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C A M E R A   S C R I P T

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"THE AVENGERS"

Episode 39

"DEATH ON THE ROCKS"

by

ERIC PAICE

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Prod.No: 3512

VTR/ABC/2161

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"THE AVENGERS" (39)

"DEATH ON THE ROCKS"

SCENE BREAKDOWN (1)

SET	TIME	CHARACTERS	CAMERAS	BOOMS	SHOTS	PAGES
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ACT 1

1.	OPENING ROUTINE, T/C & Captions	-	-	-	-	1	
2.	DRESSING ROOM, INT.	DAY	Mrs. Ross Liza	1: A. 2: A.	B-1	1-6	1-2
3.	DIAMOND BOURSE, INT.	DAY	Steed Daniels Van Berg 1st dealer 2nd dealer Extras	3: A, B. 4: A, B, C.	A-1	7-17	2-6
4.	CATHY'S FLAT, INT.	DAY	Cathy Painter Steed	2: B. 3: C, D. 4: D.	A-1	18-35	6-10
5A.	WHARF - EXT.	NIGHT	Liza	2: C.	SLUNG	36	10
5B.	WHARF OFFICE, INT.	"	Fenton Nicky Liza	1: B. 2: D.	C-1	37-51	10-13
6.	ROSS'S OFFICE, INT.	DAY	Ross Steed Jackie Nicky	3: E, F. 4: E, F.	A-1 B-1	52-65	13-17
7.	LIVING ROOM, INT.	DAY	Steed Cathy	1: C. 2: E.	B-1	66-81	17-20
8.	WORKSHOP - INT.	NIGHT	Fenton Nicky Sid Van Berg Dealers Extras	2: F. 3: G, H. 4: G, H, J.	A-1	82-115	20-24

ACT 2

9A.	WHARF - EXT.	EVENING	Sid	2: G.	SLUNG	116	25
9B.	WHARF OFFICE, INT.	"	Fenton Sid Nicky	3: J. 4: K.	C-1	117-120	25-26
10.	LIVING ROOM, INT.	NIGHT	Steed Mrs. Daniels Cathy Daniels Nicky Jackie Extras	1: C. 2: H, J, E. 3: K, L.	B-1 C-1	121-138	26-31
10A.	DRESSING ROOM, INT.	NIGHT	Steed Cathy Jackie	1: A.	B-1	139	31
10B.	LIVING ROOM, INT.	NIGHT	Steed Jackie Nicky Extras	1: D. 2: E.	B-1	140-141	31-32

SCENE BREAKDOWN (2)

SET	TIME	CHARACTERS	CAMERAS	BOOMS	SHOTS	PAGES
ACT 2 (contd.)						
11. WORKSHOP - INT.	DAY	Cathy Sid Nicky	1: K. 3: M, H. 4: G, H.	A-1	142-166	32-36
12A. HALL - INT.	DAY	Cathy Mrs. Daniels	2: K.	C-1	167	36-37
12B. LIVING ROOM - INT.	"	Cathy Mrs. Daniels	1: C. 2: E.	B-1	168-184	37-39
<u>INTERCUTTING:</u>						
13. ROSS'S OFFICE, INT. & 13A. LIVING ROOM, INT. 13B. ROSS'S OFFICE, INT.	DAY	Ross Steed	3: E. 4: E.	A-1	185-188	39-40
	DAY	Cathy Ross Steed	1: D. 3: E. 4: E.	B-1 A-1	189 190-209	40-43
14. WHARF OFFICE, INT.	DAY	Fenton Nicky	1: B. 2: D.	C-1	210-219	44-45
15. CATHY'S FLAT, INT.	DAY	Steed Cathy Mrs. Daniels (dead)	3: D, C. 4: L, D.	A-1	220-238	46-48

ACT 3

16. LIVING ROOM, INT.	DAY	Cathy Steed Daniels	1: C, D. 2: H, E.	B-1	239-246	49-51
16A. WORKSHOP - INT.	DAY	Liza Fenton	3: M.	A-1	247	51-52
16B. LIVING ROOM, INT.	DAY	Cathy Steed	2: E.	B-1	248	52
17. BOURSE - INT.	DAY	Jackie Nicky Steed Extras	3: A. 4: B.	A-1	249-255	52-54
18. DRESSING ROOM, INT.	DAY	Cathy Liza	1: A. 2: A.	B-1	256-266	54-56
19. <u>INTERCUTTING:</u> LIVING ROOM, INT. & WORKSHOP, INT.	DAY	Steed	2: E.	C-1	267-270	56-57
19A. WORKSHOP - INT.	DAY	Nicky Fenton Nicky	3: M. 3: M. 4: J.	A-1 A-1	271-272	57
20. ROSS'S OFFICE, INT.	DAY	Ross Jackie	3: E. 4: E.	A-1	273-282	57-59
21. LIVING ROOM, INT.	DAY	Steed Cathy	1: E. 2: L.	B-2	283-284	59-60

SCENE BREAKDOWN (3)

<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS</u>	<u>BOOMS</u>	<u>SHOTS</u>	<u>PAGES</u>
ACT 3 (contd.)						
22. WORKSHOP - INT.	EVENING	Fenton Daniels Ross Nicky Sid Liza Extras	3: G. 4: J.	A-1	285-302	60-63
23. WHARF OFFICE & CELLAR - INT.	NIGHT	Jackie Steed Ross Sid Fenton Nicky	1: F, B, G. 2: D, M. 4: M.	B-3 C-2	303-321	63-65
24. LIVING ROOM - INT. (Pre-VTR)	NIGHT	Cathy Liza Daniels	1 2 3 4	B	322-344	66-68
25. CATHY'S FLAT, INT.	DAY	Steed Cathy	2: N. 4: N.	A-1	345-348	69
CLOSING CAPTIONS	-	-	-	-	-	70

VTR/ABC/2161  
Part 1

ACT 1

<u>FADE UP TELETYPE</u>	<u>1. OPENING ROUTINE.</u>	<u>S.O.F.</u>
<u>ABC Symbol - 0'05"</u>		
<u>FADE OUT T/C</u>		<u>GRAMS:</u>
		<u>THEME</u>
<u>FADE UP CAPTION A</u>		*
<u>"THE AVENGERS" (A)</u>		*
<u>CAPTION B</u>		*
<u>"THE AVENGERS" (B)</u>		*
<u>CAPTION C</u>		*
<u>"THE AVENGERS" (C)</u>		*
<u>CAPTION D</u>		*
<u>"THE AVENGERS" (D)</u>		*
<u>CAPTION E</u>		*
<u>Starring PATRICK MACNEE</u>		*
<u>CAPTION F</u>		*
<u>Also starring HONOR BLACKMAN</u>		*
<u>FADE OUT CAPTION F</u>		*
		*
		*
		*
1. <u>FADE UP 2 (A)</u>	<u>2. INT. DRESSING ROOM. DAY.</u>	<u>BOOM B-1</u>
<u>C.U. Mrs. Ross in mirror.</u>		*
<u>PULL BACK to include Liza (also in mirror)</u>	<u>LIZA: This should remove the present make-up base, then we can start building up from there./</u>	
2. <u>1 (A)</u>		
<u>C.U. Mrs. Ross.</u>	<u>MRS. ROSS: You know, Miss Denham, I can't get over my husband buying me a beauty treatment. I don't know whether to take it as a compliment or not./</u>	
3. <u>2 (A)</u>		
<u>2-S, Liza over Mrs. Ross.</u>		

(On 2, Shot 3)

LIZA: Every man likes his wife to look beautiful, Mrs. Ross.

MRS. ROSS: But why didn't he tell me about it?

4. 1 (A) C.U. mixing bowl. LIZA: I understood it was to be a surprise for you./ That's why he asked me to call on you in your home./

5. 2 (A) 2-S. in mirror.

MRS. ROSS: Is that a mud pack, Miss Denham?

6. 1 (A) Liza's hands on Mrs. Ross's face. LIZA: It's a face beauty pack./

(2 TO POS.B. CATHY'S FLAT) MRS. ROSS: I'm not really fond of them, you know. They crack, don't they?

PULL BACK to 2-S.

LIZA: Not this one. This is one of our own creations. It has an extremely fast setting agent. It will dry quite solid within a few seconds.

MRS. ROSS: You're right. I can hardly move my face already.

LIZA: I'd like to take away a few of those lip wrinkles. Now breathe through your nostrils. Now tilt your head back. That leaves us just the nose ... and the nostrils.

T.I. to B.C.U. Liza's hands over Mrs. Ross's face.

GRAMS:  
MUSIC

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\*

\*

SUPER CAPTION G  
"DEATH ON THE ROCKS"

\*

\*

7. MIX 4 (A) C.U. magnifying glass in dealer's eye. 3. INT. DIAMOND BOURSE. DAY. BOOM A-1

\*

\*

(On 4, Shot 7)

GRAMS:  
LOW  
CHATTER  
(throughout  
scene)

PULL BACK to include  
dealers.

(1 TO POS.B - WHARF  
OFFICE)

CRAB L. to include  
entrance b/g. (Finish  
Pos.B)

1ST DEALER: Take a look at this  
twenty-eight pointer, Sid. What  
do you reckon?

2ND DEALER: There's a slight  
flaw on the girdle.

1ST DEALER: Who'll see that when  
it's set?

2ND DEALER: I still wouldn't go  
more than twenty pound a carat ....

Steed enters b/g, Xs  
to Daniels.

8. 3 (A)  
C.U. tweezers in  
Daniels' hand.
9. 4 (B)  
2-S, Steed over Daniels.

(3 TO POS.B, SAME SET)

STEED: Excuse me. I'm looking for  
a Mr. Van Berg. He's a security  
officer, I believe, for the Diamond  
Federation.

10. 3 (B)  
Group over Van Berg.

(4 TO POS.C - SAME SET)

DANIELS: Van Berg? He's in the  
Bourse somewhere. I'll see if I  
can find him. Excuse me, Jack./

DANIELS: (CONTD.) Van! Gentleman  
to see you.

11. 4 (C)  
2-S, Van Berg over  
Steed.

STEED: My name's Steed. I spoke to  
you yesterday on the phone./

VAN BERG: Oh yes, you're the man who's  
trying to set up on the Diamond Bourse  
as a dealer.



(On 4, Shot 11)

STEED: I gather I can't do that unless the Diamond Federation agrees to supply me with rough stones.

VAN BERG: That's right.

STEED: Do you control all diamond sales?

12. 3 (B)  
3-S. VAN BERG: Yes, we do/...

DANIELS: You must be new in this business, Mr. Steed. The Federation control all diamond operations throughout the world./

13. 4 (C)  
3-S.

VAN BERG: If you'll excuse us, Mr. Daniels.

Van Berg Xs d/s L,  
Steed follows.

DANIELS: Oh, certainly.

T.I. to C.2-S, Steed  
over Van Berg.

VAN BERG: So you want to buy uncut stones, Mr. Steed. May I ask why?

STEED: To re-sell to the diamond cutters at a profit. Isn't that how dealers normally operate?

VAN BERG: I'm asking you why you chose this aspect of the business.

14. 3 (B)  
C.2-S, Van Berg over Steed. STEED: I thought I might be good at it. Do I need another reason?/

VAN BERG: I'm afraid you do. That one seems a bit too simple for me.

STEED: Suspicious, aren't you? If you don't mind my saying so.

(On 3, Shot 14)

VAN BERG: We have to be in this business.

DEALER: (OFF) Van Berg!

VAN BERG: Yes - coming right away. We'll consider your application, Mr. Steed, but frankly I wouldn't hold out much hope./

15. 4 (C) a/b  
(Steed over Van Berg)

Van Berg exits f/g L.  
Daniels comes up behind Steed R.

DANIELS: No luck?

STEED: He didn't exactly welcome new business.

DANIELS: They're a bit worried at the moment. There's some illicit buying going on in Hatton Garden./

16. 3 (B)  
Group, dealers over Steed & Daniels.

STEED: Really? Is it on a big scale?

DANIELS: They've traced a million pounds' worth of illegal stones so far./

17. 4 (C) a/b  
(Steed & Daniels)

They X L.

CRAB L. with them, holding 2-S. (Finish Pos.B)

(3 TO POS.C - CATHY'S  
FLAT)

STEED: Really.

DANIELS: There's probably a lot more about. Still, that's not our worry. I've been thinking. If you're really keen to get in this business, who don't you try going into partnership with an established dealer?

STEED: Have you got anyone in mind?

DANIELS: There's a man called Ross might be interested.

STEED: Ross.

(On 4, Shot 17)

DANIELS: I understand he's selling his house in Highgate, so perhaps he's trying to raise capital.

STEED: Ross? Didn't I read something about him in the papers the other day?

DANIELS: Yes, he just lost his wife.

STEED: In rather strange circumstances, wasn't it?

DANIELS: A terrible business.

STEED: Yes, I remember now. I'll have a word with him. I might even be interested in the house if he wants to sell. Thanks for your help.

Steed exits b/g.

T.I. to C.U. Daniels.

DANIELS: A pleasure.

GRAMS:  
MUSIC

\*

BOOM A-1  
swing to  
Cathy's  
Flat.

\*

\*

GRAMS:  
FX ROAR.

18. MIX 3 (C)  
C.U. animal's head on wall.

4. INT. CATHY'S FLAT. DAY.

(4 TO POS. D, CATHY'S FLAT)

PULL BACK to include painter as he comes down steps beside head.

PAN DOWN with painter to include Cathy.

(BOOM A-1)

CATHY: Oh, please be careful. I told you to take it down if it was in your way.

PAINTER: Perhaps I'd better shove it in the bedroom. What is it, anyway?

CATHY: It's the head of a blue wildebeeste.

(On 3, Shot 18)

PAINTER: It was a blue wild beast.  
It's a spotted one now, ain't it?  
Don't bite, will it?

CATHY: You wouldn't prefer me to  
move into the bedroom as well, would  
you?

PAINTER: No - you stop where you  
are. I don't want to cause you no  
bother.

Painter exits b/g.

CATHY: You're very considerate.

19. 4 (D)  
M.S. Steed as he  
enters.

20. 2 (B)  
2-S, Cathy over Steed.

STEED: Hallo. Anybody at home?

CATHY: It used to be home.

STEED: Oh, there you are! What a  
dreadful smell of paint in here.

Painter enters b/g C.

PAINTER: Oh! If you've got a  
visitor, I'll go and do a bit in the  
bathroom.

Painter exits.

21. 4 (D)  
M.S. Steed.  
PAN L. with him to  
2-S with Cathy.  
(2 TO POS.C, EXT. WHARF)

STEED: You're not carrying on living  
here while they're redecorating,  
surely?

GRAMS:  
F/X ROAR.

22. 3 (C)  
C.U. tape recorder  
on floor.

23. 4 (D) a/b  
(2-S)

CATHY: I'm trying to.

GRAMS:  
TAPE  
RUNNING  
FAST.

Cathy Xs L. of Steed.  
They crouch by recorder,  
then rise.

STEED: Let me get this out of the  
way for you. Why don't you move  
out till they've finished?

(On 4, Shot 23)

Steed moves round  
room with recorder,  
finishing L. of Cathy.  
Hold 2-S throughout.

CATHY: Where do you suggest?

STEED: By a sheer stroke of luck,  
you can have a nice neo-Georgian  
twelve roomed detached house set in  
its own grounds in the more  
exclusive part of Highgate.

24. 3 (D)  
2-S thru shelves.

CATHY: Thank you, that was a great  
help./ Why, have you gone into the  
real estate business now?

STEED: No, I just happen to have  
one going spare.

CATHY: Won't you be using it?

25. 4 (D)  
C.2-S, Cathy over  
Steed (reaction)

STEED: I thought we both might use  
it./

26. 3 (D) a/b  
(2-S. thru shelves)

Cathy Xs R. of shelves,  
Steed Xs to L. of  
shelves. Finish with  
2-S, Steed over Cathy  
across shelves.

CATHY: Well, thank you for the  
offer, but I'd prefer to make my own  
arrangements.

STEED: It's just that for certain  
reasons I need to have a wife for a  
couple of weeks.

CATHY: So long?

STEED: Purely as a front for my  
business.

CATHY: What business?

STEED: This.

27. 4 (D)  
C.U. diamonds on shelf.  
PAN UP to C.U. Cathy.

CATHY: What are you doing with rough  
diamonds?/

28. 3 (D)  
C.U. Steed.

(On 3, Shot 28)

- STEED: Trying to track down a few million pounds' worth of them. These happen to be illicit, and since you spent some years in Africa, you probably know more about this illicit diamond business than I do./
29. 4 (D)  
C.U. Cathy.
- CATHY: Possibly. And the house goes with the job, does it?/
30. 3 (D) a/b  
(C.U. Steed)
- STEED: I just need someone there to do some entertaining and to make me look respectable./
31. 4 (D)  
2-S, Cathy over Steed, across shelves.
- GRAMS:  
CRASE.
- CATHY: What's the address?/
32. 3 (D)  
2-S, Steed over Cathy.
- STEED: I'll let you know when you can move in ... Mrs. Steed.
- Painter enters b/g.
- PAINTER: Oh, Miss/-
33. 4 (D)  
M.S. painter in bedroom door. I found this in the bathroom. Where do you want me to put it?/
34. 3 (D) a/b  
(3-S)
- STEED: I should put it back in the bath, it's still alive./
35. 4 (D)  
C.U. painter.
- GRAMS:  
MUSIC
- (3 TO POS.E, ROSS'S OFFICE) \*  
\*  
\*
36. MIX 2 (C) 5A. EXT. WHARF. NIGHT. SLUNG (?)  
Establishing shot of Wharf side. GRAMS: \*  
EXT. RIVER \*  
ATMOSPHERE. \*  
\* \*  
\* \*  
\* \*  
\* \*  
\* \*  
\* \*  
Feet enter shot. \* \*  
PAN UP & T.I. to \* \*  
C.U. Liza. \* \*  
\* \*
37. 1 (B) 5B. INT. WHARF OFFICE. NIGHT. BOOM C-1  
C.U. Fenton over scales. \*  
\*  
(2 TO POS.D - WHARF OFFICE - FAST) \*  
\*  
\*

(On 1, Shot 37)

GRAMS:  
MUSIC  
(contd.)

PAN R. to C.U. Nicky.

\*

PULL BACK & CRAB L.  
to 2-S.

\*

\*

FENTON: Well, open the door.

(Nicky opens door)

38. 2 (D)  
C.2-S, Nicky & Liza  
at door.

LIZA: There's no need to look so  
scared./

39. 1 (B)  
3-S.

FENTON: He thought you were the  
Customs.

LIZA: He is a nervous boy, isn't  
he?

NICKY: I'm not the only one.  
Everyone in Hatton Garden's on edge.

FENTON: That's just what we're aiming  
for.

NICKY: I still think it would be  
far safer if these stones were trickled  
through a few at a time./

40. 2 (D)  
C.U. Fenton.

FENTON: That would take us twenty  
years with the stocks we hold. This  
isn't one of your petty smuggling  
rackets. This operation is on a  
scale that your little mind couldn't  
possibly grasp./

41. 1 (B)  
C.U. Nicky.

NICKY: I was just trying to warn you  
that the Federation know this stuff  
is getting into the Garden - and so  
do the Customs./ Sooner or later  
somebody's going to start mentioning  
a few names.

42. 2 (D)  
Group.  
Nicky Xs d/s R.

LIZA: Suppose you leave us to worry  
about that.

(On 2, Shot 42)

FENTON: How is Ross behaving  
after his tragic loss?

NICKY: He's still carrying on  
business. He's even talking of  
going into partnership.

FENTON: Oh? Who with?

43. 1 (B) NICKY: A new man called Steed./  
2-S, Liza & Fenton.

44. 2 (D) a/b  
(Group)  
Liza Xs to Nicky. LIZA: And this Mr. Steed - is he  
T.I. to 2-S. backing Ross?

NICKY: He must be pretty well loaded  
to set up as a dealer at all. I  
also heard he's just paid thirty  
thousand pounds cash for Ross's house.

LIZA: What about his private life?

NICKY: He's married, that's all I  
know.

Liza breaks u/s L.  
45. 1 (B) LIZA: Then you'd better get to know  
M.C.U. Nicky. him a little better, hadn't you?/

46. 2 (D) NICKY: I'll try./  
M.C.U. Fenton.

FENTON: Well, what are you waiting  
for? Get out of here the way you  
came, and make sure you're not seen./

47. 1 (B) a/b  
(M.C.U. Nicky)  
PAN L. with him to door.

48. 2 (D) a/b  
(M.C.U. Fenton)

FENTON: (CONTD.) Oh, by the way, I  
shall need the use of your workshop  
again tomorrow night./

49. 1 (B)  
3-S.  
Nicky Xs d/s to desk.



(On 1, Shot 49)

NICKY: Look ... you can't go on dealing right in the centre of Hatton Garden!

FENTON: Why not? That's where the big dealers are.

50. 2 (D) a/b  
(M.C.U. Fenton) NICKY: Couldn't they come out here?/

FENTON: And run the risk of being followed? We run enough risk letting you come here. Now get out./

51. 1 (B) a/b  
(3-S)

Nicky exits.

Liza Xs d/s to desk.

(2 TO POS.E, LIVING ROOM)

Liza Xs d/s in front of desk.

CRAB L. to tight 2-S.

LIZA: Do we really need that boy?

FENTON: His workshop comes in useful. And he knows a lot of dealers.

LIZA: Perhaps he's right about being a bit more cautious.

FENTON: My instructions are to sell these stones as quickly as possible. That means we have to test our strength. And you can't do that cautiously.

GRAMS:  
MUSIC

\*

\*

BOOM B-1  
BOOM A-1

52. MIX 3 (E)  
C.U. Ross.

6. INT. ROSS'S OFFICE. DAY.

(1 TO POS.C, LIVING ROOM)

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\*

(BOOM B-1)

53. 4 (E)  
2-S, Steed over Ross.

ROSS: Well, Mr. Steed, your bank seems to think highly of you./

STEED: Oh yes - Sir John. He's an old friend of mine.

ROSS: So you'd be all right for the odd overdraft!

Preview 3



(On 4, Shot 59)

ROSS: The Federation works that out with the Customs when they import the stones. Then the Customs take their whack - and believe me, it's a big whack./

60. 3 (F) a/b  
(Steed over Ross)

STEED: Unless one is dealing in illicit stones, of course./

61. 4 (F) a/b  
(Ross over Steed)

ROSS: Obviously. If you pay no Customs duty, you make a fortune. That's why people go to such lengths to do it.

STEED: Yes.

ROSS: But I think we should get one thing clear before we go any further, Steed. If you're in partnership with me, you deal legitimately.

STEED: Naturally.

Jackie enters b/g.

JACKIE: Sorry I'm late, Daddy. Oh! Hallo.

ROSS: This is my new partner, Mr. Steed. My daughter, Jackie. She works for me - for us, I mean./

62. 3 (F)  
G.U. Steed.

STEED: And very nice too./ Then I shall be seeing quite a lot of you, Jackie. Well, I'll be at the house if you want me for anything, Ross. I must help the little woman move in.

63. 4 (F)  
3-S.

Steed exits b/g.

64. 3 (F)  
2-S, Ross over Jackie.

ROSS: You know it's after ten, Jackie.

JACKIE: I had a late night.

(On 3, Shot 64)

ROSS: Who were you with?

JACKIE: Daddy, I'm nearly twenty.  
I should be able to go out with whom  
I please.

ROSS: You've answered my question.

JACKIE: Now I suppose we don't  
speak for the rest of the day.

ROSS: Jackie, all I want is that  
you don't waste yourself. You're  
all I've got left now.

JACKIE: Daddy, I've got a headache.  
I don't feel like another lecture.

ROSS: Well, you're going to get one  
whether you feel like it or not.

JACKIE: Not if you're going to  
start on about Nicky.

ROSS: That boy's no good for you.  
He's already been in trouble once.

JACKIE: That's all over now. In  
any case, I don't care./ I love Nicky  
and there's nothing you can do about  
that.

65. 4 (F)  
3-S, as Nicky enters  
b/g.

Jackie rises.

(3 TO POS.G, WORKSHOP)

ROSS: Can't you knock?

NICKY: I did, but you didn't hear me.

ROSS: You've got a nerve coming here  
during working hours. Isn't it enough  
to drag her out half the night?

NICKY: I didn't come to see Jackie,  
I came to see you.

(On 4, Shot 65)

Jackie exits b/g.

Ross Xs d/s L. to pillar. Nicky Xs d/s to him.

T.I. to C.U. Nicky.

ROSS: Oh. Go down to the cafe and bring me a cup of tea.

NICKY: Now, Mr. Ross. I came to talk to you about your new partner.

GRAMS:  
MUSIC

\*

\*

66.	MIX 1 (C)	7. INT. LIVING ROOM. DAY.	BOOM B-1
	M.S. Steed through Cathy's legs.		*
			*

(4 TO POS.G, WORKSHOP)

STEED: Hallo. You're unloading, then. I thought I saw a pantechnicon pulling away. Oh, Cathy, I didn't know you were bringing all this junk!

CATHY: I wasn't going to leave it in the flat to be ruined by that vandal of a decorator.

STEED: Wouldn't the Natural History Museum have taken it off your hands for a couple of weeks?

67.	2 (E)	CATHY: Help me down, will you?/
	C.U. Cathy and animal's head.	I like to keep an eye on them.

PULL BACK to 2-S as Steed Xs to settee carrying Cathy on his shoulders.

Now, I'm glad you dropped in. I've just been talking to one of the neighbours./ There appears to be some mystery about the previous lady of the house./

68.	1 (C)	2-S, as Steed dumps Cathy on settee.
-----	-------	--------------------------------------

69.	2 (E)	2-S,
		Steed Xs L. of Cathy and sits L. of her on settee.

STEED: Oh yes, I meant to tell you. She had an accident with a beauty pack.

(On 2, Shot 69)

CATHY: How can one have an accident with a beauty pack?

STEED: It was made of a plaster of paris compound, and hardened rather quickly. The coroner's verdict was accidental death. But personally I rather doubt it.

CATHY: You mean she was murdered.

STEED: Yes, I think so.

CATHY: Here?

STEED: No, in there, actually.

CATHY: I see. That's all I want to know./

70. 1 (C)  
2-S, over tusks.

STEED: Drink?

Steed Xs d/s to tusks.

CATHY: Underneath those tusks, I think.

STEED: Have you ever heard of a man called Fenton?

CATHY: I don't think so. Why, should I have done?

71. 2 (E)  
C.U. Cathy.

STEED: He spent most of his life in South Africa./

72. 1 (C) a/b  
(2-S over tusks)

CATHY: Well, I was in East Africa./

STEED: He probably went there, too. Glasses?

Steed Xs R. to bar.  
PAN R. with him.

CATHY: In the bar.

(On 1, Shot 72)

- STEED: Fenton was on the staff of the Diamond Federation out there until he was fired because he was believed to be handling illicit stones./
73. 2 (E) a/b  
(C.U. Cathy)
74. 1 (C) CATHY: Well?/  
M.C.U. Steed.
- STEED: According to my information, he left swearing revenge on the Federation. A year ago he turned up in London and went into hiding. I believe he's one of the boys behind this illicit diamond operation./
75. 2 (E) a/b  
(C.U. Cathy)
- CATHY: I thought the Federation had their own security people. Why are you involved?/
76. 1 (C) a/b  
(M.C.U. Steed)
- PAN L. to 2-S. with Cathy.
- STEED: Because there are rather wider implications. This gang seem to have an unlimited supply of diamonds - and I mean unlimited. Possibly even enough to take over the market, if they can force buyers to deal with them.
77. 2 (E) a/b Cheers!/  
(C.U. Cathy)
- CATHY: And if they moved in on industrial diamonds, they'd have a grip on our industry. You can't do much these days without cutting tools. Particularly in armaments. All the same, I can't see anyone breaking the Diamond Federation control./
78. 1 (C)  
C.U. Steed.
- STEED: From what I've heard of Fenton, he's mad enough to try./
79. 2 (E) a/b  
(C.U. Cathy)
- CATHY: So you've set yourself up as a dealer, hoping they'll approach you./
80. 1 (C)  
C.2-S, Steed over  
Cathy.

(On 1, Shot 80)

STEED: Then I can see how they operate. So you see, you and I have to convince them we're legitimate.

81. 2 (E) CATHY: Leo! / C.U. lion's head over bar. GRAMS:  
MUSIC

\*  
\*

82. MIX 3 (G) 8. INT. DIAMOND WORKSHOP. NIGHT. BOOM A-1

C.U. diamonds on bench.

PAN UP to C.U. Fenton.

(2 TO POS.F, WORKSHOP)

CRAB L. to Group, Nicky & Sid b/g by door.

Dealer enters. (Finish Pos.H)

\*  
\*  
\*  
\*  
\*  
\*  
\*

83. 4 (G) M.S. Fenton.

PAN R. with him to 2-S with Nicky.

FENTON: Is that all you've got for me?

NICKY: These are the only ones I felt I could trust.

FENTON: Then you'd better close up and set your alarm.

PAN R. with Nicky to door and bell.

\*  
\*

84. 3 (H) Group, over dealers.

CRAB R. to C. of table. (Finish Pos.G)

FENTON: (CONTD.) All right. Now, gentlemen, as you have seen, this parcel contains second water brilliants. Total weight two thousand two hundred carats. Who will offer me twelve pounds a carat? /

85. 4 (G) 2-S, Fenton over Nicky.

86. 3 (G) a/b (Group)

(4 TO POS.H, EXT. SAME SET)



(On 3, Shot 86)

FENTON: (CONTD.) Then I'll start at eleven seven six, or, to make a round figure, twenty five thousand pounds the parcel./

87. 2 (F)  
C.U. dealer.

I'm offered twenty five thousand pounds. Who'll raise?

PAN R. to 2nd dealer.

88. 3 (G)  
C.U. Fenton.

2ND DEALER: Twenty five, eight fifty./

FENTON: Twenty five eight fifty. That's eleven seventeen six a carat. Come along, gentlemen, you all know this is at least two thousand below Federation price./

89. 2 (F)  
2-S, Fenton over dealer.

DEALER: Twenty six.

FENTON: Twenty six.

2ND DEALER: Twenty six, four.

90. 3 (G)  
Group.

FENTON: Twenty six four./ No more? To Mr. Van Klee.

PAN DOWN to C.U. diamonds on table.

The next batch is of industrials of four thousand carat weight. Would you care to inspect?/

91. 2 (F)  
C.U. alarm.

92. 3 (G)  
Group.

F/X: ALARM BELL.

F/X BELL

FENTON: (CONTD.) All right, gentlemen, don't be alarmed. Go and see who it is, Nicky./

93. 2 (F)  
M.S. Nicky.

PAN R. to door.

94. 4 (H)  
C.U. Nicky through Judas hatch, over Van Berg, f/g R.

95. 3 (G) a/b  
(Group)

(4 TO POS.J, INT. SAME SET)

Preview 2

(On 3, Shot 95)

F/X BELL  
(contd.)

		<u>NICKY:</u> It's Van Berg.	*
			*
		<u>FENTON:</u> Stay where you are,	*
96.	<u>2 (F)</u>	<u>gentlemen./</u>	*
	M.S. Fenton.		*
	PAN R. with him to 2-S		*
	with Nicky.	Is he alone?	*
			*
		<u>NICKY:</u> Yes.	*
			*
		<u>FENTON:</u> Then let him in.	*
			*
		<u>NICKY:</u> With this stuff lying	*
		around my workshop. Are you mad?	*
			*
97.	<u>3 (G)</u>	<u>FENTON:</u> I said let him in./	*
	Group.		*
			<u>GRAMS:</u>
			<u>MUSIC</u>
98.	<u>2 (F)</u>		*
	C.U. Van Berg.		*
99.	<u>3 (G) a/b</u>		*
	(Group)		*
100.	<u>2 (F)</u>		*
	2-S, Van Berg over Nicky.	<u>VAN BERG:</u> Do these belong to you?	
		<u>NICKY:</u> No.	
		<u>VAN BERG:</u> Then where did they	
		come from?	
	Fenton enters shot b/g		
	L.	<u>FENTON:</u> It isn't any of your	
		business.	
		<u>VAN BERG:</u> Then you've answered my	
101.	<u>3 (G) a/b</u>	<u>question./</u>	
	(Group)	You all know these are	
102.	<u>2 (F)</u>	<u>illicit stones, don't you?/</u>	
	2-S, Fenton over		
	Van Berg.	<u>FENTON:</u> And you know you can't prove	
		that, because one stone is exactly	
		like another.	

(On 2, Shot 102)

VAN BERG: I don't have to prove anything. I'll leave that to the Customs.

103. 3 (G)  
Group. FENTON: Then why didn't you bring the Customs officers with you?/

Van Berg Xs round bottom of table.

VAN BERG: I'm asking the questions.

FENTON: You didn't bring them with you because you knew you'd make a fool of yourself. I don't know what brought you here, but I assume you've been doing a bit of private sleuthing. And all you've discovered are a few diamond brokers dealing amongst themselves. Now, what are you going to do about it?/

104. 2 (F)  
2-S, Van Berg over Fenton.

VAN BERG: I'm not arguing with you, I don't have to. I'm impounding these stones as evidence./ And I'm making a report on each one of you, both to the Federation and to the police. You all know what that means.

105. 3 (G)  
Group.

CRAB L. as Van Berg Xs to door.

GRAMS  
MUSIC

106. 4 (J)  
C.U. Fenton.

FENTON: Van Berg!

PAN DOWN to gun.

107. 2 (F)  
C.U. Van Berg.

108. 4 (J)  
C.U. Fenton.

FENTON: (CONTD.) Those diamonds belong to me. Your Federation has run this industry long enough. It's time we changed that./

109. 3 (G)  
3-S, Fenton, Van Berg, Nicky.

110. 4 (J)  
C.U. gun.

NICKY: Fenton, don't be a fool!/  
\*

111. 2 (F)  
C.U. Van Berg.

112. 3 (G)  
Van Berg on ground.

F/X: TWO SHOTS.  
\*

(On 3, Shot 112)

		<u>GRAMS:</u> <u>MUSIC</u> <u>(contd.)</u>
	PAN to C.U. diamonds.	*
	Nicky comes down into shot.	*
113.	4 (J) M.S. dealers.	*
	PAN R. to Fenton.	*
114.	2 (F) C.U. Nicky.	<u>FENTON: Pick the stones up./</u> *
115.	4 (J) C.U. diamonds on floor, with Nicky's hands picking them up.	*
	<u>MIX CAPTION H</u> "THE AVENGERS" End of Act 1	<u>GRAMS:</u> <u>THEME</u> * * *

FADE SOUND & VISION

1ST COMMERCIAL BREAK - 2'05"

DURING BREAK:

CAM.1 - STAY AT POS.C, LIVING ROOM.  
CAM.2 - TO POS.G, EXT. WHARF.  
CAM.3 - TO POS.J, WHARF OFFICE.  
CAM.4 - TO POS.K, WHARF OFFICE.  
BOOM A - STAY AT POS.1, WORKSHOP.  
BOOM B - STAY AT POS.1, LIVING ROOM.  
BOOM C - STAY AT POS.1, WHARF OFFICE.

VTR/ABC/2161  
Part 2

ACT 2

	<u>FADE UP CAPTION J</u>		<u>GRAMS:</u>
	<u>"THE AVENGERS"</u>		<u>THEME</u>
	Act 2		*
			*
			*
116.	<u>MIX 2 (G)</u>	<u>9A. EXT. WHARF. EVENING.</u>	<u>SLUNG (?)</u>
	C.U. door.		*
	Hand comes into shot.		<u>GRAMS:</u>
			<u>RIVER:</u>
	PULL BACK to include		<u>ATMOSPHERE.</u>
	Sid.		*
	(As Sid knocks)		*
117.	<u>4 (K)</u>	<u>9B. INT. WHARF OFFICE. EVENING. BOOM C-1</u>	
	Group over Nicky.		
		<u>FENTON:</u> All right?	
	<u>(2 TO POS.H. LIVING ROOM)</u>		
		<u>SID:</u> He ain't likely to float.	
		<u>NICKY:</u> Supposing they drag the Thames?	
	T.I. to 2-S, Fenton over Nicky.	<u>FENTON:</u> Why should they? Van Berg disappeared in Hatton Garden. He could be anywhere./	
118.	<u>3 (J)</u>		
	2-S, Nicky over Fenton.	<u>NICKY:</u> I still don't see why it was necessary to kill him.	
		<u>FENTON:</u> He was starting to breathe down our necks.	
		<u>NICKY:</u> He couldn't identify the stones.	

(On 3, Shot 118)

FENTON: It was making the dealers nervous.

NICKY: How do you know they won't get so nervous they run to the police? For protection?/

119. 4 (K)  
C.2-S, Fenton over Nicky.

FENTON: For the same reason that you don't, Nicky. No-one can be protected for every minute of the day. It only takes a few seconds to kill a man./ Now, how are you getting along with this new dealer - Steed?

120. 3 (J)  
2-S, fav. Nicky.

(4 TO POS.G, WORKSHOP)

NICKY: I'm not sure about him yet.

Nicky Xs d/s R.  
PULL BACK to Group.

FENTON: Have you approached him?

NICKY: I'll be seeing him socially tonight. He's throwing a small party for some business associates. Jackie and I have got ourselves invited.

FENTON: Then you'd better get along there, hadn't you? Or would you like Liza to come along to back you up?

NICKY: I can handle it for myself.

FENTON: I hope you can - for Steed's sake as well.

Nicky & Sid exit b/g.  
Hold on Fenton f/g.

GRAMS:  
MUSIC

\*

\*

121. MIX 1 (C)  
M.S. Steed and extras rolling up carpet.

10. INT. LIVING ROOM. NIGHT.

BOOM B-1

(3 TO POS.K, LIVING ROOM)

T.I. with them to Mrs. Daniels' legs by fireplace.

GRAMS:  
DANCE  
MUSIC  
(throughout scene)

(On 1, Shot 121)

PAN UP to 2-S,  
Mrs. Daniels over Steed.

Cathy enters f/g L.

Cathy exits f/g R.

STEED: That's a lot better.  
Very good floor. Excuse me.  
Would you turn the music up a  
bit, my dear? Shall we lead them  
out? May I have the honour?

MRS. DANIELS: I'm awfully sorry,  
I'm not very good at dancing.

STEED: I don't believe it. Come  
on, let yourself go.

MRS. DANIELS: Well, if you insist.

PAN R. with Steed and  
Mrs. Daniels as they  
dance. Hold in tight  
2-S.

STEED: This was quite a good idea.  
They're all coming out. Liven's things  
up a bit.

MRS. DANIELS: You are lucky living  
here - I've always liked this house.

STEED: Yes, it does have a nice feel  
about it, doesn't it? But we haven't  
had much time to do any decorating.

MRS. DANIELS: I shouldn't have thought  
it was necessary. Mrs. Ross always  
had such good taste.

STEED: But it doesn't seem to quite  
fit in with my wife's trophies.

MRS. DANIELS: No./

122. 2 (H)  
M.C.U. animal's head  
over bar.  
PAN DOWN to M.S. Daniels.

123. 1 (C)  
2-S, Steed and Mrs. Daniels.  
Include Daniels b/g.

(2 TO POS.J, EXT. HALL)

(On 1. Shot 123)

MRS. DANIELS: I hope Max is all right on his own. Come and dance, Max. Still, he's enjoying himself. It was very nice of you to invite us, Mr. Steed.

STEED: The pleasure's mine.

PAN L. with Steed & Mrs. Daniels to Cathy & partner. Hold on them as Steed & Mrs. Daniels dance away L.

See Nicky & Jackie enter b/g.

CATHY: Oh, would you excuse me?

124. 2 (J)  
Group over Nicky & Jackie.  
Cathy Ks to them.

More guests./

125. 1 (C)  
C.U. Daniels.

126. 3 (K)  
Group over Steed & Mrs. Daniels. (Daniels in b/g)

MRS. DANIELS: Oh, excuse me. I think my husband wants to speak to me./

127. 2 (J) a/b  
(Cathy & group over Nicky and Jackie)

CATHY: I'll take your coat.

+  
BOOM C-1

JACKIE: Thank you.

128. 1 (C)  
3-S, Daniels, Mrs. Daniels & Steed.

CATHY: Perhaps you'd like to go over to the bar. My husband will give you a drink./

(BOOM B-1)

(2 TO POS.E. LIVING ROOM)

MRS. DANIELS: But Max, we've only just arrived!

DANIELS: I'm sorry, Steed, but we have to go on down into town, and I don't want to be late.

STEED: Oh, that's too bad. Can I see you both to the door?

Preview 3



(On 1, Shot 128)

DANIELS: Oh no, we'll see ourselves out.

129. 3 (K) STEED: Goodnight./

2-S, Daniels and Mrs. Daniels.

PAN L. with them to include Nicky, Jackie & Cathy.

Hold on Nicky, Jackie & Cathy.

130. 1 (C)

Group over Steed.

Nicky and Jackie join him.

STEED: Hallo, Jackie - it was very good of you to come.

JACKIE: This is Nicky.

STEED: Hallo, Nicky. What will you both have?

JACKIE: Gin and orange, please.

NICKY: Orange squash.

Cathy enters b/g.

CATHY: What happened to your partner, John?

STEED: They had a date in town - they sent their apologies. Do you want a drink, my dear?

CATHY: No, I've got one salted away over there.

NICKY: Mr. Steed, I wonder if I could have a word with you?/

131. 3 (K)  
2-S, Steed and Cathy.

132. 1 (C) a/b  
(Group)

STEED: By all means -

Preview 3

(On 1. Shot 132)

133. 3 (K)  
M.C.U. Steed. CATHY: Jackie, have you met my mother-in-law? She's quite a character./
134. 1 (C) a/b  
(Group) STEED: Don't forget your gin and orange.  
Cathy and Jackie exit.
135. 2 (E)  
2-S, Steed over Nicky.  
PULL BACK with them as they X to fireplace.  
(3 TO POS.L, SAME SET;  
1 TO POS.A, DRESSING  
ROOM) STEED: (CONTD.) Now, what did you want to see me about?  
NICKY: I thought you might be interested in a proposition.  
STEED: A proposition?  
NICKY: I have some diamonds to sell.  
STEED: There's nothing subtle about you, is there?  
NICKY: It could be a very profitable deal.
136. 3 (L)  
C.2-S, Nicky over Steed. STEED: How profitable?/  
NICKY: You can have a million pounds' worth, if you want them. There's no limit.  
STEED: My partner does the buying. You know that.  
NICKY: His resources are limited. We thought you might like to start trading on your own./
137. 2 (E)  
2-S, Steed over Nicky. STEED: And how would I get them?

(On 2. Shot 137)

NICKY: Leave that to us. Well?  
What do you say?

STEED: Frankly, old boy, I don't  
think I'd be interested. Try  
someone else./

138. 3 (L) a/b  
(Nicky over Steed)

Steed exits R, hold  
on Nicky.

BOOM B  
swing to  
Dressing  
Room.

139. 1 (A) 10A. INT. DRESSING ROOM. NIGHT. BOOM B-1  
C.U. Jackie.

PAN UP to 3-S. as Steed  
enters b/g.

(3 TO POS.M. WORKSHOP)

STEED: Is everything all right,  
darling?

CATHY: Jackie's upset, coming back  
to her old home.

STEED: Of course. Cheer up -  
why don't you come and dance?

GRAMS:  
DANCE  
MUSIC  
CHANGES.

CATHY: Go on.

JACKIE: Thank you.

CATHY: I'll fill that up for you.  
What was it?

JACKIE: Gin and orange.

CATHY: Right.

BOOM F  
swing to  
Living Room

140. 2 (E) 10B. INT. LIVING ROOM. NIGHT. BOOM B-1

Group of dancers over  
Nicky.

Steed and Jackie dance  
towards camera.

(1 TO POS.D, LIVING  
ROOM)

NICKY: Wait a minute, Steed.

STEED: I thought we'd finished  
our little chat.

(On 2, Shot 140)

NICKY: Excuse us for a minute,  
Jackie -

PAN L. to fireplace  
with Nicky & Steed.

STEED: Well, what now?

NICKY: I've made you an offer and  
you've turned it down. You're no  
fool, Steed, you know what that means.

STEED: What does it mean?

NICKY: It means we shall have to  
use some other means of persuasion.  
It's not going to be very pleasant.

141. 1 (D) STEED: You're sweating, Nicky.  
B.C.U. Nicky.

GRAMS:  
X-FADE  
DANCE MUSIC  
TO  
MUSIC LINK

142. MIX 3 (M) 11. INT. DIAMOND WORKSHOP. DAY. BOOM A-1  
Establishing shot of  
Workshop. \*  
(2 TO POS.K, HALL; \*  
1 TO POS.X, WORKSHOP) \*

143. 4 (G) C.U. alarm bell. \*  
(It trembles, then stops) \*

144. 3 (M) a/b (Establishing shot) \*  
Cathy enters. \*

145. 4 (G) C.U. Cathy. \*  
(She looks round) \*

146. 3 (M) a/b (Establishing shot) \*  
Cathy Xs to bench. \*  
She drops brooch on floor. \*

147. 4 (G) C.U. brooch and salt \*  
on floor. \*  
Cathy comes into shot. \*

(On 4, Shot 147)

GRAMS:  
MUSIC  
(contd.)

PAN UP with Cathy.

GRAMS:  
STINGER  
(When Sid  
is seen)

Start of fight.

148. 3 (M)

Cathy's knees in Sid's  
stomach as she pushes  
him away.

149. 4 (G)

2-S.

As Sid gets up, CRAB R.  
& T.I. to C.2-S. over  
table.

Sid falls over table.

PAN R. with him to  
Cathy for throw.

150. 3 (M)

Group, as Nicky enters.

CATHY: Is he a friend of yours?

NICKY: He works for me.

CATHY: Does he always give  
customers such a friendly welcome?

SID: She was in here when I came  
in.

CATHY: The door was open, so I  
came in to wait for you.

SID: It couldn't have been. I  
locked up last night and set the  
alarm.

NICKY: Get out.

Sid exits f/g R.

I'm terribly  
sorry about this. There's obviously  
been some mistake.

Preview 4

(On 3, Shot 150)

CATHY: That's all right.

NICKY: What was it you came to see me about?/

151. 4 (G)  
2-S, Cathy over Nicky.

CATHY: Jackie was telling me you specialise in jewellery repairs./

152. 3 (M)  
2-S, Nicky over Cathy.

NICKY: I manufacture jewellery, yes. I also do repairs from time to time. Is there anything I can do for you?/

153. 4 (G) a/b  
(Cathy over Nicky)

CATHY: I was wondering whether you could fix this wrist watch for me. A couple of stones have fallen out of the mounting.

154. 3 (M)  
C.U. Nicky.

NICKY: That shouldn't be difficult. Where did you get

155. 4 (G)  
C.U. Cathy.

this?/

CATHY: My husband gave it to me for a present. Why?/

156. 3 (M) a/b  
(C.U. Nicky)

NICKY: You do have a Customs receipt for this, don't you?/

157. 4 (G)  
2-S.

CATHY: Yes, but I haven't got it on me.

(3 TO POS.H, SAME SET)

Nicky breaks d/s R.

NICKY: I'm sorry, I'm not taking that on.

CATHY: Oh, well, I'd better try someone else then. Jackie seemed to think you'd be able to.

Cathy Xs R. of Nicky.

NICKY: Mrs. Steed - that's a smuggled watch, isn't it?/

158. 3 (H)  
2-S, Cathy over Nicky.

CATHY: I didn't think that would worry you.

(On 3, Shot 158)

NICKY: What do you mean by that?

CATHY: Jackie told me about your bit of trouble twelve months ago.

Nicky Xs d/s L.

NICKY: Did she also tell you I was framed?

Cathy Xs d/s to Nicky.  
T.I. to C.2-S.

CATHY: She claimed that, yes. Your story was that somebody dumped a batch of watches on you for you to reset in different mountings./

159. 4 (G)  
C.2-S, Nicky over  
Cathy.

NICKY: That's right. And ten minutes later the Customs made a raid. Whoever dumped those watches on me, also tipped the Customs off./

160. 3 (H) a/b  
(C.2-S)

CATHY: Still, you were lucky you didn't go to jail, weren't you?

NICKY: I would have done if I hadn't paid up. But the Customs prefer to get money out of you.

Cathy Xs L. of table.  
Hold on Nicky.

CATHY: All the same, a ten thousand pound fine must have been difficult for a small jeweller to find.

161. 4 (G)  
2-S, Cathy over Nicky.  
CRAB L, holding 2-S  
as Cathy Xs u/s to  
back of table.

NICKY: Friends raised it./

CATHY: The same friends who got you in on this diamond smuggling racket? Is that what you're doing now - paying off your debt?/

162. 1 (X)  
2-S, Nicky over Cathy.

NICKY: Just who are you working for, the Customs or the Federation?/

163. 3 (H)  
2-S, Cathy over Nicky.

CATHY: Neither. And incidentally, this watch of mine was bought quite legitimately in a Customs auction.

(4 TO POS.H, EXT. SAME  
SHE)

Cathy exits b/g.

(On 3, Shot 163)

CRAB R, holding Nicky.

NICKY: Sid!

Sid enters f/g L.

Are you sure you locked  
up when you left last night?

(1 TO POS.C, LIVING  
ROOM)

SID: Certain. I always do.

NICKY: And set the alarm?

SID: I set the alarm.

PAN R. with Nicky to  
door.

164. 4 (H)  
C.U. wire on edge of  
door with Nicky B.C.U.

165. 3 (H)  
2-S, Nicky over Sid.

NICKY: Take a look at this wire.

166. 4 (H)  
2-S, Nicky & Sid in  
doorway.

NICKY: (CONTD.) Whoever did this  
was an expert. They knew how to  
cut the wire without setting the alarm  
off.

(3 TO POS.E, ROSS'S  
OFFICE)

SID: You'd better tell the boss,  
hadn't you?

NICKY: I don't have to report every-  
thing that happens in my own workshop  
to Fenton.

T.I. to C,2-S.

SID: Just as you like, mate.

GRAMS:  
MUSIC

\*

167. MIX 2 (K)  
Establishing shot of  
Hall.

12A. INT. HALL. DAY.

BOOM C-1

\*

(4 TO POS.E, ROSS'S  
OFFICE)

CATHY: Come along in, Mrs. Daniels.

\*



(On 2, Shot 167)

MRS. DANIELS: I won't keep you.  
I just came to say how sorry we were  
we had to leave your party so early.

CATHY: That's quite all right,  
Mrs. Daniels. Let me take your coat.

MRS. DANIELS: All the same, I do owe  
you an explanation.

CATHY: You had to go into town, didn't  
you?

MRS. DANIELS: Yes, but it wasn't as  
important as all that.

CATHY: Oh?

168. 1 (C) 12B. INT. LIVING ROOM. DAY. BOOM B-1

2-S, Cathy over  
Mrs. Daniels as they  
X into Living Room.

MRS. DANIELS: I really shouldn't  
discuss my husband's business behind  
his back, but ...

(2 TO POS.E, LIVING  
ROOM - FAST)

CATHY: I quite understand. But  
then after all, wives should take an  
interest, shouldn't they?/

169. 2 (E)  
C.U. Mrs. Daniels.

MRS. DANIELS: That's exactly what I  
always tell Max. He worries himself  
sick and expects sympathy from me, and  
yet he won't tell me what's the matter./

170. 1 (C)  
2-S.

CATHY: Cigarette? So you don't  
know what it is that's worrying him?

Mrs. Daniels Xs. d/s  
R.

MRS. DANIELS: Yes, I do now - I got  
it out of him eventually.

Cathy follows.

171. 2 (E)  
2-S.

CATHY: Well?/

(On 2, Shot 171)

MRS. DANIELS: You'll keep this to yourself, won't you? You know all about this illicit diamond business?

CATHY: Yes.

T.I. to C.U. Mrs. Daniels.

172. 1 (C)  
C.U. Cathy. MRS. DANIELS: Apparently they've been putting pressure on Max./

173. 2 (E)  
2-S. CATHY: Then we both have the same problem./

MRS. DANIELS: I thought so! I told Max I was sure Mr. Steed had been approached as well. I suggested we ought to speak to your husband.

CATHY: And what did he say?

Mrs. Daniels Xs u/s R.

174. 1 (C)  
M.C.U. Cathy. MRS. DANIELS: Something about wondering whether Mr. Steed might be in with the rest of the gang./

175. 2 (E)  
M.C.U. Mrs. Daniels. CATHY: Yes, but/-

176. 1 (C)  
M.S. Cathy. MRS. DANIELS: I said I couldn't believe a man like your husband would get involved in a crooked business like that. He's not the type./

177. 2 (E)  
M.S. Mrs. Daniels. CATHY: That's very nice of you, Mrs. Daniels./

178. 1 (C)  
C.U. Cathy. MRS. DANIELS: But I know that man Nicky is something to do with it. It was when he turned up at your party, Max decided to leave./

179. 2 (E)  
2-S. CATHY: Did your husband tell you what kind of pressure they've been putting on him?/

(On 2, Shot 179)

Mrs. Daniels Xs d/s L.

MRS. DANIELS: No, he didn't. But I do know it affects me somehow.

180. 1 (C) CATHY: You?/  
C.U. Mrs. Daniels.

MRS. DANIELS: Max insists I leave London for a while. He wants me to go abroad./

181. 2 (E) Cathy rises and Xs d/s  
2-S. to Mrs. Daniels.

CATHY: I see. Did you know Mrs. Ross very well?

MRS. DANIELS: Oh yes, she and I were very close friends.

CATHY: Did you know whether any pressure was being put on her husband before she died?/

182. 1 (C)  
2-S.

MRS. DANIELS: She never said so in so many words, but I knew there was something wrong.

CATHY: Then I think you'd better do as your husband says and go away for a bit.

183. 2 (E) MRS. DANIELS: But if Max is in  
C.U. Cathy. trouble, I ought to stay and help him./

184. 1 (C) CATHY: Mrs. Ross wasn't able to give  
B.C.U. Mrs. Daniels. her husband much help, was she?/

GRAMS:  
MUSIC

(2 TO POS.D, WHARF  
OFFICE)

\*  
\*

185. MIX 3 (E) 13. INT. ROSS'S OFFICE. DAY. BOOM A-1  
C.U. telephone on Ross's desk. \*

PAN UP to C.U. Ross.

F/X: TELEPHONE BELL. \*

(1 TO POS.D, SAME SET)

(On 3, Shot 185)

ROSS: Hello?

CATHY: (DISTORT) This is  
Mrs. Steed - is my husband there?

+  
BOOM B-1

186. 4 (E) ROSS: Yes, he's here./  
M.S. Steed.

187. 3 (E)  
M.C.U. Ross.

188. 4 (E) ROSS: (CONTD.) Your wife./ She  
sounds a bit annoyed.  
M.S. Steed.

PAN L. with him to  
desk.

T.I. to C.U. Steed.

STEED: Hallo, darling.

CATHY: (DISTORT) I want to talk  
to you.

STEED: Go ahead.

189. 1 (D) 13A. INT. LIVING ROOM. DAY. (BOOM B-1)  
C.U. Cathy.

CATHY: I can't talk over the phone.  
When will you be back?

STEED: (DISTORT) As soon as I've  
finished work, my dear.

CATHY: You'd better make it sooner  
than that, otherwise you won't find  
me here. In fact, it might be  
better anyway if you went to my  
flat. I'll meet you there in  
about an hour.

190. 4 (E) 13B. INT. ROSS'S OFFICE. DAY. (BOOM A-1)  
C.U. Steed.

He replaces receiver.

191. 3 (E)  
2-S, Ross over Steed.

(1 TO POS.B, WHARF  
OFFICE)

ROSS: Everything all right now?

(On 3, Shot 191)

STEED: Yes, she's fused the fire in the bedroom. Do you know where the fuse box is?

ROSS: Yes, the main fuse box is in the cellar.

STEED: Marvellous. But I'd better trot along home early and pacify the little woman./ Oh, before I go, I could have a look at those diamonds you bought this morning./

192. 4 (E)  
C.U. Steed.

193. 3 (E)  
C.U. Ross.

ROSS: What for?

STEED: Oh, come along - after all, we are partners.

ROSS: All right.

PAN R. with Ross to safe. Include Steed f/g R.

But I thought we agreed I was in charge of this side of the business./

194. 4 (E)  
2-S, Steed over Ross by safe.

STEED: Of course. But I've got to learn sometime, haven't I?/

195. 3 (E)  
2-S, Ross over Steed.

May I borrow your er ...

Steed Xs d/s R, Ross follows.

ROSS: Oh, yes.

196. 4 (E)  
2-S, Steed over Ross.

STEED: What did you pay for them?

Ross breaks L.

ROSS: Fifteen thousand. Do you want to see the Federation invoice?

STEED: There's not much point. These didn't come from the Federation, did they?/

197. 3 (E)  
2-S, Ross over Steed.

ROSS: What are you talking about?

(On 3, Shot 197)

STEED: I don't know how you cook up your invoices, but these are illicit stones.

ROSS: Illicit! Even an expert couldn't know that - let alone you.

STEED: You said you bought these this morning?

198. 4 (E) ROSS: That's right./  
C.U. Steed.

STEED: Late last night the Federation decided to stop selling un-cut stones until the illicit stuff can be tracked down. So anything bought since then must have been bought illegally./

199. 3 (E)  
C.U. Ross.

200. 4 (E)  
2-S, Steed over Ross.

Ross breaks L. to desk, Steed follows.

STEED: (CONTD.) It's all right. I wasn't going to show them to anyone. We agreed that I don't interfere with your side of the business. But what puzzles me is why you gave me that fatherly little lecture about buying illegally.

Ross Xs L. of desk.  
Hold on Steed.

ROSS: I didn't want to get you involved.

201. 3 (E)  
C.2-S, Ross over Steed.

STEED: That was very thoughtful, but why not?/

ROSS: Because I didn't want the same thing to happen to your wife that happened to mine./

202. 4 (E)  
C.U. Steed.

STEED: Why didn't you tell me this before?/

203. 3 (E)  
C.U. Ross.

ROSS: I didn't dare./

204. 4 (E)  
2-S, Steed over Ross.

Preview 3

(On 4, Shot 204)

205. 3 (E)  
2-S, Ross over Steed.

STEED: They'd killed your wife. You had nothing more to lose. Or were you afraid for your own skin?/

ROSS: Not for me, no. I don't care about myself any more. But I do care about Jackie.

Steed Xs d/s R. to pillar. Hold 2-S.

STEED: I see.

ROSS: Steed, she's all I've got left in the world now.

STEED: Have you warned her what's happening?

T.I. to C.U. Ross.

ROSS: How can I tell her that because of my obstinacy her mother was killed? In any case, would she believe me when she's so struck on that Nicky creature? She'd just think I was trying to break them up./

206. 4 (E)  
C.U. Steed.

STEED: They've really got you, haven't they?/

207. 3 (E) a/b  
(C.U. Ross)

ROSS: That's how they're getting everyone is the business, through their families. That's why everyone's afraid to speak out./

208. 4 (E)  
M.S. Steed.

PAN L. with him to desk.

STEED: You'd better have your diamonds back./

209. 3 (E)  
2-S, Ross over Steed.

Ross rises and Xs round top of desk to Steed.

ROSS: Steed, if you'll take my advice, you'll keep quiet about this. Remember, you've got a wife as well.

(4 TO POS. L. CATHY'S  
FLAT)

STEED: I hadn't forgotten.

T.I. to C.U. Ross.

ROSS: Neither have they.

GRAMS:  
MUSIC

\*

\*

GRAMS:  
MUSIC  
(contd.)

\*

\*

210. MIX 2 (D) 14. INT. WHARF OFFICE. DAY. BOOM C-1  
Establishing shot  
of Wharf Office. \*

(3 TO POS.D, CATHY'S  
FLAT) F/X: KNOCKING ON DOOR.

FENTON: Who is it?

NICKY: (OFF) Nicky.

Fenton Xs to door.

211. 1 (B)  
2-S, as Nicky enters.

Nicky Xs d/s L. to  
desk.

FENTON: I thought I told you never  
to come here in daylight./

212. 2 (D)  
C, 2-S, Nicky over  
Fenton.

NICKY: Look, the Customs have just  
made a swoop on the Garden, they're  
going through everybody's stock.

FENTON: Well, that wouldn't be the  
first time.

NICKY: This time they've got more  
to go on. Did you know the Federation  
have stopped issuing any diamonds?/

213. 1 (B)  
2-S, Fenton over  
Nicky.

FENTON: I knew early this morning.  
Our dealers have now been informed.

NICKY: We'd better lie low for a bit  
until it's blown over.

FENTON: On the contrary, this is  
where we make ourselves felt. The  
Federation have played right into our  
hands. Through withholding their own  
stock, they are forcing dealers to buy  
from us./

214. 2 (D)  
2-S, Nicky over  
Fenton.



(On 2. Shot 214)

NICKY: You don't seriously think you can force the Federation out of business.

Fenton Xs d/s R.

FENTON: I believe we can take over this industry. With our stocks we could have a two hundred million pound annual turnover.

NICKY: But apart from the Federation, you're up against the Customs. You're up against the Government./

215. 1 (B)  
M.C.U. Fenton.

FENTON: When we take over, we'll make the same deal with them that the Federation has done./

216. 2 (D) a/b  
(2-S)

NICKY: And you seriously think they're going to deal with murderers?/

217. 1 (B) a/b  
(M.C.U. Fenton)

FENTON: We wouldn't be the first monopoly to establish ourselves over a few dead bodies. There's a price for everything./

218. 2 (D)  
M.C.U. Nicky.

219. 1 (B)  
2-S.

Fenton Xs u/s R. of Nicky.

FENTON: (CONTD.) Now, have you notified the dealers of our next auction?

NICKY: Yes.

FENTON: All right, get back to Hatton Garden. Have you got anywhere with Steed?

NICKY: I'm still not sure about him.

Fenton Xs u/s.

FENTON: Hmm. I think we can tie up that problem by tonight.

T.I. to C.U. Fenton.

GRAMS:  
MUSIC

\*  
\*  
\*

Preview 4

GRAMS:  
MUSIC  
(contd.)

\*  
\*  
\*  
\*  
\*

220. MIX 4 (L) 15. INT. CATHY'S FLAT. DAY. BOOM A-1

C.U. paintbrush on door.

PULL BACK to include Steed and Cathy, as Cathy enters.

STEED: Hello. I was just putting in the squiggly bits. They always seem to miss them. Where is your painter, by the way?

Cathy Xs L. out of shot.

CATHY: I don't know. Whenever I look in, he seems to be out somewhere doing another job.

Steed Xs u/s L. to table.

PAN with him to 2-S with Cathy f/g L.

STEED: I should tell him to lock the door while he's away. You never know who might wander in. Now, Cathy, what did you want to see loving hubby about so urgently?/

221. 3 (D)

M.S. Cathy.

PAN R. with her to 2-S, Cathy over Steed.

CATHY: I take it you knew from the start how this gang bring pressure on the dealers ... by getting at their wives?

STEED: It did pass through my mind.

CATHY: And that's why you set me up in that house, wasn't it? As a clay pigeon for someone to take a potshot at./

222. 4 (L)

2-S, Steed over Cathy.

STEED: But no-one's done you any harm yet, have they?

CATHY: You're doing your best to make them try, aren't you?

STEED: Oh, don't worry. If they do, I'll be around./

223. 3 (D) a/b

(Cathy over Steed)

(On 3, Shot 223)

Cathy Xs u/s R. to  
sink, and back to  
Steed.  
CRAB L. holding 2-S.

(She hands crystals  
to Steed)

CATHY: I've been to Nicky's workshop.  
You're right, he is the weak link.  
I have a feeling he wants to get out,  
but he's scared to. Incidentally, I  
found these.

224. 4 (L)  
C.U. crystals in  
Steed's hand.

225. 3 (D)  
2-S, Cathy over Steed.

STEED: Were there any more of these?/

CATHY: No. They obviously keep  
their stock somewhere else.

PAN L. with Steed to  
ladder.

STEED: Still, this little lot must  
be worth about ten thousand./

226. 4 (L)  
2-S, Cathy over Steed.

CATHY: You think so? Give them to  
me a minute.

Cathy Xs u/s to sink.

227. 3 (D)  
M.C.U. Steed.

228. 4 (L) a/b  
(2-S)

Cathy Xs d/s to  
Steed.

STEED: What are you doing?/

CATHY: A disappearing act. Now  
find your diamonds.

T.I. to C.U. glass  
in Steed's hand.

229. 3 (D)  
C.U. Steed.

Taste it./

230. 4 (L)  
C.2-S, Cathy over  
Steed.

STEED: Salt./

CATHY: Rock salt crystals. In  
appearance they're practically  
identical to rough diamonds.

STEED: Don't tell me that's what  
they've been selling.

CATHY: Oh no. It might fool you at  
a glance, but it wouldn't fool a diamond  
expert. But this suggests how they  
got them into the country./

231. 3 (D) a/b  
(C.U. Steed)

Preview 4

(On 3, Shot 231)

232. 4 (L) a/b  
(Cathy over Steed) STEED: Of course. Genuine diamonds mixed in with a cargo of rock salt./

CATHY: And when you've got it through the Customs, you just add water, dissolve your salt and pick out your stones.

Steed Xs u/s R. to R. of table.

233. 3 (D)  
C.U. Cathy. STEED: That still leaves us the other problem. Where are they getting the diamonds from in the first place?/

CATHY: The Federation control the world's mines. Even the Russians distribute through them./

234. 4 (L)  
2-S, Steed over Cathy.

STEED: How about China? Does that fit geologically?/

235. 3 (D) a/b  
(C.U. Cathy)

CATHY: North China, perhaps. Or Manchuria - they also produce rock salt./

236. 4 (L) a/b  
(Steed over Cathy)

Steed Xs d/s to Cathy.

STEED: Cathy, you are proving a great help to your husband's career. Can I use your phone?

(3 TO POS.C, SAME SET)

CATHY: Go ahead.

Steed Xs L. of room divider.

SPEED: Let's see if the Customs have got a list of rock salt importers. Where did you say it was?

Cathy follows.

PULL BACK with them, holding 2-S.

CATHY: I haven't the faintest idea.

Steed pulls off dust sheets. (Finish Pos.D)  
Include armchair f/g.

237. 3 (C)  
C.U. Mrs. Daniels' hand.

GRAMS:  
STINGER.  
(As hand is revealed) into:

238. 4 (D)  
3-S, Steed and Cathy over Mrs. Daniels.  
T.I. to C.U. Mrs. Daniels.

THEME

MIX CAPTION K  
"THE AVENGERS"  
End of Act 2

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\*  
\*  
\*

FADE SOUND & VISION

- 48A -

2ND COMMERCIAL BREAK - 2'05"

DURING BREAK:

CAM. 1 - TO POS.C, LIVING ROOM.  
CAM. 2 - TO POS.H, LIVING ROOM.  
CAM. 3 - TO POS.M, DIAMOND WORKSHOP.  
CAM.4 - TO POS.B, DIAMOND BOURSE.

BOOM A - TURN TO WORKSHOP, POS.1  
BOOM B - STAY AT POS.1, LIVING ROOM.  
BOOM C - STAND BY TO COVER LIVING ROOM, POS.1.

- 48A -

VTR/ABC/2161  
Part 3

ACT 3

		<u>GRAMS:</u>	
		<u>THEME</u>	
<u>FADE UP CAPTION L</u>			
<u>"THE AVENGERS"</u>		*	
Act 3		*	
239.	<u>MIX 1 (C)</u>	<u>16. INT. LIVING ROOM. DAY.</u>	<u>BOOM B-1</u>
	C.U. drink on bar.		*
	PULL BACK to 3-S as Cathy takes drink to Daniels.	<u>CATHY:</u> You say your wife rang you yesterday lunch-time.	
		<u>DANIELS:</u> She rang me at the office. She said she was going down into town to make some arrangements for going away, and you had invited her to your town flat.	
		<u>CATHY:</u> Did she actually say I'd spoken to her?	
		<u>DANIELS:</u> No. I think she said you'd left a message for her./	
240.	<u>2 (H)</u>		
	C.U. Cathy.		
		<u>CATHY:</u> Whoever left that message, Mr. Daniels, it certainly wasn't me./	
241.	<u>1 (C)</u>		
	C.U. Daniels - reaction.		
242.	<u>2 (H)</u>		
	3-S, Daniels & Cathy over Steed f/g L.		
	<u>(1 TO POS.D. SAME SET)</u>		

(On 2, Shot 242)

Daniels rises, Xs d/s  
to Steed.

DANIELS: Steed, I'm not going to let them get away with it this time. I've got to see the police this morning to make a statement. I'm going to tell them everything I know. I should have done it a long time ago.

Steed leads Daniels  
L.

STEED: I know how you feel, but I'm wondering if that would be wise.

PULL BACK holding  
2-S. (Finish Pos,E)

DANIELS: What have I got to lose now?

STEED: I don't know. Have you got any children?

DANIELS: Yes, a daughter, but she's staying with my wife's parents in Leeds.

STEED: I don't suppose you're the only one who knows that.

Steed Xs L. out  
of shot. Hold  
on Daniels.

DANIELS: I've got to do something. At least the police could pick up those we know about./

243. 1 (D)  
2-S, Steed over  
Daniels.

STEED: On what charge? Defrauding the Customs? They'd get a smart lawyer and probably be out on bail the following morning. Also there might be more in the gang than we know. They'd still be on the loose./

244. 2 (E)  
2-S, Daniels over  
Steed.

DANIELS: Then just what do you suggest I do?

Steed leads Daniels  
u/s L. to Hall door.  
CRAB R. and T I,  
holding 2-S.

STEED: Go back to the Garden and start dealing.

DANIELS: Dealing with whom?

(On 2, Shot 244)

STEED: Dealing with them. You've got no choice.

DANIELS: Is that what you're going to do?

STEED: If I was the only one in danger I'd probably still hold out. But I have to think of Cathy, too.

Daniels exits.

245. 1 (D)  
C.U. Cathy.

---

PULL BACK to 2-S,  
Steed over Cathy.

CATHY: So they know about my flat.

STEED: Yes, killing Mrs. Daniels there looks like an early warning system.

CATHY: I wonder if they know I'm not your wife.

STEED: Perhaps they think you keep your flat for your extra mural activities./

246. 2 (E)  
C.U. telephone.

---

PAN UP to 2-S as  
Steed Xs d/s to  
phone.

F/X: TELEPHONE BELL.

Cathy Xs to phone.  
T.I. to C.U. Cathy.

STEED: Hallo? Oh, just a moment. A lady, for you.

(1 TO POS.A, DRESSING  
ROOM)

CATHY: Hallo.

247. 3 (M)  
C.U. Liza's legs.

---

PAN UP to C.2-S,  
Fenton over Liza.

16A. INT. WORKSHOP. DAY. BOOM A-1

---

LIZA: Mrs. Steed. My name is Liza Denham of the Denham Beauty Parlour. We are running a free trial offer beauty course in your area.

(CONTD.)



(On 3, Shot 247)

LIZA: (CONTD.) You have been selected from a list of names from the telephone book. I wondered when it might be convenient for me to call.

248. 2 (E) 16B. INT. LIVING ROOM. DAY. BOOM B-1  
C.2-S, Steed over  
Cathy.

(3 TO POS.A, BOURSE)

CATHY: Would you hold on a moment?  
I'll look in my diary. It's the lady from the beauty parlour.  
She wants to call on me.

(BOOM A  
swing to  
Bourse)

T.I. to C.U. Cathy.

STEED: Then make an appointment.

GRAMS:  
MUSIC

\*

\*

249. MIX 4 (B) 17. INT. DIAMOND BOURSE. DAY. BOOM A-1  
C.U. ring in Jackie's  
hand.

PULL BACK to 2-S.

(2 TO POS.A, DRESSING  
ROOM)

JACKIE: Oh darling, it's beautiful!

NICKY: Well, aren't you going to put it on?

\*  
GRAMS:  
LOW  
CHATTER  
(throughout  
scene)

JACKIE: It should be you who puts it on.

T.I. to C.U. hands.

PAN UP to kiss.

250. 3 (A) NICKY: There - happy?/  
C.2-S, Jackie over  
Nicky.

JACKIE: Yes ...

NICKY: You don't sound very sure.

JACKIE: I was just thinking. You could have chosen somewhere a bit more romantic./

251. 4 (B) a/b  
(C.2-S)

(On 4, Shot 251)

252. 3 (A) a/b  
(Jackie over Nicky)

253. 4 (B) a/b  
(G.2-S)

Jackie Xs R. of  
Nicky. Steed enters  
b/g.

Jackie exits b/g.  
Steed Xs d/s to  
Nicky.

NICKY: I'm sorry, darling, but I  
couldn't get away today. Later on  
I'll propose to you all over again  
in the most romantic place you can  
think of. All right?/

JACKIE: All right./

NICKY: That's better. Now you'd  
better get back to the office or  
your father will wonder where you  
are.

JACKIE: Shall I tell him we're  
engaged?

NICKY: Yes, I think you should.

JACKIE: Oh, hello.

STEED: I hope you'll be able to keep  
her in the manner to which she's been  
accustomed. By the way, did you  
know she's under-age?

NICKY: What about it?

STEED: I was just wondering how  
you're going to persuade the old  
man to give his consent.

254. 3 (A)  
2-S, Nicky over  
Steed.  
Steed Xs d/s R.  
Nicky follows.  
PULL BACK with them.

NICKY: He'll do what he's told./

STEED: I wouldn't bank on that.  
He can be very obstinate when he  
likes.

NICKY: You came to discuss business.

STEED: That's right. At your  
invitation.

(On 3, Shot 254)

NICKY: I'm glad to see you've come to your senses. How much do you want to buy?

STEED: I'll take a small sample.

255. 4 (B)  
C.2-S, Steed over Nicky.

NICKY: Twenty thousand?/

(3 TO POS.M, WORKSHOP)

STEED: Let's make it ten to start with, and see how we get on. How do I take delivery?

NICKY: Just leave cash with your wife. We'll see to the rest.

STEED: That's a bit complicated, isn't it? Is that the way you deal with everybody?

NICKY: Until I'm sure of them. I can't afford to trust anyone.

STEED: You could always try.

T.I. to C.U. Steed.

GRAMS:  
MUSIC

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256. MIX 1 (A)  
C.U. Cathy.

18. INT. DRESSING ROOM. DAY.

BOOM B-1

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\*

PULL BACK to 2-S,  
Liza over Cathy.

(4 TO POS.D, WORKSHOP)

LIZA: I think I should like to remove a few of the hairs by the inner tip of the brow here. I might as well take them out permanently.

257. 2 (A)  
C.U. needle.

CATHY: All right./

GRAMS:  
BUZZ F/X

258. 1 (A)  
2-S, over lamp.

(while  
electric  
needle is  
being used)

CATHY: (CONTD.) You're certainly well equipped, aren't you?

LIZA: Mmm.

(On 1, Shot 25B)

CATHY: Do you always visit your clients in their homes?

LIZA: I prefer to. I find my clients more relaxed in their own homes.

CATHY: Do you run the business yourself?

LIZA: My husband drops in from time to time to have a look at the accounts. Now, just a few from the other brow ...

T.I. to C.U. Cathy.  
259. 2 (A)  
2-S, in mirror.

There .../ Now, if I may make a suggestion, you should use a slightly lighter powder base. I'll bring one along with me next time. That is, of course, if you want me to go on with the treatment.

260. 1 (A)  
2-S, Liza over Cathy.

CATHY: That's really up to you, isn't it?/

261. 2 (A)  
C.U. cosmetic pack on table.

LIZA: Good. Then I'll call again if I may. I almost forgot, I have a preparation for your husband as well./

262. 1 (A) a/b  
(Liza over Cathy)

CATHY: How long has he been taking beauty treatment?

LIZA: Oh, this isn't from me. I'm just delivering it for a friend.

CATHY: I see. Well, let's hope he doesn't use it as talcum powder by mistake.

T.I. to C.U. Liza.

263. 2 (A)  
C.U. Cathy (in mirror)

LIZA: I was told it was cash on delivery./

Preview 1



(On 2, Shot 269)

GRAMS:  
MUSIC  
(contd.)

		<u>STEED</u> : I'll attend to it right away. Incidentally, I'm quite pleased with the consignment. Perhaps we could arrange something on a rather larger scale next time./	* * * * * *
270.	<u>3 (M) a/b</u> (C.U. Nicky - Workshop)		
	(2 TO POS.L, LIVING ROOM)	<u>NICKY</u> : Let's deal with this one first.	* *
	He puts phone down.		*
271.	<u>4 (J)</u> 2-S, Nicky over Fenton.	<u>19A. INT. WORKSHOP. DAY.</u>	(BOOM A-1)
		<u>FENTON</u> : Well?	
		<u>NICKY</u> : I still don't know what he's up to. He knew we wouldn't take a cheque./	
272.	<u>3 (M)</u> C.2-S, Fenton over Nicky.		
	(4 TO POS.E, ROSS'S OFFICE - FAST)	<u>FENTON</u> : Of course he did. But he wanted to see the diamonds before he paid out. I can understand that. In fact, I'd have been suspicious if he had paid out without seeing them. What else did he say?	
		<u>NICKY</u> : He says he wants to buy more.	
		<u>FENTON</u> : Good. Then let's give him the opportunity. When he arrives with that cash, tell him to come to the auction tonight. Well, don't look so worried, Nicky. We can take care of Steed.	
	T.I. to C.U. Fenton.		
			GRAMS: MUSIC * BOOM A Swing to Ross's Office. *
273.	<u>MIX 4 (E)</u> C.U. Jackie.	<u>20. INT. ROSS'S OFFICE. DAY.</u>	BOOM A-1
	(3 TO POS.E, ROSS'S OFFICE - FAST)		* * * *

(On 4, Shot 273)

GRAMS:  
MUSIC  
(contd.)

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\*

PULL BACK to 2-S,  
Ross b/g R.

ROSS: So now you want to marry him.

JACKIE: I'd prefer to get your  
approval, but ...

ROSS: If I don't give it, you'll  
do it anyway./

274. 3 (E)  
2-S, Jackie over Ross.

(She turns to him)

JACKIE: We're engaged.

275. 4 (E)  
C.U. Ross.

PAN L. to C.U. Jackie's  
hand on chest.

276. 3 (E) a/b  
(2-S)

ROSS: Jackie, if you're engaged,  
where's the ring?

JACKIE: I'm not wearing it for the  
moment - it didn't fit very well./

277. 4 (E)  
2-S.

ROSS: He, a jeweller, can't make a  
ring to fit? Now tell me the truth.  
You're not wearing his ring because  
you're not sure, are you? That's  
why you came to see me.

JACKIE: I want to marry him, but -

278. 3 (E)  
C.U. Jackie.

ROSS: But what?/

JACKIE: Sometimes I'm not sure if I  
can trust him./

279. 4 (E) a/b  
(2-S)

ROSS: You're wise. Jackie, if you're  
not sure, why don't you give yourself  
plenty of time to think about it?  
You know I'm always telling you to go  
away for a bit and have a holiday.  
Take my advice - why don't you do that  
first?/

280. 3 (E)  
2-S.

Jackie breaks R.

(On 3, Shot 280)

JACKIE: I don't want to leave him.

ROSS: You mean you're afraid he'll change his mind if you're not here to keep an eye on him.

JACKIE: Oh, it's not that.

ROSS: I can assure you, if he really cares about you, he'll be here when you come back./

281. 4 (E)  
C.U. Jackie.

JACKIE: All right, Daddy. I'll do what you say for once./

282. 3 (E) a/b  
(2-S)

ROSS: There's a good girl. Now, you leave all the arrangements to me. I want you to go tonight.

(4 TO POS.D, WORKSHOP)

JACKIE: Tonight?

ROSS: Yes, Jackie, I want you to go tonight. It's very important to me, too. I shan't be able to see you off because I have another appointment. Now you go and start packing.

T.I. to C.U. Ross.

GRAMS:  
MUSIC

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283. MIX 1 (E)  
C.U. map on table.

21. INT. LIVING ROOM. DAY.

BOOM B-2

\*

PULL BACK to 2-S.

\*

(3 TO POS.G, WORKSHOP)

STEED: The Customs have been making a thorough check of all salt importers. All they can tell me is that most of it is unloaded on to these wharfs around here. It could be in any one of a score of these small warehouses, but Fenton's probably got it well concealed.



(On 1, Shot 283)

CATHY: Can't you have Nicky followed?

STEED: I've had a tail on him for days. The trouble is he knows it. Now, if Fenton's holding an auction tonight, they're going to have to collect their stones to bring them into Hatton Garden. I think I'll wander round those wharfs this afternoon.

CATHY: Are you going to the auction?

STEED: I may not bother. It depends what I find out this afternoon.

CATHY: If you don't go, I can expect a second course of beauty treatment./

- |      |   |                             |  |                                |
|------|---|-----------------------------|--|--------------------------------|
| 284. | 2 (L)<br>C.2-S, Steed over<br>Cathy - reaction.   |                             |  | GRAMS:<br>MUSIC<br>*<br>*<br>* |
| 285. | MIX 3 (G)<br>C.U. Fenton.<br><br>PULL BACK to Group.<br><br>(1 TO POS.F, 2 TO POS.D,<br>WHARF OFFICE) | 22. INT. WORKSHOP. EVENING. |  | BOOM A-1<br>*<br>*<br>*        |
| 286. | 4 (J)<br>C.U. Daniels.<br><br>PAN L. to C.U. Ross.  |                             | <u>FENTON</u> : I'm bid a hundred and fifty thousand by Mr. Jacobs. Is that as far as I can take it?/  |                                |
| 287. | 3 (G)<br>Group.   |                             | <u>FENTON</u> : (CONTD.) Mr. Jacobs. Very well. Then would you like to inspect the next batch? They are also first water stones, total weight ten thousand carats.<br><br>(Fenton Xs to Nicky) |                                |
| 288. | 4 (J)<br>2-S, Fenton over Nicky.  |                             | <u>FENTON</u> : (CONTD.) No sign of Steed?   |                                |

Preview 3

(On 4, Shot 288)

NICKY: I warned you.

FENTON: We'll give him another ten minutes, that's all.

Fenton Xs back to head of table.

289. 3 (G)  
C.U. Fenton.

FENTON: (CONTD.) Now, can we say twenty-five pound a carat?/

290. 4 (J)  
C.U. Daniels.

291. 3 (G) a/b  
(C.U. Fenton)

DANIELS: All right, twenty-five./

292. 4 (J)  
C.U. Ross.

FENTON: Mr. Ross, we haven't had a bid from your firm./ We know you're a little pushed for cash, but I'm sure your partner will underwrite it.

Sid moves up behind Ross.

ROSS: I can't act for him. In any case, I'm no longer interested.

293. 3 (G)  
2-S, Fenton over Ross.

FENTON: If you weren't interested, Mr. Ross, why didn't you leave earlier?

ROSS: That's my affair.

294. 4 (J)  
C.U. Ross - reaction.

FENTON: Were you waiting until the ten o'clock train had left Victoria?/

295. 3 (G) a/b  
(Fenton over Ross)

FENTON: (CONTD.) Your daughter isn't on it. You didn't really think we'd let her go so easily, did you?

ROSS: Where is she?

296. 4 (J)  
Group over Nicky.

FENTON: Oh, quite safe - for the moment. She couldn't resist coming to bid her fiance goodbye./ Could she, Nicky?

Ross Xs to Nicky.

(On 4, Shot 296)

ROSS: You're not going to get her.  
I don't care what you do, you're  
not going to get Jackie.

Sid grabs Ross, forces  
him down on chair.

GRAMS:  
MUSIC

FENTON: I think we had better  
adjourn this auction, gentlemen,  
until tomorrow./ We have some  
private business to conduct.

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297. 3 (G)  
Group.  
(Dealers leave)

298. 4 (J)  
Group over Ross.

LIZA: What are you going to do  
with him?

FENTON: Put him in the van and take  
him to the wharf. If one starts  
defying us, the rest will follow suit./

299. 3 (G)  
Group.  
Sid exits b/g with  
Ross.  
T.I. to 2-S, Fenton  
over Liza.

FENTON: (CONTD.) And I don't think  
we should let his partner defy us any  
longer, either.

LIZA: Very well.

Liza Xs u/s R.  
300. 4 (J)  
C.U. Fenton.

FENTON: Oh, and Liza - now Ross is  
out of the way, you'd better see his  
daughter doesn't go to the police./

301. 3 (G)  
3-S, Fenton, Nicky  
& Liza.

NICKY: No! Jackie doesn't know  
anything. She never has known about  
this!

FENTON: I can't take a chance.

NICKY: Fenton, you're out of your  
mind! You're killing for the joy of  
killing!

Preview 4

(On 3, Shot 301)

FENTON: Nicky!

302. 4 (J)  
 3-S, Fenton & Nicky  
 over Liza.

Sid comes up behind  
 Nicky.

T.I. to C.U. Nicky.

NICKY: I'm warning you, Fenton, not  
 to touch that girl./ If anything  
 happens to her I'll go to the police,  
 even if it means I spend the rest of  
 my life in jail!

FENTON: See Mrs. Steed first, the  
 girl can wait.

GRAMS:  
 MUSIC

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303. MIX 1 (F)  
 C.U. Jackie.

PULL BACK and CRAB L.  
 to M.S. window. (OFFICE)

Steed climbs through  
 and lights torch.

(4 TO POS.M, CELLAR)

23. INT. WHARF OFFICE & CELLAR. NIGHT.

BOOM B-3

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304. 2 (D)  
 C.U. torch beam.

PAN R. with beam to  
 Jackie's face.

Steed enters shot R.

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JACKIE: Thank goodness you've  
 come. How did you find me?

STEED: I saw their van move into  
 the wharf. Is that better?  
 Keep quiet. Quick, over there.

Steed & Jackie X  
 behind door.

305. 1 (B)  
 2-S, Sid & Ross as  
 they enter.

Sid pushes Ross down  
 to desk.

GRAMS:  
 MUSIC

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306. 2 (D)  
 3-S, Steed & Jackie  
 over Ross.

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307. 1 (B) a/b  
 (Sid & Ross)

Fenton enters b/g.

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(On 1, Shot 307)

GRAMS:  
MUSIC  
(contd.)

SID: What do you want me to do  
with him?

FENTON: Take him in there. We'll  
get rid of him later.

SID: Right.

PAN L. with Sid &  
Ross to roller blind.

FENTON: I'll get the rest of the  
diamonds in./

308. 2 (D) a/b  
(Steed & Jackie)

309. 4 (M) (CELLAR)

M.S. Ross & Sid as  
they enter Cellar.

(1 TO POS.G, CELLAR)

Sid pushes Ross, Steed  
enters b/g.

(2 TO POS.M, SAME SET)

Steed taps Sid on  
shoulder.

310. 1 (G)  
2-S, Sid and Steed.

Punch-up.

311. 4 (M)

Group.

Jackie enters,  
followed by Fenton. JACKIE: Look out!

Sid pinions Steed.  
(Lose Ross)

312. 1 (G)  
C.U. Ross.

313. 4 (M)  
2-S, Jackie over  
Fenton.

FENTON: You were late for your  
diamonds, Steed./

314. 1 (G)  
C.U. Ross.

(He throws salt)

315. 4 (M) a/b  
(Jackie over Fenton)

F/X: SHOT.

Preview 1

		<u>GRAMS:</u> <u>MUSIC</u> <u>(contd.)</u>
316.	1 (G) a/b (C.U. Ross) He collapses.	* * *
317.	2 (M) (OFFICE): C.U. Jackie.	* *
318.	4 (M) (CELLAR): Group. Steed throws Sid off, struggles with Fenton.	* * *
	<u>FENTON</u> : It won't do you any good. Liza's already on her way to your wife, and I'm the only one who can stop her.	
	<u>STEED</u> : Cathy can take care of herself.	
	(Fenton gets free)	<u>GRAMS:</u> <u>MUSIC</u>
319.	2 (M) (OFFICE): M.S. Fenton.	* *
	PAN R. with him to door & Nicky.	(BOOM B-3) *
	<u>NICKY</u> : Where is she, Fenton?	*
	<u>FENTON</u> : Get out of my way.	*
	<u>NICKY</u> : I warned you.	*
	(Nicky twists Fenton's arm)	*
320.	4 (M) (CELLAR): C.U. hands on gun.	* *
	PULL BACK to Group with Nicky & Fenton b/g in Office.	
	PAN L. with Steed to 2-S with Ross.	(BOOM C-2)
	<u>STEED</u> : It's all right. Luckily it was only a flesh wound.	
	(2 TO POS.D, SAME SET)	
	<u>ROSS</u> : So much flesh I've got.	
	<u>STEED</u> : I'll get you an ambulance.	
321.	2 (D) (OFFICE): M.S. Steed.	*
	PAN R. with him to include Nicky, Jackie & Fenton.	(BOOM B-3)
	<u>STEED</u> : (CONTD.) Go to your father. All right, Nicky - let him go.	
	<u>GRAMS:</u> <u>MUSIC</u>	*
	MIX PRE-VTR (VTR/ABC/2161A) (Over)	*
	(4 TO POS.N, 2 TO POS.N, CATHY'S FLAP)	* *

(On Pre-VTR/2161A)

GRAMS:  
MUSIC  
(contd.)

322. FADE UP 4 24. INT. LIVING ROOM. NIGHT. BOOM B  
M.S. Cathy on settee.

(As Liza enters):

323. 1  
2-S, Liza over Cathy  
as Liza enters b/g L.

CATHY: I've been expecting you  
all evening, Miss Denham.

(End on  
STINGER  
as Liza  
enters.)

LIZA: Then you know what I've  
called about.

CATHY: Yes - though I don't quite  
see how you intend to manage it.

LIZA: You don't think I'd come by  
myself, do you?

Daniels enters b/g  
to L. of Liza.

324. 4  
C.U. Cathy.

GRAMS:  
STINGER  
(As  
Daniels  
enters.)

325. 3 CATHY: Oh, Mr. Daniels!/  
C.U. Daniels.

DANIELS: I'd prefer not to have  
to shoot you, the police cause so  
much fuss about the use of guns,  
Mrs. Steed./

326. 4 (a/b)  
(C.U. Cathy)

CATHY: I think it's time we dropped  
this Mrs. Steed farce. Steed is  
just an acquaintance of mine, and  
anything you do to me won't bother  
him in the slightest./

327. 1  
3-S, Daniels & Liza  
over Cathy.

DANIELS: Even if I believed you,  
we could hardly let you stay alive  
now, could we? Do go with Liza,  
Mrs. Steed, she's got a much gentler  
method.

Liza Xs R. to sofa.

Preview 4

(On 1, Shot 327)

			GRAMS: MUSIC
328.	4	<u>LIZA:</u> She's got a gun! M.S. Cathy. She rolls off sofa.	* *
329.	3 a/b	(C.U. Daniels) He fires. <u>F/X: SHOT.</u>	* *
330.	4 a/b	(Cathy) She moves R. of sofa. Daniels fires. <u>F/X: SHOT.</u>	* * *
331.	3 a/b	(Daniels) He ducks behind chair.	* *
332.	2	M.S. Liza as she backs away from sofa.	* *
333.	4 a/b	(Cathy) She fires, and goes R. to bar. <u>F/X: SHOT.</u>	* * *
334.	3 a/b	(Daniels) He fires from behind armchair. <u>F/X: SHOT.</u>	* * *
335.	2	M.S. Daniels. He wriggles on floor to d/s L. of armchair.	* * *
336.	1	M.S. Cathy behind u/s end of bar. She fires - and moves to d/s end of bar. <u>F/X: SHOT.</u>	* * * *
337.	4	C.U. Daniels d/s L. of armchair. He fires. <u>F/X: SHOT.</u>	* * *
338.	3	C.U. Cathy, d/s R. of bar. She fires. <u>F/X: SHOT.</u>	* * *
339.	1	M.S. Liza over Cathy f/g L. Liza Xs d/s behind bar.	* * * *



GRAMS:  
MUSIC  
(contd.)

340.	<u>4</u>	<u>a/b</u> (C.U. Daniels)	*
		He fires.	*
		<u>F/X: SHOT.</u>	*
341.	<u>3</u>	<u>a/b</u> (C.U. Cathy)	*
		She fires.	*
		<u>F/X: SHOT.</u>	*
342.	<u>2</u>	2-S, Liza over Cathy.	*
		Cathy stands.	*
		Liza smashes bottle on end of bar.	*
343.	<u>1</u>	2-S, Cathy over Liza.	*
		<u>CATHY: Don't waste your energy,</u>	*
344.	<u>4</u>	<u>Mr. Daniels. Your gun's empty./</u>	*
		M.S. Daniels.	*
		He clicks empty gun.	*
		T.I. to C.U. Daniels.	*
			*
		<u>FADE OUT CAM.4</u>	*
			*

Preview 4

GRAMS:  
MUSIC  
(contd.)

345. MIX 4 (N)  
C.U. animal's head  
and Steed.

25. INT. CATHY'S FLAT. DAY.

\*  
BOOM A-1

\*

\*

STEED: There we are, my beauty.

PULL BACK to 2-S as  
Cathy enters from  
bedroom.

CATHY: I thought you didn't like it.

STEED: I don't. I'm just making  
sure it can't get down off the wall ...

CATHY: I didn't expect the flat to  
be finished.

STEED: I told my painter to get a  
move on.

346. 2 (N)  
2-S, Steed over Cathy.

CATHY: Your painter?//

STEED: That's right. I had to force  
you out of here somehow. They've  
found a million pounds' of diamonds in  
the warehouse - take or leave a few  
thousand quid. And Max Daniels has  
told all. There is a .38 revolver  
that holds seven./

347. 4 (N) a/b  
(2-S)

CATHY: I know. But it looks different.

STEED: Not very.

CATHY: You almost sound as if you  
cared.

STEED: You know ... for better, for  
worse ... all that. Oh, by the way,  
have a cigarette. From my great aunt.  
Wedding present.

T.I. to C.2-S.

(They look off)

F/X: NOISE OFF.

348. 2 (N)  
C.U. animal's head.  
It swings.

GRAMS:  
THEME

GRAMS:  
THEME  
(contd.)

<u>MIX CAPTION M</u>	*
PATRICK MACNEE, HONOR BLACKMAN	*
<u>CAPTION N</u>	*
MELER TZELNIKER, GERALD CROSS, ELLEN McINTOSH	*
<u>CAPTION O</u>	*
NAOMI CHANCE, HAMILTON DYCE, DAVID SUMNER	*
<u>CAPTION P</u>	*
RICHARD CLARKE, TONI GILPIN, DOUGLAS ROBINSON	*
<u>CAPTION Q</u>	*
ANNETTE KERR, HAYDN WARD, JACK GROSSMAN, VINCENT CHARLES	*
<u>CAPTION R</u>	*
Special Wardrobe MICHAEL WHITTAKER	*
<u>CAPTION S</u>	*
Teleplay by ERIC PAICE	*
<u>CAPTION T</u>	*
JOHN BRYCE, JOHNNY DANK/ORTH	*
<u>CAPTION U</u>	*
Designed by JAMES GODDARD	*
<u>CAPTION V</u>	*
Producer LEONARD WILITE	*
<u>CAPTION W</u>	*
Directed by JONATHAN ALWYN	*
<u>FADE OUT CAPTION W</u>	*
<u>FADE UP CAPTION X</u>	*
AN ABC PRODUCTION	*
	*

FADE SOUND & VISION

PAD/12.11.62.