

Mr. A. Pelly

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

TEDDINGTON Lock 3252

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

"THE AVENGERS" (71)

"THE WRINGER"

by

MARTIN WOODHOUSE

SCRIPT EDITOR

RICHARD BATES

DESIGNED BY

PHILIP HARRISON

PRODUCER

JOHN BRYCE

DIRECTED BY

DON LEAVER

Production No. 3618

CAMERA REHEARSAL:

VTR:

TRANSMISSION:

Thursday, 19th December, 1963.

Friday, 20th December, 1963.

Studio 1, Teddington.

T.B.A.

VTR/ABC/3231

10.00 - 21.00

18.25 - 19.30

"THE AVENGERS" (71)

Prod. No. 3618

"THE WRINGER"

VTR/ABC/3231

C A S T

John Steed	PATRICK MACNEE
Catherine Gale	HONOR BLACKMAN
Hal Anderson	PETER SALLIS
Charles	PAUL WHITSUN-JONES
Oliver	BARRY LETTS
Lovell	GERALD SIM
The Wringer	TERENCE LODGE
Bethune	NELL ROBINSON
Murdo	DOUGLAS CUMMINGS

+ 1 Male Extra doubling Steed's
Hand for cut-away shots

Floor Manager	JOHN RUSSELL
Stage Manager	MARY LEWIS
Call Boy	JOHN COOPER
P.A.	EILEEN CORNWELL
P.A. Timer	CAROL ARMSTRONG
Wardrobe	ANNE SALISBURY
Make-up	LAUNA BRADISH
Technical Supervisor	PETER CAZALY
Lighting Supervisor	H.W. RICHARDS
Senior Cameraman	MICHAEL BALDOCK
Sound Supervisor	MICHAEL ROBERTS
Vision Mixer	DEL RANDALL
Racks	WILLIAM MARLEY
Grams Operator	BRIAN MORAY

"THE AVENGERS" (71)
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SCHEDULE

Thursday, 19th December, 1963.

Camera Rehearsal	10.00 - 12.30
Lunch Break	12.30 - 13.30
Camera Rehearsal	13.30 - 18.00
Supper Break	18.00 - 19.00
Line-Up	19.00 - 19.30
VTR Inserts 3231/A) 3231/E) 19.30 - 21.00

Friday, 20th December, 1963.

Camera Rehearsal	10.00 - 12.45
Lunch Break	12.45 - 13.45
Camera Rehearsal	13.45 - 15.20
Tea Break, Line Up, Normal Scan, Make Up	15.20 - 16.05
Dress Rehearsal	16.05 - 17.25
Notes	17.25 - 17.55
Line Up	17.55 - 18.25
VTR Between	18.25 - 19.30

PLAY DURATION: 51'25"

CAMERAS: 6 Pedestals (1 permanently on rostrum)
1 Videcon

SOUND: 3 Booms
Practical Telephone between Telephone Box
and M.I.5. Office.

TELECINE: A.B.C. Symbol and Avengers Opening Titles
2 35 mm. clips : Caption Scanner
(2 machines)

MOVING B.P.

SLIDES: A.B.C. Production.

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20th December, 1963.

SCENE BREAKDOWN

<u>SCENE & TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS</u>	<u>SOUND</u>	<u>SHOTS</u>	
Opening Titles (T/c)			S.O.F.		
1. INT. RAILWAY COMPARTMENT. <u>NIGHT.</u>	HAL	5 A	Tape	1	
2. INT. M.I.5. OFFICE. (UNDERGROUND) <u>DAY.</u>	CHARLES OLIVER STEED	1 A, B 2 A, B	A 1	2 - 14	
3. INT. STEED'S FLAT. <u>DAY.</u>	CATHY STEED	2 C, D 4 A, B	B 1	15 - 24	
4. INT. TAILOR'S SHOP. <u>DAY.</u>	STEED LOVELL	3 A 4 C	C 1	25 - 26	
STOP TAPE APP. 5'00"					
5. INT. FIRE TOWER. <u>NIGHT.</u>	HAL STEED (off)	2 E	F/X	27	
6. EXT. FIRE TOWER. <u>NIGHT.</u>	STEED	1 C	F/X	28	
7. INT. FIRE TOWER. (ROSTRUM) <u>NIGHT.</u>	STEED	6 A	F/X	29	
8. INT. FIRE TOWER. <u>NIGHT.</u>	HAL STEED	2 E 3 B, C 4 D, E	B 2 C 2	30 - 48	
9. INT. M.I.5. OFFICE. <u>NIGHT.</u>	CHARLES OLIVER	1 A 2 A	A 2	49 - 50	
10. INT. FIRE TOWER. <u>NIGHT.</u>	STEED HAL	3 D 4 E	C 2	51 - 57B	
11. EXT. GALCONY OF TOWER. <u>NIGHT.</u>	STEED	6 B	F/X	58	
12. INT. M.I.5. OFFICE. <u>DAY.</u>	OLIVER CHARLES CATHY	1 A 2 F 3 E	A 2	59 - 76	
13. INT. FIRE TOWER. <u>DAY.</u>	HAL STEED	3 D 4 E 5 B	C 3	77 - 89	
FIRST COMMERCIAL BREAK					

14.	INT. ROOM.	INQUIRY DAY.	CHARLES HAL STEED	2 G 3 F 4 G	C 1	90 - 95	
15.	INT.	OFFICE DAY.	OLIVER CATHY	1 D 5 C	A 1	96 -102	
16.	INT. ROOM.	INQUIRY DAY.	CHARLES HAL STEED	2 G 3 F 4 G	C 1	103-107	
17.	INT.	OFFICE DAY.	CATHY OLIVER	1 A 5 D	A 1	108-110	
18.	INT. ROOM.	INQUIRY DAY.	CHARLES HAL STEED BETHUNE	2 G 3 F 4 G	C 1	111-121	
19.	INT.	CELL DAY.	WRINGER STEED BETHUNE MURDO	3 G 5 E	B 3	122-123	
20.	INT. BY CELL.	PASSAGE	WRINGER BETHUNE MURDO	4 H	F/P	124	
21.	INT.	CELL.	STEED	3 H 5 F	F/X MIC.	125-126	
22.	INT. ROOM.	CONTROL	BETHUNE WRINGER	4 J	B 4	127	
23.	INT.	OFFICE	CHARLES CATHY	1 A 2 A	A 1	128-135	
24.	INT. + B.P.	CELL.	STEED MURDO	3 G, J 4 K 5 E 1 A * 4 L *	C 4	136-144	
25.	INT.	OFFICE.	CHARLES CATHY	1 A 2 A	A 1	145-146	
26.	INT. + T/C	CELL	STEED BETHUNE MURDO	3 J 4 M 1 A * 5 G *	C 4	147-153	
27.	INT. ROOM.	CONTROL	BETHUNE WRINGER CATHY	1 E 4 J 5 H	A 3	154-157	
28.	INT. + T/C	CELL	STEED	1 F 2 H 3 J 5 G	C 4	158-162	

29.	INT. CONTROL ROOM.	WRINGER BETHUNE CATHY * STEED *	4 J Vide.	C 4	163	
30.	INT. CELL.	CATHY STEED	2 J 3 G 1 F * 5 G *	C 4	164-169	
31.	INT. CONTROL ROOM.	WRINGER BETHUNE CATHY * STEED *	4 J Vide.		170	
SECOND COMMERCIAL BREAK						
32.	INT. CONTROL ROOM.	WRINGER BETHUNE CATHY * STEED *	4 J Vide.	B 4	171	
33.	INT. CELL	STEED CATHY WRINGER MURDO	1 G 3 J	C 4	172-174	
34.	INT. PASSAGE.	MURDO CATHY	5 J		175	
35.	INT. CONTROL ROOM.	WRINGER BETHUNE CATHY * STEED *	4 N Vide.	B 4	176	
36.	INT. CELL. + B.P.	CATHY STEED	1 G 2 K 3 K	F/X	177-179	
37.	INT. CONTROL ROOM.	WRINGER BETHUNE STEED * CATHY *	4 J Vide.	B 4	180	
38.	INT. CELL.	CATHY STEED	2 L	C 4	181	
39.	INT. PASSAGE.	BETHUNE MURDO	5 J		182	
40.	INT. CELL.	CATHY STEED BETHUNE *	1 H 2 K 3 K	C 4	183-186	
41.	INT. PASSAGE.	MURDO BETHUNE	5 J		187	

42.	INT. AIR DUCT.	CATHY STEED BETHUNE	2 M		188	
43.	EXT. CULVERT. NIGHT. Pre-VTR 3231/A	STEED CATHY	5 K		189	
44.	EXT. BUSHES NIGHT. Pre-VTR 3231/A	STEED CATHY	1 C	A 4	190	
45.	INT. FIRE TOWER. NIGHT. (ROSTRUM)	STEED BETHUNE *	2 E 4 P 6 A	B 2 C *	191-193	
46.	INT. OFFICE. DAY.	CHARLES OLIVER CATHY	1 A 2 F 3 E	A 2	194-202	
47.	INT. FIRE TOWER. DAY.	STEED HAL	1 J 3 B	B 2 C 2	203-209	
48.	INT. OFFICE INTERCUTTING WITH:	OLIVER	2 B	A 2	210-214	
49.	INT. 'PHONE BOOTH. DAY.	CHARLES	4 Q	F/P		
50.	INT. FIRE TOWER. LATE EVENING.	STEED HAL WRINGER CHARLES CATHY	1 J 3 C 4 P 6 A	B 2 C 2	215-247	
51.	INT. STEED'S FLAT. DAY. Pre-VTR 3231/B	LOVELL STEED CATHY	1 K 2 N 3 L	A 2 B 1	248-251	

* = Off Set

PLEASE NOTE THAT THE M.I.5. OFFICE; CELL, PASSAGE,
CONTROL ROOM AND AIR DUCT ARE ALL UNDERGROUND.

ACT ONE

<u>FADE UP T/C</u>		<u>S.O.F.</u>
A.B.C. Symbol + Avengers Opening Titles (35")		
1. <u>MIX 5 A (Max. Ped.)</u>		<u>Segue T/C</u>
M.C.U. Window	1. INT. RAILWAY COMPARTMENT. NIGHT.	to F/X Diesel Train
PAN L. to file on HAL's lap and up to face	<u>VOICE (DISTORT)</u> : ... ciao! Aspetta un momento ... non dice niente! Credevo che ho ascoltato -- no, o'e niente, niente ...	F/X Tape Italian F/X Train entering tunnel
	Nessuno. Ma cinque giorni, sono venuto qui la sera ... Io lo so ... anche, so come tu sia trattata da lui! Ma adesso sono venuto per accompagnarti a Milano. Va bene? Okay? Is okay? Momento! Sst! Guardi --	F/X Steam train passing
On Q TILT to M.C.U. File		
<u>SUP. CAPTION SCANNER</u>		<u>GRAMS (1)</u>
CAPTION A "THE WRINGER"		Reprise Theme
<u>FADE PICTURE</u>		
2. <u>FADE UP 1 A</u>		<u>BOOM A 1</u>
M.C.U. Slides	2. INT. OFFICE. DAY. (UNDERGROUND)	
Up with hand to M.C.U. CHARLES		
OLIVER in b/g.	<u>CHARLES</u> : How far does Steed have to come?	
PAN him L. to desk.		

(Cam. 2 next, Shot 3)

(On Cam. 1, Shot 2)

(On Boom A)

OLIVER: About a mile, sir.

CHARLES: I should have thought twelve minutes was long enough.

OLIVER: He probably had difficulty in finding a taxi.

CHARLES in R.
to 2-shot

(On head turn -

CHARLES: Taxi? What's wrong with his feet? I could have walked there and back in this time.

Knock at Door

3. 2 A

M.S. STEED
PAN him to
3-shot

OLIVER: Ah. 'Morning, Steed.

STEED: I'm a few minutes late. I'm sorry.

OLIVER: That's all right.

CHARLES: You should try walking.

STEED: I did.

(As Charles sits -

4. 1 B

M.S. CHARLES
LOOSEN to 2-shot
STEED L.

CHARLES: Sit down, Steed. We've got a story to go through. Not a very pleasant one, but it shouldn't take long. It's the Carinthia Pipeline. Map ...

2 to B, Same Set

Q LIGHTS

5. 2 B

M.S. Screen,
OLIVER L. frame

OLIVER: Austro-Hungarian, Austro-Jugoslav borders. Furstenfeld, Volkermarkt, Voitsburg, Graz./

6. 1 B

2-shot a/b

CHARLES: You've spent some time around there yourself.

(Cam. 2 next, Shot 7)

(On Cam. 1, Shot 6)

(Boom A)

STEED: Yes, sir. I was on the Pipeline myself for a while.

CHARLES: Good terrain -- for our type of work.

STEED: The best. Nothing but forest and mountains. Take a good sized army to patrol five miles of border and even then you could stroll through it at night.

CHARLES: We've handled more agents and information in the last ten years across that particular sector than anywhere else in Europe.

STEED: And so, of course, have other people.

CHARLES: Oh yes. But that's all to the good. Professionally speaking./

7. 2 _____
M.C.U. OLIVER

8. 1 _____/

2-shot a/b

Anyway, as of this morning, the Carinthia Pipeline is closed.

STEED: Closed? Why?

CHARLES: Because we've lost six out of the last seven agents using it./

9. 2 _____
M.S. Screen,
OLIVER L frame

OLIVER: Sempel. Langstrom.
Meyer. Pravicz./

10. 1 _____
M.C.U. STEED

(Cam. 2 next, Shot 11)

(On Cam. 1, Shot 10)

(Boom A)

PAN R. to CHARLES
(On his look -

STEED: Lisa!

11. 2

M.S. Screen,
OLIVER L. frame
a/b

OLIVER: Ludner. Leacock.

STEED: What exactly do you mean
by 'lost' them?

OLIVER: Sold. Dead or
captured. Sempel and Ludner we
know about, they were shot. The
others ... Meyer drowned./

12. 1

2-shot STEED,
CHARLES

CHARLES: Of course, it's always
messy when a thing like this happens.

STEED: Of course. You said six
out of the last seven, sir. Who's
the seventh?

13. 2

M.S. screen

CHARLES: Anderson./ I understand
you went through training with him.

STEED: That's right, sir. We've
known each other for quite some time.

CHARLES: You'd count him as a -
friend?

Q LIGHTS

(As lights up -

STEED: Yes.

14. 1

A/B.

OLIVER in C. to
3-shot

CHARLES: Good. Then you might
know how to set about finding him.
We sent him out six weeks ago,
briefed him to find out what the
trouble was in Austria. Since
then - nothing.

(Cam. 4 next, Shot 15)

(On Cam. 1, Shot 14)

(Boom A)

STEED: So you don't think he's dead.

/2 to C - Steed's/

CHARLES: We don't think anything. His procedure was quite clear, but he hasn't used it. It's possible he had an important lead and thought it better to investigate without informing us.

STEED: That doesn't sound like Anderson. He's pretty conscientious.

CHARLES: That's why I called you in, Steed. If we don't find him the Carinthian sector could be out, right out, maybe for good. And that's something we cannot afford.

STEED: I can appreciate that.

OLIVER: Excuse me, sir.

CHARLES: Oh, sorry. In view of the fact that we have not had a report from Austria at all, I want you to start with a routine check of his contacts here. We've some important people using the pipe-line, Steed, so get on with it.

STEED: Right.

OLIVER: Here's a rundown of Anderson's movements just before his disappearance. Take it next door. Return it to me, personally, when you've finished with it.

As STEED breaks
CRAB L. to 2-shot
STEED, OLIVER,
then in to 2-shot
OLIVER, CHARLES

(Cam. 4 next, Shot 15)

(On Cam. 1, Shot 14)

(Boom A)

OLIVER: I still think we'd get results more quickly if we put out a general call.

CHARLES: I'd rather rely on Steed. It may take a little longer this way, but at least we can stop it becoming widely known that Anderson's missing. The opposition doesn't only capture our agents, they sometimes buy them.

OLIVER: Anderson? You surely don't think that Anderson ...

CHARLES: I don't think anything, except that we should remember all the possibilities.

GRAMS (2)
Sex downfall
(3")

15. MIX 4 A
M.C.U. Tray

3. INT. STEED'S FLAT. DAY.

BOOM B 1

PAN R. with cup
to M.S. STEED

CATHY: That's the official hand-out. What's really behind all this?

16. 2 C
M.S. CATHY

STEED: Who knows?/

CATHY: Where do you propose to start looking for Anderson?

STEED: Start? While you've been living it up in Paris, I've scoured every inch of London for him.

(Cam. 4 next, Shot 17)

(On Cam. 2, Shot 16)

(Boom B)

17. 4 A M.C.U. STEED CATHY: You've been friends a long time, haven't you?/
- STEED: Who told you that?
- CATHY: You did, ages ago.
18. 2 C M.C.U. CATHY STEED: Oh, did I?/
- CATHY: It's rather unusual to send an operator out on a job which involves him personally, isn't it?
- STEED: You've been reading the handbook again.
19. 4 A M.S. STEED CATHY: But it is, isn't it?/
He nods.
20. 2 C A/B CATHY: Do you think it's more than just a 'failure to report progress!'/
21. 4 A M.S. STEED A/B STEED: Well, of course it is. He had a two week time limit. Six people have been killed. If Hal Anderson didn't find out what was wrong, what were they going to do, wait until another six had been killed? He was supposed to report back and he didn't. He had one of the new transmitters. The ones which send back a signal at twelve hourly intervals unless you prevent them from doing so.
- PAN him, adjusting to 2-shot, CATHY
L f/g
- Follow STEED
- (As he bends down -
22. 2 C 2-shot 4 to B - Same Sct/
(Cam. 4 next, Shot 23)

(On Cam. 2, Shot 22)

(On Boom B)

Carry STEED R,
adjusting to
Mirror 2-shot

CATHY: If he'd been killed or
captured we'd have got an SOS
message anyway.

STEED: That's right. So he must
have turned it off himself.

CATHY: A deliberate decision
not to report. What sort of man
is he?

CRAB and PAN him
L. Stop off on
CATHY

STEED: He's reliable. By all
the books he shouldn't be. He's
a lousy shot, can't swim, writes
poetry -- but, he's reliable.

23. 4 B

M.S. STEED,
wall bracket L
f/g

2 to D - Same Set

CATHY: What's the official theory?/

STEED: They think he may have found
a lead on the traitor, and for some
reason he thought it was so important
he had to go underground regardless
of orders. Which annoys them.

CATHY: But not you?

As STEED goes
PUSH IN to 2-shot,
CATHY L f/g

STEED: I'll keep an open mind.

CATHY: Steed.

STEED: Yes?

CATHY: Do you want any help?

STEED: No thanks. I'll give you
a ring if anything turns up.

(Cam. 2 next, Shot 24)

(On Cam. 4, Shot 23)

(Boom B)

HOLD

CATHY: All right.

STEED: Oh, there is one thing.

CATHY: Yes?

STEED: There's no need to wash up, but could you stack the tea things away for me?

(As she rises -

24. 2 D

Mirror shot CATHY
HOLD mirror image
as directed

25. 3 A

BOOM C 1

Mirror shot O/S
STEED

4. INT. TAILOR'S SHOP. DAY.

As LOVELL enters
PAN L. with STEED
to 2-shot

4 to C - Tailor's

Go with LOVELL
and back to 2-shot

LOVELL: Now we'll see ... that's right. Had Mr. Letheridge in about half an hour ago, very concerned about buttons he was. I always have to tell him, it's not the number of buttons to a cuff makes a suit, you know. I said, well, of course, sir, if you want seven buttons, eight, have buttons in rows up to the elbow, I'll shed no tears. Of course, I blame the magazines, you know.

STEED: You do?

LOVELL: Yes. I understand it's the same with doctors - all their patients are reading the magazines, coming in, saying they've got this or that, it's something one just has to put up with in the professions.

(Cam. 4 next, Shot 26)

/Of course, leaving aside

(On Cam. 3, Shot 25)

(Boom C)

LOVELL (cont'd.): Of course, leaving aside his dress sense, Mr. Letheridge is a charming person, quite charming.

STEED: Yes, indeed, I know him very well.

LOVELL: All right.

STEED: Lovell, I want to know where Hal Anderson is.

LOVELL: Officially or unofficially?

STEED: That's the trouble, I don't know. Unofficially for the moment.

CRAB gently L.
to favour LOVELL

LOVELL: I'm afraid I can't help.

STEED: 'Can't'!

LOVELL: No.

STEED: He's a very close friend of mine.

LOVELL: I know.

STEED: He may be in trouble.

LOVELL: Perhaps.

STEED: You remember Lisa Pravioz?

LOVELL: Now - there was some question about these facings at your last fitting if I remember.

(Cam. 4 next, Shot 26)

(On Cam. 3, Shot 25)

(Boom C)

In on LOVELL

STEED: She's dead.

LOVELL: Lisa? She was such
a nice girl, I thought. Dead?

STEED: Shot. Hungarian border.
And five more besides.

26. 4 C
(As he breaks -
2-shot, LOVELL R
f/g

LOVELL: And you want Anderson?
No, I don't want to know.

STEED: You've got to know. For
everybody's sake. If Anderson is
safe and doing his job in Austria -
then all right.

LOVELL: Austria?

STEED: You have heard from him?

LOVELL: Yes.

STEED: Was he all right?

LOVELL: He sounded himself.

STEED: So you haven't actually
seen him?

LOVELL: No, but -

Follow STEED

STEED: Look, Lovell, if something
has happened to him -- we've got to
know. May I?

LOVELL: Of course.

(On Cam. 4, Shot 26)

(Boom C)

Let LOVELL back.

Hold 2-shot

STEED: Primrose 0042. Mrs. Gale? Steed here. Message? What message? No, I haven't been home, I've been shopping. I've found just what I was looking for. Yes, I may be out of town for a bit. Shall we say three days? Expect to hear from me then. Goodbye. Scotland?

LOVELL: I hope Anderson really is all right.

STEED: So do I.

LOVELL: Well, now. What about your next fitting?

STEED: Oh, you know me. I'll drop by.

FADE SOUND AND VISION

BREAK - APP. 5'00"

CAM. 1 MOVE TO POS. C - EXT. FIRE TOWER
CAM. 2 MOVE TO POS. E - INT. FIRE TOWER
CAM. 3 MOVE TO POS. B - INT. FIRE TOWER
CAM. 4 MOVE TO POS. D - INT. FIRE TOWER
CAM. 5 MOVE TO POS. B - INT. FIRE TOWER
CAM. 6 ON ROSTRUM - POS. A - INT. TOWER.
BOOM A MOVE TO POS. 2 - M.I.5. OFFICE
BOOM B MOVE TO POS. 2 - INT. FIRE TOWER
BOOM C MOVE TO POS. 2 - INT. FIRE TOWER

ACT ONE, Part Two

27.	<u>FADE UP 2 E</u> M.C.U. HAL	<u>5. INT. FIRE TOWER. NIGHT.</u>	F/X Rain on Roof F/X Thunder, mid-dist.
	On his look WHIP R to window Hold; see face		
	(As face goes -		
28.	<u>1 C</u> Low-angle STEED on ladder	<u>6. EXT. FIRE TOWER. NIGHT.</u>	F/X UP + Wind
29.	<u>6 A</u> W.S. See STEED to ladder.	<u>7. INT. TOWER. NIGHT.</u> <u>(ROSTRUM)</u>	F/X Down.
30.	<u>3 B</u> Low-angle STEED descending.	<u>8. INT. TOWER. NIGHT.</u> <u>(LOWER LEVEL)</u>	BOOM B 2 and BOOM C 2

FAST PULL to 2-shot.

HAL: Right. Who are you?

/1 to A - Office/

/6 to B - Ext. Tower

STEED: A traveller. Bona-fide, soaked to the skin and hoping for a cup of coffee, if nothing stronger. How are you, Hal?

Let STEED go L.
PULL with HAL to
2-shot at table

HAL: Steed! Well, it's a long time. I mean a long, long time ... only you want to be careful round here, you know, the last three bona-fide travellers are all buried, oh, out there somewhere.

STEED: I can see you haven't lost any speed.

(Cam. 4 next, Shot 31)

(On Cam. 3, Shot 30)

(Booms B
and C)

HAL: I haven't lost anything.

HOLD STEED

STEED: I'd still like some
coffee.

(As Hal lights
stove -

HAL: Of course.

31. 4 D _____ Only don't think I'm
M.S. HAL, stove pleased to see you. I'm not.
f/g Somebody had to oatch up, though.

32. 3 _____ I suppose it might as well be you./
M.S. STEED

STEED: Why did you choose this
place?/

33. 4 D _____
M.S. HAL

CRAB R. for
eyeline

HAL: It's a fire-spotting tower.
It's like being a lighthouse keeper,
only instead of being surrounded by
nothing but sea, here it's nothing
but trees./

34. 3 _____
A/B

HOLD

(As Steed breaks L -

35. 2 E _____
M.C.U. Binoculars STEED: Bird watching?
As he takes them -

UP and OUT to M.S.

HAL: For fire-spotting. I'm a
warden.

36. 4 _____ STEED: Fire-spotting? In this?/
A/B

37. 2 E _____ HAL: Easy job. Restful./
A/B

38. 4 _____ STEED: But it's not your job./
A/B (Reaction)

39. 2 E _____
A/B

40. 3 C _____
M.C.U. HAL

(Cam. 2 next, Shot 41)

(On Cam. 3, Shot 40)

(Booms B
and C)

- HAL: And leave that alone.
It's my sole contact with the
outside world. In passing - how
did you get here?/
41. 2 E
M.S. STEED
Take his sit.
- STEED: I took a 'plane to Glasgow,
a jeep from there, and then I walked.
A lot of miles.
- HAL: You must have wanted to see
me pretty badly.
42. 3
M.C.U. HAL
- STEED: Yes./
- HAL: Why?
- STEED: For a chat.
- HAL: You won't get me away from
here, you know./
43. 2 E
M.S. STEED
44. 3
A/B. PAN HAL L.
and back.
- STEED: I didn't think of trying./
- HAL: Good. Good. I suppose I
am glad to see you, in a way./
45. 4 E
M.C.U. STEED
- STEED: What is it, Hal?
46. 3
A/B
2 to A - Office/
- HAL: I've lost my memory. Sounds
stupid, but there it is. I've got -
oh - a couple of months I just can't
account for. I was doing - um -
something unpleasant, but what it was ...
So I came here, hoping to get it sorted
out. It didn't work. Or it hasn't,
so far ...
47. 4 E
A/B

(Cam. 3 next, Shot 48)

(On Cam. 4, Shot 47)

(Booms B
and C)

48. 3 STEED: Maybe I can help. / GRAMS (3)
M.C.U. HAL a/b Link -
app. 5"

49. 2 A M.S. OLIVER BOOM A 2

9. INT. OFFICE. NIGHT.

PAN him L. to
2-shot, CHARLES
L f/g

OLIVER: Look, this is obviously
going to be the same thing all
over again. Four days and not a
word from Steed.

CHARLES: I estimate that it will
have taken him all that time to
check Anderson's contacts.

HOLD

OLIVER: But it's still four days.
And that's four days we can't afford.
I don't like hurrying things any more
than you do, but the pressure's rising
in Carinthia and Steed knows it.

CHARLES: He may be on the way to
Austria already.

OLIVER: Without reporting here first?

CHARLES: You told him to make a Red
Three Report?

OLIVER: Yes -- of course.

CHARLES: Yes, you would. What's
the name of that lady -- that little
helpmeet of Steed's?

OLIVER: Mrs. Gale?

(Cam. 1 next, Shot 50)

(On Cam. 2, Shot 49)

(Boom A)

CHARLES: That's right. Of course.
Knows her food and wine well. Charming
lady. Get her on the 'phone.

Go with OLIVER

OLIVER: She may know something.
They often work together. I hope
Steed hasn't confided in her to any
extent on this occasion. No reply.

(On head turn -

50. 1 A
2-shot

2 to F - Same Set

CHARLES: Keep trying. I'm going
home. When you find her, ask her to
come round first thing in the morning.

OLIVER: Very good, sir.

CHARLES: Good night.

51. 3 D
2-shot, fav.
HAL

F/X Wind

BOOM C 2

10. INT. FIRE TOWER. NIGHT.

HAL: I keep telling you. I've
retired.

STEED: You have?

HAL: Well -- if you mean have
I gone in and signed a piece of paper,
no. But I've retired.

52. 4 E
M.C.U. STEED

STEED: Nobody retires. Ever./
Let's try again. Where have you
been for the last six weeks?/

53. 3 D
M.C.U. HAL

HAL: I don't remember. I just
don't remember.

(Cam. 4 next, Shot 54)

(On Cam. 3, Shot 53)

(Boom C)

STEED: You were doing a job of work.

HAL: Yes, I was. Clerical work or something.

STEED: Clerical?

HAL: Yes, I don't know what.

STEED: Do you care?

HAL: No, I don't care either. It happens, you know. People have these gaps. They never fill them. Never./

54. 4 E
M.C.U. STEED a/b

STEED: And usually there's a very good reason./ We both know that much. What reason? Hal, let's try logic.

55. 3 D
M.C.U. HAL a/b

We've known each other, how long? Ten, twelve years?/ You remember that much.

56. 4 E
A/B
(Swing 3)

You pulled me out of the fire more than once. You can trust me./

57. 3 D
2-shot

HAL: No further than I could kick you./ You. Or any of them./ I never knew

57A. 4 E
A/B

one of you who wouldn't sell his own brother if it suited him! Shake hands today, kick you in the gut tomorrow. It's a great life in the Service and that's the living truth. Isn't it? Isn't it?

57B. 3 D
A/B
HOLD 2-shot

STEED: All right. Don't let's worry about it too much tonight. I shouldn't have done that. I'm very tired. I haven't walked so far since our Yugoslavian hike.

(Cam. 6 next, Shot 58)

(On Cam. 3, Shot 57B)

(Boom C)

HAL: There's a spare sleeping bag in that cupboard.

STEED: Thanks. I'll just have a cigar, then I'll hit the floorboard.

Let STEED go.

FOLLOW HAL

As directed

GRAMS (4)

Underlying menace
App. 1'00"

(As he looks up -

58. 6 B

M.S. STEED

F/X

Owl hoot

11. EXT. BALCONY OUTSIDE
FIREPOWER. NIGHT.

3 to B - Office

59. MIX 1 A

M.S. OLIVER

BOOM A 2

12. INT. OFFICE. DAY.

PAN him R. to
2-shot

OLIVER: Good morning.

CHARLES: Good morning.

OLIVER: She only got in half an hour ago. Been to a party, apparently. She said she'd come straight here. I'm going to have some breakfast. I'll 'phone in at mid-day.

Let OLIVER go.

CRAB and loosen across pillar and to M.S. at desk.

CHARLES: Thank you.

Knock at door

CATHY in to
2-shot

Come in. Ah, Mrs.

Gale. How charming to see you again.

(Cam. 2 next, Shot 60)

(On Cam. 1, Shot 59)

(Boom A)

60. 2 F CATHY: Good morning.
M.C.U. CHARLES
(As he looks down -

61. 3 E CHARLES: I do apologise for
M.C.U. CATHY dragging you here this early.
Slow Tilt down
to feet CATHY: That's all right. I
understood it was urgent, so I
didn't change./

62. 2 F CHARLES: Quite enchanting. Please
M.S. CHARLES sit down.
As he breaks CRAB
R to 2-shot

Let them sit, then
TIGHTEN CATHY: Thank you.

3 to D - Tower CHARLES: Tell me, Mrs. Gale, have
you seen Steed recently?

CATHY: Not for a couple of days,
no.

CHARLES: You have no idea where
he might be?

CATHY: He 'phoned me on Tuesday
morning to say he was going to be out
of town for a while.

CHARLES: Did he say how long that
'while' might be?

CATHY: Yes. He said three days.

CHARLES: You don't know where he
was calling from by any chance, I
suppose?

CATHY: No, I'm afraid not.

(Cam. 1 next, Shot 63)

(On Cam. 2, Shot 62)

(Boom A)

LOOSEN to take
his rise.

CHARLES: Well, I'm sorry to
have put you to so much trouble,
Mrs. Gale.

63. 1 A _____/

M.C.U. CATHY

CATHY: Not at all. Why have
you sent Steed to find Hal

64. 2 _____/

M.C.U. CHARLES
(Reaction)

Anderson?/

65. 1 A _____/ I'm right in thinking

A/B

it's unusual procedure?/

66. 2 _____/

A/B

PAN him R.

CHARLES: Yes, it is. But under

67. 1 A _____/ the circumstances I felt it justified./

A/B

68. 2 _____/ CATHY: What circumstances?/

A/B

69. 1 A _____/

M.C.U. CHARLES

70. 2 _____/

A/B

CHARLES: We called in Steed
because he is the one man who has
the knowledge and ability not only
to predict Anderson's next move but
also to understand his mistakes./

71. 1 A _____/

A/B

CATHY: And who will anticipate
Steed's mistakes?/

72. 2 _____/

A/B

CHARLES: I think Steed is impressed
enough with the losses already not to
make those mistakes./

73. 1 A _____/

A/B

CATHY: Even when he's emotionally
involved? You've broken the rules./

74. 2 _____/

A/B

(Cam. 1 next, Shot 75)

(On Cam. 2, Shot 74)

(Boom A)

- CHARLES: They're our rules --
we make them, and occasionally break
them./
75. 1 A
M.C.U. CATHY a/b
76. 2
M.C.U. CHARLES a/b That's our privilege,
Mrs. Gale.
77. MLX 4 E BOOM C 3
M.C.U. STEED
WHIP L to M.S. 13. INT. FIRE TOWER. DAY.
HAL
78. 3 D
M.S. STEED HAL: I remembered./
- STEED: Put it down, Hal, there's
a good lad./
79. 4 E
M.S. HAL a/b
- HAL: No. I'm not going to put
it down. And if you don't do just
what I tell you, and move very carefully
and slowly, I'll cut you in half with
it./
80. 3 D
A/B STEED: I suppose it is loaded?
81. 4 E
A/B HAL: You can try your luck./ It'll
make me very happy if you do. Get
up./ Move back. Splendid. Just
like they told us in training.
82. 3 D
A/B STEED: Well, what's the plan for
today?/
83. 4 E
A/B HAL: Breakfast. And then we're
going out.
- STEED: Hunting? Or just shooting?
- (Cam. 3 next, Shot 84)

(On Cam. 4, Shot 83)

(Boom C)

84. 3 D _____ HAL: We're going to be picked
M.S. STEED a/b _____ up. I used the radio-phone./

STEED: No use asking where we're
going?

85. 4 E _____ HAL: Oh, yes./ We're going back
M.S. HAL a/b _____ to London. To report in./ That's

86. 3 D _____ / what you wanted, isn't it?
A/B _____

87. 4 E _____ /
A/B _____

88. 3 D _____ Drink that./
A/B _____
(As Steed turns -

89. 5 B _____
.C.U. Coffee
UP with coffee to STEED: I'm not sure I feel like it.
M.C.U. STEED, HAL
R b/g
Adjust to hold HAL: Thirty grains of chloral. It'll
2-shot help you to sleep, on the journey. But
then I don't suppose anything much keeps
you awake. Not even six or seven murders.

FADE

FADE IN CAPTION SCANNER GRAMS (5)
CAPTION B End of Act
END OF ACT ONE

FIRST COMMERCIAL BREAK - App. 3'00"

CAM. 1 MOVE TO POS. D - OFFICE
CAM. 2 MOVE TO POS. G - INQUIRY ROOM
CAM. 3 MOVE TO POS. F - INQUIRY ROOM
CAM. 4 MOVE TO POS. G - INQUIRY ROOM
CAM. 5 MOVE TO POS. C - OFFICE
CAM. 6 NOT REQUIRED IN ACT TWO

BOOM A MOVE TO POS. 1 - OFFICE
BOOM B MOVE TO POS. 3 - CELL
BOOM C MOVE TO POS. 1 - INQUIRY ROOM

ACT TWO

<u>FADE UP CAPTION SCANNER</u>	<u>GRAMS (6)</u>
CAPTION C	Theme
"THE AVENGERS"	
Act Two	

FADE CAPTION

90.	<u>FADE UP 4 G (45°)</u>	<u>BOOM C 1</u>
	W.S. Low-angle, Tape recorder f/g	

14. INT. INQUIRY ROOM. DAY.

F/X
Soldiers
marching,
approaching,
passing.

CHARLES: We are here for the purpose of an inquiry into the following series of allegations:

91.	<u>2 G</u>
	C.U. HAL

that you/are responsible for the disruption and sabotage over a period of several months of the escape and transfer arrangements

92.	<u>3 F</u>
	C.U. STEED

set up in the region of Carinthia./

That you are responsible directly, indirectly or by implication for the death or capture of the following agents of Her Majesty's

93.	<u>4 G</u>
	A/B

Government;/ Frederick Sempel; Arne Langstrom; George Arnold Meyer; Anne Lisa Pravicz; Herman Ludner; Arthur Leacock, by betraying their identities to counter-espionage services of alien powers and by assisting in their capture by those powers.

/Are these the

(Cam. 2 next, Shot 94)

(On Cam. 4, Shot 93)

(Boom C)

94. 2 G CHARLES (cont'd.): Are these
the allegations you make against
the accused?/

A/B
(C.U. HAL)
95. 3 F HAL: Yes, they are./
C.U. STEED a/b

96. 5 C BOOM A 1
2-shot, CATHY
R f/g

15. INT. OFFICE. DAY.

OLIVER: I'm not certain what
you hope to gain by coming here
again, Mrs. Gale.

CATHY: I want to see Steed.

OLIVER: You know that I'm
sympathetic, but it's quite out
of the question. I realise that
you and Steed have worked together
for a long time now -

CATHY: Which is quite beside
the point.

OLIVER: Is it?

CATHY: Of course it is. All
I'm concerned with are these
allegations. They're so unlikely.

OLIVER: Are they?

CATHY: Yes, they are!

(Cam. 1 next, Shot 97)

(On Cam. 5, Shot 96)

(Boom A)

PAN OLIVER R,
easing L. to
clear for Cam. 1

97. 1 D _____
M.C.U. CATHY

98. 5 _____
A/B

99. 1 D _____
M.C.U. CATHY a/b

100. 5 _____
A/B

101. 1 D _____
A/B

102. 5 _____
A/B

PAN OLIVER L.
Stop off on
CATHY

/1 to A - Same Set/

103. 4 G _____ BOOM C 1

Wide 3-shot a/b,
Low-angle, tape
recorder f/g

16. INT. INQUIRY ROOM. DAY.

CHARLES: May fifteenth.

STEED: I was in Norway.

CHARLES: With whom?

(Cam. 2 next, Shot 104)

(On Cam. 4, Shot 103)

(Boom C)

STEED: Nobody. I was on holiday - somewhere between Narvik and -- where was it she lived? Alta?

CHARLES: Hotels?

STEED: Tent. You might find where we flattened the grass.

104. 2 G CHARLES: Anderson?/
C.U. HAL

HAL: He was in Vienna. Meyer's warehouse. He met the man in question three times in all. I later spoke with the man, who admitted paying Steed over three thousand pounds in sterling./

105. 3 F
C.U. STEED

STEED: I never went to Vienna.

HAL: Photograph.

106. 2 G STEED: Faked./
A/B

HAL: I took it myself. And two days later we pulled Meyer out of the river./

107. 4 G
3-shot a/b

STEED: What happened to you when I pushed him in? Run out of film?

CHARLES: Next point. July third ...

108. 5 D BOOM A 1
2-shot, OLIVER
L f/g 17. INT. OFFICE. DAY.

CATHY: You say you've cleared me of anything to do with this business.

(Cam. 1 next, Shot 109)

(On Cam. 5, Shot 108)

(Boom A)

OLIVER: Of course, if we had any doubts ...

CATHY: Then how is it that I know nothing about all this?

OLIVER: I don't quite understand you, Mrs. Gale.

CATHY: You've pointed out how closely I've worked with Steed.

109. 1 A Nobody's asked me for any evidence./
M.C.U. OLIVER

OLIVER: There'd be no point, and it would be unwise for you to try to provide an alibi for Steed, as we already know that during each of the periods covered by Anderson's report, Steed was abroad./

110. 5 D
M.C.U. CATHY

CATHY: And alone.

OLIVER: Yes.

CATHY: How very convenient.

111. 4 G
M.C.U. CHARLES

BOOM C 1

19. INT. INQUIRY ROOM. DAY.

/5 to E - Cell/

CHARLES: My findings are that the detailed and documented allegations brought against you by Anderson are -- beyond practical doubt -- true./

112. 3 F
C.U. STEED

I find that you have, systematically and over a period of time, sabotaged our transfer network in Eastern Austria, and

113. 2 G
C.U. HAL

/that in doing so

(Cam. 3 next, Shot 114)

(On Cam. 2, Shot 113)

(Boom C)

114. 4 G 3-shot a/b CHARLES (cont'd.): that in doing
so you have been responsible for the
loss of at least six agents./ If I
were feeling more cynical, I would
congratulate you. As it is, there
are a number of details we need to
know quickly. Your contacts with
the opposition and so on. You will
therefore be taken for interrogation.
My advice to you, Steed, is to
co-operate./

BETHUNE enters
b/g

115. 3 F C.U. STEED

STEED: Naturally. Thank you,
Hal./

116. 2 G C.U. HAL
(As he drops eyes -

117. 4 G 2-shot, HAL,
CHARLES
3 to G - Cell HAL: What happens now?

CHARLES: He'll be taken to the Unit.
After that a decision will be reached
concerning his disposal./

118. 2 G C.U. HAL

HAL: You hear rumours, up and down
the Service, about this sort of thing.
Disposal. "The Dump"./

119. 4 G C.U. CHARLES

CHARLES: The disposal of agents who
have outlived their usefulness is
something we don't concern ourselves
with very closely./

120. 2 G A/B

HAL: Of course not. If I hadn't
pieced it all together myself I'd hardly
have believed it could be true, but then
I suppose there's always some sucker
like me who knows it's dirty, but
can't believe it's that dirty./

(Swing 4)

121. 4 G 2-shot

(Cam. 3 next, Shot 122)

(On Cam. 4, Shot 121)

(Boom C)

CHARLES: Anderson, I think it would be a good thing if you went on an extended leave. About six months. Arrange it with my A.D.C.

/2 to A - Office/

HAL: Yes, sir.

122. MIX 3 G

BOOM B 3

W.S., Radio f/g

19. INT. 'CELL' DAY.

As the WRINGER switches radio off PED UP to O/S W.S.

STEED: Good evening.

4 to H - Passage Outside Cell

WRINGER: Good evening. Nice of you to come. Good trip?

STEED: Very pleasant, thank you.

WRINGER: I'm so glad.

STEED: Listen, I'm rather tired, so suppose you tell me what it is you want to hear and I'll do my best to help. How's that?

WRINGER: That's fine, absolutely fine. You are here to tell us the facts about the Carinthia pipeline.

STEED: Yes, but what are the facts?

WRINGER: It'll be fun finding out together. I'll see you in the morning. Get a good night's sleep.

(Cam. 5 next, Shot 123)

(On Cam. 3, Shot 122)

(Boom B)

123. 5 E 3-shot, WRINGER,
STEED, MURDO

STEED: Isn't it a little early
for bed?/

(As Murdo looks
door -

WRINGER: Time is what you care
to make it. Reality is merely a
causal affair. We all know that.
In reality there is only the void.
You have read your Winlkinstein.
Time betrays us all, and in time
we betray each other. Time is
what you care to make it.
Goodnight.

124. 4 H Pick up WRINGER
Let BETHUNE into
2-shot.

FISHPOLE

20. INT. PASSAGE OUTSIDE
CELL.

SLIGHT
ECHO

3 to H - Cell
5 to F - Cell

BETHUNE: I don't think Mr.
Steed is going to take very long.

WRINGER: You mustn't mistake
appearances for the reality. Did
you see Anderson?

BETHUNE: Yes, he was at the
Inquiry. As planned.

WRINGER: How was he?

BETHUNE: A little unstable,
I thought.

WRINGER: Oh dear.

BETHUNE: Something went wrong.

(Cam. 3 next, Shot 125)

(On Cam. 4, Shot 124)

(F/Pole)

WRINGER: Yes. We've failed
to encompass the void.

125. 3 H _____ F/X MIC.

W.S. Cage,
mesh, f/g

21. INT. CELL.

/4 to J - Control Room/

(As Steed breaks
L to corner -

126. 5 F _____

M.S. STEED

PULL with him
to D.S. Corner

As he breaks,
CRAB R.

(As he looks up -

GRAMS (7)
Link - 3"

127. 4 J _____ BOOM B

M.C.U. MONITOR

(M.S. VIDECON)

22. INT. CONTROL ROOM.

F/X
Electrical
hum

FAST PAN to 2-shot
WRINGER, BETHUNE
TIGHTEN

BETHUNE: I'm still confused
by Anderson's behaviour.

WRINGER: Yes. Careless of
me. It was bound to happen.
Faced with the - facts - about
Steed - an old friend - his mind
just rejected them.

/3 to G - Cell/

BETHUNE: Lost his memory?

(Cam. 1 next, Shot 128)

(On Cam. 4, Shot 127)

(Boom B)

WRINGER: Presumably. Fortunately,
it hasn't made any difference this
time. But it mustn't happen again.

128. 1 A BOOM A 1
2-shot, CHARLES,
CATHY

23. INT. OFFICE.

A to K - Cell

129. 2 A
M.C.U. CATHY

CHARLES: What you're proposing
sounds suspiciously like blackmail
to me, Mrs. Gale./

CATHY: Not at all. You're
convinced that Steed is a traitor.
All I'm saying is that it's in your
interest to convince me too./

130. 1 A
M.C.U. CHARLES

CHARLES: How, Mrs. Gale?

CATHY: I want to see him.

131. 2 A
A/B

CHARLES: What good will that do?/

CATHY: Steed and I have worked
together pretty closely over the past
months. He's a good agent, even if
he is occasionally inclined to take
the easy way out.

132. 1 A
A/B

CHARLES: What are you getting at,
Mrs. Gale?/

133. 2 A
A/B

CATHY: The picture this file of
Anderson's draws of Steed doesn't sound
like the Steed I know. That means
either you're wrong, or I've been very
stupid./

134. 1 A
A/B

(Cam. 2 next, Shot 135)

(On Cam. 1, Shot 134)

(Boom A)

/S/B B.P./

CHARLES: We're not wrong.

135. 2 i
M.C.U. CATHY a/b

CATHY: Then I'd better know just
how stupid I've been, hadn't I?

CHARLES: Very well. I'll see
what arrangements I can make.

CATHY: Thank you.

/CELL LIGHTS OUT/

/RUN B.P./ (Sea)

136. MIX 3 G

BOOM C 4

W.S. B.P. Screen,
Couch R.

24. INT. CELL.

F/X
Sea

/Q LIGHTS ON/

/KILL B.P./

PAN R. to L.A. M.S.
STEED sits up.
MURDO enters -

137. 4 K

W.S., Mesh f/g R.

MURDO puts food
down, and goes -

138. 5 E

M.S. STEED

PAN him L. As
he breaks back,
CRAB him R. to
end of bed, B.P.
Screen L b/g

/Q LIGHTS OUT/

/RUN B.P./ (Spiral)

(As Steed lies down -

Q F/X
Whine

139. 3 J

M.C.U. STEED,
Mesh f/g

(As he sits -

Increase
CUT WHINE

140. 5 E

M.S. STEED

(Cam. 4 next, Shot 141)

(On Cam. 5, Shot 140)

(Boom C)

MURDO enters.

PAN STEED R. to STEED: What's the time?
2-shot

TIGHTEN on
MURDO's watch (2.30)

(As Steed looks at
clock -

141. 4 L (off Set)
L.A. C.U.
Clock (2.30)

142. 1 A (off set)
C.U. Watch
(Double)
8.15

143. 5 E
2-shot, MURDO,
STEED

Carry STEED R.
to bed.

/Q LIGHTS OFF/
(As he looks at
watch -

F/X
Whine

F/X
Clock

144. 3 J
C.U. Watch
De focus

145. 2 A BOOM A 1
W.S.

25. INT. OFFICE.

(As Charles enters -

146. 1 A
M.S. CHARLES
CRAB him L.
to 2-shot at
water cooler

CHARLES: You're sure you want
to go on with this?

(Cam. 4 next, Shot 147)

(On Cam. 1, Shot 146)

(Boom A)

CATHY: I take it that means I
may. You've been a long time
deciding.

5 to G - Cell

4 to M - Cell

CHARLES: Very well. Steed's
whereabouts are secret. I'm afraid
we cannot let you know where you are
going. You will travel by ambulance.

S/B T/C

CATHY: Do you know where he is?
Or is it something everybody would
prefer not to know?

CELL LIGHTS OUT

B.P. OUT

147. 4 M F/X
M.C.U, STEED Sea noises

26. INT. CELL.

(As he wakes -

T/C CUT TO
Barrage S.O.F.

148. 4 M KILL S.O.F.
M.S. STEED

LOOSEN to
contain his
action

Q LIGHTS ON

149. 3 J
C.U. Watch

(As he picks it up -

150. 4 M
A/B

(Cam. 5 next, Shot 151)

(On Cam. 4, Shot 150)

PAN him L. to
Clock

151. 5 G (Off set)
C.U. Clock
(1 o'clock)

152. 1 A (Off set)
C.U. Watch
(1 o'clock)

153. 4 M
A/B

BOOM C 4

BETHUNE and
MURDO enter

BETHUNE: Well, well. One
o'clock. Time for lunch.

5 to H - Control Room

STEED: Lunch!

1 to E - Control Room

BETHUNE: Yes, lunch.

STEED: I had breakfast an hour
ago.

Let BETHUNE go.

BETHUNE: Five hours, to be
exact.

CRAB STEED L. to
food hatch.

TAPE

Q LIGHTS OUT

VOICE: May the tenth. Vienna.
Raining hard, the same as
yesterday. According to the
watchman at Meyer's warehouse it
always rains this time of year.
The point is, what to do about
Sempel? Have to be today....

Follow STEED

F/X
Machine
Gun fire

154. 5 H BOOM A 3
C.U. Coffee

27. INT. CONTROL ROOM.

TILT UP to
3-shot

BETHUNE: This way.

(Cam. 1 next, Shot 155)

(On Cam. 5, Shot 154)

(Boom A)

WRINGER: Mrs. Gale! Good morning.

CATHY: Good morning.

Let BETHUNE go R.

WRINGER: Were you thinking of going out?

CATHY: No, I'm just finding it rather cold, that's all.

WRINGER: Of course. I never notice it. You'll soon get used to our/Highland climate. I hope you had a good night's rest after your journey?

155. 1 E
C.U. CATHY

156. 5 H
2-shot

CATHY: Thank you. Though in passing, my watch says it's the middle of the afternoon.

/1 to F - Control Room/

WRINGER: A watch is only a piece of mechanism, Mrs. Gale, rather like the human brain.

CATHY: It's a mistake to trust either of them?

TIGHTEN on
CATHY

157. 4 J
2-shot,
WRINGER L f/g.
Let CATHY in C.

WRINGER: Exactly./ We're mechanics by nature, Bethune and I. We can't help tinkering. That is Bethune's plaything. And this is mine. You want to see him, I expect.

CATHY: That was the idea, yes.

WRINGER: Why?

(Cam. 3 next, Shot 158)

(On Cam. 4, Shot 157)

(Boom A)

CATHY: Curiosity.

WRINGER: Intellectual?

CATHY: Of course.

S/B T/C

WRINGER: You'll certainly find him fascinating. He's a most challenging subject. Yes. By all means. In a couple of hours, that is. Not now. Not just now.

CELL LIGHT ON

CATHY: Thank you.

E.F. CUE

- | | | | |
|------|---|--------------------------|---|
| 158. | <u>MIX 3 J</u>
C.U. SPEED | 28. INT. CELL. (MONTAGE) | BOOM C 4

F/X
Whine +
Echo
Clock
Tick |
| | <u>SLOW MIX T/C (1)</u>
Spiral pattern | | |
| 159. | <u>SLOW MIX 1 F</u>
Pendulum | | |
| 160. | <u>SLOW MIX 2 H</u>
CAPTION PHOTOGRAPH
THE WRINGER
T/I to eyes | | |
| | <u>SLOW MIX E/C (2)</u>
Sea | | F/X
Italian
Tape |
| 161. | <u>SLOW MIX 5 G</u>
C.U. Clock | | |
| 162. | <u>SLOW MIX 2 H</u>
CAPTION PHOTOGRAPH
C.U. Eyes BETHUNE
F/B to C.U. | | |
| | <u>SLOW MIX T/C (1)</u>
Barrage | | |

(Cam. 4 next, Shot 163)

(On T/C)

163. 4 J
 2-shot, WRINGER,
 BISHUNE
29. INT. CONTROL ROOM.

/2 to J - Cell/

CATHY (DISTORT): Steed! BOOM C 4
 Steed!

164. 3 G Boom C 4
 Tight 2-shot
 O/S CATHY
30. INT. CELL.

CATHY: Steed! Steed! Wake up,
 Steed.
 LOOSEN to take
 SPEED's rise.
 PAN him L.

165. 5 G (Off Set)
 C.U. Clock (4.25)

166. 1 F (Off Set)
 C.U. Watch (4.25)

167. 3
 A/B

SPEED: Have you got the time on
 you? Only I have to be certain my
 watch is right. It's important,
 you see./

168. 2 J
 M.C.U. CATHY

CATHY: Yes, it's twenty five past
 four./

169. 3
 A/B
 PAN him R: into
 2-shot

(Cam. 2 next, Shot 170)

(On Cam. 3, Shot 169)

(Boom C)

He drops watch

FAST 1/I on watch. STEED: Just go away, will you?
Keep right out of my time.

170. 4 J

2-shot WRINGER,
BETHUNE

31. INF. CONTROL ROOM.

CAPTION SCANNER

GRAMS (8)

CAPTION D
"THE AVENGERS"
End of Act Two.

End of Act.

SECOND COMMERCIAL BREAK - App. 3'00"

CAM. 1 MOVE TO POS. G - CELL
CAM. 2 MOVE TO POS. K - CELL
CAM. 3 MOVE TO POS. J - CELL
CAM. 4 STAY AT POS. J - CONTROL ROOM
CAM. 5 MOVE TO POS. J - PASSAGE
CAM. 6 MOVE TO POS. A - TOWER

BOOM A MOVE TO POS. 2 - OFFICE
BOOM B MOVE TO POS. 4 - CONTROL ROOM
BOOM C STAY AT POS. 4 - CELL

ACT THREE

<u>FADE UP CAPTION SCANNER</u>	<u>GRAMS (9)</u>
CAPTION E	Theme
"THE AVENGERS"	
Act Three	

171. <u>FADE UP 4 J</u>	<u>BOOM B 4</u>
M.C.U. Monitor	F/X
(M.S. VIDECON)	<u>32. INT. CONTROL ROOM.</u> Electric hum

PAN L. to 2-shot BETHUNE: Has the cell mike
gone down?

WRINGER: I switched it off.

BETHUNE: Why?

WRINGER: The noise bothered me.
I don't want to know what they're
discussing. At this stage it
couldn't matter less. He's way out.

BETHUNE: At last. Now all we have
to do is turn him on.

WRINGER: It's quite an achievement,
don't you think? I've created a
complete dossier out of nothing, set
it down in one man's mind so firmly
that he accuses his oldest friend and
gets him convicted. And Steed, under
suggestion, will confirm it.

(Cam. 1 next, Shot 172)

(On Cam. 4, Shot 170)

(Boom B)

BETHUNE: Marvellous. All the symptoms, confusion, hallucinations -- apathy.

WRINGER: If we can do it once, we can do it again.

BETHUNE: Few people in the Service trust each other as it is ...

WRINGER: And soon, no-one will.

BETHUNE: We could go on for ever. An endless stream of guinea pigs. And highly inadequate supervision. Do you think they're squeamish?

WRINGER: Way, way out.

BETHUNE: He seems to be paying more attention to his watch than to Mrs. Gale.

WRINGER: His last broken hold on reality. I think, just the same ...

172. 1 G

2-shot, SPEED
L f/g

BOOM C 4

33. INT. CELL.

4 to N - Same Set

CATHY: Steed. Do you know where you are?

STEED: No. And I don't care.
Ah ...

(Cam. 3 next, Shot 173)

(On Cam. 1, Shot 172)

(Boom C)

CATHY: How long have you been here?

STEED: Does it really matter?

CATHY: Look, you're going to come away with me.

STEED: I've got things to do.

173. 3 J CATHY: What things?/
C.U. STEED

174. 1 G STEED: I can't remember./
2-shot a/b

CRAB and PAN
CATHY L. to
3-shot with
WRINGER, MURDO.
Go in to 2-shot

CATHY: I've got a watch. It's going, and you can have it if you do as I say.

3 to K - Cell

WRINGER: It's fascinating, isn't it?

CATHY: Yes, it is. Do all convicted traitors get the same treatment?

WRINGER: It depends. As you probably gather, we're trying to get some new procedures. They're still in the experimental stage.

CATHY: He appears to have reached a state of complete apathy.

WRINGER: But I do assure you, Mrs. Gale, we shall return him to some positive persona.

(Cam. 5 next, Shot 175)

(On Cam. 1, Shot 174)

(Boom C)

CATHEY: I would be most interested to stay, but I'm afraid I must get back to London.

WRINGER: Yes, of course. I will arrange it. Meanwhile, Murdo will escort you to your room. I'm sorry we have to keep you under open arrest. Perhaps we can have another talk later, before you go.

ADJUST to hold
2-shot

CATHEY: Right. Thank you.

GRAMS (10)
Building
tension

175. 5 J

Wide Shot Passage.

MURDO locks door.

34. INT. PASSAGE.

CATHEY clobbers him.

176. 4 N

W.S. Trunking
R f/g

BOOM B 4

35. INT. CONTROL ROOM.

Pick up WRINGER,
PAN him R. into
2-shot with
BETHUNE

WRINGER: Phase Two. Have you got our copy of the file?

BETHUNE: It's over here. He has to learn all that?

Tighten 2-shot

WRINGER: 'Learn' is the wrong word. We're going to make it happen to him.

S/B B.P.

BETHUNE: And Mrs. Gale? What about her?

(Cam. 1 next, Shot 177)

(On Cam. 4, Shot 176)

(Boom B)

WRINGER: He'll have to kill
her eventually, of course.

CELL LIGHTS OUT

B.P. ON - SEA

177. 1 G F/X
M.S. CATHY Sea
as she enters
36. INT. CELL.

PAN her R. round
side of cage.

4 to J - Same Set

Hold W.S. B.P.

(As she enters
shot -

178. 3 K
M.S. CATHY
Hold her action.

(As she goes back
to cage -

179. 2 K
W.S. Cage
PAN CATHY to door.
Hold action.

180. 4 J BOOM B 4
M.C.U. MONITOR
36. INT. CONTROL ROOM.

PAN L. to
BETHUNE.

BETHUNE: I thought Mrs. Gale had
gone back to her room.

Let WRINGER
enter, and hold
2-shot

WRINGER: Mmm? Get hold of
Murdo. Quickly!

(Cam. 2 next, Shot 181)

(On Cam. 4, Shot 180)

(Boom B)

/2 to L - Same Set/

BETHUNE: Murdo? Bethune here.
Murdo! Control Room. I'll find
out.

(As he goes -

181. 2 L BOOM C 4
2-shot

38. INT. CELL.

CATHY: Come on, Steed. It's
time to go. Steed. Look, we'll
be late if we don't hurry. Come
on.

182. 5 J
W.S. Passage

39. INT. PASSAGE.

/2 to K - Same Set/

BETHUNE sees
MURDO, goes to
door. See
him break glass.

183. 1 H
C.U. Gun at
door

40. INT. CELL.

184. 2 K
2-shot CATHY,
STEED

PAN R. with STEED,
tightening to M.C.U.
as STEED goes

CATHY jumps for
door

(As gun falls -

GRAMS (11)
Action

185. 1 H
M.C.U. Gun on floor

As STEED picks it up
TILT and OUT to 2-shot

(Cam. 3 next, Shot 186)

(On Cam. 1, Shot 185)

2 to M - Air Duct

Hold action

(As they enter shot -

186. 3 K

Wide shot

Carry STEED and
CATHY to Air Duct

(As she climbs into
Duct -

187. 5 J

W.S. Passage

41. INT. PASSAGE.

BETHUNE goes to
alcove, searches
desk, back to
door.

(As he reaches door -

188. 2 M

Duct

CATHY, STEED
crawl through.

42. INT. AIR DUCT.

Hold action.

BETHUNE appears at
mouth of Duct.

STEED fires -
BETHUNE falls.

VTR Insert - 3231 - A

Q RAIN

189. 5 K

M.S. Culvert

See STEED and
CATHY emerge.

43. EXT. CULVERT. NIGHT.

F/x

Running
Water

F/x MIC.

Atmos.

(Cam. 1 next, Shot 190)

(On Cam. 5, Shot 189)

F/X MIC.

/RAIN ON BUSHES/

See them exit L.

190. MIX 1 C F/X
Wide Shot Bushes Wind

44. EXT. BUSHES. NIGHT.

See STEED, CATHY
enter.

BOOM A 4

As Directed.

STEED: You all right?

CATHY: Quite.

STEED: Any idea where we are?

CATHY: In Scotland. That's
all I know. This might help.

STEED: That's North. We're
three miles further from Gretna
Green than we were.

F/X
Dog Bark
(Distant)

CATHY: Thank Heavens.

STEED: Come on, we'll get you
to some rugged Highland doctor.

FADE TO BLACK.

End of Pre-VTR Insert A

191. FADE UP 6 A F/X
Wide Shot Wind

Follow STEED 45. INT. FIRE TOWER. NIGHT.

(As he looks down -

GRAMS (12)
Spooky
tension

192. 4 P
M.S. STEED

Bring him down ladder

(Cam. 2 next, Shot 193)

(On Cam. 4, Shot 192)

Follow him.

Let him exit L.

193. 2 E (Pushing 3's cable)
M.S. Radio.

BOOM B 2

Let STEED in R.

See him pick up
mic.

STEED: This is Tower Nine.
Tower Nine calling on nine point
five metres. This is Tower Nine.

VOICE (DISTORT): Hello, Tower
Nine. This is Base. Is that
you, Anderson? What's the weather
like up there?

BOOM C
/DISTORT/

STEED: Cold. Look, I want you
to send a telegram for me.

BOOM B 2

VOICE (DISTORT): All right,
hold on.

BOOM C
/DISTORT/

194. MIX 3 E
M.S. CHARLES
PULL with him
easing L. into
2-shot

BOOM A 2

46. INT. OFFICE. DAY.

CHARLES: We can't get on with the
Carinthia replacement scheme until
the agents get the full picture out
of Steed.

/2 to F - Office/

OLIVER: I don't agree.

CHARLES: But all the agents in the
area are compromised.

OLIVER: Except Anderson.

(Cam. 2 next, Shot 195)

(On Cam. 3, Shot 194)

(Boom A-

CHARLES: Unstable.

OLIVER: With respect, I don't agree. His reaction to the Steed affair was understandable.

PAN CHARLES U/S

CHARLES: I'm sure it was.

OLIVER: Come in.

Knock
at door

See CATHY enter.

TIGHTEN 2-shot

CHARLES: Mrs. Gale. We didn't expect you back so soon. What's happened to your arm?

(As Charles looks
R -

CATHY: Your friend Bethune took a pot-shot at me.

195.

2 F

M.C.U. OLIVER

CHARLES: What?

CATHY: During Steed's escape.

196.

3

A/B

PAN CHARLES R.
to 2-shot with
OLIVER

OLIVER: Steed's escape? We've had no report on this./

CATHY: That doesn't surprise me.

197.

1 A

C.U. CATHY

CHARLES: Mrs. Gale, come and sit down. I'd just like to clear up a few facts./

CATHY: By all means. Fact one, that you've set up a unit for dealing with agents who've outlived their usefulness./ You tried to sweep the whole thing under the carpet and forget about it, that's why you don't know it's gone bad on you./ Fact two, that I've

/been shot, and Steed

(Cam. 2 next, Shot 200)

(On Cam. 1, Shot 199)

(Boom A)

- CATHY (cont'd.): been shot and Steed nearly killed finding out a lot of things you ought to have known already./
200. 2 F
2-shot CHARLES,
OLIVER
3 to B - Tower CHARLES: Where is Steed now?
- CATHY: I imagine he's doing your job for you./
201. 1 A
M.S. CATHY
See her go.
- OLIVER: Mrs. Gale!/
202. 2 F
2-shot
1 to J - Tower CHARLES: Have Mrs. Gale followed and get my car round here immediately.
- OLIVER: Yes, sir.
- PAN CHARLES out
L. CHARLES: And get on to the Unit and have a full report ready for me.
203. 3 B BOOM B 2
+ C 2
Low-angle ladder.
See HAL down. 47. INT. FIRE TOWER. DAY.
TIGHTEN to M.C.U.
204. 1 J
M.S. STEED STEED: You've been a long time./
205. 3 B
A/B
Follow HAL,
loosening.
- HAL: What are you doing here?/
206. 1 J
A/B
STEED: I've been re-reading the Proust I lent you. I calculate that you owe me £2. 14. 6d. on this library book./
207. 3 B
M.S. HAL
208. 1 J
A/B /I've buried all your

(Cam. 3 next, Shot 209)

(On Cam. 1, Shot 208)

(Booms
B + C)

209. 3 B
 M.S. HAL a/b
 See him cock gun.

STEED (cont'd.): I've buried all your cartridges in a badger's hole about two hundred yards from here.
 So unless you fancy unarmed combat you'll have to listen to what I've got to say ...

210. MIX 2 B BOOM A 2
 (Office)
 M.C.U. 'Phone

48. INT. OFFICE. DAY.
 INTERRUPTING WITH:

3 to C - Same Set 49. INT. 'PHONE BOOTH. DAY. PHONE

UP to OLIVER looking R. OLIVER: Hello?

211. 4 Q FISHPOLE
 ('Phone Booth)
 M.C.U. CHARLES

CHARLES: Oliver? I'm in Glasgow.

OLIVER (DISTORT): Glasgow? BOOM A 2

CHARLES: Mrs. Gale flew up. FISHPOLE
 She already had a car waiting here for her.

OLIVER (DISTORT): Will you BOOM A 2
 follow?

CHARLES: She's very kindly FISHPOLE
 offered me a lift, so we shall go on together. I'm rather glad, because there are one or two other things I want to ask her.

212. 2 B
 (Office)
 OLIVER a/b

OLIVER: Yes, of course. Is BOOM A 2

213. 4 Q
 CHARLES A/B
 (Phone Booth)
 (Cam. 2 next, Shot 214)

there anything you want me to do?

(On Cam. 4, Shot 213)

FISHPOLE

- CHARLES: Have you got through to the Unit yet?
214. 2 B BOOM A 2
(Office)
OLIVER A/B OLIVER: No, sir, no contact.
- 4 to P - Tower
CHARLES (DISTORT): And have my FISHPOLE car collected from London Airport.
- Hold. OLIVER: Yes, sir. BOOM A 2
215. 1 J BOOMS B 2
2-shot STEED, + C 2
HAL 50. INT. FIRE TOWER.
LATE EVENING.
- STEED: I know it's hard to believe, but that's what happened.
216. 6 A
W.S. Tower
See WRINGER.
Follow him. HAL: I don't remember. Nothing like that. Nothing./
- STEED: It's difficult, I know. I've just been through the machine and I don't remember much about it. But I do remember enough to convince me that Bethune and the Wringer - very aptly named, I would say - are up to no good./
217. 1 J
C.U. HAL HAL: I don't know The Wringer. I've never been to the Unit./
218. 3 C
C.U. STEED STEED: You have, but you don't remember. They brain-washed you. I didn't realise what it was all about until the second week./
219. 1 J
A/B STEED: Instead of interrogating me and trying to get information out of me they started feeding it into me./ They tried
220. 3 C
A/B /to make us both
(Cam. 1 next, Shot 221)

(On Cam. 3, Shot 220)

(Booms B
+ C)

221. 1 J C.U. HAL a/b STEED (cont'd.): to make us both believe the same story./
- HAL: I can't accept that. I know you were there. I can see you in front of that cafe in Vienna.
- STEED: The films they showed were very convincing.
222. 4 P M.C.U. WRINGER HAL: I could recite that report by heart if I wanted to./
- STEED: So could I. Parts of it, anyway. And I've never even read it. I know all about Meyer and how it rained every day, and how Sempel was killed./
223. 1 J A/B HAL: But what was the point?
- STEED: To disrupt our organisation.
224. 3 C C.U. STEED a/b HAL: Well, I certainly didn't trust you./
- STEED: If the Wringer's plan had been successful nobody would have trusted anybody./
225. 1 J A/B HAL: I just don't believe it./
226. 4 P A/B WRINGER: Good evening./
227. 6 A 2-shot, STEED, HAL HAL: What the - ?/
228. 4 P A/B WRINGER: Thank you for the telegram./
229. 6 A A/B (Cam. 4 next, Shot 230)

(On Cam. 6, Shot 229)

(Booms B
+ C)

- HAL: Telegram?
230. 4 P M.C.U. WRINGER
A/B STEED: You were a long time
getting here./
231. 3 C M.C.U. STEED
PAN R. to HAL WRINGER: Time is what you care
to make it./
232. 4 P A/B WRINGER: My associates are arriving
shortly to pick us up. Mr. Steed is
under sentence of death, and is needed
for interrogation. You are aware what
233. 6 A M.C.U. HAL kind of man he is./
- STEED: I murdered six people,
disrupted the Service and broke up
234. 3 M.C.U. WRINGER the Carinthia line, remember?/
- WRINGER: Look after Steed for me,
235. 6 A A/B will you, Anderson?/
236. 4 M.S. ANDERSON HAL: Don't worry. I will./
PAN him R. to
ladder and back.
(As Wringer enters
shot -
237. 3 M.S. WRINGER WRINGER: I suppose you were bound
to turn up. Well, nobody will be
very pleased with you, so you'd better
(As he sees gun - come with us.
238. 4 M.C.U. Gun HAL: How did you know me?

(Cam. 1 next, Shot 239)

(On Cam. 4, Shot 238)

(Booms B
+ C)

TILT UP to HAL

WRINGER: What are you talking
about?

HAL: How did you know my name?
You came straight in here and called
me Anderson./

239. 1 J
M.C.U. WRINGER

WRINGER: I knew you were here with
Steed -- and I know him./

240. 4
HAL a/b

HAL: How did you know we were here?/

241. 1 J
A/B

WRINGER: Anderson! Put it down!/
A/B

242. 4
A/B

HAL: No. I was beginning to
wonder, you see. I mean, I didn't
think it was possible ... but I do
know you. I don't know where I saw
you before, but I do know you. Now
how did you know we were here?/

243. 1 J
A/B

WRINGER: Your telegram.

HAL: I didn't send a telegram.

WRINGER: Put that gun down./

244. 4
A/B

HAL: No, no, get out of the way.
You know far too much about me. And
about my mind, or you wouldn't have
known I'd come here. Perhaps you
sent me here. Yes, that's it.
You sent me here, didn't you? Didn't
you?/

245. 1 J
A/B

(Cam. 3 next, Shot 246)

(On Cam. 1, Shot 245)

(Booms B
+ C)

246. 3
 (As he moves -
 M.S. WRINGER
 PAN him L. into
 3-shot

WRINGER: Yes, I did. I could do it again. We could do it together. You both understand the system now. There's a lot of improvements we could make. It's a question of time really, isn't it? A question of time. Ah, here are my associates.

247. 4 P
 M.S. Ladder.
 See CHARLES
 and CATHY enter.

STEED: I think you'll find they're our associates./

CHARLES: Ah, Steed. Everything under control?

VTR Insert - 3231 - B

248. 1 K BOOM B 1
 W.S., STEED L
 f/g 51. INT. STEED'S FLAT. DAY.

LOVELL: I was only saying to myself on the way over here, I'm getting disorganised. Yes, disorganised. Now, it's somewhere here, but where? Ah!

249. 2 N BOOM A 2
 M.S. STEED
 thro' hatch

(CRASH OFF)

CATHY (O.O.V.): I'm perfectly all right. I can manage.

250. 1 K
 2-shot, STEED,
 LOVELL

STEED: Are you sure?/

LOVELL: I hope your little holiday was a success, though I must say I fancy you're looking a bit tired, if I might mention such a thing.

(Cam. 3 next, Shot 251)

(On Cam. 1, Shot 250)

(Boom B)

STEED: It was very nearly a disaster. The weather was terrible. I'll tell you all about it some time. But Mr. Anderson sends you his best wishes, and thanks for sending the telegram. He's in hospital.

LOVELL: Oh dear, nothing serious, I do hope.

CRAB L. with
STEED into
2-shot with CATHY

STEED: No, he'll be all right. Allow me, Mrs. Gale. Let me pour out for you.

CRAB R. with
him to 2-shot
with LOVELL

CATHY: I can manage perfectly well, thank you. Do stop this ridiculous pantomime. I'm all right.

STEED: Though there's still a lot of hard work to do.

LOVELL: In Austria?

PAN STEED L. to
2-shot with
CATHY.
(As he turns -

STEED: Yes. Things never work out quite as easily as one hopes ... but the pipeline will certainly be open again by the end of the month. Now then, black or white?

251. 3 L
M.C.U. LOVELL

Whoops!

LOVELL: Black, please!

End of VTR Insert

GRAMS (16)
Closing
Music

FADE UP CAPTION SCANNER

F. PATRICK MACNEE, HONOR BLACKMAN

CAPTION G

PETER SALLIS, PAUL WHITSUN-JONES

CAPTION H

BARRY LETTS, GERALD SIM

CAPTION J

TERENCE LODGE, NEIL ROBINSON

CAPTION K

MARTIN WOODHOUSE

CAPTION L

FREDERICK STARKE

CAPTION M

RICHARD BATES, JOHNNY DANKWORTH

CAPTION N

PHILIP HARRISON

CAPTION P

JOHN BRYCE

CAPTION Q

DON LEAVER

FADE CAPTION

FADE UP SLIDE

AN A.B.C. PRODUCTION

FADE SOUND AND VISION