

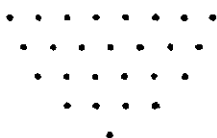
EPISODE NO: 6

SERIES 2.

" THE AVENGERS "

"MY WILDEST DREAM"

DIALOGUE SHEETS



MASTER COPY
NOT TO BE ISSUED

PREPARED BY:

ABC TELEVISION FILMS LIMITED,
Associated British Elstree Studios,
Boreham Wood,
Herts,
ENGLAND.

JUNE 1968.

MAIN TITLES

EXT. FIRE ESCAPE

Various angles as GIBBONS
mounts the fire escape.

NO DIALOGUE

INT. PENTHOUSE

GIBBONS opens the door
at the top of the Fire
Escape. Enters the
Penthouse.

NO DIALOGUE

LONG SHOT PEREGRINE
seated at desk.
GIBBONS moves forward
with knife in hand.

NO DIALOGUE

PEREGRINE turns and
GIBBONS stabs him.

NO DIALOGUE

INT. JAEGER'S CONSULTING ROOM.

GIBBONS holding the stiletto
and stabbing at dummy.
JAEGER takes the knife away.

JAEGER:

Are we feeling a little better now
Mr. Gibbons. Nurse Owen will fix
up your next appointment.

NURSE OWEN escorts him
through door.

EXT. JAEGER'S.

GIBBONS is ushered out
by DYSON.

NO DIALOGUE

GIBBONS enters ROLLS ROYCE.

INT. ROLLS ROYCE

GIBBONS:

Good morning Peregrine.

PEREGRINE:

I'd almost given you up.

EPISODE TITLE "MY WILDEST DREAM"
Superimposed over C.U. PEREGRINE
in ROLLS.

THE AVENGERS I.D. CARD

COMMENTATOR:

Tonight's Episode of THE AVENGERS
is brought to you by -

COMMERCIAL BREAK

INT. CONSULTING ROOM

JAEGER:

You're blocking me Gibbons -
resisting. That won't do. We
can't release your tensions if
you won't co-operate. Fear and
hatred - they are one . . . like
a sore that festers...swells up
into unbearable tension. We must
relieve these tensions, Gibbons . .
these aggressions.. live them out.
Who is it you fear Gibbons, who is
it you hate ?
Aloysius Peregrine. A dull man.
Stubborn. Unimaginative. A man
to loathe . . . to hate ?

GIBBONS: (whispers)

Peregrine.

JAEGER:

He stands in your way, doesn't he ?
Subconsciously you fear his power.
You hate him.

GIBBONS:

Hate.

JAEGER:

Peregrine. Aloysius Peregrine.

GIBBONS:

Hate.

JAEGER:

He is the root of your problem.
Your problem Gibbons, your problem.
Solve it!
Subconsciously you fear his power.

INT. TARA'S APARTMENT

TARA: (into phone)

Hello ?

OWEN'S VOICE (thru phone)

Miss Tara King ?

TARA: (into phone)

Yes.

INT. OUTER OFFICE

OWEN:

Is John Steed there.

TARA'S VOICE (thru phone)

No Steed's not here.
Can I help -

OWEN replaces phone.

INT. TARA'S APARTMENT

TARA (into phone)

Hello.

CHILCOTT:

The phantom caller's struck again.
Tara, really, what is all this phantom
telephoning . . . the voice in the night -
do you never tire of it ?

TARA: (shakes her head)
(mutters)

Oh - - -

CHILCOTT:

I mean all this fun and games, this cloak and dagger stuff with Steed. What's so special about Steed anyway. Steed - big deal - biggish deal.

INT. OUTER OFFICE & CONSULTING ROOM

VOICE OFF:

That's excellent. Really excellent.

INT. TARA'S APARTMENT

CHILCOTT:

I have never felt so completely dismissed by a woman before.

TARA:

Well Teddy, you rang ME.

CHILCOTT:

I mean it's perfectly obvious you find me fascinating...delicious - quite ludicrously attractive -

TARA:

Persistent.

CHILCOTT:

Persistent - persistent - but not even amiable or amusing.

TARA:

Oh yes, amiable, amusing, pushy.

CHILCOTT:

Then why won't you have dinner with me tonight.

TARA:

Because - mm - tomorrow's Wednesday.

CHILCOTT:

Darling today's Wednesday.

TARA:

Steed!

STEED:

Ah.

TARA:

Am I glad to see you.

STEED:

Is that a question or a statement.

TARA:

The Honourable Teddy Chilcott.

STEED:

What again.

TARA:

Come in.
You're taking me to a show.

STEED:

A horse show - opera ?

TARA:

Ballet.

STEED:

Well, we'd better hurry if we're not going to miss the curtain.
Teddy !

CHILCOTT:

Steed.

STEED:

We're always bumping into one another.

CHILCOTT:

Don't we - extraordinary.

STEED:

And always here.

INT. CONSULTING ROOM

JAEGER:

You'd like to kill him - to be rid of him. Well you can - you must. The taboos, the restrictions of society prevent you. But there are no restrictions here - no taboos.

INT. TARA'S APARTMENT

STEED:

You going on somewhere.

CHILCOTT:

I had hoped to...

STEED:

Well, off to the ballet - mustn't miss the interval.

TARA:

Excuse me.

TARA: (into phone)

Hello.

OWEN'S VOICE: (thru phone)

Is John Steed there ?

TARA: (into phone)

Yes, just a minute.

TARA:

It's that woman again.

STEED:

What woman ?

TARA:

She rang earlier - wants to speak to you.

CHILCOTT:

It's the phantom caller - it happens all the time. . . or a rival.

STEED: (into phone)

Hello.

INT. OUTER OFFICE

OWEN: (into phone)

John Steed.

STEED'S VOICE (thru phone)

Yes.

OWEN (into phone)

Listen carefully. Apartment nine. Park View Towers.

STEED'S VOICE (thru phone)

Who is that ?

OWEN:

Apartment nine. Aloysius Peregrine lives there. He's in great danger.

INT. TARA'S APARTMENT

STEED: (into phone)

Hello - hello -

TARA:

Who was it ?

STEED:

I don't know. But have you ever heard of an Aloysius Peregrine?

TARA: No.

STEED: Well apparently he's in great danger -
I'd better go and find out.
Have fun Teddy.

CHILCOTT: Then you won't be keeping your date
after all.

TARA: Where he goeth - I go - eth.

INT. CONSULTING ROOM

C.S. DUMMY WITH FACE
OF PEREGRINE.

JAEGER'S VOICE (over) You are going to live out your fantasy...
you are going to kill Peregrine. How?
How will you go about it?

EXT. FIRE ESCAPE

GIBBON'S ON FIRE ESCAPE.

GIBBON'S VOICE OVER: Night. It would be at night.
He lives alone - I'd drive out there...
at the back there's a fire escape.
It leads right up to his apartment.

INT. PENTHOUSE

GIBBONS enters. Slides stiletto
into view - moves forward towards
PEREGRINE at desk. STABS
Peregrine. TARA & STEED enter.

GIBBONS: It's a dream.
It's all a dream.
It's a - it's a - it's a dream.
A dream- it's a -

EXT. FIRE ESCAPE

GIBBONS FALLS OVER FIRE
ESCAPE. TARA & STEED
LOOK DOWN OVER RAIL -

STEED: Wait here.

END OF REEL ONE

845 feet + 1 frame.

EXT. FIRE ESCAPE

GIBBONS laying dead.
STEED takes wallet.

NO DIALOGUE

INT. PENTHOUSE

TARA: Aloysuis Peregrine... A Vice President
of Acme Precision Combine Limited.

STEED: And the other chap was called Paul
Gibbons, also of Acme Precision.

TARA: (reading) Gibbons! Look -
Dear Gibbons, much as I admire your
attack, I find your recent suggestions
for improvements within the Company,
childish, immature, and totally without
merit, etcetera, etcetera.
It could be a motive of sorts.

STEED: Of sorts.... but what I can't understand
is that somebody knew this was going to
happen....

INT. STEED'S APARTMENT

STEED'S VOICE (over) ...somebody phoned me....
But why me ?

STEED: I didn't know Peregrine. I didn't know
Gibbons. I've never even heard of Acme
Precision Combine.
(into phone) Hello - Oh Frank Tobias, this is John
Steed. You've heard what's happened...
yes, I would like to search Gibbon's
office.... Will you meet me there ?
Good.

TARA: You'll be at Acme Precision.

STEED: Combine - with one Frank Tobias.

INT. GIBBON'S OFFICE

TOBIAS (V.O.) What exactly are you looking for ?

STEED: I won't know until I find it.
Still rummaging in the dark. Go on
about Peregrine and Gibbons.

TOBIAS: Dreadful business. Dreadful. Well there's
not much I can add really. We were fellow
Directors. We've been together for about
five years now. I respected both of them,
though they were poles apart.

STEED: In what way ?

TOBIAS: Well Peregrine was the cautious type.
Gibbons on the other hand was the go-
getter... progressive....

STEED: So they were often in conflict...?

TOBIAS: Often... I had to drag them back sometimes.. but the idea that Gibbons would resort to murder.....

STEED: This is no idea Mr. Tobias, this is a fact. That's funny. There's everything one would expect in this office - in the office of a busy young executive. Except for one thing - no desk diary.

INT. STEED'S APARTMENT

TARA: A diary.

STEED: No diary.

TARA: Well perhaps he had a marvellous memory...

STEED: Perhaps - but it strikes me as odd. Gibbons must have had a diary. So seriously suspecting -

TARA: As we usually do....

STEED: ... that someone has nefariously spirited it away....

TARA: Pinched it.

STEED: Teddy.

TARA: - yes.

STEED: But why - what could that diary have contained. There must be details of lunch dates - board meetings ...

TARA: Illicit rendezvous.

STEED: Ooh! but with whom ?

INT. CONSULTING ROOM

SLATER: I'd like to destroy him - erase him - kill him.

JAEGER: Excellent - that's really excellent Mr. Slater. Kill, destroy and erase. I particularly like erase
(laughs) Ha! Ha! Ha!
Excellent. First class.
Winthrop. Henry Winthrop.
Immensely therapeutic. Look at him - a fool. A buffoon. A dummy of a man.

INT. OUTER OFFICE

OWEN listening at door.

NO DIALOGUE

INT. CONSULTING ROOM

JAEGER: The killing of Henry Winthrop.
You'd like that, wouldn't you
Slater. You'd like to kill him
again. Of course you would.
To kill Henry Winthrop. That would
be fun.

SLATER STABS AT DUMMY

SLATER: He's a fool. A buffoon.
A dummy of a man.

JAEGER: But you worked together.

SLATER: Sit on the same board. Fool.

JAEGER: A booster.

SLATER: Dummy.

JAEGER: But he's more than that.

SLATER: No...

JAEGER: But he is.
You told me. He could become Chairman.
You're frightened of him Slater.

SLATER: No.

JAEGER: But you are - frightened - envious.
That's why you hate him, Slater.

SLATER: Fear - frightened.

JAEGER: I think we're going to break through.
That is why you killed him, over and over
again, here, in this room - erased him.
And now you must do it again. Totally.
Finally. And how will you do it.....
Tell me. How ?

INT. OUTER OFFICE

NURSE OWEN - apprehensive -
picks up telephone and dials.

INT. STEED'S APARTMENT

TARA: (into phone) Hello.

OWEN'S VOICE (thru phone) Is John Steed there.

TARA: (into phone) Yes, just a minute.

TARA: Miss Anonymous.

STEED: (into phone) Yes.

OWEN'S VOICE (thru phone) Henry Winthrop.

STEED: Look - wait a moment....

INT. OUTER OFFICE

OWEN: He lives at the Lodge, Meadows Green.
He's in danger.

INT. CONSULTING ROOM

SLATER: It wouldn't be too difficult.
Winthrop lives alone - isolated.
I'd park the car where it wouldn't
be seen.

EXT. WINTHROP'S HOUSE

SLATER'S VOICE (over) Make my way to the back of the house.
He wouldn't hear me -
He spends most of his time -

INT. DARK ROOM

SLATER'S VOICE (over) - in that darkroom of his.

SLATER STABS WINTHROP.
STEED & TARA APPEAR

WINTHROP: What on earth d'you think you're doing ?

EXT. DRIVE NR. WINTHROP'S HOUSE

WHIP PAN ACROSS GROUNDS TO
REVEAL DYSON'S CAR.

INT. DYSON'S CAR

DYSON: Come on Slater - come on.

INT. DARK ROOM

WINTHROP: I've never heard such darn fool nonsense
in all my life. You can't seriously be
suggesting that . . .

STEED: It's serious...

TARA: Deadly serious.

STEED: We had a similar call last night.
A man named Peregrine.

WINTHROP: Peregrine ? What Aloysuis Peregrine...

STEED: You know him ?

WINTHROP: But of course....
... sit on the same board together,
for Acme Precision.

INT. DYSON'S CAR

SLATER: Winthrop lives alone.
I'd park the car where it wouldn't be seen.

INT. DARK ROOM

WINTHROP: This is terrible news. Terrible.

STEED: I'm surprised you didn't know.

WINTHROP: Eh. Well - I - I hardly answer that thing when I'm working.
It's terrible.

TARA: You can see why we burst in.

WINTHROP: Oh yes - yes, of course. Still - looks like a false alarm, eh?

STEED: Yes.

WINTHROP: Anyway, I'm quite capable of looking after myself. Quite capable.
Thank you for your concern.

STEED: Are you sure you don't want us to stay with you.

WINTHROP: Oh quite sure.

STEED: I was wondering who it might be.

WINTHROP: Well - a - you said a woman made the call.

STEED: I was thinking of the potential murderer.

WINTHROP: I'm a business man Mr. Steed. I've had my squabbles.... inevitable. Even within my own company... but murder....? False alarm. False alarm.

END OF REEL TWO

730 feet + 0 frames.

EXT. WINTHROP'S HOUSE

STEED & TARA move towards
ROLLS ROYCE and get in.

NO DIALOGUE

INT. ROLLS ROYCE

TARA: Odd.
STEED: Very.
TARA: Look!!

EXT. WINTHROP'S HOUSE

MAN moves across front of
building r-l.
We hear Tara's voice over.

TARA'S VOICE (over) Over there - a man - he just went
behind the house.

EXT. ROLLS ROYCE

STEED & TARA alight and
rush towards house.

NO DIALOGUE

INT. DARK ROOM

WINTHROP: (Moans/screams)

SLATER: I feel so much better - Doctor -
I feel so much better.

COMMERCIAL BREAK

EXT. WINTHROP'S HOUSE

ESTABLISHING SHOT OF AMBULANCE
by Rolls Royce.

NO DIALOGUE

INT. DARK ROOM

REECE: Slater. Slater.
There's not much more I can do with
him here. Have to get him back to
Observation.
Like to come along ?
STEED: Tara, it occurs to me that he may have
kept a diary.
TARA: Good point.
STEED: He works in the Optics section of Acme
Precision... take my car.
TARA: Right.
REECE: He's dreaming.

EXT. ACME PRECISION.

TARA arrives.

NO DIALOGUE

INT. SLATER'S OFFICE

DYSON searching desk.
TARA enters. TARA
finds diary.
DYSON pounces on her.

NO DIALOGUE

FIGHT SEQUENCE STARTS

EXT. ACME PRECISION

DYSON rushes out....
gets into his car.
TARA rushes out to
ROLLS ROYCE.

NO DIALOGUE

DYSON'S CAR FOLLOWED
BY ROLLS.

NO DIALOGUE

INT. DYSON'S CAR

DYSON driving l-r.

NO DIALOGUE

EXT. ROAD

ROLLS following DYSON'S
CAR.

NO DIALOGUE

INT. ROLLS ROYCE

TARA driving l-r.

NO DIALOGUE

EXT. ROAD

ROLLS travelling towards
camera.

NO DIALOGUE

INT. ROLLS ROYCE

C.U. TARA AT WHEEL.

NO DIALOGUE

EXT. MARLIN STREET

PANNING SHOT FROM TARA'S
eyeline - ZOOMING IN TO
MARLIN STREET.

NO DIALOGUE

INT. ROLLS ROYCE

C.U. TARA reacts.

NO DIALOGUE

INT. OWEN'S OFFICE

DYSON: That's it. All the loose ends tied up.

OWEN: Not quite. There's still Slater.

DYSON: After the drug the Doc pumped into him. He'll be in shock for weeks.

OWEN: Possibly. Possibly not. But if they start working on him there's still Slater. And then there's Tobias.

INT. OBSERVATION UNIT

TOBIAS: How is he ?

DOCTOR: (REECE) You a relative ?

TOBIAS: Work together.

STEED: Doctor Reece... Frank Tobias.

TOBIAS: On the board of Acme Precision. Slater and Winthrop. Same pattern as before.

REECE: Precision - that is his line ?

TOBIAS: Optics, camera - things like that.

REECE: Clever chap - do you want to -

TOBIAS: Slater, Slater old chap. It's me - Tobias. Slater....

SLATER: You're not in my dream - go away.

REECE: Been like this since we brought him in.

TOBIAS: You can't do anything for him ?

REECE: I didn't say that. New drugs - shock him out of his shock. Do a lot - new drugs.

TOBIAS: But how long ?

REECE: Matter of days perhaps. Hours even - depends. New drugs you know.

STEED: Peregrine. Gibbons. Winthrop, and now Slater. Well I'n not a mathematical wizard but

TOBIAS: I know. I've thought of that. The Board consisted of five men.

STEED: That's it.

INT. TARA'S APARTMENT

TARA enters - throws
CHILCOTT over her shoulder.

NO DIALOGUE

TARA: Oh!

CHILCOTT: I've brought you some flowers, darling.

TARA: Ah...

CHILCOTT: (Mutters)

TARA: You shouldn't have jumped me like that.

CHILCOTT: Obviously.

TARA: Well you surprised me.

CHILCOTT: The feeling is definitely mutual. I intended surprising you in a friendly way. A little note there... Well you certainly are - different.

TARA: From what ?

CHILCOTT: I mean it was some trick.

TARA: No trick - training.

CHILCOTT: Training - I mean an absolute fluke. Why if I'd been prepared....

TARA: It wouldn't have done you any good.

CHILCOTT: You care to bet on it ? Dinner with me if you lose.

TARA: You're on.

CHILCOTT: Right - now let's see - this is the way it happened.

TARA: You're behind me.

CHILCOTT: That's right. An arm over there.

TARA: Right, then I put my elbow back into your stomach.

CHILCOTT: Wait a minute - this will never work.

TARA: Scared eh ?

CHILCOTT: No. No. No. Just getting myself sorted out.

TARA: Right - then I went back - shoulder under and throw.

CHILCOTT: And again.

TARA: Ah. Uh. Uh. Uh.
Oh Teddy.

INT. OBSERVATION UNIT

REECE: You killed a man.

SLATER: No.

REECE: Yes you did.

SLATER: No I didn't.

REECE: Murder. Cold blooded murder.

SLATER: No.

REECE: Yes. His name was Winthrop.
Henry Winthrop.

SLATER: A nightmare. Jaeger said it was a
nightmare.....

REECE: (interrupts) Stabbed him to death....
Who's Jaeger.

SLATER: A dream. I dreamed it. Jaeger said I
dreamed it.

REECE: A reality Slater.

SLATER: No. No.

REECE: A nasty reality.

SLATER: No, a dream. Jaeger said I dreamed it.
Look Jaeger said - Jaeger said - Jaeger.
Jaeger said it was a dream.

DYSON THUMPS REECE:

SLATER: (still muttering) Jaeger said it was a dream.

OWEN: Doctor Jaeger sent me. He's waiting to
see you. Time to wake up now Slater.
Just one more session and then you're
free. Then you can wake up. Just one
more session.

INT. TARA'S APARTMENT

TARA: Teddy.

CHILCOTT: Someone -

TARA: It was a mistake.

STEED: Terribly sorry.

TARA: Just a misunderstanding.

CHILCOTT: Was it indeed.

TARA: Now really.

STEED: I misread the circumstances.

CHILCOTT: Of course you did. Dashing into the
rescue. The maiden's in distress.
Where d'you leave your armour? Outside.

STEED: I'd put some beef steak on that eye if I
were you.

CHILCOTT: Thank you Doctor.

STEED: Excuse me.

STEED: (into phone) Hello. Yes. What! When?
How long will you be there? Give me
an hour.

STEED: Slater's escaped.

CHILCOTT: Where - when - which - why - how.
Where he goeth....

TARA: You're getting the message.

CHILCOTT: Dinner!

TARA: Called off - on account of mmm
whatever.

CHILCOTT: On account of Steed. Steed.

END OF REEL THREE

877 feet + 5 frames.

REEL FOUR

INT. OBSERVATION UNIT

REECE: I was just phoning you. I turned my
back on him for a few moments and then
he must have crept up on me. Funny -
I didn't think he was dangerous.

STEED: He's killed a man.
And you didn't think he was dangerous.

TARA: No luck. Tobias isn't home.

REECE: Tobias? You think Slater might...?

STEED: The Acme Precision Board is down to one -
Tobias.... oughtened he to be warned that
Slater's on the loose.
Why did you phone me?

REECE: Eh?

STEED: You said you tried to call me - why?

REECE: Oh - a - Slater mentioned a name -
new drugs you know. Jabbed him with
this experimental dose -

STEED: (interrupts his speech) What name?

REECE: Err - Jaeger I think. Yes., that's it,
Jaeger.

REECE: (into phone) Hello. Who? Why yes, as a matter of
fact he is.

REECE: It's for you - it's a woman - she didn't give her name.

STEED: (into phone) Hello.

WOMAN'S VOICE OVER: Tobias.

STEED: (into phone) Where is he.

WOMAN'S VOICE OVER: Slater's office. He's in danger.

STEED: (into phone) Hello. Hello.

STEED: Slater's office.

INT. SLATER'S OFFICE

TOBIAS: Slater!
I - I had to do it - gun -
he came at me with a gun for no reason.

STEED: And then there was one.

COMMERCIAL BREAK

THE AVENGERS I.D. CARD

COMMENTATOR: THE AVENGERS WILL CONTINUE FOLLOWING THIS
PAUSE FOR STATION IDENTIFICATION.

A.B.C. LOGO CARD

THE AVENGERS I.D. CARD

COMMERCIAL BREAK

INT. TARA'S APARTMENT

STEED: Witnesses.

TARA: Mmm.

STEED: Us.

TARA: Eh ?

STEED: You and I. This whole affair.

TARA: You're being a bit epigrammatic today.

STEED: We're being used.

TARA: Us ?

STEED: Yes.

TARA: How?
Oh now you've got me at it.

STEED: We're being used as unimpeachable witnesses.

TARA: Are you unimpeachable.

STEED: Well that is beside the point. Now someone, I don't know who - sets up a murder.

TARA: We don't know how.

STEED: Makes sure that we are on the spot in time to witness it.

TARA: Just in time.

STEED: Two Directors of the Acme Precision Board are gone in one foul swoop.

TARA: Accent on the foul.

STEED: The one dead, the other his murderer.

TARA: Except; with Tobias. They slipped up there.

STEED: Well it's a clear case of self defence.

TARA: I knew it.

STEED: Eh ?

TARA: Eighteen Marlin Street. Oh - listen, d'you remember I told you I lost a man I was following in Marlin Street. Well at number eighteen lives one Doctor Jaeger.

STEED: Jaeger -- Consultant in psychological disorders - aggresso-therapist.

TARA: Ten out of ten.

STEED: Twelve out of ten. I think it's time I consulted my aggresso-therapist.

TARA: Oh.

EXT. JAEGER'S HOUSE

CLOSE SHOT NAME-PLATE ZOOMING
OUT TO REVEAL STEED'S ROLLS
ROYCE PARKED OUTSIDE.

NO DIALOGUE

INT. OUTER OFFICE

OWEN: Come in. Yes, can I help you ?

STEED: My name is Steed- John Steed.
Is Doctor Jaeger in ?

OWEN: Doctor Jaeger sees no one without an appointment.

STEED: I'd like to make an appointment.

OWEN: I'll check.

STEED: What a nice voice you have - soothing.

STEED: (continued) I bet you have a nice telephone manner too. That's very important in a receptionist isn't it? You coo at the customers in honey milk tones.

OWEN: Doctor Jaeger is fully booked for the next month.

STEED: Oh but surely he can fit me in --

OWEN: (interrupts) I'm afraid he's fully booked.

STEED: Perhaps he's not aware of the urgency of my case. I keep thinking I'm a horse. Must be something to do with my name. Well it distresses my friends terribly. I'm given to cantering across the quiet room of my club.

OWEN: Doctor Jaeger doesn't undertake those kind of cures.

STEED: Oh I don't want to be cured. But do you know anyone who'd like to buy seven tons of hay?

JAEGER: (laughs) Highly amusing. Oh yes, highly amusing. Mister --

OWEN: Steed - this is Mr. John Steed.

JAEGER: So -

OWEN: I've already told Mr. Steed that you are fully booked Doctor.

JAEGER: Nonsense. I am free at this moment. For a short while, you understand. And this looks like an interesting case. So you think you are a horse, eh?

STEED: Oh, not often. But round about Derby Day I do get a slight twinge in my fetlocks.

INT. CONSULTING ROOM

JAEGER: Please, sit down. Relax. Smoke if you like.

STEED: No thank you. I'm a healthy horse.

JAEGER: (Laughs) And now the truth of your visit.

STEED: I look you up. You're not in the Medical Directory.

JAEGER: Conclusion?

STEED: The Doctor is self inflicted.

JAEGER: Wrong. I am a Doctor of Law.

STEED: But you dabble in psychology.

JAEGER: You use the word "dabble" like a sword. Like an offensive weapon.

JAEGER: (continued) But that is not true. If you are trying to say that I am an unqualified quack, then technically, legally, I would have to agree with you....

STEED: (laughs) Ha! Ha!

JAEGER:but to suggest that I "dabble" - that is quite untrue. I am ahead of my time. A pioneer of my psychological techniques.

STEED: Square one.

JAEGER: I beg your pardon ?

STEED: That's why I'm here. I want to learn more about your techniques.

JAEGER: Your eyes are sceptical.

STEED: I'll keep them half closed.

JAEGER: You're an entertaining fellow. It was the law - dealing with criminals - that offered me the key. Your ancestors were killers - hunters of men.

STEED: I had a Great Aunt on my mother's side - ruthless with a knitting needle!

JAEGER: I am talking of a million years ago. A mere, in evolutionary terms, primeval man.

STEED: Oh him!

JAEGER: He still lurks in us all Mr. Steed. His appetites. His instincts. But modern society inhibits them. I channel, I release these inhibitions.

STEED: You mean Gibbons and Slater. Do you know them.

JAEGER: Naturally. Both were patients of mine.

STEED: You admit it.

JAEGER: Why not ?

STEED: You know they both committed murder!

JAEGER: Yes, I read the papers Mr. Steed. Tragic. Tragic. And yet in a way a kind of triumph. Both carried out my instructions explicitly.

STEED: Your instructions.

JAEGER: But of course. I coached them. I directed them. I taught them to kill, brilliantly. Unfortunately, they came to me too late. Too late. What might they have achieved had they come to me a week - a month - earlier. What might they have achieved.

STEED: More murders.

JAEGER: You misunderstand. Fantasy. I am talking of killing in fantasy. That is my technique. I seek out a man's secret enemy and allow him to kill that enemy, here, in this room, many times. A catharsis, a release of all repressions and hatreds. A man lives out his dream, his wildest dream..... harmlessly.

STEED: I'd argue the word 'harmlessly'.

JAEGER: Gibbons and Slater came to me too late.

END OF REEL FOUR

730 feet + 2 frames.

REEL FIVE

INT. OUTER OFFICE

DYSON: What's the panic ?

OWEN: Steed. In with the Doctor now.

DYSON: How come ?

OWEN: That's what I want to know.

DYSON: I cleared the diaries, didn't I. Is that girl with him - the girl - Tara King ?

OWEN: He's alone. Why is the girl so important ? Dyson.

DYSON: Because she saw me that's why.

OWEN: Saw you !

DYSON: When I collected Slater's diary she was there.

OWEN: And you didn't tell me.

DYSON: It didn't seem important then. We were clear then.

OWEN: Fool.
Deal with the girl - now!

DYSON: Right.

OWEN: But Steed this close. When we picked him as an ideal witness. I didn't think - I never thought he'd get this close.

DYSON: I shouldn't worry about him. I researched him - remember..... With the Doctor's technique and someone who hates him enough.

JAEGER: It's been a great pleasure meeting you Mr. Steed. Great pleasure. Perhaps we'll have another chat sometime.

STEED: I'm sure we will.

JAEGER: Janet!

OWEN: Is there some one who hates Steed ?

DYSON: Mm - hates him right down to his finest English hide hand-made shoes.

INT. HALL TO TARA'S APARTMENT

TARA: Hello.

CHILCOTT: Hello Tara - how nice to see you. Look I just came round to apologise and to say how stupid I was - what came over me I don't know.

TARA: It's all right.

CHILCOTT: Well - err - yes I will come in, I'd love a cup of tea -

TARA: (interrupts speech) I didn't ask you in for a cup of tea.

CHILCOTT: Oh - you're not entertaining are you ?

TARA: No.

CHILCOTT: St. George ...

TARA: No.

CHILCOTT: Well how smashing you look today - that's mm that's Forest green isn't it.

TARA: Yes it is. Now Teddy you're very sweet.

CHILCOTT: Oh good.

TARA: But not now, I've work to do.

CHILCOTT: For Steed I suppose.

TARA: Yes - for STEED!

CHILCOTT: Have you - for Steed indeed.

EXT. TARA'S MEWS

INT. DYSON'S CAR

DYSON: We're in luck. Chilcott. Two birds with one stone.

EXT. TARA'S MEWS

DYSON'S CAR FOLLOWS CHILCOTT'S.

INT. TARA'S APARTMENT

TARA (into phone)

Hello Georgie.

Tara. How are you ?

Listen, are you still in the Medical profession. Well I'm trying to get some information on a - on a man called Doctor Jaeger - ever heard of him ? Okay, thanks.

No, no.

TARA (into phone) V.O. *

* Not when I last heard. *

Yeah. Who else might know. Gregory - Okay, you go get Gregory.

Georgie, he's not there. Can you have him ring when he gets back.

Super - bye bye.

FIGHT SEQUENCE DYSON/TARA.

COMMERCIAL BREAK

EXT. STREET

HAND HELD CAMERA IN BACK OF VOLVO WITH OWEN DRIVING - FOLLOWING MAROON JAGUAR.

NO DIALOGUE

CHILCOTT moves towards VOLVO - OWEN kicks door into his stomach - bundles him into passenger seat.

NO DIALOGUE

EXT. JAEGER'S

CLOSE SHOT NAME-PLATE ZOOMING IN. JAEGER'S VOICE OVER-LAID.

JAEGER'S VOICE OVER:

I am not a Doctor

INT. OWEN'S OFFICE

JAEGER: (continues)

... of Medicine you understand. But you are just suffering from a mild shock. That I am sure of. Can you remember what happened.?

CHILCOTT:

No, no, I can't. A car I think.

JAEGER:

That's right. A car. Luckily it happened near here.

CHILCOTT:

It was near here was it. I must have stepped off without looking.

OWEN:

Or without thinking. He was talking about a man and a girl, all very mixed up.

JAEGER:

Ah, so you have a problem, eh ? A problem with a girl. Well that's not so unusual.

OWEN:

It seemed to be the man who was disturbing him.

JAEGER: The girl's father, perhaps.
OWEN: Or a rival.
CHILCOTT: Look, you've both been very kind, but I really must --
JAEGER: You are in no condition to leave here. Besides, I think we've struck a nerve, eh? A rival.

THEY MOVE INTO CONSULTING ROOM.

INT. CONSULTING ROOM

JAEGER: Some one who occupies your mind so much that you step out in front of a car.
CHILCOTT: (mutters) I - I really don't want to take up any more of your time -
JAEGER: (interrupts) On the contrary, you should. If you have such a problem. You see, I can help you. I want to help you.
CHILCOTT: You want to help me. How can you help me?
JAEGAR: Trust me. Tell me, there is a rival.
CHILCOTT: Yes.
JAEGER: His name?
CHILCOTT: Steed. John Steed.
JAEGER: Steed.

INT. STEED'S APARTMENT

STEED enters his apartment.
CHILCOTT fires gun at him.

NO DIALOGUE

INT. CONSULTING ROOM

JAEGER: D'you feel better now Chilcott. Yes you feel a little better. We will go through it again and again until John Steed is well and truly dead.

END OF REEL FIVE

656 feet + 7 frames.

INT. TARA'S APARTMENT

TARA moves upstairs, reacts to address on key - 18 Marlin Street.

NO DIALOGUE

INT. CONSULTING ROOM

JAEGER: Who is it you hate.
CHILCOTT: Steed.
JAEGER: Who is it you hate.
CHILCOTT: Steed.
JAEGER: Who is it you hate.
CHILCOTT: Steed.
JAEGER: Why.
CHILCOTT: Smug. Stands in the way.
JAEGER: How do we get rid of him ?
Chilcott. Chilcott.
How do we get Steed out of your way.
CHILCOTT: (Stammers) K... K...
JAEGER: Say it.
CHILCOTT: Kill him. Kill him. Kill him.
JAEGER: Who ?
CHILCOTT: Steed. Kill Steed.
JAEGER: And how do we kill him ?

INT. OUTER OFFICE

OWEN: Chilcott's ready and I've edited the tape. We've never conditioned anyone this fast before, but he's ready. But Dyson isn't back yet, he went out after the girl.
TOBIAS: (V.O.) Never mind Dyson.
TOBIAS: We'll manage without him. It's Steed we have to worry about.
OWEN: Same as before.
TOBIAS: The same.

INT. CONSULTING ROOM

JAEGER: You go to Steed's apartment. That is where you will kill him.
CHILCOTT: Yes.

JAEGER: There is a fire escape, you break in that way. You move to the window and conceal yourself behind the curtains.

CHILCOTT: (V.O.) Yes.

JAEGER: And how will you kill him.

TOBIAS ATTACKS JAEGER

JAEGER: (V.O.) Who do you hate ?
Steed, Chilcott.
Chilcott, how do we get Steed out of your way ? You go to Steed's apartment, that is where you will kill him.

TOBIAS: He's ready.

EXT. JAEGER'S HOUSE

OWEN gets into driving seat and drives away.
TARA'S CAR drives up.

NO DIALOGUE

INT. OUTER OFFICE/CONSULTING ROOM

TARA enters Outer Office, searches desk, looks through diary.
Walks into Consulting Room - discovers JAEGER slumped in chair.

TARA: Wake up - come on - wakey, wakey.

JAEGER: Now then Chilcott, kill him again - do you the world of good.

TARA: Steed.

INT. STEED'S APARTMENT

STEED enters.

EXT. STEED'S MEWS

OWEN'S CAR ARRIVES.

INT. CAR

JAEGER'S VOICE
(as from tape) Stands in your way, doesn't he ?
You hate him. Who is it you fear -
Who is it you hate ?

CHILCOTT: Steed.

JAEGER'S VOICE: And how do we kill him?

CHILCOTT: Steed's apartment - there I shall kill him.
That's where I shall kill him.

INT. CAR

OWEN: This is the last time Frank.
TOBIAS: Yes.
OWEN: And then what ?
TOBIAS: What ever you want. I've got a clear run
at Acme Precision now.
What ever you want.
I'd better keep an eye on friend Chilcott.

EXT. STEED'S MEWS/INTERCUTTING WITH INT. STEED'S APARTMENT

TARA ARRIVES -
FIGHT SEQUENCE WITH
OWEN. NO DIALOGUE

MEANWHILE, in Steed's Apartment,
CHILCOTT is moving up on STEED. NO DIALOGUE

TARA throws shoe at window. NO DIALOGUE

INT. STEED'S APARTMENT

STEED punches CHILCOTT.
TARA rushes in.

TARA: Oh Steed. Ah!
TOBIAS: Very touching.
STEED: Uh. You shall after all Cinderella,
go to the Ball.
TARA: That's lovely . . . there's only one
problem... what are we going to tell
Teddy ?

COMMERCIAL BREAK

INT. STEED'S APARTMENT

STEED: It's weighed heavily on my mind for years.
I feel I have to tell some-one Tara.
TARA: Well if you feel you must.
STEED: It all started way back in my childhood -
uh - it's tortured me ever since...
TARA: Well go on - you can trust me.
STEED: Ah, well from when I was - a -
TARA: So high -
STEED: So high - I used to creep up to my father's
study everynight. I used to reach into the
liquor cabinet and help myself to a very
large glass of -

TARA: (interrupts) Of what ?

STEED: Soda water.

TARA: Soda water ?

STEED: Well I'd have much preferred
lemonade, but the old man said it
would ruin my palate. I felt terribly
deprived.

TARA: That explains it.

STEED: What ?

TARA: Your fondness for -

STEED: Oh, no, no, no. This is a completely
different motive.

TARA: Oh ?

STEED: No, the insatiable craving, the perpetual
desire - the uncontrollable urge - to lay
my hands on a bottle of champagne, is for
a very very different reason.

TARA: Dare I ask ?

STEED: Ah - because - I happen to like it.
Problem solved ?

TARA: Problem solved.

COMMERCIAL BREAKEND TITLESEND OF REEL SIX809 feet + 9 framesLENGTH OF EPISODE* 4648 feet + 8 frames.

T H E E N D

*

In addition, completed Episodes contain
50 feet of Commercial Break and Black
frames, not included in this footage.

PREPARED BY:

ABC TELEVISION FILMS LIMITED,
Associated British Elstree Studios
Boreham Wood
Herts
ENGLAND

JUNE 1968.