

MR. A. PELLY

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

C A M E R A S C R I P T

"THE AVENGERS" - Episode 45

"THE GOLDEN EGGS"

by

MARTIN WOODHOUSE

SCRIPT EDITOR

RICHARD BATES

DESIGNED BY

DOUGLAS JAMES

PRODUCER

JOHN BRYCE

DIRECTED BY

PETER HAMMOND

CAM. REEL: WEDNESDAY, 30TH JANUARY, 1963, TEDDINGTON ONE.

VTR: WEDNESDAY, 31ST JANUARY, 1963, TEDDINGTON ONE.

TXM: SATURDAY/SUNDAY, 2ND/3RD FEBRUARY, 1963.

RUNNING TIME: 51.25 - excluding commercial breaks.

CAST:

John Steed PATRICK MACNEE
 Catherine Gale HONOR BLACKMAN
 Redfern PETER ARNE
 Elizabeth Bayle PAULINE DELANY
 Dr. Ashe DONALD ECCLES
 DeLeon GORDON WHITING
 Diana IRENE BRADSHAW
 Hillier ROBERT BERNAL
 Campbell LOUIS HASLAR
 Hall CHARLES BIRD

* * * * *

Production Assistant Jill Horwood
 Floor Manager Denver Thornton
 Stage Manager Betty Crowe
 Technical Supervisor Peter Wayne
 Lighting Supervisor Ken Brown
 Senior Cameraman Dickie Jackman
 Sound Supervisor John Tasker
 Vision Mixer Del Randell
 Wardrobe Supervisor Ambren Garland
 Makeup Supervisor Lee Halls

* * * * *

SCHEDULE:

Wednesday, 30th 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 - 21.00.

Thursday, 31st January, 1963:-

Camera Rehearsal 10.00 - 12.30.
 Lunch Break 12.30 - 13.30.
 Camera Rehearsal 13.30 - 15.30.
 Tea Break, Line up,
 normal scan, makeup 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.

* * * * *

CAMERAS: 5 pedestals - one to be on rostrum.

TELECINE: A.B.C. Symbol, 35 mm dubbed sound sequence.
caption scanner and slides.

* * * * *

<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS</u>	<u>SOUND</u>	<u>PAGE NOS</u>
<u>ACT THREE:</u>					
28.	INT. LAB.	NIGHT. Ashe. Cathy.	1B. 4A.	A.4.	36
29.	INT. REDFERN'S.	NIGHT. Redfern. Liz. Hillier.	2F. 3E.	B.2.	36 - 37
30.	INT. LAB.	NIGHT. Ashe. Cathy.	4B.	A.4.	37 - 38
31.	INT. REDFERN'S	NIGHT. Redfern. Liz. Hillier.	2F.	B.2.	38
32.	INT. LAB.	NIGHT. Ashe. Cathy.	1B. 4B.	A.4.	38 - 39
33.	INT. REDFERN'S.	NIGHT. Redfern. Liz. Hillier	3E.	B.2.	39
34.	INT. LAB.	NIGHT. Ashe. Cathy.	1G.	A.4.	39 - 40
35.	INT. REDFERN'S.	NIGHT. Redfern. Liz. Hillier	2F.	B.2.	40
36.	INT. LAB.	NIGHT. Ashe. Cathy.	1B.	A.4.	40
37.	INT. REDFERN'S.	NIGHT. Redfern. Hillier.	3D.	B.4.	40 - 41
38.	INT. STEED'S FLAT.	NIGHT. Steed. Cathy.	2A.	C.1.	41
39.	INT. REDFERN'S.	NIGHT. Redfern. Liz.	4D	B.2.	41 - 42
40.	INT. STEED'S FLAT.	NIGHT. Steed. Cathy. Redfern. Hillier.	8A. 3J.	C.1.	42 - 43
41.	INT. LAB.	NIGHT. Ashe.	1B. 4H (CAP)		43
42.	INT. CELL.	NIGHT. Cathy. Liz. Hillier	3K. 4I.	A.4.	43 - 44
43.	INT. REDFERN'S.	NIGHT. Redfern. Liz. Hillier.	3K. 2Z.	B.2.	44 - 45
44.	INT. CELL.	NIGHT. Cathy.	4I.	A.4.	45
45.	INT. REDFERN'S.	NIGHT. Redfern	3K.	B.2.	45
46.	INT. CELL.	NIGHT. Hillier. Liz. Cathy	4J.	A.4.	45
47.	INT. REDFERN'S.	NIGHT. Cathy. Liz. Redfern.	2Z. 3L. 2C. 2G. 4K.	B.2. C.2.	45 - 47
48.	INT. LAB/ CONSERVATORY.	NIGHT. Steed. Cathy. Ashe.	1C.	A.2.	47 - 48
49.	CLOSING CAPTIONS				49

THE AVENGERS - The Golden Eggs.

RUNNING ORDER

	<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS</u>	<u>SOUND</u>	<u>PAGE NOS</u>
1.	OPENING T/C & CAPTIONS					1
2.	INT. LAB.	NIGHT	Liz.. Ashe.	2A. 4A.	B.1.	1 - 3
3.	INT. CONSER.	NIGHT	Liz. Deleon.	1A.	A.1.	3
4.	INT. LAB.	NIGHT	Ashe. Deleon.	3A. 4A. 1B. 5A.	B.1.	3
5.	INT. STEED'S FLAT	DAY	Steed. Cathy.	3B. 2A.	C.1.	4 - 6
6.	INT. LAB.	DAY	Ashe. Liz. Cathy.	4A. 3A.	B.1.	6 - 7
7.	INT. CONSER.	DAY	Liz. Cathy	1C.	A.1.	7
8.	INT. LAB.	DAY.	Cathy. Ashe. Liz.	4B. 3C. 1C. 4A. 3A.	B.1.	7 - 10
9.	EXT. YARD.	NIGHT		1D.	D.1.	10.
10.	INT. DELEONS.	NIGHT	Deleon. Diana. Hillier.	5A. 1E.	D.1.	10 - 12
11.	INT. STEED'S/ LAB/CONSER./ LAB.	DAY	Cathy. Ashe.	4C. 1B. 4A.	A.1. B.1.	12 - 14
12.	INT. REDFERNS.	DAY	Redfern. Liz. Hillier.	2B. 3D. 4D. 2C. 3E.	C.2, B.2.	14 - 17
13.	INT. DELEONS.	NIGHT	Diana. Deleon.	5A.	D.1.	17 -
14.	INT. HALL/ LANDING	NIGHT	Diana. Deleon. Campbell. Hall.	3F. 5B. 3G. 2D.	D.1. C.1.	17 - 19.
15.	INT. REDFERNS.	NIGHT	Liz. Redfern.	4D.	B.2.	19 - 20
16.	TELECINE					
17.	INT. REDFERNS.	NIGHT	Redfern	4D.	B.2.	20
18.	TELECINE					
19.	INT. LIMBO	NIGHT	Hillier	3Z. 2.B.		20
ACT TWO:						
20.	INT. STEED'S FLAT	DAY	Steed. Cathy	2A. 3B.	C.1.	21 $\frac{1}{2}$ 24
21.	EXT. YARD.	NIGHT		1D.	D.1.	25
22.	INT. DELEONS	NIGHT	Diana. Cathy.	5A. 2D.	C.1.	25 - 27
23.	INT. REDFERNS	NIGHT	Redfern. Liz. Hillier	4D. 3E.	B.2. C.3.	27 - 29
24.	EXT. YARD.	NIGHT	Hillier. Ashe. Cathy	1F. 4E. 3H.	A.3. B.3.	29 - 31
25.	INT. HALL.	NIGHT	Ashe. Cathy. Hillier.	4F. 2D. 3G. 3F.	C.1.	31 - 33
26.	EXT. YARD.	NIGHT	Hillier. Cathy.	1E. 2E. 4.G. 1F. 5C.	B.3.	33 - 34
27.	INT. STEED'S FLAT.	NIGHT	Steed. Cathy. Ashe	2A. 3B.	C.1.	34 - 35

F/U
T/C

FILM: A.B.C. SYMBOL

S.O.F.

FADE TO BLACK

F/U

CAPTION

"THE AVENGERS" (1)

GRAMS
Theme

CAPTION

"THE AVENGERS" (2)

*

CAPTION

"THE AVENGERS" (3)

*

CAPTION

"THE AVENGERS" (4)

*

CAPTION

STARRING PATRICK MACNEE

*

CAPTION

AND HONOR BLACKMAN

*

FADE CAPTION

F/U

1. 2 (A PANNED L.

INT. LABORATORY. NIGHT.

through mask
CLOSE slide (1)
HOLD for slide (2)

*

2. 4 (A

BIG HEAD Ashe/Micro.

*

3. 2 (A

CLOSE SLIDE (3)

*

4. 4 (A

SCREEN. Slide (1)
IT CHANGES SLIDE
(2)

BOOM B.1.

CUE

ELIZABETH: You're not going to be too long, are you? It's after midnight.

WHIP R. DEEP 2-s
Asshe L'g. Liz R.

ASHE: I promise I won't stay up too late. Good-night.

Q LIGHTS

ELIZABETH: Goodnight, then...

CRAB R. Ashe deep
T.I. to com. lock.

GRAMS
Quiet
tension

5. 5 (A

Q CUT

INT. CONSERVATORY. NIGHT.

BOOM A.1.

LOW ANGLE
T.B. C.U. Liz.
Ashe looks PAN R.
statue.
Deleon in R.
FAST T.I. hands/lock

*

*

6. 3 (A

INT. LAB. NIGHT.

BOOM B.1.

THRU. FRIG.
Ashe R.fg.
HOLD deep 2-s Deleon
& Ashe

*

x fade
Fight
Music

(CLEAR 1 to POS.B.
LAB.)

*

(as he turns)

7. 4 (A

TIGHT 2-s Deleon/Ashe
T.B. & CRAB
2-s struggle thru
f.g. jazz.

*

*

(CLEAR 3 TO POS.B.
STEED'S FLAT)

*

8. 1 (B

CLOSE petrie dishes
PAN R. to floor/Deleon

*

9. 4 (A

TIGHT frig across Deleon
L. FAV. plastic container
T.I. CLOSE eggs

*

S/I

10. 5 (A

CAPTION: "THE GOLDEN EGGS"

*

*

Q & MIX

(CLEAR 1 TO POS.C.
CONSERVATORY)

On 5A - shot 10.

- 4 -

- MIX
11. 3 (B) INT. STEED'S FLAT. DAY. DOOM C.1.
FADE GRAMS
CLOSE CUT OUTS
PAN DOWN packet
Coffee in L.
T.B. TIGHT 2-s
Cathy/Steed
- CATHY: Well? What are you doing now?
- STEED: You know, I've always wondered if anybody really did cut these things out. Harder than you might think.
- CATHY: Oh, they do. Only they usually wait until the packets empty first.
12. 2 (A) CLOSE Steed cutting
- STEED: It's for the kids of a friend of mine. They've got one of these cork pop-gun things. They've got tired of shooting at cut-out lions and tigers. Now they want to shoot at cut-out people.
13. 3 (B) TIGHT 2-s Cathy/Steed
R. profile

Papers x f.g.
HOLD Cathy
- CATHY: There's the morning paper. By the way, I couldn't find any butter.
- STEED: In the front of the fridge.
14. 2 (A) A/B
CATHY: I looked there.
- STEED: Oh? Maybe I haven't got any. You can get some, can't you? After all the deal was quite clear. I said you could have the flat while you were finding yourself a new one but that included providing me with slap-up bumper meals to take my mind off my ice-cold hotel. Hey, don't you run to cream. These dedicated human beings. As it is just look at this jazz. have you found the bit I marked for you?
- PAN R. cabin trunks
15. 3 (B) PANNED L.
Bookcases. PAN R. to
CLOSE Cathy x newspaper
- Read it?
16. 2 (A) CRABBED L.
Newspaper Ashe's picture/
Cathy.
T.B. TIGHT 2-s
Cathy L.f.g. Steed R.
- CATHY: 'Intruder breaks into laboratory'

STEED: That's it.

CATHY: Six lines. Not very informative. They broke into a laboratory - property of a Dr. Ashe - nothing was taken, and no damage was caused. Is that all?

STEED: That's what I want to know.

CATHY: This...Dr. Ashe. Dr. Ashe... what does he do?

STEED: Pathology, bacteriology, bi-chemistry. He's an interesting lad. Mind you he's a bit of a late Victorian. Tea cosy, Tobacco bowls, long cems carpet slippers. He's got his own laboratory.

17. 3 (B)
CLOSE Cathy

CATHY: That's unusual, these days. He must have money of his own.

18. 2 (A)
A/B TIGHT 2-s Cathy L.f.g.
Steed R.

STEED: . He does a lot of routine work for local doctors and hospitals, you know blood smears and that sort of thing.

CATHY: What's your interest in him?

STEED: We think he may have been working on...rather odd things. Viruses, actually. Unfortunately, he never publishes his results./

19. 3 (B)
A/B

CATHY: Now his lab's been broken into. I suppose there's afile a foot thick on him, just because he doesn't work for some well-paid Government Research Unit!

20. 2 (A)
A/B
(CLEAR 3 TO POS.A.
LAB.)

STEED: But aren't you interested in him?
I should have though he would be a
kindred spirit, if nothing else. You
don't work for anybody either.....

CRAB R.
Cathy L.bg. Steed R.fg.

CATHY: And what exactly do you want me
to find out? For the files?

Newspaper close fg.

STEED: I want to know if anything was
stolen. I don't believe all I read in
the papers. And try to look your
intellectual best. I've arranged
an appointment for you.....

MIX Q MIX
21. 4 (A
CLOSE aerosol can
T.B. micro in L.fg.
T.B. 2-s Ashe/Liz

GRAMS
LINK
INT. ASHE'S LABORATORY. DAY. BOOM B.l.

(CLEAR 2 TO POS.B.
REDFERN'S ROOM)

ASHE: I think that should do. Forty-
eight hours ought to be long enough to
get the place sterile again.

ELIZABETH: You still haven't told me
how it happened.

(as he moves)
22. 3 (A
CRABBED L.
TIGHT 2-s Ashe/Liz

ASHE: Oh.....just carelessness. I was
trying to carry too large a stack of dishes.

ELIZABETH: It was nothing dangerous, was
it?

ASHE: No, no, nothing like that...What
about this magazine woman.....?

ELIZABETH: 'Galileo.....'

On 3A - shot 22

- 7 -

ASHE: Is that it's name? Sounds a bit improbable for a magazine.

ELIZABETH: Ten thirty.

ASHE: Yes. Well, let's get the place back to normal -

23. 4 (A)

CLOSE Liz
Ashe's hands x'd on neck

ELIZABETH: Is anything the matter?
Have you hurt yourself?

ASHE: Headache.

24. 3 (A)

A/B ~~ELIZABETH~~ 2-s Ashe/Liz

ELIZABETH: Can I get you something?

(CLEAR 4 TO POS.B.
SAME SET)

ASHE: That's probably her. Let her in,
would you?

SFX
DOORBELL

T.I. with Liz

Glasses off

25. 1 (C)

INT. CONSERVATORY. DAY.

GRAMS
Quiet
anticipation

C.U. Cathy glasses on

BOOM A.l.

LONG CRAB L. with Cathy

*

(CLEAR 3 FAST TO POS.C.
SAME SET)

*

To 2-s Liz/Cathy
CRAB L. to see group
thru window.

CATHY: Good morning. I'm
from Galileo ..

*

LIZ: Yes. Dr. Ashe is
expecting you.

26. 4 (B)

DEEP 3-s Ashe/Liz/
Cathy.

INT. LAB. DAY.

*

5

- 7 -

Coming to 3C - shot 27

On 4B - shot 26

BOOM B.1.

ASHE: You didn't give me much notice,
but you're very welcome.

CATHY: Thank you. "Galileo" is a new
magazine, Dr. Ashe, with new ideas.
We're aiming to be a little more
personal, perhaps, in our approach
to science and scientists. We want
to find out what scientists are thinking,
what their opinions are, instead of
just reporting what they're doing.

(as he turns)
27. 3 (C)
CLOSE Ashe

ASHE: What a frightful idea! Scientists....
Mrs. Gale....are, as a group, boring,
narrow-minded and self-opinionated. Rather
like everyone else, in fact. What would you
like my opinion on?

28. 4 (B)
A/B Deep 3-s Ashe/Liz/
Cathy

CATHY: Well - we have to start somewhere.
At the moment you're in the news.

ASHE: Because somebody broke into the
place a couple of nights ago. Hardly
news, I should have thought.

(as he turns)
29. 3 (C)
A/B

CATHY: They didn't do any damage?
Nothing was stolen?

30. 4 (B)
A/B

ASHE: No.....

Liz to centre f.g.

ELIZABETH: Excuse me. I want to get this in the 10 O'clock post.

Er,
ASHE:/ My assistant, Elizabeth, will confirm that. There wasn't any damage was there, Miss Bayle?

ELIZABETH: What, on Tuesday night? No.

CATHY: You weren't here, of course, when it happened?

T.I. Ashe

ASHE: No. Mrs. Gale, you can get all the facts from the local police station. They think it was either a curious teenager or a tramp looking for a night's sleep. Neither they nor I are particularly worried. I expect you want to hear about some of the things I'm doing, don't you?

WHIP R. CLOSE Cathy

(as they break)

31. 3 (C)

THRU SCREEN
2-s Ashe/Cathy
CRAB R. x jazz
HOLDING 2-s (fin. in Pos.A)

CATHY: You seem to have hurt yourself.

(CLEAR 4 TO POS.A.
FASH - SAME SET)

ASHE: No, I have not. Sorry. Yes, I have as a matter of fact. I straightened up under an open cupboard door this morning. Hasn't improved my temper either. Well now, As you can see, I do a good deal of routine path, for local doctors.... phage-typing, that sort of thing...blood counts, sedimentation rates, Elizabeth deal with this will you.

CRAB R. with Cathy to window.

32. 1 (C)

Cathy thru cages

33. 3 (A)

Cathy. CRAB R. Deep 2-s
Ashe/Cathy R.fig.
(CLEAR 1 TO POS.D.
YARD)

ASHE: That's my cold storage. I have a combination lock on it because this is a private house -/ (contd) ...

34. 4 (A)

Cathy hand/oom. lock.
PAN UP to Cathy

(as she looks)
 35. 3 (A) CLOSE bench. PAN UP
 Ashe at micro

ASHE: I built this laboratory as an annex myself - so that anybody might stray in and tamper with things. Though of course as a rule there's nothing worth stealing. I knocked over a culture there yesterday.

36. 4 (A) A/B Cathy
 T.B. with Cathy
 to TIGHT 2-s Ashe l.f.g.
 profile. Cathy R.

CATHY: You've sterilised it pretty thoroughly!

(CLEAR 3 TO POS.D.
 REDFERN'S ROOM)

ASHE: I have. With a blowtorch, in fact. It was virus. I don't know all I'd like to about it at present ... so I took the view that it was better to be safe than sorry ...

Q & MIX

MIX
 37. 1 (D) EXT. DELEON'S YARD. NIGHT.

Fence. CRAB L. to read "Deleon's Scrap Yard"
 T.I. to bedroom window
 x scrap.

GRAMS
 *
 BOOM D.L.
 *
 *

Q & CUT

38. 5 (A) INT. DELEON'S ROOM. NIGHT.

CLOSE mouth/thermometer
 PAN R. mirror reflects
 Deleon

T.B. with him

(CLEAR 1 TO POS.E.
 SAME SET)

DELEON: You know what's happened, don't you? I must have picked up something - some bug, cut at that place I turned over on Tuesday!

Tea cup in R.
 EASE to TIGHT 2-s
 Deleon/Diana

DIANA: Still, it's done now, isn't it?

(CLEAR 4 TO POS.C.
 LAB.)

DELEON: Done? You bet your life it's not done yet, not by a long chalk! Might be something dangerous! It might.

DIANA: You've probably just got flu. Drink your tea.

DELEON: It's not like any go of flu I've ever had. I tell you I don't like it. And what's more I shall have a few odd words to say to Redfern when I see him. He never said what sort of a place it was! This is muck!

39. 1 (E
I.S. struggle in
bedroom window

DIANA: Here! What are you doing?

40. 5 (A
2Cs Deleon/Diana

DELEON: Just trying to get a bit of air ...

(CLEAR 1 TO POS.B.
IAB.)

DIANA: You've got a temperature.

DELEON: What's it I'm getting for this job, Di? A hundred quid? It'll pay the rent.

PUSH IN Deleon
Diana R.

DIANA: It will.

CRAB B. with bottle
PAN R. to door/feet
PAN UP CLOSE Hillier

DELEON: I'm sorry, girl. Things aren't what they used to be, are they? I'll tell you one thing - I'll want a few answers out of old man Redfern before I hand over that case. A few answers

CRAB R. to 2-s
Deleon/Diana x
Hillier

Here! How did you get in?

HILLIER: The door was open. I've come to collect the case.

DELEON: You can just turn around and get out of here. The door's still open.

PAN R. Hillier to
cabinet

HILLIER: You are twenty-eight hours late, Deleon. I'm afraid Mr. Redfern isn't going to like it.

T.I. to dressing table

T.B. to deep 3-s
Deleon L.f.g. Diana
Hillier R.

DIANA: What are you doing? Let things
alone!

DELEON: I'm not handing anything over
till I know what's the matter with me!
I need a doctor. Nobody told me that
place was full of germs.

HILLIER: Where is it?

FAST PAN R.
HOLDING 2-s Diana/
Hillier

DELEON: Up the chimney. Shove off.

T.I. CLOSE Diana

HILLIER: I expect you've hidden it some-
where clever, haven't you? Never mind.
We'll come back and have another look later.

Q & MIX

GRAMS
Tension

- | | | |
|---------------------------|-----------------------------------|-----------|
| 41. 4 (C | <u>5. INT. CONSERVATORY. DAY.</u> | BOOM A.1. |
| THRU DOOR | | * |
| L.A. Cathy. HOLD as she | | |
| comes to fg. | | * |
| 42. 1 (B | <u>Q ASHE INT. LAB. DAY.</u> | BOOM B.1. |
| THRU FRMG | | * |
| Ashe | | |
| (the door shuts) | | |
| 43. 4 (C | <u>INT. CONSERVATORY. DAY.</u> | BOOM A.1. |
| CATHY (thru door) | | * |
| PAN R. Ashe thru curtains | | |
| PAN L. Ashe to 2-s | | * |
| (as door opens) | | |
| 44. 1 (B | <u>INT. LAB. DAY.</u> | BOOM B.1. |
| TRACKED IN. CLOSE | | * |
| shaker | | |
| PAN UP to 2-s | <u>ASHE:</u> Oh Mrs. Gale - | |
| Ashe/Cathy | | |

(CLEAR 4 TO POS.A.
FAST - SAME SET)

CATHY: I'm sorry to crash in
on you. But my magazine thought -

ASHE: Your magazine does not
exist Mrs. Gale.

CATHY: Yes, I'm sorry about that but I'd still like to talk to you. I'm sure you'd rather talk to me than to the police.

ASHE: What about?

CATHY: On Tuesday night your laboratory was broken into -

ASHE: Yes, it was.

CATHY: You said you were away from it at the time ...

ASHE: Well?

T.B. with 2-s
Cathy R.fig.

CATHY: You weren't. You were here. You said no damage was caused ...

.... Whereas in fact you were attacked and probably knocked out. And finally, you said that nothing was taken

ASHE: Nothing was taken!

T.I. com. book.

CATHY: Nothing from here?

PAN UP TIGHT 2 heads
Ashe/Cathy

ASHE: Nothing at all.

45. 4 (A
CLOSE CATHY

CATHY: Look. / You may not believe me but I want to help. I think something was taken from the safe. I don't know what it was, but I do know you want it back, and want it quickly. Am I right?

46. 1 (B
A/B

ASHE: No.

On 1B - shot 46

- 14 -

T.I. Ashe L.fg. micro
Cathy R.

CATHY: All right, Dr. Ashe. You've
made your point, then, I can't help you.
I'll go.

(CLEAR 4 TO POS.D.
REDFERN'S ROOM)

ASHE: May I give you some advice?
I don't know who you are or what you're
doing, but you're out of your depth.
So stay away. Please. Nothing has been
taken from here.

CATHY: By the way ... where's your
assistant today?

T.I. with Ashe to
Cathy deep R. thru
window

ASHE: I don't know. She's taken the
day off. I don't make it my business
to enquire about other people's movements.

- | | | | | |
|-----|--------------|----------------------------|---|--|
| 47. | 2 (B) | <u>MIX</u>
<u>Q MIX</u> | <u>INT. REDFERN'S ROOM. DAY.</u> | BOOM C.2. |
| | | | Music boxes, <u>Q PIANOLA</u>
CRAB R. with Redfern
x music boxes | <u>GRAMS</u>
<u>OR LIVE</u>
Music
boxes |
| | (as he sits) | | | |
| 48. | 3 (D) | | <u>L.S. Redfern</u>
<u>Boxes f.g.</u> | |
| | | | <u>(CLEAR 2 TO POS.C.</u>
<u>SAME SET)</u> | |
| 49. | 4 (D) | | <u>CLOSE muzic box</u>
<u>dancer.</u>
<u>T.D. deep 2-s Redfern/</u>
<u>Liz R.fg.</u> | |
| | | | <u>(CLEAR 3 TO POS.E.</u>
<u>SAME SET - wait</u>
<u>for 2 to clear)</u> | |

- 14 - Coming to 2C - shot 50

BOOM B.2.

GRAMS
music bg.

REDFERN: What am I paying you? Then out
Two thousand, isn't it? That represents
about a hundred a week?

ELIZABETH: About that.

Redfern f/w to
TIGHT 2-s

REDFERN: And what do I pay you for?
Information. That's all. I've never
asked you to take any action. Nobody's
asked you, for instance, to kill anybody.
Have they? No. Information. And now
I want some more.

50. 2 (C
CLOSE Liz

ELIZABETH: So you said. But you can't
have it if I don't possess it, can you?
I told you, nobody knows what effect this
stuff has. On rats, mice, guinea-pigs and
rabbits, yes. On human beings,
no. It's as easy as that.

51. 4 (D
TIGHT 2-s

REDFERN: But you could make a guess?
An educated guess?

52. 2 (C
A/B

ELIZABETH: I wouldn't care to. Respiratory
failure, I should think

53. 4 (D
A/B

REDFERN: Judging from rats, mice,
guinea-pigs and rabbits?

(as he leans f/w)

ELIZABETH: Yes.

54. 2 (C)

Music box
PAN L. TIGHT 2 heads
Redfern/Liz

REDFERN: I see. So if I were to
tell you that our friend Deleon was
ill -

ELIZABETH: He's not! He can't be!
Didn't you tell him to be careful?

REDFERN: - you would have no advice
to offer on the subject?

(as they break)

ELIZABETH: He must be isolated!

55. 4 (D)

DEEP 2-s Redfern/Liz

REDFERN: Just in case. Is that it?
All right, I think that's fair enough.
Hillier -

She turns

CRAD R. to Liz L.fg.
profile
Redfern R.

ELIZABETH: I warned you! I told you
you didn't know what you were handling!

(CLEAR 2 TO POS.D.
DELEON'S HALLWAY)

REDFERN: Yes, you did didn't you?
Well, thank you very much, Elizabeth,
you've been a great help. You can go now,
for the present. Hillier -

CRAD R. Liz to 2-s
Lizz/Hillier x harp

ELIZABETH: I wish I'd never got into
this. None of you know what you're doing.

(as she goes)

56. 3 (E)

DEEP 3-s Redfern L.fg.

REDFERN: It's getting so that I can't
get a word in edgeways, isn't it?
Hillier, our expert adviser says that we
oughtn't to leave Deleon at home. Go and
get him, would you?

T.I. Redfern/music
box

REDFERN: (CONTINUED) Hillier.
Wait a moment. I'm beginning to think
that Leo may be ill enough to need a
little more careful attention. I think
what you'd better do is this. Get hold
of Campbell and Hall. And an ambulance ...

GRAMS
Tension
big.

*

*

57. 5 (A

INT. DELEON'S ROOM. NIGHT.

BOOM D.l.

*

x washing Deleon

CRAB R. Deleon. He
falls R. to TIGHT 2-s

DIANA: What are you doing? Get back
to bed!

CLEAR 3 TO POS.F
FAST - DELEON'S LANDING)

DELEON: Not on your life, I'm not.
I've had enough. I'm ill. Look at me!

DIANA: I know you are, love. I've
sent for the doctor -

CRAB L. with 2-s

DELEON: Doctor! What flaming use is
he going to be? Tell me I've got 'fl'n
just like the rest of you. Let me alone!

DIANA: What are you trying to do?

DELEON: I don't know. I don't know.
Hospital maybe. Or maybe I should go
back to that place ...

DIANA: No. You can't do that!

DELEON: Why not? He's the bloke who'll
know what's the matter with me, isn't he?
I got it in his place!

She goes R. HOLD Deleon

DIANA: You go back to bed. Stay there!

58. 3 (F

CLOSE Diana phone

(CLEAR 5 FAST TO POS.B
SAME SET)

59. 5 (B)

TIGHT 2--s Deleon/
Diana

DELEON: Who are you calling, Di?

(CLEAR 3 FAST TO POS.G.
DELEON'S HALLWAY)

DIANA: You know who I'm calling. Mr. Redfern.

DELEON: You!

DIANA: Please, Leo! You know I've got to!

Q DOORBELL

60. 3 (G)

DEEP 2--s Deleon L.
Diana R.fg.
PAN R. Diana to door.

DELEON: Di ... don't let me down now
Di! Not now! I need help, I need it bad -

SFX
DOORBELL
BOOM C.I.

(as she opens door)

Di!

61. 2 (D)

Door opens to lens

CAMPBELL: Mrs. Deleon?

DIANA: Yes, that's right.

CRAB R. with Campbell

CAMPBELL: We've come to collect your husband. Is that him there?

62. 5 (B)

HIGH ANGLE
Deep Deleon L.fg.
Group deep R.

Looks as though we came just in time. We had a call from a Mr. Redfern about your husband, would that be right? I said would that be right?

DIANA: Oh yes, I suppose so.

63. 3 (G)

Deleon HOLD for Big head
CRAB R. B.H. d/stairs

CAMPBELL: Right then.

DELEON: Get away.

CAMPBELL: That's all right mate. You'll be okay.

DELEON: Keep away. Di, keep them away.

CAMPBELL: Nobody's going to hurt you my old chum. Steady.

As he falls PAN TO TIGHT
3 heads
64. 2 (D)
Deleon x Campbell

DELEON: I know you. Di I know
them. They're not ..

CAMPBELL: That's right. Who do you
reckon we are then, Laurel and Hardy?

DeLEON: I know you. I know you ...
don't let them take me away! Don't
let them ... don't let ..

65. 3 (G)
TIGHT 3rd Diana/
Campbell/Hall

CAMPBELL: What's supposed to be wrong
with him, then?

DIANA: I don't know. I really don't.

CAMPBELL: He's going on a bit, though
isn't he? Never mind, we'll call you
from the Hospital. Don't you worry
about anything /

66. 2 (D)
As directed

(CLEAR 3 TO POS. Z.
LIMBO)

DeLEON: Keep away .. want ... hospital ...

CAMPBELL: And that's just what you're
going to get, old son. Right away.

DIANA: You'll let me know from the hospital,
won't you?

CAMPBELL: Yes. I told you, don't
worry about a thing ... We don't want
anyone worrying about you, do we, Leo
my old mate. Eh?

Q MIX

BOOM B.2.

MIX
67. 4 (D)
Watch/map
Legs b.g.

T.B. TIGHT 2-s
Redfern/Liz

ELIZ: Have they got him?

(CLEAR 2 TO POS.E.
LIMBO)

REDFERN: Yes. They're good men. I'm
very pleased with them, all things
considered.

ELIZ: And they're bringing him here?

REDFERN: No.

T.I. Map.

ELIZ: What are you going to do, then?

MIX

TELECINE

FILM: 35 mm
Hillier in phone box

S.O.F.

BOOM B.2.

68. 4 (D)

CLOSE Redfern on phone

10. INT. REDFERN'S ROOM. NIGHT.

REDFERN: Hillier? They're on their way. They should be there in about ... five minutes? So you haven't got long to wait. Understand?

MIX

TELECINE

FILM: 35 mm
Ambulance crash.

69. S/I
3 (Z)

Glass

LIMBO. NIGHT.

70. 2 (E)

BIG HEAD Hillier

GRAMS

Light theme

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*

*

*

MIX

CAPTION

CAPTION: "THE AVENGERS"
End of Act One.

FADE TO BLACK

FIRST COMMERCIAL BREAK

CAM.1. TO POS.D - EXT. YARD.
CAM.2. TO POS.A - STEED'S FLAT.
CAM.3. TO POS.B - STEED'S FLAT.
CAM.4. TO POS.D - REDFERN'S ROOM.
CAM.5 TO POS.A. - DELEON'S ROOM.

F/U
TELECINE

CAPTION: THE AVENGERS
Act Two.

GRAMS
Theme

*

*

MIX

Q & F/U

17. INT. STEED'S FLAT. DAY.

BOOM C.1.

71. 2 (A)

CRABBED R.
CLOSE pottery
It parts.
See Steed deep C.

*

*

*

T.B. 2-s Steed/Cathy

STEED: It must have been thermite.

CATHY: Just don't come near me! Keep
right away

STEED: Nothing else would burn like
that.

PAN DOWN with
photographs

PAN L. Steed to books

CATHY: You shake this table and I'll
kill you!

STEED: This is wonderful. When I said
you could have the flat I didn't know
you were going to set up a work-shop
in it. I must give that book back to
Mrs. Pringie. What are you doing with
my books?

PAN UP TIGHT 2-s
Steed/Cathy

CATHY: I needed the space.

STEED: Ah. Jigsaw puzzles.

CATHY: That's right. Now what was
it you said?

STEED: I said, they must have used
thermite.

CATHY: What for?

STEED: To burn out the ambulance.
There was hardly anything left except a
very small pool of molten metal and a
smaller pile of ashes.

CATHY: It couldn't just have crashed and
caught fire?

72. 3 (B)

Steed x vase

STEED: Crashed, yes. Skid marks for
fifty yards. But then somebody burned
it out most thoroughly - as I say,
probably with a thermite bomb. When I
say there were three bodies burned
beyond recognition, which is what the
papers will say, this time I really mean
it. Even three bodies is a guess.

Cathy in R. Big Head
Cathy out R.

CATHY: Teeth?

STEED: Teeth? That's an old fallacy.
Find a body, they say. no matter what's
happened to it, you can always nip along
to the dentist and identify it by it's
teeth. No so ...

73. 2 (A)

2-s Steed/Cathy

CATHY: Do sit down. As long as you're
standing up I'm petrified you'll lean
against the table ...

CRAB L. HOLDING 2-s

STEED: In the first place, teeth aren't
all that indestructible. In the second,
not everybody's got them. In the third,
most dentists wouldn't recognise their
own patient's teeth if they were handed
to them on a plate ...

T.I. Cathy pottery

CATHY: Look, something was stolen from that safe - a refrigerated safe - in Dr. Ash's laboratory. That was four days ago. Since then, nobody's even admitted it exists - not even the man it was stolen from. /

74. 3 (B
LOW ANGLE
M.S. Steed on balcony

STEED: And now we know it was important enough to get the man who stole it killed - and his body totally destroyed - /

75. 2 (A
CLOSE Cathy

CATHY: How do you know? I mean, how do you know that the wreck you've presumably spent a grisly morning picking over contained the man who broke into Dr. Ashe's place? /

76. 3 (B
CRABBED L. LOW ANGLE
Steed L. Cathy R.fig.

STEED: I don't, for certain. I do know it contained a man called Leon DeLeon. He's - he was - just about Europe's number one on delicate safe-jobs.

CATHY: I suppose you've got a file on him, too!

STEED: File on him? We used to use him once upon a time. Before he went down - hill.

Steed throws

(as she catches)

77. 2 (A
Hands/drills
T.D. TIGHT Steed/Cathy

CATHY: How do you know it was him?

STEED: Look ... part of Leo's stock-in-trade. Drill tips... These drills are tungsten carbide. These two are diamond tipped. For drilling around armoured locks, that sort of thing. The odd thing about old Leo was that he wore them round his neck, in a locket, Sort of good-luck charm, I suppose.

CATHY: They didn't bring him much
lick this time poor soul.

STEED: But they did help to identify
him. There were no traces of the locket,
but these are just about indestructible ...

CATHY: And now what?

STEED: Dr. Ashe. I'm sure that under
that late Victorian exterior he's very
impressed by you.

T.I. Cathy

CATHY: All right. I'll try. But get this -
I'll do it my own way. You can do what you
like.

(as he turns)
78. 3 EB

2-s Steed/Cathy
HOLD Steed deep, sits on
floor

STEED: Me? I shall just look around,
look around. Remember one thing, though.

79. 2 (A

CRABBED L.
Big head Steed/razor

CATHY: What?

STEED: Four days. And whatever it was,
it came from a refrigerator. Which means,
either it's hidden in another freezer - or
else somebody's pretty worried about it
by now ... I think I'd better go and talk
to Leo's wife.

(CLEAR 3 TO POS.E.
REDFERN'S ROOM)

WHIP R. Cathy

CATHY: You? You've got about as much
tact as a rhinoceros. I'll do it.

T.I. Vase. It breaks
PAN DOWN feet.

STEED: I resent that simile.
Now look here ...

GRAMS
Link
Urgent

GRAMS
contd.

80. 1 (D) EXT. DELEON'S YARD. NIGHT. BOOM D.1.
 Yard. SLOW PAN to lighted window. *

(CLEAR 2 FAST TO POS.D. DELEON'S HALLWAY) *

Q CUT *

81. 5 (A) INT. DELEON'S ROOM. NIGHT. BOOM C.I.
 CLOSE Heel caught in floor. *

As she turns SFX. DOORBELL

WHIP R. to mirror
 See Diana. Q BELL
 She x fr. Exits.

DIANA: Oh blast. Why not just barge in, it won't even shut! Well, who are you?

82. 2 (D) CLOSE smashed lock
 L.A. PAN L. to Cathy
 CRAB L. Deep 2-s
 Diana/Cathy R.fg.
 (CLEAR 1 TO POS.F. SAME SET)

CATHY: My names Catherine Gale. I came to talk to you.

DIANA: I'm not stopping you ...

83. 5 (A) Door. CRAB L. with Diana BOOM D.1.
 Dressing gown R.fg.

CATHY: Whoever did all this?

DIANA: Just leave things alone, will you!

EASE BACK as Cathy in R.

CATHY: ...were they just breaking things up, or were they looking for something? Well?

They struggle
PAN UP to light
It smashes

T.B. with Diana
TIGHT 2-s Cathy/
Diana R.f.g. profile .

DIANA: I don't know. And I don't care.
You want to say something, say it. I'm
not going to be here long, so say it
and get out.

CATHY: You've just about had enough
haven't you? The whole place is like
this, then?

DIANA: That's right. Don't waste
any sympathy on me, though. I'm going
right away, as far as I can.

CATHY: Why?

DIANA: Because I'm scared. Scared to
death. That's why. What's it to you?

CATHY: You probably know already.
Your husband was killed -

DIANA: Leo? Poor old Leo. He was
a good old sort, don't think you've
got to be too delicate with my feelings
on Leo's account. After all, I just
about pushed him over the edge, didn't I?

CATHY: All right. But he died because
of something he stole. I've got to
know what it was.

PAN floor debris
She kicks
PAN UP Diana suitcase
on bed.
PAN R. with Diana to
Cathy L.f.g. Diana R.

DIANA: Have you now? Looks like a lot
of people have got the same idea,
doesn't it? Well, I don't know
what it was. And I told you I don't
care. I'm getting out. If you want
to see if they've missed anything, you
go ahead.

Diana goes

CATHY: I may have to do just that.

84. 2 (D)

LOW ANGLE
DEEP 2-s Diana R.fig.
Cathy L.bg.

DIANA: Good luck. Look, I don't know who you are. But you might just as well get this. If I knew what it was all about, I'd have told the people who did this long ago. But Leo didn't tell me, and he didn't tell them. I could be the Crown Jewels and I still wouldn't care. Is that all right?

BOOM C.2.

(CLEAR 5 TO POS.C.
SAME SET)

CATHY: Fair enough. Well, that's it. then.

DIANA: That's that.

HOLD Cathy
(Door slam)

CATHY: Good luck, to you.

GRAMS
Link

*

*

85. 4 (D)

CRAWLED R.
Door. CRAB L. with
Liz to sofa

19. INT. REDFERN'S ROOM. NIGHT. BOOM B.2.

*
(BOOM C to
3 - take
over from
B)
*

ELIZ: Well? What do you want now?

REDFERN: We didn't find it.

ELIZ: Hardly my fault. Information is what you're paying me for.

(she sits)
86. 3 (E)

DEEP 2-s Liz L.fig.
Redfern R.

Remember?

REDFERN: There's no doubt he did get it?

ELIZ: No doubt at all.

REDFERN: Very well. I'm going to send Hillier to look for it.

ELIZ: Grey, fibreglass case. Twin handles on top. Curved top, rather like a sewing machine case. Two feet by eight inches by about a foot high. Mains plug in one end.....and I hope when you find it that the plug's connected. For everybody's sake.

REDFERN: Thank you for your advice and information Elizabeth. Tell me, if you had removed it, where would you have hidden it? As an expert? BOOM C.3. (BOOM B to 3)

87. 4 (D)
CLOSE Liz

ELIZ: If I'd taken it, I can tell you what I'd have done. Taken it out to the deepest stretch of water I could find and dropped it in, and even that wouldn't be good enough. I told you you didn't know what you were playing with. And you still don't!

88. 3 (E)
EASED L.
Redfern. T.D. She comes f/w to TIGHT 2-s
Liz/Redfern
(CLEAR 4 TO POS.E.
EXT. YARD).

REDFERN: With fire. Elizabeth. If Leo were here, which he's not, he'd be able to tell you all about that, wouldn't he? Now you run along. We'll find it.

ELIZ: You'd better.

HOLD Liz exit deep L.

REDFERN: Hillier....I think we'd better watch Elizabeth, she's an irrational creature, and Hillier. I'm afraid you'll have to go back to Leo's tonight.

Redfern R.fg.

T.I. to Redfern

HILLIER: Again?

REDFERN: We didn't have time to search the yard, for one thing. It'll be a long job. Never mind, Hillier, we'll persevere shall we. I shall want the car in about two minutes.

Q & MIX

GRAMS:
Quiet
suspense
*

MIX
89. 1 (F)

20. EXT. SCRAP YARD. NIGHT.

BOOM A.3.

TRACKED IN
Wall x f.g.
Hillier into shot.

(CLEAR 3 TO POS.H.
EXT. YARD)

T.B. with Hillier
HOLD CLOSE

90. 4 (E)

BOOM B.3.

Thru window frames
CRAB R. to find 2-s
Cathy/Ashe

ASHE: Well, you've got me here. Why should I trust you.

CATHY: Because you have to

On 4E - shot 90

91. 1 (F) ASHE: What is this place? A scrap-yard?
 CLOSE Hillier reaction

92. 3 (H) CATHY: You'll have to tell me what it is we're looking for.
 THRU OIL DRUMS
 CRAB L. with 2-s
 Ashe/Cathy

ASHE: I'll tell you nothing.

CATHY: Don't you think that's a little childish? After all we are here. You've trusted me that far.

ASHE: It's cold. If I'd known... I'd have dressed a bit more sensibly. Like you./ I'm out of my own field where this sort of thing is concerned.

93. 4 (F) (as they react) Q CRASH
 Pipes. SLOW PAN L to Hillier

94. 1 (F) I don't see how/it can be here. I don't see how? It's got to be plugged into the mains, you see. They must have known that when they took it. If they didn't -

BOOM A.3.
GRAMS
Suspense
 *
 *
 *

(CLEAR 3 TO POS.G
 DELEON'S HALLWAY)
 (CLEAR 4 TO POS.F.
 DELEON'S HALLWAY)

T.B. AND CRAB L.
PAST Hillier to
deep 2-s Ashe/Cathy

CATHY: Then what? *

ASHE: No....There was^a/coil of cable *
missing with it. It must be all *
right. It must be in the house. Why *
look out here? *

CATHY: Because I've seen inside the *
house. Other people have looked there. *

ASHE: Other people? What other *
people? *

Cathy to close R.fg.

CATHY: I don't know. Can you see *
anywhere it might be? *

CRAB R. Hillier close
L.fg. HOLD him to
window deep

ASHE: Out here? There's room for it *
in a hundred or more places. I still *
say it's got to be inside, though. In- *
side and that's where I'm going. *

CATHY: All right. *

Q LIGHT & CUT 21. INT. HALLWAY AND STAIRS. boom C.L.
NIGHT.

95. 4 (F)

T.I. with 2-s
Cathy/Ashe

(CLEAR 1 TO POS.E.
SAME SET)

CATHY: Well, now we're inside.

ASHE: I see what you mean. This -
this place belongs to the man who
boke into my laboratory, you say?

CATRY: Belonged. He's dead.

ASHE: What did he die of? Tell me!

CATHY: He died in a crash.....

96. 2 (D)

LOW ANGLE Bedroom door
Hillier reaction

97. 3 (G)

2-s Cathy/Ashe

T.B. Cathy L.f.g.
Ashe R.

ASHE: We haven't found it.

CATHY: And what is 'it'.

ASHE: Roughly speaking, a grey fibre-glass case, with a curved top, rather like a sewing machine box. With a mains lead attached.

(as she sits)
98. 2 (D
CLOSE Cathy

CATHY: Thank you. / If we'd been told that some days ago we'd be a good deal further on by now. Well, it's not here, is it? I suggest we all go home and get some sleep. /

99. 3 (G
A/B Cathy L.f.g. Ashe R.

ASHE: What!

CATHY: Look Dr. Ashe. You can see this place. The rest of the house is in much the same state.

ASHE: I've got to find it.

CATHY: I'm afraid it'll have to keep till morning. It would need a squad of men to go over that yard thoroughly ...

(as she rises)
100. 2 (D
2-s Cathy/Ashe
(CLEAR 3 TO POS.F.
FAST - SAME SET)

ASHE: Oh my dear child. /

PAN R. to door

CATHY: Do you seriously think anything the size of a suitcase has somehow got overlooked by whoever did all this? (Of course you don't, you're quite right. You'll find a bus or taxi at the corner.

HOLD Cathy CLOSE

- | | | | |
|------|-------|---|--------------------------|
| 101. | 4 (F) | <hr/> | <u>GRAMS</u>
Suspense |
| | | L.S. Cathy
x . cupboard. Cathy
to f.g.

(CLEAR 2 TO POS.E - LIMBO) | *
* |
| | | (as she looks in) | |
| 102. | 3 (F) | <hr/> | SFX
METER |
| | | CLOSE meter
PAN to CLOSE Cathy
PAN to cable. | *
* |
| 103. | 4 (F) | <hr/> | |
| | | A/D
T.B. with Cathy/cable

(CLEAR 3 TO POS.B.
STEED'S FLAT) | *
* |
| 104. | 1 (E) | <hr/> | DOOM B.3. |
| | | L.S. passage
Cathy in L.fg.
CRAB L. with Cathy
to steel plate

(CLEAR 4 TO POS.G.
EXT. YARD) | *
*
* |
| 105. | 2 (E) | <hr/> | |
| | | DOUBLE PLATE
hands remove it
lift out case. Cabled.

(CLEAR 1 TO POS.F.
EXT. YARD) | *
* |
| 106. | 4 (G) | <hr/> | |
| | | M. CLOSE Cathy

As she turns WHIP L.
to Hillier.
They leave fr. <u>HILLIER</u> : Found something?

(CLEAR 2 TO POS.A. STEED'S FLAT) | *
*
* |
| 107. | 1 (F) | <hr/> | |
| | | Vista thru gate.
HOLD L.2-s going deeper | *
* |
| | | (as Honor goes to wall) | * |
| 108. | 5 (C) | <hr/> | |
| | | THRU WINDOW
Honor at wall
Hillier in R.fg.
Honor f/w to TIGHT 2-s | *
*
* |
| 109. | 1 (F) | <hr/> | |
| | | A/D Hillier out of
fr. R. Honor to cam.
Let her go. Hillier in L.fr.
T.I. to wall. HOLD as he
climbs wall. | *
* |

110. 4 (G) _____ *
 Case. PAN UP to Cathy *
 TIGHTEN as she comes to *
 case. *
111. 2 (A) _____ INT. STEED'S FLAT. NIGHT. BOOM C.I. *
 CLOSE PLUG _____
 CRAB R. to avc/case _____
 Stethoscope EASE
 Coffee in R.
 T.B. Steed case x
 Cathy R.fg.
112. 3 (B) _____ SFX
 CRABBED WELL R. Faint
 HIGH ANGLE pumping
 CLOSE case. *
 CRAB ROUND IT *
 Keys in L. *
 T.B. 2-s and case *
 Cathy/Steed *
- (as it opens)
 113. 2 (A) _____ Louder
 Case *
 T.I. int. case and *
 eggs *
- Q BELL
- PAN UP to 2-s SFX
 Cathy/Steed Doorbell *
 *
114. 3 (B) _____ *
 2-s Cathy/Ashe *
 at door
 T.B. with Ashe to
 TIGHT 3-x Steed/
 Cathy/Ashe

On 3B - shot 114

ASHE: Opening the case has warmed the interior slightly. Now - very gently - I want you to put those back in the case. Try not to waste any time ...

STEED: I begin to think perhaps you're right.

T.I. 2 heads
Cathy/Ashe R.fig.

And very nice too. It's a virus, I expect?

ASHE: Quite right. I congratulate you on your friend Mrs. Gale. Virus Verity Prime. The world's most recent - killer.

CAPTION:

CAPTION: "THE EVENGERS"
End of Act Two

GRAMS
Percussion

*

*

FADE TO BLACK

SECOND COMMERCIAL BREAK

CAM.1. TO POS.B - LAB.
CAM.2 TO POS.F - REDFERN'S ROOM.
CAM.3 TO POS.E - REDFERN'S ROOM
CAM.4 TO POS.A - LAB.

PART THREE

- 36 -

<u>F/U</u>	<u>CAPTION</u>	<u>GRAMS</u>
	CAPTION: THE AVENGERS ACT THREE	Theme *
	<u>Q & MIX</u>	*
115. 1 (B)	MIX CLOSE egg/drill Forceps in	INT. LAB. NIGHT. BOOM A.4. * *
116. 4 (A)	TIGHT 2-s Ashe L. profile Cathy R.	<u>ASHE:</u> From here on it's just a question of dissection. Some viruses were in the yolk sac, others in allantoic fluid./ It all depends. Then you stick back the shell with collodion or tape and there you are. <u>CATHY:</u> And you can grow any virus like that? <u>ASHE:</u> Oh no. Some are a lot more complicated. But not Verity Prime as it happens. <u>CATHY:</u> And its effects? <u>ASHE:</u> So far as one can tell respiratory paralysis and death.
117. 2 (F)	T.I. Cathy x forcep/ eggs. GRABBED R.) Deep 3-s Liz/Hillier/ Redfern R.fg. (CLEAR 4 TO POS.B. SAME SET)	INT. REDFERN'S ROOM. NIGHT. BOOM B.2.
118. 3 (E)	Workbench x Redfern B.H. L.fg.	<u>REDFERN:</u> What it boils down to is that you let her get away with it. She found it, she took it. Is that right? Who was she? Any idea? What I mean is Hillier, did you get a look at her. Amateur or professional? (contd) ...

On 3E - shot 118

- 37 -

He turns in

119. 2 (F)
A/B Deep 3-s

REDFERN: contd. You see what I'm driving at? I want to know if she's just a friend of the doctors, or if she's in it on her own account. Well?

HILLIER: She fought like a professional.

REDFERN: Who else was at the yard? Dr. Ashe?

HILLIER: Yes.

Liz to R.fg.

REDFERN: Good. Come here Elizabeth. Sounds like your girl from the magazine wouldn't you say?

Q & MIX

120. 4 (B)

Screen/stand
EASE BACK to 2-s
Cathy L. Ashe R.fg.

INT. LAB. NIGHT.

BOOM A.4.

CATHY: I suppose it could only happen in a place like this? A private research worker, no interference from above. You developed it by yourself Dr. Ashe?

As Ashe moves CRAB L. slightly. Cathy into L.fg. Ashe b.g.

ASHE: Mostly. I got the original culture, it was just called Verity then, from a colleague of mine at a conference. Unfortunately he died.

CATHY: Oh?

- 37 - Coming to 2F - shot 121

On 4B - shot 120.

- 38 -

ASHE: But that was three years ago.

MIX Q & MIX
121. 2 (F) INT. REDFERN'S ROOM. NIGHT. BOOM B.2.

CLOSE Liz profile

LIZ: All right. I've got her sorted out now, she's a woman called Catherine Gale; she's an anthropologist.

T.P. TIGHT 2-s Liz/
Redfern

(CLEAR 4 TO POS.D.
REDFERN'S ROOM - go
in when clear)

REDFERN: Anything else?

LIZ: No. I only hope she knows what she's doing with that case.

PAN DOWN to hands

REDFERN: She probably knows all about it by now. She found it, you didn't.

Q SLIDE MIX

MIX
122. 1 (B) INT. LAB. NIGHT. BOOM A.4.

Screen Slide (1)
Hold for (2)

(CAM. 3 CRAB L.)

WHIP R. 2 BIG profiles
Cathy/Ashe

ASHE: That was when I was a good bit nearer. It's related to influenza in a way.

CATHY: I suppose you always knew what you were doing? Biological warfare?

(as she moves)
123. 4 (B) ASHE: all warfare is biological.

CRABBED R.
2-s x screen L.fg.

(CLEAR 1 TO POS.G.
SAME SET)

CATHY: Very profound. But you weren't interested in the military side of the question?

ASHE: Of course not. Yellow fever is deadly, but it doesn't stop people from investigating it.

On 4B - shot 123

- 39 -

HOLD as Cathy/Ashe
come f/w

CATHY: But why you? Who not
turn the whole thing over to the
Government?

ASHE: You're not serious of
course?

124. 3 (E

INT. REDFERN'S ROOM. NIGHT.

BOOM B.2.

CRABBED L.
M.S. Peter x screen
PAN UP to TIGHT 2-s
Liz L.fg.
(REPOS. PROJECTOR)

REDFERN: It isn't as though we
had to lift it from a large
establishment. The doctor was
working on his own. I suppose the
poor idiot didn't think anyone
would get to know about it.

LIZ: You fixed that though didn't
you?

125. MIX
1 (G

MIX

INT. LAB. NIGHT.

BOOM A.4.

Ferrets in cage
CUE

(CLEAR 3 TO POS.D.
SAME SET)

PAN L. Cathy.
L. again to DEEP 2-s
Ashe/Cathy R.fg.

ASHE: Ferrets, Some of the earlier
cultures I grew in ferrets. Oddly
enough it didn't seem to do them
any harm. But it's often like that.

CATHY: And what about Verity Prime?

ASHE: It's a remarkable virus.
Highly infectious. Resistant to
most things including chlorine
which means you could spread it
in a water supply. It also
survives in dead tissue for up
to four weeks.

CATHY: Myxomatosis.

ASHE: I beg your pardon?

T.I. Cathy

CATHY: I was just thinking. Like myxomatosis. Only us instead of the rabbits.

MIX
126. 2 (F)

INT. REDFERN'S ROOM. NIGHT.

BOOM B.2.

Empty chair working
area f.g.
Door l.bg. Q REDFERN
L.S. 3-s

(CLEAR 1 TO POS.B.
SAME SET)

REDFERN: Now listen to me. I'm flying out in twenty-four hours and I'm flying out with that case. Is that quite clear. I suggest you go back to work Elizabeth. And you find out where they are. That's for a start. I want that case by tonight. Do you know how much that case is worth in the right place?

Redfern to CLOSE R.fg.

HILLIER: No.

REDFERN: Half a million.

127. 1 (B)

INT. LAB. NIGHT.

BOOM A.4.
(Boom B move to 4)

(thru safe)
2-s x eggs
Ashe/Cathy

(CLEAR 2 TO POS.A. FAST
STEED'S FLAT)

CATHY: You know what really sickens me about this sort of thing? It's so cheap. Mass murder at bargain prices. Dr. Ashe, I'd like to take over Virus Verity Prime.

Q PIANOLA

128. 3 (D)

INT. REDFERN'S ROOM. NIGHT.

BOOM B.4.

CLOSE pianola

Turns it off
PAN R. to deep 2-s
Redfern L.fg.
Hillier deep R.

T.I. SLOWLY with
Redfern

REDFERN: Hillier. Do you know
what is so pleasant about clockwork?
It's predictable. It works. You
wind it up, turn it on, and it gives
results. If it doesn't - it's no
use. Try not to make any more
mistakes Hillier.

GRAMS
Link

*

129. 2 (A)

INT. STEED'S FLAT. NIGHT.

BOOM C.1.

*

CRABBED R.
CLOSE case.
T.B. paints/brush/tape
T.B. to TIGHT 2-s
Cathy L. Steed profile
As Steed moves HOLD
2-s

STEED: What are you going to
do with it?

GRAMS
(Boom B move
to 2)

*

(CLEAR 3 TO POS.J.
STEED'S FLAT)

CATHY: For the moment, nothing.
I'm going to stay right here.
You're invited.

STEED: Thank you. I tell you what.
If nobody's come to call on us
by tomorrow morning, I'll take
this down to Maxton myself and
you can come to see fair play.

PAN L. with Cathy to
door.
Steed into R.fg.

CATHY: But they will. Unless I'm
very much mistaken they've got a
contact in Dr. Ashe's laboratory.
And I didn't leave with this until
she'd arrived for work. So I should
think right now there's a little
war conference going on.

Q & MIX

130. 4 (D)

INT. REDFERN'S ROOM. NIGHT.

BOOM B.2.

CRABBED L.
M.S. Redfern
CRAB R. with him past
screen to see Liz.
CONTINUE CRAB R. with
Redfern to see
Hillier
End on 3-s Hillier L.fg.
Redfern /Liz R.bg.

REDFERN: She's got the case with
her then.

LIZ: She took it away this morning.
They looked as though they'd been
working most of the night.

REDFERN: Hillier?

HILLIER: She drove straight back to her flat. She'd got the case with her.

LIZ: You're not going over there?

REDFERN: Why not? It's time I met Mrs. Gale.

LIS: It's a trap. That's obviouse.

REDFERN: I doubt it. It may be. But I rather think she wants to meet us. When a thing is to everyone's advantage, do it.

GRAMS
Link
Anxious
BOOM.C.I.
*

CUE

131. 2 (A)

INT. STEED'S. FLAT. NIGHT.

Steed back to cam.
Hands R.fg.
CRAB R. past case
CRAB L. back to Steed

STEED: Relax. It's going to take whoever it is some time to check that the whole place isn't surrounded by the militia. What are you doing?

(CLEAR 4 TO POS.H.
CELL)

CATHY: I'm hungry.

AS Steed rises
PAN UP to 2-s Steed/
Cathy. TIGHTEN

STEED: So am I. When I'm in possession everything is in apple pie order. You've been here a couple of days and what have we got. an empty carton of yoghurt, a cream cracker and two golden eggs. I'll go down to the delicatessen. It'll take two minutes. Put the coffee on.

HOLD shot as Steed goes

(as Cathy appears in mirror)

132. 3 (J)

SFX
DOORBELL

Mirror. See Cathy reflected. She leaves fr. Cathy in L. As door opens Redfern & Hillier into TIGHT 3-s with Cathy

REDFERN: Mrs. Gale?

CATHY: Yes, who are you?

REDFERN: Julius Redfern. I am a dealer. I deal in all sorts of unusual and expensive items. One of which you have taken from me./

133. 2 (A

Case L.f.g.
Group bg.

(CLEAR 3 TO POS.K.
CELL)

You have been expecting us?

CATHY: Yes indeed.

HOLD 3-s as they come
f/w to case

REDFERN: Perhaps you had in mind some sort of deal?

CATHY: Something like that.

REDFERN: Good. We'll discuss it elsewhere. Just unplug the case and pick it up. You'll find it a delightful handicap.

Q PHONE

As phone rings CRAB R.
to see phone. PAN UP to
group. HOLD as they exit.

SFX
PHONE BELL

134. 1 (B

Q & MIX

INT. LAB. NIGHT.

TRACKED IN
Ashe thru curtains
T.B. with Ashe

SFX
Calling tone

(CLEAR 2 TO POS.Z
REDFERN'S ROOM)

135. 4 (H

CAPTION: Frig

136. 1 (B

A/B
T.I. to jar
Read "Highly Inflammable"

137. 3 (K

INT. CELL. NIGHT.

BOOM A.4.

Thru window
Cathy x screen
Cathy deep
Cathy in L.

GRAMS

*
*
*

(as she turns)

138. 4 (H

CLOSE Cathy
T.B. to TIGHT 2-s
Cathy/Liz

*
*

CATHY: That's vefy kind of you.
What do you get out of all this?

(CLEAR 1 TO POS.C.
CONSERVATORY)

On 4H - shot 138

- 44 -

LIZ: Money. It's as easy as that.
Scientific assistants aren't very
well paid. Or didn't you know that?

CATHY: So you sold out?

LIZ: That's right.

CATHY: Did you know what you were
welling?

LIZ: Roughly.

CATHY: I hope you got a
reasonable price for it.

HOLD 2-s as they
move

LIZ: I had personal reasons, too.

CATHY: But you're a scientist.

LIZ: Yes.

CATHY: And you still sold that
stuff?

LIZ: What do I care who has it?
People are all the same.

CATHY: Not Julius Redfern. He's
something quite exceptional.

Let Liz exit

LIZ: He is. Once you're in, you're
in. Or dead.

CATHY: Do you think we'll be offered
the same choice?

139. 3 (K)

INT. REDFERN'S ROOM. NIGHT.

BOOM B.2.

Suitcase & Redfern
R.f.g.
PAN UP to see Hillier
Liz enter bg.

- 44 - Coming to 2Z - shot 140

REDFERN: It's as well to make sure otherwise you look such a fool. We'll be ready to leave in a couple of hours. Do you like night flying? Much more restful I think. Ah Elizabeth. You'll be coming with us as far as Valencia. Will that suit you?

(as Liz moves)

140. 2 (Z) Thru harp
Liz to cam. CLOSE
(CLEAR 3 TO POS.D. SAME SET)

LIZ: That will do.

GRAMS
Tension
*

141. 4 (H) INT. CELL. NIGHT.
Table & food f.g.
Cathy b.g. on floor
T.I. to meters and Cathy

BOOM A.4.
*
*
*

142. 3 (H) Q LIGHT INT. REDFERN'S ROOM. NIGHT.
Suitcase & Redfern
PAN L. HOLDING Redfern deep L.
(CLEAR 4 TO J - FAST SAME SET)

BOOM B.2.
(Builds)
*
*

143. 4 (J) Q CUT INT. CELL. NIGHT.
CLOSE door of cell
Hand comes in R.
T.I. as door opens
Hillier in R.
He turns in screen CLOSE

GRAMS
Suspense
*
*
*

HOLD deep 2-s
T.B. with Cathy to 2-s Cathy/Lizz

CATHY: Where's the case?
LIZ: Along there. In the room on the left.
CATHY: Where exactly.
LIZ: On the sofa.
CATHY: Right.

(CLEAR 3 TO POS.L. REDFERN'S ROOM)

144. 2 (Z) INT. REDFERN'S ROOM. NIGHT.
Cathy to CLOSE
T.B. with 2-s cathy/Liz & CRAB L. with Cathy

BOOM B.2.
* + C.2.
*
*

(CLEAR 4 TO POS. 3 REDFERN'S ROOM - work behind 2C - wait for him to clear)

- (as Cathy falls) *
 145. 3 (L) *
 x music boxes *
 M.C.S. Cathy/gun on *
 floor *
 PAN L. to Redfern *
 Her fires. *
 (CAM.2 CRAB L. to POS.C.) *
146. 2 (C) *
 TIGHT 2-s Liz/Cathy/
 case R.fg. *
 CATHY: I should put that gun down
 if I were you. I'm opening the
 case. /
147. 3 (E) *
 Redfern x music box *
 (CLEAR 2 OUT FAST TO
 POS.G - SAME SET) *
148. 4 (K) *
 TIGHT 2-s Liz/Cathy
 x suitcase *
 REDFERN: I don't believe you. /
 LIZ: They're warming up. They're
 dangerous.
 CATHY: I know. If we're going to
 get out of here alive we're going
 to have to come to some kind of
 agreement.
 LIZ: Mrs. Gale, for God's sake
 put those down. You don't know
 what you're handling. /
149. 3 (L) *
 Redfern reaction *
150. 2 (G) *
 x screen Cathy *
 HOLD to close *
 CATHY: Are you in the market
 for a handful of death? /
151. 3 (L) *
 A/B *
 TRACKING with Redfern *
 REDFERN: All right. A hundred
 thousand. /
152. 4 (K) *
 M.S. Liz *

LIZ: Mrs. Gale, for God's sake,
put them in the case./

153. 2 C C
CLOSE Cathy
TRACKING BACK

154. 3 L
A/B Redfern
TRACKING BACK

REDFERN: I said a hundred
thousand./

155. 2 G
A/B

156. 3 L
A/B
CATHY: That's not enough./

REDFERN: Two hundred thousand.
Did you hear? Two hundred
thousand?/

157. 2 G
A/B

CATHY: I think that's a very
fair price.

(as she throws)
158. 4 K
DOUBLED EGGS

159. 3 L
A/B
T.I. CLOSE Redfern
gun in R.f.g.
PAN DOWN with Redfern
CLOSE music boxes

GRAMS
Music box
*
*
BOOM A.2.
*

160. 1 C
CRABBED L.
L.S. Ext. aab.
T.I. as Steed comes f/w
to 2-s with Ashe.
Cathy in L.
HOLD shot as Cathy
comes f/w to 2-s with
Steed at window

INT. LAB. NIGHT.

STEED: What did you make them
out of? Wood?

CATHY: As a matter of fact
I didn't have to make them.
You can buy them. Plaster of
paris I think. You put them
in henhouses. They fool the
hens too - it's supposed to
encourage them to lay. I
painted them gold myself.

INT. CONSERVATORY. NIGHT.

PAN R. AND T.I. to see
Ashe enter conservatory.

STEED: And what about the real
ones? The real golden eggs?

CATHY: I left them here. With
Dr. Ashe.

HOLD as Cathy/Steed
enter R. to deep 3-s
Ashe L.f.g.

ASHE: I'm sorry there's such a
mess. As you can see I've had a
bit of a fire. Thank you
but I don't need that any more.
Some things were destroyed that
were quite irreplaceable.

CATHY: I'm delighted to hear it.

T.I. as Ashe goes u/s
HOLDING 3-s
Let Ashe exit L.

ASHE: I thought you would be.

CRAB R. DOWN conservatory
HOLDING Cathy/Steed in
TIGHT 2-s

STEED: Fire .. the end of
virus Verity Prime eh? Must
have been a bit of a wrench
for the old boy, setting fire
to a couple of years work.

BOOM A.2.
TRACK with
Cathy/Steed
along Cons.

CATHY: And what happend to you
last night?

When they stop
HOLD TIGHT 2-s

STEED: I told you. I went to
get some sandwiches. Don't worry
I wasn't far behind.

CATHY: I didn't see you.

STEED: Well, no - if you remember
you fused the lights.

GRAMS
Theme

MIX CAPTION
PATRICK MACNEE AND
HONOR BLACKMAN

*
*
*
*

	<u>GRAMS</u>
<u>CAPTION</u> PETER ARNE AND PAULINE DELANY	contd *
	*
<u>CAPTION</u> DONALD ECCLES AND GORDON WHITING	*
	*
	*
<u>CAPTION</u> ROBERT BERNAL AND IRENE BRADSHAW	*
	*
	*
<u>CAPTION</u> LOUIS HASLAR AND CHARLES BIRD	*
	*
	*
<u>CAPTION</u> Teleplay by MARTIN WOODHOUSE	*
	*
	*
<u>CAPTION</u> RICHARD BATES AND JOHNNY DANKWORTH	*
	*
	*
<u>CAPTION</u> Designed by DOUGLAS JAMES	*
	*
	*
<u>CAPTION</u> Producer JOHN LRYCE	*
	*
	*
<u>CAPTION</u> Directed by PETER HAMMOND	*
	*
	*
<u>FADE TO BLACK</u>	*
	*
	*
<u>F/U T/C</u> SLIDE: AN ABC PRODUCTION	*
	*
	*
<u>FADE SOUND & VISION</u>	*