Department "S" line out of order.
Hold on.
Put a radio call through to Department "S".
They're not receiving!
Hold on.
Get me Colonel Berman immediately.
Put out a general alert for Kafka.
Condition Red.
Call a conference for all Heads of
Departments immediately.

BERMAN'S VOICE: Colonel Berman.

MOTHER: (into phone) Ah! Colonel Berman. Tell me, what's the
situation at Department "S" ?

BERMAN'S VOICE: (mutter)

MOTHER: (into phone) Oh. All systems functioning ?

BERMAN'S VOICE: Oh yes.

MOTHER: (into phone) Are you sure ?

BERMAN'S VOICE: (mutter)

MOTHER: (into phone) Well, I can't tell you how relieved I am old
bean....
(laughs)
It means that Steed is still safe and sound
inside.
(into phone) How's your wife ?

BERMAN'S VOICE: (mutter)

MOTHER: (into phone) Good. You must come over and we'll have
a rubber of bridge one day.

BERMAN'S VOICE: (mutter)

MOTHER: (into phone) Yes.

BERMAN'S VOICE: (mutter)

MOTHER: (into phone) Splendid.
(laughs)

MOTHER: (into phone) Mother. What ? Well why didn't you
tell me that before.

MOTHER: Kafka escaped by helicopter.

EXT. RAILWAY

FARRINGTON & GRANT
near their horses.

NO DIALOGUE

EXT. FIELD & HELICOPTER.

KAFKA: Steed is mine. You mop up any opposition.
But Steed is mine!

INT. COMMON ROOM

TARA: Time for your tea.

STEED: Oh that's fine.

TARA: Steed!

STEED: Lock now I'm enjoying it - it's exercise.
I'm at the root of this little problem and I
think that I should deal with it. Alone!

TARA: Oh well, Kafka won't be alone, will he.

STEED: Err - all the same I prefer you to be out of
the way. I really would prefer it.

TARA: You won't stand a chance. Now please sit
down.

STEED: Now look, what I lack in physical agility,
I can make up for with a degree of low cunning.
You forget the luck of the Irish.

TARA: You're English.

STEED: Don't quibble over small points.
Now Tara I hate to do this to you, but I'm
going to lock you away until it's all over.
What was it "A valuable property to be
protected" ?.

TARA: But that's ridiculous Steed, I can help you.

STEED: You'd be a hindrance!
Now I'd be worrying about you and get us both
killed. Please. Come on.

TARA: I'm sorry. But it was a very good vintage.

EXT. SKY

HELICOPTER.

NO DIALOGUE

INT. PERRIER'S ROOM

PERRIER REACTS TO NOISE
OF HELICOPTER

NO DIALOGUE

HELICOPTER IN SKY INTERCUTTING

INT. BAINES' ROOM/SUNLEY'S/LYALL'S.

BAINES REACTS TO
NOISE. NO DIALOGUE

SUNLEY REACTS NO DIALOGUE

LYALL REACTS NO DIALOGUE

INT. COMMON ROOM

TARA REACTS. NO DIALOGUE

COMMERCIAL BREAK

EXT. FIELD - PERIMETER OF FARM

KAFKA, GRANT AND FARRINGTON
moving towards Farm. NO DIALOGUE

INT. COMMON ROOM

TARA PREPARES GUN
AND MOVES OUTSIDE. NO DIALOGUE

EXT. FARM & BUILDINGS

TARA moving across yard. NO DIALOGUE

EXT. WELL

KAFKA surveys CARSON. NO DIALOGUE

EXT/INT. OTHER FARM BUILDINGS

KAFKA, GRANT, FARRINGTON
searching for STEED. NO DIALOGUE

TARA on the alert. NO DIALOGUE

INT. FARM BUILDING

FARRINGTON: It's only a girl.

EXT. FARM & BUILDINGS

TARA AND GRANT
FIGHT SEQUENCE. NO DIALOGUE

TARA RUNS OFF. NO DIALOGUE

INT. BAINES'/LYALL'S/SUNLEY'S ROOMS

THEY REACT. NO DIALOGUE

EXT. FARM & BUILDINGS/INT. BUILDINGS

TARA & MEN SEARCHING. NO DIALOGUE

GUN SHOTS

INT. BAINES' ROOM

LYALL & BAINES REACT NO DIALOGUE

EXT/INT. FARM BUILDINGS

TARA FIRING AT MEN NO DIALOGUE

END OF REEL FIVE

768 feet + 5 frames

INT. BARN:

GRANT: V.O.

Drop the gun!

GRANT:

All right bright girl, this way.
Turn around. I don't like to see the eyes.

FIGHT SEQUENCE

GRANT TARA.

EXT. FARM BUILDINGS

KAFKA beckons to
FARRINGTON.

NO DIALOGUE

TARA WALKING IN THE YARD
OBSERVED BY FARRINGTON -*
WHO THROWS KNIFE.

NO DIALOGUE

* SUNLEY DROPS VASE TO
WARN TARA.

TARA SHOOTS FARRINGTON

NO DIALOGUE

INT. COMMON ROOM (INTERCUTTING)

STEED COMING ROUND.

NO DIALOGUE

EXT. FARM & BUILDINGS

TARA:

Kafka! Kafka, can you hear me ?
It's check mate. You can't go any further -
you can't get past me. You're on your own
now Kafka. Listen Kafka, why don't you
give up ?

KAFKA:

What are you offering ?

TARA:

You throw down your guns and come out
and then I'll tell you.

KAFKA:

Give me time to think.

TARA:

I'll give you ten seconds. One - two -
three - four - five - six - seven - eight
- nine - ten.

KAFKA:

All right. I'm coming out.

KAFKA:

As you say - - - checkmate!
And then - - - Steed!

STEED:

Kafka, it's me you want.

KAFKA:

Steed!

STEED KILLS KAFKA.

STEED:

And I came here for a rest.
Feel like flying a helicopter ?

TARA: Mmmm.

EXT. SKY

HELICOPTER FLYING. NO DIALOGUE

COMMERCIAL BREAK

INT. STEED'S APARTMENT

TARA: Ready?

STEED: Almost. Come along in.

TARA: How's your leg ?

STEED: Oh, it's much much better.
I won't be swinging a pretty leg for a while,
but -

TARA: That doesn't matter - we won't dance...
just gazo into each others eyes.

STEED: (smiles) Oh.

TARA: (smiles) Mmmm.
What - for me ?

STEED: It's a little gesture of my affection and
gratitude.

TARA: Oh, you shouldn't have.
It's just what I wanted.

STEED: Mmm. It's just a memento you know.

TARA: Ah.

STEED: Oh! Look inside.

TARA: Oh - thank you.

STEED: Well that'll come in handy.

TARA: Thank you.

STEED: There's more.
Very stylish.

TARA: Ah....
Cigars!

STEED: Oh my dear - d'you know I wondered where
those were.

TARA: It's beautiful.
TARA: A sundial.
STEED: It's rather unique.
It's luminous.
Shall we go ?
TARA: Luminous!

COMMERCIAL BREAK

END CREDITS

ABC LOGO CARD

COMMERCIAL BREAK

ABC LOGO CARD

END OF REEL SIX 658 feet + 3 frames.

LENGTH OF EPISODE 4708 feet + 8 frames. *

*As required for one in four
short version.

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