

EPISODE NO. 16

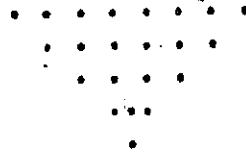
SERIES 2

THE AVENGERS

"WHO'S WHO????"

del 12.9.62.

DIALOGUE SHEETS



MASTER COPY

NOT TO BE ISSUED

PREPARED BY:

TELEFON LIMITED
Associated British Productions Ltd.,
Elstree Studios,
Boreham Wood,

REEL ONE

Page 1

"WHO'S WHO???"

MAIN TITLES

INT. WAREHOUSE

ROSE: Steed! Steed! Is that you?
BASIL: Phase one complete, Lola!
LOLA: Onto phase two, Basil.
BASIL: If that doesn't bring Steed and Mrs. Peel nothing will.

EPISODE TITLE: "WHO'S WHO???"

THE AVENGERS I.D. CARD

COMMENTATOR: Tonight's episode of THE AVENGERS is brought to you by:

COMMERCIAL BREAK

INT. EMMA'S APARTMENT

STEED: Mrs. Peel, we're needed.

INT. WAREHOUSE

EMMA: Now I've seen everything.
STEED: Hooper.
EMMA: What?
STEED: Hooper. He's one of our best Agents. He's a very upright fellow.
EMMA: Very.
STEED: Well let's take a closer look.
EMMA: He must have been shot with this. It's crimson glory - won first prize at the Chelsea flower show.
STEED: It's also Hooper's code name. A rose. Major's B's idea. He hates the idea of our chap's being a bunch of spies. Prefers a bouquet of Agents.
EMMA: What was he doing here anyway?
STEED: He came to meet someone.

INT. STILT SHOP

REEL ONE

Page 2

"WHO'S WHO ???"

KRELMAR:

I agree with you Basil, she's enchanting.

BASIL:

Delectable.
Ravishing. Yes, I think I'm going to enjoy this assignment. Look at those legs. Not a patch on yours lover.

KRELMAR:

Here's Steed.

LOLA:

Those photos didn't do him justice either. Poised - charming. Oh, I think I'm going to like this assignment.

BASIL:

That's not what we're here for. All right, out it Krelmar, we've seen enough.

LOLA:

The ball's in your court now Doctor.

KRELMAR:

I am ready. But are you sure that Steed will come here.

BASIL:

Quite sure. And when I put this on the door, I'm equally sure he will come in.

INT. WAREHOUSE

EMMA:

Steed. A clue.

STEED:

Rather an obvious one.

EMMA:

It's still worth following up

STEED:

I'll do it. You take care of the gun.

INT. STILT WORKSHOP

KRELMAR:

Still no sign of him.

BASIL:

He'll come. I know Steed, the way he thinks, he'll be here.

LOLA:

Help you relax.

KRELMAR:

Tension is dissipated by a mental attitude as a psychiatrist.

BASIL:

You all set.

KRELMAR:

Yes.

BASIL:

Time for the unveiling.

INT. STILT SHOP

LOLA:

Nervous.

BASIL:

I have every confidence in the Doctor.

BASIL:

You're not the only one.

LOLA:

Are you all right ?
Doctor!

BASIL:

Don't fuss, a touch of migraine.

KRELMAR:

Migraine, take one of these.

EXT. STILT SHOP

STEED arrives.

INT. STILT WORKSHOP

BASIL:

I told you Doctor, he's here. Get out
of sight. Settle down.

STEED:

Good morning.

LOLA:

Good morning sir. Can I be of help.

STEED:

I hope so. Ah, Stilts!

LOLA:

For yourself ?

STEED:

A fancy dress party. Give me a bird's
eye view if nothing else.

LOLA: (Laughs)

We have a large selection.

STEED:

So I see. Do you sell many of these
nowadays.?

INT. STILT SHOP

LOLA:

IT'S all right. You're certain.

KRELMAR:

Please. I experimented during the war.
Had unlimited guinea pigs, we lost many
but now it is perfected. Lower the visor
when you are ready.

LOLA:

If anything should go wrong

KRELMAR:

Stop worrying.
It's all so simple. Have you never
felt remote, isolated, detached. Well
all I have done is harness this inner
self, control it, and as you will see,
transplant it. The mind, the soul, the
entire psyche from one body to another
and vice versa. It is quite safe. You
have my assurance. Now it is vital to
keep the mind and body working. When I
give the signal you will start counting.

INT. STILT SHOP

KRELMAR:

Now!

BASIL:

One, two, three, four, five, six, seven, eight, nine, ten, eleven, twelve. . . .

STEED:

Thirteen, fourteen, fifteen, sixteen, seventeen, eighteen, nineteen, twenty, twenty-one, twenty-two.

BASIL (Macnee)

I made it lover.

LOLA:

Basil. Mmmm.

BASIL (Macnee)

What's the matter ?

LOLA:

I miss the moustache.

BASIL (Macnee)

So do I. You're a genius Doctor.

KRELMAR:

I'm paid to be.

BASIL (Macnee)

Now for Mrs. Peel.

INT. EMMA'S APARTMENT

EMMA:

Steed.
I checked on that gun.

BASIL (Macnee)

And ?

EMMA:

Never guess who it was registered to.

BASIL (Macnee)

Do tell.

EMMA:

Me. It's a very odd affair.

BASIL (Macnee)

Odder than you think.

EMMA:

Oh!

BASIL (Macnee)

The stiltshop, it was empty, but there was a contraption there. A weird sort of thing. An electronic device. Lots of dials. And - a - well, I think it would be better if you came and saw it for yourself.

EMMA:

I'll get my coat. Help yourself to a drink.

BASIL (Macnee)

Thanks I'd

EMMA:

You know where it is.

BASIL (Macnee)

On second thoughts, I think I'd better not. Keep a clear head and all that.

BASIL (Macnee)

Good.
Right Emma. Shall we go.

INT. STILT SHOP

KRELMAR:

I only hope he can convince Mrs. Peel.

LOLA:

He will. Basil's been well trained. This operation's taken years to plan as you very well know. I think you'll agree our English is impeccable?

KRELMAR:

Yes, but why Steed and Mrs. Peel? Why not the Heads of State . . . The Prime Minister?

LOLA:

Politicians are replaceable. What we aim to destroy is the very structure of their security system.

KRELMAR:

How's that possible?

LOLA:

Your job was to perfect the machine . . . not to ask questions.

KRELMAR:

And I have done so . . . it works as you see.

EXT. STILT SHOP

BASIL (Macnee)

Well, this is the place.

INT. STILT SHOP

LOLA:

They're here. Leave this to me.

EMMA:

Right, where's the ^{SC}contraption?

BASIL (Macnee)

Ssh. Down there.

STEED (A.N.O.)

Mrs. Peel. Look out.

EMMA:

Steed!

BASIL (Macnee)

Doctor!

LOLA:

Very foolish Mr. Steed.

BASIL (Macnee)

I felt that. That was my face you were bruising. Go and help the Doctor.

I admire your tailor, old man. Very good taste

More than I can say for yours.

BASIL (Macnee)

Bon voyage.

KRELMAR:

Stand by to start counting when I give the signal. Now. . . .

LOLA:

One. . . two . . three . .four . .five....
six. . .

EMMA:

Seven . . eight . . nine . . ten. . .

BASIL (Macnee)

You O.K.?

LOLA (Rigg)

Mmmm. Great baby.

BASIL (Macnee)

That's my Lola.

LOLA (Rigg)

What do we do with me ?

BASIL (Macnee)

What is good for the goose is good for the - help me Doctor.

LOLA (Rigg)

We make a very handsome couple.

BASIL (Macnee)

Come one lover, we've a full programme ahead. If you shout, don't gamble on anyone hearing you.

LOLA (Rigg)

Ah. Ah. One sec. Old habits die hard.

EMMA (A.N.O.)

Steed, that woman, that's not me.

STEED (A.N.O.)

Save your breath Mrs. Peel, that's not me either.

COMMERCIAL BREAK

IMPORTANT ANNOUNCEMENT
CARD

ANNOUNCER:

For the benefit of those who have only just switched on to THE AVENGERS, we'd like to explain that these two villains have swapped minds with Steed and Emma. So at the moment the villains look like this: While Steed and Emma look like this: Got it? This is Steed and this is Emma and these are the villains. At least I think they are. On with the show.

INT. STEED'S APARTMENT

LOLA (Rigg)

Basil Baby.

BASIL (Macnee)

Steed certainly has taste. I feel positively immaculate.

LOLA (Rigg)

Basil.

BASIL (Macnee)

Huh.

Shouldn't I thought you'd done

LOLA (Rigg)

Mmm. I do so agree.

BASIL (Macnee)

Dear Lola. Mrs. Peel is not unappealing.

LOLA (Rigg)

Oh!

BASIL (Macnee)

As they say, a change is as good as a rest.

LOLA (Rigg)

Yeah. But I wonder if they think so.

INT. STILT SHOP

STEED (A.N.O.)

Do you imagine I'm part of some fiendish plot, Mrs. Peel?

EMMA (A.N.O.)

I know Steed. And you are not he..

STEED (A.N.O.)

And to quote, or nearly, you are not she either.
Transmigration . . . interchange . . .
switch. .. swap . . . call it what you will.

EMMA (A.N.O.)

No, it's some trick.

STEED (A.N.O.)

Well, I'll say one thing. You've certainly retained your stubborn streak. You remember that drive from Montbard to Dijon.

EMMA (A.N.O.)

Turn right you said.

STEED (A.N.O.)

And you turned left.

EMMA (A.N.O.)

Well if I hadn't....

STEED (A.N.O.)

We'd have missed that delightful chateau. A Gourmet's paradise.

EMMA (A.N.O.)

Except for the claret.

STEED (A.N.O.)

The chablis Mrs. Peel. It was chablis. You still doubtful?

EMMA (A.N.O.)

Well I know who I am. And if you are Steed. . . . I wonder what we are up to.

END OF REEL TWO

825 feet 0 frames.

INT. MAJOR'S OFFICE

MAJOR: Well well this is a pleasant surprise. It isn't often you two drop by. Umm, coffee Mrs. Peel, Steed.

BASIL (Macnee) Thank you Major but this isn't a social visit.

MAJOR: Oh!

BASIL (Macnee) We came to see you about Hooper.

MAJOR: Hooper ?

BASIL (Macnee) Hooper.

MAJOR: Poor Hooper.

LOLA (Rigg) Poor, poor Hooper.

BASIL (Macnee) How do you interpret his death ?

MAJOR: Unlucky break. A chance encounter with someone from the other side.

BASIL (Macnee) Sorry.

LOLA (Rigg) We think it's more far reaching than that.

BASIL (Macnee) We look upon it as the beginning of an attack on the whole floral network.

MAJOR: Oh, but that's impossible. Well, you know the way I've re-organised. I've split the whole of Europe into sections. We're running the entire show from these shores.

BASIL (Macnee) Even though our Agents are based here, doesn't make them less vulnerable.

LOLA (Rigg) We want to check the whole network.

MAJOR: Oh, well really Steed. You know that information is highly confidential.

BASIL (Macnee) I realise their locations are strictly hush hush but a brief word with each of them might clear up the whole affair.

LOLA (Rigg) All we want is their telephone numbers.

MAJOR: (into intercom) Tulip!

TULIP: (over intercom) Major!

MAJOR: (into intercom) You've got a copy of the list of network security numbers, haven't you ?

TULIP: O.S. (Over intercom) Yes sir, in the file.

MAJOR: (into intercom)

Thank you.

MAJOR:

Ah, we'll get to the bottom of this Steed.

TULIP:

Steed, Mrs. Peel, how nice to see you.

BASIL (Macnee)

Hello Tulip.

LOLA (Rigg)

How are you ?

TULIP:

Blooming.

The file you wanted, Major.

MAJOR:

Ah, thank you Tulip.

There we are Steed and make good use of it.

BASIL: (Macnee)

Oh we will Major.

LOLA (Rigg)

You may depend upon it,
Goodbye Major.

MAJOR:

Mrs. Peel. Steed.
Ah, splendid pair.

TULIP:

Splendid sir.

MAJOR:

Utterly trustworthy.

TULIP:

Utterly.

MAJOR:

Tenacious too. I mean once they're on an assignment, they stick to it.

INT. STILT SHOP

STEED: (A.N.O)

It's merely a question of contracting the wrist.

EMMA: (A.N.O)

Mind if I have a go.

STEED: (A.N.O)

Do.

EMMA: (A.N.O)

A spot of ku-foo might do the trick.
Hi!

EMMA: (A.N.O)

Going down.

STEED: (A.N.O)

Congratulations Mrs. Peel.

EMMA: (A.N.O)

There's some tools over there.

STEED: (A.N.O)

Mrs. Peel, I think we have our key, but it'll be easier face to face.
One. Two.
Now then.

INT. STEED'S APARTMENT

INT. STILT SHOP

STEED (A.N.O.)

True, but unfortunately when the Doctor left he took his fiendish machine with him.

EMMA (A.N.O.)

And unfortunately, we've got to find him. And the only way we can find him is to find the other me.

STEED (A.N.O.)

Yes. If you were you - where would you head ?

EMMA: (A.N.O.)

Back to my apartment.

STEED: (A.N.O.)

Bright girl.

STEED: (A.N.O.)

After you.

EMMA: (A.N.O.)

That's better.

EXT. STILT SHOP.

EMMA (A.N.O.)

I suppose you know how to start her ?

STEED (A.N.O.)

Still don't believe I'm me Mrs. Peel ?

EMMA: (A.N.O.)

You're you.

INT. STEED'S APARTMENT

BASIL: (Macnee)

Hello Daffodil.

DAFFODIL:

How are you ?

BASIL: (Macnee)

Come on in.
You know Mrs. Peel, don't you ?

DAFFODIL:

Yes. Hullo.

LOLA: (Rigg)

Hello.

BASIL (Macnee)

Thank you Daffodil.
Help yourself to a drink.

DAFFODIL:

Thanks. Well what's this all about Steed. Why'd you ask me over ?

BASIL (Macnee)

I'll tell you why.

BASIL (Macnee)

Pity to waste it. Who's next.

LOLA (Rigg)

Poppy.

BASIL (Macnee)

Oh! Oh, Poppy, Steed here.

EXT. ROAD

STEED (A.N.O.) AND
EMMA (A.N.O.) in

NO DIALOGUE

INT. STEED'S APARTMENT

BASIL (Macnee)

Well thanks Poppy, see you soon.

LOLA (Rigg)

Looks a bit sparse.

BASIL (Macnee)

Nevermind, they'll soon be a delightful arrangement.

LOLA (Rigg)

Basil!

EXT. STEED'S APARTMENT

STEED (A.N.O.)

They could be at my place.

EMMA (A.N.O.)

How will you find out.?

STEED (A.N.O.)

Go and check up.
There's a call box round the corner.

INT. STEED'S APARTMENT

LOLA (Rigg)

They're on their way.

BASIL (Macnee)

We'll let the Major deal with them.

INT. MAJOR'S OFFICE

MAJOR:

Yes. Got that description. I'll have my men over there right away.

INT. STEED'S APARTMENT (HALLWAY)

STEED (A.N.O)

All clear.

INT. STEED'S APARTMENT

BASIL (Macnee)

We have trespassers.

LOLA (Rigg)

Burglars.

BASIL (Macnee)

And it's the Englishman's inviolable right to defend his home.

STEED (A.N.O.)

You know you won't use that.

BASIL: (Macnee)

Oh!

STEED (A.N.O)

And fill yourself full of holes.

TULIP:

All right, get them.
Are you all right Steed ?

STEED: (A.N.O.)

Well I . . .

COMMERCIAL BREAK

AVENGERS I.D. CARD

COMMENTATOR:

THE AVENGERS WILL CONTINUE FOLLOWING
THIS PAUSE FOR STATION IDENTIFICATION.

A.B.C. LOGO CARD.

END OF REEL THREE

LENGTH 741 feet 13 frames.

VERY IMPORTANT ANNOUNCEMENT
CARD

ANNOUNCER:

For the benefit of those who have just
switched on to THE AVENGERS - we'd like
to repeat the following explanation:

These two villains have swapped minds with
Steed and Emma, so at the moment the
villains look like this. While our
delightfully, dashing duo
Steed and Emma look like this.
Very confusing!
Well stay viewing, it will all sort itself
out.

INT. MAJOR'S OFFICE

MAJOR:

For the last time, what are your names ?
The truth now.

STEED (A.N.O)

John Steed.

EMMA (A.N.O)

Mrs. Peel. Emma Peel.

MAJOR:

Madam, as enemy agents I respect your
reticence in disclosing your identities,
but what can be the purpose of this
ridiculous charade ? Now come along now
be reasonable. All this nonsense about
swapping psyches . . . really . . . I know
Steed. I played cricket with him at Lords.

STEED (A.N.O)

The last match, you dropped two easy
catches.

MAJOR:

Yes, you've got it all at your fingertips,
every minute detail and I expect you Madam
could tell me the name of my barber ?

EMMA (A.N.O)

I might, except you're wearing a toupee.

MAJOR:

Huh, yes, they've got you briefed haven't
they. Very well briefed. What a cunning
lot you are. Well, it won't help you. I'm
head of intelligence. Do you take me for
a perfect idiot.

EMMA: (A.N.O)

No-one's perfect.

TULIP:

Major.

MAJOR:

We'll talk outside.

MAJOR:

Now have you heard from Poppy ?

INT. STEED'S APARTMENT

CLOSE SHOT BASIL MACNEE
fires gun at Poppy.

NO DIALOGUE

MAJOR: Steed and Mrs. Peel.
TULIP: Steed and Mrs. Peel ?
MAJOR: Yes,--been swapped.
TULIP: I've heard a few stories in -
MAJOR: Yes, so have I, but this beats the lot.
TULIP: Have you questioned them ?
MAJOR: Oh yes, yes, can't be faulted. Even
knew I was wearing a -
TULIP: Yes ?
MAJOR: Oh - err - nothing. I mean be different
if they looked alike... doubles, that
sort of thing. I mean that's been done
before. But swapping psychies. . .I ask
you. Anyway, I know an old Etonian when
I meet one, and I can promise you one
thing, that chap in there's no gentleman.

INT. MAJOR'S OFFICE

STEED (A.N.O) One thing is certain. They don't
believe us.
EMMA (A.N.O) Let's be fair. Would you ?
STEED (A.N.O) Well unless we can get rid of these and
quick - our floral network will end as
a barren garden.

INT. STEED'S APARTMENT

BASIL MACNEE fires
gun at Pansy.

INT. MAJOR'S OFFICE

EMMA (A.N.O) No other way out.
STEED (A.N.O) I know. This might help.
Standard equipment for an emergency.
EMMA (A.N.O) And this is definitely an emergency.
MAJOR: All right Tulip, the moment you hear
from Poppy let me know.

INT. STEED'S APARTMENT

BASIL (Maonee) Very artistic. Quite a flair my pet,
I'll take it

MAJOR:

Steed. They've escaped.
We're covering all the exit roads.
They won't get far.

INT. STEED'S APARTMENT

BASIL (Macnee) into phone

I want them alive. They could be useful.
No violence, I must have them alive.

BASIL (Macnee)

They've slipped the net.

LOLA (Rigg)

They might turn up again.

BASIL (Macnee)

We've got to find a new headquarters.

LOLA (Rigg)

How about my apartment. Quieter, much more discreet.

INT. STEED'S APARTMENT

TULIP: (into transmitter)

Yes Major, I'm at Steed's place.

TULIP:

They escaped.

BASIL (Macnee)

I know, the Major called.

TULIP:

Don't worry, I'll be ready for them if they turn up.

EMMA (A.N.O)

Been having a ball.

STEED (A.N.O)

The last of my forty seven and not even chilled.

EMMA (A.N.O)

Now Steed don't get irate.

STEED (A.N.O)

Irate. My cigars! Been smoking my cigars. And he's bitten the end off.

EMMA (A.N.O)

Now.....

STEED (A.N.O)

Bitten....

EMMA (A.N.O)

Calm down.

STEED (A.N.O)

What sort of a fiend are we dealing with. A man who would bite the end off a cigar is capable of anything. Ah! my best bowler's still here, that's one thing.

EMMA (A.N.O)

Steed.

STEED (A.N.O)

I know. They've got half the network.

EMMA (A.N.O)

Call the Major.

STEED (A.N.O)

Useless he knows my voice. He wouldn't listen to me.

INT. EMMA'S APARTMENT

LOLA (Rigg) into phone Emma Peel.

INT. STEED'S APARTMENT

EMMA (A.N.O) It's me.

INT. EMMA'S APARTMENT

LOLA (Rigg) Hello . . . Hello . . . wrong number, another drink. Basil.

BASIL (Macnee) Oh sorry lover, I was thinking.

LOLA (Rigg) Nice things.

BASIL (Macnee) Seems to me that Steed and Emma have got it made. Live in the right place, know the right people, go to the right places.

LOLA (Rigg) Wear all the right clothes. You should see her wardrobe. Basil.

BASIL (Macnee) Well why not.

LOLA (Rigg) Take up permanent residence.

BASIL (Macnee) Got a lot in it's favour. What do you say.

LOLA (Rigg) As you say, got a lot in it's favour. Why not.

BASIL (Macnee) into phone: Major, Steed here. Amend my previous instruction. Those two agents, they're highly dangerous. Kill them on sight.

BASIL (Macnee) Oooh!

INT. STEED'S APARTMENT - HALLWAY

MAJOR'S VOICE Both agents armed and dangerous. o.s. over transmitter. If you spot them, shoot to kill.

TULIP: Message understood Major. Over and out.

INT. STEED'S APARTMENT

EMMA (A.N.O) Who is next on their list ?

STEED: (A.N.O) I'd say bluebell.

EMMA: (A.N.O) Can you reach him?

STEED (A.N.O) Doubt if he'd listen, but I can try.

INT. STEED'S APARTMENT

STEED (A.N.O)

We'd better head for your apartment,
come on!

INT. STEED'S APARTMENT - Hallway.

STEED (A.N.O)

Tulip, old plant.

INT. STEED'S APARTMENT

STEED (A.N.O)

A slight misunderstanding. Come on.

TULIP: (into transmitter)

Tulip calling B. Tulip calling B.

MAJOR'S VOICE OVER:

B receiving you. Come in Tulip.

TULIP:

Major, those agents, they're assassins.
They've eliminated half our network.
The finest of our flowers. Call in
every available man.

END OF REEL FOUR

827 feet 6 frames.

INT. STEED'S APARTMENT

EMMA (A.N.O.) and
STEED (A.N.O) run
towards Bentley followed
by Tulip.

NO DIALOGUE

EXT. ROADS

BENTLEY followed by
TULIP'S CAR.

EXT. SHRUBBERY

EMMA (A.N.O.)

Lost him.

STEED (A.N.O)

So there's no point in heading for
your place. They'll have men posted
there.

EMMA (A.N.O)

It's the Doctor we want. If he's got
the machine, our other halves'll head
for him sooner or later.

STEED (A.N.O)

Yes, unless they favour the present
arrangement.

EMMA (A.N.O)

Unless they what ?

STEED (A.N.O)

Well, think of the advantages ?
They'd have access to every file and
every secret document.

EMMA (A.N.O)

Then they'll destroy the machine as soon
as possible.

STEED (A.N.O)

We've got to find Krelmar and quickly.

EMMA (A.N.O)

I doubt if he's in the phone book.

STEED (A.N.O)

We'd better find out.
Oh!

EMMA (A.N.O)

What's wrong?

STEED (A.N.O)

I don't know. Headache. Feels like
migraine.

EMMA (A.N.O)

That's not like you.

STEED (A.N.O)

I don't happen to be me, remember.
Dr. V. Krelmar.

EMMA (A.N.O)

The Manor House, Hambledon.

INT. EMMA'S APARTMENT

BASIL: (Macnee)

Well, I'm sure we made the right decision.
We're going to have fun Lola and lots of
fun.

LOLA (Rigg)

Steed and Mrs. Peel seem to be just good friends.

BASIL (Macnee)

Well if they were, they'll be a lot friendlier from now on. Ooh, and another thing about Steed and Emma, we can infiltrate into every Government department.

LOLA (Rigg)

The perfect double agents.

BASIL (Macnee)

Oooh, there's another thing - my migraine - do you know that I haven't had a headache ever since the tablets!

LOLA (Rigg)

What tablets ?

BASIL (Macnee)

Ones that Krelmar gave me. I put them in my - his pocket. Krelmar's address was on the bottle. Get over there before they do. Destroy the machine.

INT. KRELMAR'S OFFICE/CONSULTING ROOM.

STEED (A.N.O)

There it is.
All in one piece.

EMMA (A.N.O)

How's it work ?

STEED (A.N.O)

How indeed ?

STEED (A.N.O)

How nice to see you.

EMMA (A.N.O)

Wonder what "I'M" doing here ?

STEED (A.N.O)

Whatever the reason . . you're very obliging.
Time you were 'yourself' again.

EMMA (A.N.O)

Well ?

INT. KRELMAR'S OFFICE

KRELMAR enters.

NO DIALOGUE

INT. CONSULTING ROOM

STEED (A.N.O)

I'll check next door to see if there are some instructions.

INT. KRELMAR'S OFFICE

KRELMAR hits
STEED (A.N.O)

STEED (A.N.O)

OOH!

INT. CONSULTING ROOM

KRELMAR:

How ? How ?

EMMA (A.N.O)

No time to explain. Hurry, I've got work to do.

KRELMAR:

How did they find me ?

EMMA (A.N.O)

Those pills. Hurry, get on with it.

KRELMAR:

Stand by to start counting . . . now . .

EMMA (A.N.O)

One - two - three - four - five - six - seven -

LOLA (Rigg)

Eight - nine - ten -

KRELMAR:

All right ? Glad I got here.

EMMA:

Not half as glad as I am.

EMMA HITS

doc

KRELMAR.

EMMA:

It's all right, it's me. I got Krelmar to switch me back.

STEED (A.N.O)

Oh yes.

EMMA:

Oh now look Steed it's really me. No, Steed, don't force me to.

STEED (A.N.O)

Force you to what ?

EMMA:

And if you want further proof.

STEED (A.N.O)

Oh, Mrs. Peel!

EMMA:

Well at least I'm back to normal.

STEED: (A.N.O)

Yes, but what about me ?

COMMERCIAL BREAK

END OF REEL FIVE

636 feet 12 frames.

INT. EMMA'S APARTMENT

BASIL (Macnee)

Did you do it ?

EMMA:

I - I had some trouble.

BASIL (Macnee)

But you destroyed the machine ?

EMMA:

No. Krelmar stopped me, said it was his brain child.

BASIL (Macnee)

Krelmar stopped you.

EMMA:

I thought I'd give you the pleasure of dealing with it.

BASIL (Macnee)

I know there've been some changes lately, but there are certain things about Lola I don't want you to change.

EMMA:

Hadn't we better deal with Krelmar.

EXT. DRIVE TO KRELMAR'S HOUSE

TULIP drives up and stops and looks across to Steed's Bentley.

INT. CONSULTING ROOM

STEED (A.N.O)

How's it feel to be back home?

EXT. KRELMAR'S WINDOW

TULIP:

Tulip calling B. Tulip calling B.

VOICE OVER:

Come in Tulip.

TULIP:

Have located both agents - the Manor House, Hambledon. I'm going in.

STEED: (A.N.O)

Not to my taste. Nor is your perfume. That hurt him more than it did me.

FIGHT SEQUENCE

STEED (A.N.O)

Has that solved your problem ?

EXT. KRELMAR'S.

BASIL MACNEE AND EMMA ARRIVE.

NO DIALOGUE

INT. KRAMER'S OFFICE

BASIL (Macnee)

My pleasure, remember ?

BASIL (Macnee)

Not in private. Let's hear it, Lola.
Let's hear my own name. It's the
real Mrs. Peel, isn't it? I'm sorry,
I far prefer Lola.

EMMA:

Sorry.

INT. CONSULTING ROOM

STEED (A.N.O)

Look out for that machine.

LOLA:

Look out Basil.

FIGHT SEQUENCE

AD LIBS - groans, ouches.

STEED (A.N.O)

The chair, quick.

EXT. KRELMAR'S HOUSE

CAR ARRIVES.

INT. CONSULTING ROOM

STEED (A.N.O)

Can you work it.

EMMA:

I think so.
Right, start counting, now.

STEED (A.N.O)

One - two - three - four - five - six -

STEED:

Seven, eight, nine, ten.

MAJOR:

All right. Stand back.
Ah, Steed, Mrs. Peel, not too late.

STEED:

Almost too early.

MAJOR:

Ah, good. Cunning pair these two.
Tried to pretend they were you.

STEED/EMMA:

US!

COMMERCIAL BREAK

INT. EMMA'S APARTMENT

STEED:

Thank you Mrs. Peel. Oh! don't tell me
they got the entire network.

EMMA:

Hardly. But the survivors delivered
these personally.

STEED:

You are popular.

STEED: Well, don't tell me. Easter's gone. Can't be Mother's Day. Too warm for Christmas. It couldn't be someone's birthday.

EMMA: It could. Ah, well. I suppose one should never take a man for granted.

STEED: I quite agree, but flowers are so commonplace. Now my idea of a celebration is to take wing on a flight to Paris, an aperitif at Lafayette, Dinner in Montmartre, Liqueurs in the moonlight at St. Tropez.

EMMA: I do so agree.

STEED: Start packing Mrs. Peel.

EMMA: Already have. One should never take a man for granted - but one does. Come along Basil baby.

STEED: Coming honey child.

COMMERCIAL BREAK

END TITLES.

T H E E N D

END OF REEL SIX 721 feet 0 frames.

OVERALL LENGTH 464.8 feet 8 frames.

PREPARED BY:

TELEFEM LIMITED,
Associated British Productions Ltd.,
Elstree Studios,
Boreham Wood,
Herts,
ENGLAND.

MAY 1967.