

M. A. Kelly

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" (48)

'MAN IN THE MIRROR'

by

GEOFFREY ORME and ANTHONY TERPILOFF

SCRIPT EDITOR

RICHARD BATES

DESIGNED BY

ANNE SPAVIN

PRODUCER

JOHN BRYCE

DIRECTED BY

KIM MILLS

Production No. 3521

VTR/ABC/2426

| | | | |
|--------------------------|---------------------------------|---------------|----------------------|
| <u>CAMERA REHEARSAL:</u> | Thursday, 21st February, 1963. | 10.00 - 21.00 | Studio 1, Teddington |
| <u>VTR:</u> | Friday, 22nd February, 1963. | 18.30 - 19.30 | " " " |
| <u>TRANSMISSION:</u> | (Saturday, 23rd February, 1963. | 22.05) | |
| | (Sunday, 24th February, 1963. | 22.35) | |

"THE AVENGERS" (48)

Prod. No. 3521

'MAN IN THE MIRROR'

VTR/ABC/2426

Friday, 22nd February, 1963.

Studio 1, Teddington

C A S T

| | | | | | |
|------------------|----|----|----|----|-----------------|
| John Steed | .. | .. | .. | .. | PATRICK MACNEE |
| Venus Smith | .. | .. | .. | .. | JULIE STEVENS |
| Strong | .. | .. | .. | .. | RAY BARRETT |
| Betty | .. | .. | .. | .. | DAPHNE ANDERSON |
| Brown | .. | .. | .. | .. | JULIAN SOMERS |
| Jean Trevelyan | .. | .. | .. | .. | RHODA LEWIS |
| Victor Trevelyan | .. | .. | .. | .. | HAYDN JONES |
| One-Six | .. | .. | .. | .. | MICHAEL GOVER |
| Producer | .. | .. | .. | .. | DAVID GRAHAM |
| Iris | .. | .. | .. | .. | FRIEDA KNORR |

12 men, 8 women Extras as double for corpse; crowd in Arcade; special agents at Briefing; Panel Engineer and Coffee Boy at Recording Studio; man outside Strip Club.

| | | | | | |
|----------------------|----|----|----|----|-----------------|
| Floor Manager | .. | .. | .. | .. | ROBERT REED |
| Stage Manager | .. | .. | .. | .. | MICHAEL PEARCE |
| Call Boy | .. | .. | .. | .. | DAVID GRANGER |
| P.A. | .. | .. | .. | .. | EILEEN CORNWELL |
| P.A. Timer | .. | .. | .. | .. | CAROL ARMSTRONG |
| Wardrobe Supervisor | .. | .. | .. | .. | AMBREN GARLAND |
| Make-up Supervisor | .. | .. | .. | .. | LEE HALLS |
| Technical Supervisor | .. | .. | .. | .. | BOB SIMMONS |
| Lighting Supervisor | .. | .. | .. | .. | LOUIE BOTTONE |
| Senior Cameraman | .. | .. | .. | .. | MIKE BALDOCK |
| Sound Supervisor | .. | .. | .. | .. | MIKE ROBERTS |
| Vision Mixer | .. | .. | .. | .. | DEL RANDALL |
| Racks Operator | .. | .. | .. | .. | BERT WHITE |
| Grams Operator | .. | .. | .. | .. | BRIAN HIBBERT |

CAMERAS:

5 Pedestals

SOUND:

3 Booms; 1 Lazy Arm; 3 Slung Mics; 1 Desk Mic; Stand Mics. as required for Band.

TELECINE:

A.B.C. Symbol only.

"THE AVENGERS" (48)
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SCENE BREAKDOWN

| | <u>SCENE & TIME</u> | <u>CHARACTERS</u> | <u>CAMERAS</u> | <u>SOUND</u> | <u>SHOTS</u> |
|----|---|------------------------------------|------------------------|--------------|--------------|
| 1. | INT. WONDERLAND ARCADE. <u>NIGHT.</u> | | | | |
| a) | Ghost Tunnel | | 1 A | | 1 |
| b) | Hall of Mirrors | STRONG BROWN Corpse | 1 A 2 A 3 4 A | A 1 | 1 - 6 |
| 2. | INT. PRIVATE CINEMA. <u>NIGHT.</u> | ONE-SIX YORK Extras | 2 A, B 3 A, B | B 1 | 7 - 10 |
| 3. | EXT. STRIPPER CLUB. <u>NIGHT</u> | IRIS STEED Extra | 4 B | A 4 | 11 |
| 4. | INT. PRIVATE CINEMA. <u>NIGHT.</u> | ONE-SIX STEED YORK Extras | 2 A 3 A, B | B 1 | 12 - 18 |
| 5. | INT. TREVELYANS' FLAT. <u>DAY.</u> | JEAN STEED | 1 B 2 C 3 C | C 1 B 2 | 19 - 24 |
| 6. | INT. WONDERLAND Manager's Office. <u>DAY.</u> | STRONG | 5 A | L.A. | 25 |
| 7. | EXT. WONDERLAND <u>DAY.</u> | VENUS | 4 C | Slung | 26 |
| 8. | INT. WONDERLAND. <u>DAY.</u> | | | | |
| a) | Arcade | VENUS Sheba | 1 C | | 27 |
| b) | Hall of Mirrors | VENUS VICTOR | 2 D 3 D | A 1 | 28 - 30 |
| c) | Office | | 5 A | | 31 |
| d) | Arcade | VENUS STRONG VICTOR | 1 C | A 3 B 4 | 32 - 33 |

SCHEDULE

Thursday, 21st February, 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 |
| Camera Rehearsal | .. | .. | .. | .. | .. | .. | .. | 19.00 - 21.00 |

Friday, 22nd February, 1963.

| | | | | | | | | |
|---|----|----|----|----|----|----|----|---------------|
| Camera Rehearsal | .. | .. | .. | .. | .. | .. | .. | 10.00 - 12.30 |
| Lunch Break | .. | .. | .. | .. | .. | .. | .. | 12.30 - 13.30 |
| Camera Rehearsal | .. | .. | .. | .. | .. | .. | .. | 13.30 - 15.30 |
| Tea Break, Line Up, Normal Scan, Make-Up | | | | .. | .. | .. | .. | 15.30 - 16.15 |
| Dress Rehearsal | .. | .. | .. | .. | .. | .. | .. | 16.15 - 17.30 |
| Notes | .. | .. | .. | .. | .. | .. | .. | 17.30 - 18.00 |
| Line Up | .. | .. | .. | .. | .. | .. | .. | 18.00 - 18.30 |
| VTR | .. | .. | .. | .. | .. | .. | .. | 18.30 - 19.30 |

OVERALL DURATION:

51'25"

| | | | | | |
|-----|--|--|-------------------|---------------|---------|
| 9. | INT. RECORDING STUDIOS. <u>DAY.</u> | | | | |
| a) | Dressing Room | VENUS Band (off) | 2 J | C 1 B 3 | 34 |
| b) | Corridor | VENUS BETTY Band (off) | 1 G | Slung B 3 | 35 |
| c) | Dressing Room | BETTY Band (off) | 2 J 3 R | C 1 B 3 | 36 - 37 |
| d) | Corridor | BETTY Band (off) | 1 G | Slung B 3 | 38 |
| e) | Studio | VENUS BAND PRODUCER (off) | 3 G | B 3 D.M. | 39 |
| f) | Control Room | PRODUCER | 5 B | D.M. | 40 |
| g) | Studio + Control Room | VENUS BAND PRODUCER STEED Engineer | 3 G 4 D 5 B | B 3 Stand. | 41 - 44 |
| h) | Control Room | PRODUCER STEED Engineer | 5 B | L.A. | 46 |
| j) | Studio | VENUS BAND STEED | 3 G 4 D | B 3 | 47 - 51 |
| k) | Control Room | PRODUCER VENUS) STEED) (off) | 5 B | D.M. B 3 | 52 |
| l) | Corridor | STEED VENUS | 1 G | Slung | 53 |
| m) | Dressing Room | STEED VENUS | 2 J 3 R 4 | C 1 | 54 - 59 |
| 10. | INT. WONDERLAND. <u>DAY.</u> | | | | |
| a) | Arcade | BETTY | 4 E | | 60 |
| b) | Cafe | STRONG BETTY BROWN | 1 E 3 H | B 3 | 61 - 63 |

| | | | | | |
|-----|---------------------------|-----------------------------------|------------------------|-------------|---------|
| 11. | INT. WONDERLAND. NIGHT | | | | |
| a) | Office/ Arcade | STEED VENUS Extras | 5 A | C 3 | 64 |
| b) | Arcade | STEED VENUS Extras | 2 F 4 A | C 3 | 65 - 67 |
| c) | Hall of Mirrors | STEED VENUS | 3 J 4 A | A 1 | 68 - 69 |
| d) | Ghost Tunnel | STEED VENUS | 1 C 2 G 3 4 F | C 3 | 70 - 71 |
| e) | Control Room | STEED BROWN | 3 P 4 G | A 2 | 72 - 76 |
| f) | Ghost Tunnel | VENUS STEED | 2 G | A 3 C 2 | 77 |
| g) | Hall of Mirrors | VENUS STEED Extras | 4 A | A 1 | 78 |
| h) | Arcade | STEED VENUS BROWN Extras | 1 C | C 3 | 79 |
| j) | Manager's Office | BROWN STRONG | 5 A | B 3 L.A. | 80 |

ACT TWO

| | | | | | |
|-----|--|------------------|-------------------|------|---------|
| 12. | INT. PRIVATE CINEMA. <u>NIGHT</u> | ONE-SIX STEED | 1 F 2 A 3 B | B 1 | 81 - 89 |
| 13. | EXT. STRIPPER CLUB. <u>NIGHT</u> | IRIS ONE-SIX | 4 B | A 2 | 90 |
| 14. | INT. TREVELYANS' FLAT. <u>DAY.</u> | STEED JEAN | 2 H 3 C | C 1 | 91 - 98 |
| 15. | INT. WONDERLAND <u>NIGHT.</u> (Office) | STRONG BROWN | 5 A | L.A. | 99 |

| | | | | | |
|-----|--|------------------------------------|------------|--------------|---------|
| 16. | INT. RECORDING STUDIO. <u>DAY.</u> | | | | |
| a) | Studio | VENUS BAND | 3 G 4 D | B 3 Stand | 100-103 |
| b) | Control Room | PRODUCER Engineer | 5 B | D.M. | 106 |
| c) | Studio | VENUS BAND PRODUCER (off) | 3 G | B 3 D.M. | 107 |
| d) | 'Corridor | VENUS | 1 G | Slung | 108 |
| e) | Dressing Room | VENUS | 2 J | C 1 | 109 |
| 17. | INT. WONDERLAND <u>NIGHT.</u> (Arcade) | BROWN BETTY | 4 H | Slung | 110 |
| 18. | INT. TREVELYANS' FLAT. <u>NIGHT.</u> | STEED JEAN | 2 H 3 C | C 1 | 111-112 |
| 19. | INT. WONDERLAND. <u>NIGHT.</u> | | | | |
| a) | Arcade | VENUS Extras | 3 K | | 113 |
| b) | Office | STRONG | 5 A | L.A. | 114 |
| c) | Back Room | BETTY BROWN STRONG | 1 H | B 3 | 115 |
| d) | Arcade | VENUS Extras | 4 E | | 116 |
| e) | Cafe | BETTY VENUS | 2 K 3 H | C 2 | 117-123 |
| f) | Back Room | STRONG BETTY VENUS BROWN | 1 H 2 K | B 3 | 124-132 |

ACT THREE

| | | | | | |
|-----|---|---|-----------------------------|-------|---------|
| 20. | INT. RECORDING STUDIOS. <u>NIGHT</u> | | | | |
| a) | Corridor | STEED | 1 G | Slung | 133 |
| b) | Dressing Room | STEED | 2 J | C 1 | 134 |
| c) | Corridor | STEED | 1 G | Slung | 135 |
| d) | Studio | STEED PRODUCER (off) | 2 J 3 L | D.M. | 136-137 |
| e) | Control Room | PRODUCER STEED | 5 B | | 138 |
| f) | Studio | STEED PRODUCER | 2 J 3 L | B 3 | 139-140 |
| 21. | INT. WONDERLAND. <u>NIGHT.</u> | | | | |
| a) | Cafe | BETTY BROWN EXTRAS STEED | 3 M 4 E | C 2 | 141-152 |
| b) | Back Room | BETTY STRONG | 1 H 5 A | B 3 | 153-157 |
| c) | Cafe | BETTY STEED | 1 H 2 K | C 2 | 158-159 |
| d) | Junk Room | VENUS VICTOR | 2 L 3 S | A 4 | 160-161 |
| e) | Ghost Tunnel | STRONG | 4 F | C 3 | 163 |
| f) | Control Room | STRONG | 3 P | | 164 |
| g) | Junk Room | STRONG VICTOR VENUS | 2 L 3 S 4 B | A 4 | 165-168 |
| h) | Cafe | STEED BETTY | 1 E 5 A | C 2 | 169-171 |
| j) | Arcade | STEED BETTY | 4 C | | 172 |
| k) | Cafe | STEED | 1 H 2 K | | 173-174 |
| l) | Office | STEED | 5 A | L.A. | 175 |
| m) | Hall of Mirrors | BETTY JEAN STEED BROWN STRONG | 1 J 2 D, M 3 J 4 A | A 1 | 176-185 |

| | | | | | |
|------|-----------------|--|-------------------|-------|---------|
| 2ln) | Arcade | STEED | 4 H | C 3 | 186 |
| p) | Cafe | STRONG | 1 E | | 187 |
| r) | Arcade | STEED | 4 H | | 188 |
| s) | Back Room | STRONG STEED | 1 H | | 189 |
| t) | Arcade | STEED STRONG BETTY JEAN VICTOR | 2 N 3 N 5 A | Slung | 190-195 |
| v) | Back Room | BETTY STRONG | 1 H 2 K | B 3 | 196-197 |
| w) | Junk Room | VENUS STEED JEAN VICTOR | 3 S | A 4 | 198-205 |
| x) | Cafe | BETTY STRONG | 2 K | C 2 | 206 |
| y) | Back Room | BETTY | 1 H | B 3 | 207 |
| z) | Cafe | VICTOR JEAN | 2 K | C 2 | 208 |
| ai) | Back Room | BETTY | 1 H | C 2 | 209 |
| bi) | Cafe | VICTOR JEAN | 2 K | C 2 | 210 |
| ci) | Back Room | BETTY | 1 H | C 2 | 211 |
| di) | Junk Room | VENUS STEED | 3 S 4 B | B 1 | 212-213 |
| ei) | Hall of Mirrors | BETTY BROWN | 4 A | A 1 | 214 |
| fi) | Ghost Tunnel | BETTY | 3 E | A 1 | 215 |
| gi) | Junk Room | VENUS STEED | 2 L | B 1 | 216 |
| hi) | Control Room | BETTY | 3 P | A 2 | 217 |
| ji) | Junk Room | VENUS STEED | 1 K 2 L | B 1 | 218-219 |
| ki) | Control Room | BETTY | 3 P | A 2 | 220 |
| li) | Junk Room | VENUS STEED BETTY | 1 K 2 L | B 1 | 221-222 |
| mi) | Control Room | BETTY | 3 P | A 2 | 224 |
| ni) | Junk Room | STEED VENUS BETTY | 1 K 2 L | B 1 | 225-226 |

| | | | | | | |
|-----|--|-------------------------|------------|------|---------|--|
| pi) | Hall of Mirrors | BROWN BETTY | 4 A | A 1 | 227 | |
| 22. | INT. RECORDING STUDIOS. <u>DAY.</u> | | | | | |
| a) | Control Panel | VENUS | 5 B | D.M. | 228 | |
| b) | Studio | VENUS STEED Sheba | 1 E 3 L | B 3 | 229-231 | |

ACT ONE

FADE UP T/C S.O.F.
A.B.C. Symbol
(5")

FADE T/C GRAMS: (1)
FADE UP CAPTION A Theme
"THE AVENGERS" (A)

CAPTION B
"THE AVENGERS" (B)

CAPTION C
"THE AVENGERS" (C)

CAPTION D
"THE AVENGERS" (D)

CAPTION E
Starring PATRICK MACNEE

CAPTION F
Also starring JULIE STEVENS

FADE CAPTION FADE GRAMS

1. "WONDERLAND"
A INT. GHOST TUNNEL. NIGHT.

1. FADE UP 1 A GRAMS: (2)
Ghost Music
Int. Ghost + F/X
Tunnel. T/I Ghost
Past masks etc. Tunnel

SUP. CAPTIONS on As we see
CAMS. 3 & 4 as required body

As curtains open GRAMS: (3)
PAN DOWN and T/I Sting and
to M.S. Body, (4)
Let STRONG and Music
BROWN come into BOOM A 1
shot and put
suitcase down.

B. INT. HALL OF MIRRORS

(As he takes
wrist -

2. 2 A
C.U. Wrist and
watch on double.

(Cam. 1 next, Shot 3)

(On Cam. 2, Shot 2)

See him move
watch hands on
to 11.50

3. 1 A
A/B STRONG, BROWN,
Corpse.

(As Strong takes
wallet -

4. 2 A
C.U. Letter being
put into wallet.

(As it is closed -

5. 1 A
A/B

As BROWN & STRONG
go, PAN their feet
to curtain, see them
go through.

(As they go -

As they go
FADE GRAMS.

6. 4 A
C.U. Mirror Image.
(body on floor)

P/B to see Mirror.

SUP. CAPTION G
"MAN IN THE MIRROR"

GRAMS: (5)
Theme

FADE CAPTION
and CAM. 4

2. INT. PRIVATE CINEMA. NIGHT.

FADE GRAMS

7. FADE UP 2 A
Low-angle B.C.U.
ONE-SIX

(As he turns -

ONE-SIX: Take a good look at this BOOM B 1

8. 3 A
Low-angle Heads
f/g, ONE-SIX &
Screen b/g

(4 to POS. B -
Ext. Club)

(2 to POS. D -
same set)

man. The name's John Cartwright, and
he will shortly be making his first
public appearance for eight years. He
went inside for the Hatton Garden raid.
Close on £200,000 worth of uncut stones.
They were never recovered.

YORK: Will he lead us to them?

SLIGHT
ECHO

(Cam. 2 next, Shot 9)

(On Cam. 3, Shot 8)

As ONE-SIX moves
CRAB R. and T/I
to M.C.U. ONE-
SIX f/g, Screen
b/g

See watch as he
looks at it.

ONE-SIX: I think he'll sit tight for at
least a year before he moves. I'm more
interested in the small convention waiting
to welcome him back into circulation -- all
top-line operators. We should be represented.
They may remember you from the Amsterdam
affair, York, so I'm passing this one to
Williams.

CHANGE SLIDE

ONE-SIX (cont'd.): You all know this one.
The press went to town on it. The job was
worth half a million. This is a big
organisation. We should have got a lead on
it, by now./ Smith, you'd better join
Pendleton on this. I want some results by
next week.

9. 2 B (shooting over
3's cable)
Low-angle L.S.
Men f/g, Screen
& ONE-SIX b/g

CHANGE SLIDE

{ Cam. 3 to B - }
{ Same set }
{ Cam. 1 to B - }
{ Trevs.' flat }

ONE-SIX (Cont'd.): This is how Inez
Cordova looks today. Nothing's changed
except the outside decoration. She's in
London at the moment, for the Brazilian Trade
Agreement. Negotiations will be delicate,
and a leak could cause a lot of trouble.
Inez makes friends easily. I want to know
all her contacts, Marks. We've already taken
care of the telephone for you./

10. 3 B
Low-angle M.C.U.
ONE-SIX. See
watch.

3. EXT. STRIPPER CLUB. NIGHT.

11. 4 B
C.U. Photograph
of girl. PAN UP
& P/B. See
STEAD R f/g.

F/X
Traffic

DOOM A 4

PAN him R. to IRIS: Good evening, sir.
Med. 2-shot with
IRIS.

(Cam. 3 next, Shot 12)

(On Cam. 4, Shot 11)

(Cam. 3 to A)
(Cam. 2 to A)
(Both same set)

STEED: Good evening, Iris. How's business?

IRIS: Bit cold, standing out here all evening.

STEED: It's early yet. It'll warm up later.

IRIS: Well start it off. Buy me a drink.

STEED: You know me better than that. Business before pleasure. I'll be back later.

Let STEED go.
As Man enters
CRAB L. and
P/B to hold him
f/g with pictures,
IRIS b/g.

IRIS: Hello, darling. Coming in for a drink?

Let Man go.
(As man goes -

4. INT. PRIVATE CINEMA. NIGHT.

12. 3 A

Heads close f/g,
Door L b/g,
ONE-SIX R b/g

SLIGHT
ECHO

(Cam. 4 to C -)
(Ext. Arcade)
(As Steed enters -

BOOM B 1

ONE-SIX: James Morgan. Special Whitehall Courier. He was bringing diplomatic papers back from the UNO Conference. He landed at London Airport, but then disappeared. Keep an eye open for him.

13. 2 A

M.S. STEED.
PAN him L. to Chair. P/B as he rises and comes fwd. to tight 2-shot with ONE-SIX

Steed! You look under the weather. Are you all right?

STEED: Perfectly.

ONE-SIX: Then why are you late?

(Cam. 3 next, Shot 14)

(On Cam. 2, Shot 13)

STEED: I got caught up in the traffic.

T/I tighter,
as they get
closer together.

ONE-SIX: You haven't worked for me before,
so for your information I expect everybody
on my team to attend my briefings on time.
If you can't do that I don't see how you can
expect to keep ahead of the opposition.

STEED: For your information, I've been in
this business quite some time, and so far I've
managed to keep ahead of the opposition./

14. 3 A
Men f/g, STEED,
ONE-SIX b/g
Let them rise and
go.
(As Steed
reaches door -

ONE-SIX: All right, gentlemen. That will
be all, thank you.

15. 2 A
Low-angle C.U.
ONE-SIX R f/g,
Door L b/g

ONE-SIX (cont'd.): Steed, I haven't
finished. I have a job for you.

Let STEED come
fwd. to tight
2-shot

STEED: Good.

ONE-SIX: Just a routine chore.

STEED: Oh?

(Cam. 3 to B -)
(same set)

ONE-SIX: Civil Servant called Trevelyan
walked onto a railway line with a suicide
note in his pocket, yesterday.

STEED: Why?

ONE-SIX: His wife ran out on him.

(Cam. 3 next, Shot 16)

(On Cam. 2, Shot 15)

STEED: Another man?

ONE-SIX: No. She got bored with him. They seem to have led a pretty secluded life. She had the dominant personality, and when she left him he went to pieces.

16. 3 B STEED: What makes us interested?/
C.U. ONE-SIX

ONE-SIX: He handled international codes. Top secret Government work.

17. 2 A a genuine suicide./ Unless we can prove
C.U. STEED that it was it means changing all our codes.

We have to check that it was

18. 3 B STEED: You want me to go to the inquest./
Tight 2-shot

(Cam. 2 to C -) ONE-SIX: No, that's all been taken care
(Trev.'s flat) of. You'll handle the office side.
FAST

P/B and let STEED: Office work isn't exactly my line
STEED come to of country. I can't help feeling -
C.U. f/g, ONE-SIX b/g.

HOLD STEED and ONE-SIX: It'll do you good to get in some
see ONE-SIX go paper work. There are no lone wolves on my
to door team, Steed.

Let ONE-SIX go.

T/I to STEED

STEED: No. Just old foxes.

GRAMS: (6)

Sting.

5. INT. TREVELYANS' FLAT. DAY.

19. MIX 1 B
C.U. Books. F/F/X
As they go see As she
JEAN. CRAB & opens
PAN her R. to bedroom
bedroom door. door -

(Cam. 3 next, Shot 20)

Buzzer.

(On Cam. 1, Shot 19)

(Cam. 3 FAST to)
(Pos. C - Trev's)

BOOM C 1

PAN her L. to L.S.
at front door.

(As she opens
front door -

20. 3 C

Tight 2-shot
JEAN L f/g,
STEED R b/g

BOOM B 2

STEED: Mrs. Trevelyan? My name's
Steed. John Steed. May I have a few
words with you about your husband?

Let STEED go.
T/I to M.C.U.
JEAN

JEAN: Yes. Won't you come in?

STEED: Thank you.

21. 1 B

M.C.U. STEED f/g,
JEAN b/g

JEAN: Did you know my husband?/

22. 3 C

C.U. JEAN

STEED: Yes. We worked together./

23. 2 C

Low-angle C.U.
Suitcase f/g,
JEAN, STEED b/g

JEAN: Oh, really./

BOOM C 1

STEED: I've been sent to see if your
husband had any official papers here. Oh,
are you going away?

(3 to POS. D -)
(Hall of Mirrors)

JEAN: Yes. I'm flying to Ireland to
stay with my mother.

(As he shuts
door -

STEED: Good idea. What about your
husband's effects, Mrs. Trevelyan? Is
there anything I can do?

24. 1 B

M.C.U. STEED.

PAN him L. to
close 2-shot
with JEAN

JEAN: That's very kind of you, Mr. Steed.
but I've dealt with everything. And there
were no papers. He never brought work home.

STEED: I see.

(Cam. 5 next, Shot 25)

(On Cam. 1, Shot 24)

JEAN: Well, if there's nothing else, Mr. Steed ...

STEED: Just one small point, Mrs. Trevelyan. We found this in the jacket your husband was wearing.

Let JEAN come
fwd. to C.U.
R f/g, STEED
L b/g

JEAN: What is it?

{ Cam. 2 to D - }
(Hall of Mirrors)

STEED: A ticket for an Amusement Arcade.

Let STEED come
to tight 2-shot

JEAN: Wonderland?

STEED: Do you know it?

JEAN: No.

STEED: Curious place for a cyphers expert to visit?

(As she looks at
him -

JEAN: I don't see why.

GRAMS: (7)
Sting.

6. INT. MANAGER'S OFFICE, WONDERLAND.
DAY.

25. 5 A

C.U. Poster
PAN R. to O/S
STRONG R f/g,
VENUS b/g
See her go to door.

LAZY ARM

(As she reaches
door -

7. EXT. WONDERLAND ARCADE. DAY.

26. 4 C

M.C.U. VENUS
PAN DOWN to
Sheba.

SLUNG MIC.

VENUS: Go on, Sheba! Go on!

(Cam. 1 next, Shot 27)

(On Cam. 4, Shot 26)

Let Sheba go.
See VENUS's feet
go.

8. INT. WONDERLAND. DAY.

A. ARCADE

27. 1 C

L.S. Arcade,
VENUS far b/g

(As she turns to
Hall of Mirrors -

B. INT. HALL OF MIRRORS

28. 2 D

L.S. VENUS

T/I and PAN her R.
to Mirrors

BOOM A 1

HOLD her M.S. L f/g,
Mirror R b/g.

(Cam. 4 start move
to POS. F - Arcade)

(As she starts to
adjust camera -

VENUS: Sheba, Sheba!

29. 3 D

M.C.S. VENUS with
camera f/g, VICTOR
b/g

(As she lifts
camera -

VENUS: Sheba, you wait till I get

30. 2 D

C/S VENUS L f/g,
VICTOR's reflection
L b/g. See him go.

PAN her L. to door.

Let her go.

(As she exits -

hold of you.

C. INT. MANAGER'S OFFICE.

31. 5 A

L.S. VENUS

(Cam. 4 on to F)

(Cam. 3 to L - }
Back Room }

(Cam. 1 next, Shot 32)

(On Cam. 5, Shot 31)

(Cam. 2 to J -
(Dressing Room)

(As Venus turns
to go -

D. ARCADE

32. 1 C

CUT GRAMS:

Cafe door L f/g,
VENUS b/g

BOOM B 4

STRONG enters
L f/g

STRONG: Can I help you? Didn't
you read the notice? We're closed.

T/I with him to
close 2-shot

VENUS: My dog ran away. I came
to find him.

(Cam. 5 to B -
(Control Room)

STRONG: This is private property.
You should keep him under control.

F/X
Ships'
hooters.

VENUS: I'm sorry.

STRONG: You're trespassing.

As VENUS goes
P/B to L.S.
STRONG

VENUS: I'll pay for admission if you
like.

STRONG: You can do that at six o'clock,
when we open.

(As Strong
moves -

VENUS: All right. I'm very sorry.
Sheba!

33. 4 F

BOOM A 3

Ghost Tunnel
entrance f/g,
L.S. STRONG.

VICTOR: She got my picture.

Let him come to
E.C.U.
P/B as he comes
fwd. down tunnel
to Low-angle C.U.
O/S VICTOR by mask
L f/g, STRONG R
b/g

STRONG: I tthought I told you to
keep inside.

VICTOR: What are you going to do?

(Cam. 1 FAST to G -
Corridor)

STRONG: I'll take care of her.

GRAMS: (8)
Sting.

(Cam. 2 next, Shot 34)

(On Cam. 4, Shot 33)

9. INT. RECORDING STUDIOS. DAY.

A. DRESSING ROOM.

34. MIX 2 J

M.L.S. VENUS

CRAB L. as she
goes to mirror.
See her reflection.

P/B as she comes to
chair.

{ 3 start move to POS. }
{ R - Dressing Room }

As she goes PAN DOWN
to C.U. Bag

(As she shuts door -

BOOM B 3 -
Band warming
up in
distance

BOOM C 1

B. CORRIDOR

35. 1 G

M.S. VENUS

CRAB her L. to
Studio Door

Let her go.

See BETTY. Let
her come fwd.

{ 2 CRAB L. to let }
{ 3 on to POS. R }

PAN BETTY to
Dressing Room
door

(As she enters -

Band louder
as she goes.
SLUNG MIC.

C. DRESSING ROOM.

36. 3 R

Table f/g, BETTY
b/g

Band b/g
BOOM C 1

(Cam. 2 next, Shot 37)

(On Cam. 3, Shot 6)

Let her come to table.

(As she sees brooch -

37. 2 J (Crabbed L)

C.U. Brooch. P/B
and PAN UP as she
lifts it.

(3 FAST to G - Studio)

As she moves P/B to
M.S. at Chair.

PAN DOWN to bag.

See her empty contents
and take camera.

D. CORRIDOR

38. 1 G

M.S. BETTY
See her go round
corner. Stay on
Studio door.

Band louder.

SLUNG MIC.

PAN UP to sign.

Q SIGN LIGHT UP
"RECORDING"

E. STUDIO

39. 3 G

M.S. VENUS with
KENNY.

As she goes PAN
her R. to low-angle
f/g, Control Gallery
b/g

PRODUCER (v/o):

O.K. boys, let's

DESK MIC.

try one.

BOOM B 3

(As she takes
position -

F. CONTROL ROOM.

40. 5 B

O/S PRODUCER C.U.
R f/g, Studio b/g

PRODUCER (cont'd.):

In five seconds

DESK MIC.

from now.

G. STUDIO

41. 3 G

KENNY, piano, &
cue light f/g,
VENUS b/g

"THERE'S NOTHING LIKE LOVE"

4 bar piano
intro. then
T/I to M.S.
VENUS (16
bars)

There's nothing like love,

It's a grand, grand feeling.

It really is a gift from up above.

(Cam. 5 next. Shot 42)

(On Cam. 3, Shot 41)

What else in the universe
thrills you so?
Nothin' No, there's nothin' like love.
There's nothin' on earth that is
more appealin',
Then walking with your darlin'
hand in glove.
What else gives a person that sweet
warm glow?

42. 5 B
PRODUCER &
Engineer f/g,
VENUS & Band
in studio b/g

Nothin' No, there's nothin' like love./
If I ever meet the 'boy
What a lucky girl I'll be
There might be greater joy

43. 3 G
M.C.U. VENUS

But if there is, you tell me!/
There's nothin' like love when the
dawn comes stealin'
And suddenly the stars have lost their light.
He'll look in your eyes and he'll
sigh and say

44. 4 D
C.U. VENUS

Thanks for a wonderful night.
But/then you're all alone
The sky is bright above
A girl is so aware that there is nothin'
No, there's nothin' like love.
Nothin', nothin', nothin', nothin'
Oh! There's nothin' like love.

H. CONTROL ROOM

46. 5 B
STEED & Engineer
& PRODUCER f/g,
Studio b/g

PAN STEED R. to
stairs. Let him
go. PAN Coffee
Boy L. to 2-shot
with Producer.

PRODUCER: O.K., well, it's a bit LAZY ARM
early morning. We'll try another one
in a couple of minutes. Have some
coffee.
Thank you. See that they
get some downstairs, will you?

(Cam. 3 next, Shot 47)

(On Cam. 4, Shot 46)

J. STUDIO

47. 3 G
M.C.S. VENUS
CRAB her L. to Piano. BOOM B 3
Let STEED enter R b/g, come fwd. to close 2-shot
STEED: Hello, my dear. Enjoying yourself?
VENUS: Yes, but I'm not used to singing at this hour. The next one will be better.
STEED: Good. How's the photography? I hope you're taking care of my camera.
VENUS: Of course. It's a bit complicated./ I took those pictures at Wonderland for you.
48. 4 D
C.U. VENUS
STEED: Good.
49. 3 G
Tight 2-shot
Let STEED go to b/g
VENUS: What do you want them for?/
STEED: A friend of mine. He's thinking of opening an arcade like that up in your part of the country.
VENUS: Manchester?
50. 4 D
C.U. VENUS
STEED: Yes. I would have taken them myself, but I've been rather busy./ Anyway, I thought you'd enjoy using a professional's camera.
VENUS: I'll believe you -- thousands wouldn't. Come on, I'll show you what I took./ Peter!
51. 3 G
VENUS f/- STEED

(On Cam. 3, Shot 51)

Let them go.

K. CONTROL ROOM

52. 5 D

M.C. PRODUCER f/g,
STEED, VENUS b/g

{ 3 to POS. R - }
(Dressing Room)

VENUS (v/o): Give me a shout when
you're ready. I'm going to my
dressing room.

BOOM B 3

PRODUCER: All right, darling.
We shan't be long.

DESK MIC.

L. CORRIDOR

53. 1 G

M.S. STEED &
VENUS

PAN them to
Dressing Room.

(As they reach
door -

SLUNG MIC.

M. DRESSING ROOM

54. 2 J (Crabbed L)

Chair close f/g,
STEED, VENUS b/g

As VENUS comes to
chair PAN DOWN to
C.U. Bag.

As she lifts hands
PAN UP to close
2-shot

VENUS: Heck! Your camera! It's
gone! BOOM C 1

STEED: Oh, no! When did you last
use it?

VENUS: Yesterday.

HOLD STEED f/g
See VENUS go to
b/g

Let VENUS come to
close 2-shot

See photos.

(As he takes them
from packet -

STEED: And the film was still in it?

VENUS: Yes. I took some pictures of
Sheba this morning. Oh -- not yours --
not your film at the fair. I've had them
developed. They're here somewhere. Ah,
here they are.

55. 4

Photos in
double's hands

STEED: Good, well don't worry about the
camera. It was insured. Very nice.

(On Cam. 4, Shot 55)

*F/I closer
on 4th picture.

VENUS: Well, F8 at 150 is double dutch
to me.*

56. 2 J (Grabbed L)
Tight 2-shot

STEED: When did you say you took these?/

VENUS: Yesterday. I only
collected them from the chemist's
this morning. Why? What's
wrong?/

57. 4
C.U. Photo
See double point

STEED: This man.

58. 2 J
Tight 2-shot

VENUS: Oh, I didn't see him
there./

STEED: No, you wouldn't. You caught
his reflection in the mirror. Very
interesting.

59. 3 R
C.U. STEED

VENUS: Why?/

{ 1 start move to }
{ E - Arcade }

STEED: He died last week.

GRAMS: (10)
Sting.

10. INT. WONDERLAND. DAY.

A. ARCADE

60. 4 E
V.L.S. Arcade
Paper blowing f/g
{ 1 FAST to E - }
{ ARCADE }

F/X Ships'
Hooters.
Soft

BETTY enters.

PAN her L. to
Cafe Door

B. CAFE

61. 1 E
Close 2-shot
STRONG, BETTY

STRONG: Any trouble?

BOOM B 3

(On Cam. 1, Shot 61)

(Cam. 2 to Arcade -)
S/B POS. F)

BETTY: No. Here it is.

STRONG: Good girl. Just to make
sure.

BETTY: It's a nice camera.

STRONG: It's yours.

Let BETTY come
and sit C.U. R
f/g, STRONG L b/g

BETTY: Like this?

STRONG: Like what? Where did you
get that?

Let STRONG come
fwd. and join her
in tight 2-shot

BETTY: It was around.

STRONG: Look, Betty -

BETTY: What's it to do with you?
You got me to follow the girl and bring
back the camera, so don't complain when
I make it worth my while.

STRONG: I would have taken care of that.

BETTY: It's all right for you to talk.
When it suits you, you'll do a flit.
What happens to us?

STRONG: You can come with me.

(Cam. 3 next, Shot 62)

(On Cam. 1, Shot 61)

BETTY: Where to?

STRONG: I'm going places. Warm and interesting places. Are you?

BETTY: I'll think about it.

STRONG: Think hard, Betty. I'm closing this place at the end of the month.

BETTY: What does Mr. Brown say about that?

STRONG: You can move on and move up -- with me.

BETTY: Doing what? Pinching cameras?

BROWN: Strong.

STRONG: I didn't hear you knock.

BROWN: You forget I own this place. And her. So put your hands in your pockets.

STRONG: Scream a little for Mr. Brown, Betty. It'll make him feel wanted around here.

BROWN: Now look here, Strong.

STRONG: Go and put the kettle on, Betty.

I want to talk to Mr. Brown.

Now, get this straight, Brown, because I'm only going to say it once. You've been hiding Trevelyan, not me. This is your place. I only have to make an anonymous telephone call./...

WHIP PAN L. to
BROWN.

P/B to 3-shot
as he comes fwd.

Let BETTY go and
T/I to Close
2-shot

(On Cam. 3, Shot 62)

63. 1 E
C.U. STRONG

BROWN: Listen, when I agreed to this,
I didn't know who Trevelyan was./

STRONG: Well, you know now, don't you?
You're an accessory before, during and
after. That's one of the reasons you'll
do exactly as I say.

11. INT. WONDERLAND. NIGHT.

GRAMS: (10)

A. MANAGER'S OFFICE.

Arcade
music +
F/X

64. MIX 5 A
High-angle crowd
in Arcade
See STEED & VENUS
enter and go to
machine

DOOM C 3
(Extras -
distant)

(Cam. 3 to J -)
(Hall of Mirrors)
(Cam. 2 to F -)
(Arcade)

B. ARCADE

65. 2 F
STEED & VENUS
at Machine

DOOM C 3

(Cam. 1 to C -)
(Ghost Tunnel)

STEED: All the fun of the fair.
I wonder if these things work.

66. 4 A
C.U. Machine
(Cutaway)

67. 2 F
Close 2-shot

VENUS: Charming!

STEED: Where were you when you took
Let them go. that picture?

(Cam. 3 next, Shot 68)

(On Cam. 2, Shot 67)

VENUS: Oh, in the Hall of Mirrors.
Come on, I'll show you.

C. HALL OF MIRRORS

| | | | | |
|-----|-----|--|--|--|
| 68. | 3 J | <p>Reflection of STEED & VENUS in mirror.</p> <p>As they come fwd. PAN L. to them.</p> <p>Let STEED go.</p> <p>HOLD VENUS L f/g, mirrors R b/g</p> <p>See STEED appear in mirror.</p> <p>(2 to G - Tunnel)</p> | <p><u>VENUS:</u> I think I was standing just about here.</p> <p><u>STEED:</u> When you can see my reflection in the mirror tell me.</p> | <p>FADE GRAMS + F/X to b/g</p> <p>BOOM A 1</p> |
| 69. | 4 A | <p>M.C.U. VENUS f/g, STEED b/g</p> <p>T/I as she joins him.</p> <p>Let girls come out and go.</p> <p>Let VENUS go.</p> <p>T/I C.U. STEED. (As he turns back to enter -</p> | <p><u>VENUS:</u> Now! The only place he could have come from is in there.</p> <p><u>STEED:</u> Like to come in and get scared?</p> <p><u>VENUS:</u> After you.</p> <p><u>STEED:</u> No, after you.</p> | <p>FADE Arcade music</p> |
| 70. | 2 G | <p>L.S. T/I down Ghost Tunnel (to POS. M)</p> <p><u>CUTS AS DIRECTED:</u></p> <p><u>1 C</u> C.U. VENUS</p> <p><u>SUP. 3 & 4 as Required</u> Masks</p> <p>(CLEAR 4 to POS. F -) { Ghost Tunnel. { CLEAR 3 to POS. P { Control Room</p> | <p><u>D. GHOST TUNNEL</u></p> | <p>F/U F/X Laughter X-FADE</p> |
| 71. | 4 F | <p>(On cue -</p> <p>M.C.U. STEED</p> | <p><u>VENUS:</u> Steed! Where are you? Steed?</p> | <p>BOOM C 3</p> |

(On Cam. 4, Shot 71)

PAN STEED L.
to door.

(As he enters -

E. CONTROL ROOM

CUT F/X

72. 3 P
M.C.U. STEED

PAN him L. to
Panel.

(Cam. 4 to G -)
(Control Room)

As he turns WHIP
PAN R. to BROWN

73. 4 G BROWN: Looking for something?
C.U. STEED

74. 3 P STEED: No, someone, actually.
C.U. BROWN

P/B to let
STEED enter
tight 2-shot

BROWN: In here?

STEED: Yes. You might know him.
His name's Trevelyan.

BROWN: Look, mate, I've a job to do -
I got to keep unauthorized persons off
the premises. I don't want trouble
no more than you. O.K?

(As Steed gives
him photo -

75. 4 G STEED: I've got a picture of him here.
C.U. BROWN

See photo

76. 3 P BROWN: I've never seen him before./

Tight 2-shot.
Let STEED go.
T/I to C.U.
BROWN

STEED: I just thought you might have.

F. GHOST TUNNEL

F/X

77. 2 G
C.U. VENUS

VENUS: Steed! Steed, where are
you?

Let her turn.
As she goes
T/I with her
along tunnel.

Ghost Tunnel
Noises

(On Cam. 2, Shot 77)

VENUS (Cont'd.): Is that you?
Don't be daft. Please stop mucking
about.

F/X Laughter

You great nit, where've you
been?

CUT F/X
as Steed
appears.

BOOM A 3

See STEED step
in front of her.

STEED: Just looking around.

VENUS: Oh, let's get out of here.
This place frightens me.

See them go to
Hall of Mirrors
(As they reach
curtain -

STEED: Come on then. Through
here.

G. HALL OF MIRRORS

BOOM A
SWING

78.

4 A

F/U GRAMS: (11)

M.S. Hall of
Mirrors.

T/I to close
2-shot

PAN them to
door and let
them go.

See Boy & Girl
enter

(As they exit -

VENUS: Phew! I didn't enjoy
that one little bit. I don't know
what you see in this place. I
can't understand your friend wanting
to open one of these Arcades.

Arcade
music +
F/X
B/g

STEED: Frankly, neither can I.
Come on, I'll take you home.

H. ARCADE

79.

1 C

F/U GRAMS
+ F/X Loud.

O/S BROWN C.U. L
f/g, VENUS &
STEED b/g.
Let them go.

PAN BROWN L. to
steps.

(As he goes up
steps -

J. MANAGER'S OFFICE

80.

5 A

FADE GRAMS
+ F/X b/g

L.S. down stairs.
Let BROWN come
up to M.C.U.

BOOM B 3

(On Cam. 5, Shot 80)

PAN BROWN to
2-shot with
STRONG at desk.

LAZY ARM

BROWN: Get your feet off my desk.

STRONG: How much am I paying you?

BROWN: Not enough.

STRONG: How much?

BROWN: Two hundred.

STRONG: Two hundred pounds just for the
use of this arcade for a few weeks. No
questions asked. Isn't that good enough?

Let BROWN turn
to C.U. R f/g,
STRONG L b/g

BROWN: If I'd known what you were up to
I would never have agreed.

STRONG: But you did -- and now you're in
this as deeply as we are. O.K? Now,
what do you want?

Let STRONG rise
& come to tight
2-shot

BROWN: You remember the girl who came
in with the dog the other afternoon?

STRONG: What about her?

BROWN: She was here again. Just now.

STRONG: So?

BROWN: There was a man with her. I
found him prowling around the control room
in the ghost tunnel.

STRONG: Did he find anything?

S/B CAPTION

CA

(On Cam. 5, Shot 80)

BROWN: No, of course not. But he had a photograph of Trevelyan.

STRONG: What?

BROWN: He asked me if I'd seen him.

STRONG: Where is he now?

BROWN: He left with the girl. I think his name is Stead. I heard the girl calling for him.

STRONG: Keep an eye open for him. If he comes here again ... you'll have to start earning your two hundred pounds, won't you?

CAPTION H
END OF ACT ONE

GRAMS: (12)
Theme

COMMERCIAL BREAK

- CAM. 1 MOVE TO POS. F - PRIVATE CINEMA
- CAM. 2 " " POS. A - " "
- CAM. 3 " " POS. B - " "
- CAM. 4 " " POS. D - EXT. STRIPPER CLUB
- CAM. 5 STAY AT POS. A - MANAGER'S OFFICE

- DOOM A MOVE TO POS. 2 - EXT. STRIPPER CLUB
- DOOM B " " POS. 1 - PRIVATE CINEMA
- BOOM C " " POS. 1 - TREVELYANS' FLAT

ACT TWO

FADE UP CAPTION J
"THE AVENGERS"
ACT TWO

GRAMS: (13)
Theme

12. INT. PRIVATE CINEMA. NIGHT.

81. MIX 1 F
Low-angle M.L.S.
ONE-SIX f/g,

SLIGHT
ECHO
BOOM B 1

ONE-SIX: So the man on the railway line, wearing Trevelyan's clothes, identified by Trevelyan's wife, and with a suicide note in his pocket in Trevelyan's handwriting, was not Trevelyan?

82. 3 B
C.U. ONE-SIX

83. 2 A
C.U. STEED

STEED: No, sir.

ONE-SIX: So?

84. 3 B
C.U. ONE-SIX
As he comes & sits P/B to C.U.
STEED L f/g, ONE-SIX b/g R.

STEED: He's still alive./

ONE-SIX: A snapshot of a man reflected in a mirror isn't much to go on, is it? What about Mrs. Trevelyan?

85. 2 A
C.U. STEED
(Swing 3)

STEED: She could be lying.

ONE-SIX: Why?

STEED: That's what I've got to find out./

86. 3 B
C.U. ONE-SIX

87. 2 A
C.U. STEED
(Swing 3)

ONE-SIX: And the suicide note?/

88. 3 B
Tight 2-shot
(Cam. 2 next, Shot 89)

STEED: A forgery. If Trevelyan's alive, sir, he could be in on the deal./ Nothing like a death to cover up your tracks.

(On Cam. 3, shot 88)

ONE-SIX: If we only knew for certain that Trevelyan had defected then we could change all the codes.

STEED: Shouldn't we do that anyway -- to be on the safe side?

PED. UP as they rise

ONE-SIX: It's not that simple. In the meantime I think we'd better alert all sea and air ports.

STEED: If he takes fright and goes to ground we'll lose him altogether. Look -- give me forty eight hours.

HOLD STEED C.U. f/g. Let ONE-SIX go to b/g

ONE-SIX: For a man who says he's such a long way ahead, twenty four hours should be enough./

89. 2 A

C.U. STEED
As he turns CRAB L. to O/S STEED
C.U. L f/g,
Screen b/g

STEED: Touche'.

13. EXT. STRIPPER CLUB. NIGHT.

90. 4 B

C.U. IRIS's feet.
PAN UP as she goes. P/B to let ONE-SIX enter tight 2-shot
(Cam. 2 to H -)
(Trev.'s flat)

(Cam. 3 - C -)
(Trev.'s flat)

F/X
Traffic
BOOM A :

IRIS: Good evening, sir.

ONE-SIX: Good evening, Iris. Cold night again. Doesn't show much sign of letting up, does it?

IRIS: No.

ONE-SIX: Is your mother better?

(Cam. 2 next, Shot 91)

(On Cam. 4, Shot 90)

IRIS: Much better, thank you. The doctor says she'll be able to get up soon. We're very grateful to you for all you've done, sir.

ONE-SIX: Not at all, my dear, it's nothing.

14. INT. TREVELYANS' FLAT. DAY.

91. MIX 2 H

C.U. STEED R f/g,
JEAN L b/g

CUT F/X

BOOM C 1

JEAN: I left my husband because I couldn't bear living with him. It would be hypocritical to pretend I'm heart-broken.

STEED: You don't blame yourself in any way for his death?

JEAN: Why should I?

Let STEED rise
and go. T/I to
M.C.U. JEAN

STEED: I expect you'll be glad to get away from these surroundings.

JEAN: I'm not running away from poignant memories, if that's what you mean./

92. 3 C

C.U. STEED

STEED: You must have been living under a considerable strain -- it couldn't have been easy to carry out that identification.

JEAN: It wasn't.

93. 2 H

C.U. JEAN

(Swing 3)

(Cam. 3 next, Shot 94)

STEED: I suppose you just glanced and looked away./

(On Cam. 2, Shot 93)

94. 3 C
M.C.U. STEED
As he leans down
P/D to C.U. JEAN
f/g, STEED b/g

JEAN: I didn't need to examine the
body for birthmarks./

STEED: Could you have been mistaken?

JEAN: What makes you think I might
have been?

STEED: You see that man reflected in
the mirror? That is your husband, isn't
it? It was taken nearly a week
after the body was found on the railway
line. I'm sorry if this is a great shock
to you, Mrs. Trevelyan.

JEAN: It isn't. I know my husband is
alive.

STEED: Then you deliberately identified
another man as your husband?

JEAN: I had to -- they'd have killed
Victor if I'd refused.

STEED: Who are they?

JEAN: I don't know. Somebody tried to
bribe him, and when he refused, they
threatened him.

STEED: Why didn't you go to the
police?/

97. 2 H
O/S C.U. STEED
R f/g, JEAN L
b/g

JEAN: Mr. Steed, I lied when I told
you I'd left my husband. We love each
/other very much. You see,

(Cam. 3 next, Shot 98)

(On Cam. 2, Shot 97)

JEAN (cont'd.): other very much.
You see, I'd rather be married to a
live traitor than a dead hero./

98. 3 C

C.U. STEED

*P/B to tight
2-shot

STEED: And the man who was found on
the railway line wearing your husband's
clothes?*

JEAN: I don't know.

STEED: But your husband must have
agreed to the whole thing.

JEAN: No -- I can't believe that.

STEED: Are you sure you don't know
where your husband is, Mrs. Trevelyan?

JEAN: Quite sure.

STEED: Then why are your bags still
packed? I thought you were going to
Ireland?

JEAN: They told me to wait for a
message. Maybe they'll tell me where
Victor is.

P/B as JEAN
steps fwd.
Let STEED come
to her.

STEED: I hope so -- for all our sakes.

(Cam. 5 next, Shot 99)

(On Cam. 3, Shot 98)

15. INT. WONDERLAND. NIGHT.
MANAGER'S OFFICE

99. 5 A

L.S. Arcade
through window.
P/B to STRONG
at desk

(GRAMS: (14)

Arcade
music +
F/X
b/g
L.A.

STRONG: Yes, yes, I know -- but
I've got to close down here soon.
Thursday at the latest. Things are
hotting up. What about Jimmy's
place ... it's always worked before.
All right, but make it soon.

PAN him to door.
BROWN enters
close 2-shot

BROWN: Do you know when you're
leaving yet?

STRONG: Don't be impatient, Brown.
Only a few more days. It seems the
police are not satisfied that Trevelyan's
dead. We shall have to lie low for
a while longer.

Let STRONG go.

BROWN: All right.

STRONG: Of course it's all right. If
you've got any other plans you'd better
forget them.

T/I to C.U.
BROWN

BROWN: We'll see.

16. INT. RECORDING STUDIOS. DAY.
A. STUDIO

100. 4 D

C.U. Drums
WHIP PAN to
C.U. Bass

"I KNOW WHERE I'M GOING"

101. 3 G

KENNY & Group
f/g, VENUS b/g

(Cam. 4 next, Shot 102)

(On Cam. 3, Shot 101)

I know where I'm going
I know who's going with me,
I know who I love,
But the Dear knows who I'll marry.

T/I to
M.C.U.
VENUS

I have stockings of silk.
Shoes of fine green leather,
Combs to buckle my hair,
And a ring for every finger.

POSS. SHOTS
102 and 103
on 4 and 3

(2 to Pos. J -
(Dressing Room)

Some say he's black,
But I say he's bonny,
The fairest of them all,
My handsome, winsome Johnny.

Feather beds are soft,
And painted rooms are bonny,
But I would leave them all,
To go with my love, Johnny.

I know where I'm going,
I know who's going with me.
I know who I love,
But the Dear knows who I'll marry.

B. CONTROL ROOM

106. 5 B

O/S PRODUCER
f/g, Studio
below

(Cam. 4 to H -)
(Arcade

PRODUCER: Thanks, everyone, that's
coming along nicely. That's it for
today. See you at 4.30 tomorrow.

Desk Mic.

C. STUDIO.

107. 3 G

L.S. Studio.

See VENUS go
to door.

VENUS: Good night, Peter.

BOOM B 3

(Cam. 1 next, Shot 108)

(On Cam. 3, Shot 107)

PRODUCER (v/o): 'Bye.

Desk Mic.

VENUS: Good night, everybody.

BOOM B 3

(As she reaches door -

D. CORRIDOR

108. 1 G

C.U. Sign. As light goes out
PAN DOWN to M.C.U.
VENUS
PAN her R. to Dressing Room.

RECORDING LIGHT OUT

SLUNG MIC.

E. DRESSING ROOM

109. 2 J

M.S. table f/g
VENUS comes fwd.
As she lifts photos T/I to M.C.U.
As she puts them down P/B to M.S.
PAN her R. to clothes.

BOOM C 1

(3 to POS. C -)
(Trev.'s flat)

(As she starts to change -

17. INT. WONDERLAND. NIGHT.
ARCADE.

110. 4 H

C.U. BROWN with Rifle. As he fires P/B
See moving targets
R f/g

(Cam. 3 next, Shot 111)

(On Cam. 4, Shot 110)

As BETTY joins
him T/I to
close 2-shot

SLUNG MIC.

BROWN: Have you given Trevelyan
his dinner?

BETTY: Yes.

{ 2 to POS. H - }
{ Trev.'s flat }

BROWN: How is he?

{ 1 to POS. H - }
{ Back Room }

BETTY: All right. Although personally
I don't understand why he's so valuable.

BROWN: Apparently he is.

BETTY: Where's he going to?

BROWN: I don't know. Somewhere
where he'll be appreciated.

BETTY: What about his wife?

BROWN: How do you know he's got a
wife?

BETTY: He told me. I wonder what
it would be worth to her to be re-united
with her husband.

T/I to C.U.
BROWN & gun.

BROWN: Don't be silly, Betty. These
people will stop at nothing.

(As he fires -

18. INT. TREVELYANS' FLAT. NIGHT.

111. 3 C

C.U. STEED

BOOM C 1

P/B to C.U. JEAN
L f/g, STEED R
b/g

STEED: May I?

Let STEED go.

JEAN: Again, Mr. Steed?

(Cam. 2 next, Shot 112)

(On Cam. 3, Shot 111)

112. 2 H

M.C.U. STEED
R f/g, JEAN
L b/g

(3 to POS. K -)
(Arcade)

P/B and let
JEAN come to
C.U. L f/g,
STEED R b/g

(4 to POS. E -)
(Arcade)

Let STEED come
fwd. & join her
in tight 2-shot

STEED: I just dropped by to see
if there was any news./ Didn't
they give you any idea how long it
would be before they contacted you?

JEAN: No. A woman telephoned me
today. She said she knows where my
husband is. I've got to meet her
tomorrow night at nine o'clock with
£500 cash.

STEED: At Wonderland?

JEAN: Yes.

STEED: I'll be there, too.

JEAN: Good.

GRAMS: (15)
Sting.

19. INT. WONDERLAND. NIGHT.

A. ARCADE

X-FADE to

113. MIX 3 K

V.L.S. Arcade.
Crowd x f/g
VENUS appears.
Let her come to
M.S. PAN her
to Ghost Tunnel.
See extras come out
(As she enters -

B. MANAGER'S OFFICE.

GRAMS: (16)
Arcade
music +
F/X

114. 5 A

C.U. Phone
PAN UP to C.U.
STRONG as he
lifts it. PAN
him to door.
See him go down
stairs.

STRONG: Hello. Yes. Good.
Right. We'll be there.

F/F/X
Telephone
L.A.

C. BACK ROOM.

115. 1 H

M.C.S. BETTY L f/g
at sink. BROWN
enters R b/g
STRONG enters.

FADE
Arcade
Music

(Cam. 4 next, Shot 116)

(On Cam. 1, Shot 115)

{ 3 to POS. H - }
{ Cafe }
{ 2 to POS. K - }
{ Cafe }

STRONG: We're leaving tomorrow night. Organise a car at 11.30 for three of us. BOOM B 3

BROWN: All right. Who's the third?

STRONG: Just lay it on, Brown.

BROWN: Anything as long as you're going.

STRONG: This is your last chance, Betty.

Let BROWN go
and STRONG come
to close 2-shot
with BETTY

BETTY: You're not interested in me.

STRONG: No. But if I've got you he'll keep his mouth shut, won't he?

D. ARCADE

116. 4 E

M.S. VENUS
coming out of
ghost tunnel.

GRAMS: (17)
Arcade
music +
F/X

~~See: Extras~~

Pat L. to Cafe
Through window
see her go &
sit. See
BETTY enter.

E. CAFE

117. 3 H

M.C.U. BETTY
L f/g, VENUS
R b/g

FADE
Music &
F/X b/g
BOOM C 2

VENUS: Hallo.

BETTY: Tea or coffee, love?

(Cam. 2 next, Shot 118)

(On Cam. 3, Shot 117)

VENUS: Tea, please, no sugar,
no milk. Have you any cakes?

As she comes fwd.
P/B to M.C.U. BETTY
with cakes, VENUS
b/g

BETTY: Straight tea. Little
cakes coming up.

118. 2 K VENUS: Excuse me, /but may I ask
C.U. VENUS where you got that brooch?
(SWING 3)

119. 3 H BETTY: I was given it. Years
C.U. Brooch. ago. By a friend.
PAN UP to C.U.
BETTY

VENUS: It's very unusual, isn't
it?

P/B to let
VENUS enter
R f/g

BETTY: Do you like it?

VENUS: Yes. My mother gave me an
identical one for my eighteenth
birthday.

120. 2 K BETTY: Lucky you.
C.U. VENUS
(Swing 3)

VENUS: Look, just give me back my
brooch and my camera, and we'll forget
the whole thing./

121. 3 H
C.U. BETTY

BETTY: Are you accusing me of stealing
this?/

122. 2 K
C.U. VENUS
(P/B FAST 3)

123. 3 H VENUS: Yes. Yes, I am/
O/S C.U. VENUS
R f/g, BETTY L
b/g

STRONG: (v/o): Betty! What's BOOM B 3
going on?

(Cam. 1 next, Shot 124)

(On Cam. 3, Shot 123)

(As she enters -

BETTY: Excuse me.

DOOM C 2

F. BACK ROOM.

124. 1 H

M.S. STRONG at
Curtain.
BETTY enters.
P/B. HOLD
C.U. BETTY L f/g,
STRONG R b/g.

CUT GRAMS
+ F/X

BETTY: It's that girl with the
camera.

DOOM B 3

Let STRONG come
to her. See
VENUS enter R
b/g

STRONG: I can see that -- what's
she saying? Is there something I
can do for you?

VENUS: Are you the owner of this
place?

STRONG: I am.

125. 2 K

Close 2-shot
STRONG & BETTY

VENUS: Then will you please make
this girl give me back my property?/

(Swing 1)

BETTY: She says I pinched her brooch.

VENUS: And my camera!

BETTY: I never set eyes on you before.

126. 1 H

C.U. VENUS

STRONG: Possibly you're mistaken,
Miss./

127. 2 K

2-shot a/b

VENUS: I assure you I am not. Are
you going to hand over that brooch, /or
am I going to call the police?

128. 1 H

C.U. VENUS.

BETTY: It's my brooch./

Let her go to
2-shot with
BROWN.

VENUS: We'll soon see about that.

(Cam. 2 next, Shot 129)

(On Cam. 1, Shot 128)

129. 2 K VENUS (Cont'd.): Excuse me.
C.U. STRONG Get out of my way!

130. 1 H STRONG: That wasn't very clever of
C.U. VENUS. you, young woman./
(As she turns &
looks -

131. 2 K C.U. STRONG
Let him step
to B.C.U.

132. 1 H Now, what are we going to
B.C.U. VENUS do about you?/

GRAMS: (18)
Theme

CAPTION K
END OF ACT TWO

COMMERCIAL BREAK

- CAM. 1 MOVE TO POS. G - RECORDING STUDIO (Corridor)
- CAM. 2 " " POS. J - " " (Dressing Room)
- CAM. 3 " " POS. L - RECORDING STUDIO
- CAM. 4 STAY AT POS. E - ARCADE (Cafe)

- BOOM A MOVE TO POS. 4 - ARCADE (Junk Room)
- BOOM B STAY AT POS. 3 - RECORDING STUDIO
- BOOM C MOVE TO POS. 1 - RECORDING STUDIO (Dressing Room)

ACT THREE

FADE UP CAPTION L GRAMS: (19)
"THE AVENGERS"
ACT THREE Theme

20. INT. RECORDING STUDIOS. NIGHT.
A. CORRIDOR

133. 1 G
L.S. Corridor. X-FADE
STEED appears. GRAMS: (20)
PAN him R. to Suspense
Dressing Room. SLUNG MIC.
(As he reaches
door -

B. DRESSING ROOM.

134. 2 J
L.S. Dressing Room. BOOM C 1
STEED enters. Q LIGHT ON AND OFF
Let him go.
(As he shuts
door -

C. CORRIDOR

135. 1 G
M.C.S. STEED SLUNG MIC.
PAN him L. to
Studio Door
(As he enters -

D. STUDIO

136. 3 L
L.S. Studio. CUT GRAMS:
STEED enters. Desk Mic.
(As he looks
round - PRODUCER (v/o): Steed!

137. 2 J (Crabbed R)
C.U. STEED PRODUCER (v/o): Steed? Stay
there -- I want a word with you. DESK MIC.

E. CONTROL ROOM

138. 5 B
Side of Producer
C.U. R f/g,
STEED b/g
(Cam. 3 next, Shot 139)

(On Cam. 5, Shot 138)

PAN PRODUCER R.
to door and let
him go downstairs.

F. STUDIO

139. 3 L

C.U. STEED R f/g,
PRODUCER enters
R b/g and comes
to tight 2-shot

BOOM B 3

STEED: Good evening.

{ 1 to H - }
{ Back Room }

PRODUCER: Good evening. Perhaps
you can tell me what's happened to
your friend Miss Smith?

STEED: I was just going to ask
you that.

PRODUCER: She should have been here
at half past four this afternoon./

140. 2 J

C.U. STEED

STEED: That's not like Venus.

{ 3 FAST to }
{ M - Cafe }

PRODUCER: I hope nothing's happened
to her.

STEED: So do I.

21. INT. WONDERLAND. NIGHT.
CAFE.

141. 3 M

C.U. Hand cleaning
counter. P/B to
Close BETTY L f/g,
Men R b/g. HOLD
BETTY f/g, see men
go to door, BROWN
enter.

GRAMS: (21)
Arcade
Music +
F/X b/g
BOOM C 2

BROWN: Give us a cuppa, love, my
feet are killing me. Quiet tonight.

CRAB L. to O/S BETTY I'll give it another half hour then
L f/g, BROWN R b/g I'll lock up.

(Cam. 4 next, Shot 142)

(On Cam. 3, Shot 141)

BETTY: Have you fixed the car?

142. 4 E
C.U. BETTY

BROWN: Yes. I'll be glad to see
the back of that man's/

(Swing 3)

BETTY: He wants me to go with him.

BROWN: Why?

143. 3 M
C.U. BROWN

BETTY: He wants to make sure
nobody calls the police when he's gone./

BROWN: Do you want to go?

BETTY: Of course not.

* P/B to tight
2-shot

BROWN: He's got money.*

BETTY: We will have soon.

BROWN: What do you mean?

BETTY: You know Trevelyan?

144. 4 E
O/S C.U. BROWN
R f/g, BETTY L b/g

BROWN: What about him?/

BETTY: I think his wife might be
interested to know where he is. So
interested, in fact, that she might
be prepared to pay for it.

BROWN: Look, Betty. You can't
fool around with Strong.

BETTY: We've got to do something.

(Cam. 3 next, Shot 145)

(On Cam. 4, Shot 144)

BROWN: Look -- he pays me to keep my mouth shut. You should do the same.

145. 3 M
O/S C.U. BETTY
L f/g, BROWN R
b/g

BETTY: How much longer are you going to go on running this arcade?/

BROWN: It's my life, Betty. You know that. Your brother and I sank every penny of our Army gratuities in this place./ You're here because your brother asked me to look after you.

146. 4 E
C.U. BETTY

147. 3 M
O/S C.U. BETTY
L f/g, BROWN R
b/g

BETTY: That's not the reason./ I can't bear to watch Strong walking all over you. We've got to get out of here. When he's done this job he'll only be back for more.

148. 4 E
A/B

BROWN: I'd rather that than see you in trouble. Just keep Strong happy./ Do anything he says. Will you?

(As she smiles -
149. 3 M

BETTY: All right.

A/B
HOLD BETTY C.U.
L f/g. See
BROWN go to door
and STEED enter.
Let STEED come &
sit.

BROWN: Well, I'll go and lock up then.

STEED: Coffee please. Black. You're quiet here tonight.

BETTY: This place laid down and died after the first week of this cold. What are you doing down here, anyway? You an eccentric likes lousy weather?

(Cam. 4 next, Shot 150)

(On Cam. 3, Shot 149)

STEED: Could be. But as a matter of fact, I'm looking for a girl in a mac. /

150. 4 E
O/S C.U. STEED
R f/g, BETTY
L b/g

(Swing 3)
151. 3 M BETTY: What sort do you prefer? /
C.U. STEED

STEED: This one's about twenty, medium height, blonde, wearing a blue mac. /
152. 4 E
C.U. BETTY

P/B to O/S C.U.
STEED R f/g,
BETTY b/g.

See her go to curtain.

(As she pulls curtain -

BETTY: No, I haven't seen one like that. Excuse me.

CUT GRAMS
+ F/X

B. BACK ROOM

153. 1 H
M.S. BETTY.

BOOM B 3

PAN her L. up stairs

154. 5 A BETTY: Strong! / Strong. You
L.S. BETTY on up there?
stairs. STRONG
enters L f/g,
goes to her.
(As he goes -

155. 1 H
M.S. BETTY STRONG: What do you want?

T/I to close
2-shot as STRONG
joins her.

BETTY: There's a man looking for that girl you've got.

P/B as they come STRONG: How do you know?
fwd. CRAB L.

HOLD BETTY C.U.
L f/g, STRONG
R b/g

BETTY: He described her exactly.

(As he pulls back curtain -

156. 2 K
M.C.U. STEED f/g,
curtain b/g
(Cam. 1 next, Shot 157)

(On Cam. 2, Shot 156)

(As Strong turns
back on Cam. 1 -

157. 1 H
C.U. BETTY L f/g,
STRONG R b/g

STRONG: So he's turned up again,
has he? Mr. Steed. Carry on as
though nothing had happened. I'll
handle this.

Let BETTY go.

(As she enters -

BETTY: All right.

C. CAFE

158. 2 K
O/S C.U. STEED
R f/g, BETTY
b/g

BETTY: Like another cup of
coffee?

BOOM C 2

STEED: No, thank you.

BETTY: Go on. It's on the house.
You got a date or something with that
girl you were looking for?/

159. 1 H
O/S C.U. BETTY L
f/g, STEED R b/g

STEED: D'you know, if I had I think
I might forget it.

BETTY: Really?

D. JUNK ROOM

160. 3 S
C.U. VENUS
As she comes
fwd. & sits P/B
& CRAB R. to hold
VENUS C.U. R f/g,
VICTOR L b/g

VENUS: You know, I couldn't believe
my eyes -- the cheek of it! Wearing
it, two minutes after she'd pinched it.
So I said to her, there and then --
give me back my brooch -- and the
camera. Before you can say Jack
Robinson I'm locked in here. Steed
/and his photographs ...

BOOM A 4

(Cam. 2 next, Shot 161)

(On Cam. 3, Shot 160)

VENUS (cont'd.): and his photographs ...
I should never have let him send me here
in the first place.

VICTOR: Send? Who sent you?

* T/I to C.U.
VICTOR

VENUS: Ah - Hey!* You're the man
in that photograph! But you're dead!

161. 2 L
C.U. VENUS

E. GHOST TUNNEL

163. 4 F
Ghost tunnel entrance f/g, BOOM C
STRONG b/g.
Let him come to M.C.U. and take him to Control Room door.

(As he enters -

F. CONTROL ROOM

164. 3 P
M.S. STRONG F/X
PAN him L. to Door
M.C.S. at Panel. Sliding
See door b/g

G. JUNK ROOM

165. 2 L
O/S VENUS R. f/g,
VICTOR L b/g
CRAB L. and let STRONG enter R b/g BOOM A 4
STRONG: How are you feeling?

VICTOR: Bored.

Let STRONG go.
T/I to VICTOR

STRONG: You needn't be much longer.
We're moving you tonight.

166. 3 S
C.U. STRONG f/g,
VICTOR b/g
VICTOR: I see./ Where are we going?

STRONG: Switzerland, first. Then on
from there by rail.

(Cam. 4 next, Shot 167)

(On Cam. 3, Shot 166)

VICTOR: What if someone recognises me?

STRONG: They won't.

VICTOR: How can you be sure?

167. 4 B PAN DOWN to coffin. STRONG: Because you'll be travelling in this./
Tight 2-shot
STRONG, VICTOR
(They react)

168. 2 L C.U. VENUS
P/B VENUS f/g,
STRONG R b/g,
VICTOR L b/g
VENUS: What about me?
As STRONG grabs her T/I to C.U.
VENUS
STRONG: Don't worry. I have one of these for you as well.
(4 to POS. C FAST) H. CAPE

169. 1 E Tight 2-shot BOOM C 2
BETTY L f/g,
STEED R b/g. STEED: ... then who owns this place?
Hold BETTY f/g,
See STEED go to door. BETTY: Mr. Brown.
STEED: I've heard that before! Is he in?
BETTY: No, I don't think so. Can I do anything for you?
STEED: Not at the moment, thank you. I think I must be getting along. Thank you for the coffee. You'll make someone an excellent wife.

(Cam. 5 next, Shot 170)

(On Cam. 1, Shot 169)

BETTY: You're welcome.

(As he reaches
shot -

170. 5 A
L.S. STEED

GRAMS: (22)

(As he goes -

Music

171. 1 E
M.S. BETTY.

PAN her to door.

See her go down
Arcade.

J. ARCADE

172. 4 C
C.U. STEED f/g
BETTY enters b/g

See her enter
Hall of Mirrors.

Let STEED go.

K. CAFE

173. 2 K
Cake stand
f/g, STEED b/g

Let him come fwd.
and PAN him to
curtain.

(As he enters -

174. 1 H
M.C.U. STEED.

PAN him L. to
Stairs.

Let him go.

(Cam. 4 to POS. A -)
(Hall of Mirrors -)
(on this shot

L. MANAGER'S OFFICE

175. 5 A
L.S. Stairs.

LAZY ARM.

Let STEED come to
C.U.

PAN him to desk.

PAN DOWN and see
him take camera.

PAN UP as he lifts
it.

(Cam. 4 next, Shot 176)

(On Cam. 5, Shot 175)

As he turns to
window T/I to
O/S C.U. STEED
R f/g, JEAN enters
Arcade L b/g.

(As Steed turns and
we see him smile -

M. HALL OF MIRRORS

176. 4 A FADE GRAMS.

C.U. BETTY L f/g,
JEAN R b/g

BOOM A 1

P/B as they come
fwd. to tight 2-shot.

BETTY: Mrs. Trevelyan?
CRAB R. to favour
BETTY.

JEAN: Yes.

BETTY: In here. Did you bring
the money?

JEAN: Yes.

BETTY: Five hundred pounds?

JEAN: Yes.

177. 2 D BETTY: Give it to me./

C.U. JEAN
(Swing 4)

JEAN: How do I know my husband's all
right?

BETTY: The sooner you give it to me
the sooner you'll know.

178. 4 A JEAN: All right! Take me to him./

C.U. BETTY

179. 2 D BETTY: The money first./

C.U. JEAN

180. 4 A JEAN: When I see my husband safe./

C.U. BETTY

181. 2 D BETTY: The money./

C.U. JEAN

182. 3 J JEAN: My husband./

C.U. STEED

(Cam. 1 next, Shot 183)

(On Cam. 3, Shot 182)

P/B to BETTY
L f/g, JEAN R
b/g, STEED
centre b/g

STEED: The husband. My vote decides.
Where is he, Betty?

BETTY: It's worth more than that
five hundred to tell you, Mr. Steed.

JEAN: I must know where he is.

STEED: Give it to her.

183. 1 J Come on./

C.U. BROWN f/g,
Group b/g

Let BROWN go to
them.

(As he reaches
them -

BROWN: Betty! Don't tell him
anything./ Who are you, anyway?

184. 3 J

Tight 2-shot
BROWN, STEED.

As he turns PAN
L to tight 2-s.
BETTY, BROWN

{ Cam. 1 to E - }
Cafe }

STEED: I want to know where Victor
Trevelyan's hidden.

BROWN: I told you to keep your mouth
shut.

BETTY: I did it for us.

BROWN: I told you not to get mixed up
in this.*

* P/B to C.U. JEAN
R f/g, STEED R b/g
BROWN, BETTY L b/g

{ Cam. 4 to H - }
{ Arcade }
Let JEAN & BETTY
go. T/I to tight
2-shot STEED,
BROWN.

JEAN: But I must know ...

BROWN: Take that money up to the office
and put it in the safe. Go on, do as I
say. We'll talk about that later.

STEED: Do you know where Trevelyan
is?

BROWN: I don't know who you are,
mister, but you're dealing with something
bigger than you can handle.

(Cam. 2 next, Shot 185)

(On Cam. 3, Shot 184)

STEED: Trevelyan's an important man.
He was working on secret government papers.
It's imperative that I find him. Now, if
you've been hiding him you'll be in trouble.
But I could make it easier for you -- if you
tell me where he is.

BROWN: Well --

STRONG: Don't worry. I'll take care of
Strong.

185. 2 M BROWN: O.K./ It's through here -

Low-angle Close
STRONG f/g.

See gun, STEED
& BROWN b/g

STRONG: You're a fool, Brown. You
never learn, do you? This time ...

As BROWN steps
fwd. PED UP to
lose gun.

BROWN: Now, look here, Strong ...

As he fires

GRAMS: (23)

Fight
music

CRAB R., HOLD
STRONG f/g, See
STEED go to door.
See him lift gun
into shot & fire

P/D and PAN L.
with STRONG as he
goes.
See STEED b/g

(As he reaches
Rifle Range -

N. ARCADE

186. 4 H

Low-angle
M.C.S. STEED.
See rifles above
him.

BOOM C 3

PED. UP as he rises.

See bullet explode.

PED. or PAN down
to lose top of
counter.

(Cam. 1 next, Shot 187)

(On Cam. 4, Shot 186)

(As he sees rifle
is empty -

BOOM C 3

P. CAFE

187. 1 E

M.C.S. STRONG.

Let him come fwd.

As he rises PED.
UP. See STEED
in b/g

PAN STRONG to
Curtain.

(4 to POS. H)

(As he reaches
curtain -

R. ARCADE

188. 4 H

M.C.S. STEED

PAN him L. and
let him go to
Hall of Mirrors.

S. BACK ROOM

189. 1 H

M.C.S. STRONG

PAN him to Stairs.

As STEED enters
T/I to close
2-shot.

(As they go back
down stairs -

T. ARCADE

190. 2 N

Tight 2-shot

PAN them R. to
Rifle Range.

(As they reach
Rifle Range -

191. 5 A

L.S. STEED & STRONG

P/D and HOLD BETTY
f/g

192. 3 N

Tight 2-shot
STEED & STRONG.

Let STRONG fall
out of shot.

(Cam. 2 next, Shot 193)

On Gun shot
CUT GRAMS.

(On Cam. 3, Shot 192)

(As Steed looks -

193. 2 N
C.U. Gun.
As she lifts it
P/B and PAN UP
to M.C.S. JEAN

193A. 3 N
M.S. STEED.
PAN DOWN with him
PAN UP as he lifts
Strong. STEED: Get up, Strong, come on.

193B. 2 N
M.C.S. JEAN JEAN: Not yet, Mr. Steed

194. 3 N
Close 2-shot
STEED, STRONG.
(As Steed moves -

195. 2 N
M.L.S. JEAN
See VICTOR enter.
T/I to Med. close
2-shot
As they come fwd.
CRAB R. to behind
them, VICTOR C.U.
L f/g, JEAN R f/g,
STEED, STRONG C.
b/g
Let STRONG go.
Let STEED come
fwd. As he
walks between
them let him go.
CRAB L. holding
VICTOR, JEAN med.
close 2-shot
Let them go.

VICTOR: Stay where you are. Strong,
go and find Betty. Get that arm fixed.
Steed, come here.

STEED: Congratulations! Two traitors
in the family.

V. BACK ROOM

196. 1 H
M.S. BETTY coming
down stairs
PAN her R. to
close 2-shot with
STRONG.

STRONG: Hello -- where are you BOOM B 3
going?

BETTY: Nowhere.

P/B as they come
fwd. See sink.

STRONG: Good. Then you can help me
with this.

T/I to tight
2-shot

BETTY: How did you do this?

(Cam. 2 next, Shot 197)

(On Cam. 1, Shot 196)

STRONG: Never you mind.

BETTY: There's a bullet in there,
isn't there?

STRONG: Don't ask so many questions.

BETTY: What's happened to Brown?
Where is he?

STRONG: I told you, don't ask so many
questions. Get on with it.

BETTY: Where is he?

STRONG: He's dead.

BETTY: Who ...?

STRONG: I did. Come on, get on with
it.

BETTY: Look, this is bad. I think I'd
better get a doctor.

STRONG: No, you don't. You stay right
here. Where were you going just now?
You were going to give me the slip, weren't
you?

See BETTY go to
curtain. T/I
with STRONG to
O/S C.U. STRONG
L f/g, BETTY R
b/g
Let them go.

197. 2 K

BETTY: Yes./

C.U. Knife. As
she lifts it PAN
UP to O/S B.C.U.
BETTY R f/g,
STRONG L b/g.

Let him come to
her.

(Cam. 3 next, Shot 199)

(On Cam. 2, Shot 197)

STRONG: That was silly of you,
Betty. Very silly.

GRAMS: (24)
Sting.

W. JUNK ROOM.

198. 3 S

C.U. VENUS

BOOM A 4

As she looks
PAN to STEED.

VENUS: Boy, am I glad to see you!

As he comes fwd.

P/D to M.C.S.

STEED & VENUS

f/g, VICTOR,

JEAN b/g

STEED: Sorry I've been so long.
I'd have got here earlier if I could.
I hope they've been looking after you.

VENUS: I'm still alive, if that's
what you mean.

VICTOR: All right, shut up. Keep
him covered.

199. 4 B

Close 2-shot
STEED, VICTOR

STEED: Where are you going?/

VICTOR: That's none of your business.

STEED: But it is. You've no idea of
the forms I have to fill in when one of
you chaps decides to disappear.

VICTOR: You won't have to worry about
that this time.

200. 3 S

C.U. JEAN

STEED: Why are you doing this?/

(Cam. 4 next, Shot 201)

(On Cam. 3, Shot 200)

201. 4 B C.U. STEED
JEAN: I can answer that one, Mr. Steed. Money. It's as simple as that./

202. 3 S C.U. JEAN
STEED: Since when have you had to worry about money?/

JEAN: All our lives. And what have we got to look forward to at the end of it all? A miserable little pension. We're nobodies, Steed. Victor, and you, and everybody else who does this sort of work for this country./

203. 4 B
 Close 2-shot
 VICTOR & STEED
 P/D with VICTOR
 as he comes fwd.
 to R f/g, with
 gramophone,
 VENUS, STEED,
 JEAN L b/g

STEED: There are a lot of people who appear to be nobody.

VENUS: Why the gramophone?

VICTOR: When the record finishes it completes an electrical circuit and sets off an incendiary bomb. Simple.

STEED: And usually quite reliable. Are you giving us a choice of records?

VICTOR: I'm sorry. I've only got this one.

JEAN: Ready?

*PAN DOWN &
 T/I to C.U.
 Gramophone.

VICTOR: Yes.* This'll only give us ten minutes.

GRAMS: (25)
 Record

(Cam. 2 next, Shot 206)

(On Cam. 4, Shot 205)

(See record
playing -

X. CAFE

206. 2 K
M.C.S. BETTY,
STRONG BOOM C 2
PAN UP with
BETTY
Let her go.

Y. BACK ROOM

207. 1 H
C.U. Sink f/g,
BETTY b/g BOOM B 3
Let her come
fwd. See her
put hand under
tap.
As she dries hand
T/I to C.U. her
face.

Z. CAFE

208. 2 K
M.S. Cafe BOOM C 2
See VICTOR &
JEAN leave
Ghost Tunnel
& enter. JEAN: Strong! Strong -- he isn't
here.
Let VICTOR come
fwd. and sit. VICTOR: Where is he?
As JEAN comes
FWD. T/I to
Close 2-shot JEAN: I don't know. Well, what are
we going to do?
VICTOR: We can't do anything without
him. He's got the passports and all the
money. Why did you come here?

A.1. BACK ROOM

209. 1 H
C.U. BETTY at
curtain JEAN (v/o): Because Betty said she'd
show me where you were. I'd told
Strong she was double crossing him and
trying to get money out of us.
(Cam. 2 next,
Shot 210)

(On Cam. 1, Shot 209)

B.1. CAFE

210. 2 K

2-shot JEAN
& VICTOR

BOOM C 2

VICTOR: Why did you bring it?

JEAN: We had to get Steed here somehow.
Don't be stupid -- it wasn't money I gave
her. When did we ever have £500?

C.1. BACK ROOM

211. 1 H

C.U. BETTY

PAN her L. to
door

Let her go.

VICTOR: (v/o): Look.

JEAN: It's Strong.

VICTOR: He's dead!

D.1. JUNK ROOM

212. 4 B

GRAMS: (26)

C.U. Gramophone.

PAN UP and T/I
to C.U. VENUS R
f/g, SPEED L b/g,
thro' bars of
bed.

VENUS: He hardly said a word to me -- BOOM B 1
he just sta ththere. Then do you know
what? They were going to take him out
in a coffin.

SPEED: Very nice.

VENUS: He might have been here for weeks.

STEED: Can you reach my pocket, by any
chance?

VENUS: Who do you think I am?
Houdini?

(Cam. 3 next, Shot 215)

(On Cam. 4, Shot 212)

STEED: I wish you were.

F.1. GHOST TUNNEL

215. 3 E

M.L.S. BETTY

Let her come
to C.U.

BOOM A 1

BETTY: Brown! Brown! Where
are you?

G.1. JUNK ROOM.

216. 2 L

2-shot STEED,
VENUS

GRAMS: (2?)

BOOM B 1

{ 3 FAST to P - }
{ Control Room }

VENUS: Sssh! I heard someone
call.

(On Cam. 2, Shot 216)

STEED: Are you sure?

BETTY (v/o): Steed! Steed! BOOM A 1

STEED: It's Betty. Betty! BOOM B 1

H 1. CONTROL ROOM.

217. 3 P FADE GRAMS
M.S. Control under
Room. BOOM A 2
BETTY enters.

J 1. JUNK ROOM.

218. 2 L GRAMS: (28)
C.U. Gramophone

219. 1 K
C.U. STEED.
He smiles.
WHIP PAN to
C.U. VENUS.
She smiles.

K.1. CONTROL ROOM.

220. 3 P FADE GRAMS
M.C.S. BETTY at under.
Panel. She turns F/X
switch. Door rising
(As door starts BOOM A 2
to rise -

L 1. JUNK ROOM.

221. 2 L GRAMS: (28)
C.U. Gramophone.
PAN UP to BETTY.
PAN her to STEED
& VENUS BOOM B 1

222. 1 K
C.U. STEED L f/g,
BETTY L b/g, STEED: Quick, Betty, don't worry
VENUS R b/g about this. Put down all the switches
223. 2 L on the control panel./

C.U. Gramophone

M 1. CONTROL ROOM

224. 3 P FADE GRAMS
M.C.S. BETTY at Under
Panel. BOOM A 2

(Cam. 2 next, Shot 225)

(On Cam. 3, Shot 224)

See BETTY working switches.

N 1 JUNK ROOM

| | | | |
|------|-----|----------------------------------|--|
| 225. | 2 L | C.U. Gramophone. See it stop. | GRAMS: (29) It runs down & stops. |
|------|-----|----------------------------------|--|

| | | | |
|------|-----|---|---|
| 226. | 1 K | Close SPEED L f/g, BETTY L b/g, VENUS R b/g | BOOM B 1 <u>SPEED:</u> Good girl. Just in time. In my pocket there's a knife. |
|------|-----|---|---|

VENUS: Well, that record would never have reached the top ten.

| | |
|--------------|---|
| Let them go. | <u>SPEED:</u> Come on, Dolly Daydream, we'd better go and phone the police before the Trevelyans get too far. |
|--------------|---|

P 1. HALL OF MIRRORS

| | | | |
|------|-----|---|--|
| 227. | 4 A | M.L.S. BROWN. PAN him to mirror. PAN DOWN as he falls. P/B to V.L.S. Let BETTY enter. | As he falls GRAMS (30) LA 2444A, Band 6 BOOM A 1 |
|------|-----|---|--|

22. INT. RECORDING STUDIO. DAY.

| | | | |
|------|-----|---|--|
| 228. | 5 B | L.S. Stairs. VENUS appears. Let her come to M.C.U. PAN L. to Control Panel. See her lift music. PAN her R. & let her go down stairs. | |
|------|-----|---|--|

(Cam. 1 next, Shot 229)

(On Cam. 5, Shot 228)

(As she enters
Studio -

B. STUDIO

229. 1 E

L.S. Studio.

See VENUS enter,
come to M.S. f/g

STEED & Sheba
enter b/g

As VENUS lifts
dog tight 3-shot

CRAB R. & P/B
as VENUS comes
to M.C.U. L f/g,
STEED R b/g.

CRAB L. as STEED
comes fwd. to
tight 2-shot

STEED: Hullo, my dear. Ready to
leave.

VENUS: Hullo. Just about. Hullo,
Sheba. My favourite model.

STEED: I found my camera. It was in
Brown's office.

VENUS: Oh, I am glad.

STEED: If you want to borrow it any time
you're welcome.

VENUS: Not on your life. I'm going to
take up knitting.

STEED: Here's a little memento for you.

VENUS: Oh, what --

STEED: I hope it'll make up for the one
Betty took.

/S/B CAPTIONS/

P/B with VENUS.

HOLD her M.C.U.
f/g, STEED b/g.

Let him come to
her.

(As he pins
brooch -

VENUS: It's gorgeous, what is it?

STEED: It's the astrological sign for
Venus.

230. 3 L

C.U. Brooch.

(Cam. 1 next, Shot 231)

(On Cam. 3, Shot 230)

PAN UP to C.U.
VENUS.

VENUS: It's gorgeous!

231.

1 E

Med. 2-shot
P/B and let them
go to V.L.S.

STEED: I'm glad you like it. I've
got another surprise for you. Have
you ever been to the Richmond Horse
Show?

GRAMS: (30)

Theme

MIX CAPTION M

PATRICK MACNEE, JULIE STEVENS

CAPTION N

DAPHNE ANDERSON, RAY BARRETT

CAPTION P

JULIAN SOMERS, RHODA LEWIS

CAPTION Q

HAYDN JONES, MICHAEL GOVER

CAPTION R

DAVID GRAHAM, FRIEDA KNORR

CAPTION S

THE KENNY POWELL TRIO

CAPTION T

GEOFFREY ORME, ANTHONY TERPILOFF

CAPTION U

RICHARD DATES, JOHNNY DANKWORTH

CAPTION V

ANNE SPAVIN

CAPTION W

JOHN BRYCE

CAPTION X

KIM MILLS

FADE CAPTION

CAPTION Y

AN ABC PRODUCTION

FADE SOUND AND VISION