

Mr. A. Pelly

A.B.C. TELEVISION LIMITED,  
BROOM ROAD, TEDDINGTON,  
MIDDLESEX.  
TEDDington Lock 3252

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C A M E R A   S C R I P T

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"THE AVENGERS" (15)

"THE BIG THINKER"

by

MARTIN WOODHOUSE

---

SCRIPT EDITOR  
JOHN BRYCE

---

DESIGNED BY  
JAMES GODDARD

---

PRODUCER  
LEONARD WHITE

---

DIRECTED BY  
KIM MILLS

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Production No. 3514

VTR/ABC/2217

<u>CAMERA REHEARSAL:</u>	Wednesday, 12th December, 1962.	10.00 - 21.00	Studio 1, Teddington.
<u>VTR:</u>	Thursday, 13th December, 1962.	18.30 - 19.30	"
<u>TRANSMISSION:</u>	Saturday, 15th December, 1962.	22.05	

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"THE AVENGERS" (15)  
"THE BIG THINKER"

Prod. No. 3514  
VTR/ABC/2217

C A S T

John Steed .. ..	PATRICK MACNEE
Catherine Gale .. ..	HONOR BLACKMAN
Dr. James Kearns .. ..	ANTHONY BOOTH
Dr. Clemens .. ..	WALTER HUDD
Dr. Farrow .. ..	DAVID GARPH
Dr. Hurst .. ..	TENNIEL EVANS
Broster .. ..	ALLAN MCCLELLAND
Clarissa .. ..	PENELOPE LEE
Janet .. ..	MARINA MARTIN
Blakelock .. ..	RAY BROWNE
Nino .. ..	CLIVE BAXTER
Brensall .. ..	JOHNSON BAYLY

+ 7 men, 3 women Extras as: crowd in  
Pin-table Arcade; waiter in Common Room;  
guests at Gambling Party; double for  
Steed's hand.

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Floor Manager .. ..	JOHN RUSSELL
Stage Manager .. ..	MICHAEL PEARCE
Call Boy .. ..	JOHN COOPER
P.A. .. ..	EILEEN CORNWELL
P.A. Timer .. ..	RUTH PARKHILL
Wardrobe Supervisor .. ..	FRANCES HANCOCK
Make-up Supervisor .. ..	LEE HALLS
Technical Supervisor .. ..	PETER WAYNE
Lighting Supervisor .. ..	PETER KEW
Senior Cameraman .. ..	MICHAEL BALDOCK
Sound Supervisor .. ..	MICHAEL ROBERTS
Vision Mixer .. ..	DEL RANDALL
Racks Supervisor .. ..	RAY KNIGHT

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CAMERAS:

4 Pedestals;

SOUND:

4 Booms; 1 Slung Mic. in Ops. Room.

TELECINE:

A.B.C. Symbol and Caption Scanner only.

VTR:

2 Inserts

SCHEDULE

Wednesday, 12th December, 1962.

Camera Rehearsal	..	..	..	..	..	10.00 - 12.30
Lunch Break	..	..	..	..	..	12.30 - 13.30
Camera Rehearsal	..	..	..	..	..	13.30 - 18.00
Supper Break	..	..	..	..	..	18.00 - 19.00
Line Up and Make Up	..	..	..	..	..	19.00 - 19.30
Camera Rehearsal	..	..	..	..	..	19.30 - 20.00
VTR Inserts (VTR/ABC/2217-A + B)	..	..	..	..	..	20.00 - 20.30
Camera Rehearsal	..	..	..	..	..	20.30 - 21.00

Thursday, 13th December, 1962.

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

OVERALL DURATION:

51'25"

"THE AVENGERS" (15)  
 Prod. No. 3514  
 VTR: 13.12.1962

"THE BIG THINKER"  
 VTR/ABC/2217  
 Studio 1, Teddington.

SCENE BREAKDOWN

<u>SCENE &amp; TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS</u>	<u>SOUND</u>	<u>SHOTS</u>	
OPENING T/C & CAPTIONS			S.O.F. Grams.		
1. INT. MAIN CONTROL AREA. (Pre-VTR)	BRENSALL	2 A	-	1	
2. INT. CORRIDOR. DAY.	CATHY CLEMENS FARROW	1 A,B 2 A	A 1 B 1	2 -11	
3. INT. OPS. ROOM. DAY.	KEARNS HURST JANET FARROW CLEMENS CATHY BRENSALL	1 C	B 2	12-43	
4. INT. COMMON ROOM. DAY.	HURST FARROW Waiter CLEMENS	1 D,E 2 C 4 C	A 2	44-54	
5. INT. AMUSEMENT ARCADE. EVENING. (Pre-VTR)	CATHY STEED Extras	1 F 2 D 3 C	A X 1	55-76	
6. INT. BROSTER'S FLAT. NIGHT.	BROSTER BLAKELOCK CLARISSA NINO Extras KEARNS CATHY	1 G 2 D,E 3 A,D 4 D	A 3 B 3	77-97	
7. INT. CATHY'S FLAT. NIGHT.	STEED Sheba CATHY KEARNS	3 E,F 4 F	B 3	98-104	
8. INT. OPS. ROOM. DAY.	KEARNS JANET CATHY CLEMENS	1 C,H 2 B 3 A,B,F 4 G	C 1 D 1 Slung	105-120	

ACT TWO					
9. INT. BROSTER'S FLAT. DAY.	BROSTER CLARISSA NINO CATHY	1 G 2 E 4 E	B 3	121-134	
10. INT. CATHY'S FLAT. DAY.	CLARISSA BLAKELOCK CATHY	2 F 3 E 4 F	B 3 D 2	135-143B	
11. INT. OPS. ROOM. NIGHT.	KEARNS HURST JANET CLEMENS FARROW CATHY	1 C 2 B 3 A,G 4 G,H	C 1 D 1	144-171	
12. INT. COMMON ROOM. NIGHT.	JANET CATHY	1 E 2 C 4 C	B 4	172-179	
13. INT. PASSAGEWAY & OPS. ROOM. NIGHT.	KEARNS JANET CATHY	1 B,K 2 G,H 3 A 4 H	A 1 B 1 C 1	180-190	
ACT THREE					
14. INT. CATHY'S FLAT. DAY.	CATHY STEED	2 F 3 H	B 3	191-192	
15. INT. BROSTER'S FLAT. DAY.	CLARISSA BROSTER	1 J	B 3	193-198	
16. INT. CATHY'S FLAT. NIGHT.	CATHY BROSTER CLARISSA STEED	2 F 3 E,H 4 F	B 3 D 2	199-216	
17. INT. PASSAGEWAY, NIGHT.	HURST FARROW JANET CATHY STEED	1 B 2 B,H	A 1 C 2	217-221	
18. INT. OPS. ROOM. NIGHT.	CATHY KEARNS	2 B 3 A 4 G	C 1 D 1	222-239	
19. INT. PASSAGEWAY, NIGHT.	FARROW	1 A	-	240	
20. INT. OPS. ROOM. NIGHT.	CATHY KEARNS	2 B	C 1	241	

21. INT. MEMORY ROOM. NIGHT.	CATHY KEARNS	3 B 4 B	B 4	242-243	
22. INT. PASSAGEWAY.	FARROW	1 B	-	244	
23. INT. MEMORY ROOM. NIGHT.	CATHY KEARNS	2 B 4 B	B 4	245-247	
24. INT. OPS. ROOM. NIGHT.	FARROW	2 B	-	248	
25. INT. MEMORY ROOM. NIGHT.	CATHY KEARNS	2 J 3 K 4 L	B 4	249-253	
26. INT. PASSAGEWAY NIGHT.	STEED	1 B	-	254	
27. INT. MEMORY ROOM. NIGHT.	CATHY KEARNS	3 B	B 4	255	
28. INT. OPS. ROOM. NIGHT.	STEED	2 B 3 B 4 H	-	256-259	
30. INT. PASSAGEWAY	STEED	1 B	A 4	260	
31. INT. MEMORY ROOM. NIGHT.	CATHY KEARNS	3 B	B 4	261	
32. INT. OPS. ROOM.	STEED	4 H	C 3	262	
33. INT. MEMORY ROOM. NIGHT.	CATHY KEARNS	3 B	B 4	263	
34. INT. OPS. ROOM NIGHT.	STEED HURST FARROW	4 H	C 1	264	
35. INT. MEMORY ROOM. NIGHT.	CATHY KEARNS	3 B	-	265	
36. INT. OPS. ROOM NIGHT.	STEED CATHY KEARNS FARROW HURST	1 C 2 B 3 K 4 B	C 1	266-270	
37. INT. CATHY'S FLAT. DAY.	CATHY STEED Sheba	2 K 3 E 4 F	D 2	271-279	
CLOSING CAPTIONS					

ACT 1

Pre-VTR: VTR/ABC/2217-A

FADE UP T/C  
 A.B.C. Symbol S.O.F.  
 0'05"

FADE OUT T/C

FADE UP CAPTION A GRAMS: (1)  
 "THE AVENGERS" (A) THEME

CAPTION B

"THE AVENGERS" (B)

CAPTION C

"THE AVENGERS" (C)

CAPTION D

"THE AVENGERS" (D)

CAPTION E

Starring PATRICK MACNEE

CAPTION F

And HONOR BLACKMAN

FADE OUT CAPTION

GRAMS: (2)  
Suspense

1. INT. MAIN CONTROL AREA  
(OPS. ROOM AND MEMORY ROOM)

1. FADE UP 2 A

L.S. Corridor  
 T/I along  
 corridor, through  
 doors into Ops.  
 Room.

TRACK and PAN round  
 Ops. Room and through  
 doors into Memory  
 Room. As BRENSALL  
 moves fwd. CRAB R.  
 and PAN him L.

As he passes camera  
 P/B and CRAB R. to  
 Refrigerator Pipes  
 f/g. See gas  
 leaking, BRENSALL  
 b/g. Let him come  
 fwd. to gas leak.

Let him fall out of  
 frame. Stay on hand  
 and gas leak as pipe  
 breaks and gas rushes  
 out.

As we go  
 into Ops.  
 Room X-Fade  
 to Computer  
 Hum

As we go  
 through  
 door X-Fade  
 to  
 Compressors

As we see  
 gas, hear  
 Hiss



(On Cam. 2, Shot 1)

PAN DOWN gas jet  
to BRENSALL. P/B  
through door.  
As door lowers

As we pan  
down and  
see him  
X-Fade

SUPER CAPTION G  
"THE BIG THINKER"

GRAMS: (3)  
"Avengers"

FADE SOUND AND VISION

(Cam. 2 next, Shot 2)



2. FADE UP 2 A  
M.L.S. Corridor.  
As CATHY, CLEMENS  
enter T/I to  
tight 2-shot
2. INT. CORRIDOR. DAY.
- F/X.  
Faint  
computer  
hum
- CATHY: It's very kind of you  
to spare me the time, Dr. Clemens...
- BOOM A 1
- BOOM B 1
- CLEMENS: Not at all. Though as  
it happens you have caught us at a  
most unfortunate moment. We're in  
the middle of a breakdown. / At  
least, Plato is. What's your interest  
in computers? And Plato in particular?
3. 1 A  
C.U. CATHY
- CATHY: Plato? /
4. 2 A  
Tight 2-shot  
CATHY, CLEMENS
- CLEMENS: That's what we call him.
- CATHY: The computer's in this  
building?
- CLEMENS: Plato is this building, Mrs.  
Gale. The whole building. Listen.  
Behind here, power plant. Air  
conditioning. Keeps his mind cool,  
makes sure he doesn't run a temperature.  
Oh, I'm serious. See those pipes?  
That's refrigeration. Some parts of  
his brain run at 4 degrees absolute. /  
It's very pleasant for us in summer,  
anyway. We live inside him.
- As they come fwd.  
P/B with them.
5. 1 B  
C.U. CATHY
- CATHY: You talk as though it was a  
person, not a machine! /
6. 2 A  
Tight 2-shot  
a/b
- CLEMENS: Sorry. So we do. Well  
now, tell me. How can we help you  
as an anthropologist?
- (Cam. 1 next, Shot 7)

(On Cam. 2, Shot 6)

CATHY: I'm interested in translating dead languages.

(As they look -

7. 1 B  
CLEMENS Close L f/g,  
CATHY L b/g, FARROW  
R b/g

\*1/I to 2-shot  
CATHY, FARROW

CLEMENS: You do realise, don't you, that we're still in the development stage? We haven't really tried him out yet ... Hello, Dr. Farrow! Just in time to rescue me from being persuaded into all sorts of wild schemes. Far worse than you and your ballistics! Dr. Farrow's an astronomer ... oh, but I forgot.\* You two know each other, don't you?

FARROW: Yes, but not nearly well enough, I'm afraid. Well, have you managed to talk our director into the idea of using our machine for translation purposes?

CATHY: No, but I'm trying.

8. 2 A  
M.C.U. CLEMENS

FARROW: Well, at the moment you can't sell us anything. We are non-functional./

CLEMENS: Have you found the cause of the trouble yet?

9. 1 B  
M.C.U. FARROW

FARROW: Cooling, I think./ Only Brensall's not here yet, and he always yells blue murder if we open up the memory unit without him. Oh, and of course, the Boy Wonder/is at his best, which doesn't help -- Monday morning.

10. 2 A  
C.U. CATHY

11. 1 B  
CLEMENS Close L f/g,  
CATHY L b/g, FARROW  
R b/g.

CATHY: Oh? Who's the Boy Wonder?/

(Cam. 3 next, Shot 12)

(On Cam. 1, Shot 11)

See them go to door  
(As they reach door -

CLEMMENS: I think you should come and see for yourself, Mrs. Gale. For an anthropologist this should be quite an education.

12. 3 A

3. INT. OPS. ROOM. DAY.

Low angle KEARNS's arms and hands across top of frame, his body R f/g, cabinet L f/g, JANET, HURST C b/g

F/X Hum Slightly louder

As he speaks PED. UP and P/B to KEARNS's arms bottom of frame f/g, his profile R f/g, Cabinet L f/g Group C b/g

KEARNS: All right then! You tell me! Where the devil is he? It's half past!

BOOM D 1

HURST: How should I know?

KEARNS: Well, we certainly can't get started until Brensall opens up and lets us get at the freezing system./

13. 2 B

JANET Close L f/g KEARNS b/g

As he comes fwd. T/I and PAN R. to O/S KEARNS f/g, door b/g

PAN him L.

Let him go

(As he goes to bays -

JANET: What's the matter?

BOOM C 1

KEARNS: What's the matter? How do I know what's the matter? It's in there -- perhaps a mouse got into the piping. Anyway, it's Brensall's problem, not mine ...

14. 3 A

M.L.S. KEARNS Let him come to C.U. R f/g, Group L b/g

Jan! Janet, dear!

BOOM D 1

JANET: What?

BOOM C 1

KEARNS: Punch something in, will you?

BOOM D 1

(Cam. 2 next, Shot 15)

(On Cam. 3, Shot 14)

		<u>JANET:</u> What would you like?	BOOM C 1
15.	2 B M.S. JANET at desk	<u>KEARNS:</u> Four by three-one-six squared, all squared/...	BOOM D 1
16.	3 A KEARNS a/b	Fine ... Now, it's -- let's see, one, seven, five, eight/nine, one, nine, two,/	F/X Uniselecto: chatter F/X Tape feed out
17.	2 B M.C.U. JANET. See tape. She nods.		
18.	1 C M.C.U. CATHY		
19.	3 A KEARNS a/b	nine, seven, eight ..... three/ zero, four ... and so on and so forth ...	
		<u>JANET:</u> Well, either you're both right or you're both wrong. Check.	BOOM C 1
		<u>KEARNS:</u> Okay, so we can both add up. Put something else in, will you? I want to check the transfer circuits. Division./	BOOM D 1
20.	2 B M.C.S. JANET and HURST. See desk.	<u>JANET:</u> Divide 3259 by 263. How about that?	BOOM C 1
21.	1 C C.U. CLEMENS L f/g, CATHY R f/g, FARROW b/g	<u>KEARNS:</u> Press on./ <u>CATHY:</u> He does that in his head?	BOOM D 1 (F/X Chatter) BOOM C 1
		<u>CLEMENS:</u> He does. So when something's wrong with Plato he does the checking./	
22.	3 A KEARNS a/b		F/X Tape Feed out

(Cam. 2 next, Shot 23)

(On Cam. 3, Shot 22)

23. 2 B KEARNS: One. Two, decimal BOOM D 1  
 three. Nine, one./ Six.  
 M.C.S. JANET. See
24. 1 C KEARNS: Three, four, nine, eight,  
 zero/... nine, eight, does  
 M.C.U. KEARNS it recur? No. Eight, two, one,  
 P/B as he comes two, nine ... F/X Cut  
 fwd. to C.U. at desk. Continue  
 computer  
 hum.
- JANET: All right, that'll do .. BOOM C 1
25. 2 B KEARNS: Well, well, what's this?/  
 C.U. CATHY A charming visitor?/  
 26. 1 C  
 C.U. KEARNS Do you want me to  
 27. 2 B KEARNS: perform again?/  
 C.U. CATHY
28. 1 C CATHY: I think it's marvellous./  
 M.C.U. KEARNS
29. 2 B Let him turn and go. KEARNS: Thank you./  
 M.C.S. CATHY, CLEMENS,  
 FARROW L f/g, HURST  
 R b/g. HURST: I'm sorry about that.  
 HURST comes fwd. Take no notice.
- CLEMENS: Dr. Hurst - Mrs. Gale.
- CATHY: How do you do? I see  
 what you mean about the boy wonder.
- HURST: Dr. Clemens this is  
 becoming impossible.
- CLEMENS: I'm not blind, or deaf,  
 Dr. Hurst./
30. 3 A KEARNS: What can we do for you?  
 M.C.U. KEARNS L f/g Are you just on a conducted tour, or  
 CATHY R b/g have you got brains with it, too?  
 CRAB L. as he turns  
 to KEARNS Close R f/g,  
 CATHY L f/g, HURST,  
 Centre b/g

(Cam. 4 next, Shot 31)

(On Cam. 3, Shot 30)

- HURST: Dr. Kearns! Please!
- KEARNS: Oh go away and play with your toys, there's a good boy.
- CATHY: I've got brains with it, as it happens./
31. 4 A  
C.U. KEARNS
- KEARNS: First class. What do you want to know?/
32. 3 A  
C.U. CATHY
- CATHY: Do you always carry on like this?/ Or haven't you had breakfast?
33. 4 A  
C.U. KEARNS
- KEARNS: Don't mind me. I've got blood pressure. They'd have me out of here in a flash, except I'm the only one who really understands old Plato./ They haven't got the time to train up anyone else, you see. Isn't that it? You haven't the time to train anyone else./ Look, what's your line?
34. 3 A  
KEARNS, CATHY  
Close f/g, Group  
b/g
35. 4 A  
C.U. KEARNS
- CATHY: Anthropology.
- KEARNS: Do you call that a science, or an art?/
36. 3 A  
C.U. CATHY
- CATHY: An art./
37. 4 A  
C.U. KEARNS  
(As he looks down -
38. 3 A  
C.U. CATHY's feet  
PAN UP to face.
39. 4 A  
C.U. KEARNS KEARNS: You'll pass.

(Cam. 3 next, Shot 40)

(On Cam. 4, Shot 39)

CATHY: Will I?

KEARNS: Yes. Yes, I believe you will, Miss/...

40. 3 A

Close 2-shot KEARNS,  
CATHY.

Let her go L b/g,  
KEARNS close R f/g

CATHY: Mrs. Gale.

See him turn to  
follow her -

KEARNS: Oh.

41. 2 /B

M.C.S. CATHY L f/g,  
KEARNS R b/g. He  
comes to close 2-shot

CATHY: I'm a widow actually.

KEARNS: Oh, I'm sorry.

CATHY: My husband was killed on  
our farm in Africa some years ago.

As they come fwd.  
P/B and CRAB R. to  
CATHY Close R f/g,  
KEARNS L f/g,  
JANET b/g centre

KEARNS: Look, I've got to go up to  
town tonight. Would you like to  
come and have dinner with me? Then  
there's this party -

CATHY: Really?

As he goes T/I to  
O/S KEARNS L f/g,  
CLEMENS L b/g,  
JANET R b/g

KEARNS: Well, otherwise it only  
means little Miss Blue-Eyes over  
there ... Okay, forget it.  
Anybody seen Brensall? Eh?  
Anyone?

FARROW: Not a sign of him, old boy.

As he comes fwd.  
P/B and PAN R. to  
O/S CATHY L f/g,  
KEARNS at door  
R b/g

KEARNS: Right. That does it.  
I shall fix it myself. Key?  
Thank you.

T/I with CATHY  
(As door lifts -

Want to have a look at the  
holy of holies?

42. 4 B

M.S. KEARNS and  
CATHY in doorway

Come on, come on. Open BOOM B 2  
up. F/X Door

(Cam. 3 next, Shot 43)



(On Cam. 4, Shot 42)

T/I and CRAB L.  
as KEARNS comes to  
switches close  
L f/g, CATHY b/g  
CLEMENS enters.

KEARNS (cont'd.): Hold it!  
Come here! Come here!  
Not you!

F/X  
X-fade to  
compressors  
louder &  
louder

(As CATHY moves -

43. 3 B

M.C.U. CATHY. As  
she moves CRAB R.  
FAST past refrigerator  
unit, pick her up  
other side. Let her  
come to C.U.

As she sees Brensall  
WHIP PAN DOWN to him.

As she sees  
body CUT  
compressors.

As we pan  
to body

GRAMS: (4)  
Sting

4. INT. COMMON ROOM. DAY.

44. MIX 1 D

M.S. Waiter,  
partition f/g  
CRAB and PAN  
him L to door.

(As he knocks -

45. 2 C

M.L.S. HURST,  
FARROW f/g,  
Waiter enters  
b/g

HURST: Come in. The outer door  
was locked. You'll admit that?

BOOM A 2

P/B and CRAB R.  
as waiter comes  
fwd. and puts  
conas C.U. L and  
R f/g. As he  
goes see HURST,  
FARROW b/g between  
conas close f/g

FARROW: No. It could have  
slammed shut on the catch.

(As HURST turns  
on FARROW -

46. 4 C

Low-angle FARROW  
close R f/g,  
HURST L b/g

HURST: And the safety devices?  
The gas leakage detector, the  
alarm system? Why weren't they  
working?

(Cam. 2 next, Shot 47)

(On Cam. 4, Shot 46)

FARROW: Brensall was working on the electrics, you know. He might have disconnected them temporarily.

PAN L. as  
HURST goes

HURST: There was a safety drill. May I remind you, Dr. Farrow, that you are -- how shall I put it/

47. 2 C  
C.U. FARROW

FARROW: An outsider. I know,

/S/B VTR/

HURST: Well, you haven't been here very long./ It seems to me that you're jumping to conclusions. What we want are facts./

48. 4 C  
C.U. HURST

49. 2 C  
C.U. FARROW

FARROW: Surely the police will be looking into the whole thing./ Isn't that enough?

50. 4 C  
C.U. FARROW R f/g,  
HURST L b/g,  
CLEMENS R b/g  
PED UP. and CRAB  
L. as FARROW rises  
As CLEMENS comes  
fwd. CRAB L. and  
P/B to M.C.S.  
CLEMENS at cona  
f/g, HURST L b/g,  
FARROW R b/g

HURST: I want more than the police. I want full security protection.

FARROW: But don't you ...

CLEMENS: No, please, please, sit down, sit down. Have you ever tried running a secure establishment, Dr. Hurst? It's like fighting a boa-constrictor.

51. 1 E  
M.C.U. FARROW  
R f/g, HURST L b/g  
(CAM. 4 back to  
POS. C FAST)

HURST: Maybe, sir./ But you must admit there are people wandering around here who --

52. 2 C  
CLEMENS M.C. L f/g  
HURST, FARROW R b/g

FARROW: I'll vouch for Mrs. Gale, if that's what's worrying you./

(Cam. 4 next, Shot 53)

(On Cam. 2, Shot 52)

53. 4 C CLEMENS: She does know about  
Tight 2-shot Brensall's death .../  
HURST, CLEMENS
54. 2 C HURST: Exactly. How can you be  
C.U. FARROW sure she's not talking to the  
T/I to B.C.U. newspapers right now?/
- FARROW: Oh, for Heaven's sake, man.  
She's a scientist. A professional.  
I doubt very much if she's gone  
rushing off to talk to the press --  
or to anyone else for that matter.

MIX PRE-VTR (VTR/ABC/2217-B)  
(Over)

(CAM. 1 to POS. G)  
(CAM. 2 to POS. D)  
(CAM. 3 to POS. D)  
(CAM. 4 to POS. D)

(Pre-VTR/ABC/2217-B)

5. INT. AMUSEMENT ARCADE. NIGHT.

55. FADE UP 3 C  
 C.U. Machine gunner and gun. GRAMS: (3A)  
 CRAB L and pick up man. Let him take us to pin-table and CATHY, close L f/g, STEED enters R b/g Music +  
 T/I to Med. close 2-shot F/X Arcade

56. 1 F  
 C.U. Score (20,000) CATHY: There you are. Beat that./

57. 3 C  
 Med. close 2-shot a/b STEED: Not bad./ Right you are, then. Farrow you know. Who else?

CATHY: There's a Dr. Hurst. Bit of a Ministry man. He's in something of a panic, wants M.I.5., the Navy, anybody.

58. 1 F  
 C.U. Score (1,000 moving up to 1,500) STEED: You he can have. Not me. I'm off to the Middle East tonight./  
 Not so good.

59. 3 C  
 A/B CATHY: Lousy.

STEED: By the way, why is Farrow there? Astronomer, isn't he?

CATHY: That's right. I gather he's using Plato to check some calculations on star velocities.

STEED: Hm... What about this young lad Kearns?

(Cam. 2 next, Shot 60)

(On Cam. 3, Shot 59)

60. 2 D CATHY: I'm going to a party with  
O/S CATHY L f/g, him tonight./  
STEED R b/g

61. 3 C STEED: Really? I shouldn't have  
C.U. CATHY thought he was your type./

62. 2 D CATHY: How would you know?/ Anyway,  
A/B he's my best contact at the moment.

63. 3 C I'm - cultivating him/...  
Low-angle pin-table You'll have to do better than that.  
f/g, STEED R b/g,  
CATHY L b/g

64. 2 D STEED: Cultivating. Yes. Let's  
A/B call it that, shall we?/ Patience,  
65. 3 C I'll get there ...  
A/B

\*T/I to close CATHY: \*He's a most objectionable  
2-shot young man.

STEED: Of course.

CATHY: And you're keeping right out  
of it?

STEED: Yes. But don't let me stop  
you, Mata Hari. You just go right  
ahead. Send me a postcard./

66. 1 F  
C.U. Score  
(3,000 moving to  
5,500)

67. 3 C Ah, that's better./  
Close 2-shot

CATHY: But you think I'm wasting  
my time?

STEED: No. I'm sure you're not.  
This thing's a highspeed computer,  
isn't it?

(Cam. 2 next, Shot 68)

(On Cam. 3, Shot 67)

CATHY: About a hundred times faster than anything else, so they say. I did have it all explained to me. Low-temperature stuff. Cryogenics?

STEED: What are they going to use it for?

CATHY: Nothing yet ... Go on. You're not going to make it, you know ...

STEED: Well, I'll tell you one possible use for it./ Missile interception. High-speed flight-path calculations. Nobody can do it yet, but it sounds as though Plato might. Which in turn means/-

68. 2 D  
C.U. STEED

69. 3 C  
C.U. CATHY  
(2 SWING or  
P/B)

CATHY: The same old thing. The technical race./

70. 2 D  
Tight 2-shot

STEED: Anything you can do - we can do better./

71. 3 C  
C.U. CATHY

CATHY: So it would be worth sabotaging?

STEED: Of course it would.

72. 2 D  
C.U. STEED

CATHY: Worth Brensall's life?/

STEED: I'm afraid so. You might keep your eye on young Kearns, too.

73. 3 C  
High-angle table  
f/g, CATHY, STEED  
L & R b/g

He's an ideal target for subversion./  
Take one young conceited scientist. Talk to him. Put a bit of pressure on here ... a bit there ... a few /indiscretions ... a bit more

(Cam. 1 next, Shot 74)

(On Cam. 3, Shot 73)

74. 1 F B.C.U. Tilt sign STEED (cont'd.): indiscretions ...  
a bit more pressure ... and/ FLOOR F/X  
Bell ting
- (After 3rd flash -
75. 2 D Tight O/S CATHY You're so right. Over  
L f/g, STEED R b/g the edge. So, keep your eye on
76. 3 C Med. close 2-shot him./ What are his interests,  
apart from, er ...

As CATHY goes  
P/B to table f/g,  
STEED b/g

He puts pennies  
down on table.

CATHY: I don't know. I expect  
I shall find out tonight.

FADE SOUND AND VISION

(Cam. 3 next, Shot 77)



6. INT. BROSTER'S FLAT. NIGHT.

77. FADE UP 3 D

High-angle Players  
L & R f/g, BROSTER  
R b/g, Players &  
CLARISSA L b/g.

As BROSTER starts  
to deal and CLARISSA  
moves, PED DOWN. and  
CRAB L. to Players  
Close L. & R f/g,  
BROSTER L b/g,  
BLAKELOCK R b/g

BOOM A 3

BROSTER: Dealer takes one ...

See door as KEARNS  
& CATHY enter.  
T/I to lose f/g  
players. Hold  
BROSTER & CLARISSA  
L f/g, CATHY,  
KEARNS R b/g

Let CATHY &  
KEARNS go.

... and two.

(As they go -

78. 2 D

Low-angle Bar f/g,  
CATHY, KEARNS b/g.  
Let them come fwd.  
to Med. close 2-shot.

KEARNS: Let's have a drink first,  
shall we? All out of the House  
percentage, of course.

CATHY: I'll have a gin and tonic,  
please.

KEARNS: Will you play, or watch?

CATHY: I'll watch, thanks.

As they come  
fwd. P/B to O/S  
NINO close R  
f/g, CATHY,  
KEARNS L b/g

KEARNS: Good, I'm worth watching ...  
Evening, Nino. One gin and tonic,  
one - no, wait a moment, I'll keep off  
it for a bit.

(Cam. 1 next, Shot 79)

(On Cam. 2, Shot 78)

CATHY: Very sensible.

KEARNS: I've got an edge. Why throw it away?

CATHY: You're a good poker player?

KEARNS: Isn't everybody? No, I'm not all that good. But there are a couple of things that put me way ahead. I can remember the run of the cards. I can calculate the odds ...

CATHY: Of course, I remember. Is it practice?

As they turn, see  
Player Centre b/g

KEARNS: No. Not practice. Something you're born with, like being a musical genius, or something. See that fellow over there? He's drawing to fill an inside straight. Does he know the odds against it? I doubt it.

79. 1 G

O/S BLAKELOCK.  
See cards.

80. 3 D

Close 2-shot KEARNS  
R f/g, CATHY L b/g

CATHY: But you would.

KEARNS: After I'd been there a couple of rounds, yes. Remember where the cards were. Some of it's guessing, but calculation helps.

81. 1 C

BLAKELOCK close  
R f/g, PLAYER L f/g  
BROSTER R b/g,  
PLAYER L b/g,  
CLARISSA far b/g

CATHY: I see. Useful./

BOOM B 3

BLAKELOCK: We could all do with a drink.

(As Broster rises -

82. 4 D

CLARISSA Close L  
f/g, BROSTER R b/g

BROSTER: Take a couple of minutes, then.

(Cam. 3 next, Shot 83)

(On Cam. 4, Shot 82)

He comes to R f/g,  
See KEARNS, CATHY  
b/g at bar

BROSTER (cont'd.): Our young  
friend has arrived. Who's the  
girl?

CLARISSA: I don't know. Never  
seen her before.

BROSTER: Well, if nothing clicks in  
your little photographic brain, she  
can't be anyone important.

CLARISSA: No.

BROSTER: No?

CLARISSA: Maybe she just likes him.

BROSTER: You think that's it. Maybe.  
Anyway, you talk to her. This is  
going to be a heavy evening for young  
Master Kearns, and I don't want any words  
of advice whispered in his sweet little  
ear.

83. 3 D  
Med. 2-shot  
CATHY, KEARNS  
(CAM. 4 to POS. E)

CLARISSA: He's not bad./ Think you  
can manage him?

F.M. CLOSE DOOR

84. 1 G  
CLARISSA close R  
b/g, BROSTER L  
f/g  
Let Broster go and  
T/I to C.U. CLARISSA

BROSTER: He's not dry behind the  
ears./ You just talk to the girl-  
friend, and mind your own business.  
Now she's not bad. Might go for  
her myself.

85. 2 E  
C.U. CATHY R f/g,  
KEARNS L f/g.  
See BROSTER C b/g

CLARISSA: That'll be the day.

KEARNS: Here we go for the  
kill.

BOOM A 3

(Cam. 1 next, Shot 86)

(On Cam. 2, Shot 85)

(Clear CAM. 1, and  
4 on to POS. E) CATHY: Cocky, aren't you.

(As he reaches table- KEARNS: I love you, too. Just watch.  
86. 1 G Evening, all. Room for me? BOOM B 3

KEARNS Close R f/g,  
Player L f/g,  
BROSTER R b/g,  
Player L b/g  
As he sits T/I to  
KEARNS Close R f/g,  
BROSTER L b/g

BROSTER: Sure. You feel lucky  
again?/

87. 4 E  
C.U. KEARNS

KEARNS: Hasn't anyone told you?  
Luck doesn't come into it. It's  
in here./

88. 1 G  
KEARNS Close R f/g  
BROSTER L b/g

BROSTER: What will you have?

89. 4 E KEARNS: Thirty, For a start.  
Close BLAKELOCK L f/g, Anybody nervous? Right. Are we  
Player R f/g, sitting comfortably? Then we'll  
BROSTER L b/g, KEARNS R b/g begin.

(CAM. 1 FAST to  
end of Bar)

(As Broster starts  
to deal -

90. 1 G  
CATHY med. close  
L f/g, CLARISSA R  
b/g  
As CATHY lifts glass  
and turns CRAB L. to  
CATHY close R f/g,  
CLARISSA L b/g

CLARISSA: Grass widow? We BOOM A 3  
all are. You've never been  
here before, have you?

CATHY: No.

CLARISSA: Well, somebody's got  
to hold his hand. It's usually  
that little blonde from where he  
works. Sorry! That was rather  
clumsy, wasn't it?

Let CLARISSA come  
fwd. to tight  
2-shot

(Cam. 2 next, shot 91)

(On Cam. 1, Shot 90)

CATHY: I'll survive. I don't mind.

CLARISSA: Well, I would. I think he's dishy, darling, but that's all there is to it. If only he didn't have quite so much ... Anyway, have a drink.

CATHY: Thank you, I've got one.

CLARISSA: Oh, for goodness' sake, do better than that, darling. He's away for the evening, believe me. You might as well get something out of it ... Nino, darling ...

(As she looks to Nino -

91. 2 E

NINO Close R f/g,  
CLARISSA R b/g  
CATHY L b/g  
Let NINO turn into shot and go, T/I to M.C.U. CATHY as she turns. See KEARNS L b/g.

See you.

(As Kearns turns back to table -

KEARNS: Buys you a mink-trimmed nightie. I told you. Watch Uncle!

BOOM B 3

92. 3 A

Double's hand pushes chips out.

93. SLOW MIX 1 G

C.U. Pile of chips. As hand comes into shot and takes chips P/B and PED DOWN to M.S. BLAKELOCK L f/g, PLAYER R f/g, KEARNS, CATHY R b/g, BROSTER L b/g

(Cam. 3 to POS. D)

Let BLAKELOCK and PLAYER rise out of f/g and new players sit in.

KEARNS: What did I tell you? It was all up here. Right. Now let's stop messing around, shall we? Gentlemen, let the small guns leave. Quietly, please, no fuss. We need room for the big boys.

(Cam. 2 next, Shot 94)

(On Cam. 1, Shot 93)

KEARNS (cont'd.): Ah, welcome, gentlemen. Just a moment, I want to have a word with my bird ... pardon me, my partner ...

94. 2 E  
CATHY close R f/g  
KEARNS L b/g. He You all right, love BOOM A 3  
comes fwd. CRAB L.  
to close 2-shot

CATHY: Don't you think you'd better stop while you're ahead?

KEARNS: Never, darling, never.

CATHY: Are you all right?

KEARNS: All right? I'm ballistic, sweetheart, ballistic! Watch.

CATHY: I'm watching.

(As Kearns reaches KEARNS: Fine. Marvellous. You  
table - just do that.

95. 1 G  
Low-angle Players  
R & L f/g, BROSTER  
L b/g, KEARNS R b/g

96. 3 D Now. Where were we? BOOM B 3  
C.U. Glass on tray.  
As it goes, throw  
focus to KEARNS. T/I  
to KEARNS f/g. NINO  
goes b/g and puts  
glass beside him.

(As Nino puts glass  
down -

97. 1 G  
Players close L & R  
f/g, BROSTER L b/g Ay, yes. Well, from  
KEARNS R b/g. T/I now on it's going to cost everybody  
to C.U. KEARNS a good deal to play with me.

(Cam. 3 FAST to E)

(Cam. 4 next, Shot 98)

GRAMS: (6)

Sting

BOOM  
SWING

(On Cam. 1, Shot 97)

98. MIX 4 F 7. INT. CATHY'S FLAT. NIGHT.  
M.S. STEED  
See table top. BOOM B 3  
As he puts plate  
on floor T/I to  
C.U. SHEBA  
STEED: There you are. That takes  
care of you. Try not to disturb me.  
(As Sheba starts  
to eat -
99. 3 E  
M.S. STEED. P/B  
as he comes fwd. As  
he hides behind room  
divider hold him close  
L f/g, door R b/g  
As he steps fwd. T/I  
to O/S STEED L f/g,  
CATHY, KEARNS R b/g BOOM D 2  
STEED: Good evening. I hope you'll  
excuse the intrusion. I just dropped  
by to feed the dog -- and see how the  
party went.
100. 4 F CATHY: I thought you were off to the  
Middle East?  
M.C.U. STEED.  
P/B to O/S KEARNS  
R f/g, STEED L b/g  
STEED: Change of plan. I am here to  
protect you from assault. Not that I  
think you need it. How's Junior, then?/
101. 3 E  
M.C.S. STEED L f/g,  
CATHY, KEARNS b/g  
I'll just take him into the bedroom,  
shall I? Then I know he'll be comfortable.  
As they come fwd.  
P/B and PAN them to  
sofa.  
CATHY: You'll do no such thing.  
KEARNS: Wonderful evening ...  
STEED: What happened?  
CATHY: Oh, he played poker.  
As STEED goes to  
behind sofa T/I to  
Low-angle KEARNS  
f/g, CATHY R b/g,  
STEED L b/g  
STEED: And?  
CATHY: He lost.

(Cam. 4 next, Shot 102)



(On Cam. 3, Shot 101)

102. 4 F STEED: Hadn't got his mind on the  
CATHY R f/g, close, game, I expect./ How much?  
STEED L b/g
- CATHY: About five hundred, I think.
103. 3 F STEED: Five hundred! What were you  
C.U. CATHY doing?/ Encouraging him?  
As she looks  
PAN DOWN to  
C.U. KEARNS
- CATHY: Oh, he didn't need encouraging.  
He can calculate the odds, you see. He  
can follow the run of the cards./ Of  
104. 4 F CATHY close R f/g, course, they ganged up on him.  
STEED L b/g
- STEED: No cheating? No dealing off  
the bottom?
- CATHY: Nothing so crude. Just a little  
combination play. They tried to fix my  
drinks. Nice party.
- As CATHY exits U.S.  
T/I to STEED close  
L f/g, CATHY re-  
enters R b/g
- STEED: Nice people. Well, somebody's  
got to pay that five hundred. Remember  
what I told you about bringing pressure to  
bear? I wasn't joking.
- Let CATHY come  
fwd. and sit Close  
R f/g, STEED L b/g
- CATHY: You want me to pay it for him?
- STEED: Yes. That should give us some  
idea of where the opposition stands. Who  
is the opposition, by the way?
- CATHY: I don't know. Man called  
Broster, perhaps, and a girl ... but I'm  
not sure. They could just be gambling  
sharks.

(Cam. 2 next, Shot 105)

(On Cam. 4, Shot 104)

Let STEED go.  
T/I to C.U. CATHY

STEED: Try and find out then.  
Oh, I nearly forgot. The banks open  
at ten. I'll leave the rest to you.  
Be good.

8. INT. OPS. ROOM. DAY.

105. MIX 2 B

High-angle C.U.  
KEARNS  
\* P/B and PED DOWN  
to Low-angle KEARNS  
R f/g, JANET L f/g,  
CLEMENS b/g

KEARNS: All right, all right, all  
right\*. Punch it through again,  
then we'll run the test tape.

F/X  
Computer  
Hum.  
BOOM C 1

JANET: Are you sure you're all right?  
I think you ought to go and get some  
rest.

KEARNS: Don't be a silly cow. Come  
on, come on, we haven't got all day!

CLEMENS: Dr. Kearns! Apologise. At  
once!

KEARNS: Of course. I'm sorry, Janet.  
I didn't mean it.

CLEMENS: And now go and ... take a walk  
round, and don't come back until you've  
got rid of this mood. I don't want to  
see you again until this afternoon!

KEARNS: Yes, sir. Certainly, sir.  
And who is going to give Plato his  
instructions?

Let him rise.  
T/I to KEARNS R f/g,  
CLEMENS, JANET L b/g

CLEMENS: Dr. Farrow.

106. 1 C

C.U. KEARNS

(Cam. 2 next, Shot 107)

(On Cam. 1, Shot 106)

107. 2 B  
KEARNS R f/g, CLEMENS,  
JANET L b/g  
(As he turns to  
Janet -
- KEARNS: He won't, you know. He's  
in London, or somewhere. That's why  
he gave them to me./ Well?
108. 1 C  
Low-angle JANET close  
L f/g, KEARNS R b/g
- I bow my head in shame ... I'm  
in a filthy temper this morning. I  
shouldn't take it out on you.
109. 2 B  
Close KEARNS R f/g,  
JANET, CLEMENS L b/g  
Let KEARNS go.  
HOLD CLEMENS, JANET  
Close L f/g, CATHY  
R b/g  
Let CLEMENS go,  
CATHY come fwd. to  
close 2-shot with  
JANET
- JANET: That's all right./
- KEARNS: Now, come on, Big Chief, we  
have got a schedule to keep ...
- CATHY: Hello. What are you working  
on?
- JANET: Ballistic calculations for  
Dr. Farrow./
110. 4 G  
KEARNS at tape  
machine f/g.  
CRAB L. as he looks  
round, sees Cathy -  
CATHY, JANET b/g
- KEARNS: Okay. Let her roll. F/X Chatter  
above hum.
- Hello, Cathy,/how's  
your head this morning? We must  
have been hitting the liquor pretty  
hard. I'm sorry. Wasn't a  
particularly good evening for either  
of us, was it?
111. 3 B  
M.S. KEARNS. T/I  
with him to close  
2-shot with CATHY.  
As he steps fwd.  
P/B to see JANET  
close L f/g
- CATHY: Not outstanding.

(Cam. 4 next, Shot 112)

KEARNS: How's it running, Janet?

(On Cam. 3, Shot 111)

112. 4 G JANET: I ... I think it's all right./ F/X  
C.U. KEARNS E/U Hum and chatter
113. 2 B KEARNS: Here, hold it a moment/...  
Close JANET L f/g,  
CATHY, KEARNS R b/g  
Let KEARNS go
114. 3 A L.S. equipment bays BOOM D 1  
f/g, JANET, CATHY b/g  
KEARNS comes to M.C.U. Over-heating. Now why?  
R f/g, CATHY L f/g, You'd better switch off, Janet ...  
JANET C b/g Jan! Switch off!
115. 2 B Switch off!/  
Close JANET L f/g,  
CATHY, KEARNS R b/g BOOM C 1  
Let KEARNS come fwd.  
to JANET. JANET: I have!  
Let him go.  
(See CATHY look at KEARNS: I mean cut the main power,  
JANET, then move - half-wit ...
116. 1 H M.C.S. KEARNS at Come here! Here!  
cupboard L f/g,  
CATHY b/g Hold those/...
117. 4 G Close JANET R f/g, main power off, Jan!  
KEARNS L b/g BOOM C 1  
Let him come to JANET: I have. Nothing's happened!  
her in tight 2-shot  
(As he goes - KEARNS: Oh, Lord ... You have,  
too.
118. 1 H CATHY close L f/g, The power relays are SLUNG MIC.  
KEARNS comes to R holding on! Why don't the fuses  
f/g, JANET b/g. blow?  
T/I as they move Pull them out. Go on! BOOM C 1  
to fuses. They won't hurt you! I'll cut the  
(As he goes - main.
119. 3 F Main power switch F/X to  
close f/g, KEARNS max. vol.  
R b/g  
(Cam. 1 next, Shot 120)

(On Cam. 3, Shot 119)

As KEARNS almost  
reaches switch -

Explosion.

(As he stops  
and looks -

F/X  
Electric  
Explosion

120. 1 H

M.C.U. CATHY.  
See fuses as she  
leaps back.  
T/I to C.U.  
PAN DOWN as she  
falls.

KEARNS: Cathy! Cathy!

GRAMS: (7)  
Sting

CAPTION H

"THE AVENGERS"  
End of Act 1

FADE SOUND AND VISION

CAM. 1 move to Pos. G - BROSTER'S FLAT.  
CAM. 2 move to Pos. E - BROSTER'S FLAT.  
CAM. 3 move to Pos. E - CATHY'S FLAT.  
CAM. 4 move to Pos. E - BROSTER'S FLAT.  
BOOM A move to Pos. 1 - PASSAGEWAY.  
BOOM B stay at Pos. 3 - BROSTER'S FLAT.  
BOOM C stay at Pos. 1 - OPS. ROOM.  
BOOM D move to Pos. 2 - CATHY'S FLAT.

CAPTION J  
"THE AVENGERS"  
Act 2

GRAMS: (8)

Theme

9. INT. BROSTER'S FLAT, DAY.

121. MIX 4 E

Close Empty Chair  
R f/g, BROSTER on  
sofa, CLARISSA b/g

BOOM B 3

BROSTER: Do stop tramping up and  
down. Everything's fine. The  
computer's out of action for a  
couple of months at least.

CLARISSA: What about the girl?

BROSTER: I'm afraid she's fond enough  
of the little ...

CLARISSA: How fond? Five hundred  
pounds worth?

As CLARISSA comes  
round sofa T/I and  
CRAB L. to Close  
BROSTER L f/g,  
CLARISSA R f/g.  
NINO enters R b/g

BROSTER: I'm afraid so.

CLARISSA: Do be careful.

BROSTER: You mind your own business,  
and I'll mind mine, and everyone will  
be happy./ Young Master Kearns should

122. 1 G

C.U. BROSTER

be quite receptive when I've got a few  
more I.O.U.s. out of him./

123. 4 E

BROSTER L f/g,  
CLARISSA R f/g,  
NINO R b/g

NINO: Mrs. Gale is here, sir.

T/I to close 2-shot  
as BROSTER goes to  
CLARISSA. Let her  
go.

BROSTER: Show her in. Now be a good  
girl and go and relax. Ah, come  
right in. You know, you look better

See CATHY enter b/g

and better every time I see you. Can  
I get you a drink?

124. 2 E

M.S. CATHY.  
BROSTER joins her  
in med. 2-shot

CATHY: No, thank you ... let's get  
this out of the way first, shall we?

(Cam. 1 next, Shot 125)

(On Cam. 2, Shot 124)

F/B and CRAB R. as  
they come fwd.  
BROSTER x frame to  
close R f/g, CATHY  
L b/g

BROSTER: Oh, well ... Are  
you quite sure? There you are.  
You could do a lot better than Mr.  
Kearns, you know.

CATHY: He suits me.

125. 1 G  
C.U. BROSTER

BROSTER: Pity./ If you cared to  
get together with me I think I could  
arrange something for you. I run -  
other things - besides poker games,  
you know./

126. 2 E  
C.U. CATHY

CATHY: I'm sure you do.

BROSTER: Don't misunderstand me.

127. 1 G  
O/S CATHY Med.  
close L f/g,  
BROSTER R b/g  
Go with BROSTER  
as he goes round  
bar and back to  
Med. close 2-shot  
with CATHY

CATHY: I don't./

BROSTER: No? Well, all right.  
How about coming and having dinner with  
me tonight?

CATHY: Thank you, but I've got to  
get back to work this evening.

BROSTER: No drink, no dinner. Then  
how about a little flutter for this  
before you go? Just once, win or  
lose?

(As they move -

128. 4 E  
Low-angle M.S.  
card table f/g,  
BROSTER, CATHY b/g  
T/I and PED UP as  
they come fwd. and  
sit.

CATHY: Why not?

No, after you.

BROSTER: As you wish.

(Cam. 2 next, Shot 129)



(On Cam. 4, Shot 128)

(As he starts to trim cards -

129. 2 E  
C.U. cards in Broster's hands

(As he feels them -

130. 1 G  
C.U. CATHY  
She reacts.

131. 2 E  
C.U. hands trimming cards; puts them down and cuts. See King of Hearts.

132. 4 E  
High angle O/S  
BROSTER L f/g,  
CATHY R b/g.  
(As she lifts cards into shot -

133. 1 G  
C.U. CATHY with cards.  
PAN DOWN as she puts them on table. PAN UP as she lifts card.

134. 2 E  
CATHY R f/g,  
BROSTER L b/g.  
See money on table f/g.

CATHY: Snap./ Would you like me to try for an ace? I expect you've trimmed the short sides for aces.

(Cam. 1 FAST to POS. C to let Cam. 2 past)

BROSTER: Clever, darling. Dead clew ...

Let CATHY go;  
T/I to M.C.S.  
BROSTER

CATHY: Goodbye, Mr. Broster.

(As he throws cards on table -

As he throws cards on table -

GRAMS: (9)

10. INT. CATHY'S FLAT. NIGHT.

135. MIX 3 E  
See hand put things on chest of drawers. P/B and PAN UP as BLAKELOCK rises into shot L f/g.  
CLARISSA enters R b/g

CLARISSA: Nothing in there, let's try the kitchen.

BOOM D 2

(Cam. 2 next, Shot 136)

(On Cam. 3, Shot 135)

CRAB R. with  
BLAKELOCK as he  
follows CLARISSA.

As he hides behind  
pillar R f/g, T/I  
to BLAKELOCK Close  
R f/g, CLARISSA L  
b/g, CATHY enters  
R b/g

CLARISSA (cont'd.): Quick!  
Someone's coming!

LIGHT Q  
AS CATHY  
SWITCHES ON

136. 2 F CATHY: Stand quite still.  
C.U. CATHY

BOOM B 3

137. 4 F Well?  
C.U. CLARISSA

138. 2 F CLARISSA: I - I - don't know  
what to say./  
C.U. CATHY

139. 3 E CATHY: That's a change./ Sit  
down there. I'm going to call the  
police.  
M.S. CLARISSA  
L f/g, CATHY R b/g

CLARISSA: No! Don't - please ...

CATHY: Then perhaps you'll tell me  
what you were looking for?

140. 2 F CLARISSA: I don't know, really./ Nicky  
C.U. CATHY thinks you're a policewoman.

141. 3 E CATHY: A policewoman! That's a  
pretty rapid change./

Close BLAKELOCK  
R f/g, CLARISSA  
L b/g. See  
CATHY appear L  
b/g.  
CRAB holding  
CATHY b/g as she  
goes back behind  
table

CLARISSA: He says you're probably  
trying to get into his gambling business,  
and if you were he'd have to pack up  
and get out, so he had to make certain.  
So he told me to come round here and  
try to find out if you were or not./

142. 4 F CATHY: Oh, really!  
M.C.S. CATHY R f/g  
CLARISSA L b/g

(Cam. 3 next, Shot 143)

(On Cam. 4, Shot 142)

CLARISSA: It's the truth.

CATHY: It's nowhere near it.  
Now, I'm going to make some tea. I  
expect you'd like some, wouldn't you?  
After that we'll try again. And see if  
you can do better this time/..

143. 3 E

BLAKELOCK Close R f/g  
CATHY R b/g,  
CLARISSA L b/g.  
Let CATHY go.

As BLAKELOCK starts  
to look after her

P/B FAST to M.C.S. CATHY: Good evening.

CATHY R f/g, BLAKELOCK

L. Let her hit him  
out of frame. CRAB L.  
with CATHY. See  
CLARISSA go in b/g

(As CATHY goes after  
CLARISSA -

GRAMS: (10)  
Fight  
music

143A. 2 F

M.S. CATHY.  
BLAKELOCK comes at  
her from b/g

(As she kicks him  
back to floor -

143B. 3 E

M.C.S. BLAKELOCK  
CATHY comes into  
shot.

11. INT. OPS. ROOM. NIGHT.

144. MIX 4 G

M.S. Door to Memory  
Room. P/B as KEARNS  
comes out and fwd.  
to bench.

F/X Soft  
Computer  
hum.

As HURST comes to  
him T/I to close  
2-shot

HURST: Well?

BOOM C 1

KEARNS: Well what?

HURST: I asked you a question.  
What do you think about getting  
security in?

Let them go.

KEARNS: Security? You mean little  
men in hats? No, I don't think so.

(As KEARNS turns  
down bay -

145. 3 A

M.C.S. KEARNS L f/g,  
Cupboard R f/g.  
HURST comes into b/g

HURST: I think I should tell you...

(Cam. 2 next, Shot 146)

(On Cam. 3, Shot 145)

KEARNS: Get out of it!

BOOM D 1

As KEARNS goes  
CRAB R. to other  
side of bay, KEARNS  
R f/g, HURST enters  
L b/g, CLEMENS &  
FARROW & JANET far  
b/g

HURST: I think I should tell you  
that Dr. Clemens is far from  
satisfied with your behaviour of  
yesterday ... and for the last few  
weeks ...

KEARNS: Sorry. Well, you can tell  
the old man that Doctor Kearns may  
have had a hangover, but he was still  
on the ball. It was a faulty programme.  
Do you get that? There was a fault on  
the test tape ... Feed it in, will you  
Janet, love?/

146. 2 B

Close 3-shot,  
CLEMENS R b/g,  
FARROW L b/g,  
CATHY L f/g

BOOM C 1

CLEMENS: As you can see, Mrs. Gale,  
we still can't be of much use to you.

CATHY: Then you've no idea what  
caused the breakdown yet?

CLEMENS: It's a bit technical ...

CATHY: I'll mind my own business if  
you like.

CLEMENS: Oh, no, not at all.

Excuse me. Dr. Farrow, will you look  
after Mrs. Gale? Now, don't go playing  
with fire again. Plato is in a very  
dangerous mood just now.

Let CLEMENS go.  
As he hears Kearns -

147. 3 A

Med. 2-shot KEARNS,  
HURST.

KEARNS: Get out of the way, I've  
got work to do./

BOOM D 1

148. 2 B

CATHY Close L f/g,  
HURST R f/g,  
CLEMENS b/g

(Cam. 1 next, Shot 149)

(On Cam. 2, Shot 148)

Let CLEMENS go.  
See HURST b/g as  
he goes.  
T/I to tight 2-shot  
FARROW, CATHY

CLEMENS: Oh -- keep an eye on  
Kearns -- you know what I mean.  
Dr. Hurst -- one moment, please.

FARROW: There's some flap on about  
security. Dr. Hurst thinks we're  
being sabotaged.

149. 1 C \_\_\_\_\_  
C.U. FARROW

CATHY: Sabotaged! How?

150. 2 B \_\_\_\_\_  
C.U. CATHY  
(SWING 1)

FARROW: What it comes down to is that  
the test tape programme that Dr. Kearns  
fed in was the wrong one. / It wasn't

151. 1 C \_\_\_\_\_  
O/S CATHY L f/g,  
FARROW R b/g

the one I left for him. / Instead of  
one of the usual test calculations it  
carried instructions to erase all the  
memory banks. /

152. 2 B \_\_\_\_\_  
C.U. CATHY

CATHY: To erase them!

153. 1 C \_\_\_\_\_  
A/B

FARROW: Yes. / Three - four months'  
work. All stored in there. Gone.

154. 2 B \_\_\_\_\_  
C.U. CATHY

Rubbed out. / Now we have to go back,  
start all over again.

155. 1 C \_\_\_\_\_  
O/S CATHY L f/g  
FARROW R b/g.  
See KEARNS b/g

CATHY: I see ... /

FARROW: Dr. Clemens, and Dr. Hurst,  
are inclined to think it was Kearns's  
fault. /

156. 2 B \_\_\_\_\_  
C.U. CATHY  
(Swing 1)

CATHY: And you?

FARROW: Well, he has been drinking.

157. 1 C \_\_\_\_\_  
C.U. FARROW

CATHY: I know. / Also he's been  
losing money at poker.

(Cam. 2 next, Shot 158)

(On Cam. 1, Shot 157)

158. 2 B  
Close FARROW R f/g,  
CATHY Close L f/g,  
KEARNS Centre b/g,  
comes fwd. and  
joins them in  
close 3-shot

FARROW: Has he? I didn't  
know that. He could have made a  
mistake/...

KEARNS: But I didn't...

FARROW: If you say so ...

T/I to close 2-shot  
CATHY, KEARNS

CATHY: Look, it was more than  
that. I was there! Things blew  
all over the place. That can't  
just have been a fault on the tape,  
surely?

KEARNS: Aha. Very odd. Last  
person who checked the fuses put all  
the wrong values in. It would have  
taken a couple of hundred amps to blow  
them, so other things blew instead.

CATHY: And who checked the fuses  
last?

Let KEARNS go.  
P/B to HOLD  
FARROW R f/g,  
CATHY L b/g

KEARNS: Me.

CATHY: Is that true?

FARROW: I don't know. I never  
know when he's just trying to create  
an effect. Sometimes I think he's a  
bit - well - unbalanced. Well, I  
don't think there's much point in  
hanging around here. Care for a  
drink?

Let them go.

(As they turn -

159. 3 G  
Close JANET R f/g,  
KEARNS L b/g  
(Cam. 4 next, Shot 160)

CATHY: Love one.

(On Cam. 3, Shot 159)

Let KEARNS come  
fwd. to med. close  
2-shot.  
Let him go.  
P/B with JANET to  
M.S. KEARNS at bench  
R f/g, JANET L b/g

JANET: Help yourself ...

KEARNS: Thanks, love.

JANET: Jimmy? It wasn't  
your fault, was it?

KEARNS: No, it wasn't my fault.

JANET: Then how do you think it  
happened?/

160. 4 H  
High-angle o/s  
JANET L f/g,  
KEARNS R b/g

KEARNS: I think we're being  
got at, love. That's what I think.  
Now, then ...

(As he turns back  
to bench -

161. 3 G  
Low-angle KEARNS  
Close R f/g,  
JANET L b/g

JANET: Jimmy ...

Let JANET go U/S  
L and come back  
to him.

KEARNS: Meter. Set the meter.

See CLEMENS enter  
b/g

JANET: You don't really care very  
much, do you?

(As they kiss -

162. 4 H  
O/S JANET Close L f/g  
KEARNS R b/g

KEARNS: That better, love?/ Go  
back and give me an input reading on  
three, four and five.

163. 3 G  
KEARNS R f/g,  
JANET L f/g,  
CLEMENS b/g.

Let JANET go.  
(As she reaches  
desk -

164. 2 B  
JANET Med. close  
R f/g, CLEMENS  
L b/g.  
As he comes fwd.  
T/I to close 2-shot

CLEMENS: Janet?

JANET: Yes, Dr. Clemens?

CLEMENS: Janet, my dear, you  
run along now.

(Cam. 3 next, Shot 165)

(On Cam. 2, Shot 164)

Let JANET go.

(As Clemens looks  
to Kearns -

JANET: Oh, thank you. I'll  
see you tomorrow.

165. 3 G

M.C.U. KEARNS R f/g,  
CLEMENS L b/g  
CLEMENS comes to  
him.

KEARNS: Right. Now, let's have  
six and seven.

As KEARNS stands  
T/I to tight 2-shot

CLEMENS: Dr. Kearns ...

KEARNS: Oh, good evening, sir. What  
can I do for you?

CLEMENS: I must ask you to pay  
attention. We have come to the  
reluctant conclusion that you are  
disrupting the Plato project.

KEARNS: Disrupting? You mean  
sabotaging, don't you?

CLEMENS: No, not at all. The  
question of possible sabotage is an  
entirely separate one, and we are  
dealing with it. I am now talking  
about you, Dr. Kearns. Your rudeness,  
your total lack of responsibility,  
your immaturity. All these make you -  
unsuitable for the Plato project at  
this particular moment of crisis.

KEARNS: And so?

CLEMENS: Therefore you'll be  
temporarily relieved of your duties ...

As KEARNS turns  
back to work P/B  
to HOLD him close  
R f/g, CLEMENS  
L b/g

KEARNS: Thank you very much.

CLEMENS: I'm sorry. Goodnight,  
Dr. Kearns.

(Cam. 4 next, Shot 166)



(On Cam. 3, Shot 165)

KEARNS: I'm not going, you know.

As CLEMENS comes  
back T/I to close  
2-shot

CLEMENS: I beg your pardon?

KEARNS: What did you hire me for?  
Not my manners, surely./ Because I  
understand him. I know what makes him  
tick. Nobody else does./ You'd turn  
Plato over to that bunch of half-wits?/  
Let's take Farrow. He's okay, if he  
sticks to his astronomy. Then there's  
Hurst. You know what? He's afraid./  
So we're left with little Miss Lingfield.  
She ought to be in somebody's bed, not  
pushing buttons on that desk. She can  
get together with that anthropologist  
woman and talk knitting. So can all of  
you./ Go and chase your spies if you  
want -- but I've got work to do./ If you  
want to throw me out, you'd better bring  
on your little security men. All right?

166. 4 H  
C.U. KEARNS

167. 3 G  
C.U. CLEMENS

168. 4 H  
C.U. KEARNS  
(Swing 3)

169. 3 G  
O/S KEARNS Close  
R f/g, CLEMENS L  
b/g

170. 4 H  
A/B

171. 3 G  
A/B

(As KEARNS turns  
back to work -

CLEMENS: All that just proves my  
point. Goodnight, Dr. Kearns.

12. INT. COMMON ROOM. NIGHT.

172. 1 E  
JANET Close L f/g  
at desk. CATHY  
enters b/g

CATHY: Hello. I heard there  
was some coffee always on the go  
here. May I?

JANET: It's over there.  
Help yourself./

173. 4 C  
Conns Close f/g,  
CATHY L b/g,  
JANET R b/g

CATHY: Thank you. Would you like  
a cup?

(Cam. 2 next, Shot 174)

(On Cam. 4, Shot 173)

JANET: No, thank you. Actually,  
I want to ask you something.

CATHY: Go ahead.

JANET: Who are you, Cathy? I  
mean, what are you here for?

CRAB R. with  
CATHY to Close  
R f/g, JANET  
L b/g

CATHY: I'm an anthropologist. I'm  
interested in using your computer for  
translating dead languages.

As CATHY sits T/I  
and PED DOWN to  
O/S CATHY close  
R f/g, JANET L b/g

JANET: Oh, I see.

CATHY: You don't sound as though  
you believe me?

JANET: Well, I think you ought to  
know Jimmy and I --

174. 2 C

C.U. CATHY  
(SWING 4)

CATHY: Look, Janet. I'm not  
interested in Dr. Kearns./ But if you  
are, I suggest you try to stop him  
gambling.

175. 4 C

C.U. JANET

JANET: I have tried. But you  
tell me how./

176. 2 C

A/B

(Swing 4)

CATHY: That's your problem. But  
stop him, or he'll make a fool of himself.  
He may even be risking his job./

177. 4 C

O/S CATHY Close  
R f/g, JANET L  
b/g

JANET: Have they found you a room?

As CATHY goes  
T/I to M.C.U. JANET  
L f/g, CATHY R b/g

CATHY: Yes. But right now I'm  
going back over to the computer block.

(Cam. 2 next, Shot 178)

(On Cam. 4, Shot 177)

JANET: It'll be all locked up  
at this time of night.

CATHY: I don't think so. Dr.  
Kearns is still working there.

178. 2 C JANET: Oh. I see.  
C.U. CATHY

179. 4 C CATHY: No, you still don't.  
M.C.U. JANET L f/g, So are you coming?  
CATHY R b/g  
Let them go.

13. INT. PASSAGEWAY. NIGHT.

180. MIX 1 B  
C.U. Feet coming  
through door. As GRAMS: (11)  
they stop WHIP PAN Music  
UP to C.U. KEARNS  
As he comes fwd. P/B  
and CRAB R. to M.L.S.  
at control room door

BOOM B  
REPO. TO  
POS. 1

As he looks at phone  
CRAB R. fast to  
phone Close R f/g,  
KEARNS comes to it.  
As he goes PAN him L  
down corridor.  
(As he turns corner -

181. 2 G (in 1's loop)  
M.S. KEARNS. PAN  
him R. into Clemens's  
office. See name  
on door.  
(As CATHY and JANET  
enter -

X-FADE to  
faint hum.

182. 1 B  
Close 2-shot JANET,  
CATHY CATHY: Why no lights?

BOOM A 1

JANET: I don't know. The  
door was unlocked. Jimmy must  
still be about.

(Cam. 2 next, Shot 183)

(On Cam. 1, Shot 182)

CATHY: Can you smell anything?

183. 2 G (in 1's loop) JANET: Yes, I can. I - / Oh!  
 KEARNS Close R f/g  
 JANET, CATHY L b/g. You gave me a fright.  
 Let him go.  
 (As he reaches KEARNS: Sorry, love.  
 them -

184. 1 B JANET: What's the matter? BOOM B 1  
 Close 3-shot.  
 P/B as they come  
 fwd. and PAN R. KEARNS: There's something odd...  
JANET: What?  
KEARNS: I don't know. The  
 door's locked.  
CATHY: Haven't you got a key?  
KEARNS: I was the last person here  
 and I left it open. My key's inside.  
 This is the duplicate key from Clemens's  
 office. / The emergency 'phone's  
 been disconnected.

185. 2 H CATHY: That's an understatement.  
 Phone close R f/g,  
 Group L b/g.  
 Let CATHY come to  
 C.U. with phone.

186. 4 H JANET: It's hot in here ... FADE UP  
 KEARNS Close L f/g Hum as the  
 JANET R b/g. enter.  
 CATHY enters L b/g  
 PAN KEARNS L. to CATHY: And that smell's BOOM C 1  
 fan switch. stronger.  
 PAN him R. to  
 Control desk.  
 Let him go. JANET: Shall I switch on the  
 T/I to M.C.S. JANET fan?  
 R f/g, CATHY L b/g  
 (See them react -

187. 3 A KEARNS: Practical. Very  
 L.S. down lockers. practical. FADE UP  
 Let KEARNS come Air con-  
 fwd. and T/I to ditioner  
 B.C.U.

(Cam. 2 next, Shot 188)

(On Cam. 3, Shot 187)

	(As he turns -	<u>JANET:</u>	Jimmy?	
188.	<u>2 B</u>	M.C.S. CATHY, JANET at panel L f/g, KEARNS R b/g	<u>KEARNS:</u>	What? BOOM D 1
	KEARNS comes fwd. to 3-shot at panel	<u>JANET:</u>	Temperature's still going up. It's overheating	BOOM C 1
	T/I to C.U. KEARNS (As he looks up -	<u>KEARNS:</u>	Switch off, then...	FADE UP Hum.
189.	<u>4 H</u>	KEARNS Close R f/g, CATHY, JANET L b/g	<u>CATHY:</u>	What's wrong?
	CRAB R. and T/I as he goes U/S.	<u>KEARNS:</u>	I think there's something ...	Hum to Max. Vol.
	PAN him up ladder. (As he starts to undo grille-			
190.	<u>1 K</u>	B.C.U. CLEMENS f/g, Grille drops and we see KEARNS b/g		

GRAMS: (12)

CAPTION K

"THE AVENGERS"  
End of Act 2

Theme

FADE SOUND AND VISION

CAM. 1 move to POS. J - BROSTER'S FLAT.  
 CAM. 2 move to POS. F - CATHY'S FLAT.  
 CAM. 3 move to POS. H - CATHY'S FLAT.  
 CAM. 4 move to POS. J - BROSTER'S FLAT.  
 BOOM A stay at POS. 1 - PASSAGEWAY.  
 BOOM B move to POS. 3 - CATHY'S FLAT.  
 BOOM C move to POS. 2 - PASSAGEWAY.  
 BOOM D move to POS. 2 - CATHY'S FLAT.

CAPTION L GRAMS: (13)  
"THE AVENGERS"  
Act 3 Theme

14. INT. CATHY'S FLAT. DAY.

191. 3 H

C.U. Hands breaking  
eggs into bowl.  
P/B to STEED L f/g,  
CATHY R b/g

BOOM B 3

STEED: Two murders?

CATHY: Two accidents.

STEED: Who says so?

CATHY: Their own security  
people.

STEED: Ah! I should think  
you're suspect number 1.

CATHY: Careful!

T/I as STEED goes  
U/S to CATHY C.U.  
L f/g, STEED R b/g

STEED: I might say the same to  
you. Now, Brensall was gassed or  
frozen or both. Right?

CATHY: Yes.

STEED: And Clemens? How did he  
actually die?

CATHY: There was a bare  
electrical cable shorting against  
the inside of the air trunking.

STEED: Which he'd crawled into  
to keep his head cool, I suppose! What  
about your young friend Kearns.

Where is he?

(Cam. 2 next, Shot 192)

(On Cam. 3, Shot 191)

CATHY: He's vanished.

STEED: Vanished? Oh, marvellous. In three days an entire scientific establishment has been turned into something like Slaughter on Tenth Avenue. The whole project is now out of action, two men dead, and the only person who knows anything about anything -- disappeared into a puff of smoke.

See Cooker b/g

SMOKE  
EFFECT

CATHY: Sit down. Do you think you could manage to pour us a glass of wine?

STEED: A parting present?

CATHY: Why? Are you going somewhere?

STEED: I have told you a hundred times I am going to the Middle East. I was due there three days ago, but I was so fascinated by the mess you were making I couldn't tear myself away. Right now I'm only interested in finding Kearns. A little cold.

Let STEED come  
fwd. and sit C.U.  
L f/g, CATHY R  
b/g

CATHY: How do you like it?  
Herbs? Cheese, tomatoes, ham?

192. 2 F  
C.U. STEED

STEED: Plain.

(Cam. 1 next, Shot 193)

SWING  
BOOM

(On Cam. 2, Shot 192)

15. INT. BROSTER'S FLAT. DAY.

193. 1 J. M.C.S. CLARISSA L f/g  
BROSTER R b/g BOOM B 3

CLARISSA: And where's Kearns got to?

CRAB R. as BROSTER comes fwd. and sits C.U. R f/g, CLARISSA L b/g

BROSTER: I think he's panicked. Which means we've got to find him before somebody else does.

CLARISSA: Like who?

194. 4 J C.U. BROSTER BROSTER: The police./ Or anyone else who wants him as badly as we do./

195. 1 J C.U. BROSTER R f/g,  
CLARISSA L b/g

CLARISSA: Your friends aren't going to be very pleased we've lost Kearns of all people, but I suppose you can keep them quiet if the computer's held up a few months longer. Mrs. Gale./ What about her?

196. 4 J C.U. BROSTER

197. 1 J BROSTER: Ah, yes./ She'll know where he is./

198. 4 J (SWING 4) No. On second thoughts ...

SWING  
BOOM

16. INT. CATHY'S FLAT. EVENING.

199. MIX 3 H C.U. Cathy's hands painting Amphora. BOOM B 3  
PAN UP with hand to B.C.U. Mask. As she looks PAN R. to close 2-shot  
BROSTER, CLARISSA. BROSTER: Good evening.

(Cam. 4 next, Shot 200)



(On Cam. 3, Shot 199)

200. 4 F CATHY: How did you get in?  
C.U. CATHY I left the door open to let the smell

201. 3 H out./  
Med. 2-shot  
CLARISSA, BROSTER.  
P/B to CATHY L f/g,  
CLARISSA, BROSTER R  
b/g. As CLARISSA  
comes fwd. P/B to  
let her come to C.U.  
L f/g. See Amphora  
on table.

BROSTER: Yes, the place smells  
like a gas chamber. What are you  
doing?

CATHY: Perhaps you'll tell me  
what you want? And then perhaps you'd  
get out.

BROSTER: I'm sorry we had to arrive -  
er - unannounced, but we aren't altogether  
sure who you are.

Let CLARISSA go,  
T/I to 2-shot  
CATHY, BROSTER

CATHY: All right. And don't  
touch that. The solution's poisonous.

BROSTER: Now, what I want to know,  
my dear, /is your interest in Dr. Kearns.

202. 4 F  
C.U. CATHY  
(SWING 3)

CATHY: And what are you offering  
in return? /

203. 3 H  
C.U. BROSTER

BROSTER: Dr. Kearns. You see,  
we've got him./

204. 4 F  
A/B

CATHY: You've got him? /

205. 3 H  
A/B  
(SWING 4)

BROSTER: Yes. He's -- leaving  
the country. Defecting, you know./

206. 4 F  
BROSTER M.C. R f/g  
CATHY R b/g,  
CLARISSA L b/g

CATHY: You're lying.

CLARISSA: Well, now. This becomes  
more interesting. How do you know  
we're lying?

(Cam. 3 next, Shot 207)

(On Cam. 4, Shot 206)

- T/I to lose  
CLARISSA
207. 3 H  
CLARISSA M.C. L f/g,  
BROSTER, CATHY R  
b/g
- CATHY: Because I know Dr. Kearns. Rather better than you do, it seems./
- BROSTER: You know we're lying because you know where he is. Clarissa?
- As she turns PED.  
DOWN to C.U. gun  
f/g, CATHY,  
BROSTER R b/g
- CATHY: What do you think you're going to do with that?
- CLARISSA: It's a gas pistol.
208. 4 F  
C.U. BROSTER R f/g,  
CATHY L b/g
- CATHY: Yes. I do know./
- BROSTER: This kind's so messy, isn't it?/ You tell us where he is, or else we use that./
209. 3 H  
A/B
210. 4 F  
A/B
211. 2 F  
BROSTER M.C. L f/g,  
STEED R b/g
- STEED: Oh dear, oh dear. The amateurs are still hard at it./
212. 3 H  
C.U. CLARISSA L f/g,  
CATHY L b/g  
STEED, BROSTER  
R b/g  
Let CLARISSA x frame  
and go. T/I to  
CATHY & STEED
- STEED: Oh dear, oh dear. The amateurs are still hard at it./ My dear, those are quite ineffective beyond a range of three feet. Excuse me. Thank you. For you.
- CATHY: Still not in the Middle East?
213. 4 F  
CLARISSA, BROSTER  
R f/g, STEED &  
CATHY L b/g
- STEED: Missed my plane./ This is Mr. Broster is it?
- CATHY: That's right. And this is Clarissa.

(Cam. 3 next, Shot 214)

(On Cam. 4, Shot 213)

214. 3 H  
 M.C. 2-shot CATHY & STEED.  
 Let STEED come fwd. to C.U. L f/g, CATHY R b/g

STEED: Ah, yes. I remember. You did tell me./

I think this belongs on your wall.

CATHY: I hope you catch it this time ...

STEED: Catch it?

CATHY: Your 'plane.

(As he looks to Broster -

215. 4 F  
 C.U. BROSTER R f/g, CLARISSA L f/g, CATHY R b/g, STEED L b/g  
 (3 to POS. E)

Let STEED go; CATHY C b/g

STEED: Oh, thank you. Oh - before I go, do any of you know where I can find Dr. Kearns? No? What about you? No? You were right. He's vanished.

You'll turn these two BOOM D 2 over to the police when they arrive?

CATHY: That was the general BOOM B 3 idea./

216. 3 E  
 M.C.U. STEED.  
 T/I to C.U.

STEED: Police. Oh, my name's Carruthers.

GRAMS: (14) Sting.

17. INT. PASSAGEWAY. NIGHT.

217. MIX 1 B  
 M.S. FARROW, HURST & JANET.  
 T/I as they come thro' door to C.U. JANET L f/g, FARROW L b/g, HURST R b/g

FARROW: And that's it, is it? We just close down? Give up?

HURST: If we'd done so in the first place we might have saved the death of our director. I had hoped /you might admit

(Cam. 2 next, Shot 218)

(On Cam. 1, Shot 217)

218. 2 H  
 C.U. HURST R f/g,  
 FARROW & JANET L  
 b/g

HURST (cont'd.) you might admit I was right, but I suppose that's too much to expect. I suggest that you - and you, Miss Lingfield - go on leave. I, of course, shall have to remain here to look after Security.

219. 1 B  
 M.C.U. HURST

JANET: But what about Dr. Kearns?/

P/B as he comes fwd., see FARROW, JANET L & R b/g.  
 P/B round corner and PAN them L. to door. Let them go. PAN R. and see CATHY enter.

HURST: My dear young lady, I don't care where he is or what he's doing. He had the mind and the manners of an adolescent, and I'm delighted that he's out of the way. His whereabouts are the concern of the police, not us. Oh, by the way, I have arranged that nobody, from now on, shall enter the Unit without a pass. That will mean we shan't see any more of Mrs. Gale.

Let her go.

(As she goes -

BOOM A 1

220. 2 B  
 L.S. thro' door.  
 T/I and PED DOWN to see CATHY work on lock.  
 As she rises and enters P/B and CRAB her R. T/I to C.U. as she stops and turns to look around.  
 (See her listen for a moment -

FARROW: Pity./

F/X  
 Faint hum.

F/X  
 Chatter

BOOM C  
 TO POS. 1

221. 1 B  
 C.U. STEED's feet.  
 Let them go.

GRAMS: (15)  
 Drums.

(Cam. 2 next, Shot 222)

(On Cam. 1, Shot 221)

18. INT. OPS. ROOM. NIGHT.

222. 2 B  
 M.C.S. CATHY looking up ladder. As she comes fwd. P/B with her. F/X Hum  
 HOLD her in M.L.S.  
 As KEARNS jumps out from behind Cabinet. She throws him. As he jumps her -  
 (As she gets her foot on his neck - GRAMS: (16))

223. 4 G  
 C.U. KEARNS with CATHY's foot on his neck. KEARNS: That was dead stupid of me. If I'd known I was dealing with an expert I'd have hit you with a spanner./ BOOM C 1

224. 2 B  
 M.C.U. CATHY. KEARNS rises to C.U. L f/g, CATHY R b/g. CATHY: What are you doing here?  
 KEARNS: I was looking around to see if old man Clemens found anything out before they killed him ...

225. 4 G  
 C.U. KEARNS. CATHY: How did you get in?  
 KEARNS: Ah, cunning. I never went out.  
 CATHY: You've been here all the time?  
 KEARNS: I thought it might be my turn next, so I went to ground in the most useful place I could think of./ I know this building

226. 2 B  
 C.U. CATHY inside out./ Now. Do we co-operate, or

227. 4 G  
 A/B are you just going to get in my way?/

228. ? B  
 (SWING 2)  
 C.U. KEARNS L f/g, CATHY R b/g  
 (Cam. 4 next, Shot 229)

(On Cam. 2, Shot 228)

CATHY: May I point out that you're a suspect for sabotage, and probably even murder. So I'd like to know what you're up to?

KEARNS: Right now neither of us should be here, so either tag on behind or shut up and keep out of my way.

CRAB him L. to  
M.C.S. at Panel  
L f/g, CATHY R b/g

CATHY: You're making a lot of noise.

F/X  
Hum louder  
and chatter

KEARNS: You could let off a bomb in here and no-one would hear anything outside. This is right in the heart of things. Just you, me and Plato.

229. 4 G  
C.U. KEARNS

And one of us was around when Clemens was killed.

230. 2 B  
C.U. KEARNS L f/g,  
CATHY R b/g

CATHY: You think he was killed?

231. 4 G  
Low-angle Close 2-shot  
KEARNS L., CATHY R.  
See air vent b/g  
(Let Kearns go)

KEARNS: So do you, or you wouldn't be here. I know what I'd do if I wanted to kill someone in here.

First I'd rig some sort of booby trap. Like, say, a bare wire shorting against the inside of that air tunnel ...

232. 2 B  
C.U. CATHY

CATHY: But then you've got to make your victim crawl into the tunnel?/

233. 3 A  
M.C.U. KEARNS f/g,  
CATHY b/g  
As he comes fwd.  
T/I to C.U.

KEARNS: Yes. Of course if I can make him do so it looks all the more like an accident, doesn't it?

BOOM D 1

(Cam. 2 next, Shot 234)

/I mean much better than

(On Cam. 3, Shot 233)

Let him go.

234. 2 B C.U. CATHY L f/g  
KEARNS R b/g. KEARNS (cont'd.): I mean much better than having him lying on the floor here for instance. He'd have to get up there by himself./ Do you remember when we came in here? You thought there was a funny smell? BOOM C 1

Let him come fwd. to close 2-shot

CATHY: I remember.

235. 4 G C.U. CATHY  
(2 TRACK IN) KEARNS: That's how I'd do it. I'd lock that door from the outside. And I'd disconnect the emergency telephone from the switchboard./ Remember?

236. 2 B M.C.U. KEARNS CATHY: Go on./

T/I to C.U.

237. 4 G O/S C.U. KEARNS R  
f/g, CATHY L b/g  
As KEARNS goes U/S  
T/I and CRAB R. to  
C.U. CATHY R f/g,  
KEARNS L b/g KEARNS: Then I'd arrange for some sort of gas leak -- a smaller edition of what killed Brensall, say. All right? No, I'm the victim. I smell gas. I know the stuff's deadly. I try to get out. Locked in. I try the telephone. Dead ... I begin to think. I'm not meant to get out of here. But remember, I know the place./ I know that even with the door locked there's one way out. Risky, but I've got to try. Out along the air trunking .../

238. 2 B C.U. CATHY CATHY: You start to crawl along; push a live wire against the side of the tunnel, and that's it ... and it looks like an accident./

239. 4 G C.U. KEARNS.  
He nods.

240. 1 A 19. PASSAGEWAY. NIGHT. GRAMS: (17)  
Farrow's feet  
going through door.  
 (Cam. 2 next, Shot 241)

(On Cam. 1, Shot 240)

Let feet go.  
See door shut.

20. INT. OPS. ROOM. NIGHT.

241. 2 B

C.U. CATHY R f/g,  
KEARNS L b/g

BOOM C 1

CATHY: You liked Dr. Clemens.

KEARNS: That's right, I did.  
So let's get on with it.

CATHY: With what? What are we  
supposed to be doing?

Let KEARNS come  
fwd. to tight  
2-shot

KEARNS: Why do you think he was  
killed?

CATHY: Because he found out that  
the Plato project was being sabotaged.

KEARNS: And more important, who was  
the saboteur.

CATHY: That's not going to help us  
now.

KEARNS: I knew the old boy. He was  
a fighter. He was shut in here and he  
knew no-one could get him out. You  
know what I think he did? I think he  
talked to Plato. And Plato is going  
to talk to us.

PAN them R. and  
T/I with them to  
Memory Room.

21. INT. MEMORY ROOM. NIGHT.

242. 3 B

C.U. Refrigeration  
Unit R f/g, KEARNS,  
CATHY L b/g. They  
come fwd. to M.C.S.  
with Unit.

BOOM B 4

KEARNS: He could have used almost  
any code. If he fed anything in,  
it's in there.

(Cam. 4 next, Shot 243)



(On Cam. 3, Shot 242)

CATHY: It's cold.

KEARNS: It's a hundred and eighty absolute inside there. Say a hundred degrees below zero. Now then ... That last little do wiped out all the stored memories. So if there's anything at all in the memory bank now it must have been put in later. By the old man. So I'm just going to print out each memory unit in turn. Then we'll go back through there and see what comes out on the tape. Right. One ... Nothing there ...

(as they turn -

243. 4 B  
Cabinet Close  
L f/g, They come  
fwd. to C.U.  
KEARNS R f/g,  
CATHY L b/g

22. INT. PASSAGEWAY. NIGHT.

244. 1 B  
C.U. Farrow's feet.  
P/B as they come  
along corridor.  
Let them go.

GRAMS: (18)

23. INT. MEMORY ROOM. NIGHT.

245. 4 B  
Cabinet L f/g,  
KEARNS R f/g,  
CATHY b/g. See  
door b/g.  
(As we hear  
chatter -

KEARNS: Nothing there ...  
That's it.

F/X  
Typing  
chatter

246. 2 B  
C.U. Teleprinter  
(See it type -

247. 4 B  
A/B  
See door shut in  
b/g  
As it shuts T/I to  
tight 2-shot KEARNS  
R f/g, CATHY L b/g

I'll just make sure  
there's nothing in any of the  
other circuits. Hullo.

F/X Door  
Hum.

CATHY: Now what?

(Cam. 2 next, Shot 248)

(On Cam. 4, Shot 247)

KEARNS: I must have tripped the safety device. If anything starts to overheat in here it could damage the memory bank, so Plato bangs down the shutters and calls for help. Have us out in a minute.

CATHY: I hope so.

24. INT. OPS. ROOM. NIGHT.

248. 2 B

C.U. Teleprinter.  
As hand tears paper and lifts it PAN UP to C.U. FARROW.  
  
PAN him to Control Panel and T/I to C.U. Wheel as he turns it.

(4 to POS. L)

GRAMS: (19)

As we see face:  
Suspense

FADE out as he turns Wheel.

GRAMS: (20)

As we see writing:  
Sting.

25. INT. MEMORY ROOM. NIGHT.

249. 4 L

C.U. KEARNS R f/g,  
Cabinet L f/g  
CATHY C b/g  
  
As KEARNS goes to door T/I to C.U.  
CATHY L f/g, KEARNS R b/g  
  
As he comes fwd.  
CRAB R. to Close  
KEARNS R f/g,  
CATHY L b/g

BOOM B 4

KEARNS: I don't get it. The circuits are at normal. That means the door must have been shut from outside ...

CATHY: Well done!

KEARNS: Yes, but I don't see the point ... I mean, we're quite safe in here ... the place is airtight, but we won't run out of air for about forty eight hours.

(Cam. 2 next, Shot 251)

(On Cam. 4, shot 249)

CATHY: Suppose the alarm circuit isn't working again?

KEARNS: They can't have shut up the whole block and gone away for good. Somebody's going to come by and see the door's closed, and they'll open it. Meanwhile, we just sit tight.

CATHY: You know something? It's getting colder .../

251. 2 J  
C.U. Back of KEARNS's head. He turns into shot

KEARNS: That's it! Cathy, I'm a half-wit.

252. 3 K  
Low-angle KEARNS, pipes f/g, CATHY b/g  
As he puts his hands on pipe T/I to B.C.U.  
P/E and let him lift hands into shot.  
See CATHY b/g.  
(As he turns -

253. 4 L  
M.C.U. CATHY L f/g,  
KEARNS R b/g  
As they come fwd.  
P/B to C.U. Cabinet  
L f/g, KEARNS R f/g,  
CATHY C b/g

CATHY: Let me see.

KEARNS: You hang onto it. You're going to need it ...

CATHY: What are you doing?

KEARNS: I'm going to try to get Plato to shout for help.

26. INT. PASSAGEWAY. NIGHT.

254. 1 B  
C.U. Feet. PAN them R.

GRAME: (21)  
Drums

(Cam. 3 next, Shot 255)

(On Cam. 1, Shot 254)

As they go past  
PAN UP to see  
STEED walk away.

He stops and looks  
back.

(As he turns to go  
on -

27. INT. MEMORY ROOM. NIGHT.

255. 3 B

M.C.S. KEARNS,  
CATHY at cabinet

F/X  
Compressor

KEARNS: Couple more. I don't  
know if this will work. I really  
don't know.

BOOM B 4

29. INT. OPS. ROOM. NIGHT.

256. 2 B

M.C.U. STEED.  
See keys. As he  
rises and enters  
PED. UP and P/B  
with him.  
Let him come to  
C.U.  
Let him turn and go.  
(As he looks back -

F/X  
Hum.

257. 4 H

Teleprinter close f/g  
STEED b/g. Let him  
come fwd. As he tears  
flap and lifts it T/I  
to M.C.U.

F/X  
Chatter

258. 3 B

C.U. Tape in  
double's hands.  
S.O.S.S.O.S.S.O.S.

259. 4 H

M.C.U. STEED a/b  
PAN him to door.  
(As he exits -

30. INT. PASSAGEWAY. NIGHT.

260. 1 B

C.U. Telephone R f/g,  
STEED L b/g  
Let him come to  
C.U. at 'phone.

STEED: Emergency. Master  
Control.

BOOM A 4

(Cam. 3 next, Shot 261)

(On Cam. 1, Shot 260)

261. 3 B 31. INT. MEMORY ROOM. NIGHT.  
 Close 2-shot KEARNS, CATHY, crouched on floor f/g, door b/g BOOM B 4  
 KEARNS: It's all right for you. Women have that extra layer of fat for protection. Nothing personal, Cathy.  
 As CATHY rises PAN UP. See her go to M.S. at door. As she puts ear to door -  
 CATHY: Sssh. Listen. I think there's someone outside.

262. 4 H 32. INT. OPERATIONS ROOM. NIGHT.  
 M.C.S. STEED at door BOOM C 3  
 STEED: Cathy, can you hear me? Are you all right? Just keep cool.

263. 3 B 33. INT. MEMORY ROOM. NIGHT.  
 C.U. KEARNS R f/g, CATHY at door L b/g BOOM B 4  
 T/I as KEARNS rises and goes to M.C.S. with CATHY  
 CATHY: I can just hear someone shouting. BOOM C REPO. TO POS. 1  
 KEARNS: And about time. Hurry up and open the perishing thing!

264. 4 H 34. INT. OPS. ROOM. NIGHT.  
 M.S. STEED coming out of door. BOOM C 1  
 P/B and FAF him to M.C.S. R f/g at Panel, HURST, FARROW L b/g  
 As they come fwd. CRAB L. to see door in b/g  
 HURST: Who are you? What are you doing?  
 STEED: Just passing through, I assure you. Can you open that door?

(Cam. 3 next, Shot 265)

(On Cam. 4, Shot 264)

Let STEED go. See HURST turn switch.  
 (As he touches switch -

STEED: There's somebody in there. Mrs. Gale and Dr. Kearns, I think.

35. INT. MEMORY ROOM. NIGHT.

265. 3 B  
 M.C.S. KEARNS,  
 CATHY at door.  
 See door lift.  
 (As they exit -

F/X Door Hum.

36. INT. OPS. ROOM. NIGHT.

266. 1 C  
 M.C.S. STEED L f/g,  
 CATHY, KEARNS come through door. P/B as they come through second door.  
 P/B with KEARNS to 3-shot at panel, CATHY, STEED R b/g

BOOM C 1

STEED: You'd better have this.

HURST: Dr. Kearns? What is all this?

KEARNS: Somebody tried to kill us. Just a little unfinished business.

HURST: What are you doing? Will somebody please give me some sort of explanation?

KEARNS: It's very simple. Somebody killed Dr. Clemens. The same person tried to kill us. Plato knows who that person is ... That's right. And now he's going to tell us./

267. 2 B  
 M.C. 2-shot  
 CATHY, STEED.  
 As they turn to go P/B to M.C. FARROW R f/g, KEARNS, Group L b/g.

STEED: All right?

CATHY: Mmm.

(Cam. 3 next, Shot 268)

(On Cam. 2, Shot 267)

Let FARROW go. STEED: Is he all right?  
 (As Farrow goes - CATHY: He can handle it.

268. 3 K  
 Pipes Close f/g  
 FARROW enters b/g  
 Let him come fwd.  
 to break pipes.  
 (As he turns away -

269. 4 B  
 Panel L f/g,  
 FARROW R f/g, KEARNS,  
 STEED enter b/g  
 Let them go.

270. 2 B  
 M.S. Group coming  
 through door.  
 PAN DOWN to High-  
 angle as they put  
 FARROW on ground.  
 Let STEED go.  
 As KEARNS rises P/B  
 and PAN him to M.C.S.  
 at panel.  
 (As he switches off  
 and looks dejected -

F/X  
FADE hum  
as he  
switches  
off

37. INT. CATHY'S FLAT. DAY.

271. MIX 4 F  
 C.U. Label f/g.  
 P/B as STEED comes  
 fwd. See him pour  
 milk. PAN him R  
 and T/I to O/S  
 STEED R f/g, CATHY  
 L b/g.  
 T/I as he goes and  
 sits - High-angle  
 STEED R f/g, CATHY  
 L b/g

STEED: You look very nice.  
 Thawed out a bit. Of course, I  
 should never have left you alone for  
 a moment. A few minutes more and  
 you'd have been vacuum packed along  
 with the boy friend.

BOOM D 2

272. 3 E  
 Low-angle STEED  
 and SHEBA

CATHY: Why don't you go and

(Cam. 4 next, Shot 273)

(On Cam. 3, Shot 272)

STEED: I was just going. What I really wanted to ask you was if you'd be so kind as to look after Sheba for me while I'm away. Quarantine, you know/...

273. 4 F  
High-angle STEED  
R f/g, CATHY L b/g

CATHY: Where are you going? Don't tell me ... let me guess. It couldn't still be the Middle East, could it?/

274. 3 E  
M.C.U. STEED

STEED: My plane leaves in an hour's time. You'll be well looked after here, old girl. It's half a pound of raw meat, some seaweed powder, one teaspoon of cod liver oil, and a few biscuits daily. Oh - by the way - have you still got those I.O.Us?/

275. 4 F  
STEED close R f/g,  
CATHY L b/g  
T/B with STEED as he rises and comes fwd. to C.U. R f/g,  
CATHY L b/g

CATHY: Yes.

(As he turns -

STEED: Thank you.

276. 3 E  
C.U. STEED

Oh, and the five hundred

277. 2 K  
C.U. CATHY.  
(As she reacts -

pounds?/

I don't want it back.

278. 3 E  
A/B

Buy yourself a fur coat. You never know when we might have another cold snap./

279. 4 F  
STEED Close R f/g,  
CATHY L b/g.  
As STEED turns and goes T/I to C.S.  
CATHY and SHEBA

S/D CAPTIONS



	GRAMS: (22)
<u>CAPTION M</u> PATRICK MACNEE, HONOR BLACKMAN	Theme
<u>CAPTION N</u> ANTHONY BOOTH, WALTER HUDD, DAVID GARTH	
<u>CAPTION P</u> TENNIEL EVANS, ALLAN McCLELLAND, PENELOPE LEE	
<u>CAPTION Q</u> MARINA MARTIN, RAY BROWNE, CLIVE BAXTER	
<u>CAPTION R</u> MICHAEL WHITTAKER	
<u>CAPTION S</u> MARTIN WOODHOUSE	
<u>CAPTION T</u> JOHN BRYCE, JOHNNY DANKWORTH	
<u>CAPTION U</u> JAMES GODDARD	
<u>CAPTION V</u> LEONARD WHITE	
<u>CAPTION W</u> KIM MILLS	
<u>FADE CAPTION</u>	
<u>FADE UP CAPTION X</u> AN ABC PRODUCTION	

FADE SOUND AND VISION