

*John Bryce*

PROD. NO. 3523.

VTR/ABC/ 2488

A.B.C. TELEVISION LTD.,  
Broom Road,  
Teddington. Middx,  
TEDDINGTON Lock 3252.

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CAMERA SCRIPT.

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"THE AVENGERS" (5)

'A CHORUS OF FROGS'.

by

MARTIN WOODHOUSE.

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Story Editor  
RICHARD BATES.

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Designed by  
JAMES GODDARD.

---

Producer  
JOHN BRYCE

---

Directed by  
RAYMOND MENMUIR.

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REHEARSALS: Held in REHEARSAL ROOM 3A from 23rd February, 1963  
to Wednesday 6th March, 1963.

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CAMERA REHEARSALS: 10.00 am on Thursday 7th March and Friday 8th March,  
1963 in:

STUDIO ONE  
Teddington.

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VTR RECORDING: 6.30 - 7.30 pm on Friday 8th March, 1963.  
VTR INSERTS: 10.00 am to 1.00 pm on Thursday 7th March, 1963, in:-

STUDIO ONE  
Teddington.

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RUNNING TIME: 51.25s (excluding commercial breaks)

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CAST LIST.

John Steed .....PATRICK MACNEE  
Venus Smith .....JULIE STEVENS  
One Six .....MICHAEL GOVER  
'Pelago' Mason .....ERIC POHLMANN  
Dr. Pitt-Norton .....FRANK GATLIFF  
Anna Lee .....YVONNE SHIMA  
Aristos .....JOHN CARSON  
Helena .....COLETTE WILDE  
Jackson .....ALAN HAYWOOD  
Andreas Stephanopoulos ...MIKKI MARSELLLES  
1st Officer .....NORMAN JOHNS  
Steward (Barman) .....STEVE CORY.  
Bracken ( Man) .....COLIN FRY.

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EXTRAS:

Called for Friday 8th March, 1963 at 10.00 am.

7 MALES.

7 FEMALES.

N.B. One of the males  
is to double for  
the dead body in  
INT. MORTUARY .  
Wardrobe: Trousers  
and shoes.

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VTR INSERT (A)

LOCATION: EXT. PART OF DECK. (NIGHT)  
INT. 'OUTSIDE DOOR TO MAIN  
SALOON (NIGHT ).

CAST.

Steed (P. Macnee)  
Helena (C. Wilde)  
Jackson (A. Haywood)  
Anna, (Y. Shima)  
Double (This is the Barman  
for STEVE CORY doubling  
Jackson for shot with harpoon  
gun attached to body)

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VTR INSERT (B)

LOCATION: INT. LABORATORY (EARLY MORNING A.M.)

CAST.

Steed  
Venus  
Pitt-Norton  
Anna  
1st Officer  
Mason  
Helena

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KENNY POWELL TRIO: Bass, Piano, Drums.

Called for 2.30 pm on Thursday 7th March, 1963  
excluding Mr. Powell till about 3.30 pm.  
Called for 10.00 am on Friday 8th March, 1963.

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FIGHTS ARRANGED BY MR. D. ROBINSON ( Telephone: PUT 0716 )

Production Assistant.....Ruth Parkhill  
Floor Manager .....Robert Reed  
Stage Manager .....Shirley Cleghorn

Technical Supervisor .....Peter Cazaly  
Lighting Supervisor .....Louis Bottone  
Senior Cameraman .....Richard Jackman  
Sound Supervisor .....John Tasker  
Vision Mixer .....Gordon Hesketh.

Wardrobe Supervisor.....Francis Hancock  
Make-up Supervisor .....Lee Halls.

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SCHEDULE:

Thursday 7th March, 1963: -

Camera Rehearsal of 1st VTR INSERT. 10.00 - 10.45  
Camera Rehearsal of 2nd VTR INSERT. 10.45 - 11.45  
LINE UP 11.45 - 12.15  
VTR Recording of INSERT NO. (A) 12.15 - 12.30  
VTR Recording of INSERT (B) 12.30 - 12.45  
Clearing of Inserts. 12.45 - 1.00  
LUNCH BREAK 11.00 - 2.00  
Camera Rehearsal (from top) 1.00 - 6.00  
SUPPER BREAK 6.00 - 7.00  
Camera Rehearsal 7.00 - 9.00

Friday 8th March, 1963:-

Camera Rehearsal .....10.00 - 12.30  
LUNCH BREAK .....12.30 - 1.30  
Camera Rehearsal ..... 1.30 - 3.30  
Tea Break, Line up,  
normal scan, make-up ..... 3.30 - 4.15  
DRESS REHEARSAL ..... 4.15 - 5.30  
Notes ..... 5.30 - 6.00  
Line-up ..... 6.00 - 6.30  
VTR RECORDING: ..... 6.30 - 7.30

VTR INSERTS:  
Stand/By  
for replay  
from 11.30 am.

CAMERAS: 4 Pedestals

SOUND: 3 booms, 1 lazy arm. Slung mic for Bathyscaphe.  
Mics for trio- Remote mic feeding into  
bass, piano, drums. Int. Control Room.  
Mic for Julie Distort.  
Stevens, singing Intercom from Control Room to  
'live'. Int. Bathyscaphe.

EFFECTS: 3 wind machines EXT. DECK.

VTR INSERTS: Two scenes. ACT ONE: Ext. Boat Deck to end of Act. (A)  
ACT THREE: INT. LABORATORY. (B)

TELECINE: ABC SYMBOL.  
CAPTION SCANNER.

MUSIC: KENNY POWELL TRIO ( bass, drums, piano)  
'LIVE' VOCAL NUMBERS - JULIE STEVENS.

VISION:

-1-

SOUND.

F/UT:

T/C

S.O.F.

FILM: A.B.C. SYMBOL.

FADE TO BLACK:

F/UT:

SC NNER:

GRAMS.

'THE AVENGERS' (1)

There.

F/UT:

SCANNER:

'THE AVENGERS' (2)

SC NNER:

'THE AVENGERS' (3)

SC NNER:

'THE AVENGERS' (4)

SCANNER:

STARRING TRICK MACHINE

SCANNER:

JULIE STEVENS.

FADE CAUTION:

1.

MIX:

1(A)

DCU

Steph.  
profile.

Q.  
Steph.

INT. SECTION OF BATHSCENE.

GRAMS.

X FADE

MUSIC.

Q. 15.

(He leans slowly  
 fwd )  
 IAN L  
 (with him to)  
 see dials etc.

Q.  
Dials.

Necktie

He switches  
 and turns.

Coming to 2 on Shot 2.

-1-

On 1 Shot 1.

-2-

SOUND.

MUSIC  
(cont'd)

We follows  
his hand  
as he slowly  
moves  
it beneath  
hatch  
and then we  
come to  
F.  
BCU  
Steph.

Q.  
Pitt/N. PITT-NORTON: (VOICE ON INTERCOM .  
FROM CONTROL ROOM TO BATHYSCAPHE)  
Twenty-five minutes. Twenty - five  
minutes. Change to line three.

Voice.  
o/v.

BOOM A.1.

Change now to line three.....

TILT  
to  
Steph's  
chest.  
See frog.

HOLD  
as Steph.  
leans back.  
Lifts Frog  
to face.  
His mouth  
falls open.

2.

2(A)  
CU  
console  
dials  
&  
Pitt/N.  
hands.

Q.  
P/N.

INT. LABORATORY.

BOOM A.1.

dialogue.

3.

1(A)  
BCU  
Steph.  
  
(struggling  
for air)

Q.  
Steph.

INT. SECTION OF BATHYSCAPHE.

Nook Mic.

4.

2(A)  
CU  
Console.

INT. LABORATORY.

BOOM A.1.

PITT-NORTON: (V/O) He's back on  
two.

Pitt/N.  
voice  
o/vision.

Coming to 1 on Shot 5.

-2-

On 2 Shot 4.

-3-

SOUND.

Incl. Mason's  
Hands in shot.

STEPHANOPOULOS: (V/O DISTORT)

Emergency....two leaking....

three unsatisfactory.....

Steph.'s  
voice on  
distort  
mic.

PITT-NORTON: But three should be

all right! It's fifty percent

oxygen..... Stay calm!

Moving to emergency.....

MASON: (V/O) Get on with it. I

can't have this run interrupted.

STEPHANOPOULOS: Hurry - I can't breathe!

PITT-NORTON: But we're

choking him.....

- |    |   |   |                                      |
|----|---|---|--------------------------------------|
| 5. | <u>1(A)</u><br>BCU<br>Steph.<br><br>(As he slurps)<br>Hand comes up<br>with frog and<br>lets it fall. | <u>INT. BATHYSCAPHE.</u>                | GRAMS.<br>MUSIC.<br><u>Neck mic.</u> |
| 6. | <u>3(A)</u><br>BCU<br>Steph.'s<br>face distorted<br>against lens<br>of Bathyscaphe.                   | <u>EXT. BATHYSCAPHE. LENS AND FACE.</u> |                                      |
| 7. | <u>1(A) (cutaway shot)</u><br>CS<br>Frog<br>on chain<br>swinging against<br>black of diving<br>suit.  | <u>LIMBO SHOT.</u>                      |                                      |

On 1 Shot 7.

2 to POS. B.  
INT. SALOON

3 to POS. A.  
INT. MORTUARY.

-4-

SOUND.

DUPLICATE OF 'STEPHANOPOULOS'  
DIVING SUIT - CHEST AREA. FROG  
SWINGING ACROSS IT.

GRAMS.  
Finish on  
Stinger.  
Q.11.

SUPER:  
SCANNER. ON SHOT 7.

Title:  
'A Chorus of Frogs'.

8.

MIX:  
4(A)  
CU

sunglasses  
swinging

INT. MORTUARY.

BOOM B.1.  
GRAMS.  
X FADE TO:  
Peal of  
Bells.

(Steed  
x's  
behind corpse.)  
He is in  
CS  
(Looking down  
at something)

Q.  
STEED STEED AND DEAD BODY ON TABLE.

CRAB L  
TILT  
(as he x's  
- stops and  
feet and  
covers them)

CRAB &  
LOWER .  
(to shoot  
along body to  
crucifix.

Q.  
ONE SIX.

(As One Six  
enters)

ONE SIX: Morning, Steed. Still  
on holiday.

ELEVATE  
to  
2s  
Steed big. f.g.  
one six.

STEED: I was. But I suppose it's  
over now.

9.

3(B) (1/6's move)  
Slab with  
body & 1/6.

ONE SIX: This man was Stephanopoulos,  
Andreas Stephanopoulos.....  
(HE TIPS CONTENTS OF ENVELOPE ONTO  
BODY. INCLUDING FROG.)

T/IN  
see envelope  
contents

-4-

On 3 Shot 9.

-5-

SOUND.

TILT UP  
(as Steed picks  
up frog)  
to  
Steed.

STEED: He's a beachcomber.....

ONE SIX: A smuggler....

CRAB: R  
to  
2s  
tight  
Steed/l.6.

STEED: A seller of harmless  
if technically interesting  
postcards. He lived round  
here.

ONE SIX: Also an agent.  
Part-time, incompetent,  
inefficient, mercenary....

CRAB L  
HOLD  
2s  
(Steed x's  
to b.g. L.)

STEED: Plans of the latest  
battleship for a fiver. Too  
bad.

HOLD  
2s  
(One Six  
x's to  
L. of Steed.)

ONE SIX: He was a shallow  
diver. One of the best, they  
tell me. Aqualung. When  
he worked at all it was  
teaching or salvage. Yet  
he died of nitrogen embolism.

1 to POS. B.  
INT. SALOON.

STEED: The bends...

ONE SIX: Why?

STEED: Trying to break a record,  
going too deep.

HOLD  
2s  
(Lower)  
(Steed x's to R.)

ONE SIX: According to the  
surgeon the degree of damage  
shows he went to something over  
a hundred fathoms.....

Coming to 2 on Shot 10.

-5-



On 3 Shot 9.

-6-

SOUND.

STEED: A hundred fathams! He'd have to be not only mad but a superman to get that far down! Who found the body?

ONE SIX: A friends of his. Another diver. A man called Jackson.

3 to IOS. C.  
INT. LABORATORY.

STEED: Another part-time agent?

ONE SIX: Yes. There were four of them, all friends, very close, all the same sort of character. According to Jackson this one was dropped overboard from a yacht. Hugh Huge thing, belongs to a man called Mason.

STEED: 'Archipelago' Mason?

ONE SIX: - We've known he was working on something unusual on board his ship for, oh, a couple of year. Now, you're going to find out what,

STEED: Do you think he found out?

ONE SIX: Hmm....that would explain his getting into the water all right, but it doesn't explain how he got the bends. You have to come up alive for the bends. You follow me?

STEED: You want me aboard that yacht?

ONE SIX: Right. Try to find his friends. They call themselves - 'The Frogs'.

4 to POS. D.  
INT. VENUS'  
CABIN.

T/IN  
Cs  
Frog swinging  
(in Steed's hand)

10. 2(B)

Q

CS  
glass being  
put down.

Music.  
Guests.  
Mason.

-6-

INT. MAIN SALOON (TEN DAYS LATER)

BOOM C.1.  
'LIVE'  
Drum Solo  
finish.

Coming to 1 on Shot 11.

On 2 Shot 10.

-7-

SOUND.

TILT  
to  
woman in Fur stole.  
Man in evening  
dress.

GUESTS MILLING ABOUT

MUSIC.  
Drum solo  
cont'd.

SALOON.

MASON AT HIS TABLE RECEIVING

PRESENTS.

11.

1(B)

MUSIC OUT.

CU

Base

MASON: Thank you. Countess,  
it is a pleasure to see you  
once more.

T/OUT

Extra x's shot.

incl.

Bracken

& Girl

MAN(BRACKEN) Happy Birthday, Mason,  
you old rascal!

T/IN

CRAB R

to

3s

with

Mason

(M/G/B)

MASON: Bracken? My dear Bracken,  
thank you so much. And this is...

Let Brack. &

Girl leave Fr. L.

MAN: Nettilla. We met in Cervinia.

MASON: I congratulate you, Bracken.  
My dear.....

LOWER

CRAB PAN L

to

3s

A/V/M

(as Mason sits)

MAN AND GIRL MOVE OFF. MASON CROSSES  
TO SIT AT HIS TABLE.

ANNA: It is very wicked of you to  
pretend it is your birthday. I  
know it is not.

MASON: Don't give me away, Anna.  
I'm enjoying myself.....(PICKS UP  
JADE PIECE) Do you like it?

VENUS: It's lovely.

MASON: Anna, I have told you about  
Miss Smith? That I flew her  
out to meet our boat at Bari? To  
sing for us?

VENUS: You make me sound  
like a crate of  
oranges.

2 POS. C.  
INT. SALOON.

Coming to 2 on Shot 12.

-7-

On 1 Shot 11.

-8-

SOUND.

MASON: I'm sorry. I am afraid that money sometimes makes one forget one's manners. Isn't that so, Anna?

BOOM C.1.

ANNA: But not often. To do you credit, Mason, not often. Not nearly as often as these .....

(SHE GESTURES AROUND THE ROOM)

MASON: Layabouts. But cheerful layabouts. You take a look round, Miss Smith, since you are working your passage - you are nearly the only one.

12. 2(C)  
Group s.  
at table.  
T/IN  
PAN R  
to  
2s  
V/M.

13. 1(B)  
3s  
A/V/M

Hold  
Anna  
rises.  
  
Let her  
leave Fr.

FAST CLEAR  
2 to FOS. D  
BAR  
T/IN as  
CAM. 1  
Tracks R.

.....My friends, all of them.

ANNA: Mason, if you are going to talk the philosophy of riches again I shall have to leave you. Will you excuse me?

Coming to 2 on Shot 13.

-8-

CRAB L  
 to  
 CU  
 Aris.  
 (who moves deep into set)  
 CRAB R  
 (holding Aris.)  
 to  
 3s  
 V/M in f.g.  
 2s

MASON: Of course!

HE GETS UP AND ANNA GOES. SHE SMILES AT VENUS ON THE WAY (NOT BITCHILY)

MASON: (TO VEE) And do you like my ship?

VENUS: It's not bad, is it?

14. 2(D)  
 2s  
 M/v.

HE GIVES A SHORT BARK OF LAUGHTER.

MASON: No, it is not bad, I suppose.

VENUS: My father had boats. I was born on one, matter of fact.

MASON: Oh?

15. 1(B)  
 Close 2s  
 V/M

VENUS: Barges. It was fun.

MASON: I expect it was. I too have barges.

VENUS: In England?

16. 2(D)  
 a/b

MASON: (SMILES) No. No barges in England. On the canals of Europe - France, Belgium, Germany, about three hundred I think. Would you like one?

17. 1(B)  
 a/b

VENUS: What?

MASON: A barge. To remind you of your childhood. You shall have one. For - singing so well.....

18. 2(D)  
 a/b

On 2 Shot 18.

-10-11-

SOUND.

VENUS: You're joking of course. BOOM C.1.

19. 1(B)  
2s  
M/V.  
  
(Hold M.'s Rise)

MASON: (LAUGHS) Of course.  
(RISES) and now I am afraid I  
must leave you. Your cabin  
is comfortable?

VENUS: It's marvellous,  
thanks.

Let M. go Fr.  
T/IN  
CS  
Venus  
Incl.  
Frog  
swinging in  
front of  
her face.

MASON: Good. If you have  
any wish - anything at all -  
just ring for the steward.  
(Will you excuse me)

HE EXITS. VENUS LOOKS AFTER HIM.  
A FROG SWINGS IN FRONT OF HER  
FACE.

20. 2(D) (V.'s Look up) /  
Close 2s  
V/Aris.

VENUS: Well .....

ARISTOS: Hello! You are  
English, I think? I am Riso  
'Risto', it is short for  
Aristos, which is Greek, a  
Greek name. Hi!

SOUND.

MUSIC.

Band opening  
bars of  
number.

Hold V.'s  
Rise.

VENUS: Hi...(RISES)  
hang on, I've got to sing.  
Be right back.... (EXITS)

'Hush  
Little  
Darling'

21. 1(B) (A.'s sit) /  
3s  
Aris. R. f.g.  
Hol. & Jack.  
L. b.g.

RISTO SITS TABLE TURNS TO  
WATCH VENUS SING.

22. 3(C)  
2s  
Pitt/N  
½ lying on hetch  
Mason's legs.

Q. Mason. INT. LABORATORY .

MUSIC OUT.

Slight  
echo  
on Lab  
scenes.

2 POS. E.  
INT. LABORATORY.

Coming to 1 on Shot 23.

-10-11-

On 3 Shot 22.

-12-13-14-

SOUND.

1 to POS. C.  
INT. LAB.

BOOM A.L.

MASON: Still leaking?

GRAMS.  
Lab. mach.  
noises.

PAN  
ELEVATE  
to  
2s  
P/N, Mason.

PITT-NORTON: No, It's stopped  
now, but of course pressure's  
only ten feet. I want a dive check.

MASON: Tonight?

PITT-NORTON: Yes. (LEANING ACROSS  
TO THROW SWITCH)

22. 1(C)  
2s  
P/N. Mason.

MASON: Where was it leaking?

PITT-NORTON: (CROSSING TO SIT  
CHAIR CONSOLE) Through the packing  
gland and along the cable. It's  
a swine really, we'll never get  
any real depth. (SITS) What  
happened about Stephanopoulos?

23. 3(C) (P/N's sit)  
CU

Pitt-Norton.

MASON: Nothing. Nothing that  
would concern you. Let's  
leave it at that.

24. 1(C) (P/N'S look)  
CU  
Mason.

25. 3(C)  
a/b

PITT-NORTON: It was not my fault!

26. 1(C)  
a/b

MASON: I see.

27. 3(C)  
a/b

Coming to 1 on Shot 28.

-12-13-14-

PITT-NORTON: No you don't. You think I'm the traditional cold-blooded scientist, that a human life means no more to me than guinea - pig's. You're wrong. I shall be making the next dive myself.

28. 1(C)  
CU

MASON: No, you will not. I won't permit it.

29. 3(C)  
CU  
Pitt-Norton.

1 SWING.

PITT-NORTON: There you are, you see. It is you who are cold-blooded. You've invested money in this experiment, and you won't let me invest my life in case you lose.

30. 1(C)  
CS  
Mason

Let him go to MS  
b.g.

MASON: I won't quarrel. Idealists and money-makers have always quarrelled, isn't that so? A shot-gun wedding?

31. 3(C) (M.'s turn)  
CU  
Pitt-Norton.  
(reaction)

FOR A MOMENT A FAINT FLICKER OF A SMILE APPEARS ON PITT-NORTON'S FACE. HE NODS ASSENT.

32. 1(C)  
MS  
Mason he walks to f.g.  
CS

Q. Anna.

MASON: So you killed him - with the best intentions - and I disposed of him ...

A WOMAN'S VOICE COMES FROM BEHIND THEM....

33. 3(C) (M.'s turn)  
3s  
P.N./A/M.

ANNA: With the best intentions. ANNA voice out of vision.

THEY TURN ROUND. ANNA HAS COME INTO THE LABORATORY. ANNA HAS A GLASS OF WINE, IS DRESSED FOR THE PARTY UP IN THE SALOON. SHE LIFTS HER GLASS TO MASON IRONICALLY.

34. 2(E)  
2s  
A/M

MASON: (CONTROLLED AND POLITE) Nobody is allowed in this part of the ship. I thought I made that clear to you?

35. 1(C)  
2s  
A/M

(Anna crosses)  
Bring her to  
R. of F/N.  
HOLD  
3s  
P.N./M/A

REPOS. D.  
INT. SALOON.

Mason  
reaches out  
takes her glass.  
drops it basket.  
HOLD  
3s

ANNA: Nobody? But surely, that  
doesn't mean me? (SHE PATS MASON'S  
CHEEK AND CROSS TO PITT-NORTON) / BOOM A.1.

I can go where I like...I am  
here for keeps (SITS CONSOLE)

MASON: You are here...(CROSSING  
BETWEEN P/N AND ANNA) ..until  
I can persuade you to go back  
where you came from....(THERE IS  
EXCHANGE OF LOOKS BETWEEN ANNA  
AND MASON) ....or until you just  
get tired of the whole  
business and go away. But ,  
meanwhile, I admit , you  
are on my back. (HE REACHES FOR  
HER GLASS AND THROWS IT IN  
WASTE-PAPER BASKET) ...I do not  
allow drinking in here.....

PITT-NORTON: I do wish you  
could keep her out of here,  
Mason. I don't like being  
disturbed.

36. 3(C)  
2s  
F/N. Anna.

ANNA: Ah, the scientist.  
You do not understand politics?

PITT-NORTON: I do. Politics  
are unreliable and imprecise.

37. 1(C)  
3s  
F.N./A/M.

Let Anna Leave Fr.  
HOLD  
2s  
FN/M.

MASON STARTS TO LAUGH  
WHICH FORCES ANNA OUT OF THE  
ROOM.

38. 3(C)  
CU  
Mason.

FAN  
(with Mason)  
to  
2s  
Pitt.

MASON: Hey, boy. I love you!  
You know that?



PITT-NORTON: You live in a dangerous world, though. You should stick to science.

HOLD  
2s  
(Mason b.g. to  
f.g. Fr. R.)

1 REPOS. B.  
INT. SALOON.

MASON: And then how many millions dollars would I have made? (CROSSES TO NORTON)  
You don't dive tonight, though. Just test it, hey?

PITT-NORTON: All right.

MASON: Good boy.

PITT-NORTON: Aren't you afraid somebody'll stick a knife in your back, some day?

CRAB  
HOLD  
2s  
(Mason  
circles R. to L.  
behind Pitt.  
to Fr. L. f.g.)

MASON: If I went around counting all the people in this world who wanted to stick a knife in my back I wouldn't sleep nights. How do you think I got all my money? Playing both sides against the middle, and I have been stabbed once, only.

CRAB  
HOLD  
2s  
(Mason circles  
L. to R. b.g.)

On 3 Shot 38.

-18-

SOUND.

PITT-NORTON: Who by? East?  
West?

Let Mason go b.g.

FAN  
CS  
desk.

MASON: I don't know. Long time  
ago. It was a woman.....(HE LAUGHS)  
unreliable and imprecise!

39.

2(D)

SOUND.

Group shot.

Q. Music.

INT. MAIN SALOON.

'Live'  
Trio &  
Venus.  
'Hush  
Little  
Darling'.

CRAB L  
to  
Venus  
on stool  
at bar.

VENUS SINGING NUMBER:

HUSH LITTLE DARLING, DON'T SAY A WORD.

(1.35a.)

HOLD  
Venus.

MOMMA'S GOING TO BUY YOU A MOCKING BIRD,

AND IF THAT MOCKING BIRD DON'T SING, Mic for  
Trio.

MOMMA'S GOIN' TO BUY YOU A DIAMOND RING, Mic  
for  
Venus

\*\*\*\*\*

AND IF THAT DIAMOND RING IS BRASS,

MOMMA'S GOING TO BUY YOU A LOOKING GLASS,

AND IF THAT LOOKING GLASS GETS BROKE,

MOMMA'S GOIN' TO BUY YOU A BILLY GOAT.

\*\*\*\*\*

AND IF THAT BILLY GOAT DON'T PULL,

MOMMA'S GOIN' TO BUY YOU A CART AND BULL,

AND IF THAT CART AND BULL TURN OVER,

MOMMA'S GOIN' TO BUY YOU A DOG NAMED

ROVER,

\*\*\*\*\*

AND IF THAT DOG NAMED ROVER DON'T BARK,

MOMMA'S GOIN' TO BUY YOU A HORSE AND

CART,

AND IF THAT HORSE AND CART FALL DOWN,

YOU'LL STILL BE THE SWEETEST LITTLE

BABY IN TOWN.

PAN R  
with Venus  
HOLD  
her .

T/IN  
with her  
to  
2s  
with Aris.  
sitting Fr. R. f.g.  
Venus  
standing L.  
till end of  
number.

40.

1(D)

(V.'s sit)

END OF  
NUMBER.

2s  
tight  
V/A.

(END OF NUMBER)

-18-

BOOM C.1.

On 1 Shot 40.

3 to POS. D  
Int. VENUS'  
CABIN.

-18(a)

SOUND.

41. 1(B)

2s  
tight.  
A/V

ARISTOS: You sing very well, I like it... You know something? I'm what you might call a real bastard. My mother was Greek. Aristos, Greek name. My father, Swedish. Aristos Holmqvist. That's me. I have a Spanish grandmother, and an English grandmother. Irish, same thing, anyway.

42. 2(D)

2s  
tight  
V/A

VENUS: It's not!

ARISTOS: No?

VENUS: Irish isn't the same as English. You try it on an Irishman and see! Anyway, what about your grandfathers?

43. 1(B)

2s  
tight  
A/V

ARISTOS: I don't know. How did you get on board?

VENUS: I've got an agent. I'm working.

ARISTOS: Oh, the singing, yes.

44. 2(D)

2s  
tight  
V/A

VENUS: Oh, the singing yes. and I've got to sing again in half an hour so hold onto your eardrums. Now I must be off.

(SHE RISES)

CLEAR 1  
POS. D  
EXT. BOAT DECK.

HOLD  
2s  
(V. rises)

Coming to 4 on Shot 45.

-18(a)-

On 2 Shot 44.

-19-

SOUND.

(A. rises)

CRAB R  
T/IN  
Hold A. f.g.  
Venus exits. Fr. L.

T/IN  
(with Aris.)  
to  
3s  
H/J/A  
at table.

ARISTOS: (HALF RISES) Where  
are you going?

VENUS: Practise my scales.  
I'll be back.

SHE GOES L. HE LOOKS AFTER  
HER THEN RISES AND CROSSES  
TO HELENA AND JACKSON WHO  
ARE SITTING AT ANOTHER TABLE. BOOM C.1.

JACKSON: You're not having  
much luck, 'Risto, are you?

ARISTOS: One has to have  
patience. And persistence.

HELENA: Persistence, 'Risto?  
Is that what you have? For girls,  
yes. For what we have to do -  
nothing.

PAN  
to  
CS  
frog on Helena's wrist.  
ARIS.' swining in fr.

45. 4(B)

MS  
door.  
T/B  
PAN L  
(with V)  
to wardrobe.

Q. VENUS.

INT. VENUS' STATEROOM.

BOOM B.2.

VENUS ENTERS HUMMING. CROSSES  
TO WARDROBE - STARTS TO UNZIP  
DRESS - SEES STEED. /

46. 3(D) (low) (V.'s turn)

2s  
Venus  
Steed's hand.

HOLD  
2s  
(V. to f.g.)

STEED: (LYING ON BED) Carry on.  
I promise not to look.

VENUS: (GOING TO HIM- PULLS  
HIM OFF BED) That's right  
you won't. Out! O.U.T.!  
Out!

47. 4(B) (S. rises)

2s  
close  
S/V

STEED: Hold on a minute. Where  
am I supposed to go?

Coming to 3 on Shot 48.

-19-

VENUS: Don't make me say anything I'd be sorry about! What are you doing here?

48. 3(D) (S.'s move)  
MS  
Steve

STEED: It's a little complicated ...

PAN L  
(with him)  
to  
2s

VENUS: It's not you know! Out! Haven't you got a room of your own?

STEED: Cabin. No, I haven't. I have to beg your hospitality.

2 POS. L.  
INT. LAB.

VENUS: What! Where do you think you're going to stay? Under the bed?

STEED: Bunk.

49. 4(B) (V.'s sit)  
CS  
Venus.

VENUS: Bed! I don't care if we are on a boat!

50. 3(D)  
CS  
Steed.

STEED: Ship ... BOATS are what you row on the Serpentine. I should have thought you knew, coming from an old seafaring family.

51. 4(B) (S.'s sit.)  
MS  
V.  
Steed sits in to  
2s

VENUS, THOROUGHLY INFURIATED AND SUSPECTING SHE'S BEEN 'CONNED' INTO SOMETHING ANYWAY, GRABS A SCENT BOTTLE FROM THE DRESSING TABLE AND PREPARES TO THROW IT AT STEED.

52. 3(D) (V.'s rise)  
2s  
V/Steed.

STEED: Hey, Now wait a minute ...

VENUS DROPS HER ARM, STEED REMOVES THE BOTTLE FROM HER HAND, SNIFFS IT.

53. 4(B) (S.'s sit)  
2s  
tight  
V/S

STEED: That an escape! ~~at down.~~

VENUS: This had better be good.

On 4 Shot 53.

- 21 -

SOUND.

STEED: It's very simple. I had to get onto this ship somehow, so when I found out you'd been flown out here by old man Mason to entertain the guests I thought I could just stowaway, you know?

VENUS: Fibber. You fixed it for a start, I'll bet you did.

STEED: I swear -

VENUS: I'll do the swearing! I'm the one who's always getting lumbered!  
(CHANGES HER TONE, GETTING CURIOUS)  
You mean nobody knows you're on board?  
I could turn you in? Say ...

HOLD  
2s  
(Steed  $\frac{1}{2}$  rise - sits)

STEED: I can see I'm not wanted. Oh, well.

VENUS: No wait a minute. This sounds exciting. Why did you have to get on board?

Coming to 3 on Shot 54.

- 21 -

STEED: Well. You see, I just had to get to America. (HE LIES BACK ON THE BED)

VENUS: Well we're going the wrong way.

STEED TURNS HIS HEAD AND LOOKS OUT OF THE PORTHOLE.

STEED: You're right. We're in the Med.

VENUS: How would you know? It's pitch dark!

STEED: The stars, my dear. Don't you read your charts. What time is it?

54. 3(D) (V.'s rise)  
2s  
close  
V/S

VENUS: Half eleven. Grief! I'm supposed to be doing another number. Get out of the way, will you?

HOLD  
V.'s rise.

STEED: All right. Look, I shall probably only be using this place when you're not here--

PAN R (with Steed.)  
Let V. go.

RELEASE 4 to  
POS. C  
(On. V.'s rise) 1/2  
INT.  
HELENA'S.

VENUS: Well, thank you!

PAN L (with Steed)  
2s

STEED: I won't be in your way. And I've got to try and find somebody, a man called Jackson. You know him? He's somewhere on board. So I'm told.

PAN R (with Steed)  
Lose V.

HE HAS GOT UP AND IS ABOUT TO LEAVE, HE PULLS OPEN THE DOOR AND PEERS RAPIDLY LEFT AND RIGHT.

Incl. V.  
2s  
she comes to f.g.L.

STEED: No? Look, if I have to come back in I'll knock like this. (HE RAPS ON THE DOOR) Be a good girl and let me in, no messing about, eh?

On 3 Shot 54.

-23-

SOUND.

Let Steed go.

STEED EXITS.

HOLD  
Venus.

55.

4(C)

Q. Frogs.  
Helena.

INT. HELENA'S STATEROOM.

BOOM A.2

CU  
table  
and frogs.  
P/B  
PAN UP  
to  
2s  
H/Aris.

TABLE AND FROGS ON IT. HELENA,  
ARISTOS, AND JACKSON ARE STANDING  
ROUND TABLE.

HELENA: One missing. Remember  
that, 'Risto!

ARISTOS: (SITS) I remember.

HELENA: I thought perhaps you  
did not.

JACKSON: (LEANS IN TO HER) What  
she means is, you're chasing  
girls again instead of keeping  
your mind on the job.....

ARISTOS: And so? Because we BOOM A.2.  
seek revenge (RISES X'S TO WARDROBE)  
does that mean we have to eat,  
drink and sleep revenge?

HELENA: (CROSSES TO HIM) No.  
But remember, all the same.

ARISTOS: It is all right. Phile.  
I remember. There is a time for  
everything. She is a pleasant girl  
to talk to, she is not 'stuck up'  
(CROSSING BETWEEN THEM) you know.  
(MIMICS) 'Old boy, old boy'. Not like  
that.

JACKSON: Okay, okay, we know.  
Look, I've got it.... (HE HOLDS  
UP FROG)

-23-

Coming to 3 on Shot 56.

3 POS. E.  
INT. HELENA'S

Incl. Jack.  
Fr. L.  
3s

HOLD  
2s  
A/H  
(as Aris. rises)

HOLD  
3s  
(Aris. x's to c.s.)

HOLD  
3s  
H/A/J.

Incl. frog.  
dangled into shot.



On 4 Shot 55.

-24-

SOUND.

HELENA: Where? Where did you get it?

JACKSON: It was beside my plate. On the table. One moment, nothing. Then I looked away, and ph-h-h....when I look back it was there. This, too. (HE PRODUCES NOTE FROM POCKET)

HELENA: Starboard promenade.  
12.30 pm.

CRAB R  
with Aris.  
(to sit)

HOLD  
2s  
(Jack. to b.g.L.)

Incl. H.  
into Fr. L.  
HOLD  
3s

ARISTOS: (CROSSES SITS END OF BUNK) What will you do?

JACKSON: I shall go there.  
(CROSSES TO END OF BUNK R.)  
Not you. Just me. I told them about Andre's death. Somebody had to find out how he died. I think they have perhaps sent someone to tell me. It is a Mr. Steed, I think. Anyway we shall see.

BOOM A. 2.

ARISTOS: Tell him nothing. Unless he pays you.

56. 3(E)(low) (A.'s turn)  
2s  
A/H

~~We are not here to keep British Intelligence happy. (HE FLOPS DOWN ON ELBOW ON BUNK)~~

HOLD  
2s  
(H. x's to b.g.)

Incl. Jack.  
in Fr. R.  
HOLD  
3s

HELENA: No. We're not.  
(SHE PICKS UP FROG AND CROSSES UP/S.) Shall I keep it.

Coming to 4 on Shot 57.

-24-

On 3 Shot 56.

-25-

SOUND.

JACKSON: Sure, phile-mou ( HE GOES UP TO HER) You keep it.

HELENA: And this - this Englishman - you talk about. Mr. Steed. We don't want him interfering. We have to dive tonight. Huh?

HOLD  
3s  
(A. leans up on bed f.g.)

ARISTOS: (LEANS UP ON ELBOW - FACE TO CAMERA) One of us. Me, I think, I know what to look for.

JACKSON: (CROSSES TO HIM) What?

ARISTOS: It must be about half-way along the ship. I think he has an underwater laboratory or workshop or something....where Adre Andre was killed.

BOOM A.2.

HOLD  
3s  
(J. leans in to A. f.g.)

JACKSON: That's right. Clever boy. Only one thing. I am the better diver.

HOLD  
3s  
(for coin business.)

ARISTOS: Sure.....Here....

HE FLIPS A COIN. HELENA CATCHES IT. JACKSON FLICKS HIS FINGER DOWN. HELENA OPENS HER HAND. JACKSON WINS.

57. 4(C) (A.'s riso) /  
2s  
tight.  
A/J  
(hold finger's eye's fight)

ARISTOS LEAPS UP FROM THE BUNK. FINGER - EYES FIGHT BUSINESS.

3 POS. J.  
INT.  
HELENA'S.

Coming to 3 on Shot 58.

-25-

J. leaves. b.g.

JACKSON: In one hour I'll go over the side. (HE EXITS)

58. 3(J) (A.'S Move)

M/S.  
basin f.g.  
Aris.

ARISTOS: How does a man with an English mother and a Portuguese father always win?

Incl. H.  
into  
2s  
Fr. L.

HELENA: Gambler's luck! He's always had it. You should have learnt by now.

T/IN  
CS  
glass.

59. 1(D)

CU  
wrist watch.

Q. Steed.

BOOM B. 3.

FAN UP  
to  
Steed.

Q. Jack.

EXT. BOAT DECK RAIL (NIGHT)

F.M.

Proc. wind.

STEED NEARLY HIDDEN BY DARKNESS. HE LOOKS AT HIS WATCH. JACKSON COMES DOWN LADDER.

GRAMS.  
Wind effect.  
SOUND.

Incl.  
Jack. into  
Fr. L.  
HOLD  
2s

Footsteps  
o/v come  
down ladder  
into vision.

STEED: Jackson?

JACKSON: That's right. Did you send me this?

STEED: Yes.

JACKSON: What do you want?

STEED: You told a friend of mine about Andreas Stephanopoulos.

JACKSON: You are English?

STEED: Yes.

JACKSON: What have I got in my pocket?

STEED: What have you...? Oh, I see. A small gold frog, I expect.

JACKSON: How did Andreas, die?

3 POS. G.  
INT. SALOON.

4 POS. H.  
EXT. DECK.

On 1 Shot 59.

- 28 -

SOUND.

wind  
cont'd.

HOLD  
2s  
(Steed to b.g. R.)  
Jackson follows.

STEED: The bends.  
He went to deep.

STEED: More than a hundred fathoms,  
apparently.

JACKSON: That's impossible. He was the  
best of us.

AS WITH OTHER 'FROGS' WHEN HE GETS EMOTIONAL  
HE GETS ANGRY HIS ACCENT TENDS TO GET MORE  
EUROPEAN - GREEK.

STEED: He went to deep. That is how he  
died. I didn't come here to tell you a  
lot of lies.

HOLD  
2s  
(Jack. moves L.  
to ladder.  
Steed f.g. R.)

JACKSON THINKS FOR A MOMENT.

JACKSON: Very well. Now I must go.

STEED: Just a minute. Who is 'us'?

Jack goes up  
ladder.  
HOLD  
Steed.

JACKSON: I told you people Andre  
was dead. Now you have told me how he died,  
so we are level.

T/IN  
to legs up  
ladder.

HE STARTS TO GO UP THE LADDER AGAIN. STEED  
DOES NOT TRY TO PREVENT HIM.

60. 2 (In 1.'s Pos. E.)  
CS  
Ladder

9. INT. LABORATORY.

BOOM C.2.

P/B  
incl. Pitt.

PITT-NORTON IS BY THE ENTRANCE HATCH OF  
THE BATHYSCAPHE. MASON IS SITTING AT THE  
CONTROL PANEL, SPEAKING TO THE BRIDGE OVER  
THE MICROPHONE; THE OFFICER'S VOICE COMES  
OVER A SMALL SPEAKER INSET.

Stand Mic  
for 1st  
Officer.  
Voice on  
Distort

1 REPOS. E.  
INT. LAB.  
(After 2  
Pull's Out.)

Coming to 4 on Shot. 61.

SOUND.  
Slight  
echo on scene.

On 1 Shot 60.

- 29 -

SOUND.

61. 2(E)  
Cs  
Hatch.

PITT-NORTON: It's ready for the test...  
try the hatch..alright...open.

VOICE OFF: (DISTORT) All stop, sir. GRAMS.  
Mech.  
Hatch.

MASON: Weather?

62. 2(L.of A.)  
2s  
Fitt/Mason

V.O. DISTORT: Calm, sir.

MASON: Good. Depth..... (HE LOOKS AT  
ECHO SOUNDER) Thirty fathoms.....is  
that enough?

HE TURNS TO ADDRESS PITT-NORTON

PITT-NORTON: Quite enough.

MASON: (INTO MIKE) Thirty fathoms, bridge.  
Drop anchors, how and kedje. We're  
doing a dive.

VOICE OFF, DISTORT. How long, sir.

MASON: (SWINGS TO PITT-NORTON) How long  
do you want?

PITT-NORTON: Four hours.

MASON: (INTO MIKE) Four hours. All right?

V.O. DISTORT: Aye aye, sir.

MASON FLICKS OFF INTERCOM SWITCH AND GETS  
UP,

HOLD  
2s  
(Mason rises)

T/IN  
CS  
Pitt's hands.

MASON: Just a check, mind. You're not going  
down yourself. My money, remember?

1 POS. H.  
EXT. DECK.

COMING TO VTR INSERT (A)  
Time: 1.50s approx.

- 29 -

On 4 Shot 63.

-30-

SOUND.

VTR INSERT: (A) 2400.

63. 4(H)

CS  
Door handle  
Incl.  
Steed's hand  
in Fr. R.  
  
PAN UP  
to  
Steed.  
Let him go to b.g.  
(he tries doors)  
  
Incl. Jack into  
Fr. f.g.

EXT. PART OF DECK. NIGHT.

BOOM B. 3.

STEED IS WALKING ALONG

MUSIC.  
Q. 20.N.T.

CAREFULLY, TRYING THE

CABIN DOORS. JACKSON INTO

FRAME FOLLOWS HIM.

64. 1(H)

MS  
Steed.  
(Looks at  
equip)

(S.'s look  
to equip.)

HE SEES DIVING EQUIPMENT

ON DECK GOES TO LOOK AT IT.

JACKSON COMES UP BEHIND HIM

AND PUTS ARM ROUND HIS NECK.

STEED INSTANTLY THROWS HIM.

HOLD 2s  
(as Steed throws  
Jack.)

Incl. Helena  
into Fr. L.

HELENA COMES INTO SHOT HOLDING

GUN.

HOLD  
3s

HELENA: (TO JACKSON) Is this

HOLD  
3s  
(H. x's Fr. L.  
to R.)

him?

JACKSON: Yes.

HELENA: You. What are

you doing?

STEED: Exercise.

Coming to 3 on Shot 65.

-30-

VTR INSERT (A) (cont'd)

On 1 Shot 64

-31-

SOUND.

HELENA: Well, go somewhere  
for it.

BOOM B.3.

JACKSON: She's right. You're  
in the way.

STEED: What would you like  
me to do? Jump overboard?

JACKSON: Take him down to his  
cabin.

STEED: I'm sorry. I haven't  
got one.

JACKSON: No? Where would  
you like to be taken? You  
cannot stay here. And if you  
get in our way very much more,  
we shall probably kill you. Take  
him own below, Helena.

Let H. and Steed  
leave Fr. b.g.

HELENA: Everything you need  
is over there. (SHE INDICATES  
EQUIPMENT.)

HOLD  
Jackson  
putting on  
equipment.

JACKSON GETS INTO DIVING  
EQUIPMENT.

65.

3(G)

2s

Steed  
Helena  
entering.

INT. OUTSIDE DOOR TO MAIN SALOON. BOOM C.3.

STEED IS IN FRONT OF HELENA WHO  
HAS THE GUN AT HIS BACK.

They stop  
turn profile  
2s

STEED: Where are we going?

Coming to 4 on Shot 66.

-31-

VTR INSERT. (A) (cont'd)

On Shot 65 on Can. 3.

-32-

SOUND.

HELENA: In there.

STEED: I should put that thing away for the moment. We don't want to look too conspicuous. I promise not to hit you with a soda-siphon.

HELENA: Go in there, order a drink and sit at the bar for half an hour. I shall be close with this.

Steed to b.g.  
HOLD  
Helena f.g.  
with gun.

STEED: If you'll put that away. I'll order two!

THEY START TO GO INTO SALOON.

66. 4(J)

CS  
Jackson finishing putting on mask.  
Inc. door. b.g.  
Fr. L.

Q. JACK.

EXT. PART OF DECK . NIGHT.

DOOR B. 3.

THE DECK IS DARK AND DESERTED. JACKSON IS FINISHING PUTTING IN DIVING EQUIPMENT. CHECKING HIS MASK. HE FINISHES

67.

1(H)  
CS  
Anna (she picks gun up from deck and raises it)

LIGHTING.

Anna silhouette  
light shaft on gun on deck.

ANNA SILHOUETTED IN THE CABIN DOORWAY BURNS DOWN AND LICKS UP THE HALLWAY GUN FROM THE DECK AND RAISES IT TO FIRE. (DOUBLE INTO POSITION DURING THIS)

68.

4(J) (On J.'s turn)  
2s  
O/shoulder Jack.  
(double)  
fav. Anna.

JACKSON HEARS A NOISE AND TURNS IN ANNA'S DIRECTION.

69.

1(H)  
CS  
Anna (fires)

ANNA FIRES.

70.

4(J)  
CS  
Double with harpoon gun

Coming to Scanner on End Caption.

-32-



VTR INSERT (A) (cont'd)

On Shot 70.

-33-

SOUND.

Let him fall  
out of Fr.

T/IN  
to  
Anna  
at door.

HOLD  
door shuts.

JACKSON'S DOUBLE WITH  
HARPOON GUN EMBEDDED IN  
HIS DIVING SUIT, FALLS

GRAMS.

Splash  
of body  
falling  
over the  
side of  
ship  
into sea.

FADE UP

MUSIC.

Q. 13.

for

caption.

71.

T/C  
SCANNER.

'End of Act One'Caption.

COMMERCIAL BREAK: ( 2.05s )

CAMERA 1: POS. B. INT. SALOON.

CAMERA 2: POS. C. INT. SALOON.

CAMERA 3: POS. G. INT. SALOON.

CAMERA 4: POS. D. INT. HELENA'S.

VISION

SOUND.

72.	<u>F/UP SCANNER.</u> Act Two. 'Avengers'		<u>GRAMS.</u> Theme. Av. Q. 13.
73.	<u>2(C)</u> W.S. Group, tables. f.g. Julie, Band, b.g.	<u>INT. MAIN SALOON.</u>  THE FOLLOWING EVENING.  VENUS IS SINGING END OF A	<u>'LIVE'</u> Vocal and Trio - 'KIPPERS'.
74.	<u>1(B)</u> CU Venus (finishing No.)	<u>NUMBER.</u>	<u>NUMBER FINISH.</u> Trio X FADE to Dance Music.
75.	<u>2(C)</u> W.S. Venus crosses down to Mason's table.  He rises.	<u>NUMBER END VENUS COMES TO MASON'S TABLE. HE RISES TO GREET HER</u>	
76.	<u>1(B)</u> (M.'s sit) 2s  V/M.	<u>VENUS:</u> Was it all right?  <u>MASON:</u> SNAPS FINGERS TO BARMAN.  ... .. <u>VENUS:</u> Is anything the matter.  <u>MASON:</u> Please forgive me. It is just that I have to make an announcement. (HE RISES) My friends, please excuse me. I shall only take a moment of your time, but there is something I have to tell you, something unpleasant. There was an accident last night on board my ship, a fatal accident, A young man was drowned while skin diving. With an aqualung, you understand. He was diving by himself, at night, he had told no-one he was doing so. This is very dangerous, you must see.	<u>BOOM C.1.</u>
77.	<u>3(G)</u> (On M. rise) Bar f.g. Venus guests.		<u>TRIO: STOP MUSIC.</u>
78.	<u>2(C)</u> Group shot.		
79.	<u>1(B)</u> BCU Mason.	<u>I am..desolate this should have happened to a guest of mine...I only tell you this to warn you, nobody would want it to</u>	

MASON: happen again...thank you, that is all. Please carry on.

80. 2(C) (M.'s sit) 'LIVE' T  
Group shot. MUSIC STARTS UP AGAIN.

81. 1(B) VENUS: I'm sorry. I didn't know. Who was it?  
2s  
V/Mason sits into it.

2 POS. D.  
INT. SALOON.

82. 2(D) MASON: A young man called Jackson. I didn't know him very well. Please try not to upset yourself....(RATHER BITTERLY) Everyone will have forgotten about it tomorrow. Excuse me.....  
CU Mason.

83. 3(G) HE LEAVES HER.  
CS  
Bar group.

84. 1(D) (M.'s rise) MUSIC OUT.  
2s  
V/M Mason comes to f.g. 12. INT. HELENA'S STATEROOM. BOOM A.2.

HELENA AND ARISTON.

85. 4(D) CU Q. Helena.  
pistol

TRACK OUT  
to  
2s  
H/A.

HELENA: You heard him? Two? Two? First Andre, now Jackson. "Drown&diving...."

(H. sitting R.  
A. standing L.

ARISTON: You do not know.....

PAN L  
(with A.)  
Hold 2s  
(Helen. sits  
Fr. L. f.g.  
A. press-ups Fr. R.)

HELENA: Know? You do not know? You think perhaps ANDRE forgot how to swim? We have lived together, worked together since we were children in Evvoia, we were the best swimmers in the islands- and, you think they drowned! Ha killed both of them. Why else the lies?

ARISTON: You still do not know.

3 REPOS. P.  
INT. VENUS  
CABIN.

On 4 Shot 85.

- 36 -

SOUND.

2 REPOS. A.  
INT. LAB.

1 REPOS. E.  
INT. LAB.

PAN UP  
HOLD  
2s  
H. & A. rise  
come to f.g.

P/B  
CRAB  
(with them )  
HOLD  
2s

HOLD  
2s  
A. to b.g.  
H. gun f.g. L.

T/IN  
to gun.

HELENA: Who then? Your Englishman?  
I think not. (SHE RUMS HOME THE MAGAZINE  
SAVAGELY.) But this too we will find out.

ARISTON: Oh? How?

HELENA: We will ask him.

ARISTON: Perhaps we can also ask him  
why a millionaire should want to kill  
two men he does not even know?

HELENA: Risto, you have no head. No  
head, and no heart....

ARISTON RISES VERY QUICKLY, SUDDENLY FURIOUS:

HELENA: I'm sorry, Risto. I do not mean it,  
but it's plain, isn't it? There is something  
going on in this ship which he does not want  
anybody to know about. Perhaps Andre found  
out too. Perhaps it is important enough  
to kill for.

ARISTON: (SCORNFULLY) And so you will use  
that? (HE POINTS TO THE PISTOL) Without  
knowing? Without being sure?

HELENA: Alright.... We will ask the  
Englishman first. But I don't  
think he knows anything.

86. 3(F)  
CU  
Razor  
(in Steed's hand)

T/B  
to  
2s  
(Steed f.g. R.)

BOOM B.2.

- 36 -

Coming to 1 on Shot 87.

13. INT. VENUS SMITH'S STATEROOM.

Q. Steed.

STEED IS SHAVING; AS HE ONLY HAS AN OPEN  
'KROPP' RAZOR TO DO THIS WITH --- VENUS  
HAS BORROWED IT FOR HIM --- SHE IS LOOKING  
ON WITH SOME INTEREST.

VENUS: Here - have you been missing your  
beauty sleep?

STEED DOESN'T ANSWER.

VENUS: You don't look too good, you know.

STEED LEANS ON THE BASIN.

STEED: Thank you. Is this all you  
could find for me?

VENUS: I'd wash some socks for you,  
only what would they think when they  
came to make the bed and saw them hanging  
up to dry? I mean it wouldn't do, would it?  
You still haven't told me why you're  
on board.

PAN R  
HOLD  
2s  
(V. moves. )  
Steed f.g. L.

SHE IS CHATTERING ON, PARTLY TRYING TO  
ANNOY HIM (AND SUCCEEDING) STEED STOPS  
AND WIPES HIS FACE ON HER TOWEL.

STEED: Has Mason said anything to you,  
about Jackson drowning?

HOLD  
2s  
(Stedd x's. b.g.  
V. f.g.)

3 REPOS. G.  
OUTSIDE  
MASON'S  
CABIN.

(V. to b.g. then  
to f.g. bed)  
T/IN  
Hold  
2s  
Fav. Steed.

HOLD  
2s  
(Steed rises b.g. R.)

Let Steed leave. Fr.

HOLD  
Venus.

87.

1(E)  
CU  
Anna  
standing by  
ladder.

ANNA  
Q. PITT.

P/B  
incl.  
Pitt. coming  
down ladder.

Let him leave Fr.

HOLD  
2s  
Mason, Anna.

VENUS: No. He seemed rather upset,  
though.

STEED: I expect he was. Has he shown  
you round yet?

VENUS: Oh, yes. He has. It's a  
marvellous boat--- (STEED IS ABOUT TO  
CORRECT HER AGAIN) -- ship isn't it?

STEED: Have you seen all of it?

VENUS: All except the laboratory. He  
doesn't let anyone in there. He keeps  
fish and they're very delicate.

STEED: He keeps fish and they're delicate?

VENUS: That's what he said. Didn't you  
know about it?

STEED: No, but I think I'd better find out.  
I shall be out all night.

VENUS: Too right you will !

14. INT. LABORATORY.

ROOM A.1.

MASON, PITT-NORTON, ANNA PITT-NORTON  
IS CHECKING OVER THE GAS CONTROLS AND  
COMPLAINING FRETFULLY TO MASON.

PITT-NORTON: I do wish you'd get rid of  
this girl, Mason. She always seems to be  
here.

MASON: (TO ANNA) You heard him.

On 1 Shot 87.

- 39 -

SOUND.

CRAB L  
(with Anna)  
HOLD  
2s  
(tight. M/A)

ANNA: I'm only making sure you aren't disturbed. (THE HARPOON GUN IS AGAINST THE WALL, SHE TAKES IT UP, CASUALLY.)

MASON: I take it you did kill him, then?

ANNA: We did. Do you know what he was doing? He was just getting ready to watch you.

MASON: How?

Let Anna  
leave Fr.

ANNA: (INDICATING PORTHOLE) Through there.

HOLD  
Mason.

..... He was going to dive. You made a little speech about it, didn't you?

CRAB R  
(with Mason )  
HOLD  
2s

MASON: You needn't have killed him. I have a sick-bay. He could have been confined there until I could put him ashore.

ANNA: And what about his friends?

MASON: Friends?

ANNA: Really, for a rich man you seem to have forgotten how to observe people. You really did not know he had friends? I have news for you, Mason. I think they're trying to kill you.

CRAB L  
HOLD  
3s  
(Anna to b.g. L.  
sit)  
Incl. Pitt. at  
hatch.  
Mason Fr. R. f.g.

MASON HAS RECOVERED HIS SMOOTH COMPOSURE.

MASON: Really? Why should they?

ANNA: Because of your....unfortunate accident with that----

Coming to 2 on Shot 88.

- 39 -

SHE INDICATES THE ENTRANCE HATCH TO THE BATHYSCAPHE.

ANNA: --you remember? Your experiment which 'went wröng?'

88. 2(A) (P's. rise) /  
2s  
tight.  
(A. Pitt.)

PITT-NORTON: It did not go wrong!

89. 1(E) /  
CU  
Anna

ANNA: (IRONICALLY) Oh? So you say. Well, perhaps not. But a man died, didn't he? And you (SHE POINTS AT MASON) panicked and dropped him overboard. Is that not so? Now his friends are trying to kill you. It is - a vendetta?

90. 2(A) /  
CS  
Mason  
  
PAN L 1 MOVE  
to LEFT OF  
3s FOS. E.  
(A. Pitt. f.g.  
M. x. to b.g.)

MASON: I could not afford interference here. (HE GESTURES AROUND THE ROOM)

ANNA: Good. Nor can we. You see, we are on the same side really, when you look at it. You want to finish your work (TO PITT-NORTON) because you are a scientist. You (TO MASON) want to finish it because

91. 1(L.of E.) /  
CU  
Anna.

of money./ And I want you to finish it because of politics. So none of us wants anybody to interfere. Which reminds me, by the way, you have an uninvited guest on board.

92. 2(A) /  
CU  
Mason.

MASON: I have many uninvited guests. Money is like flypaper. Perhaps it is the same with politics?

93. 1(L.of E.) /  
CU  
Anna.

ANNA: This is an Englishman. His name is Steed.

94. 3(G) /  
CS  
Steed into  
door.  
(He looks round)  
Goes in door.

F.M.

GRAMS.

Music Q.  
Suspense.



EXT. DOOR OUTSIDE MASON'S STATEROOM.

STEED OUTSIDE DOOR.

TRIES IT) FINDS IT OPENS.

95. 4(E) LIGHTING.  
 Drinks Lights  
 f.g. switched on BOOM B.2.  
 Steed by INT. MASON'S STATEROOM.  
 enters. Helena. MUSIC.  
 T/D STEED ENTERS - GOES TO DESK. cont'd.  
 Comes to Q. Helena.  
 f.g.  
 desk.  
 CRAB L  
 low  
 incl.  
 H. A.  
 3s

STEED: (SEEING HELENA AND ARISTOS)

Everytime I see you, you have  
a gun. Do you sleep with it  
under your pillow?

ARISTOS: She was born with  
it in her hand.

HELENA: What do you know about  
the death of Jackson?

STEED: How could I know anything?

ARISTOS: You had better answer  
carefully, ....er..what is your name?

STEED: Steed.

ARISTOS: Steed...Or she will shoot  
you and drop you over the side.

STEED: Delightful.

96. 3(H) (S. move)  
 3s  
 H/S/A.  
 ( Steed x's  
 to sit. c.s.)

However, since you were kind  
enough to escort me below last  
night - while Jackson was still  
alive - (SITS) I don't see why  
you think I know everything about it.  
Why are you so concerned.

4 REPOS. F.  
 INT. MASON'S.

97. 4(F) (A.'s lean in)  
 2s  
 tight.  
 S/A.  
ARISTOS: He was our friend. That's  
 enough. You see this? You took  
 it f on the body of Andreas

ARISTOS: (cont'd)

Stephanopoulos. We grew up together. We swam together. The four of us. Your government knows us as agents, isn't that so? And smugglers? We have no country, we only have each other. Now two of us are dead. It is what you call a vendetta.

Incl.  
H. in Fr. R. f.g.  
HOLD  
3s

HELENA: So now you know about us, Mr. Steed. We are the Frogs. Now what about you?

STEED: Oh, I'm just trying to find out a little of what goes on around here.

ARISTON: Let's see how good you are. Stand up.

98. 3(H) (S. rises) /  
3s

STEED RISES. ARISTON TAKES THE GUN FROM HELENA.

ARISTOS: Turn round.

99. 4(F) (S. rise  
2s for throw)  
tight.  
A/S

STEED SPINS ROUND AND THROWS ARISTOS TO THE SETTEE. TAKES GUN.

HOLD  
2s  
(for throw)

(A. goes to settee.)

HOLD  
Steed.

STEED: Right. Now you listen to me. I don't care a damn for your vendetta. If you can't do any better than this I should think you'll both trip over a recalcitrant bollard. I've got a job to do, and I don't want it messed up by amateurs. I can't stop you playing Red Indians up and down the corridors but if you get in my way I'll tan the hides off you. Both of you.

100. 3(H) (S. throws  
2s gun)  
H/A.

101. 4(F) HE THROWS GUN AT HELENA AND  
 Steed LEAVES.  
 exits.

101. 4(F) HELENA DROPS GUN.  
 Steed STEED LEAVES.  
 exits.

102. 3(H) HELENA PICKING UP GUN.  
 2s  
 H. on floor.  
 A. on settee.

ARISTOS: Maybe we had better be good, eh?

4 REPOS. D.  
 INT. VENUS  
 CABIN.

HELENA: Why do you always laugh at everything that happens? Sometimes I think you are a fool.

T/IN  
 CS  
 Gun.

ARISTOS: Oh? Perhaps it is you who should laugh more, Helena. I like him.

103. 4(B) INT. VENUS' STATEROOM. GRAMS:  
 MS Q. Venus. VENUS WITH BOOK. SHE TURNS RECORD 'Language'  
 Venus seated. 3 REPOS.D. KNOCK ON DOOR. STEED ENTERS. record on  
VENUS -(V. s riso) end track.  
It finishes.

104. 3(D) P/B VENUS: You look a bit hot and F/X.  
 with V. to bothered. Have you been playing Knock at door.  
 record.player. games? ROOM A. 3.

Incl.  
 Steed (entering)  
 Fr. R.  
 2s

STEED: Yes, with some very naughty children.

HOLD  
 2s  
 (Steed sits bed)

VENUS: Where did you get those?

STEED: I took them away from a very enthusiastic young man and a young lady. They make a charming couple.

VENUS: Charming. Have they got any more?

STEED: From the look of them I should say they're a walking arsenal.

On 4 Shot 104.

-44-45-

SOUND.

VENUS: Look, you can't stay here.  
It's late.

STEED: I'm getting a bit tired of this  
Box and Cox arrangement myself ...

HOLD  
2s  
(V. rises goes to b.g.)

F/X.  
KNOCK ON DOOR.

THERE IS ANOTHER KNOCK ON THE DOOR.  
VENUS LOOKS ALARMED.

STEED: ..... fortunately it looks  
as though it's coming to an end now. Let  
them in, whoever they are.

Incl. Mason  
(entering)  
3s  
s/f.g.  
M/V.

VENUS OPENS THE DOOR AGAIN. IT IS  
MASON. HE LOOKS AT STEED AND COMES INTO  
THE ROOM. HE DOESN'T SAY ANYTHING. NOR  
DOES STEED.

VENUS: This is ---- er --- my agent.

MASON: I see.

VENUS: Also he's a very old friend  
of mine.

HOLD  
Steed rises  
go to Mason.

MASON: But not of mine.

HOLD  
2s  
Mason/steed.  
(M. x's l.)

STEED RISES.

STEED: My name is John Steed. I'm  
a stowaway. I'm sorry.

105. 4(B)  
2s (S. turn)  
m/s

MASON: I only heard about you a few  
minutes ago. A stowaway? I hope  
you haven't been too uncomfortable, Mr.  
Steed.

STEED: Most comfortable ship I ever  
stowed away in. Also one of the most  
interesting.

106. 3(D)(R. of Set) (M's. turn)  
CS  
Mason.

PAN  
(with M.)  
2s  
Steed.

MASON: What interests you in particular?

107. 4(B) (M.'s turn)

2s  
tight.  
M/S

STEED: (LOOKING AT VENUS) I'm fascinated by delicate tropical fish. But most of all I'm fascinated by deep-sea diving.

PAN R  
2s  
S/V.

MASON CONSIDERS THIS FOR A MOMENT.

PAN L  
2s  
M/S

MASON: I see. Perhaps you would care to come to my stateroom, Mr. Steed? There are some people I would like you to meet. Miss Smith, too, if you would care to. Shall we say in ten minutes? It's a little late, but perhaps we can manage some coffee.

HOLD  
shot  
(M. x to b.g.)  
Let him leave Fr.

HE GOES OUT.

T/IN  
to  
CS  
Steed.

108. 3(D)

CS  
Steed.

STEED: Coffee. Now there's something I've missed. It's a hard life being a stowaway.

Incl. V.  
Fr. R.  
HOLD  
2s

4 REPOS. R.  
of F.  
INT.  
MASON'S.

VENUS: Turn round. Go on turn round. I've got to get some clothes on. I'm not missing this.

(V. crosses l. to wardrobe)

Finish Steed.

17. INTERIOR. PASSAGEWAY OUTSIDE LABORATORY.

109. 2(F)

2s  
A/H.

Q. H. and  
A.

ABOUT A QUARTER OF AN HOUR LATER. ARISTON AND HELENA COME CAUTIOUSLY ALONG THE PASSAGE AND PAUSE OUTSIDE THE DOOR.

(at door to lab.)

ARISTON: This must be it.

3 REPOS. H.  
INT.  
MASON'S.

HE TRIES THE DOOR, WHICH IS LOCKED, BUT NOT VERY EFFICIENTLY. HE SLIDES A THIN STEEL RULE IN BESIDE THE LOCK AND THE TONGUE CLICKS BACK. THERE IS AN ALARM ARISTON PUSHES THE DOOR CAUTIOUSLY, SLIDES HIS FINGERS UP ALONG THE OPEN CRACK AND FINDS THE ALARM TRIP. HE HOLDS THIS CAREFULLY IN POSITION AND PUSHES THE DOOR WIDER. THEY GO IN. BOOM A.1.

110. 1(R. of C.)  
(Inside Lab.)

Console f.g.  
door open b.g.

111. 3(H)

Group shot.

On 3 Shot 111.

-47-

SOUND.

Anna back  
to cam. f.g.

2 REPOS. A.  
INT. LAB.

MASON: May I introduce you to  
each other? Anna, this is Mr.  
Steed, and Miss Smith - you've  
already met. They are British.  
This is Anna Lee.

BOOM B.2.

STEED: Delighted. I know Miss Lee.

HOLD  
Group b.g.  
(Steed pace to  
f.g. 2s with  
Anna)

1 REPOS. E.  
INT. LAB.

ANNA: Oh?

STEED: We haven't met, but I know  
your face very well. I must  
have seen a photograph - perhaps?

ANNA: I do not think so. I  
have not often been photographed.

CRAB R  
Hold group  
(Steed to b.g.  
with Pitt.  
Mason c.s.)

STEED: I can't think why? I h  
Perhaps there are a few you don't  
know about?

MASON: And this is Dr. Pitt-Norton,  
my head of research. Research in  
which you are all interested....

112. 4(R. of F.) (M. turn)  
Desk f.g.  
M/A.  
2s

for one reason or another....

113. 3(H) M.'s turn)  
CS  
Steed.

So I thought you would all like  
to get together.....

114. 1(E) LIGHTING.  
2x DIM.  
H. A.  
at dhor.

BOOM A.1.

Slight  
Echo on  
scene.

Coming to 2 on Shot 115.

-47-

INT. LABORATORY.

ARISTOS AND HELENA INSIDE DOOR.

115. 2(A) (A.'s move) THE PLACE IS DESERTED. LIGHTS OFF.  
 MS ARISTOS GOES TO CONTROL PANEL  
 Aris. AND EXAMINES IT.  
 crosses to  
 f.g. console.

ARISTOS: So that is what they  
are doing.....

PAN L  
 Hold  
 2s  
 (H. x's to  
 console)

HELENA: What?

ARISTOS: Look. You can read?  
 Depth in feet, pressure.  
 This is a diving station. But  
 I don't see.....

PAN R  
 (with Hel.)  
 Lose A.  
 see portholes b.g.

HELENA: We are under water...

116. 1(E)  
 MS  
 Hel. ARISTOS: Of course. But how does..?

Incl. A.  
 into Fr.

HE GOES TO HATCH. LIFTS LID.

HOLD  
 2s  
 (at hatch)

HELENA: What are you doing?

4 REPOS. E.  
 INT. MASON'S.

ARISTOS: I think..this is  
 some sort of submarine or a  
 diving bell... (HE PEERS INTO  
 HATCH) There is a seat.  
 Like an aeroplane...  
 (HE CLIMBS INTO HATCH)

HOLD  
 2s  
 (H. x's Fr.  
 R. to L.)

HELENA: Risto.....

ARISTOS: Stay there....

(CU's on CAM. 2(Aris.)  
Cam. 1. (Hel.)

HELENA: You don't know what you are doing! We have seen enough!

ARISTON: I have not seen enough. Helena, I have listened to you patiently for a long time. All you are concerned with is revenge for Andre and Jackson.

HELENA: That is what concerns us!

ARISTON: How like a woman (HE SPEAKS WITH REAL SCORN) Don't you even want to know what it was they died for, how they died? Aren't you even curious? I am. If - this (HE GESTURES DOWN AT THE HATCH INTO THE SCAPHE) was enough to get them killed, then I say it concerns us. Now let me alone, Helena. Do as I say!

HE STARTS TO LOWER HIMSELF INTO THE BATHYSCAPHE: WHEN HIS LEGS ARE DOWN INSIDE AND HE IS WRIGGLING THE UPPER PART OF HIS BODY DOWN, HE STOPS AND SMILES AT HER.

ARISTON: Besides - it may be worth money. To Mr. Steed for instance!

T/IN  
CU  
Aris.

117. 4(E)

CU  
Glass

P/B  
to  
3e  
(S/A/M. f.g.)

20. INT. MASON'S STATEROOM. BOOM B.2.  
MASON, PITT-NORTON, STEED, VENUS AND ANNA.

ANNA: And what now? Now we are all friends?

MASON: I think we might all go below and take a look around my laboratory..

PITT-NORTON LOOKS UP SHARPLY. ANNA IS FURIOUS.

2 REPOS. J.  
INT. LAB.



118. 3(H) \_\_\_\_\_ / ANNA: No!  
 2s  
 O/shoulder STEED: Very kind of you.  
 Mason . Fov. Steed.

4 REPOS. E.  
 INT.  
 MASON'S.

MASON: Anna is already familiar with my work. I think she feels she has a certain proprietary interest in it. Am I right?

119. 4(F) \_\_\_\_\_ /  
 a/b  
 3s ANNA: Mason, you are a fool.

120. 3(H) \_\_\_\_\_ (on rise) MASON: So you keep telling us. Yet I am still alive and healthy. / In any case, if I do not show my work to Mr. Steed I am quite sure he will find his own way into my laboratory sooner or later. I propose to satisfy his curiosity now.  
 MS Steed  
 Incl. Mason into  
 2s

121. 1(E) \_\_\_\_\_  
 2s  
 A. H. 21. INT. LABORATORY. BOOM C.2.  
 at hatch. Slight echo  
on scene.

ARISTON IS NOW INSIDE THE 'SCAPHE' BUT HAS LEFT BOTH HATCHES OPEN FOR THE MOMENT.

4 REPOS. E.  
 INT. MASON'S.

ARISTOS: Helena!

HELENA: Well?

ARISTON'S HEAD APPEARS THROUGH THE  
INNER HATCH.

ARISTON: Just as I thought. This is  
a submarine. It fits beneath the hull  
of the ship. There must be a winch, the  
controls are over there...go and look.

HELENA: No! Let's get out of here!

ARISTON: Not yet.

HELENA: Risto...

ARISTOS: Go and look!

HOLD  
Helena.  
(she x's to  
control panel  
then to hatch  
hatch.)

GRAMS.

Metallic  
clang etc.

SHE GOES OVER TO THE CONSOLE. THERE  
IS A METALLIC CLANG BEHIND HER AND SHE TURNS  
ROUND TO SEE THE 'OUTER' HATCH CLOSING -  
IT HAS BEEN CLOSED BY AN AUTOMATIC TRIP  
MECHANISM WHEN ARISTON TOUCHED ANY CONTROL  
INSIDE IT. SHE RUNS ACROSS, THUMPS ON IT,  
FEELS FOR A CATCH BUT THERE ISN'T ONE..SHE  
GOES BACK TO THE CONTROL PANEL IN A PANIC  
STARTS TO SEARCH FOR A CONTROL THAT WILL  
UNLOCK THE HATCH, FIDDLES WITH SEVERAL  
CONTROLS AND FINALLY PUSHES ONE OF THE  
'AURO-PROGRAMMED DIVE' KEYS. THERE IS A  
MECHANICAL WHIRRING AND THE AUTOMATIC  
SEQUENCE STARTS: THIS THROWS HER INTO  
STILL MORE OF A PANIC AND SHE GOES BACK  
TO THE HATCH AND STARTS TO BANG ON IT AGAIN.

HOLD  
Helena.  
(She x's to  
control to hatch)

122. 3(H-)  
CS  
P/N.

HELENA: 'Riso ! Risto!.

INT. MASON'S STATEROOM.

BOOM B.2.

CRAB R  
see group.

BY THE DOOR A LIGHT IS WINKING.  
PITT-NORTON AT DOOR NOTICES IT.

1 REPOS. POS.  
C.  
INT. LAB.

MASON: What is it?

PITT-NORTON: It's my little  
mouse-trap. (HE GOES)

123. 4(E)  
CS  
V.

VENUS: What does he mean?  
Mouse-trap?

124. 3(H)  
CS  
Mason. 4 SWING  
REPOS.

MASON: Just another of his gadgets.

125. 4(E)  
2s  
S/M.

STEED: What security arrangements  
have you made in your laboratory?

126. 3(H)  
W.S.  
drinks f.g.  
  
Let Anna come to  
f.g.

MASON: Very few. why?

ANNA: Perhaps our scientist  
has more sense than you after all!

CRAB R  
(Steed rises)  
to  
3s  
S/M/A

STEED:(RISING) She's right. I  
think somebody's already accepted  
your invitation to have a look  
around. (TO VENUS) You stay put.

Let 3s  
Leave Fr.

HE GOES FOLLOWED BY ANNA AND MASON.

T/IN  
CS  
Venus.

INT. LABORATORY.

BOOM A.1.  
Slight  
echo on  
scene.

127. 1(C)  
MS  
Hel. Fr. L.  
at console.

HELENA AT CONTROL PANEL. FITT-NORTON  
RUSHES IN.

FITT-NORTON: Have you touched this?  
The winch is moving?

Incl.  
Pitt  
to  
f.g.  
2s

On 1 Shot 127.

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SOUND.

128. 2(J) (P. pushes  
H. away)

2s  
H/Pitt.

HELENA: The door. ....shut!

PITT-NORTON: I know. I arranged  
it that way. Somebody's in the  
'scaphe, aren't they? But I  
didn't reckon on somebody else  
playing around with this at the  
same time...ah....

GRAMS.  
Winch  
slowly  
stopping.  
Accelerate  
in reverse.

HELENA: Bring him up. Quickly.

PITT-NORTON: I am....

129. 1(C) (S. enters)

3s  
H. Pitt. f.g.  
Stood entering  
b.g. to f.g.

STEED: (RUSHING IN) Oh, put  
that thing down, there's a good  
girl, it's getting monotonous.

MASON: (ENTERING) What's happening?

Incl.  
Mason, Anna.  
in b.g.  
following to  
Group shot.

PITT-NORTON: There's somebody in  
the 'scaphe O - and they're on  
the wrong air mixture.

GRAMS.  
Winch stops.  
Hatch springs  
open.  
Then  
inner hatch  
open.

FAN R  
(with Hel.)  
to  
Hold group  
at hatch.

THE GROUP RUSH TO GET ARISTOS  
OUT OF HATCH.

HE SEEMS DEAD.

T/IN  
to  
3s  
Hel. Fr. L.  
Aris. c.s.  
(as they get  
Steed gets him out of  
hatch.)

HELENA: Aristos!

Steed Fr. R.

T/IN  
to  
CS  
Aris.  
(who appears. dead.)

130. F/UP SCANNER.

End of Act Two.  
Av.

GRAMS.  
MUSIC  
Q. 13.

VISION.

- 55 -

SOUND.

132. F/UP SCANNER.  
Beg. of Act. Three.  
Avengers.

GRAMS.  
Av. MUSIC.  
Q. 13.

ACT THREE

133. 4(C) (low)

CU  
feet f.g.  
Ariston  
lying on  
bed.

22: INTERIOR. HELENA'S STATEROOM.  
BOOM A. 2.

ARISTON IS ON THE BED, COVERED WITH  
BLANKETS; HE HAS RECOVERED SOMEWHAT.

134. 3a (J) (H. kneels)  
Steed Fr. l.  
sented.  
Aris. on  
bed.  
H. c.s. b.g.

STEED IS BESIDE HIM QUESTIONING HIM.  
HELENA IS STANDING BY.

STEED: Better?

ARISTON: My head hurts.

STEED: I expect it does. You were a  
little short of oxygen. How did it happen?

ARISTON: I don't know, ... the door,  
the entrance - closed ... I touched  
nothing ...

HELENA: It was a trap. Pitt-Norton fixed it

STEED: And she (NODDING AT HELENA) was  
in the room all the time?

ARISTON: Yes.

STEED: No - one else?

ARISTON: No,

STEED LOOKS INQUIRINGLY AT HELENA FOR  
CONFIRMATION, SHE SHAKES HER HEAD.

Coming to 4 on Shot 135.

- 55 -

TILT UP  
(Steed rises)  
T/IN  
to  
CS Steed.

STEED: Then we'll assume it was an accident. What did you find out?

135.

4(C) (S. turn) /  
2s  
Close  
H/A

ARISTON: (WITH A SUDDEN GRIN WHICH HURTS HIS HEAD) You are buying this information?

136.

3(J) /  
CU  
Steed.

STEED: Yes, I suppose we're buying it. Come on. I got you out of there you know.

137.

4(C) /  
CU  
Aris.

ARISTON: It was a submarine. No, not a submarine, that is not the word, a ...

138.

3(J) /  
CU  
Steed.

STEED: Bathyscaphe.  
Greek. It's your language.

139.

4(C) /  
CU  
Aris.

ARISTON: That's right. Only ...

STEED: What?

ARISTON: These things are supposed to go deep.

STEED: Very deep.

ARISTON: Well, then, the hull is too thin ... it would not stand the pressure, you know? It would leak.

140.

3(J) /  
CU  
Steed.

STEED: Supposing it was pressurised inside?

141.

4(C) /  
CU  
Aris.

ARISTON: Then it still could not go very deep. Because the diver could not stand the pressure, inside, do you understand me?

142.

3(J) (S. 'move) /  
MS  
Steed.

TILT  
CRAB R  
(with him. )

STEED: Yes, I know what you mean.  
It happens with men working under water  
building bridges, they get caisson  
disease.

143. 4(C)  
2s  
H/A.

ARISTON: That's right....

HE FROWNS, TRYING TO CONCENTRATE, AND  
FINCES.

T/IN  
2s  
H/S  
(H. rises x's to him)

HELENA: Leave him alone! He needs  
rest.

BUT ARISTON HAS NOW DECIDED TO ACCEPT  
STEED AS AN ALLY AND A GOOD DEAL MORE  
COMPETENT THAN HIMSELF.

144. 3(J)  
CU  
Aris.

ARISTON: Be quiet, 'Lena. / I am trying  
to think ... why do you say I was not  
getting enough oxygen?

145. 4(C) (S. bonds in)  
CU  
Steed.

STEED: There's a section of the control  
board which supplies various mixtures  
of oxygen, nitrogen, helium ... other  
gases I think ... to the bathyscaphe.  
You were on the wrong mixture.

146. 3(J) (A. head turn)  
3s  
A/Steed/H.

ARISTON: Different mixtures ... I am  
trying to remember - something I remember  
about a man using different mixtures  
of gas to prevent compression sickness ...  
do you think that might be it?

147. 4(C)  
MS  
Steed.

STEED: Possibly! Look after him, Helena,  
and keep out of my way, there's a good girl ...

TILT UP  
(with Steed)  
to  
2s  
S/H

On 4 Shot 147.

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SOUND.

Let Steed go b.g.

PAN DOWN

to

2s

(As Helena kneels  
beside Aris.)

HELENA: I will not promise.

ARISTOS: I don't think they  
murdered Andres. He wasn't lucky  
as I was. He must have been  
dead when they got him out -  
so they dumped him overboard.

HELENA: What about Jackson?  
You're wrong Risto. They murdered  
Jackson. Why not Andre? Now it's  
our turn.

ARISTOS: Wait and see what  
Steed finds out.

3 POS. F.  
INT. VENUS  
CABIN.

148.

3(F)  
CS

Venus painting  
toe nails.

P/B  
(she rises)  
as she comes to  
bed f.g.

Incl.  
Steed  
entering b.g.  
Hold  
2s

HOLD  
2s  
(Steed to b.g.)  
Venus follows.)  
at d/table.

INT. VENUS' STATEROOM.

DOOM B.2.

VENUS PAINTING TOE-NAILS. SHE  
RISES TO CROSS TO MED F.G. STEED  
ENTERS.

VENUS: Don't knock...

STEED: Look, I want you to do  
something for me. It's important..  
Have you got a piece of paper....

VENUS: It's over there. Fetch  
and carry. (AS STEED PUSHES  
HER STUFF ASIDE ON D/TABLE.)  
Do you mind? What are you doing?  
What happened to that Greek lad?  
Is he all right?

STEED: Perfectly all right.  
I think he'd appreciate a visit.

VENUS: What, with that girl around  
with a gun? I should think so!

STEED: I shouldn't pay any attention  
to her. She's excitable, that's all.  
Now look, I want you to go to the  
pursers office or whatever it is and  
send this cable....

Coming to 1 on Shot 148.

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HE GIVES HER THE PIECE OF PAPER.

HOLD  
2s  
(Venus to f.g.)

VENUS: Who to?

STEED: (PATIENTLY) The address is  
at the top.

4 to POS. G.  
INT. VENUS  
CABIN.

VENUS: But I don't know anyone in  
Rottingdean!

HOLD  
2s  
(Steed rises to Fr. R.)

STEED: But I do. I have an aunt there.

VENUS: Then why not send it yourself?

STEED: Because you look more like the  
sort of person who'd have an aunt in  
Rottingdean than I do.

HOLD  
2s  
(V. to f.g.)

VENUS: There's something funny going on,  
isn't there? (SHE READS)

Malaga three weeks stop.

Hector much worse stop...&....

Who's Hector?

STEED: The dog. All right?

Let V. leave  
Fr.  
HOLD  
Steed.  
TILT  
to  
wrist watch.

VENUS: Yes. Sometimes I wonder  
if you're going bonkers - okay.

SHE TAKES THE MESSAGE AND GOES OUT.

STEED LOOKS AT HIS WATCH.

149. 1(R. of C.)

2s  
Pitt/Anna.

24. INTERIOR. LABORATORY.

BOOM A.1.

3 POS. K.  
INT. SALOON.

PITT-NORTON AND ANNA ARE THERE: PITT-NORTON  
IS CHECKING OVER THE BATHYSCAPHE, THE  
HATCHES, AND THE CONTROL PANELS TO SEE THAT  
NO DAMAGE HAS BEEN DONE. HE IS ANXIOUS  
AND IRRITATED.

HOLD  
2s  
(Pitt rises)

150. 2(F) (in door/  
Cylinder f.g.  
Pitt  
followed by  
Anna to  
f.g.  
2s

PITT-NORTON: Can't I trust anybody  
in this place? Failure after failure,  
and all I need is one test run/ It's a  
madhouse. BOOM C.1.

ANNA: Only one run? Is that all  
you need?

PITT-NORTON: I've been trying for days  
to get it.

ANNA: I can probably arrange it.

PITT-NORTON: (IRRITATED) You can?  
I'm not working for you.

ANNA: No. You are working for yourself.  
I have watched you long enough to  
know that. . . Mason provides - all this -  
but you work for yourself.

PITT-NORTON: Politics again?

151. 1(R. of C.) (in door)  
2s  
Pitt /Anna. ANNA: I am talking common sense. All  
you want is to finish your experiments,  
isn't that so?

BOOM A.1.

PITT-NORTON IS STILL CHECKING THE CONTROL  
PANEL, MAKING NOTES ON A JOTTER. HE  
DOESN'T ANSWER.

ANNA: This I can arrange. I do not  
think Mason can do so. Not any more.

PITT-NORTON STOPS HIS WORK AND FACES HER.

HOLD  
2s  
(Pitt sits f.g.)

PITT-NORTON: You know, I still don't see  
your interest in all this.

ANNA: No, you don't, do you? You really don't. All right, tell me what you are doing.

152. 2(F J) (P.'s rise) /  
Pitt L. Fr.  
for cut.

Anna b.g. to  
f.g.  
2s

PITT-NORTON: You know perfectly well. I hope, by supplying a series of different mixtures of oxygen and other gases to a diver under pressure, to enable him to stay at much greater depths than so far possible, for longer at a time and without his having to spend many hours in slow decompression afterwards.

ANNA: (TO PITT-NORTON) And when you've succeeded, you will go around giving lectures about it to scientists, I suppose?

PITT-NORTON: I suppose so.

ANNA: And why do you think Mason is paying for all your experiments? For the love of science?

PITT-NORTON: I'm not a fool,

you know..... he intends to use my diving equipment ....  
for  
recovering antiques, pearls, something, I don't know what - from the sea bed.

1 POS. E.  
INT. LAB.

ANNA: A sort of hobby.

HOLD  
2s  
(Anna leans in L.)

PITT-NORTON: Oh, he'll make money out  
of it.

BOOM C.1.

ANNA: He is already doing so. Out of  
us. Because when your little diving  
machine is ready, when it works, what  
have you made? A submarine. A midget  
submarine.

HOLD  
2s  
(Pitt, Anna to  
b.g. then f.g.)

PITT-NORTON: (CONTEMPTUOUSLY) Oh.  
Politics again. I see.

ANNA: But it's true? With fins and  
a propeller, that (POINTS) would  
be a submarine.

PITT-NORTON: (TIREDLY) Oh, yes,  
I suppose so.

BOOM.A.1.

ANNA: One that would dive deeper and  
surface quicker than any midget submarine  
so far?

HOLD  
2s  
(Pitt bends to  
console)

PITT-NORTON: Yes, I suppose you're right.  
At present they only go as deep as  
ordinary frogmen can dive, is that it?  
I can see the possibilities ... but of  
course that has nothing to do with me.

ANNA: Of course not. Well, we shall  
see ...

152.

3(K)  
W.S.  
Band  
empty  
room

LIGHTING.

Early morning  
just before  
dawnish  
effect.

BOOM C.I.

Incl. Venus.  
in she goes  
to barman  
who is wiping  
glasses.

F.M.  
Tables  
chairs up.

On 3 Shot 152.

0 - 63 -

SOUND.

25. INTERIOR. MAIN SALOON. DAY.

DURING THE DAY THE SALOON FUNCTIONS AS A SORT OF FIRST-CLASS DECK; A BAR OPENS AND GUESTS COME AND GO AS THEY PLEASE; THERE IS NO FORMAL PURSER'S OFFICE AND VENUS IS AT THE BAR.

P/B  
PAN L  
with her  
2s  
Barman.

VENUS: Hey!

THE BARMAN COMES OVER.

VENUS: I want to send a cable. How do I do it?

(Go with Venus)

P/B  
PAN R  
to  
2s  
with Officer.

BARMAN: Talk to him, Miss.

HE POINTS TO A MAN IN WHITE UNIFORM SITTING AT TABLE..... VENUS GOES ACROSS TO HIM. HE RISES.

VENUS: I wanted to send a cable to England. Do you know what I do about it?

OFFICER: Certainly, Madam. If you'll let me know what you want sent I'll have the signals office send it for you.

VENUS GIVES HIM STEED'S MESSAGE IN AN ENVELOPE; THE OFFICER TAKES IT, SMILES AT HER.

OFFICER: I'll take it over now.

VENUS: Thanks. (SHE GOES TO BAR)  
Pineapple juice please.

2 POS. J:  
INT. LAB.

FINISH POSITION /  
B3 L.

153. 4(G)  
CU  
record player

GRAMS.  
Record  
being  
put on.  
'Cracker-  
barrell'.

Coming to 2 on Shot 154.

- 63 -

On 4 Shot 153.

-64-

SOUND.

INT. VENUS' ST. TARDON.

BOOM B.2.

PAN UP  
to Steed.  
Hold him  
as he lies  
on bed -  
looks at watch.

STARED AT HER. HIS GAZE UP  
LUTS BEGGING HER TO  
LIES ON BED AND LOOKS AT  
WATCH.

154.

1(E)  
Ms Anna.

INT. LABORATORY.

Slight echo.  
BOOM A.1.

PITT-NORTON AT CONSOLE.  
ANNA ON TELEPHONE.

ANNA: A cable? Hand it to me.

LST OFFICE: (Voice on Distort)  
Hector much worse stop scastick  
stop run out pink pills....

ANNA: (CUTTING SHORT) Bring it  
down here. Yes, now.

SHE LUTS PHONE DOWN. THEN TO  
PITT-NORTON.

ANNA: Are you listening?

PITT-NORTON: You've had a cable.

ANNA: Not me. The girl, the  
singer, Miss Smith, tried to  
send one. To British Intelligence,  
I think.

PITT-NORTON: Ah.

ANNA: Probably about us -  
what we are doing.

PITT-NORTON: Probably? Ah,  
in code or something? I expect  
you can -- what is the technical  
word -- break it, can't you?

Incl.  
Pitt.  
2s.

4 POS. C.  
INT.  
HELENA'S.

3 POS. D.  
INT. VENUS  
CABIN.

Coming to 2 on Shot 153.

-64-

On 1 Shot 152.

-64(a)

S UMD.

Incl.  
1st Officer.  
3s

ANNA: I don't even propose to try..  
(THE 1st OFFICER ENTERS IN NO HEAR  
ON LE) .....Very well. I  
want her brought down here.

1st OFFICER: Very good. (EXIT)

PITT-NORTON: Down here? If this  
is going to be more politics I  
wish you'd go somewhere else.  
This - in case you hadn't  
noticed is a scientific  
laboratory..

ANNA: I am tired of this. You  
are an intelligent man, so listen  
carefully, whether you like it or  
not, you have accepted money from  
Mason. This is political money.  
(HE STARTS TO LAUGH) ...and  
now you can make a political  
decision. / Mason is a big man,  
but we are bigger. You can do  
one of two things. You can work  
for us, in which case I think  
you will find life rewarding.  
Or you can refuse, in which case  
I shall arrange for you to be shot  
when we take over Mason, this,  
ship, and your work. If you do  
not believe me, that is your  
affair. Well?

153. 2(J)  
Pitt/Anna.

154. 1(E)  
CS  
Pitt.

P/M  
2s  
Pitt/Anna

PITT-NORTON: I accept your offer.  
(HE SMILES) With enthusiasm.

Coming to 2 on Shot 156.

-64(a)

2 POS. H.  
DOOR  
TO SALOON.

-64-(b)

S. UND.

ANNA: (SMILES) Good.

LITT-NORTON: I shall need another diver. I expect you can arrange that, too.

ANNA: Yes, I think we can.

156. 2(H)  
W.S.  
Saloon. INT. MAIN SALOON. BOOM C.1.  
Venus at piano f.g. A FEW MINUTES LATER. VENUS  
Barnan b.g. AT SALOON. OFFICER ENTERS.  
Incl. 1st OFFICER: Miss Smith? Excuse  
Officer me? It's about y ur cable, could  
to f.g. you come with me for a moment,  
2s please?  
Let Venus VENU S LOOK T... AGAIN - THEN TO ...  
leave past cam. f.g. OFFICER - THEN OUT. OFFICER  
Officer FOLLOWS.  
follows her.  
past cam.
157. 3(D) GRAMS.  
CU Last bar  
Steed. of record  
(eyes shut) coming to end.  
(Record stops) STEED ON RED EYES SEAT. THE end.  
He rises RECORD STOPS. HE LOOKS BOOM B. 2.  
goes out. AT HIS WATCH - RISES AND  
LEAVE THE C.A. IN.
158. 4(C) BOOM A.2.  
CS  
Gun in  
Helena's hands.  
PAN CRAB R  
to  
2s  
(as Helena  
x's to door)  
with Aris.



29. INTERIOR. HELENA'S STATEROOM.

3 POS. L.  
INT. SALOON.

ARISTON IS STILL LYING ON THE BED. HE SEEMS ASLEEP. HELENA IS CHECKING OVER THE GUN: SHE GETS TO HER FEET AND MOVES QUIETLY TOWARDS THE DOOR. BUT THE CLICK OF HER RAMMING THE MAGAZINE HOME HAS WOKEN ARISTON.

2 POS. A.  
INT. LAB.

ARISTON: Where are you going?

SHE STOPS AND COMES BACK.

HELENA: Nowhere.

ARISTON: Are you still looking for someone to shoot? Leave it to the Englishman!

HELENA: Christemol

ARISTON: Yes, at least wait until he tells us what he's found out. ...

HELENA: Wait...This is all you can say. Wait.

159. 3(L)

CU  
Glass  
(Barman picks it up.)

Q. Bar.

30. INTERIOR. MAIN SALOON.

BOOM C.1.

Stood. STEED GOES TO BAR. THE BARMAN COMES OVER TO HIM.

CRAB L  
(with him)  
to  
2s  
B/S

STEED: I'm looking for Miss Smith. You know, that girl who sings? You haven't seen her anywhere about, have you?

4 POS. E.  
INT.  
MASON'S,

BARMAN: Yes sir. She was in here about fifteen mins. ago. Wanted to send a cable.

STEED: And did she?

BARMAN: I believe so, sir. She gave it to the officer. There seemed to be some difficulty.

STEED: Difficulty?

BARMAN: He came back a few minutes later, sir. The young lady left with him.

See Steed exit.  
T/IN  
to barman.

STEED: Did she now? Thank you.

159. 1(E)  
CU  
cable on  
ladder.  
  
PAN UP  
Incl. Venus  
coming fwd.  
  
T/B  
incl.  
Anna.

31. INTERIOR. LABORATORY. BOOM A.1.  
Slight  
echo on  
scene.

THE OFFICER SHOWS VENUS INTO THE ROOM.  
ANNA IS THERE. SHE HAS THE 'CABLE'.

ANNA: Ah. Welcome, Miss Smith.

VENUS: What's this all about, then.

ANNA: This cable you have just tried to send. It is in code? /

160. 2(A)  
CU  
Venus.

AT  
ABLE  
T

1 SWING.

3 POS. H.  
INT.  
MASON'S.

VENUS: What do you mean, code? It's about a dog.

161. 1(E)  
CU  
Anna.

ANNA: About a dog? Your dog?

162. 2(A)  
CU  
Venus. 1 SWING  
FAST!

VENUS: Er, yes. Hector.

163. 1(E)  
3s  
Off./A/V.

ANNA: Has she a dog?

On 1 Shot 163.

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SOUND.

1st OFFICER: No, ma'am.

ANNA: No dog. Sorry,  
Miss Smith.

T/IN  
CU  
Anna.

VENUS: Well, it's all a bit  
difficult, you see. Anyway  
what's it got to do with you?

164. 3(H)

CS  
Mason  
in lift.

INT. MASON'S STATEROOM.

DOOR B.2.

T/B  
(with him as he  
comes out of lift)

MASON IN LIFT. HE COMES OUT  
INTO ROOM. STEED KNOCKS  
AND ENTERS.

F/X  
KNOCK ON  
DOOR.

165. 4(E)

2s (M's  
turn)

Steed  
entering b.g.  
Mason f.g.

MASON: Mr. Steed? Is there  
anything I can do for you?

STEED: I'm looking for  
Miss Smith.

MASON: I don't know where  
she is, should I?

HOLD  
2s  
(Steed in to f.g.)

STEED: Last thing anybody  
saw of her she was with your  
1st Officer, just after she  
tried to send a cable. She  
doesn't know what all this  
is about, you know.

2 POS. B.  
INT. LAD.

Coming to 3 on Shot 166.

-67-

166. 3(H) (M's move) MASON: I'm afraid, Mr. Steed, that the  
2s same may be said of me. I have not seen  
Pillar f.g. Miss Smith./ Look in a few cupboards if  
you like.

HOLD  
2s  
(Steed pace to R.) STEED: I think I'll take a look in  
your laboratory first. If you've no  
objection ....

HE STARTS FOR THE DOOR.

(M. stops  
Steed) MASON: I wouldn't advise you to.

STEED: Why not?

HOLD  
2s  
Mason turns  
to f.g. R. MASON: Because the last time I tried  
to I was, er, invited to leave at the  
point of a gun. Anna is there.

STEED: You mean she's taken over the  
place? Why?

MASON: She appears also to have taken  
over Dr. Pitt-Norton.

STEED LAUGHS SHORTLY.

HOLD  
2s  
(Mason turn into  
Steed) STEED: You've been playing political  
pig-in-the-middle too long. Aren't  
you going to do anything about it?

MASON: What should I do about it?  
Storm the barricades?

HOLD  
2s  
(Steed x's to  
Fr. R.) STEED: Well, if you don't, I might.

MASON: Mr. Steed.

- HOLD  
2s  
(M to b.g. L.  
turns to cam.  
Steed F.g. R.)
167. 4(E)  
CU  
Steed.
168. 3(H)  
2s  
a/b
169. 4(E) (M's sit)  
CU  
Mason.
- Incl. Steed.  
into Fr. R.  
HOLD  
2s
170. 3(H) (M's  
2s look)  
M/S.  
Fav. Mason Fr. L.  
Steed f.g. R.
- STEED COMES BACK BUT DOESN'T SIT.
- MASON: You must not assume, that because I am having a little difficulty with Anna, I am automatically on your side. This is an attitude typical, if I may say so, of the British, who are a rather straight - forward nation, naive even. I don't propose to get them out of my laboratory and I don't propose to let you do so.
- STEED: Then you'll lose your investment, won't you?
- MASON: On the contrary. I have already been paid a good deal by Miss ~~Steed~~ principals/ and I shall probably be paid more. On my investment in this laboratory and in Dr. Pitt-Norton I shall probably clear about four percent. Not startling, but not a loss.
- STEED: What makes you think they won't fit you with little cement boots instead and drop you overboard?
- MASON: Why should they? Money is only money. Dollars, roubles, pounds. But murder of someone, if I may say so, as well-known as myself - is trouble. If I leave them alone - and you leave them alone - they will finish what they want to do and then go. Believe me. I have lived a long time.

Steed  
rises  
x's R. to L. b.g.

STEED: And what are they doing?

MASON: Dr. Pitt-Morton is, I think,  
performing his final experiment.

STEED: And they've probably got Miss  
Smith?

171. 4(E)  
2s

PAN L  
with Steed  
to  
MS  
on telephone.  
PAN TO  
telephone.

MASON: I don't know. You want to  
press the required button.

STEED: Thank you. Is that you my  
'dear?' I never did get you that drink.  
I got to rectify it. What about now.  
Mason's stateroom. ....

172. 2(D)

CS  
Bench  
/  
PAN UP  
to  
3s  
(anna f.g. to  
b.g.)

32. INTERIOR. LABORATORY.

BOOM A.1.  
Slight  
echo on  
scene.

PITT-NORTON IS SETTING UP FOR A DIVE,  
CHECKING AND ADJUSTING BUSILY. THE OFFICER  
HAS A GUN. HE AND ANNA ARE WATCHING VENUS.

VENUS: I still don't know what you're on  
about.

ANNA: No? Yet you are here with Mr.  
Steed?

VENUS: No, I'm not. I came here to  
sing. First I saw of him he was a  
stowaway. What is all this?

OFFICER: I don't think you're doing this  
the right way, Ma'am ...

4 POS. F.  
INT.  
MASON'S.

ANNA LOOKS AT VEE INQUIRINGLY, JERKING  
HER HEAD TOWARDS HIM.

ANNA: You hear him? I'm afraid  
he would like to be a little more  
violent.

HOLD  
group.  
(Pitt takes  
spanner from  
Venus)  
Pitt. to c.s.  
then b.g.)

VENUS: He'd better not be or I'll  
bend this over his ear.

SHE REACHES FOR AND PICKS UP A SPANNER  
LYING ON A NEARBY BENCH. AS IT HAPPENS,  
THOUGH, PITT-NORTON WANTS IT, COMES BY  
AND TAKES IT OUT OF HER HAND.

PITT-NORTON: (IRRITABLY) Leave  
things alone .....

HOLD  
Group  
(Anna Officer  
f.g. Venus  
c.s.)

VENUS: Why don't you go and  
jump over the side!

ANNA: (LAUGHING) I You know, I  
begin to think that Miss Smith is  
just what she says she is, a singer.

VENUS: Marvellous. Now can I go!

ANNA: No. I don't think so...

178. 4(F)  
2s  
Steed f.g.  
Mason seated b.g.

INT. MASON'S STATEROOM.  
MASON ON SETTEE. STEED CROSSES  
FROM DESK TO BESIDE HIM.  
STEED: I'll do you the credit of  
assuming you didn't kill Jackson.  
What about the first man,  
Andreas Stephanopoulos?

BOOM B.2.

179. 3(H) (S.'s  
2s(1bw) turn)  
Drinks table  
f.g.

MASON: He dies in the bathyscaphe.  
STEED: So you dropped him overboard in a panic.

Coming to 4 on Shot 179.

On 3 Shot 179.

HOLD  
2s  
(M. rises)

HOLD  
2s  
(Mason to table  
f.g.)

HOLD  
2s  
(Steed to f.g. R.)

180. 4(F)  
3s  
Helena  
entering b.g.  
S.M. f.g.

HOLD  
3s  
(Helena in  
to f.g.)

181. 3(H) (S.move)  
2s  
Mason  
Steed f.g. L.

-73-

SOUND.

MASON: Not in a panic. He died at sea,  
I buried him at sea. I did not want  
interference..

STEED: Well, you're getting it now,  
aren't you? Alright, I believe you. An accident.

MASON: Now, I am not so sure. I think  
it may have been an accident which they  
arranged ....

STEED: And you still won't help me?

MASON: No.

STEED: You will, you know.

MASON: You will make me? How?

STEED: I've got a secret weapon. She  
should be arriving about now ...

Hear Helena.  
approach

MASON DOESN'T UNDERSTAND HIM, LOOKS  
TOWARDS THE DOOR. STEED HEARS FOOTSTEPS  
APPROACHING.

STEED: You see, I believe you didn't kill  
either of them -

THE DOOR BURSTS OPEN AND HELENA COMES IN  
WITH A GUN.

STEED: - but she doesn't. Do you, Helena?  
You think Mr. Mason is a murderer, don't  
you?

MASON, THOUGH KEEPING CALM, LOOKS A LITTLE  
NERVOUS. HELENA SPEAKS VICIOUSLY.

HELENA: Yes, that is what I think. He  
murdered Andre. He murdered Jack'...  
He tried to murder 'Risto .....

SHE KEEPS THE GUN LEVELLED AT MASON.

- 73 -

Coming to 4 on Shot 182.



STEED: Well? Convince her, Mason. She's rather liable, if I might put it, to go off half-cocked ....

182. 4(F) \_\_\_\_\_ /  
2s  
M/H.

MASON: (TO HELENA) I did not kill your friends. Either of them.

HELENA: (TOTALLY DISBELIEVING) No ?

183. 3(H) \_\_\_\_\_ (M's) \_\_\_\_\_ /  
2s look  
M/S to STEED: You pick sides, then. Fast. (Steed)

MASON: You tell her.

MASON: Very well, I accept.

FAN R  
Lose Mason.  
HOLD  
2s  
S/H.

STEED: Listen to me, Helena. Mason did not kill Andre or Jackson. I believe him.

HELENA: And why should I believe you?

STEED: Because I know who did. And they are down in the laboratory now.

HELENA EASES UP A BIT, LOOKS AT STEED AS THOUGH TRYING TO MAKE UP HER MIND: SHE SWINGS THE GUN TO STEED.

HELENA: You are sure of this?

MASON: Yes.

STEED: (LEVELLY) Quite sure. You had better trust me, Helena. You can't shoot everybody, you know.

184. 4(F) \_\_\_\_\_ (H. turn) \_\_\_\_\_ /  
3s  
M/S/H.

H. exits b.g.

HOLD  
2s  
S/M  
(to door)

HELENA SAYS NOTHING. SHE LOWERS THE GUN,  
TURNS QUICKLY AND GOES OUT OF THE ROOM.  
SHE SLAMS THE DOOR BEHIND HER AND LOCKS IT.  
STEED JUMPS TO THE DOOR, TOO LATE. HE  
GOES BACK AND PICKS UP A HEAVY CHAIR. MASON  
RESTRAINS HIM.

MASON: No.

STEED: Yes. You don't know what she's  
like with that gun, .....

..... In a few minutes your laboratory's  
going to look like the Alamo ....

HOLD  
2s  
M/S  
come to f.g.  
PAN L  
T/IN  
with them  
to lift.

HE STARTS TO PULL HIMSELF LOOSE FROM MASON,  
WHO TURNS AND GOES TO THE PANEL IN THE WALL  
HE SLIDES IT OPEN.

MASON: Then this way ....

STEED COMES ACROSS TO JOIN HIM: MASON HAS  
SWITCHED ON A LIGHT SO WE CAN SEE THE CUPBOARD  
IS A SMALL LIFT.

(INTO: VTR INSERT (D)) Time: 40s approx.

EE

VTR INSERT: (B)

On Cam 2 Shot 185.

-76-

SOUND.  
DCUM A.1.  
Slight  
echo on

185. 2(J)  
4s.

INT. LABORATORY.

scene.

Off. F.G.L.  
Anna . Venus. c.s.  
Pitt b.g. R.

P

PITT-NORTON: All right.

I think we're ready.

186. 1(C) ( V's rise )  
2s

V. Anna.

VENUS: Oh no. Not me, thanks. The  
last person , I saw come out of  
there, didn't look very well.

187. 2(J)  
4s

ANNA: This time , we hope, will be  
different. And in any case you have  
no choice, have you?

VENUS: If you put it like that  
I suppose I haven't....

188. 4(K)  
3s  
V/A

Helena enters b.g.

GRAMS.  
MUSIC.  
Fight.

189. 3(X)  
2s  
(thru door)

Helena fires.  
Officer falls.

HOLD Helena.

Echo on  
Gun shots.

190. 1(C)  
Venus crawling  
round rail to  
hide under  
console.

191. 3(X)  
Helena moving  
L. to R.  
to fire.

192. 4(K)  
Anna crawling R. to L.  
in front of  
bather

VTR INSERT (B)

On 4 Shot 192.

-77-

SOUND.

193. 1(C)  
Lift doors  
open  
Steed and Mason  
Anna b.g.  
fires.

194. 2(J)  
2s  
Steed Venus  
  
Steed reaches for  
Officer's fallen  
gun.  
  
Helena fires at him.

195. 4(K)  
  
Anna f.g. fires.  
  
P/N  
(x's L. to R.)  
takes gun  
from Anna.

196. 1(C)  
Helena  
L. to R.  
Filler.  
  
IAN  
her to cables.  
  
Steve rises  
into f.g.  
  
Goes to Helena  
takes gun.  
  
Comes to f.g.  
2s  
with Venus.

STEED: You can come out now,  
it's stopped raining.

(END OF VTR INSERT)

Coming to 4 on Shot 197.

-77-

197.

4(F)

3s  
Mason  
desk f.g.

Steed behind it R.  
Venus seated b.g.

-78-

INT. MASON'S SATEROOM.

SOUND.

DOOM D.2.

LATER.

MASON: Sixty thousand. That is what I suggest. Results, equipment, everything.

STEED: Damaged equipment. I don't think my people are likely to agree.

CRAB R  
(mason rises)  
HOLD  
3s

MASON: I think you'll find they will. The results are what they're interested in.

STEED: Mmm. There are one or two things to be cleared up, you know. I doubt if you'd be allowed to land in Britain to collect in any case.

MASON: You think not? Perhaps, perhaps. We have the rest of the voyage to come to an agreement. Tomorrow the party will go on. You miss Smith, will sing for us again? (AS VENUS RISES) What is it? What are you doing?

T/IN  
2s  
Venus  
Steed.

VENUS: I want to book him a room.

STEED: Cabin! Press the required button, my dear.

GRAMS.

Avengers  
and  
Credit  
Music.

SCANNER.  
PATRICK MACNEE JULIE STEVENS.

SCANNER  
ERIC FOHLMANN - YVONNE SHIMA

SCANNER.  
COLETTE WILDE - JOHN CARSON.

-78-

On End Credit Sequence:

-79-

SOUND.

GRAMS.  
music.

SCANNER

ALAN HAYWOOD - MAKKI MARSEILLES.

SCANNER

NORMAN JOHNS - STEVE CO. Y -  
COLIN FRY.

SCANNER:

THE KENNY LOWEL TRIO.

SCANNER

TELEPLAY BY  
MARTIN WOODHOUSE

SCANNER

Story Editor - RICHARD BATES.  
Theme Composed by JOHNNY DANKWORTH.

SCANNER

Designed by JAMES GODDARD.

SCANNER

Producer JOHN BRYCE

SCANNER

Directed by  
RAYMOND MENMUIR

FADE TO BLACK - FADE UP.

SCANNER

AN ABC PRODUCTION.

FADE VISION.

FADE SOUND.

THE AVENGERS (5) - 'A CHORUS OF PROGS'.

RUNNING ORDER.

ACT ONE:

SET	CHARACTERS	TIME	CAMERAS	BOOMS	SHOT	PAGE.
1.	OPENING ROUTINE					
2.	SECTION BATHY. STEPHANPOULOS. PITT (voice over)	NIGHT.	1A	Neck Mic. Intercom.	1	1
3.	INT. LAB. PITT	NIGHT	2A	A.1.	2	2
4.	INT. SECTION BATHY. STEPHAN.	NIGHT	1A	Neck Mic	3	2
5.	INT. LAB. PITT.	NIGHT	2A	A.1.	4	2.
6.	INT. SECTION BATHY. STEPHAN.	NIGHT	1A	Neck Mic	5	3
7.	EXT. BATHY. STEPHAN.	NIGHT	3A	No Sound	6	3
8.	CUTAWAY LIMBO SHOT. Duplicate Frog and diving suit.	NIGHT	1A	No sound	7	3
9.	TITLE SUPERED ON SHOT 7					4
10.	INT. MORTUARY. STEED ONE SIX.	DAY	4A 3B	B.1. Grams.	8 to 9	4
11.	INT. SALOON. Extras. BRACKEN MASON ANNA VENUS ARISTOS.	NIGHT	1B 2C 2D	'Live Music' C.1.	10 to 21	4-11.
12.	INT. LAB. MASON PITT ANNA	NIGHT	3C 1C 2E	A.1. Grams.	22 to 38	11-18
13.	INT. SALOON VENUS ARISTOS HELENA JACKSON.	NIGHT	2D 1B	C.1. 'Live Music' Mic for Trio Mic for Venus.	39 to 44	18-19
14.	INT. VENUS' CABIN VENUS STEED	NIGHT	4B 3D	B.2.	45 to 54	19-23
15.	INT. HELENA'S CABIN. HELENA JACKSON ARISTOS.	NIGHT	4C 3E 3J	A.2.	55 to 58	23-27

RUNNING ORDER:  
 ( ) Avengers (50)

( 11 )

SET	CHARACTERS	TIME	CAMERAS	SOUND	SHOTS	PAGES
16. EXT. DECK.	STEED JACKSON	NIGHT	1D	B.3. Wind. Water	59	27-28
17. INT. LAB.	PITT MASON OFFICER(v/o.)	NIGHT	2E 1E 2A	C.2. Grams.	60 to 62	28-29
18. VTR INSERT(A) EXT. DECK.	JACKSON STEED HELENA.	NIGHT	4H 1H	B.3.	63 64	30-31
*****						
19. INT. OUTSIDE MAIN SALOON DOOR.	STEED HELENA	NIGHT	3G	C.3.	65	31
*****						
20. EXT. DECK.	JACKSON. ANNA JACKSON'S DOUBLE.	NIGHT	4J 1H	B.3. Wind Water.	66 to 70.	31.-33
*****						
21. END OF ACT CAPTION.					71	33
1st COMMERCIAL BREAK: 2.05s.						
22. INT. SALOON	Extras VENUS MASON BAND.	NIGHT	2C 1B 3G 2D	'Live Music' Pic for Venus S.l.	72 to 84	34-35
23. INT. HELENA'S CABIN.	HELENA ARISTOS.	NIGHT	4D	A.2.	85	35-36
24. INT. VENUS CABIN	VENUS STEED	NIGHT	3F	B.2.	86	36-38
25. INT. LAB.	ANNA PITT MASON	NIGHT	1E 2A	A.1.	87 to 93	38 to 40
26. EXT. MASON'S CABIN DOOR.	STEED	NIGHT	3G	F.M.	94	40
27. INT. MASON'S CABIN	STEED HELENA ARISTOS	NIGHT	4E 3H	B.2.	95 to 102	41-43
28. INT. VENUS' CABIN	VENUS STEED MASON	NIGHT	4B 3D	A.3. Record on player	103 to 108	43-46
29. INT. PASSAGE OUTSIDE LAB.	HELENA ARISTOS.	NIGHT	2F	C.1.	109	46
30. INT. LAB	HELENA ARISTOS.	NIGHT	1C	A.1.	110	46



RUNNING ORDER.  
'The Avengers' (50)

(111)

SET	CHARACTERS	TIME	CAMERAS	SOUND	SHOTS	PAGES
31. INT. MASON'S	MASON STEED ANNA PITT	NIGHT	3H 4F	B.2.	111 to 113	46- 47
32. INT. LAB.	ARISTOS HELENA	NIGHT	1E 2A	A.1.	114 to 116	47-50
33. INT. MASONS	MASON ANNA STEED	NIGHT	4E 3H 4F	B.2.	117 to 120	50-51
34. INT. LAB	ARISTOS HELENA	NIGHT	1E	C.2. Grams.	121	51
35. INT. MASON'S.	ANNA STEED MASON VENUS PITT	NIGHT	3H 4E	B.2.	122 - 126	51- 53
36. INT. LAB.	HELENA PITT ANNA STEED MASON ARISTOS.	NIGHT	1C 2J	A.1. Grams.	127 to 129	53-54
37. END OF ACT TWO: TITLE				Grams.	130	54
2nd COMMERCIAL BREAK:						
38. BEGINNING OF ACT THREE: TITLE.					132	55
39. INT. HELENA'S CABIN	STEED HELENA JACKSON	NIGHT	4C 3J	A.2.	133 to 147	55- 58
40. INT. VENUS' STATEROOM.	VENUS STEED	NIGHT	3F	B.2.	148	58-59
41. INT. LAB.	PITT ANNA	NIGHT	1C 2F 2J	A.1. Grams	149 to 152	59-62
42. INT. SALOON	VENUS BARMAN OFFICER	NIGHT (Getting to am.)	3K	C.1.	152(A)	62-63
43. INT. VENUS CABIN	STEED	"	4G	Grams. B.2.	153	63-64
44. INT. LAB.	OFFICER ANNA PITT	"	1E 2J	A.1.	154 154(A) 155	64 to 64(b)
45. INT. SALOON	OFFICER VENUS BARMAN	"	2H	C.1.	156	64(b)
46. INT. VENUS' CABIN	STEED	"	3D	Grams. B.2.	157	64(b-

RUNNING ORDER  
 'The Avengers (50)

(1111)

SET	CHARACTERS	TIME	CAMERAS	SOUND	SHOTS	PAGES
47. INT. HELENA'S CABIN	HELENA ARISTOS	NIGHT. (am ish)	4C	A.2.	158	64(b-)
48. INT. SALOON.	STEED BARMAN	"	3(1)	C.1.	159	65
49. INT. LAB.	ANNA VENUS OFFICER	"	1E 2A	A.1.	159(a) 160 -163	66 67
50. INT. MASON'S CABIN	STEED MASON	"	3H 4E	B.2.	164 to 171	67 to 70
51. INT. LAB	VENUS ANNA OFFICER PITT	"	22B	A.1.	172	70.
52. INT. MASON'S	MASON STEED HELENA	"	4F 3H	D.2.	178 to 184.	71-76
53. INT. LAB.	PITT ANNA VENUS <u>VTR INSERT (B)</u> STEED MASON OFFICER HELENA	"	2J 1C 3X 4K	A.1. Guns on echo.	185 to 196	76-77
54. INT. MASON'S CABIN	STEED MASON VENUS.	"	4F	B.2.	197	78

END CREDIT ROUTINE ON CAPTION SCANNER.