

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"
NO. 3.

'THE NUTSHELL'

BY
PHILIP CHAMBERS.

SCRIPT EDITOR
RICHARD DATES

DESIGNED BY
PHILIP HARRISON.

PRODUCER
JOHN BRYCE

DIRECTED BY
RAYMOND MENMUIR.

Production No: 3602

V.T.R. NO: VTR/ABC/2675

CAMERA REHEARSAL:

Thursday 9th May, 1963. 10.00 Studio 1, Teddington.

W.T.R.:

Friday, 10th May, 1963. 18.30 Studio 1, Teddington.

TRANSMISSION:

T.D.A.

THE AVENGERS (3)

'THE NUTSHELL'

10th May, 1963. (WTR DATE)

PR. NO. 3602

WTR/ABC/2675

STUDIO 1, TEDDINGTON.

CAST

John Steed	..	..	..	..	..	PATRICK MACNEE
Catherine Gale	..	..	..	..	..	HONOR BLACKMAN
Venner	..	..	..	..	..	CHARLES TINGWELL
Disco	..	..	..	..	..	JOHN CATER
Laura	..	..	..	..	..	PATRICIA HAINES
Susan	..	..	..	..	..	CHRISTINE SHAW
Elin	..	..	..	..	..	EDINA RONAY
Anderson	..	..	..	..	..	IAN CLARK
Alex	..	..	..	..	..	RAY BROWNE
Jason	..	..	..	..	..	JAN CONRAD
Military Policeman	..	..	..	..	..	EDWIN BROWN

EXTRAS

4 Security Guards	..	..	..	..	HENRY RAYNER
					FRANK PETERS
					BOB RAYMOND
					GUY GRAHAM

Production Assistant	..	..	..	..	Pat Sparks
P.A. Tiper	..	..	..	..
Stage Manager	..	..	..	..	Barbara Sykes
Floor Manager	..	..	..	..	John Russell
Call Boy	..	..	..	..	John Cooper
Wardrobe Supervisor	..	..	..	..	Frances Hancock
Make Up Supervisor	..	..	..	..	Lee Halls
Technical Supervisor	..	..	..	..	Peter Wayne
Lighting Supervisor	..	..	..	..	Peter Kew
Senior Cameraman	..	..	..	..	Didkie Jackman
Sound Supervisor	..	..	..	..	John Tasker
Vision Mixer	..	..	..	..	Gordon Mesketh
Racks Operator	..	..	..	..	Alan Fowler
Grans Operator	..	..	..	..	Mike Harrison

SCHEDULE

Thursday, 9th May, 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, 10th May, 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
<u>V.T.R.</u>	.. .. .	18.30 - 19.30

OVERALL DURATION: 51' 25"

CAMERAS: 5 Pedestals

SOUND 3 Booms, 1 Fishpole. 2 practical linked phones.
1 intercom distort effect, to be heard on
foldback.

TELECINE: A.D.C. Symbol, Opening film (if ready in time),
Caption Scanner and closing slide. One clip
of 35mm / 16mm mute film.

"THE AVENGERS" (NO. 3)
 'THE NUTSHELL

PR. NO. 3602
 VTR/ADC/2675

10th May, 1963.

SCENE BREAKDOWN

SCENE AND TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
OPENING T/C + CAPTIONS			SO GRAMS 1 GRAMS 2		1
1. INT. NUTSHELL EVENING	FROGMAN	2 A 5 A 1 A 4 A 3 A 4 G	GRAMS 3	1 - 7	1
2. INT. STEEDS FLAT. DAY	STEED CATHY	3 B 1 B 1 A	A 1	8 - 15	2
3. COMMAND CENTRE	DISCO LAURA	2 B 1 C	C 1 DESK MIC	16 - 20	7
4. RECEPTION ZONE	STEED CATHY	5 B 4 B 3 C 1 C	B 1	21 - 32	7
5. COMMAND CENTRE	DISCO LAURA	1 C 5 A	DESK MIC C 1	33	9
6. INT. LIFT.	CATHY STEED	4 C	B 2	34	9
7. INT. NUTSHELL	CATHY STEED	3 D 4 C	B 2 DESK MIC	35 - 36	10
8. COMMAND CENTRE	LAURA DISCO	2 B 4 C 5 A 1 D	DESK MIC C 1	37-38	11
9. CORRIDOR.	STEED CATHY	5 A 2 C	C 1 FISHPOLE	39	12
10. NUTSHELL NIGHT	STEED CATHY LAURA	2 C	C 2	40	12
11. COMMAND CENTRE	DISCO LAURA STEED CATHY	1 C	A 2	41	14
12. RECORDS.	STEED CATHY DISCO VENNER SUSAN	4 A 3 E 1 E /	B 2	42-45	15

SCENE AND TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
13. COMMAND CENTRE	DISCO STEED CATHY	2 D CAP SCANNER 1 C 2 B	C 1 FIXED MIC GRAMS 4	46 - 50	16
14. CORRIDOR	CATHY STEED	4 A	D 2	51	19
15. CENTR. SECURITY	SUSAN CATHY VENNER	3 E	A 4	52	20
16. REHEARSAL ROOM	ELIN MAN ALEX STEED	1 X 2 X	C 7	53-61	21
17. RCR ROOM	VENNER SUSAN CATHY ANDERSON	3 A CAP SCANNER 4 D	A 4	62-765	27
18. ACCESS ZONE	SUSAN M.P.	4 B 5 B	D 1 GRAMS 5	66 - 67	28
19. STEEDS FLAT	STEED CATHY	3 F 1 E	A 1 GRAMS 6	68 - 73	29
20. COMMAND CENTRE	VENNER LAURA	2 D	C 1	74	30
21. STEEDS FLAT	STEED	1 F	A 1	75	31
22. COMMAND CENTRE	LAURA VENNER	2 D	C 1	76	31
23. ACCESS ZONE	SUSAN M.P.	4 B 5 B	D 1 GRAMS 7	77 - 78	32
24. REHEARSAL ROOM	VENNER ELIN	1 X 2 Y CAP SCANNER	GRAMS 8 GRAMS 9	79 - 80	32

FIRST COMMERCIAL BREAK

- 0 -

A C T T W O

SCENE & TIME	CHARACTERS	CAMERAS	SOUND	SLOTS	PAGE
25. COMMAND CENTRE NIGHT	VENNER DISCO LAURA ANDERSON	1 C 2 D CAP SCANNER	GRAMS 10 0 6	81 - 84	33
26. STEEDS FLAT	STEED CATHY	3 D 1 E	A 1	85 - 87	36
27. CORRIDOR	VENNER LAURA	4 A	D 2	88	38
28. COMMAND CENTRE	DISCO LAURA	2 D	C 6 A/DISTORT	89	38
29. COMMAND CENTRE	DISCO LAURA	1 C CAP SCANNER 5 A 4 A 2 D	0 6 /DISTORT GRAMS 11	90 - 92	40
30. STEEDS FLAT	VENNER CATHY	4 F 3 F 3 D	A 1 D 4	93 - 99	40
31. COMMAND CENTRE	DISCO LAURA	2 E	C 6	100	43
32. RCR ROOM	CATHY SUSAN VENNER	4 G 3 E	B 3 GRAMS 12	101/110	44
33. ON TELECLINE			T/C		47
CONTROL TOWER NIGHT	JASON VENNER ANDERSON STEED	2 F 1 G CAP SCANNER	C 4	111/113	47

S E C O N D C O M M E R C I A L B R E A K .

- a -
ACT THREE

SCENE & TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGE
34. INT. R.C.R. NIGHT	ANDERSON STEED VENNER	4 G 3 E	GR 14 A 4	114 - 121.	52.
35. INT. CORRIDOR	CATHY LAURA	4 A 5 A	B 2 Fishpole	122 - 123.	54.
36. INT. STEED'S FLAT	SUSAN ALEX	4 H 1 F	GR 15 A 1	124 - 125	55.
37. INT. R.C.R. NIGHT	STEED VENNER EXTRA	3 E	B 3	126	56.
38. INT. COMMAND CENTRE	CATHY DISCO	1 D. 2 G (On Mon) 5 C	A ? Venner's VO Fishpole Distort.	127 - 135	57.
39. INT. SEVENTH ROOM.	VENNER STEED	5 C 2 B	C 5	136 - 138	60
40. INT. COMMAND CENTRE	DISCO CATHY	1 H 3 G	Venner's V.O. A 2	139 - 148	61.
41. INT. SEVENTH ROOM	STEED CATHY	5 D 2 H	C 5	149 - 150	63.
42. INT. COMMAND CENTRE	DISCO (on Monitor) STEED CATHY	3 G 2 H 5	C 5	151 - 152	63.
43. INT. SEVENTH ROOM	STEED CATHY (DISCO) VENNER GUARD OR ANDERSON.	5 D 2 H 3 G	GR 16 C 5	153 - 159	64.
44. INT. COMMAND CENTRE	DISCO CATHY LAURA	1 H 3 G	A 2	160 - 161	65.
45. INT. SEVENTH ROOM	STEED VENNER	5 D	C 5	162	66.
46. INT. COMMAND CENTRE	DISCO	3 G		163	66.
47. INT. SEVENTH ROOM	STEED VENNER	2 H 5 D	C 5	164 - 169	67.
48. INT. STEED'S FLAT.	ALEX CATHY	3 B 4 F	B 4 GR 17	170 - 172	68.
49. INT. R.C.R.	VENNER SUSAN	5 D 1 E	A 4 GR 18	173 - 174	68.

SCENE & TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGE
50. INT. SEVENTH ROOM AND CORRIDOR.	STEED GUARDS	2 H 5 A 2 C 3 D		175 - 178	69.
51. ACCESS ZONE	SUSAN CATHY ALEX M.P.	4 J 3 H	B 1 GR 19	179 - 180	69.
52. INT. CENTRAL CONTROL	CATHY ALEX DISCO (on Mon.)	1 C 3 D	B 1	181 - 182	69.
53. INT. CORRIDOR	STEED GUARDS VENNER	2 C 3 D	B 2 C 6 Disco's y.o.	183 - 184	69.
54. INT. COMMAND CENTRE	DISCO CATHY STEED LAURA	1 D 2 G 1 C	C 6 GR 20 CAPTION- SCANNER. T/C SLIDE	185 - 188	70

FADE UP T/C

S.O.F.

A.D.C. SYMBOL

FADE TO BLACK

FADE UP CAPTION SCANNER
CAPTION

GR. 1
Avengerw
Q 1 Tape 3

THE AVENGERS (1)

CAPTION

THE AVENGERS (2)

CAPTION

THE AVENGERS (3)

CAPTION

THE AVENGERS (4)

CAPTION

THE AVENGERS (5)

CAPTION

THE AVENGERS (6)

CAPTION

THE AVENGERS (7)

CAPTION

THE AVENGERS (8)

CAPTION

STARRING PATRICK MACNEE (9)

CAPTION

ALSO STARRING HONOR BLACKMAN (10)

FADE CAPTION SCANNER

FADE GRAMS

FADE UP

1. INT. NUTSHELL.

GR. 2
Suspense
Q 2 Tape 3

1 2A

Frogman's legs coming out of hole.
She x's to corridor

2. 5 A

legs of frogman.
PAN R with her - over electr. eye
to corner of corridor.
Ducks behind corner.

F/X
Bell

On 3 - shot 2.

3. 1 A

C/S - camera swinging.

Q. FROGMAN

Frogman runs under camera with back to us.

CLEAR 5
TO B

(As lens starts to swing)

4. 4 A

Camera & corridor.

Frogman in L/S runs twds. us, as lens swings to C.L. - goes under it back to us -

Follow feet to 2nd electr. eye. She steps over it - then walks thro' it.

(Door opens)

CLEAR 1
TO B

5. 3 A

Door - legs coming through, then through mesh to screen. Puts down mask & helmet - pushes buttons -

CLEAR 4
TO G.

FLASH ON SCREEN

She repeats procedure

FLASH ON SCREEN

She starts to press buttons -

Camera lowers into pos'n. She swings, grabs helmet and runs out.

LIGHTS

F/X
ALARM
INTERMITTENT
SIREN

6. 4 G

Mesh gate/ camera

SUPER

CLEAR 3
TO B

7. 2

CAPTION: 'THE NUTSHELL'

GR. 3
Stab.
Q 3A Old Tape
Title

FADE CAMS 4 and 2

CLEAR 4
TO B

FADE GRAMS

A.I.

2. INT. STEEDS FLAT. DAY.

8. 3 B

C.U. tea service

Q. CATHY

CATHE:

Tilt to Cathy.
T/O to 2-s Steed/Cathy.

I'll have a little more milk this time if I may please.

ON 3 - SHOT 6

STEED: It's Hyderabad Green Tip. Like it?

(As she sits -

CATHY: . Yes, I do.

9. 1 B

M.S. 2-shot Steed/Cathy

STEED: Sorry, there's not much food in the larder.

CATHY: This is fine,
thanks. My own fault for coming uninvited.

STEED: You're always welcome, ~~my~~ my ~~lady~~ lady ~~Gale~~
you know that.

CLEAR 2 T
TO B

CATHY: It's an ironic theory of yours, Steed,
to say that Arming for World War Three is the
sole security against it.

10. 3 B

C/S Steed

STEED: Only for as long as the Arms
Race is neck and neck./

11. 1 B

C/S Cathy

CATHY: I don't think anyone would dare
start another war and risk the reprisal./

12. 3 B

2-s. ~~Steed~~/Cathy

STEED: Annihilation by return of
post? Someone will dare all right, History's
full of people who believe they'll get
away with it.

CLEAR 1
TO A

Coming to ~~15~~ shot 13 12 A

On 3 - shot 12

CATHY: But you can't go on Arming forever.

STEED: Biscuit?

CATHY: I don't think so, thank you

Steed rises to phone

12 A. 1 A
2-shot Steed/Cathy

STEED: (INTO PHONE) Steed (PAUSE) Four eight two three eight. (PAUSE) Six four oh three five (PAUSE) I'll come straight away.

Cathy rises & x's to C.R. Steed.

CATHY: Forty three.

STEED: Sorry, my dear, I have to go.

CATHY: The nation calls eh?

STEED: Finish off the tea and biscuits.

13. 3 H
M/S. Steed
(ready for 2-s Cathy/Steed)

CLEAR 1
TO B

PAN L. with Cathy to mirror.

CATHY: I'll give you a lift if you like.

STEED: Come on then hurry up.

CATHY: I'll be right back.

14. 1 D
M/S Steed (at bottom of steps)
PAN L. with Steed.

STEED: You haven't got time to put it on.

CATHY: Yes I have.

On 1 - shot 14

STEED: I'll take a taxi.

CATHY: It's a Sunday. You'll have to walk to the corner of Horse Guards.

Steed gives her gloves etc.

CATHY: Thank you.

STEED: It really is very urgent. Please can we hurry.

Phoenix Square.

CATHY: All right./ We'll take the short cut through Buckingham Gate.

STEED: I didn't say where we were going.

CATHY: No you didn't.

STEED: But you know don't you?

CATHY: Yes.

STEED: And that's why you "dropped in" for afternoon tea.

CATHY NODS.

STEED: And you knew the telephone was going to ring?

CATHY: Yes.

STEED: And you sat there eating my chocolate biscuits -

15. 3 B
M/S 2-s Steed/Cathy

CLEAR 1
TO C

On 3 - shot 15

- 6 -

CATHY: The boots, on the other foot for
a change, Steed. How does it feel?

STEED: (GRINDING TEETH) We'd better go.

CATHY: (GRINDING TEETH) I was asked
to give you a lift.

STEED: (GRINDING TEETH) I was asked
to give you a lift.

CATHY: That's all I know. I wonder
why they want me?

STEED: So do I.

THEY GO.

STEED: (GRINDING TEETH)

- 6 -

Coming to 2 shot 16

C.

16. 2 D Q DISCO 3. INT. NUCLEAR COMMAND CENTRE.
 C/U Panel.
 T.O to M/S Laura.

CLEAR 3
 TO C

17. 1 C DISCO: "... the War Minister will
make the decision for the use of
retaliatory weapon codeword BRUTUS.
 Monitors He will at the same time state if the
 18. 2 D weapon will be used to its first, second,
or third impulse, Paragraph. As third
 19. M/S Laura (incl. panel)
1 C impulse is comprehensive it will be used
in conjunction with WISHMAKE. Paragraph.
 W/S Laura/monitors operation codeword

READY 5 B for W/S Access Zone
 20. 2 D Of course the decision for the use of
retaliatory weapon codeword BRUTUS will
continue to be automatically governed
by the functioning of D. ORPAL.
plan codeword

Q Cathy/Steed

DESK MIC

LAURA: Excuse me. Gale and Steed
are at Reception Zone.

21. 5 B 4. RECEPTION ZONE B.1
 W/S Steed/Cathy/M.P.

On 5 shot 23.

B.1

M.P.: Good evening Mrs. Gale.
Mr. Steed.

CATHY: Good evening.

M.P.: Your passes, please.
Yes that's the one, Mrs. Gale.
Thank you. Will you go through the
identification Mr. Steed. You know
the drill./

F/X
COMPUTER NOISE

22. 4 D
W/S Steed/Cathy.

23. 3 C
M/S Steed/Cathy at fingerprints,

F/X
Electric Bell.

(As bell goes -

24. 5 D
C/U monitor
Tilt to M.P.

F/X
Bell

25. 3 C
M/S Steed/Cathy.
Steed x's to cardiograph.

F/X
Electric Bell.

CLEAR 5
to D

Cathy puts hand in fingerprints

26. 5 D
M.P./monitor

27. 3 Left of C
Steed - pulse.
Cathy walks in - he hands her clamps.
She puts them on.

F/X
Bell

CLEAR 5
TO C

28. 5 C
M.P./Monitor/Oscilloscope.

F/X
Heart beats

29. 4 D
2-shot Steed/Cathy

She jumps Steed and they x.
CRAB R. and hold them to x-ray machine.

F/X
Bells (3)

CLEAR 3
TO D

Coming to 5 shot 30

On 4 shot 29

30. 5 B
M.P./Monitor

31. 4 B
2-p Cathy/Steed
Steed goes to monitor.
Cathy goes to x-ray machine.

STEED: Remarkable

32. 5 B
M/S M.P./Steed/monitor.
Cathy enters L.fr.

F/X
Noise of card
coming out.

M.P.: Thank you, Mrs. Gale, Mr. Steed.

STEED: Not at all.

CLEAR 4
TO C

Now we take the lift, it's
slightly more than a quarter of a mile.

CATHY: To walk?

33. 1 C
W/S Laura/monitor.

STEED: Down. It doesn't take long -
it's an express.

5. INT. COMMAND CENTRE.

5's SHOT ON MONITOR

DISCO: This amendment to operation
code word Wishnake will immediately
negative the 3rd and 27th Paragraphs.

C 1

LAURE: Excuse me. Gale and Steed have
just cleared Reception.

DESK MIC

D.2.

34. 4 C
2-s. Cathy/Steed.

6. INT. LIFT

CATHY: What's at the bottom of here?

F/X
Lift Whine

CLEAR 1
TO D

On 4 shot 34

STEED: Nutshell. It stands for Thermo-Nuclear Underground Target-zone Shelter. It's the seat of Government for World War Three.

CATHY: So this is where everyone hides when the push comes?

STEED: Not quite everyone. I'm afraid it's strictly for Top People; but social values are all upside down, here. You see, the deeper you go, the safer it gets - so the bottom floor's reserved for Royalty, while we simple servants of the Crown get off at the forty-third level - Ladies underwear/ - toy soldiers/- ... SWING D

35. 3 D
Lift doors. Q - extra & doors/ D. 2

PAN R. with Cathy & Steed. 7. INT. NUTSHELL (CORRIDOR COMPLEX) NIGHT.

F/X
Air conditioner/
bg. hum

On 3 shot 35

CATHY: Where are we?

STEED: I'm not sure. I've never been this deep before. Normally I get out at the eighteenth floor.

DESK MIC
DISTORT

LAURA: (DISTORT) Would you turn left please and move to the Command Centre.

CATHY: Command Centre?... B.2
How did he know we were here?

STEED: See that?
...Big Brother is watching wherever you go. Come on./

36. 4 Right of C
W/S Steed/Cathy

CLEAR 3
TO E

8. INT. THE NUTSHELL COMMAND CENTRE. NIGHT.

37. 2 Left of B
M/S Laura/monitor.

DESK MIC

/ 4 & 5's SHOTS ON MONITORS/

LAURA:
and also in view of the imminent Natg meeting we must regard this development as a matter of gravest national urgency.

C.1.

DISCO: .Right.. Grade it Personal for the Minister and Top Secret Cryptex.

Tilt to Laura.

38. 1 D
C/U Disco - he turns to profile.
incl. 5's monitor.

LAURA: What now? /

DESK MIC

CLEAR 2
TO C

Coming to 5 shot 39

On 1 shot 38

- 12 -

CG. 1

DISCO: (M/S CORRIDOR) I think you'd better go and meet Steed, and Mrs. Gale. (M/S CORRIDOR) are down (M/S CORRIDOR) earth intercom (M/S CORRIDOR) (M/S CORRIDOR)

LAURA: Right.

39. 5 A
M/S 2-shot Steed/Cathy

9. INT. NUTSHELL (CORRIDOR COMPLEX) FISHPOLE
NIGHT.
F/X
Atmosphere.

STEED: Where the devil are we now?

CATHY: (M/S CORRIDOR) I vote we sit down here and shout for help. This place is like a rabbit warren.

STEED: (M/S CORRIDOR) Well you can do that - I've just found one of the rabbits --

LAURA: Will you come this way, please?

STEED: Willingly.

40. 2 C
Long 3-shot Cathy/Laura/Steed.

10. INT. NUTSHELL (NIGHT)

CLEAR 5
TO B

Coming to 1 shot 41

- 12 -

- 13 -

On 2 - shot 40

C. 2

Still on F/X

STEED: What's happened?

LAURA: Something we thought never could.
Disco's waiting to give you the details
himself.

STEED: Disco? What's he doing here?

CATHY: Who's Disco?

LAURA: Director of Intelligence, Security
and Combined Operations...

STEED: ... the man we never meet. I don't
understand; what's gone wrong?

Coming to 1 shot 41

- 13 -

On 2 shot 40

- 14 -

LAURA: I think you'd better hear the whole story from Disco. Ready?

STEED: Wheel us in.

41. 1 C

C.U. Disco.

T.O. to 4-shot

11. INT. NUTSHELL (COMMAND CENTRE) NIGHT.

F/X
Computer Noise
in b/g.

CLEAR 2
TO D

LAURA: Steed and Mrs. Gale sir.

DISCO: Good evening Steed - Mrs. Gale.

STEED: Good evening sir.

CATHY: Good evening.

DISCO: We're handling an emergency. You've been brought here because I'm borrowing you both for a major assignment. ^{Mrs. Gale} We don't usually allow members of the public in here but since this is an emergency we've had to waive all protocol.

CRAD R. to Steed/Disco/Cathy.

STEED: What's happened.

DISCO: Someone has stolen Big Ben. - and before either of you is tempted to say anything funny, I don't mean that overgrown piece of clock work in Parliament Square.

CRAD L. for exit.

- 14 -

Coming to 4 - shot 42

On 2 shot 40

.. 14 -

LAURA: I think you'd better hear the whole story from Disco. Ready?

STEED: ... Wheel us in.

11. INT. NUTSHELL (COMMAND CENTRE) NIGHT.

41. 1 C

C.U. Disco.
T.C. to 4-shot

F/X
Computer Noise
in L/S.

CLEAR 2
TO D

LAURA: Steed and Mrs. Gale sir.

DISCO: Good evening Steed - Mrs. Gale.

STEED: Good evening sir.

CATHY: Good evening.

DISCO: We're handling an emergency. You've been brought here because I'm borrowing you both for a major assignment. ^{Mrs. Gale} We don't usually allow members of the public in here but since this is an emergency we've had to waive all protocol.

CRAB R. to Steed/Disco/Cathy.

STEED: ... hat's heppened.

DISCO: ... Someone has stolen Big Ben. ... - and before either of you is tempted to say anything funny, I don't mean that overgrown piece of clock work in Parliament Square.

CRAB L. for exit.

.. 14 -

Coming to 4 - shot 42

On 1 shot 41

42. 4 A 12. INT. NUTSHELL (RECORDS) NIGHT. D. 2
Long 3-shot Steed/Cathy/Disco
CLEAR TO E Q - DOOR OPEN
As they enter -
43. 3 E
C/U Venner. DISCO: Well, d'you know what this is?
T.O. to 5-shot. Steed/Cathy/ STEED: It must be the National
Steed/Disco/Venner Security Archives.....but I never
realised it was built here.....
- CRAD L. with Venner DISCO: It was built here because this was
thought to be the most secure place in
Britain.
- STEED: Was?
- DISCO: Yes. This is Security Officer
Venner who's in charge of internal Nutshell
security and operations.
- VENNER: How do you do?
STEED: How do you do?
- DISCO: You'll have a chance to discuss
the matter in a few minutes. Tell me,
Steed, what do you think of security here?
- STEED: I should have thought the place
just about impenetrable.
- DISCO: You'd think so, wouldn't you? SWING B
Nevertheless, it's just been penetrated. /
This machine is a sort of filing cabinet
where top secret information is stored on
microfilm. Early this morning someone got
in here without authority used the correct
pattern sequence and copied Big Ben.
44. 1 E
C/S Disco.
T.O. to 3-s Disco/Cathy/Steed.

Coming to 45 on 3

On 1 shot 44

CATHY: What is it?

DISCO: A document like these, but more special. The name means: Bilateral Infiltration, Great Britain, Europe and North America. It is a document which lists all known double agents on both sides in the Cold War.

in hostile hands it can deal a death blow to every allied agent operating on the wrong side, of the Iron Curtain. Needless to say, if we fail to get it back, we face a large scale national disaster. But that's only half the problem - The other half is worse.

SWING B.

45. 3 Left of E

Venner/Mesh gate.

CRAB L. with Venner to 2-shot Venner/Susan.

CRAB R. with Venner.

T.I. to C.U.

CLEAR 1
TO C

SUSAN: Who are they?

VENNER: Chap called Steed and a Mrs. Gale - Cloak and dagger department. We have to give them all the help we can.

46. 2 D

3-shot. Disco/Steed/Cathy.

13. INT. COMMAND CENTRE.

C.1

DISCO: This crime wasn't the direct work of foreign espionage, it was an inside job.

STEED: Treason?

DISCO: Big Ben's existence was known to less than thirty people. They're all senior members of National Security. One of them must be a traitor.

On 2 shot 46

STEED: Any suspects?

DISCO: Thirty of them. That's why we need you, Steed, as undercover man you stand the best chance of nailing the culprit while the documents recovery/ ^{by you} is still consistent with the needs of security.

CATHY: Sounds a tall order.

CRAB R. with Disco.

DISCO: It is. You'll be working inside the national security machine, with an absolute deadline of eleven hundred hours tomorrow

DISCO: Any more questions?

CATHY: I always understood

Yes,

CATHY: If the Nutshell's only entrance wasn't used, how did the thief get in?

DISCO: That's one of the things you have to find out.

On 2 shot 46

- 18 -

STEED: Where do we start?

CRAB L. to Disco/Door/Steed.

DISCO: Is that photograph through from the lab yet?

M.P.: Yes Sir.

DISPORT

S/D CAPTION SCANNER - NO 11/

DISCO: Right, bring it in. We may be able to start you off on a good lead; we've got several infra-red snapshots taken by the automatic alarm system.....

PAN L. to Cathy/Laura/Disco/MP

M.P.: These are the first half dozen.... FIXED MIC the rest will be through in about half an hour.1

CRAB R. to Disco/Laura/Steed

DISCO: See that copies get to Venner C 1 Central Security will you. What's the result - any good?....

LAURA: Rather unexpected. Even you might be surprised.

CRAB R. to 4-s Disco/Cathy/Laura/Steed.

DISCO: She's right.

47. 1 C

Monitor - showing photo of frogman
(CAPTION 11)

CLEAR 2
TO B

CHANGE CAPTION ON SCANNER

See second photo of frogman (No 12)

48. 2 Right of B

4-s. Disco/Cathy/Laura/Steed.

STEED: Well, well, well.....

CR. 4
Link
Q 16 D Old
tape.

48A. CAPTION SCANNER

CAPTION 13. C.U. girl.

DISCO: Anyone recognise her?

Coming to 2 shot 49

- 18 -

On 48A - Caption Scanner.

49. 2 Right of P. CATHY: I've never met her... Steed?
4-s. Disco/Cathy/Laura/Steed STEED: I'd certainly know if I had.
 It's a face you could hardly forget.

DISCO: Well she's obviously not one of our people, but only someone employed by
 - the traitor. You tackle Special Branch, Steed. Mrs. Gale can check with Venner Central Security. Both get back as soon as you can.... by then we may have a lead on how she got in here.

50. 1 Left of C.
W/S Disco/monitor.

CLEAR 2
 TO X

14. INT. CORRIDOR (NIGHT) B.2

51. 4#
L/S Cathy/Steed

STEED: Well, what do you think?

CATHY: Of our chances?

CLEAR 1
 TO X

On 4 shot 51

- 20 -

STEED: No - of th's place.

CATHY: Fascinating and frightening.
Reality and daylight seem a long way
away.

STEED: Agreed. Well, I expect Mr. Venner
will be waiting for you, my dear. I must
get to Special Branch. See you later.

CATHY: Steed. How do I get out of here.

STEED: Just pick up one of the wall
phones - dial nine and ask them where you
are. Simple.

CATHY: Thank you.

STEED: If you finish by nine come back
to my flat and we'll have a drink.

CATHY: You're too kind.

PAN L. to lift with Steed.

52 MIX
3 Left of E.

15. INT. CENTRAL SECURITY

A. 4

C/S Telex. Susan's hands come in.

CRAB R. to Cathy/Susan/Venner

VENNER: Trouble is Mrs. Gale, you've

- 20 -

CLEAR 4
TO D

Coming to 1 shot 53.

On 3 shot 52.

all we've got is a photograph

VENNER: (CONT)

instead of a name our system works better the other way round - and on Sunday evenings Miss Campbell and I are the only two people on duty.....

SUSAN: Mike, this is going to take time.

VENNER: No joy from the features index?
(TO CATHY) How urgent is this?

CATHY: It's not - it's emergency.

VENNER: Then we'll just have to do it the hard way... Would you start on B.21 Care to help.

CATHY: Alright. If nothing comes of it, we'll just have to hope that my colleague's doing better at Special Branch.

16. INT. REHEARSAL ROOM

6.7

53. 1 X

Mirror - girl typing up man

F/X
Street Noise

ELIN: Right.

STEED: Bet he's out in two minutes.

HOLD 2-s Elin/Steed.

ELIN: You said you'd meet me an hour ago.

STEED: I know - I'm afraid something cropped up I was unavoidably detained. Did everything go off all right?

CLEAR 3
TO A

Coming to 2 shot 54

On 1 shot 53

ELIN: Only just. You didn't warn me about those bells. Do you want to make a bet?

STEED: Five pounds.

54. 2 X
L.A. C/2-shot Elin/Steed.

ELIN: All right.

STEED: How do you feel?

ELIN: O.K. My back's covered in bruises though. Look.

STEED: Tut. Never mind. You're the talk of Nutshell.

ELIN: So I should be. I practised crawling in and out of drainpipes for hours. It's the best act I've ever done.

STEED: Particularly the escape.

ELIN: Forty five seconds!

STEED: They've got your photograph.

ELIN: I thought so. Spooky camera scared me for a moment. One minute.

55. 1 X
Body

STEED: He's not doing very well is he?

On 1 shot 55

- 25 -

ELIN: It's the criss cross behind the knees that's got him. It's always a PAN with legs to 2-s Elin/Steed though one.

STEED: When are you leaving?

ELIN: "o I really have to?

STEED: You know our agreement. They'll start looking for you in half an hour.

ELIN: You're going to tell them?

STEED: I'm not sure. That was the plan.

ELIN: Yes. The flight's booked. I'm all packed.

56. 2 X
C/S Elin

STEED: Good. You'd better give me the microfilm now.

ELIN: Jason says he wants more money.

STEED: You're sure it's not you who wants more?

ELIN: No Steed. Honestly.

STEED: I don't want to seem mean, my dear. But I do think the heart of your Swiss bank manager has been gladdened sufficiently.

ELIN: Look Steed. I'm just passing on the message Jason gave me. It's got nothing else to do with me.

STEED: I'm glad. I mean you'll admit you've done quite well out of your entrance and exit?"

ELIN: Oh yes.

- 24 -

On 2 shot 56

STEED: I mean forty percent is a pretty good cut.

STEED: Tut tut. What did Jason say your share was? Thirty? Maybe twenty-five? Or even twenty?

ELIN REACTS.

STEED: How charming that you still trust men. A word of warning my dear. Jason will never change. / (X'S to ALPHEA) How's my fiver getting on?

57. 1 X
Man/Steed

ELIN: One minute forty!

Elin x's to Cam R. of Steed.

STEED: You're quite right you/ know it is that criss cross behind the knees. I should have taken into account that you tied the knots.

ELIN: Two minutes

STEED: He's not trying. He'll never make it will he?

ELIN: No Steed.

STEED: How long has he been learning the escape business?

ELIN: Six months. He's a student. Wants to make pocket money busking.

STEED: You'll need to do better than that in Leicester Square on a Saturday night - or else the dustcarts will get you.

I give in.

Coming to 2 shot 58

- 24 -

ON 1 shot 57.

- 45 -

Elin x's to handbag etc. & sits.

TRACK UP with Steed.

Steed x's to Cam R. after Elin

ELIN: Thank you.

STEED: Add it to the rest.

No. Have a drink for a celebration that's long
Switzerland flight.

ELIN: I will.

STEED: Good luck.

ELIN: Thanks Steed. When do
you see Jason again?

STEED: Tonight.

ELIN: Then I wish you the good luck.

58. 2 X
C/2ps Elin/Steed.

STEED: Now, where's the film? /

ELIN: I don't have it.

STEED: Come on Elin...

ELIN: Jason took it away.

STEED: And put you up to asking for more
money?

ELIN: Yes.

Steed x's round behind Elin

STEED: Just like him to hide behind a
woman's skirts. (Where's the film?)

ELIN: Jason's got it.

STEED: I don't believe you.

ELIN: It's true Steed, I swear it.

STEED: Elin, you're my
favourite escapologist. I think you're
the best in your chosen profession. /

59. 1 X
C/2-s Steed/Elin

- 25 -

Coming to 2 shot 60

On 1 shot 59

- 26 -

STEED: (CONT) You've proved it for me. You've
got the cutest face. But where's
the film?

STEED: ...
...
...

60. 2 X
C/2-s Steed/Elin

Come now
Elin, you don't want me to have to find
it for myself?

Elin rises & x's to basket.

61. 1 X
Mirror 2-s Elin/Steed.

ELIN: All right.

STEED: Good girl. Two toothbrushes?

Elin stands at chair.

CLEAR 2
TO B

ELIN: I've been buying things for the
journey.

Thank you.

STEED:/ Glad it's been somewhere safe.

Coming to 3 shot 62.

- 26 -

On 1 shot 61,

* 27 *

STEED: Thank
you. You'd better be on your
way. I can give you twenty five minutes
no more.

ELIN: That's enough. Goodbye Steed.

STEED goes.

STEED: Goodbye, my dear. Don't spend
it all in one shop.

17. INT. RECORDS ROOM. (NIGHT)

A.4

62. 3 back of A
M/S Screen/Susan

She pushes button.

F/X

Noise as
Control Centre

62 A. CAPTION SCANNER
CAPTION: Photo of girl (14)

63. 3 Back of A.
M/S Screen/Susan

CLEAR 1
TO E

64. 4 D
C/U Cathy.
T.O. to 3-shot.

Q - VENNER

VENNER: I've drawn a blank, Mrs. Gale.
What about you?

CATHY: Nothing.

VENNER: Susan?

SUSAN: That's the last one.

VENNER: It's funny - I'd swear I'd seen
this girl before.

Coming to 3 shot 65

* 27 *

On 4 shot 64

CATHY: Well if you did, it must have been some where else.

PAN L. WITH Venner

VENNER: We'll try the other sections and let you know if we get a lead. I'm sorry we haven't been more help - we've wasted your time.

CATHY: That's all right, it wasn't your fault; thanks anyway -
- and thanks for the coffee.

SUSAN: I'll show you out Mrs. Gale.

CATHY: Thank you. And thanks for the coffee.

Anderson enters.

Venner x's to Cam R. of Anderson

ANDERSON: What's the big panic?

65,

3 A

C/2-shot Anderson/Venner.

VENNER: A girl broke into here and copied one of the secret operations files.

CLEAR 4
TO B

ANDERSON: How did she get in?

HOLD Anderson

VENNER: That's the trouble - we don't know.

66.

4 D

18. INT. ACCESS ZONE.

B.1.

Access zone corridor

Q - Susan

GR. 5
Avengers Link
Q 2B Old Tape

CLEAR 3
TO F

67.

5 B

SUSAN: Hello. Dill./

2-shot Susan/M.P.

M.P.: What can we do for you? As if I didn't know.

SUSAN: The usual.

M.P.: Why is it always so urgent? You'll kill yourself running up here every few minutes just to use an outside phone. I hope h&h worth it.

SUSAN: So do I.

M.P.: Alex. What happened to old..?

SUSAN: Alex. / Susan here. I can't see you tonight. Something's happened. You know the girl who was going to sell me that - er, flat. / Shs's given it to someone else.

GR 5
AV Q 2B Old.
A 1

19. INT. STEED'S FLAT. NIGHT.

68. 3 F
C.U. Microscope
TRACK OUT to Steed/Cathy

STEED: Patience, Mrs. Gale, is the foundation of all good security and intelligence...it's like fishing - you've got to contain your excitement if you want to get good results.

CATHY: For your information, Steed my patience is running out. .and the fact that I'm helping you throws a doubtful light on my intelligence; but the last bit makes sense; you've been up to something fishy all day, and I think it's time you explained

PAN L. with Cathy

69. 1 E
C/U Steed.

STEED:
What's the matter don't you trust me?

70. 3 F
C/U Cathy.

71. 1 E
 C/U Steed

CATHY: Can you give me any reason why I should? /

STEED: Yes. You might be doing a great service to the nation...

72. 3 F
 C/U Cathy

On the other hand
CATHY: / I might be helping to sell the nation down the river; for all I know.

73. 1 E
 C/U Steed.

STEED: Now what suddenly gave you an idea like that?

PAN L. to tight C/U/Steed.

how
 would I know, if you were working for a foreign power, Steed - and not for the Government?

GR.
 Av. Q3B Old T.

STEED: You wouldn't would you? ...that's a very interesting question - but for the moment it'll have to remain academic.

74. 2 Rt. of D.
 Doorway

20. INT. COMMAND CENTRE: (NIGHT)

C.I.

CLEAR 1
 TO F

F/X

Command Centre
noises

VENNER: We have no record of the girl,
I'm afraid.

LAURA: So I hear.

VENNER: Have you anything else to go on?

LAURA: Not yet. I'm waiting to hear from
Steed.

LAURA: That's probably him now.
Hello Steed.

75.

1 F

C/U Steed.

T.O. to incl. Cathy.

21. INT. STEED'S FLAT. NIGHT.

A.I.

STEED: I'm just leaving..but don't worry -
I've found the girl. She has a work permit
on file in the Aliens department. Her name's
Elin Strindberg...apparently she's a Swedish
cabaret artiste, working at a place in Marcasite
St. off Totl Ct. Rd. Its no. 5 on the top floor.
I think
you'd better get someone found there right
away.

O.I.

76.

2 B

2-shot Laura/Venner.

22. INT. NUTSHELL (ANTE ROOM) NIGHT.

CLEAR 1
TO X

LAURA: All right, Steed - we can handle
it now - but you get back here as quick
as you can - Disco wants you. Venner,
Steed's made a breakthrough...the girl's a
cabaret artiste working on the top floor
of No. 5 Marcasite Street, W.I.

84

On 2 shot 76

VENNER: I'll call my office and tel
then to stop searching -

LAURA: I'll do that. You concentrate on
getting hold of the girl. Once she's
roped in, this thing's as good as closed -
- get round there as fast as you
can.

Venner exits.

VENNER: No. 5 Marcasite Street.

LAURA: Central security please -
Susan Campbell. We've found the
girl and you can stop looking. ... All
right... Thank you.

77. 4 B 23. INT. ACCESS ZONE. B.l.

Corridor. She crosses. CLEAR 2
TO Y

78. 5 B
2-shot Susan/M.P. M.P.: Don't tell me. GR. 7
AV. Q 20 New

SUSAN: Me again. Look - we've got to stop
her. But we must have it. But darling
for somebody else? She'll be at
No. 5 Marcasite St. top floor. Please wont you
see her? Please. All right. I'll see you. All right.
GR 8

79. 1 Left of X 24. INT. REHEARSAL ROOM. (NIGHT) GR 8
Doorway. Q 16 New

80. 2 Y
Body Chord

CAPTION SCANNER

GRAMS 9
Q 13 Old

CAPTION: THE AVENGERS
END OF ACT 1

End of Act.

COMMERCIAL BREAK

- CAM 1 to position C
- CAM 2 to position D
- CAM 3 to position B
- CAM 4 to position A
- CAM 5 to position
- DOOR A to position 1
- DOOR B to position 2
- DOOR C to position 6

FADE UP CAPTIONSCANNER
THE AVENGERS - Act Two

81. 1 C 25. INT NUTSHELL (COMMAND CENTRE) NIGHT.

C.U. frogman's suit.

T.O. to 4-s Venner/Disco/Laura/Anderson.

F/X
Computer

/CAM 4A ON MONITOR - SHOT OF CORRIDOR/

/CAM 5A ON MONITOR - SHOT OF CORRIDOR/

C.6

DISCO: Nationality could be almost anything.
...no maker's name - no serial numbers -
nothing to indicate its origin at all.
How did you find it?

82. 2 R. of B.

C/U Venner

VENNER: When I learned that the girl was
an escapologist I started thinking about
the Nutshells air supply. There must be a
bottled supply of air here, for use in war-
time.

DISCO: That's right, there is....

VENNER: But in peacetime there's no
reason to use it. So I guessed that some-
where in the system there had to be an
ordinary ventilator shaft - running up to
the outside air.

DISCO: Hmm.....

83. 1 C

4-shot Venner/Disco /Laura/Anderson. (POINTS TO FROG SUIT) - and he found this.
Anderson , here, to follow it up - /

DISCO: Whereabouts, Anderson

ANDERSON: In one of the old cellars under the War Office, sir, You can reach it from an underground sluice-gate that comes out beneath the ~~Victoria~~ Embankment.

DISCO: All right Andersen.

ANDERSON: Sir.

HE GOES.

Venner x's

DISCO: What about the girl's death?

84 2 Right of B.
2-shot Venner/Disco

VENNER: She was killed by one bullet from a .38 Richard and Kerr revolver. This make of revolver is Standard issue to National Security.

DISCO: I know that. Go on.

Laura x's to ticker tape.

HOLD Laura/Venner/Disco

VENNER: The revolver was fired from a distance of approximately seven feet. The bullet chipped the sternum and was deflected to puncture the right ventricle. The bullet passed out between the fourth and fifth ribs. Unconsciousness would be immediate and death occurred within one to two and a half minutes. I searched her ~~changing~~ room afterwards but whoever killed her must have got there first.

LAURA: No sign of the microfilm and no material leads.

VENNER: The only thing we've got to go on is this - () apparently the girl had a visitor, earlier this week. The publicity photographer said he saw her talking to a boyfriend at () when he took this snapshot.

CLEAR 1
TO E

On 2 shot 84

- 35 -

DISCO: Can't see much from
this.....

VIENNER:
You can't see it yet, but we're
having this corner of the picture blown
up in the lag. The enlargement should
be here in a few minutes.....

DISCO: Good, Now what about Steed?
Where is he?

LAURA:
That's a good
question.....

- 35 -

Coming to 3 shot 85

26. INT. STEED'S FLAT. NIGHT.

Q CATHY

A.1

85. 3 B
M/S Cathy

CATHY: If you already knew the girl, don't you think you should have told Disco - or at least me?

STEED: Not until I was sure about what happened?

PAN with them.
CRAB L. to 2-s Steed/Cathy at table.

CATHY: What will they do to her when they catch her?

STEED: They won't.

CATHY: Why not?

STEED: Because she's on her way to Switzerland.

CATHY: Helped - no doubt - by you?

STEED: Yes - as a matter of fact.

CATHY: Steed, what is going on?

STEED: What do you mean?

CATHY: Even for you aren't you behaving rather oddly?

On 3 shot 85

STEED: What exactly do you mean by odd?..

CATHY: You've been working pretty hard lately... Could you be overdoing it?

STEED: There's nothing like overdoing it to make you feel a younger.

CATHY: You don't look any younger for it.

STEED: Thank you. Does it bother you?

CATHY: Look, in your kind of work. If you have to live on your nerves you get energy all right - but its paper-thin - and there's nothing beyond it.

STEED: I appreciate your concern but I have an appointment to keep.

CATHY: With Big Ben.

STEED: Stick around, and you can see for yourself - in just ten seconds.

86 1 E
Steed/Transmitter

87. 3 Left of B
2-shot Steed/Cathy



On 3 shot 87

STEED: Now,
let's see a bit of Soviet discipline... five
four, three, two, one -

- Good old ~~George~~
always dead on time!

CATHY:

88 4 A /Q LAURA/ 27. INT. NUTSHELL (CORRIDOR) NIGHT. B.2
Corridor

PAN R. to Laura/Venner

VENNER: Have you seen Anderson?

CLEAR 3
TO F.

LAURA: Yes, he's gone back to the security
office, I think...

VENNER: If anybody wants me, I'll be
upstairs taking a look at this ventilator
shaft.

PAN L. with Venner.

LAURA: Right.

89 2 D 28. INT. NUTSHELL (COMMAND CENTRE) NIGHT. C 6
C/S Disco Laura comes in
L.fr. bg.

CLEAR 4
TO F.

Coming to 1 shot 90

On 2 whot89

LAURA: This is the complete list of suspects - everyone who knew of the documents existence...

DISCO: I don't relish the idea of questioning some of these people... half of them are public figures -
- and I think we'd better cross off this name at the top - ... If we can't trust him, we can't trust anyone....

LAURA: Command Centre.

DISTORT
BOOM A

VOICE: (DISTORT)Laboratory here. The enlargements are ready.

CRAB R.

LAURA: Will you put them up please.

DISCO:
- The question is, have we really got a photograph of the man who killed her?

LAURA: We'll soon know if we have, it should be someone we recognise.

On 2 shot 89

(Disco leans forward) DISCO: Good grief! Where's Venner?

90. 1 C
Laura/Disco/monitors.

1st Mon. has SA's shot in corridor

2nd MON. has SA's shot in Access Z.

S/B CAP SCANNER. STEEDS PHOTO
No 17

29. INT. COMM. CENTRE. (NIGHT)

DISCO: Venner, Get down here.

C 6
DISTORT.

91. 2 B
2-shot. Disco/Laura
Disco is standing.

DISCO: (CONT) Alert Memorandum.

C 6

LAURA: Yes sir.

DISCO: To zones twelve, eighteen twenty-nine and fifty.

Secret Supreme.

Priority Zenith.

(PAUSE)

Three, eight two five (PAUSE) one five nine zero four (PAUSE). eight two. Full stop. (PAUSE) That should do it.

LAURA: Yes sir.

92. 1 C TT
C/U monitor. (Steed's photo on Cap Scanner.

DISCO: And get that (Monitor) piped to Command Centre Operation codeword WISIDAKE.

CLEAR 2
TO E

GR. 11
Q 4A Old Tape

93. 4 F
M/S Venner.
T.O. to 2-shot Venner/Cathy.

30. INT. STEEDS FLAT (NIGHT)

A 1

B 4

PAN R, with Venner.

CATHY: Even if I knew where Steed had gone, I don't think I'd tell you. As it happens, I just don't know.

CLEAR 1
TO 3

- 40 -

Coming to 3 shot 94

VENNER: So that's the way it is?

CATHY: I don't think you quite understand the position; so let me make it clear: the fact that you're one of his colleagues means nothing to me. I'd never discuss Steed's affairs with anyone. /

94. 3 F
C/2-s. Cathy/Venner
T.O. with Venner.
PAN L. with him to fireplace.

VENNER: For Steed's sake, Mrs. Gale, if you know what he's up to, you'd better tell us - fast. He's in trouble and the longer you put it off the worse it's going to get.

CATHY: What kind of trouble.

95. 4 lack of F
M/S Cathy.
PAN her to sit.

VENNER: Espionage. / He's up to his neck in it.

CATHY: He's been up to his neck in that little game for years.

CRAB R. as Venner enters L.fr.

VENNER: This time it's different. And espionage isn't a game, Mrs. Gale - it's a war ... even in peacetime. There are too many lives lost in too many dark places, for anyone to call it a game.

96. 3 D
C.U. Venner.

CATHY: What's Steed supposed to have done?

VENNER: Defected.

97. 4 Right of F.
2-shot Venner/Cathy.

CATHY: Defected. He wouldn't do that - not in a million years.

98. 3 D
M/S 2-shot Venner/Cathy.
PAN R. with Venner.

VENNER: I know exactly how you feel, but those are famous last words.

Coming to 4 shot 99



On 3 shot 98

HOLD 2-s Cathy/Venner.

CATHY: But why? Why should he do it?

PAN R. with Venner

VENNER: Who knows? He could have been blackmailed, brainwashed, or simply cracked up under ^{the} strain from over-work.

CATHY: He was acting very strangely this evening ...

PAN R. with Venner.

VENNER: We already know about this evening.. it's what happened earlier today - what led up to it.

CATHY: What do you mean?

Coming to 4 shot 99

On 3 shot 98

VENNER: Has anybody been to see him today? Anybody that you didn't know?

99 4 Right of F.
c/s Cathy

CATHY: There was a man here this afternoon, called Jason ... Steed spent a couple of hours talking to him,

CLEAR 3
EO E

VENNER: About what?

CATHY: I don't know; they were in the study - I didn't hear what they said.

VENNER: Can you describe this fellow?

CATHY: He was small, rather dark, and foreign - he had an accent, Slav maybe ...

VENNER: If you heard his accent you must have heard him say something.

CRAB R. as Venner comes round bookcase.

CATHY: Yes - just as Steed was showing him out - he said something about his winter coat - and then - 'I'll wait at the ^{airport - no he said} airfield until two a.m.'

C. 6

100. MIX
2 E
M/S Disco/Laura.

31. INT. NUTSHELL (COMMAND CENTRE) NIGHT.

F/X
CommandCentre Attn.

CLEAR 4
TO G.

LAURA: Wintercote airfield - here it is - it used to be a Battle of Britain fighter station. It hasn't been used for years. Well whatever happens we've got to stop that document leaving the country.

On 2 shot 100

- 44 -

DISCO: You think that's the object of the exercise?

LAURA: Why else would they be meeting at an airfield?

LAURA: Anyway there can't be much doubt, I'm afraid. I've spoken to Special Branch, and Steed never even went there. He must have known about the girl all the time.

DISCO: Steed of all people ...

LAURA: It seems unbelievable - but the facts are all adding up, aren't they?

T.O. with Disco

DISCO: Well, they'll have to add up a bit faster. The Under Secretary's raising hell and the Cabinet reaction's begun now.

LAURA: Steed's rendezvous with Jason is at two a.m.

DISCO: And what about Jason ... is he known?

LAURA: Venner is checking on it now, in records ...

101. 4 G

32. RECORDS. NIGHT.

D.3.

C.U Telex.

T.O. to Cathy/Susan.

CLEAR 2
TO F

- 44 -

Coming to 3 shot 102

On 4 shot 101

SUSAN: Sorry to keep you so long.

CATHY: Have you found him?

PAN R. with Cathy

VENNER ENTERS.

VENNER: It didn't take long to establish his identity, but for something like this you need a cross check. We had to get on to some of the overseas stations and that took the time.

CATHY: Who is he?

102. 3 E
C/U Cathy

VENNER: Jason is a double agent.

CATHY (L.S.):

VENNER: Big Len number two five three oblique RG to be exact.

CATHY: He's on the list that's been photographed?

103. 4 Rt. of G.
C/U Venner

VENNER: And if Steed's in league with him they'll control a great deal of powerful information between them.

104. 3 E
C/U Cathy

CATHY: I don't accept that Steed is implicated in the way you suggest.

VENNER: How long have you known Steed?

CATHY: You know as well as I do.

105. 4 R. of G.
2-shot Cathy/Venner

VENNER: Of course. I'm sorry. But can you really say you know him? It's a necessary instinct for a man in Steed's job to conceal, even to deceive. I think you know that Mrs. Gale.

Coming to 106 on 3

On 4 shot 105

CATHY: Of course - in some circumstances.

106. 3 E

2-shot. Cathy/Venner.

Venner x's to Teleprinter,
HOLD Cathy.

VENNER: Quite an impressive record isn't it? Pierre Joan Avlon. Known as Jason. Age forty eight years and two months. Born Berlin. He's worked for just about every country, frequently two at once. More recently he's been working for the Krenlin. In fact we believe he holds rank in the 'shadow' party hierarchy.

107 4 Rt. of G.

3-shot Susan/Venner/Cathy

VENNER: There's more here - but it's all in the same vein....

CATHY: How do you know so much about him?

PAN R. with Venner.

VENNER: For the last eighteen months he's been pretending to double for one of our military outfits in Berlin... they've been stringing him along for their own purposes... but it looks as though the time's come to rope him in - along with your friend, John Steed.

108. 3 E

C/U Cathy

PAN L. with Cathy as she x's to u.s. Susan, to 2-shot Susan/Cathy.

On 3 shot 108

109. 4 Rt. of G.
C/U Venner

SUSAN: There's more coming through, Mike; d'you want it?

VENNER: I think we've seen enough.

SUSAN: Right.

110 1 E
C/U Cathy.

VENNER: Convinced?

RR 12
Q 9 Cold, over
T/C

MIX
TELECINE

Car rushing through night.

111 MIX
2 F

33. INT. CONTROL TOWER. NIGHT.

C. 4

W/S Nissen hut.
PAN L. to C/U Jason.

F/X
Wind &

windows
creaking.

Coming to 1 shot 112

On 2 shot 111

F/X
LST CREAK

PAN R. with Jason

F/X
2nd CREAK

CRAB R. as he comes fwd.

JASON: Steed? - Is that you?

VENNER: Get him - he's alone!

F/X
Aircraft over-
head.

T.I. to tight 3-shot.

VENNER: Let's have a look at him,....
So this is brother Jason eh?

ANDERSON: Anything to say for yourself,
Jason?

VENNER: Better search him. He's not
going to talk. He's s regular.

VENNER: Willet with about
three hundred pounds.

VENNER: Going abroad without a passport,
were you? That's a criminal offence, my lad.

Coming to 1 shot 112.

On 2 shot 111

ANDERSON: No sign of the document eh?
Steed must be bringing it himself,

VENNER: I wonder where they going to
take it?.....

ANDERSON: Wherever it was, it looks like
they planned on travelling light.....

VENNER: Listen! - hear that?

PAN R. with them

ANDERSON:

it's touching down over there.

VENNER: I see it./..can't make out what
it is, though. Can you?

looks like
ANDERSON: It' /a seaplane,oh
- it's a • Kingfisher
amphibian.

F/X
Piston aircraft
landing.

VENNER: Looks like
the pilot just aims to sit out there and
wait. F/X
Engine idles

ANDERSON: Well what F/X
do we do now? engine starts
again on Q

112. 1 G STEED'S VOICE: Just raise your hands,
Cap/Venner/Jason/Anderson please, and do exactly as you're told.....

113. 2 F
3-shot Venner/Jason/Anderson.
Steed enters in fg.

STEED: You too. - Over here,
Jason.....catch!-

S/D CAPTION SCANNER/
END CAPTION

JASON: My wallet. - now get going.

STEED: Now get going

HOLD 4-shot Jason/Venner/Anderson/
Steed. Go on, man. What are you waiting
for?

JASON: For you, of course. You can't
stay here - your life won't be worth a
rouble.

STEED: We arranged for you to leave
alone. Get going.

Jason exits.

Coming to Caption.

On 2 shot 113

VENNER: Steed, have you gone out of your so-called mind?

STEED: I don't think so, why d'you ask?

VENNER: You don't know what you're doing!

STEED: Yes, I do - perfectly.....

VENNER: You're going to be very lucky to get away with this.

STEED: I don't really intend to try.

VENNER: Do you realise that the charge against you is High Treason?

STEED: Is it really? I hadn't thought about it..... Shall we go?

CAPTION SCANNER

CAPTION: THE AVENGERS
END OF ACT TWO

GR. 13
AV. Closing
Q 13 Old

C O M M E R C I A L B R E A K

CAM 1 to position F
CAM 2 to position G
CAM 3 to position E
CAM 4 to position C
CAM 5 to position A

DOCM A to position 4
DOCM B to position 2
BOOM C to position 5

FADE UP CAPTION SCANNER

ACT THREE:

GE. 14
Avengers Opening.

THE AVENGERS - Act Three

34 INT. RECORDS. NIGHT.

Q 13 Old

114.

4 G

A 4

3-shot. Venner/Steed/Anderson.

ANDERSON: You admit meeting Jason
in Paris in 1961?

STEED: No.

ANDERSON: We've got it in records,
Steed. There's no point in denying
it.

STEED: Even less point in asking
it, if that's the case.

CRAB to 3-shot Steed/Anderson/Venner.

VENNER: All right, Anderson.

VENNER: Cigarette

STEED: No thanks. I don't smoke

VENNER: What about something to eat?
Feeling a bit peckish?

STEED: That's unexpectedly civil
of you.

VENNER: There's a very good canteen
here. But if you like we can
send out -

STEED: Please don't bother.

VENNER: Go and get the menu,
Anderson.

ANDERSON: Right

115

3 E

STEED: Maybe the wine list.

C/S Steed.

On 3 shot 115

STEED: Quite a promising lad that, and he hasn't left a mark has he?

VENNER: No.

STEED: He knows his stuff.

116. 4 Rt. of G
C/S Venner.

VENNER: (SITS) Steed.
You and I - we're both in the same line of business more or less. I don't like to see you like this. (PAUSE) I really do wish you'd make it easier for us. You know Janson's aircraft was intercepted and searched.

117. 3 E
C/U Steed

VENNER: Once you tell us what's happened to the Big Ben microfilm then we can forget about all this. Now what about it.

118. 4 Rt. of G.
C/U Venner

STEED: No.

119. 3 E
C/U Steed
(As Venner rises, -

VENNER: Come on, old man. (RISES)
You're making things very hard for me.

120. 4 Rt. of G
C/S Venner.
CRAB R. to Steed/Venner.
HOLD 3-shot Steed/Anderson/Venner.

STEED: I know.

VENNER: Get some food inside you first, eh?

STEED: Where's the wine list?

ANDERSON: It's on the back.

121. 3 Rt. of E
2-shot Steed/Anderson.

STEED: So it is. It's a pretty good cellar you've got. Not bad for the Civil Service. I'll have a bottle of Pouilly Fuisse. And I'll have the chicken. A few new potatoes, mushrooms I'll have and the veg. And a small salad. Maybe - maybe a brandy later.

VENNER: I'll go and see they do you proud.

CLEAR 4
TO A

On 3 shot 121

- 54 -

ANDERSON: Where's the microfilm.

STEED: What microfilm?

ANDERSON: You paid that Strindberg
girl.

STEED: No.

ANDERSON: Do you deny she microfilmed
Big Ben for you.

TRACK IN to 2-s Steed/Anderson

STEED: I do deny it.

122. 4 back of A
Lift doors

Q LIFT

35. INT. CORRIDOR:

D.2

- 54 -

Coming to 5 shot 123

On 4 shot 122

CATHY: I'm not very well up in Nutshell morality. I mean do you use the same legal system as up there.

LAURA: Only for Humanitarian offences.

CATHY: And for crimes against Nutshell?

LAURA: There is only one, endangering security. There are different degrees of course LAURA X'S DOWN CORRIDOR.

123. 5 A
Corridor. Cathy/Laura.

CATHY FOLLOWS. Fishpole.

CATHY: And the punishment, is that also unique to Nutshell?

LAURA: Yes Mrs Gale, if you want to know what is going to happen to John Steed it depends entirely on how co-operative he is.

REPOS 4 TO STEED FRONT DOOR

CLEAR 4
TO H

CATHY: And if he's not "Co-operative"?

LAURA: That's not for me to decide.

CATHY: Lucky you.

124. 4 H
2-shot Alex/Susan

36. INT. STEEDS FLAT.

GR 15
Suspense
Q 14 Old.
A . 1

125. 1 Left of F.
L/S Alex/Susan.

SUSAN: You start there.

PAN with Alex

ALEX: We don't even know it's here. Steed planted the dummy roll on Janson. It could be anywhere.

CLEAR 5
TO C

Coming to 3 shot 126

- 56 -

On 1 shot 125

SUSAN: Just get on and search.

ALEX: Look!

SUSAN: What?

CRAB R. to incl. portrait

ALEX:

R.K.J.J. de V. Steed. Presented by
the Bagnell and Winthe Hunt. 1892.

SUSAN: You'd better break the frame
he might have slipped the film in
the back.

ALEX: Steed wouldn't use an old
trick like that.

SUSAN: Do as you're told.

ALEX: Seems a shame. Fine looking old
boy.

CLEAR 4
TO F.

126. 3 fwd. of E

37 INT. RECORDS. NIGHT.

D. 3

C/U Steed.

T.O. to 3-s : : : Venner/Extra.

STEED: Ah! Now
that's what I call ameal!... do you
get this everyday?

VENNER: Only on Sundays.

STEED: Your canteen must be the
envy of Whitehall - I congratulate
you.

VENNER: Salt?

STEED: Thank you very much.

VENNER: Anything else?

STEED: My - er...glass seems to be
empty.

CLEAR 1
TO D.

Contin. to 1 shot 127.

- 57 -

On 3 shot 126

VENNER: On the wine. How's that?

STEED: Marvellous. It makes a nice little banquet after a hard days work.....

VENNER: You've got everything you want, have you.....

STEED: I'll make one final chack. Yes, it looks delicious.

VENNER: As soon as you are ready to talk we'll let you eat it. Take him away.

30. INT. COMMAND CENTRE

27:

1 D

A. 2

C/U Disco

T.O. to Disco/Cathy.

Coming to 2 shot 128

- 57 -

On 1 shot 127



CATHY: I agree the evidence indicates that Steed is the traitor.

But how could he know enough about the security arrangements to brief Elin Strindberg for her break in? You said yourself he's an outsider to Nutshell

DISCO: I said Steed had never had Security of Access information authorised to him.

CATHY: Well?

128. 2 G
C/S Disco

DISCO: But he has visited Nutshell. Three times in the last year. (PAUSE) Steed is a highly trained man - trained to observe and deduce. I believe him capable of discovering enough security detail to brief the Strindberg girl.

129. 1 D
2-shot Disco/Cathy.

PAN R. with Cathy

CATHY: I grant you Steed knows his job. But why should he turn traitor?

130. 2 G
M/S Disco

PAN to 2-shot Disco/Cathy.

DISCO: Politics, ideology, money. Perhaps something more insidious. You could call it an occupational hazard. Steed could be too good at his job.

CATHY: So that he might look for other risks, other chances to take?

DISCO: Certainly. Vanity is a weakness of Steeds?

CATHY: Yes.

On 2 shot 130

DISCO: So much so that he might not be able to resist the challenge to try and outwit both sides?

CATHY: The challenge might appeal to him. But I don't think he'd accept it. He's too professional.

DISCO: That's my other point. He's a professional. Among other jobs he has to catch spies. He's good. Mrs.

131. 1 D
C/U Disco.

Gale, a good policeman must think like a good criminal if he's going to catch him.

132. 2 G
C/U Cathy

The thought processes of the hunter and the

133. 1 D
C/U Disco

hunted can be so related, almost interchangeable that only their motives identify them.

134. 2 G
C/2-s Cathy/Disco.

CATHY: Steed has had to think like a spy.

DISCO: Many times.

She goes round equipment.

CATHY: I have told you that Steed's behaviour recently has been untypical.

HOLD Disco close.
CRAB R. with him to Disco/Cathy.

DISCO: Yes.

CATHY: He could be sick. I mean he carries great responsibility -

DISCO: You take my point.

CATHY: He is certainly under strain. I mean that medically it might be wrong to assess his motives so categorically.

DISCO: Possibly. It's not my concern -

On 2 shot 134

CATHY: It should be -

DISCO: It's not my concern for the moment, Mrs Gale. I want the Big Ben film and I believe Steed knows where it is (PAUSE) Don't you?

135. 1 D
Tight 2-s Disco/Cathy.

CATHY: Yes. Yes I suppose he must know.

HOLD 2-shot incl. monitor.

DISCO: Our time is short.

CAM 5 IN POS C. on MONITOR

CLEAR 2
TO B

DISCO: (V.O) Steed will have to talk.

FISHBOLE
DISTORT

CAM 5 PAN LEFT SLOWLY TO C/U STEED

VENNER'S VOICE: The Seventh Room is all metal. The chair, the walls, the floor, and the rood. The prisoner's body will always be in contact. The metal carries an electric current with a voltage which can be controlled to an exceptional degree of sensitivity.

F/X
FOOTSTEPS ON
METAL

136. 5 C
C.U. Steed.

39 Int. SEVENTH ROOM.

CLEAR 1
TO H.

CRAB OUT with Steed.

VENNER: For example that was ninety five volts.

137. 2 Rt. of B.
C/U Cathy.

138. 5 C
M/S Steed.

On 5 shot 138

CLEAR 2
TO H

VENNER: Of course in time your body will develop greater resistance and to obtain the same effect a higher voltage will have to be used.

VENNER: That's right. You'll never know what you can touch with safety. You'll never know when, at what time of day or night. You'll never know how many volts in the next one.

HOLD 2-shot.

VENNER: Cigarette?

C.5

STEED: No thank you. I don't smoke.

VENNER: Of course not, Coffee?

STEED: No thank you.

VENNER: Where's Big Ben?

STEED: Sorry.

VENNER: Where is it, Steed?

All right.

A. 2

139. 1 H

2-shot. Cathy/Disco.

PAN R. with Cathy
to 2-shot Disco/Cathy.

40. INT. COMMAND CENTRE DISCO AND CATHY.

CATHY: The principle is disorientation isn't it? Just as in brainwashing.

DISCO: Yes. The subject's mind can't prepare him for the shocks and therefore can't protect him. He loses faith in his senses.

CATHY: And "Learns to unlearn".

DISCO: And in the process he talks

CLEAR 5
TO D

Coming to 3 shot 140

On 1 shot 139

CATHY: I'm sure he does. He'll ransack his brain for every memory in the hope of finding one he can cling to (PAUSE) But it takes time.

140. 3 G
C/S Cathy. Monitor behind her showing Steed.

CATHY: You know it can be weeks, even months, depending on the subject.

141. 1 H
C/U Disco.

DISCO: Yes

142. 3 G
C/S Cathy/Monitor.

CATHY: We know Steed is a professional. He's trained to withstand pain, and I'm sure he's trained to undergo this sort of treatment.

DISCO: You're quite right, Mrs. Gale. The only hope is that Steed will crack.

143. 1 H
C/U Disco

CATHY: You know he won't. At least not in time for us to recover the Big Ben Film.

144. 3 G
C/U Cathy.

DISCO: Venner is a professional too.

145. 1 H
C/U Disco

CATHY: How long have we got? Four hours?

DISCO: Rather less.

CATHY: I might be able to get Steed to tell us.

146. 3 G
C/U Cathy.

CATHY: I think he might trust me. It would be an advantage if I could promise him leniency.

147. 1 H
M/S Disco
He sits

DISCO: You can promise him anything you like, Mrs. Gale. Coming after that (SITS) a sympathetic approach from someone he knows might work.

148. 3 G
2-shot Disco/Cathy.

CATHY: We've nothing to lose.

DISCO: Venner!

On 3 shot 148

{ SOUND?
{ FOR VENNER? }

VENNER: (V.O) Sir?

DISCO: Mrs. Gale is going to talk to the prisoner.

VENNER: (.V.O.) Yes sir.

149. 5 D 41 INT. SEVENTH ROOM. C. 5

M/S 2-shot Steed/Cathy. (LOW)
(As Steed Rises -

STEED: Hullo Mrs Gale,
Brought me something to read?

150. 2 H
2-shot Steed/Cathy.

CATHY: How are you Steed?

STEED: Losing weight. Won't you sit down? Friend Venner's hardly likely to give you the hot seat.

T.I. to tight 2-shot.

CATHY: I've come to try and help you Steed.

T.O. with Steed.

STEED: Help me to help myself is the phrase I believe. I know why you're here. It's the oldest trick in the game, alternating cruelty with kindness.

CUT TO:

151. 3 G
Disco/Monitor.

42. INT. COMAND CENTRE.

5's TOP SHOT, WIDE ANGLE IN CELL

DISCO WATCHING ON MONITOR

Coming to 2 shot 152

On 3 shot 151

CATHY: Then try common sense, Steed, Tell me what's happened to the microfilm of Big Ben?

STEED: No.

152. 2 H
2-shot Steed/Cathy.

CATHY: You're a prisoner. You can't escape. You're going to be tried as a traitor - you know what that means.

CUT TO:

43. INT. SEVENTH ROOM

153. 5 D
L/A tight 2-s Cathy/Steed.

STEED: Indeed I do.

CATHY: You can't owe any loyalty to these other people?

STEED: Oh. I don't know.

CATHY: All right. If you do, they can't help you now, can they?

STEED: I suppose not.

CATHY: If you tell us where the film is I promise you'll be leniently treated.

STEED: Promises!

CATHY: Disco will agree.

STEED: He's the last person I'd believe.

CATHY: Do you want money then?

STEED: And a chance to spend it?

On shot 153 on 5

CATHY: I think it could be arranged.

STEED: After all this time I still find your faith in people touching.

154. 2 H
Tight 2-s. Steed/Cathy.

CATHY: Steed, please tell me what's happened to the film.

STEED: Sorry.

CATHY: Then that's that.

STEED: Yes.

CATHY: Venner!

155. 3 G
Disco/Monitor.

GR.16
Q 6 Tape 3

5's HIGH SHOT ON MONITOR

He rises in chair.

156. 2 H
4-shot Steed/Cathy/Venner/Extra.

VENNER: Are you all right, Mrs. Gale?

CATHY: Yes thanks.

VENNER: You'd better go back to Command Centre.

157. 5 D
Top 2-shot

158. 2 H
C/S Venner's hand finding gun
TILT to tight 2-shot Steed/Venner

159. 3 G
Disco/Door/Monitor

VENNER: (TO GUARD) Close the door and stay outside.

VENNER: Sit down

Q Cathy/Laura

44. INT. COMMAND CENTRE

160. 1 H
2-s Disco/Cathy

A.2

On 1 shot 160

- 66 -

DISCO: You're not hurt, Mrs Gale?

CATHY: I'm all right. I's sorry I wasn't a success.

DISCO: I am sorry you've been subjected to that.

CATHY: Is there anything else you want me to do?

DISCO: No thank you. You'd like to go home I think, Mrs. Gale?

CATHY: Yes.

T.O. with Disco.

DISCO: Laura will see you to access Zone. There'll be no need for the check out process for Mrs. Gale.

LAURA: Yes sir.

DISCO: You'll be informed if we get Steed to talk.

(As she goes -

CATHY: Thank you.

161. 3 G

Disco/monitor

5'S SHOT ON MONITOR

45INT. SEVENTH ROOM.

C. 5

162. 5 D

2-s. (?)

STEED: Sorry, Venner, No.

CLEAR 1
TO E

VENNER: We've been very patient, Steed. You haven't any comprehension of what can be done to you in this room.

STEED: I've got ideas.

VENNER: I guarantee I'll be able to surprise you.

163. 3 G

Disco/Monitor

46. COMMAND CENTRE.

BREAK UP 5'S PICTURE ON MON.

- 66 - Coming to 2 shot 164

164. 2 II
2-shot Steed/Venner.
T.I. to tight shot.
165. 5 D
Tight 2-shot Steed/Venner.
166. 2 II
D/C/U Venner.
167. 5 D
D/C/U/Steed.
168. 2 II
Tight 2-shot Steed/Venner
- (CLEAR 3
TO D)
47. STEED AND VENNER.
- VENNER: That was a short circuit.
- STEED: Very unreliable these new fangled things.
- VENNER: Its all been arranged. The whole system is knocked out for thirty seconds. We can talk freely for that time only. Three hundred thousand pounds?
- STEED: Five hundred thousand.
- VENNER: Done.
- STEED: And of course you get me out of here.
- VENNER: Three minutes after twenty-one hundred hours. Use the route to Fifty Sector. Know it?
- STEED: Yes.
- VENNER: I'll see that the corridors are clear. You'll have to dodge the cameras yourself.
- STEED: I can manage.
- VENNER: I'll join you at Fifty Sector.
- STEED: Then what do we do?
- VENNER: I know the route to be used if Disco ever has to operate plan Wishmake.
- STEED: Fair enough.

On shot 168

- 68 -

VENNER: Where's the Big Ben microfilm?

169. 5 D
D/C/U Steed.

MIX
170. 3 D 48. INT. STEED'S FLAT.

D.4

Clock strikes 7 o'clock.
T.O.

ROOM A EAST REP.
TO POS 4

(As phone rings -
171. 4 F
Phone in fg. Alex deep bg.

CLEAR 5
TO D

ALEX: Hello. All right I'll find
it. See you at the usual place.
Bye.

172. 3 D
M/S Alex
PAN R. with Alex who x's to o'clock.
WHIP to 2-s Alex/Cathy

GR 17
Q 10 Tape 3

CLEAR 4
TO J

CATHY: Maybe I could help if you
tell me what you're looking for.

SHOT

A. 4.

MIX
173. 5 D 49. INT. RECORDS.

Top shot Steed.

VENNER: Miss Campbell would you help
me check this in the X Index.

CLEAR 3
TO D.

SUSAN: Yes of course.

174. 1 Left of E
Susan/Telex.
CRAB R. with her to 2-s Susan/Venner.

VENNER: You'd better go up and
phone Alex.

B REPOS
To 1.

SUSAN: Not until the agreed time. Don't
be so edgy.

CLEAR 5
TO A

VENNER: Sorry. It's just that we've
almost done it.

SUSAN: You've almost done it.

VENNER: It took so long before
I could be sure about Steed. He
could have been playing a double
game. But when Mrs Gale gave him
that gun - I had to take the risk.
He asked for five
hundred thousand, just like that
I felt sick. I should
have expected it, of course.
He'd sell his soul to the highest
bidder. He cracked Nutshell simply
for money.

Coming to 2-shot 175.

1 shot 174.

SUSAN: I'll contact Alex. Let's hope he's got the film. Well it does check do you want me to put it through?

VENNER: Yes please Miss Campbell.

SUSAN: What about Steed's escape?

VENNER: It's all arranged.

GR 18
Q 2 TAPE 3

50 INT. SEVENTH ROOM.

175. 2 Rt. of H.

Steed in cell, under camera.
He x's to door. It opens & he goes.

CLEAR 1
TO C

176. 5 A

Steed in corridor.
PAN Steed L. to end then back to junction. He crosses round.

177. 2 C

L/S Steed.
T.O. to see Extra/Steed/Extra.

178. 3 D

L/S Steed along corridor.
T.O. to see Extra/Steed/Extra.
Extra in b.g.

51. ACCESS ZONE

D.1

179. 4 J

C/U Telephone

CATHY: Alex isn't there. He's here.

GR 19

Q 6 TAPE 3

CATHY: I shouldn't big brothers watching you.

180. 3 H

4-s Susan/Cathy/Alex/M.P. coming in.

CATHY: Disco! Disco!

52. CENTRAL CONTROL.

4 ON MONITOR

181. 1 C

Disco & monitor.

CATHY: Come on Alex. Speak up.

CLEAR 3
TO D

CATHY: Louder!

182. 3 D

Top shot. Steed/Extras in fg.
Venner in bg.

ALEX: It's Venner.

B SWING TO
POS 2

53. INT. CORRIDORS.

CLEAR 1
TO D

183. 2 C

C/U Venner.

On 2 shot 183

184.

3 D

D.2.

5-s. Extras/Steed/Venner.
Extras move.
Venner comes round.

VENNER: Right guard I'll take over.

DISCO: (.V.O.) Arrest Venner. C.6.

CLEAR 2
TO G

Arrest Venner.

185.

MIX
1 D

54 INT. COMMAND CENTRE:

Disco/Cathy. Laura enters fr. R.

DISCO: What did Steed tell you about Janson?

CATHY: Jason heard of a plan hatched inside Nutshell, to steal Big Ben. Being a double agent himself he was concerned and told Steed - for a price.

DISCO: Steed reported this to Security?

CATHY: Yes. And nothing happened. Elin Strindberg had been engaged to do the robbery. Steed paid her a bit more.....

DISCO: And got possession of the microfilm which he used as bait to force the traitor to show his hand.

CATHY: Which Venner finally did.

186.

2 G

4-s. Disco/Steed/Laura/Cathy.

STEED: (O.S.) He took his time about it too. Well, another immortal for the Big Ben list.

CLEAR 1
TO C

DISCO:^{M.305} You haven't handed over the microfilm, Steed.

CRAB R. to 4-s at desk.

STEED: I haven't got it.

DISCO: I want to see it.

Coming to 1 shot 187

On 2 shot 186

STEED: There isn't a microfilm of Big Ben.

DISCO: What?

STEED: There never was one. I couldn't trust Elin Strindberg anymore than Jason. I load her camera for her with an exposed negative.

DISCO: Of what?

STEED: That.

S/D TELECINE
CLOSING SLIDE.

187. 1 C
Monitors

STEED: I like that one don't you? That was at Deauville after a very hearty lunch.

188. 2 C
2-shot Cathy/Steed.

DISCO: What did Jason get then?

STEED: Pictures of you, my dear. April in Corfu, I believe.

S/D CAPTION
SCANNER
CLOSING
CAPTIONS

CATHY: Not those ones. They were terrible.....

GR 26
Av. Closing.

COMING TO CLOSING CAPS & SLIDE.

10 CAPTIONS & 1 SLIDE

CAPTION SCANNER

PATRICK MACNEE, HONOR BLACKMAN

CAPTION

CHARLES TINGWELL, JOHN CATER

CAPTION

PATRICIA HAINES, CHRISTINE SHAW

CAPTION

EDINA RONAY, IAN CLARK, RAY BROWNE

CAPTION

JAN CONRAD, EDWIN BROWN

CAPTION

PHILIP CHAMBERS

CAPTION

RICHARD BATES, JOHNNY DANKWORTH

CAPTION

PHILIP HARRISON

CAPTION

JOHN BRYCE

CAPTION

RAYMOND MENMUIR

FADE CAPTION

FADE UP TELECINE SLIDE

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