

ABC Presents

THE AVENGERS

"BRIEF FOR MURDER"

Transmission Dialogue Script
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JINGLE: IN

TITLE CARD:

"LOGO"
A B C
presents

JINGLE: OUT

TITLE MUSIC: IN

TITLE CARD:

T H E
A V E N G E R S

ACT ONE

TITLE MUSIC: OUT

FX: CHATTER

WESCOTT: Imposing old place, isn't it?

MAISIE: It's just a building.

WESCOTT: Oh, it's more than that. A hub of British justice. All the most importance cases go on there. The really big ones.

MAISIE:: Ought I to get a new hat?

WESCOTT: Mmm?

MAISIE: Well I mean yours is going to a big one, isn't it? There'll be reporters and pictures in the papers and everything.

WESCOTT: You'll do just what I've told you and nothing more.

FX: B.G. CHATTER

MAISIE: Yes, Ronnie.

RONNIE: CLEARS THROAT

WESCOTT: They ought to be here by now.

B.G. CHATTER: CONTINUES

FX:

WESCOTT (Cont): Same again, please, matey. (TO MAISIE) I wonder what's keeping them? Oh, don't forget I can have meals sent inside, will you?

MAISIE: No.

WESCOTT: Blast!

MAISIE: What is it?

WESCOTT: I should have got rid of this.

MAISIE: Shall I take it?

FX:

WESCOTT: Thank you, Matey.

B.G. CHATTER: CONTINUES

FX:

MAISIE: Here they are.

WESCOTT: You take care of yourself while I'm away, won't you?

MARSH: Ronald Henry Wescott?

WESCOTT: Yes.

MARSH: I'm a police officer. I have a warrant for your arrest on charges of treason and conspiracy.

FX:

FX: PAPERS

MUSIC: IN

TITLE CARD:

BRIEF
FOR
MURDER

MUSIC: OUT

FX: B.G. CHATTER

CATHERINE: Well, what do you think now?

WILSON: Well, I've been covering files here for years. I've never seen a case turnabout like this one. Yesterday the prosecutor seemed to have it all cut and dried. I even had my headlines blocked up and ready. Traitor Wescott gets ten years.

CATHERINE: Brilliant defence.

WILSON: SIGHS

WILSON: Brilliant!

CATHERINE: They seem to have anticipated every detail of the prosecutions case.

WILSON: If Wescott's guilty, I've no doubt about that.

CATHERINE: Neither have I.

FX:

BARBARA: The defendant stands accused of passing on his countries secrets to a certain man. He is alleged to have received large sums of money from the same certain man. But who is this mystery man? What have the prosecution told us about him? He is an agent for the other side. He holds a position of trust. He is a well-built man. He dresses and speaks well. He is known as Johno. But has the prosecution been able to produce this Johno? No! And why? I put it to you that this man, this Johno, does not exist.

WILSON: The jury are biting.

BARBARA: Can you really convict on such evidence? Can you deprive this man of his liberty because of someone, some unknown man named Johno? I think not, but that is for you to decide. I am confident that you will decide rightly, justly and in favour of the defendant. That concludes for the defence, My Lord.

WILSON: Masterly, my dear girl, masterly. The judge is bound to sum up in our favour.

JUDGE: You have heard all the evidence in this case and it is now my task to direct you upon points of law.

MUSIC: IN

DOOR: OPENS

STEED: So, it's all over, eh? What was the verdict?

WILSON: Buy a paper and read about it.

MUSIC: OUT

FX: FOOTSTEPS

DOOR: CLOSES

STEED: I'd prefer word of mouth.

WILSON: They found him 'not guilty'.

STEED: Oh, I do beg your pardon. Friendly, very friendly. (TO DICEY) Well, Dicey, my love, so Ronnie got away with it, eh?

DICEY: Mmm.

STEED: Well you're taking it pretty calmly.

DICEY: Oh, it's no more than I expected.

STEED: TUTS

WILSON: An acquittal. On a series of technicalities.

CATHERINE: Isn't that the strength and the weakness of our legal system, to protect the innocent and sometimes the guilty too?

WILSON: You can say that again. Oh, er, I didn't agree with the verdict but congratulations.

WOMAN: Oh, thank you.

WILSON: By the way, do you two know each other. Catherine Gale, Barbara Kingston, QC.

CATHERINE: How do you do?

BARBARA: How do you do?

CATHERINE: I'd like to add my congratulations.

BARBARA: Well, I'd like to accept but really they belong elsewhere.

WILSON: Oh, the Lakin brothers.

BARBARA: It was their briefing that won this case. I've never seen anything quite so thorough right down to the tiniest detail. All I had to do was mouth the words.

FX:

BARBARA (Cont): Excuse me.

CATHERINE: The Lakin brothers have been having some pretty spectacular successes recently, haven't they?

WILSON: After years of obscurity.

FX:

WILSON (Cont): Do you suppose Barbara Kingston could have been right?

CATHERINE: You mean, perhaps there never was a man called Johno?

WILSON: Hmm.

CATHERINE: That's anybody's guess.

DOOR: CLOSES

FX: FOOTSTEPS

WOMAN: GIGGLES

FX: FOOTSTEPS

STEED: This calls for a celebration. You're in the clear. They can't try you twice you know.

WESCOTT: That's right. That's exactly right, Johno.

WESCOTT: LAUGHS

FX:

FX: FOOTSTEPS

WILSON: Isn't that your friend Steed?

FX:

CATHERINE: Yes.

MUSIC: IN

WILSON: STRIKES MATCH

FX: LAUGHTER

WESCOTT: Come on, Matey. Three large brandies, please, we're celebrating.

STEED: It's a good long holiday for you, Ronnie.

WESCOTT: Here you are. (TO BARMAN) Have one yourself.

STEED: Right in the sunshine.

WOMAN: Let's make it a honeymoon.

WESCOTT: I'm not so sure about that.

MUSIC: OUT

STEED: LAUGHS

WESCOTT (Cont): I'll have to consult my solicitors first, eh, Johno?

STEED: I think they'll approve. I'm sure they'll approve. Come on. Cheers to all of us. I could easily come with you.

WESCOTT: Ah, that's better. Oh, from here on everything's gonna be roses.

FX:

WESCOTT (Cont): Eh, Dicey, isn't that right? Nice coloured roses.

DICEY: LAUGHS

DICEY: Ronnie.

WESCOTT: You know I never had any doubts. Not really. But every once in a while I began to think of all the things I'd miss, if anything went wrong.

CATHERINE: But nothing went wrong. You got away with it.

STEED: Well this is a surprise. Hey, come and join us.

FX:

STEED: (TO CATHERINE) The current cause celebre needs no introduction. This is Miss Dicey Hunt. (TO OTHERS) This is Catherine Gale.

DICEY: Hello.

STEED: She is a geologist extraordinaire.

DICEY: GIGGLES

DICEY: Dicey Dinkum. I'm playing the 'Green Cockatoo' next week. I do interesting things with stuffed snakes.

CATHERINE: Really?

WESCOTT: I didn't get away with anything, Mrs Gale. I was tried and acquitted by a Court of Law.

CATHERINE: That doesn't make you innocent as far as I'm concerned.

STEED: Er, would you like to have a drink Mrs Gale?

CATHERINE: No thank you. You were lucky.

WESCOTT: Lucky?

CATHERINE: Your entire defence was nothing but a bag of forensic tricks.

STEED: Mrs Gale?

CATHERINE: Every legal loophole, every chink in the law was exploited to make sure that a guilty man went free.

WESCOTT: Wait just a moment.

STEED: Oh, Mrs Gale? This is supposed to be a celebration.

CATHERINE: Oh yes and you really have something to celebrate, don't you, Johno?

STEED: What are you trying to suggest?.

CATHERINE: Well-built. Known as Johno. Speaks and dresses well.

STEED: Hey look, you don't you imagine, that ...

CATHERINE: Holds a position of trust. I think it fits you very well.

STEED: That's a very serious allegation. I wouldn't spread it around, if I were you. All right, I'm warning you.

CATHERINE: Well don't!

FX:

STEED: (SHOUTS) I'll stop your blasted lies for good if you're not careful.

STEED: COUGHS

STEED (Cont): I let her goad me, I shouldn't have done that.

WESCOTT: You ought to do something about her.

STEED: I don't think it's that serious.

WESCOTT: It could be arranged.

FX:

MUSIC: IN

MILES: A resounding triumph.

JASPER: Resounding.

MILES: Never fails to simulate, does it?

JASPER: Hm?

MUSIC: OUT

MILES: The Old Bailey. The same ordered calm and yet the tensions below. Splendid rhetorical exchanges and finally the truth shining through. Exciting.

JASPER: Especially the truth shining through.

FX: LAUGHTER

MILES: Yeah, young Kingston's awfully good, isn't she? I was a bit doubtful about briefing a woman but she has enormous attack. Reminded me of old Freddie Warner. I haven't seen old Freddie for some time.

JASPER: That's understandable, he's dead.

FX:

MILES: What?

JASPER: Freddie Warner died two years ago.

MILES: Did he, did he? Poor chap. I didn't know. Ought to have sent some flowers to the widow.

JASPER: He wasn't married.

MILES: Hmm? Not married. (LAUGHS) Poor Freddie. Should have sent some flowers though.

BELLS: RING

MILES (Cont): Too late now, I suppose. Oh, of course, it was two years ago, you say. (TUTS) Oh well, well, well.

JASPER: Judge Hardesty spoke to me during recess.

MILES: Judge Hardesty? Old stinker Hardesty?

JASPER: Thomas 'H'.

MILES: Yes, that's him. Old stinker. (LAUGHS) Godfrey and I gave him his first brief. On the bench, eh? So they've made him a judge?

JASPER: It doesn't matter any more, Miles. We agreed none of it matters anymore. He maybe a judge but we are going to make legal history.

MILES: What did he say?

JASPER: Who?

MILES: Old stinker? Judge Hardesty?

JASPER: Oh. Ha-ha. He wanted to compliment us on the way we prepared our case.

MILES: LAUGHS

MILES: Did he?

FX: LAUGHTER

MILES (Cont): Well, well, well.

MUSIC: IN

FX:

MAN: There you are, the editor's going to run it. It's on page two.

MUSIC: OUT

MAN (Cont): In all the morning editions.

FX: RUSTLING

CATHERINE: (READS) Catherine Gale today threw a new light on the mysterious man Johno who was mentioned prominently in the Wescott case. Mrs Gale claims that Johno is in fact a Mr John Steed.

MAN: Your accusation word for word.

CATHERINE: She further claims that at the courts today Wescott was actually heard to address Steed as Johno.

MAN: I stuck my neck out. (TO BARMAN) Matey. Please.

CATHERINE: It should give Mr Steed something to think about.

MAN: Mmm.

MUSIC: IN

FX:

MUSIC: OUT

STEED: Er, excuse me, I'm looking for a Miss, a Miss Dicey Hunt. She's a brunette with a touch of gold, about so ... Well she's about so tall ...

MISS PRINN: Please do not disturb them.

FX:

MISS PRINN Cont: Silent contemplation.

STEED: Oh.

MISS PRINN: I am Elizabeth Prinn, the principal here.

STEED: Prinn the principal, eh? Oh, my name's Steed. John Steed.

MISS PRINN: Oh, I take it you believe in absolute purity, Mr Steed?

STEED: Couple of bars a day. Good soak.

MISS PRINN: I was referring to the spirit.

STEED: The spirit. I'm not too up in the spirit, er, just a little sullied, you know, what I ...

MISS PRINN: Then why are you here?

STEED: CLEARS THROAT

STEED: I was looking for Miss, er, Miss Dicey Hunt.

MISS PRINN: She's over there.

STEED: Thank you very much.

FX: FOOTSTEPS

MAN (Cont): Do relax, you may me quite nervous.

FX:

STEED: Dicey?

DICEY: Oh, hi.

STEED: Look, where's Ronnie?

DICEY: Oh, isn't he at home?

STEED: No, that's why I'm here. Look, I want to see him urgently.

FX:

STEED (Cont): Dicey, this is important.

DICEY: I'm thinking.

STEED: You think very prettily.

DICEY: Oh, the Orange and Garage. He went to look at a new car. That's where he'll be.

STEED: Is a there a phone around here I can use?

DICEY: Hm, yes. In the office. It's empty, but I still think there's a phone in there.

STEED: Oh, thank you so much, Dicey.

DOOR: OPENS/CLOSES

FX:

STEED: (INTO PHONE) Ronnie? Look this is Steed. Have you seen the papers today? Mrs Gale has been saying some pretty embarrassing things about me. Now as per that little conversation, you said you could arrange things? Yeah. I'm afraid I'm going have to take legal action.

MUSIC: IN

FX: TRAFFIC

STEED: Is this it?

WESCOTT: Yep. Of course they don't usually take on cases quite so quickly but I told them it was urgent. And they know how helpful you were in my little affair. You'll find them very understanding.

MUSIC: OUT

DOOR: OPENS

WESCOTT (Cont): Oh, Bart. This is Mr Steed. He has an appointment.

FX:

WESCOTT (Cont): Good luck.

FX:

DOOR: CLOSES

BART: Your hat, sir.

STEED: Yes, thank you.

FX:

MILES: What's his problem? Do you know?

JASPER: We didn't discuss it in detail over the phone.

MILES: Oh right-o.

FX: KNOCK AT DOOR

JASPER: Ah, there he is now. Yes!

BART: Mr Steed... Sir.

MILES: Good afternoon, my dear sir.

STEED: How do you do?

MILES: Miles Lakin at your service. My brother Jasper.

STEED: How do you do?

JASPER: It's a pleasure to meet you at long last, Mr Steed. It's nice to see that John does exist.

FX: LAUGHTER

MILES: Do sit down, Mr Steed. You'll, er, take some tea of course.

STEED: That's very kind of you.

MILES (Cont): I hope the little business of a search didn't inconvenience you too much. Tape recorders you know, they make them devilish small now you know. (LAUGHS) They make everything smaller.

STEED: Except lawyers fees may be.

MILES: (LAUGHS) Very good, eh, Jasper. (TO STEED) Indian or China?

STEED: Indian, please.

FX:

JASPER: Will you, er, will you sign this, please, Mr Steed?

STEED: Now, what's that?

MILES: It's just a formality. It's the letter you sent us last week.

STEED: Oh really. What did I say?

JASPER: You asked to meet my brother and myself so that we could help you with a book you're writing. A work of fiction.

STEED: It'll give me a good reason for being here, eh?

FX: LAUGHTER

JASPER: Now, Mr Steed, you can tell us the real reason.

STEED: Your pen.

JASPER: Oh, thank you.

FX:

STEED: I want to commit a murder.

MILES: One lump or two, Mr Steed?

STEED: Two, please.

FX:

MILES: Lovely.

STEED: Thank you.

MILES: Murder, eh? It's all pretty simple nowadays, you know, the scientific evidence is so accurate, makes any sort of meaty academic argument rather impotent. But they still put reversal on appeal. Now a nice swindle now, negotiable bonds, international ramifications. Splendid exchanges of logic. There's always a chance of taking it to the House of Lords.

JASPER: Murder is the most expensive, Mr Steed. Obviously. The risks are greater.

STEED: I appreciate that.

MILES: Have you ever considered the detail of international secrets. One almost always gets, er, a special tribunal thrown in and questions in the house?

STEED: I'm afraid it is just a murder I want to do.

JASPER: Well, er, we'll need to know all the particulars. For example, your, er, relationship with the, er, deceased to be?

STEED: Until recently we were very good friends.

JASPER:

Hmm. Long standing?

STEED:

Yes.

MILES:

Rex versus Mascot, ninety-five. Yes. It's all here. Absolutely splendid defence battle over motive. Fascinating court ruling. The accused and the victim had never been known to exchange cross words.

STEED:

I'm afraid that won't work for me I've just publicly had a very public row with the deceased to be.

MILES:

Oh, that might be a difficulty. During this row, what did you say to the deceased to be?

STEED:

I lost my temper. I said "I'll stop your blasted lies for good if you're not careful".

MILES:

Just that, no more?

STEED:

No, no.

JASPER:

You didn't elaborate on the threat.

STEED:

No.

MILES:

Splendid! We can claim that he meant to bring a slander action. Stop your blasted lies for good. Yes. Yes, so, good arguable point.

JASPER:

Yes, we might even start slander proceedings. Just start them you understand.

FX: B.G. LAUGHTER

JASPER (Cont):

The deceased to be will be dead before ever it comes to court.

MILES: LAUGHS

MILES:

I thought so, I thought so. Rex versus Norris. Eighteen thirty-one. (NAME) Many points of similarity. Yes. The slander action then the murder. There was a two day recess to argue a single point of law. Went to appeal twice and then to The Lords. This is definitely the one for Mr Steed.

JASPER:

You understand our terms?

STEED: I'm not too clear on the detail.

JASPER: We will brief you for murder, Mr Steed. We're experts in criminal law. We know the hitches to avoid, the way to build up the necessary evidence. The kind of technical points that can safely be relied upon.

MILES: It was always the retrial at one stage.

JASPER: We will tell you precisely where, when and how to commit your murder. If you follow our briefing exactly we can promise that you will be arrested and tried and we can guarantee that you will be acquitted.

STEED: Ah.

JASPER: Our fee for this will be twenty thousand Swiss Francs in cash.

FX:

JASPER (Cont): Is it agreed?

STEED: Agreed.

FX:

JASPER: Very well. Now the first point is to decide when? Can you manage it within the next few days?

STEED: I don't see why not.

JASPER: Good. In that way you will be tried during the current *** and you won't be under arrest too long. Now, Mr Steed, we need to know the name of the deceased to be.

STEED: Gale. Mrs Catherine Gale.

TITLE MUSIC: IN

TITLE CARD: (Left)

T H E
A V E N G E R S

END OF ACT ONE

TITLE MUSIC: OUT

TITLE MUSIC: IN

TITLE CARD:

T H E
A V E N G E R S

ACT TWO

TITLE MUSIC: OUT

JASPER: Bart? You understand you have to be unsubtle as possible. It is imperative that you are seen but not caught.

BART: Leave it to me.

MILES: I've found the most splendid point of litigation. We must work it in somehow.

DOOR: OPENS

DICEY: Won't be a moment.

STEED: Oh, there's no hurry.

DICEY: Oooh, oh, do you mind? It's sticking.

STEED: Oh deary me. It'll be a pleasure. Hold on. Ah, this isn't going to hurt.

DICEY: Hm-mm.

FX: LAUGHTER

DICEY: Thank you.

STEED: (TO CATHERINE) There you are. Well, this is a surprise. I didn't think you were one absolute purity. They start off single and end up as a couple of bookends.

FX:

STEED (Cont): I've been reading what you've been saying about me. It's not strictly accurate.

CATHERINE: Isn't that for the authorities to decide.

STEED: I'd advise you to stick to contemplation, silent contemplation, better for your health.

DICEY: (CALLS) John.

STEED: Coming. (TO CATHERINE) Goodbye.

CATHERINE: Are you threatening me?

STEED: Go to the top of the class.

FX:

MUSIC: IN

STEED: Whoops.

DICEY: Oohh.

STEED: LAUGHS

FX:

MAN: Mrs Gale? It's been a long time but I said I'd catch up with you one day. I said I'd get even.

FX: GUNSHOTS

WOMAN: SCREAMS

FX:

MUSIC: OUT

FX: CHIMES

CATHERINE: I'm all right.

MAN: COUGHS

MISS PRINN: Who was he?

CATHERINE: I don't know.

STEED: It must be something in our psychic make-up the way you antagonise complete strangers.

MISS PRINN: Why are you standing there? Why don't you go after him?

STEED: It's my basic cowardice. Anyway I thought he had very good intentions. But not an awfully good aim, eh?

MISS PRINN: A man with any self respect ...

CATHERINE: Respect of any description doesn't come into Mr Steed's dictionary.

STEED: I should stick to those exercises of yours. You're gonna need them. You're going to be dodging bullets right, left and centre. Goodbye.

FX: FOOTSTEPS

MUSIC: IN

JASPER: The only weakness was the absence of a second suspect. (LAUGHS) Someone to fox the jury with.

MUSIC: OUT

JASPER (Cont): However, Bart's little charade this morning has now covered that point.

MILES: I understand he was excellent.

STEED: Yes, he was very good indeed.

MILES: And an abundance of witnesses?

STEED: In abundance.

MILES: Good.

JASPER: (LAUGHS) Then we're ready to go ahead. Your brief is prepared. Only one -- formality.

FX:

STEED: The twenty thousand Swiss Francs.

JASPER: Oh, thank you.

STEED: And thank you.

FX:

MILES: It's a pleasure.

JASPER: Er, I, I ...

MILES: I'm sorry you'll, er, you'll have to read it here. Not that we distrust you, my dear fellow, don't think that, but anything in writing, I'm sure you'll understand.

STEED: Oh, naturally.

MILES: Now then before we go any ... go into the matter together what about a glass of brandy?

STEED: Mmmm.

MILES: An excellent Napoleon, eh?

STEED: Is there any other?

FX: LAUGHTER

MILES: Very good, very good. You'll find that we've used most of the defence tactics from Rex versus Norris. Yes, the final key should be most commanding. Most commanding, it will need an advocate of authority. Oh, what do you think, Jasper, shall we use Kingston again?

JASPER: I don't see why not. What do you say, Mr Steed? Do you have any objection to being defended by Barbara Kingston?

STEED: Not at all. I'd rather have her for me than against me.

FX: LAUGHTER

MILES: Capital. I'll ring her up at once.

JASPER: Miles, we cannot brief counsel before the crime has been committed.

MILES: Oh, goodness me, what am I thinking about? Your health, sir.

STEED: And to you gentlemen. Your security arrangements are admirable. There's just one thing, doesn't it concern you that I might perhaps go to the police as soon as I leave here?

JASPER: And tell them what? That we assisted you with some research on a crime novel. We, we have your letter remember.

STEED: After the crime's committed?

JASPER: After it is committed you are just as involved as we are.

STEED: One other thing, your assistant? He didn't seem too reliable to me.

JASPER: Bart? He has to be reliable.

MILES: He was our first guinea-pig you see. He can't expose us without exposing himself.

FX: LAUGHTER

STEED: There's not a loop-hole anywhere.

JASPER: Just like your own case, Mr Steed. Shall I run through it?

STEED: By all means.

JASPER: We thought that tomorrow afternoon might be the most advantageous time for you to commit your murder. Unless you've another engagement?

STEED: Not that I can think of. No.

FX:

MUSIC: IN

FX: BIRDSONG

MUSIC: OUT

BIRDSONG: CONTINUES

FX:

FX: SEAGULLS

FX: GUNSHOT

MUSIC: IN

FX: WATER

MILES: Bossa nova. (Ally gully). Extraordinary.

JASPER: What is?

MILES: It's in the paper here. Article on modern youth. Most extraordinary.

TELEPHONE: RINGS

JASPER: (INTO PHONE) Hello. Yes, speaking. Ah, Mr Steed. You have. When? An hour ago.

MILES: (LATIN)

JASPER: No. Excellent, Mr Steed. Now you know what you have to do next? Yes. Tomorrow morning you can proceed with stage two of our briefing. Very good. Yes. Oh, get a good night's sleep won't you. Hard day ahead. (SNIGGERS)

FX: REPLACES RECEIVER

DICEY: What's wrong?

STEED: I need your help.

DICEY: What do you mean?

STEED: You saw me yesterday midday.

DICEY: I don't remember. Cos, I may have been a little bit high, but ...

STEED: That's what you've got to say to the police, Dicey.

DICEY: Police?

STEED: There isn't much time. Our stories have got to tally.

FX:

DICEY: You came to my place at midday and then you left again at half past three.

STEED: That's right. From midday to half past three I wasn't out of your sight. Now have you got that clear?

DICEY: Yes, I think so.

STEED: You have to be sure, Dicey. You're my alibi.

FX:

STEED (Cont): I'm depending on you.

FX:

DOOR: CLOSES

MISS PRINN: He's in there.

MAN: Are you sure it's the same man.

MISS PRINN: Positive. His name is Steed. John Steed.

DOOR: OPENS

STEED: Now if you're a good girl, I'll get you a mink coat.

DICEY: CHUCKLES

MAN: John Steed?

STEED: Yes.

MAN: You're under arrest.

STEED: But that's ridiculous. On what charge?

MAN: In connection with the murder of Catherine Gale.

MUSIC: IN

MILES: Oh, good morning, good morning. Ready for the battle, eh? Jolly good. It's going to be a splendid fight.

MUSIC: OUT

MILES (Cont): They still haven't found that unfortunate woman's body yet. Doesn't look as though they ever will. The absence of corpus delicti makes the case intensely interesting. Intensely interesting. Don't you worry my dear fellow, nothing to worry about. Nothing to worry about, er, that is provided ...

STEED: I did exactly as you said. Ah-ha. Third time this morning.

JASPER: The law does not function on superstition, Mr Steed. There's no luck involved. Only facts, clear, concise facts.

MILES: Exactly. And there's going to be some terms of argument. No body you see. Opens up several exciting new issues.

STEED: As long it opens up this cell door.

FX: LAUGHTER

JASPER: You'll be out in a little while.

MILES: Yes, you must give us time, my dear sir. The wheels of the law sometimes grind exceedingly slow.

STEED: Let's hope they do not grind exceedingly small.

MILES: Oh, very good, very good. Spirit's up. Never say die.

MILES: MUMBLES

STEED: I sincerely hope not.

MILES: I beg your pardon. Most insensitive of me.

JASPER: Well gentlemen, I think we should at least look as if we're preparing a case. Huh?

MILES: (LAUGHS) Really, Mr Steed, you know this turn of events. The absence of a body it's more than we can hope for. It's going to be a bully of a trial. A real bully.

BELLS: CHIME/RING

DOOR: CLOSES

FX: FOOTSTEPS

DICEY: SIGHS

DICEY: I still don't see why I have to wait around. I've given my evidence.

MAN: They might want to recall you.

DICEY: Oh, I should be exercising. Sitting around doesn't do my figure any good.

MAN: It'll all be over by five, Johno said so.

DICEY: Five o'clock will be too late. It's Tuesday, the school closes early on a Tuesday.

MAN: There are other forms of exercise, you know. (LAUGHS) I'll go and see what's going on.

FX: FOOTSTEPS

MAN: The witness will confine herself to answering the questions.

BARBARA: Allow me to recapitulate, Miss Prinn. You are aboard the boat, you heard a shot?

MISS PRINN: Yes.

BARBARA: You were shocked, panicked.

MISS PRINN: Yes, of course.

BARBARA: Under these circumstances isn't it possible that you made a mistake.

MISS PRINN: No, I, I, quite distinctly saw him cycling away.

BARBARA: But if the man you saw was cycling away from you, Miss Prinn, then all you could have seen of him was his back.

MISS PRINN: No.

BARBARA: Let us move on to when the defendant appeared next morning at your, um, yoga establishment. What happened there?

MISS PRINN: He came in, very agitated. I recognised him immediately and I phoned for the police.

BARBARA: And then?

MISS PRINN: I heard Steed telling Miss Hunt to say he'd been at her place from Midday until half past three.

BARBARA: Doesn't that strike you as odd? What time was the murderer committed, Miss Prinn?

MISS PRINN: Just after four. I remember clearly ..

BARBARA: Just after four?

MISS PRINN: ... but ...

BARBARA: And yet the defendant was trying to establish an alibi from midday until half past three.

FX: CHATTER

BARBARA (Cont): Come now, Miss Prinn, if the defendant had murdered Catherine Gale, wouldn't he have known the exact time the murder was committed and provided his alibi accordingly?

FX: FOOTSTEPS

DICEY: How are things going?

MAN: Marvellous. What did you expect?

DICEY: I just wondered.

BARBARA: Allow me to recapitulate, Inspector Marsh. At the scene of the crime you found no hat, no gun and no body. Of course that has been explained. The tide runs fast there and it was on the turn. You found only this hat and the initials in it J.S. I think the jury should see this. My Lord?!

FX:

FX: B.G. CHATTER

BARBARA (Cont): Now Inspector Marsh, you have told us that the defendant denied this hat was his. You've also told us that you searched his entire wardrobe and failed to find any other article of clothing bearing this monogram. And yet you still contend this hat belongs to the defendant?

MARSH: It was found at the scene of the crime and the initials fit, ma'am, so I drew the conclusion that ...

BARBARA: Ah, you drew the conclusion. You didn't establish it as a fact?

MARSH: No, ma'am.

BARBARA: Did you for instance ask the defendant to try this hat on?

MARSH: No, ma'am.

BARBARA: Come on, Inspector, did you or did you not ask John Steed to try this hat on?

MARSH: No, ma'am.

BARBARA: My Lord, I ask that this be done now?

JUDGE: Very well, Miss Kingston.

FX:

FX: B.G. CHATTER

FX: LAUGHTER

BARBARA: Inspector Marsh, I ask you to look at the defendant. Now I want you to tell me in all your long experience, have you ever known a man go out to commit a crime, a major crime looking quite so ridiculously conspicuous as the defendant does now?

FX: LAUGHTER

MARSH: Well, ma'am, it takes all sorts to ...

BARBARA: Please answer the question, Inspector. Yes or no?

LAUGHTER: CONTINUES

BARBARA (Cont): Well?

MARSH: No, ma'am. I have not.

LAUGHTER: CONTINUES

FX: B.G. CHATTER

BARBARA: I would also remind you, ladies and gentlemen of the jury of the incident of the other man. Now we have heard evidence that an attempt was made on Mrs Gale's life just a few hours before her tragic death. Is it not possible, nay probable, that this same man tried again and this time he succeeded? He succeeded so well that he is free while the defendant here is forced to undergo this terrible ordeal. I submit that it is up to you to bring this ordeal to an end. It is up to you to send him from this court a free man. Thank you.

JUDGE: As it is now after midday the court will adjourn until 2pm.

CLERK: The court will rise.

FX:

FX: LAUGHTER

FX: CHATTER

JASPER: We'll leave you to it.

BARBARA: Aren't you going to wait for the verdict?

MILES: Ah, I think we can guess the result of the jury.

FX:

FX: CHATTER

WILSON: Again my congratulations, Miss Kingston.
This is becoming a habit with you.

BARBARA: It's all due to thorough reading, Mr
Wilson.

WILSON: How long have you know the Lakin brothers?

BARBARA: Oh, not long. About a year.

WILSON: Did they find you, or did you find them?

BARBARA: No, they found me.

MUSIC: IN/OUT

JASPER: Oh, Maisie, dear. The same as usual,
please.

FX: LAUGHTER

MAN: CLEARS THROAT

MILES: Thank you my dear.

MAN: Yours, Jasper.

JASPER: Thank you.

JASPER: Maisie, dear.

MILES: Well, a round dozen, Jasper.

JASPER: Twelve cases without one single slip up.

FX: LAUGHTER

MILES: How long do you think the jury will be out?

JASPER: Ten minutes general discussion. Five to
eliminate the motivation issue. Fifteen
minutes in all. By now I'd say the jury
were filing back in.

MILES: The clerk addresses them. Calls for the
foreman.

JASPER: Are you agreed upon your verdict?

MILES: We are?

JASPER: And what is your verdict?

FOREMAN: Not guilty, My Lord.

FX:

MUSIC: IN

MUSIC: OUT

TITLE CARD: (Left)

T H E
A V E N G E R S

END OF ACT TWO

TITLE MUSIC: OUT

TITLE MUSIC: IN

TITLE CARD:

T H E
A V E N G E R S

ACT THREE

TITLE MUSIC: OUT

STEED: To you, gentlemen, I couldn't have wished for a better briefing.

JASPER: Oh, you helped a great deal.

MILES: Yes, he made an excellent impression on the jury. Devastating air of martyred suffering.

FX: LAUGHTER

STEED: I was thinking of my income tax.

LAUGHTER: CONTINUES

JASPER: What are your plans now?

STEED: Well, I think I'll do a little hunting. Good day, gentlemen.

JASPER: Good day.

MILES: Good day my good fellow.

JASPER: Good day.

STEED: Good day.

MILES: Charming chap.

JASPER: Oh.

MILES: From the old school.

MILES: CLEARS THROAT

MILES (Cont): Hunting? Nothing in season, is there?

MUSIC: IN

FX:

DOOR: CLOSES

FX: FOOTSTEPS

STEED: Livliest looking corpus I ever saw. Oh and very delicti if I may say so.

MUSIC: OUT

CATHERINE: What do you think you're doing?

STEED: Comtemplating. I've been sitting here in the dark for ages comtemplating. While I've been sitting here in the dark just comtemplating. I finally dropped off?

CATHERINE: What did you find out about the Lakin brothers?

STEED: System works perfectly. The way those Lakins have it there isn't a single flaw anywhere.

FX:

CATHERINE: You mean I had that swim for nothing?

STEED: Oh, don't be like that. I thought it was therapautic. Very good for the skin tone.

CATHERINE: This was supposed to be a water-tight scheme if you remember.

STEED: There's one small hope. I wouldn't call it a flaw exactly it's too small.

CATHERINE: What is it?

STEED: The pay-off money.

CATHERINE: Well, what about it?

STEED: They don't appear to check it.

MILES: I still don't like it, Jasper. Far too soon. Far too soon.

JASPER: With every case our reputation soars. Did you know that I had an invitation today to speak to the Association of Criminal Lawyers? We can't stop now.

MILES: Still, you've only just dealt with the Steed case, you know.

JASPER: This woman was introduced to us by Steed.

MILES: MUMBLES

FX: BELL

JASPER (Cont): There she is now.

FX:

WOMAN: Miss Patchett.

BART: Ah yes, come in.

FX:

DOOR: CLOSES

FX:

BART (Cont): This way.

FX: FOOTSTEPS

BIG BEN: CHIMES

JASPER: Yes.

BART: Miss Patchett, sir.

MILES: Ah, come in dear lady. Come in.

JASPER: Well now, Miss Patchett, if I may say so this is a somewhat unusual pleasure. May be offer you come tea?

CATHERINE: No thank you. I won't bandy words, gentlemen. I believe in straightforward speaking and straightforward action.

JASPER: An excellent maxim, Miss Patchett.

CATHERINE: Mr Steed has explained to me your method of business so I suggest I sign this, er, spurious letter you insist on and then we can get on with the case in hand.

MILES: MUMBLES

MILES: Just here.

FX:

CATHERINE: I wish to commit a fraud and and a business conspiracy.

MILES: Ah, now that really is my favourite. Bonds, shares or money?

CATHERINE: All three. And on a very large scale.

MILES: I see, yes. Might I suggest that we divide the felony in two? A simple theft into complex fraudulent reversion.

CATHERINE: I'll leave the details to you but it has to be soon.

MILES/JASPER: MUMBLE

JASPER: That is, that is possible.

MILES: Yes, Jasper, this is a opportunity to work in paragraphs two and five of the Companies Act 27.

CATHERINE: There's one very important stipulation. I'm at present in partnership with two other gentlemen.

JASPER: They may help to muddy the issues.

CATHERINE: When I'm acquitted of fraud, I want them implicated and committed.

JASPER: What?

CATHERINE: It's quite simple. Normally you arrange for the guilty to be found innocent, I want you to reverse the procedure.

MILES: Work for a conviction?

CATHERINE: While I go free.

MILES: That's impossible.

CATHERINE: Well, I'm sorry, gentlemen. If you don't feel capable of doing this, I won't waste any more of your time.

JASPER: Just one moment, Miss Patchett, you took us by surprise. We haven't had a request like this before but there's no reason why not.

MILES: It'll be a fascinating legal exercise. Our client goes free.

JASPER: Exactly what I was thinking. We don't need to be involved in, in the defence of these two unfortunate men. On the contrary, our client is acquitted whereas the other two ...

MILES ... defended by somebody else ...
(SNIGGERS) ... some inferior counsel ...

JASPER: Precisely. (TO CATHERINE) Do sit down, Miss. think we should consider this further.

MILES: Yes indeed.

MUSIC: IN

STEED: Well, did they bite?

CATHERINE: You didn't warn me about the search.

STEED: He's a pretty affectionate fella, Bart.

MUSIC: OUT

STEED (Cont): The brothers Lakin, did they bite?

CATHERINE: Yes. They're digesting it now.

FX:

FX: FOOTSTEPS

MILES: Yes, we can, er, we can base our case on the (NAME) frauds and then slap in the Companies Act 1927 as a grand finale. What do you say? Do you agree, Jasper?

FX:

MILES (Cont): Oh, my goodness. Do you realise there's a chance to work in Parson's Five Facts of Ills. I've always wanted to use that.

JASPER: Why ...

MILES: Jasper?

JASPER: ... why didn't we think of this before?

MILES: But we did. Parson's Five Facts have always been uppermost in my mind.

JASPER: You don't understand. Don't you see the advantages. No-one would be immune. No-one. Not even our colleagues. Solicitors, barristers, judges.

MILES: Judges?

JASPER: We could get anyone we wished. Disbarred. We could manipulate the whole court system.

MILES: Good gracious!

FX:

MUSIC: IN

CATHERINE: Is it bribery, influence or just sheer charm that allows us to stay here after hours?

MUSIC: OUT DURING PREVIOUS DIALOGUE

STEED: The Licensing Act. I've, booked myself a room. I'm a bona-fide traveller. Ah, I've learnt a good deal about the law. They've been very clever about the falsification about records.

CATHERINE: Yes I noticed that.

STEED: I'm afraid your unfortunate partners are bound to be convicted. Now, Jasper and Miles they've worked hard. A really wonderful case.

CATHERINE: All we have to do now is to put it to good use.

STEED: Yeah, they don't seem to be worried about it. It seems to be the case that interests them. It's not the money.

FX:

CATHERINE: Let us hope they stay in that frame of mind.

STEED: CHUCKLES

MUSIC: IN

JASPER: Well, Miss Patchett, the fact you've been able to, er, to, er, make your obligations to us so ...

MUSIC: OUT

JASPER (Cont): ... quickly, promptly executed means that you have already perpetrated your fraud. Hm? The wheels are in motion. The scheme is underway. Arrest will not be immediate you understand. Perhaps a week or two. These things take time.

MILES: And now about the rest of the plan, Miss Patchett. Is everything taken of?

CATHERINE: Yes, completely.

JASPER: I cannot stress too often that your partners conviction depends on two vital factors. One, that incriminating documents are found in their home and two, that they are both seen as some specific rendezvous. You have arranged such a place?

CATHERINE: Yes, a small office in Earls Court. It'll be proved that the frauds began from there.

MILES: Yes, you must lure your clients to this office and when they arrive it'll be empty.

JASPER: They will be puzzled. Natural thing to do for them will be to look next door. They will be seen, er, to be recognised again in court.

TELEPHONE: RINGS

CATHERINE: I understand.

FX: LAUGHTER

JASPER: Yes, it should prove an interesting fight I think. Excuse me won't you? (INTO PHONE) Hello. Yes, this is Jasper.

STEED: (THRU PHONE) This is Steed.

JASPER: (INTO PHONE) Oh, Mr Steed.

STEED: (INTO PHONE) Look I can't explain fully but I've been re-arrested.

JASPER: (INTO PHONE) But that's impossible. (TO MILES) He says he's been re-arrested.

MILES: Let me talk to him. (INTO PHONE) Hello my dear fellow, what's all this nonsense?

STEED: (INTO PHONE) I'm being put on trial again.

MILES: (INTO PHONE) But the law ***** key makes it impossible.

STEED: (THRU PHONE) Something about the diverting the course of justice. Entirely new charge. They quoted one at me Rex versus Snuff - 1731.

MILES: (INTO PHONE) 1731. Rex versus (NAME) I can't say I recall it to mind. Just one moment. (TO MILES) We'd better go round and see him. (INTO PHONE) Are you there? We're coming around to see you. Where are you now?

STEED: (THRU PHONE) In my office. Number five, 37 Susgate Street, SW5.

MILES: (INTO PHONE) Yes, I've got that. In about five mintues.

FX: REPLACES RECEIVER

MILES (Cont): We must hurry. (TO CATHERINE) You must excuse us, Miss Patchett.

FX: BELL

MILES (Cont): Er, if you care to wait, Bart will look after your.

FX:

FX: CHATTER

MAN: (CALLS) Bart?

WESCOTT: Mr Jasper in?

JASPER: Bart.

WESCOTT: Ah, Jasper, I have a small problem I'd like to discuss with you.

JASPER: Not, not just now, Mr Wescott. We unfortunately have to, we have to go out.

WESCOTT: Well it won't take a minute.

JASPER: Well, I'm sorry as you see, we are rather hurried.

MILES: Rex versus Snuff. Oooh. Oh.

FX:

CATHERINE: I don't think I'll wait.

WESCOTT: Bart, will you tell Mr Jasper ... What's she doing here?

BART: Miss Patchett. Oh, she just came to ...

WESCOTT: But that was Catherine Gale.

MUSIC: IN

BART: Mrs Gale?

FX:

BART (Cont): Oh, Mrs Gale? I'd like a word with you if you don't mind?

MUSIC: OUT

JASPER: Are you sure this is the place?

MILES: Yes, office number five. Steed was quite precise.

JASPER: Perhaps they've taken him somewhere else.

FX:

JASPER (Cont): Let's look in here.

JASPER: Oh, I. Oh, I do beg your pardon.

FX: FOOTSTEPS

MILES: Oh, I don't understand this at all. The place is quite empty, looks at though it hasn't been used for some time. Where could they have taken Steed? And what was he doing here in the first place?

JASPER: Miles. An empty office. The two partners are lured there, they quite naturally look next door. They are seen ...

MILES: To be recognised again ...

JASPER: ... in court.

MILES: Oh, goodness gracious me. How about the incriminating documents?

JASPER: Miss Patchett's money. I never checked it.

MILES: It's locked in the safe. (STUTTERS) What are you doing?

JASPER: Bart's there, isn't he?

WESCOTT: Don't see why I should be involved in all this.

BART: Well you are. Hold that gun steady.

TELEPHONE: RINGS

FX:

BART: (INTO PHONE) Hello.

JASPER: (THRU PHONE) Bart. (INTO PHONE) Jasper Lakin speaking. Now listen carefully. In the bottom desk of the drawer you will find a bunch of keys. One of them opens the safe. I want all the contents of the safe destroyed immediately.

BART: (INTO PHONE) Right.

FX:

BART: They're on their way back.

FX:

WESCOTT: What are you doing?

FX:

BART: If I can open that we're in the clear.

FX:

FX: KEYS

MUSIC: IN

FX: FOOTSTEPS

FX:

BART (Cont): Ah.

FX: KEYS

BART (Cont): Blast.

FX:

FX: STRUGGLE

MUSIC: CONTINUES

STEED: Hello, gentlemen.

MUSIC: OUT

STEED (Cont): I'm afraid there's a, er, little seal across the safe until the police arrive.

MILES: Mr Steed. I am deeply disappointed in you.

STEED: Never you mind. Better luck next time.

MILES: (STUTTERS) This may not be so bad after all. There is a precedent for this sort of thing. Yes, er, 1873.

JASPER: Regina versus Cox.

MILES: Yes, *****, I think.

JASPER: Plea of 'not guilty'.

MILES: Fascinating direction of the jury.

JASPER: Call for a mistrial.

MILES: Yes. Went to The Lords, I believe.

STEED: SIGHS

FX: CHATTER

STEED: I'm gonna miss 'em.

CATHERINE: Especially Miles. He'll be convicted of course.

STEED: Yeah, bound to be. The case against them was prepared by, um, by experts.

B.G. CHATTER: CONTINUES

STEED: LAUGHS

TITLE MUSIC: IN

TITLE CARD:

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TITLE MUSIC: OUT