

CAST in order of appearance:

Cathy Gale	HONOR BLACKMAN
Allen Marling	GARY WATSON
Mara Little	DIDI SULLIVAN
Richard Marling	PAUL EDDINGTON
John Steed	PATRICK MACNEE
One-Ten	DOUGLAS MUIR
Harry Miller	JAMES BREE
Anne Marling	ROMENA GREGORY
Josh	BERT PALMER
De Groot	STEVE PLYTAS
Blonberg	FRANK OLEGARIO

24 Extras - 15 Male and 9 Female

SCHEDULE

Wednesday, 9th January, 1963

Camera Rehearsal	10.00 - 12.30
Lunch Break	12.30 - 13.30
Camera Rehearsal	13.30 - 18.00
Supper Break	18.00 - 19.00
Camera Rehearsal	19.00 - 20.00
Line-Up & Make-up	20.00 - 20.30
VTR Insert	20.30 - 21.00

Thursday, 10th January, 1963

Camera Rehearsal	10.00 - 12.30
Lunch Break	12.30 - 13.30
Camera Rehearsal	13.30 - 15.30
Tea Break, Line-Up	15.30 - 16.15
Normal Scan, Make-up	16.15 - 17.30
Dress Rehearsal	17.30 - 18.00
Notes	18.00 - 18.30
Line-Up	18.30 - 19.30
VTR	19.30 - 20.30

Floor Manager	Denver Thornton	Lighting ..	Kenneth Brown
Stage Manager	Diana Lyddon	Sound	Richard Jackman
Prod. Asst.	Diana Gibson	Cameras ...	Michael Roberts
Tech. Supervisor ..	Peter Cazaly	Wardrobe ..	Ambren Garland
Vision Mixer	Gordon Hesketh	Make-up ...	Launa Bradish
Racks .	Alan Fowler & William Marley		

CAMERAS: 4 Pedestals

SOUND: 4 Booms, 1 Lazy Arm, 3 Slung Mics.

TELECINE: ABC Symbol, 21 captions

VTR: VTR Insert 2298A, length app. 3 minutes

1 F/U
 TELECINE (5 secs.) SOF
 ABC SYMBOL

FADE SYMBOL

2 F/U
 CAPTION SCANNER GRAMS: Avengers
Theme
 THE AVENGERS (A)

3 CAPTION SCANNER
 THE AVENGERS (B)

4 CAPTION SCANNER
 THE AVENGERS (C)

5 CAPTION SCANNER
 THE AVENGERS (D)

6 CAPTION SCANNER
 Starring PATRICK MACNEE

7 CAPTION SCANNER
 and HONOR BLACKMAN

FADE CAPTION

8 F/U
 1A Scene 1 - INT. DESIGN ROOM - Day
 C.S. ROW OF CHINA on bench BOOM A1

PAN L. along china

PAN UP to hold M.S. MARA & CUP

Allen & Cathy enter door u/s
& X'd/s to either side of Mara

ALLEN: This is our design room,
 Mrs. Gale. Come over here, and
 let me show you what we're doing.
 That's Royal Marling, the best bone-
 china we've ever made. This lot's
 going to the Leipzig Trade Fair.
 Isn't that right, Mara?

COMING TO 2 - SHOT 9

ON CAMERA 1 - SHOT 8

MARA: Yes, Mr. Allen.

CATHY: It looks lovely - should do well.

9 A & C X up : ALLEN: The main pottery shop's through here.
2A
M.C.S. MARA

10 1A
L.S. ALLEN/CATHY
PAN L. with them to door / 2 CLEAR TO B/

CRAB R. to hold
M.S. MARA at bench ALLEN: You see, our main problem's space. Unfortunately we can't afford enlargements yet. This BOOM B1
11 A & C. through door
3A
M.L.S. ALLEN/CATHY is where we make our china ware.

CRAB R. to hold 2-shot CATHY: Is it all made by hand? F/X: Pottery noises

12 As he turns
2B
2-shot ALLEN/CATHY ALLEN: We don't make any mass-produced stuff. Only the best is good enough for Marlings.

13 3A
Single CATHY That's my laboratory over there - would you like to see it?

14 2B
2-shot ALLEN/CATHY ALLEN: It won't help you to write a book on fine china, I'm afraid. My stuff's more practical than beautiful.

X to door & through it / 3 CLEAR TO B/

15 4A
C.S. TILES & GLOVES BOOM C1
F/X end
PAN UP to hold 2-shot ALLEN/CATHY
She Xs to bench, he follows

CATHY: Do you always use tiles for your experiments?

COMING TO 3 - SHOT 16

ON CAMERA 4 - SHOT 15

PAN DOWN with tile

16 3B
C.S. ALLEN

ALLEN: They're a handy shape, and they're made of the same material as the stuff we manufacture. At least, they are when I start. These tiles are all brittle, you see. / I've been trying to make one that you could bounce off a wall.

CATHY: Unbreakable china? You really think that's possible?

17 4A
2-shot ALLEN/CATHY
Richard enters from shop CRAB R. to hold 3-shot as he moves between them

ALLEN: I know it is. / It's a question of what you mix with it, and the molecular structure has to be right ...

RICHARD: Hullo, Cathy. Sorry I'm late. I hope Allen's been looking after you?

CATHY: Oh, yes, thank you.

RICHARD: You shouldn't bother Cathy with your world-shattering theories, Allen. Unbreakable ceramic!

Picks up broken tile

ALLEN: That's not the one. I -

RICHARD: It's all nonsense, you know, Cathy. Come on, I'll show you something really interesting. /

18 2B
M.L.S. RICHARD/CATHY

PAN L. & T.I. with RICHARD to hold 2-shot RICHARD/CATHY

4 CLEAR TO B BOOM B1

COMING TO 3 - SHOT 19

ON CAMERA 2 - SHOT 18

19 3B (onto slip tank)
C.S. LEVER
 EASE BACK to hold 2-shot
 RICHARD/CATHY reaction
 CRAB R. to hold BODY f/g

RICHARD: This is where every-
 thing starts. With mud - ordinary
 honest-to-God mud. You put it F/X: Machine
 in, / you mix it up, and you get ... starts

GRAMS: Avengers
 Q11
 old tape

20 2B (tracked in to tank)
M.C.S. BODY in tank.
 EASE IN to RIGHT SHOT 3 CLEAR TO C/

21 SUPERIMPOSE
CAPTION SCANNER
 IMMORTAL CLAY

LOSE CAPTION

22 MIX CAMERA 2 TO
4B Scene 2 - INT, TURKISH BATH - Day
C.S. ONE-TEN'S FEET on scales BOOM C2
 PAN UP to hold 2-shot 2 CLEAR TO A/ F/X: Steam &
 ONE-TEN/STEED slaps b/g

One-Ten moves to cubicle R. ONE-TEN: Not bad, not bad at
 CRAB R. to hold 2-shot .Steed. Marling's is a small
 company, very small, and they
 only produce quality stuff.
 Remember that. They're also in
 very great danger of going bank-
 rupt, so I don't suppose they
 can afford much in the way of
 lab. equipment.

STEED: But -

23 3C ONE-TEN: Let me finish, Steed.
M.C.S. ONE-TEN in cubicle

(continued)

COMING TO 4 - SHOT 24

ON CAMERA 3 - SHOT 23

24 4B
 2-shot STEED/ONE-TEN

ONE-TEN: (contd.) Allen Marling's making a claim that is just about impossible - I know that. / And he's published his findings in that scientific journal - 'Form'.

STEED: Surely they'd be bound to check what he wrote?

EASE IN to single ONE-TEN

ONE-TEN: All he gave them was the general lines he's working on, and according to our experts he could be right. Could be - that's all they could tell me. /

25 3C
 Single STEED in cubicle

You've got to find out if he is.

STEED: I know it would be nice not to break a cup every time I was up. But how can it possibly affect security? /

One-Ten Xs to fountain

26 4B A/B
 2-shot STEED/ONE-TEN

CRAB R. to hold 2-shot as Steed follows him

ONE-TEN: Pottery's just mud, Steed. It's plentiful and cheap and easy to move. If you can make it as hard as Allen Marling claims you'd have something that could cut through tempered steel, - and think of all the things that's used for - all the jigs and dies and drills, millions of them. It would be useful in other ways, too. The nose-cones of rockets, for instance - /

27 3C
 Single ONE-TEN

One-Ten turns to Steed

28 4B A/B
 2-shot STEED/ONE-TEN

Extra to fountain then goes Steed moves to One-Ten

CRAB L. to hold 2-shot

COMING TO 3 - SHOT 29

ON CAMERA 4 - SHOT 28

ONE-TEN: A lot of people have been trying to make an unbreakable ceramic - experts - all over the place. Allen Marling's the last one who should have succeeded. He's made other claims before, and they've all failed.

29 3C
M.C.S. ONE-TEN

STEED: Well, then? /

ONE-TEN: The trouble is that if he's right a lot of people would like to get on to his secret. There are a few people who specialise in stealing good ideas and selling them to whoever will pay, and one of them was killed at Marling's yesterday. /

30 4B
M.C.S. STEED

STEED: A man called Lander.

ONE-TEN: How'did you know?

31 3C
M.C.S. ONE-TEN

STEED: Mrs. Gale told me. /

ONE-TEN: I've told you before, Steed, I don't approve of amateurs ...

32 4B
Single STEED
EASE BACK as Steed Xs to cubicle for hat & briefcase
Hold 2-shot

STEED: She knows about ceramics - /
she's supposed to be writing a book about them, that's how she got to know the Marlings.

ONE-TEN: Maybe. But go there yourself, Steed. (continued)

COMING TO 3 - SHOT 33

ON CAMERA 4 - SHOT 32

33 3C
C.S. MAGAZINE ONE-TEN: (contd.) You're an expert from the Ceramics Research Council. And here's the current copy of 'Form'.

PAN UP to hold 2-shot
 STEED/ONE-TEN STEED: Some forp! GRAMS: Avengers Q16D old tape

HOLD Single ONE-TEN
4 CLEAR TO C

34 2A Scene 3 - INT. DESIGN ROOM - Day
B.C.S. TEAPOT in Miller's hand BOOM A1
(d/s table)

3 CLEAR TO A F/X: Sound of machine in b/g

35 1A
2-shot MARA/MILLER

MARA: Joy Tracey's going to have a film test.

MILLER: Who?

MARA: Joy Tracey. - this year's Miss England. "Beautiful, raven-haired Joy Tracey has been offered a film test by producer Roy Birch. Miss Tracey, a secretary, is 37-23-36". Here, look! Not bad, is she?

MILLER: No, she's pretty good. Not a patch on you, though, Mara.

MARA: That's what I thought. You know, I could be where she is. Just imagine, a big contest - and all those people looking at me. All I need is the chance.

Hold 2-shot as she rises
 PAN MARA L. to cabinet to hang up coat

COMING TO 2 - SHOT 37

ON CAMERA 1 - SHOT 35

CRAB R. to hold 2-shot
MARA/MILLER

MILLER: Once you start entering,
you'll win every time.

MARA: Well, there's no need to
sound so sad about it.

37 2A
C.S. MILLER

MILLER: You'll go away then,
won't you?

38 1A
2-shot MARA/MILLER

MARA: I hope so. / I'm sorry,
Harry - I didn't mean ...

MILLER: Just a minute. Where
did you get that dress from?

39 2A
C.S. MILLER

MARA: Mr. De Groot bought it
for me.

He rises

MILLER: I've told you, Mara,
you shouldn't let him buy you
things.

MARA: You buy me things.

40 1A
2-shot MARA/MILLER

MILLER: That's different.

MARA: Is it?

41 2A
M.S. MILLER
PAN MILLER L. to hold
2-shot MARA/MILLER

MILLER: Of course it is. / Mara -

COMING TO 1 - SHOT 42

ON CAMERA 2 - SHOT 41

MARA: Mr. Allen's out in the
pottery-shop, he'll see us.

PAN MARA L. to cabinet

GRAMS: IA304A
Band 3

42 1A
M.C.S. MILLER
PAN DOWN to TILE

'Avengers
Q2A
'old tape

43 3A Scene 4 - INT. POTTERY SHOP - Day
M.S. RICHARD at bench BOOM B1
TRACK BACK with him to
hold 2-shot ANNE/RICHARD F/X: Sound of
machinery

RICHARD: You've been to the
bank?

ANNE: Yes, the wages are almost
ready.

RICHARD: Not so bad for them,
is it? There's a murder here,
so they lose two days work and
I still have to pay them a week's
wages. It might be worth it,
at that. / At least he can't run
off with you now.

44 2B
C.S. ANNE

ANNE: Richard, please! I've
told you. Lender wasn't anything
to me. / I just went out with him
a couple of times.

45 3A
2-shot ANNE/RICHARD
CRAB L. to hold 2-shot
as they X d/s L.

RICHARD: And now the whole town
knows about it. You must be out
of your mind. /

46 2B
C.S. ANNE

COMING TO 3 - SHOT 47

ON CAMERA 2 - SHOT 46

ANNE: When did you last take me out? When did you last want to?

47

3A
2-shot ANNE/RICHARD

RICHARD: You're talking like that blasted Inspector. He thought I was jealous of Lander. He was right. I was. I haven't even an alibi for the night he died. They were on to that quickly enough.

ANNE: But surely they can't think ...

48

As he turns
2B
2-shot ANNE/RICHARD
EASE BACK with RICHARD as he Xs to d/s bench to hold 2-shot. She follows.

RICHARD: I had the means, and the motive. If they think I had the opportunity, too ... / As if I hadn't enough to worry about. De Groot needs all the Royal Marling we can give him for the Leipzig Trade Fair, and he leaves in three days. This one has to sell, Anne. If it doesn't, we're in trouble. We haven't had a really successful new line in eighteen months. You wouldn't think Miller could have done that, would you? He spends half his time drooling over our glamour girl in the design room. But he made this - created it - out of nothing. And if Royal Marling fails I won't be able to afford even him any more. He's the last chance we've got.

/3 CLEAR TO D/

CRAB L.

EASE IN to C.S. ANNE

COMING TO 4 - SHOT 49

GRAMS: IA302A
Band 3
(last note of trumpet)

CN CAMERA 2 - SHOT 49

49 4C Scene 5 - INT. MUSEUM - Day
C.S. NOTEBOOK on cabinet BOOM C4
PAN UP to M.S. CATHY F/X: Footsteps
CRAB R. to hold STEED: How's the book? Ready
2-shot STEED/CATHY for publication? echo
as Stead enters L.

CATHY: I won't even finish it
if I can't complete my research.

STEED: Marling's certainly make
fine stuff.

EASE IN to single CATHY

CATHY: Unfortunately there's not
a great demand for it.

50 3D
Single STEED
CRAB L. to hold
2-shot STEED/CATHY

STEED: Who runs the business?

CATHY: Richard keeps the books -
if that's what you mean. But
Allen has the brains. They
inherited the business from
their father. They've both been
in it since they were at school.

STEED: Do you think Allen's a
good potter?

51 4C
Single CATHY
PAN CATHY L. to
2-shot STEED/CATHY

CATHY: Yes, I think so. Unfor-
tunately, he's held in check by
his brother. Pity. He would be
a much happier person if he was
allowed to get on with his research.

STEED: Being sorry for people is
bad in our business, Cathy. It
slows you up.

52 3D
2-shot STEED/CATHY

COMING TO 4 - SHOT 53

ON CAMERA 3 - SHOT 52

Cathy Xs R. to case

CATHY: I'm not in your business.
You'd better remember that.

Steed Xs to below case

STEED: All right.

CATHY: Look. That's the best
there is, Steed. But it's hard
to sell - it costs so much.

STEED: Did the police find any-
thing on that man Lander's body?

53

4C
C.S. CATHY

CATHY: No, nothing. / Do you
think anyone could drown in liquid
clay?

EASE BACK to 2-shot

STEED: I doubt it. It's more
likely someone surprised him there,
murdered him and hid his body in
the slip-tank. At least he's out
of our way. /

54

As Steed breaks R.
3D
Single STEED

CATHY: What do you mean? Who
was he?

EASE BACK as Steed
moves forward to hold
2 shot STEED/CATHY

STEED: A seller of secrets. The
middle-man in a business which
buys and sells industrial informa-
tion.

/ 4 CLEAR TO D /

CATHY: Have you read Allen Marling's
article in 'Form'.

STEED: As much as I could.

CATHY: He's trying to produce a ...
(continued)

COMING TO 2 - SHOT 55

ON CAMERA 3 - SHOT 54

CATHY: (contd.) ceramic - a piece of pottery - that won't break.

STEED: I got that much from One-Ten.

CATHY: What's his interest?

STEED: If Allen Marling's claims are true, this could be a big break-through in solving the problem of friction on high-speed aircraft and rockets. If he's right it'll be the hardest man-made material ever produced.

CATHY: And he and his brother will be millionaires.

GRAMS: Avengers
.qll
old tape

55	2B	Scene 6 - INT. POTTERY SHOP - Day	BOOM B1
	H.S. JOSH coming through door		
	CRAB L. with JOSH & PAN HIM to lab. door	<u>3 CLEAR TO E/</u>	

56	4D	Scene 7 - INT. LABORATORY - Day	BOOM C4
	Single JOSH		
	CRAB L. to hold 3-shot ALLEN/JOSH/WORKMAN	<u>ALLEN</u> : (Ad libs.) .. Carry on. What are you doing here, Josh?	

2 CLEAR TO A/

JOSH: Pay-day, Mr. Allen.

As workman goes
EASE IN to TIGHT
2-shot ALLEN/JOSH

ALLEN: Oh, yes, of course. (TO WORKMAN) All right, off you go.
(continued)

COMING TO 3 - SHOT 57

ON CAMERA 4 - SHOT 56

ALLEN: (contd.) I haven't seen you since that night.

JOSH: Better not. The police have been nosy enough. I burned all your clothes, Mr. Allen, like you told me. They were that full of clay they didn't burn easily. There's just one thing - I lost a glove - one of them.

CRAB R. to fav. ALLEN

57

3E
Single JOSH

ALLEN: Lost?

JOSH: I've looked everywhere for it. I'm sorry. It must have slipped out when I bundled your things together. But don't worry, it - /

58

4D
2 shot ALLEN/JOSH

ALLEN: It was covered in clay, from the tank.

JOSH: There's lots of gloves with clay on them.

CRAB L. to hold
2-shot ALLEN/JOSH

ALLEN: Not like these. Mine are specially made. Besides - it had my name on it. You'd better go, there's someone coming.

59

As De Groot enters
3E
Single DE GROOT

JOSH: Don't worry, Mr. Allen, You didn't do anything wrong! /

60

4D
2-shot DE GROOT/ALLEN

COMING TO 3 - SHOT 61

ON CAMERA 4 - SHOT 61

DE GROOT: Bad luck, old chap.
Have a chocolate.

ALLEN: No, thank you. This isn't
my best attempt, you know. But
it's pretty hard.

De Groot Xs behind him
to his R.

DE GROOT: That's not bad. Have
you got a better one? Another
tile - like that?

ALLEN: Yes.

DE GROOT: I should very much
like to see it.

62 3E
C.S. ALLEN

ALLEN: You will, Mr. De Groot,
everybody will, when the time
comes. And I'll tell you this -
you'll be able to hit it with a
sledge-hammer and it won't even
crack.

63 4D
2-shot DE GROOT/ALLEN

3 CLEAR TO F

DE GROOT: But ceramic is bound
to break, surely? It's part of
nature.

HOLD 2 shot as
De Groot Xs u/s

ALLEN: Not mine. You'll see,
very soon.

DE GROOT: I'll look forward to
it. Can you tell me - is my
Royal Marling consignment ready
yet?

COMING TO 2 - SHOT 64

ON CAMERA 4 - SHOT 63

EASE IN to C.S. TILE

ALLEN: You'd better ask Miller.

64

2A

Scene 8 -INT. DESIGN ROOM - Day

M.C.S. MARA at bench C.

She Xs with cup

De Groot comes d/s to them

4 CLEAR TO E

BOOM A1

65

1A

3-shot MILLER/DE GROOT/MARA

DE GROOT: Ah! Working on my
order at last.

Miller rises

MILLER: Yes, Mr. De Groot.
We've been held up the last two
days - the police have been all
over the place.

DE GROOT: Leipzig won't wait,
Mr. Miller.

66

2A

Single MARA (she rises)

MILLER: It'll be ready in time.

MARA: Oh, Mr. De Groot, I got
my new dress today. It's lovely,
would you like to see it?

EASE BACK to hold
2-shot MILLER/MARA

DE GROOT: Of course.

MILLER: See if you can find
some coffee, Mara, and tell Mr.
Marling that Mr. De Groot's here.

COMING TO 1 - SHOT 67

ON CAMERA 2 - SHOT 66

67 1A MARA: It won't take a minute.
C.S. MILLER

68 2A MILLER: Go now. Go on, Mara.
3-shot MILLER/DE GROOT/MARA
CRAB R. to hold Mara's exit
Xs between them to door

69 As De Groot turns
1A
2 shot MILLER/DE GROOT

MILLER: What did you have to
come and fill her head full of
this bathing-beauty stuff for?
It's filthy.

DE GROOT: You really think so?

MILLER: Parading round like that,
with a lot of dirty-minded men
looking at her - /

70 2A
Single DE GROOT
PAN L. to hold
2-shot MILLER/DE GROOT
as he Xs to Miller

DE GROOT: It's an investment.
An investment I'm perfectly
willing to turn over to you.
All you have to do is buy me
out.

MILLER: I haven't any money.
The way things are going, I'll be
lucky if I keep my job.

Xs up to rostrum

DE GROOT: If you do what I'm
suggesting, you won't need a
job. You know, you really need
Mara - before the top of your
head blows off. With twenty ...
(continued)

COMING TO 1 - SHOT 71

ON CAMERA 2 - SHOT 70

71

1A
2-shot MILLER/DE GROOT

2 CLEAR TO B

PAN DE GROOT R. to rail

HOLD 2-shot as
Miller enters L.

EASE IN to C.S. MILLER

DE GROOT: (contd.) .. thousand
pounds you could have her.

MILLER: And what could I give
you in exchange?

DE GROOT: Let's imagine you
have twenty thousand pounds. You
can afford to give Mara the lovely
things she needs. You help her
and encourage her - and the
glamorous Miss Little becomes
Miss World. Think how kind she
would be to Harry Miller. All
you have to do is bring me a tile -
Allen Marling's tile.

MILLER: You really believe he's
made it.

DE GROOT: I really do. And I
want it every bit as much as you
want twenty thousand pounds.

GRAMS: Avengers
Q4A
old tape

72

4E
M.C.S. CATHY at bench
TRACK BACK & HOLD RICHARD
to 2-shot RICHARD/CATHY

1 CLEAR TO B

Scene 9 - INT. POTTERY SHOP - Day

BOOM B1

F/X: Machinery

RICHARD: You look about all you
want to, Cathy. I'm sorry I can't
finish showing you round, but you'll
find plenty to interest you here.
This is still a handicraft, you
know. You take the clay and shape ...

(continued)

COMING TO 2 - SHOT 73

ON CAMERA 4 - SHOT 72

RICHARD: (contd.) .. it and if your hands aren't right you end up with rubbish. Craftsmen are very hard to come by these days.

CATHY: You've been very helpful. That's the sort of information I could use.

73 2B
Single RICHARD

EASE BACK to hold 2-shot

RICHARD: It's a pleasure. I must leave you, I'm afraid. I daren't keep De Groot waiting - he can be rather difficult. He's my best customer, and if he does well at Leipzig my troubles are over.

74 4E
Single CATHY

75 2B
2-shot RICHARD/CATHY

Hold Richard as he
Xs w/s to door & exits

CATHY: You're selling to Leipzig?

RICHARD: I'll sell to anyone who'll buy. Politics doesn't come into this. I deal in cups and saucers - not H-bombs.

76 4E
M.S. JOSH at door
Hold him d/s

As he looks
77 2B
2-shot JOSH/CATHY

JOSH: You interested in pottery, then, Miss?

78 4E
Single CATHY

CATHY: Yes, I'm writing a book about it - the fine stuff, you know. Chinese porcelain, Dresden, Meissen.

COMING TO 2 - SHOT 79

ON CAMERA 4 - SHOT 78

HOLD 2-shot as
JOSH enters L.

79

2B
Single JOSH

JOSH: Aye, I've made the stuff myself. It were that delicate I've wondered how my hands could hold it. Not any more, though. I used to be the best potter in the five towns, until I had a car accident a couple of years ago. Would you like to see some of my stuff, Miss?

80

4E
2-shot JOSH/CATHY

CATHY: Yes, I'd love to.

81

2B
2-shot JOSH/CATHY
PAN R. & EASE BACK
to hold to frame

JOSH: It's over here. Thanks, I'd have hated to see that go.

CATHY: It's beautiful.

82

4E
C.S. REACTION CATHY

JOSH: We really worked on that one. I'm not fit to let loose in a pottery these days. If it wasn't for Mr. Marling and Mr.

83

2B
2-shot JOSH/CATHY

Allen I wouldn't even have this night-watchman's job. But they've been very good to me, both of them. My accident, you seem it were my fault.

4 CLEAR TO F

CATHY: I see.

JOSH: I didn't get any compensation. I owe a lot to Marling's, Miss.

84

3F
2-shot STEAD/CATHY as
they enter through double doors

Scene 10 - INT. CORRIDOR - Day

BOOM 05

COMING TO 1 - SHOT 85

ON CAMERA 3 - SHOT 84

ANNE: You'll find things in rather a mess, I'm afraid. We've had -

2 CLEAR TO C

STEED: A murder? It's not the sort of thing you can keep a secret, Mrs. Marling. Did you know Lender?

85 1B
Single ANNE

ANNE: Yes, I did. Not very well, but -

86 3F
2-shot STEED/ANNE

STEED: Was he interested in pottery, too?

ANNE: Yes, he was.

STEED: It must have been quite a shock to you - and your husband.

87 1B A/B
Single ANNE

Was your husband a friend of Lender's? I suppose he was, otherwise he wouldn't have let him into the pottery.

ANNE: Richard didn't let him in - nor did I.

STEED: You mean he broke in? Not a very friendly thing to do, was it?

88 3F
M.S. STEED/ANNE

EASE BACK as they look at Cathy & hold 3-shot as Cathy enters R. fr.

COMING TO 1 - SHOT 89

ON CAMERA 3 - SHOT 88

HOLD 2-shot as Anne
exits between them
They X to case

ANNE: This is Mrs. Gale - Mr.
Steed, of the Ceramics Research
Council. I'll tell my husband
you're here, Mr. Steed. Do make
yourself at home.

CATHY: Marling cream-ware.
Willow-cast, manganese glaze.
About 1810.

STEED: She's worn well.

CATHY: Look, Steed, there's a
man called De Groot here. He's
exporting a consignment of Royal
Marling to Leipzig for the Trade
Fair. / Might he be exporting
a tile too?

89 1B (shooting through trap)
C.S. CATHY

EASE BACK to hold 2-shot

STEED: He might at that. I'd
better have a look at him. It's
a good cover - respectable business-
man boosting our export trade.

CATHY: And I've just met the
night-watchman here.

STEED: Was he any help?

CATHY: I couldn't tackle him
about the murder, but it strikes
me he must have been here the
night Lander was killed. /

90 3F
Single STEED

COMING TO 1 - SHOT 91

ON CAMERA 3 - SHOT 90

STEED: Do you think he would
have heard Lander breaking in?

CATHY: What makes you think he
broke in?

91 1B STEED: Anne Marling just told me.
Single CATHY.

CATHY: He didn't, Steed - he
used a key.

GRAMS: Avengers
Q16 B
old tape

92 2C Scene 11 - INT. DESIGN ROOM - Day
Single DE GROOT
He Xs d/s L. BOOM A1

EASE BACK to hold
2-shot DE GROOT/RICHARD

DE GROOT: This will do well at
Leipzig, I am sure. It will do
well in America, too, but you
need money, and you need it soon.
Isn't that true? You've got a
lot of debts, Mr. Marling.

93 4F RICHARD: Have I? How do you know?
Single RICHARD

94 2C DE GROOT: It's my business to
2-shot DE GROOT/RICHARD know. If this new line of yours
takes you'll have to expand. You
can't refuse capital.

RICHARD: No, De Groot. I'm
happy as I am, thank you.

HOLD 4-shot as
Steed & Anne enter

DE GROOT: I don't want you to
go out of business yet, I'm
expecting a lot from Marling's.

COMING TO 4 - SHOT 95

ON CAMERA 2 - SHOT 94

ANNE: Mr. Steed's here.

95

4F
2-shot STEED/RICHARD

EASE BACK to hold 3-shot

RICHARD: I'll see him./

RICHARD: I'm Richard Marling.
This is Mr. De Groot - Mr. Steed,
Ceramics Research Council. Mr.
De Groot is one of our best cus-
tomers.

DE GROOT: Beautiful, isn't it?

STEED: Yes, this glaze is perfect.
Where are you going to sell it?

96

2C
C.S. DE GROOT

PAN R. to hold 3-shot

RICHARD: Leipzig Trade Fair./

DE GROOT: Business before poli-
tics - eh, Mr. Steed? I had
better go. How soon can I have
my order, Mr. Marling?

RICHARD: Tomorrow, if you like.

DE GROOT: Oh, three days will
do very nicely, thank you. Good-
day, Mr. Steed.

EASE BACK with RICHARD

RICHARD: Well, we're very pleased
with Royal Marling, but I'd no
idea the Ceramics Research people
were interested./

97

4F
Single RICHARD

STEED: The police have gone, then?

98

2C
2-shot STEED/RICHARD

RICHARD: Yes./

COMING TO 4 - SHOT 99

ON CAMERA 2 - SHOT 98

HOLD 2-shot

STEED: But they haven't arrested anyone yet?

RICHARD: No. If you'll come with me I'll -

STEED: Do you think I might meet your brother, too?

RICHARD: Allen's not concerned with this.

STEED: We're not interested in bone china as such, Mr. Marling. It's your brother's experimental tile we want to see.

RICHARD: (TO ANNE) See if he's in the lab., will you?

ANNE: (PHONING D/G) Hello, Allen? Can you come up to the Design Room. Yes, very important. All right.

99

4F
2 shot RICHARD/STEED

STEED: A cigarette?

100

2C
3-shot ANNE/RICHARD/STEED

EASE IN to
Single RICHARD

RICHARD: My brother's made discoveries before, you know. Not all of them have come out the way we hoped. There was a cheap way of making porcelain - £3,000 that cost us. Then there were the electric insulators, the tea-pots with the non-drip spout, ...

(continued)

COMING TO 4 - SHOT 101

ON CAMERA 2 - SHOT 100

101 4F
Single STEED

RICHARD: (contd.) .. the flame-proof kitchenware. All good ideas - of course. Why should this one be different?

STEED: It might. We think it will.

102 2C
Single RICHARD

EASE BACK to 2-shot

RICHARD: I hope you're right.

ANNE: Allen's on his way here, Richard.

RICHARD: Thanks. Here's something we know will sell, Mr. Steed.

103 3G
Single MARA

HOLD 2-shot ALLEN/MARA

TRACK BACK with them

Hold 2-shot

Scene 12 - INT. CORRIDOR - Day

BOOM C6

ALLEN: Mara! what do they want me for?

MARA: There's a Mr. Steed there. He's very important - from the Ceramics Research Council.

104 1C
2-shot ALLEN/MARA

ALLEN: How on earth do you know?

MARA: The girl in reception told me. There's no secrets in a pottery, Mr. Allen. / Has he

105 3G
2-shot ALLEN/MARA

come about your invention?

COMING TO 1 - SHOT 106

CAMERA 3 - SHOT 105

ALLEN: Yes, I expect so.

MARA: You look tired, you've been working much too hard lately.

ALLEN: Yes, well, the worst of it is over. The tile's finished.

MARA: Oh, I am glad.

106

1C (crabbed L.)
Single ALLEN

ALLEN: And I was wondering if you - if we - I'd like to have dinner with you some night. To celebrate, you know. Of course, if you're too busy ...

107

3G
2-shot ALLEN/MARA

MARA: Oh, no, I'm not busy at all. Any time.

ALLEN: Next Wednesday, then? Wish me luck.

1 CLEAR TO E

MARA: I'll do better than that.

108

4F
C.S. STEED

Scene 13 - INT. DESIGN ROOM - Day

BOOM A1

3 CLEAR TO H

STEED: A pottery seems the wrong sort of place for a crime passionel.

109

2C
3-shot RICHARD/ANNE/STEED

RICHARD: Is that what it was?

COMING TO 4 - SHOT 110

ON CAMERA 2 - SHOT 109

STEED: I'd say Lander was going to meet someone, wouldn't you, Mrs. Marling?

ANNE: I've no idea what he was going to do.

STEED: No? Someone must have let him in.

RICHARD: I hardly think it need worry the Research Council.

110 4F
2-shot RICHARD/STEED

STEED: I think it might. Suppose someone was trying to sabotage your brother's work.

111 2C
2-shot RICHARD/ANNE

ANNE: Who would want to do that?

STEED: Lander probably arranged to meet someone here.

RICHARD: I think you have said quite enough, Steed. For your information I know all about Lander and my wife.

ANNE: Richard, please -

As Allen enters
CRAB L. to hold
4-shot RICHARD/
ANNE/ALLEN/STEED

RICHARD: I certainly didn't murder him!

STEED: I assure you -

ALLEN: Take it easy, Dick.

COMING TO 4 SHOT 112

ON CAMERA 2 - SHOT 111

EASE IN to 2-shot
ALLEN/RICHARD

RICHARD: Easy! All he's done
is accuse me of murdering Lander!

ALLEN: Who are you?

PAN R. to hold
2-shot ALLEN/STEED

STEED: My name's Steed. I'm
from the Ceramics Research
Council.

ALLEN: Mr. Steed, it's very
good of you to come, but there's
no need to insult my brother.

CRAB R. to hold 3-shot

RICHARD: All right, Allen.
If you can make it as quick as
you can - we're very busy. You
won't need me, will you?

ALLEN: I - just a minute.
Mr. Steed, my laboratory's over
there, through the pottery shop.
Would you mind going there and
waiting for me? I shan't keep
you long.

Steed Xs u/s & exits

STEED: Of course. But how
will I get in?

112

AF
2-shot RICHARD/ ALLEN

ALLEN: Just open the door -
it isn't locked, I wish you'd
come with me, Dick.

RICHARD: I'm really very busy.

ALLEN: This is important to me, ...
(continued)

COMING TO 2 - SHOT 113

ON CAMERA 4 - SHOT 112

113 2C
 Single RICHARD

ALLEN: (contd.) .. very important.
 It's finished, and this time it
 works. I swear it does. We'll
 be rich - you and me and Anne.
 We'll make a fortune. / Honestly,
 Dick This time there's nothing
 can go wrong. I promise you.
 Richard, please.

4 CLEAR TO A

CRAB L. to hold 3-shot
ANNE/RICHARD/ALLEN

ANNE: You must go. He's been
working on this for months.

R. exits below table
to door

RICHARD: All right, Come on.

ANNE: Good luck, Allen.

ALLEN: Thanks. I don't need
it this time, but thanks anyway.

114 3H Scene 14 - INT. CORRIDOR - Day

M.S. CORRIDOR
 STEED enters L.
 PAN STEED R. to door

115 4A Scene 15 - INT. LABORATORY - Day

C.S. BLOMBERG at bench BOOM C1
 As Steed Xs to bench 3 CLEAR TO E F/X: Hissing of
 CRAB R. to hold 2-shot 2 CLEAR TO D air pipe
 STEED/BLOMBERG

STEED: Brittle, aren't they?

Blomberg strikes Steed

GRAMS: Avengers
Q16
new tape

116 3E
 M.S. STEED (D. exits b/g)

117 4A
 2-shot RICHARD/ALLEN

COMING TO 3 - SHOT 118

ON CAMERA 4 - SHOT 117

118 3E
 Single STEED

EASE BACK to hold
2-shot ALIEN/STEED

RICHARD: What on earth's going
on?

STEED: You could have put
that a bit more tactfully. One
of your staff hit me on the head.

ALLEN: What?

RICHARD: What did he look like?

STEED: This fellow was big -
16 stone at least. Bald, and a
scar here.

119 4A
 Single RICHARD

EASE BACK to hold 3-shot

RICHARD: There's nobody here
who looks like that.

STEED: You'd better make sure
your ceramic's here.

ALLEN: I'm not quite as careless
as that.

RICHARD: I'd better get the
police.

STEED: Just a minute. Perhaps
we could get this experiment over
first? I don't want to waste time
laying evidence against a sneak-
thief.

RICHARD: Are you sure you're
all right?

COMING TO 2 - SHOT 120

ON CAMERA 4 - SHOT 119

STEED: Yes. He was good, very good.

RICHARD: Well, Allen?

CRAB R. with ALLEN
Hold 3-shot

ALLEN: Just let me get my stuff fixed up.

GRAMS: BML98A
Band 1

120

2D
2-shot MARA/MILLER
CRAB L. to hold 2-shot

Scene 16 - INT. POTTERY SHOP - Day

BOOM B1

MARA: Mr. Allen's got a visitor.

MILLER: Going to show him his unbreakable tile?

MARA: Oh, I do hope it works. What's he want the gloves for?
It's not dangerous, is it?

121

1E
C.S. MARA

MILLER: It might be - for him. He'll need gloves before he's finished. You're not still gone on him, are you?

MARA: Why shouldn't I be? He's always been nice to me.

122

2D
C.S. MILLER

MILLER: When? You haven't been out with him, have you?

EASE BACK to hold 2-shot

MARA: Harry, for heaven's sake. I just like him, that's all.

123

1E
C.S. MARA

(continued)

COMING TO 2 - SHOT 124

CC CAMERA 1 - SHOT 123

124 2D
 M.C.S. MILLER

MARA: (contd.) I think he's wonderful. Just look at the other one - he's dreary.

HOLD 2-shot as MARA enters L.

MILLER: Any pair of trousers with money in them, that's you. Come on.

125 4A Scene 17 - INT. LABORATORY - Day BOOM C1

2-shot ALLEN/STEED

CRAIG R. with Allen to hold 3-shot

ALLEN: Well now, we're ready. First of all, Mr. Steed, I'd like you to look at this. What do you make of it.

STEED: Ordinary ceramic. Kaolinitic, high in albat -

EASE IN to single STEED

ALLEN: Argillaceous?

126 3E STEED: Very likely.

Single ALLEN

ALLEN: And the glaze?

STEED: Felspathic, I should think.

127 4A ALLEN: How will it wear, then?

Single STEED

EASE BACK to hold 3-shot

STEED: It'll stand any amount of heat, but it's bound to be brittle.

COMING to 3 - SHOT 128

ON CAMERA 4 - SHOT 127

128 3E ALLEN: You really know your
Single ALLEN ceramics, Mr. Steed. / As you
say, brittle.

EASE BACK to hold 3-shot RICHARD: Let's have a look at
the one that won't break.

129 4A ALLEN: Just a moment. There's
Single ALLEN something else to think about
first. / This tile, the one I've
made, is very valuable, isn't it?

STEED: If it works, yes.

130 3E ALLEN: What's it worth?
Single STEED

STEED: That depends. If you
market it yourselves you'll have
a turnover of five or six million
a year. You see, you'd have the
monopoly, at least for a while. /

131 4A
2-shot ALLEN/RICHARD

RICHARD: Five or six million?

STEED: Maybe more. If it workx.

132 3E ALLEN: Oh, it works. You'll
Single STEED see. Now, I published some of
my work in 'Forn' and some of
your people read it and sent you
to me. /

STEED: That's right.

ALLEN: Anybody can buy 'Forn'.
(continued)

COMING TO 4 - SHOT 133

ON CAMERA 3 - SHOT 132

133 4A A/B
2-shot ALLEN/RICHARD ALLEN: (contd.) If a crook who knew something about pottery ready my article he could come here and try to steal my work, couldn't he?

RICHARD: You mean Lander?

ALLEN: Yes.

RICHARD: But he's dead.

ALLEN: Now, suppose another one had also read my article?

RICHARD: And met Lander in here at dead of night and murdered him? Allen, for heaven's sake.

134 3E
C.S. TILE
PAN UP & TRACK BACK
to hold 3-shot

ALLEN: There it is. The only one there is, and it's worth five or six million. Isn't it likely someone would kill for that?

135 4A
2-shot ALLEN/RICHARD

STEED: It's possible.

ALLEN: It's the only explanation of Lander's murder that makes sense. And it puts Richard completely in the clear.

136 3E
Single STEED

STEED: Did you say that's the only tile?

COMING TO 4 - SHOT 137

ON CAMERA 3 - SHOT 136

137	<u>4A</u> Single ALLEN PAN R. to C.S. RICHARD PAN DOWN to TILE 1/8 tile shatters	<u>ALLEN:</u> I did. It took me months to make even that. / My equipment isn't very up-to-date, you know. But this one's enough. Now, Dick, I want you to hit that tile as hard as you can. Go on, hit it.	
138	<u>3E</u> 3-shot ALLEN/RICHARD/STEED EASE IN quickly to Single STEED	It won't break. /	<u>GRAMS:</u> Avengers Q16 old tape (last chord only) QB old tape
139	SUPERIMPOSE CAPTION SCANNER		

THE AVENGERS - END OF ACT ONE

FADE SOUND AND VISION

CAMERA 1 CLEAR TO POS. D - DESIGN ROOM
 CAMERA 2 CLEAR TO POS. C - DESIGN ROOM
 CAMERA 3 CLEAR TO POS. F - COUNTRY CLUB
 CAMERA 4 CLEAR TO POS. F - DESIGN ROOM

140 F/U
CAPTION SCANNER THE AVENGERS - ACT TWO GRAMS: Avengers
Q2
new tape

141 MIX
2C Scene 18 - INT. DESIGN ROOM - Day BOOM AL
M.C.S. MARA on floor R.
PAN UP to hold
2-shot MILLER/MARA

MILLER: What on earth are you doing?

She rises

MARA: Oh, Harry, it's terrible!
I've just measured myself - and
I'm 23½ round the waist.

142 4F
Single MILLER
CRAB L. as Miller Xs
to locker to hold
2-shot MILLER/MARA

HARRY: Well?

MARA: I can't be over 23 - I
mustn't be. Harry -

MILLER: Yes?

MARA: Mr. De Groot wants to
see you - straightaway at his
hotel.

MILLER: All right.

MARA: What's he want to see
you for?

143 2C
Single MILLER
PAN HIM R. to 2-shot

MILLER: That stuff for Leipzig,
I suppose. Mara!

MARA: What?

COMING TO 4 - SHOT 144

ON CAMERA 2 - SHOT 143

MILLER: You weren't serious
about Allen Marling, were you?

MARA: What about Allen?

MILLER: You said you liked him.
And you're going out with him.

Mara Xs d/s L. of table

144

4F
Single MARA

MARA: Well, I do and I am.
Listen to my accent, Harry. I
think it's coming on. / 'My name
is Mara Little, and I work as a
painter in a pottery in Stafford-
shire. I am twenty years old!'
Then there's the other bit.

145

2C
2-shot MILLER/MARA

'Ladies and gentlemen' - !

He comes d/s to her R.

MILLER: Mara, please.

MARA: What's wrong?

MILLER: He doesn't love you,
does he?

MARA: Not yet. But he might,
one day.

146

4F
Single MILLER

MILLER: Listen. / Suppose I had
money, a lot of money. Would
you marry me then? /

147

2C
2-shot MARA/MILLER

MARA: How much?

MILLER: Twenty thousand pounds.
(continued)

COMING TO 1 - SHOT 148

ON CAMERA 2 - SHOT 147

MILLER: (contd.) Maybe more than that. Fifty thousand, maybe.

Hold 2-shot

MARA: Where would you get fifty thousand pounds?

PAN R. with MARA

MILLER: I might win the pools.

148

As he enters
1D
Single STEED

MARA: All right, Harry. You win the pools and we'll get engaged. Now, watch. / Oh, I'm sorry!

TRACK BACK to hold
2-shot STEED/MARA

STEED: I'm not. My name's Steed - Ceramics Research Council. /

2 CLEAR TO F

149

4F
3-shot MILLER/STEED/MARA

MILLER: My name's Miller. I'm the designer. This is Miss Little.

MARA: Mara Little.

STEED: How do you do, Miss Little?

MARA: What can we do for you?

150

1D
Single MILLER

STEED: I'm looking for Mr. Allen's missing ceramic. /

MILLER: Yes, I heard there was a chap broke into the lab. yesterday. /

151

4F
2-shot MILLER/STEED

STEED: Yes, and laid me out. All the same, he didn't get the tile.

Xs d/s

MILLER: How do you know?

COMING TO 2 - SHOT 152

ON CAMERA 4 - SHOT 151

152 2C
 M.S. MARA at rail

STEED: Somebody else had already
 stolen it, and put a substitute
 in its place.

4 CLEAR TO G

153 1D
 Single MILLER

MILLER: There's another explana-
 tion, Mr. Steed, if you're
 interested.

STEED: Of course.

154 2C
 3-shot MILLER/STEED/MARA

MILLER: It never was stolen
 and never could be. / It just
 doesn't exist.

1 CLEAR TO G

STEED: Mr. Allen assured me
 that he'd already carried out
 tests -

TRACK IN to TIGHT
 2-shot MILLER/STEED

MILLER: Aye, but did anybody
 see him, Mr. Steed?

GRAMS: Avengers
 Q2B
 old tape

155 4G
 C.S. RICHARD

Scene 19 - INT COUNTRY CLUB - Day
 BOOM B2

F/X: Chatter

2 CLEAR TO F

156 3F
 Single CATHY

RICHARD: I don't know what
 to do, Cathy. If Allen's right
 and the thing was stolen - / I'll
 have to tell the police.

EASE BACK to hold 2-shot

COMING TO 4 - SHOT 157

ON CAMERA 3 - SHOT 156

CATHY: Supposing the tile you smashed was the one he thought was unbreakable?

157 4G
Single RICHARD

RICHARD: I'll be the laughing-stock of the industry. / And bad publicity just now would ruin us. Where's Anne? She's late. /

158 3F
2-shot CATHY/RICHARD

They X to bar
HOLD 3-shot as Anne enters from arch

CATHY: There's plenty of time. We aren't supposed to be having lunch until one.

RICHARD: Allen couldn't possibly have made the tile, could he?

CRAB L. to hold 3-shot as Richard rises

CATHY: Yes. Why not?

159 4G
Single RICHARD

ANNE: Yes, Richard, why not? /

3 CLEAR TO D

CRAB R. to hold 3-shot ANNE/CATHY/RICHARD

RICHARD: Allen can't make a success of anything. He has to be nursed - and that's always been my job. Imagine him coping with someone like De Groot.

ANNE: I know Allen's soft-hearted, but he's got guts, too.

RICHARD: De Groot'd have bought Allen up years ago.

CATHY: But why should he? Forgive me, Richard, but Marling's ...

(continued)

COMING TO 3 - SHOT 159

ON CAMERA 4 - SHOT 158

CATHY: (contd.) .. doesn't
sound like a brilliant invest-
ment.

EASE IN to M.C.S. ANNE
HOLD exit to arch

ANNE: It could be. Allen
told you the truth, I know he
did. That tile was stolen.

GRAMS: Avengers
Q16A
old tape

159

3D
M.C.S. CORRIDOR
HOLD 2-shot as STEED/ONE-TEN
enter side of camera

Scene 20 - INT. MUSEUM - Day

BOOM C7

4 CLEAR TO C

STEED: Allen swears the real
tile was pinched.

ONE-TEN: Do you believe him?

CRAB L. to fav. STEED

STEED: He's boobed before -
lots of times. And he's des-
perately anxious to help his
brother.

ONE-TEN: Why?

STEED: Because they need the
money, and the police seem to
suspect Richard Marling of
killing Lander. Allen was try-
ing to show that Lander might
have been murdered because of
the tile.

They exit L.

160

4C
C.S. PIECE in showcase
PAN UP to hold 2-shot

ONE-TEN: Very bright of him.
What do you make of that?

COMING TO 3 - SHOT 161

ON CAMERA 4 - SHOT 160

STEED: Gloucester.

ONE-TEN: Sunderland. How on earth you can pass yourself off as a ceramics expert ... Lander was after that ceramic of Allen's.

161 3D
Single ONE-TEN

We've checked. Somebody else was, too. Have you found out who?

STEED: It could be a man called De Groot. He's got connections with Leipzig, and he wants to buy into Marling's.

162 4C
Single STEED

EASE BACK to hold 2-shot

ONE-TEN: Leipzig? Behind the curtain? That makes sense.

CRAB R. to hold
Single ONE-TEN

STEED: If the thing exists.

3 CLEAR TO J

Both X d/s to below case
CRAB L. to hold 2-shot

ONE-TEN: I'm betting that it does. The Trade Fair opens next week. We'll have the ports watched, of course. But I'd sooner get it back here. A little bit of tile's easy enough to hide. And I don't want any fuss. Besides -

ONE-TEN: If I'm right, Steed, you let the tile be stolen. It's up to you to get it back.

ONE-TEN exits R.
PAN L. with STEED

GRAMS: Avengers
Q11
old tape

COMING TO 1 - SHOT 163

ON CAMERA 4 - SHOT 162

163 1G Scene 21 - INT COUNTRY CLUB
C.S. COFFEE CUPS on table BOOM B2
PAN UP to M.S. CATHY F/X: Chatter &
HOLD 2-shot as Anne enters tea-cups
CRAB L. as ANNE CATHY: Richard's coffee will
comes down to chair be cold.

A CLEAR TO H

164 2F ANNE: I've never known anyone
C.S. CATHY to take so long to telephone as
Richard does. But I suppose
you've noticed that already.

CATHY: No. Should I have?

ANNE: Well, you seem to spend
a lot of time with him.

165 1G CATHY: That's nonsense. You
C.S. ANNE know it is.

ANNE: Is it? He certainly
doesn't spend much time with me
any more. Apart from business
lunches I haven't been out with
Richard for months. He works
twelve hours a day in that
pottery. We can go on for weeks
and not say a word, unless it's
about designs or invoices or
chi a clay deliveries.

166 2F CATHY: He's bound to be pre-
2-shot CATHY/ANNE occupied. He's trying to save
the firm. Surely you realise
that.

167 1G
C.S. ANNE

COMING TO 2 - SHOT 168

ON CAMERA 1 - SHOT 167

168 2F
C.S. CATHY

ANNE: Yes, I do. But he's not working on the right lines. He's going to lose. He's bound to. People don't want the things he makes any more. What can he do about that?

169 1G
C.S. ANNE

CATHY: Help Allen's research perhaps? You believe in Allen, don't you?

ANNE: Yes, of course I do. But you try to convince Richard he's right.

CATHY: No, Richard doesn't have much faith in him.

170 2F
2-shot CATHY/ANNE

ANNE: Richard hasn't any time for people. Not now. He's changed so much. He's become so bitter. Richard can't love anybody any more. Not even his wife, let alone his brother. Maybe that's why .. I went out with Lander. I didn't like him very much.

171 1G
C.S. ANNE

CATHY: Does Richard know this?

172 2F A/B
2-shot CATHY/ANNE

ANNE: You won't tell him what I've done, will you?

PAN UP & EASE IN
to single RICHARD

CATHY: Why should I do that? It isn't my business.

COMING TO 1 - SHOT 173

ON CAMERA 2 - SHOT 172

RICHARD: There's so much red
tape to exporting china. I'm
sorry I've been so long. I've
got to get back. You'll excuse
us, Cathy? Can we give you a
lift?

173 1G (o/s Richard)
3-shot RICHARD/CATHY/ANNE
PAN L. to Richard & Anne

CATHY: No, thanks. There's
someone else I have to see first.

174 2F
M.S. CATHY
EASE IN to M.C.S.

RICHARD: See you later, then.

2 CLEAR TO 4

175 3J Scene 22 - INT. DE GROOT'S ROOM - Day
C.S. CHOCOLATES on bed BOOM C8
PAN UP to hold
Single DE GROOT

Q KNOCK

CRAB L. to hold
DE GROOT/BLOMBERG

As Miller enters

176 4H
2-shot BLOMBERG/MILLER at door

177 3J
3-shot DE GROOT/MILLER/BLOMBERG

MILLER: You're a right one to
do business with, aren't you?
Telling me to pinch that tile
and then sending him after it.

DE GROOT: Blomberg's a lot
cheaper.

COMING TO 4 - SHOT 177

ON CAMERA 3 - SHOT 176

177 Xs R. MILLER: Maybe, but he didn't
4H get it.
Single DE GROOT

178 3J DE GROOT: How do you know
3-shot DE GROOT/BLOMBERG/MILLER that, Miller?

179 Blomberg moves in on him MILLER: Because I got it
4H myself, yesterday. Don't be
2-shot BLOMBERG/MILLER daft. I didn't bring it here.
You keep off.

180 3J DE GROOT: All right, Blomberg.
Single MILLER But why didn't you tell me?
TRACK BACK to hold 3-shot
DE GROOT/BLOMBERG/MILLER MILLER: I wanted to think it
over. Well, I've thought.

DE GROOT: Very sensible of
you. Twenty thousand pounds -

MILLER: It's not enough.

181 4H DE GROOT: Oh, dear, I do hope
Single DE GROOT you're not going to get greedy.

MILLER: Be reasonable, De Groot.
They're saying that tile's worth
millions. Now I don't want
millions, but I have to have
fifty thousand pounds. For Mara
and me. I couldn't manage with
less.

DE GROOT: You and Mara? Am
I to congratulate you, then?

COMING TO 3 - SHOT 182

ON CAMERA 4 - SHOT 181

MILLER: It's possible.

DE GROOT: So I'm to be the
fairy godfather. All right,
Cinderella - fifty thousand.

PAN R. with MILLER

MILLER: You won't regret it.

182

As he turns

DE GROOT: I hope you wouldn't
be foolish enough to cheat me.

3J
3-shot BLOMBERG/DE GROOT/MILLER

EASE IN to single MILLER

MILLER: Of course not. I tell
you I've got it. You can do any-
thing to that tile, and it just
won't break. There's something
else you can have. This.

183

4H
Single DE GROOT

DE GROOT: Allen Marling? What
does this prove?

MILLER: It was lying right
beside the slip-tank the morning
they found Lander's body.

DE GROOT: But the police were
all over the place.

184

3J
Single MILLER

MILLER: I found that glove
before they called the police.

I'm good at finding things, Mr.
De Groot. You'd be surprised
how often they come in useful.

DE GROOT: This glove - it won't
prove anything, you know.

COMING TO 4 - SHOT 184

ON CAMERA 3 - SHOT 183

184 4H
2-shot DE GROOT/MILLER

Blonberg u/s to basin

EASE BACK to hold 2-shot
as Miller moves down

MILLER: No, but it's a good
hint, isn't it? You can ve
it. /

DE GROOT: You're very kind.
Have a chocolate. It must be
very satisfying to hate someone
as much as you hate Allen Marling.

MILLER: Mara's too fond of him.

DE GROOT: She isn't fond of
me, Miller, but if she were you'd
do better to keep out of it.
Fifty thousand pounds - all right,
but I want to see it. /

185 3J
C.S. MILLER

MILLER: It's in the pottery.

DE GROOT: What?

MILLER: Don't worry. It's
well hidden. /

186 4H
2-shot DE GROOT/MILLER

CRAB L. to hold 2-shot

CRAB R. to hold 2-shot

PAN L. with DE GROOT
to bed

DE GROOT: Bring it here, then.
No - that tile should mould
under flame, so make it into a
cup for me. A Royal Marling
cup. Paint it and put it in
with a set for Leipzig. Then
if those repellent customs men
start their searches they won't
find a thing. You've no idea
how undignified they can make
one feel. Don't worry - I have
enough to pay you. /

187 3J
2-shot DE GROOT/MILLER

COMING TO 4 - SHOT 188

ON CAMERA 3 - SHOT 187

EASE IN to 2-shot
BLOMBERG/MILLER

MILLER: You'd better. I don't
suppose you're the only one
interested - /

188

4H
Single DE GROOT

DE GROOT: Miller, there is one
thing you must understand. You
work for me, and nobody else.
You provide the goods and leave
me to do the haggling. The
people I shall haggle with would
kill you for that tile. I would
myself if I didn't need you, but
I do. Finish your job and keep
your mouth shut, otherwise - I
leave all that sort of thing to
Blomberg - he's very good.

EASE BACK to hold
2-shot DE GROOT/MILLER

189

3J
2-shot BLOMBERG/MILLER

MILLER: All right. So long as
I'm paid. /

190

4H
2-shot DE GROOT/MILLER

DE GROOT: How soon will it be
ready?

CRAB L. to hold 3-shot
DE GROOT/BLOMBERG/MILLER

MILLER: It's Saturday. There's
nobody working in the pottery.
Give me two hours.

EASE IN to C.S. MONEY
in De Groot's hands

DE GROOT: Blomberg and I will
call for it. Be careful, Miller.
Be very careful.

GRAMS: I-302B
Band 3

/3 CLEAR TO K/

191

2A
M.S. MARA at bench
(continue overleaf)

Scene 23 - INT. DESIGN ROOM - Day

BOOM A1

COMING TO: 1 - SHOT 192

ON CAMERA 2 - SHOT 191

As she moves EASE BACK &
PAN L. to hold door of
cupboard.

Hold shelf

PAN DOWN to bottom
of cupboard

PAN UP to hold C.S. MARRA

192

1E
3-shot BARMAN/STEED/CATHY

Scene 24 - INT, COUNTRY CLUB - Day

Lazy Ann

EASE IN to 2-shot
STEED/CATHY

STEED: Excellent Brandy, this.
Very warming.

CATHY: If you need warming you
should come down to the pottery -
one or two of the big ones I
went into, the heat was unbear-
able.

STEED: Not as unbearable as
One-Ten will be if I don't find
this tile.

CATHY: That's the price you
pay for being a professional.
Talking of being a pro., have
you any idea who it was who
knocked you out in Allen Marling's
laboratory? /

193

2E (through arch)
2-shot STEED/CATHY

STEED: No, only that he was
very big, seventeen stone, bald,
and he's got a scar here.

CATHY: I don't know him.
(continued)

COMING TO 1 - SHOT 194

ON CAMERA 2 - SCOT 193

CATHY: (contd.) Rather distinctive.

STEED: If you ever meet him, hit him with something big.

194 1H
C.S. CATHY

CATHY: Like you did.

195 2E
Single STEED

EASE BACK to 2-shot

STEEL: Have you any idea where De Groot's staying?

CATHY: At the hotel in the High Street, I think.

STEED: Good. I want to search his room. Ask him over for tea, will you? Tell him you want him to look at some porcelain you're selling. Ming be all right?

196 1H
C.S. CATHY

CATHY: T'ang is better. Not that I've got any.

STEED: Ming will have to do, won't it? I've arranged for you to borrow some rather valuable pieces from the Museum. Take good care of them, though - they're worth about a thousand pounds apiece.

197 2E
C S. STEED

CATHY: What if he makes me an offer for them?

COMING TO 1 - SHOT 198

ON CAMERA 2 - SHOT 197

198

1H
C.S. REACTION CATHY

STEED: You'll have to stall him. One-Ten would really hit the roof if anything happened to them. / While you're about it tell him you're also in the market for an unbreakable ceramic.

CATHY: And who am I acting for?

STEED: Why shouldn't you have contacts in Leipzig, too?

CATHY: All right. I wish I didn't have to have a meal with him. You should see him eat -

199

2E
2-shot STEED/CATHY

STEED: It's all in a good cause. Quite likely De Groot is after the tile already. If he is, we've got to move fast.

Re-enter barman

Cathy rises - PAN HER R.

CATHY: I'll go and 'phone him now. /

200

1H
2-shot STEED/CATHY

STEED: Cathy, you will take care of those figures, won't you?

2 CLEAR TO A

CATHY: My figure?

HOLD 2-shot
STEED/BARMAN
as Cathy exits

STEED: Those figures.

CATHY: I'll do my best.

COMING TO 2 - SHOT 201

ON CAMERA 1 - SHOT 200

STEED: I think I'll have
another brandy ...

GRAMS: IA304A
Band 1

201

2A

Scene 25 - INT. DESIGN ROOM - Day

BOOM A2

C.S. CUP over flame

PAN UP to C.S. MILLER

CRAB R. quickly to
hold MILLER to sink

PAN DOWN to cup

PAN UP & CRAB L. with
MILLER to bench

HOLD 2-shot as JOSH enters

JOSH: I'm sorry, Mr. Miller.
I don't know there was anybody
in.

1 CLEAR TO J

MILLER: What do you want?

JOSH: Just doing my rounds.
Mr. Marling told me to start
early on account of that chap
breaking in. By - that's
lovely, isn't it?

MILLER: Don't touch it! The
paint's not.

JOSH: Very sorry, Mr. Miller,
I'm sure.

MILLER: Go away, Josh, will
you? I'm busy.

EASE IN to
C.S. MILLER

JOSH: Aye, I can see you are.

GRAMS: Avengers
Q1A
old tape

COMING TO 1 - SHOT 202

ON CAMERA 2 - SHOT 201

202 1J Scene 26 - INT. COUNTRY CLUB - Day
C.S. CATHY on window-seat BOOM B2

EASE BACK to 2-shot
DE GROOT/CATHY

DE GROOT: It is very, very beautiful. But in your country it is not done to show one's emotions, is it?

2 CLEAR TO G

CATHY: Why?

203 3K
C.S. DE GROOT

DE GROOT: Mrs. Gale, I'm an expert on how to be British.

I went to a public school - we rowed boats, we kicked and struck balls of all different sizes. We were taught to be really good sports, to keep a stiff upper lip, and on no account to show any emotion. But for me useless - I am a foreigner, and therefore odd. / But it is beautiful.

204 1J
C.S. FIGURINE
EASE BACK to hold
M.C.S. CATHY

Look at that colouring, and that glaze -

CATHY: And valuable, too.

3 CLEAR TO J

DE GROOT: Of course. How much, Mr. Gale.

205 2G
C.S. DE GROOT

CATHY: I'm not selling. I'm buying.

DE GROOT: I have nothing in this class.

COMING TO 1 - SHOT 206

ON CAMERA 2 - SHOT 205

CATHY: Perhaps you have something more valuable?

DE GROOT: Goya's protrait of Wellington? /

206

1J
2-shot DE GROOT/CATHY

CATHY: A piece of ceramic in the shape of a tile. One that won't break - even if you hit it with a sledge-hammer.

DE GROOT: Mrs. Gale, this unbreakable tile is like the alchemists' stone. It's just a legend.

CATHY: Allen Marling doesn't think so.

EASE IN to Single CATHY

DE GROOT: I don't think his experiments have been very successful.

207

2G
C.S. DE GROOT

CATHY: I do. I can go up to two hundred thousand - /

DE GROOT: Cash?

CATHY: If that's how you want it.

DE GROOT: Now why should you think I have it? I deal in beautiful things, Mrs. Gale.

208

1J
Single CATHY

Like this - / who are you acting for?

COMING TO 4 - SHOT 209

ON CAMERA 1 - SHOT 208

EASE BACK to 2-shot
DE GROOT/CATHY

CATHY: If you haven't got it
why should it concern you? What
do you think of this?

DE GROOT: Exquisite. Quite
exquisite. How I wish I could
help you, Mrs. Gale.

GRAMS: IA 307B
Drum
roll
only

209

4H
C.S. TOP OF DESK to
include drawer
PAN UP to mirror
Hold 2-shot in mirror
MARA/STEED
As she turns CRAB R. &
PAN L. to hold 2-shot
STEED/MARA

Scene 27 - INT. DE GROOT'S ROOM - Day
BOOM C8

STEED: Hello. Nice to see
you again.

MARA: It's no use waiting for
Mr. De Groot. He's out.

STEED: I'm in no hurry. How
did you get in?

MARA: I told a maid I'd locked
myself out. She loaned me her
pass-key.

210

3J
TIGHT 2-shot STEED/MARA
Hold action

STEED: Such fibs. /

STEED: Take it easy. We're
supposed to be burglars.

211

4H
C.S. STEED

Where did you get this? Don't
tell me you wore wearing it?

MARA: It was in that drawer.

COMING TO 3 - SHOT 212

ON CAMERA 4 - SHOT 211

PAN STEED R. to
C.S. DRAWER

STEED: Show me exactly.

MARA: There. Underneath that
pile of shirts.

STEED: Like that?

TRACK BACK to
hold 2-shot

MARA: No, it was pointing
the other way.

211A

3J
C.S. STEED

STEED: That wasn't what you
were looking for, now was it?

What did you expect to find -
Allen Marling's ceramic?

MARA: Of course not. Harry
wouldn't take that.

212

4H
2-shot MARA/STEED

STEED: Harry?

MARA: Harry Miller, the designer.
You met him this morning.

STEED: I remember. Go on.

213

3J
C.S. REACTION STEED

MARA: Oh, it's all such a mess.
I'm very fond of Allen, you
see, and Harry - he's so jealous.
You know. / Doesn't like other
men even looking at me. Trouble
is other men do look at me - / I

214

4H
2-shot MARA/STEED

can't help it, and I suppose
they can't either. And it's not
as if I was going to marry him,
Harry, I mean. But I can't get
him to understand that.

COMING TO 3 - SHOT 215

ON CAMERA 4 - SHOT 214

EASE IN to single MARA

MARA: Harry says Allen's
mixed up in that murder - you
know?/

215

3J
Single STEED

STEED: Lander?

MARQ: Yes. He says he can
prove it, too.

216

4H
2-shot Mara/steed

SPEED: How?/

EASE IN to C S. MARA

MARA: He had one of Allen's
gloves, and I'm sure he brought
it here. And I've got to get
it back, Mr. Steed.

3 CLEAR TO 1/

217

2G
M.S. WAITER
TRACK BACK to hold 3-shot
WAITER/DE GROOT/CATHY
As waiter goes EASE IN to
2-shot DE GROOT/CATHY

Scene 28 - INT. COUNTRY CLUB - Day
BOOM B2

DE GROOT: Mrs. Gale, those
figurines, I like them very
much.

CATHY: You're very kind.

DE GROOT: I try to be.

CATHY: No, thank you.

DE GROOT: You are like another
young friend of mine. Always
worried about your waist-line.

(continued)

COMING TO 1 - SHOT 218

ON CAMERA 2 - SHOT 217

218 LJ
C.S. CATHY DE GROOT: (contd.) There are more serious things for collectors to worry about. This tile, for instance. / If I could show you where you could get it would you consider coming to an understanding with me about those figurines and the tile?

219 2G
C.S. DE GROOT CATHY: You know where it is?

220 LJ
2-shot DE GROOT/CATHY DE GROOT: I may do. After tea I have an appointment at Marling's. When that is finished I may be in a position to discuss this further. / This one I particularly like.

TRACK BACK to reveal
BLOMBERG entering R.

CRAB L. to hold
C.S. BLOMBERG CATHY: I'd better look after them till then, Mr. De Groot. They break very easily.

221 2G
C.S. CATHY REACTION BLOMBERG: The car's waiting, sir.

222 LJ
C.S. BLOMBERG DE GROOT: Indoors, Blomberg, it is customary to remove one's headgear, even if one is bald.

CRAB R. to hold
2-shot DE GROOT/BLOMBERG DE GROOT: While you're waiting I want you to go back to my hotel. There is a little
(continued)

COMING TO 3 - SHOT 223

ON CAMER. 1 - SHOT 222

DE GROOT: (contd.) ... piece of machinery in the top left-hand drawer - under my shirts. Do you understand what I mean?

BLOMBERG: Yes, Mr. De Groot.

DE GROOT: Bring it to me here.

BLOMBERG: Yes, sir.

DE GROOT: Splendid. We've time for another cake. You know, people are afraid of Blomberg. I can't think why. I admit he's terribly strong and his temper is nasty, but he'd never dream of hurting a friend of mine. Never. You've no need to worry, Mrs. Gale.

GRAMS:

EASE IN to 2-shot
DE GROOT/CATHY

223 3L Scene 29 - INT. CORRIDOR - Day
M.C.S. BLOMBERG (side-on) Slung mic.
PAN L. to HOLD HIM to door

224 2? (shooting through cupboard) Scene 30 - DE GROOT'S ROOM - Day
STEED/MARA f/g Slung mic.
BLOMBERG b/g in cupboard

As Blomberg moves
towards drawer
225 4H
M.S. BLOMBERG
(continued)

COMING TO 2 - SHOT 226

ON CAMERA 4 - SHOT 225

HOLD BLOMBERG to table

PAN DOWN to drawer

PAN UP to BLOMBERG

226 As he moves
2? (shooting through cupboard)/
STEED/MARA f/g
PAN THEM R. into corner

227 SUPERIMPOSE
CAPTION SCANNER

THE AVENGERS - END OF ACT TWO

FADE SOUND & VISION

CAMERA 1 CLEAR TO POS. C - CORRIDOR
CAMERA 2 CLEAR TO POS. C - DESIGN ROOM
CAMERA 3 CLEAR TO POS. F - LABORATORY
CAMERA 4 CLEAR TO POS. A - LABORATORY

228 F/U
 CAPTION SCANNER GRAMS: Avengers
 THE AVENGERS - ACT THREE Q2
new tape

229 MIX
 4A (side-on to bench) Scene 31 - INT. LABORATORY - Day
 M.S. ALLEN at bench BOOM C1

PAN UP as JOSH enters
 HOLD 2-shot JOSH/ALLEN

JOSH: Mr. Allen, I've brought these things ready for filing.

230 CRAB R. to hold 2-shot
 3F Q PHONE
 C.S. PHONE on bench

ALLEN: Thank you, Josh. Put it over there, will you? See who it is, Josh?

PAN UP to C.S. JOSH

JOSH: Hello, yes? Just one moment, please. It's Mr. De Groot on the 'phone for you.

231 4A
 2-shot JOSH/ALLEN

ALLEN: Allen Marling here. yes ... I don't believe you - my name on it? I see ... yes, yes. I'll wait here.

232 3F
 Single JOSH
 HOLD 2-shot as ALLEN enters R.
 EASE IN to Single ALLEN

ALLEN: De Groot's found my glove.

JOSH: He couldn't have done. He wasn't near the place that day.

ALLEN: He's got it, just the same. It's just as well, Josh. The police had far too good a case against Richard.

COMING TO 4 - SHOT 233

ON CAMERA 3 - SPOT 232

PAN ALLEN R. to bench

JOSH: What's De Groot after,
sir?

233

4A
2-shot JOSH/ALLEN

ALLEN: I've no idea. I'm
not a good subject for black-
mail, am I? Anyway, whatever
it is, it's got nothing to do
with you.

JOSH: But I helped you, sir.

CRAB L. as Allen
moves to Josh
HOLD 2-shot

ALLEN: No! Nobody helped me.
Nobody knows anything about it.
I did it all myself.

JOSH: All right, Mr. Allen.

PAN R. with ALLEN
to bench

Whatever you say.

GRAMS: Avengers
Q8
new tape

234

2C
M.S. MILLER at packing-case
EASE IN slowly

Scene 32 - INT. DESIGN ROOM - Day

BOOM A1

235

3H
M.S. DOOR
PAN JOSH L. down corridor
HOLD 2-shot as BLOMBERG enters L.

Scene 33 - INT. CORRIDOR - Day

BOOM C9

236

1C
TIGHT 2-shot JOSH/BLOMBERG
BLOMBERG hits Josh

237

3H
2-shot JOSH/BLOMBERG

COMING TO 1 - SHOT 238

ON CAMERA 3 - SHOT 237

EASE IN as DE/GROOT/CATHY enter

HOLD 3-shot as BLOMBERG enters L.

BLOMBERG: Everything's under control, sir.

DE GROOT: Good. Now we won't be interrupted. Take Mrs. Gale's handbag, Blomberg.

Blomberg Xs

CATHY: What on earth -

DE GROOT: Your bag, please. The figurines, too. I never trust anyone I do business with, Mrs. Gale. And you see... I'm right. Allen Marling's waiting for me in his lab. Take Mrs. Gale there, Blomberg -

EASE BACK as DE GROOT moves to hold 3-shot

238 1C
2-shot CATHY/BLOMBERG

239 3H
3-shot DE GROOT/CATHY/
BLOMBERG

oh, I'll keep the gun. Blomberg is dangerous enough without this, Mrs. Gale. I shouldn't try to get away from him - he can be very nasty sometimes. But then, you've no reason to run away, have you, Mrs. Gale? You want that tile.

1 CLEAR TO D

As Cathy & Blomberg exit R. EASE IN to DE GROOT - he turns

GRAMS: IA307B
Band 2

240 2C
M.S. MILLER
Xs to locker & puts on coat
CRAB L, to hold 2-shot
MILLER/DE GROOT

Scene 34 - INT DESIGN ROOM - Day
BOOM A1

COMING TO 4 - SHOT 241

ON CAMERA 2 - SHOT 240

PAN R to hold DE GROOT

HOLD 2-shot as
MILLER enters L.

De Groot rises
EASE IN to packing-case

DE GROOT: You're nervous,
Miller. There's no need. I've
brought your money.

MILLER: Did anybody see you?

DE GROOT: Of course not. I'm
careful - always. Where is the
cup?

MILLER: In there.

DE GROOT: All ready packed
for Leipzig. How nice. Open
it up!

MILLER: But it's all nailed
down.

DE GROOT: Do I really look
so stupid? Open it up.

241

4J
M.C.S. BLOMBERG at door

CRAB L. to hold
2-shot BLOMBERG/ALLEN

/2 CLEAR TO A/

PAN ALLEN R. to Cathy

COMING TO 3 - SHOT 242

Scene 35 - INT. POTTERY SHOP - Day
BOOM B1

BLOMBERG: This way, Mr. Marling.

ALLEN: I don't understand.
Where is De Groot?

BLOMBERG: He'll be here soon.
You wait.

ALLEN: And what are you
(continued)

ON CAMERA 4 - SHOT 241

ALLEN: (contd.) ... doing here,
Cathy?

PAN L. with CATHY to
hold 2-shot BLOMBERG/CATHY

CATHY: Mr. De Groot and I
have some business to finish.
He wants some Chinese porcelain
of mine. That reminds me, I
must make a telephone call.

ALLEN: There's a 'phone in the
lab.

BLOMBE

BLOMBERG: No. The 'phone is
out of order.

242 3M
3-shot BLOMBERG/CATHY/ALLEN

ALLEN: Nonsense. I used it
just a few minutes ago.

243 4J
2-shot BLOMBERG/CATHY

BLOMBERG: The 'phone is out
of order.

244 1D
M.C.S. PACKING CASE
PAN UP to M.C.S. MILLER
EASE BACK to hold
2-shot DE GROOT/MILLER

Scene 36 - INT DESIGN ROOM - Day
BOOM AL

DE GROOT: Your nerves are
in a terrible state.

MILLER: I thought I heard the
watchman.

DE GROOT: I can assure you
you didn't.

COMING TO 2 - SHOT 245

ON CAMERA 1 - SHOT 244

MILLER: He's been walking
around here all afternoon.

DE GROOT: He didn't see you
working on the cup?

MILLER: I don't think so.

DE GROOT: It's much better to
be sure. The cup, please.

MILLER: Let me see my money.

PAN L. to hold
Single DE GROOT
to bench

DE GROOT: Of course.

245 2A _____/
2-shot DE GROOT/MILLER

246 1D _____/
REACTION DE GROOT

247 2A _____/
2-shot DE GROOT/MILLER
CRAB R. to hold 2-shot

248 1D _____/
C.S. DE GROOT
PAN DOWN to cup (it breaks)
WHIP PAN UP to C.S. DE GROOT

249 2A _____/
2-shot DE GROOT/MILLER

GRAMS: Avengers
Q3A

COMING TO 4 - SHOT 250

ON CAMERA 2 - SHOT 249

250 4J Scene 37 - INT. POTTERY SHOP - Day
3-shot ALLEN/CATHY/BLOMBERG BOOM BJ

BLOMBERG: Wait here.

HOLD 3-shot as
ALLEN moves fwd.

ALLEN: Who the devil do you
think you are? Get out of the
way.

251 3M
TIGHT 2-shot ALLEN/BLOMBERG

GRAMS: Avengers
Q2A

252 As Allen falls
4J
M.S. GROUND
Allen falls into shot

253 3M
Single CATHY
HOLD HER to 2-shot
CATHY/DE GROOT
WHIP PAN to M.L.S. DE GROOT

DE GROOT: Stop that! Where
is the cup, Marling?

254 4J
M.S. ALLEN on ground
He rises
CRAB L. to hold 3-shot
ALLEN/CATHY/BLOMBERG

ALLEN: What cup? The place
is full of them

255 3M
2-shot ALLEN/DE GROOT

DE GROOT: I know. This one
used to be a tile, an unbreak-
able tile. Miller made it into
a cup. Where is it?

ALLEN: How should I know?
That tile's mine. I want it
back.

256 4J
2-shot CATHY/BLOMBERG

DE GROOT: No. I didn't think
you had it. Well, Mrs. Gale?

COMING TO 3 - SHOT 257

ON CAMERA 4 - X10T 256

EASE BACK to hold 3-shot
to include Allen

CATHY: I told you - I want to
buy it. So do you, apparently.

ALLEN: Cathy! What have you -

257 3M
Single DE GROOT

DE GROOT: Be quiet. / It's
not too bad, Blomberg. We
haven't got the tile, but we
have got Mr. Marling. / And

258 4J
2-shot ALLEN/CATHY
CRAB L. to include
Blomberg

he can make us another one,
can't you, old chap? Now that
we've found your glove.

259 1D
M.C.S. MILLER on floor
PAN UP to hold Steed
& Mara entering
PAN DOWN to hold
2-shot STEED/MILLER
PAN UP to hold
2-shot STEED/MARA

Scene 38 - INT. DESIGN ROOM - Day

260 2A
M.S. STEED/MARA

EASE IN

STEED: Mara, listen to me.
It's very important. Do you
understand? I want you to go
up to Mr. Marling's office and
'phone the police. Stay there
until I come back.

COMING TO VTR INSERT 2298A

VTR INSERT 2298A

X1 3AX Scene 39 - INT. POTTERY SHOP - Day
M.S. DE GROOT BOOM A1
TRACK BACK to include 4-shot
DE GROOT: You took evärything?
BLOMBERG: Yes, sir.
DE GROOT: So, now we have you
and all your notes. / You can
X2 2AX make another ceramic for me - or
2-shot CATTY/ALLEN I might even sell you as a going
concern. / And Mrs. Gale - you're
X3 1AX right. I really will have to
Single STEED at door shoot you -
X4 4AX
Single BLOMBERG
BLOMBERG: Look out!
X5 2Ax GRAMS: DW2721B
Single DE GROOT Band 1
He fires
X6 3AX
Single STEED - goes
down behind bench
X7 1AX
M.S.S. GENERAL ACTION
X8 4AX
2-shot DE GROOT/STEED
They wrestle for gun
X9 2AX
3-shot BLOMBERG/ALLEN/CATHY
X10 4AX
2-shot DE GROOT/STEED

COMING TO 3 - SHOT X11

ON CAMERA 4 - SHOT X10

X11 3AX
3-shot BLOMBERG/CATHY/ALLEN
Blomberg falls

X12 4AX
2-shot DE GROOT/STEEED

X13 1AX
GROUP SHOT

ALLEN: I'm very grateful to
you, Steed. You really must be
interested in my ceramic.

STEEED: I think of nothing else.

MIX TO CAMERA

ON VTR INSERT

MIX

2

Scene 40 - INT. DESIGN ROOM - Day

BOOK A1

STEED: You brought Lander here that night, didn't you? He did use a key, Mrs. Marling. It was your key, wasn't it?

ANNE: Yes. He wanted to look around the place before he put any money up, so he said.

STEED: Then he made a pass at you?

ANNE: Yes. I yelled, and Allen heard me. He was in the lab. They fought, and Lander bumped his head on the tank. He fell in before Allen could reach him. Then Allen went in after him and got him out. It was ghastly. He had to go in there and lift him out. But he was already dead. I wanted to go to the police, but he wouldn't. Then ...

(continued)

COMING TO - SHOT

ON CAMERA - SHOT

ANNE: (contd.) .. he sent me home and put Lander back in the tank. But Lander was dead then. I could swear it.

RICHARD: And nobody heard you?

ANNE: Josh did. He got rid of Allen's clothes.

STEED: All except a glove. Miller found that. He gave it to De Groot. It was in that brief-case of his.

RICHARD: And who's got it now?

STEED: Allen. I gave it back to him. He's going to the police, Marling. I told him it was the best thing to do now.

RICHARD: It doesn't matter now. What will happen to him, Steed?

STEED: Manslaughter. A sympathetic jury probably. I don't think he'll be punished too much.

RICHARD: He shouldn't be punished at all.

JOSH: You'd better have a look at this, Mr. Marling

COMING TO - SHOT

ON CAMERA - SHOT

RICHARD: But that's one of the Leipzig batch. Throw it away with the others, Josh.

CATHY: Have a look at it first.

RICHARD: There's something wrong with this.

JOSH: More likely something right with it. Drop it, Mr. Marling.

CATHY: Do as he says - drop it.

ANNE: Josh, that's it! Where did you find it?

JOSH: I saw Miller do that - drop it, I mean - so when he was out of the way I swapped it for another one and gave it to Mr. Steed. I reckoned it were safer with him than anyone else.

Scene 41 - INT. CORRIDOR - Day

BOOM D5

STEED: I expect you want to get on with your book now, my dear.

COMING TO - SHOT

