

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

Barbara

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

"THE AVENGERS"

presents

Episode 14

THE SPRINGERS

by

JOHN WHITNEY
and
GEOFFREY BELLMAN

DESIGNED

by

ALPHO O'REILLY

PRODUCER

LEONARD WHITE

DIRECTED

by

DON LEAVER

1. Mike
2. David
3. Dickie
4. Jave.

ACT I	17.35
	2.05
ACT II	20.27
	2.35
ACT III	16.04
	<u>58.46</u>

over-run 1.36

CAM. REH. & RECORDING: Studio Two, A.B.C. T.V. Studios,
Broom Road, Teddington, Middx.
Wednesday, 10th May, 1961 and
Thursday, 11th May, 1961.

TRANSMISSION: Saturday, 13th May, 1961

PROD. NO.: 3411 - VTR/ABC/1283

Dr. David Keel	IAN HENDRY
John Steed	PATRICK MACNEE
Groves	ARTHUR HOWARD
Neame	DONALD MORLEY
Straker	CHARLES FARRELL
Pheeny	DAVID WEBB
One Ten	DOUGLAS MUIR
Melanie	ANN SAKER
Lisa	BARBARA EVANS
Haslam	BRIAN MURPHY
Elton	MICHAEL FORREST
Prison Governor	IAN AINSLEY
Caroline Evans	MARGO ANDREW
Arthur	MAX MIRADIN
Skewer	CHARLES SAYNOR
Jessup	TOM PAYNE

PLUS: 1 Male Extra as Prison Warder (Speaking)

* * * * *

Production Assistant	BARBARA FORSTER
Floor Manager	HARRY LOCK
Stage Manager	BARBARA SYKES

* * * * *

Lighting Director	PETER KEW
Operational Supervisor	PETER WAYNE
Senior Cameraman	MIKE BALDOCK
Sound Supervisor	MIKE ROBERTS
Vision Mixer	ESTHER FROST

* * * * *

SCHEDULE:- WEDNESDAY, 10th MAY, 1961

Camera Rehearsal	10.30 - 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, 11th MAY, 1961

Camera Rehearsal	10.00 - 12.30
Lunch Break	12.30 - 13.30
Camera Rehearsal	13.30 - 15.30
Tea Break, Line Up, Normal Scan & Make-Up	15.30 - 16.15
Dress Rehearsal	16.15 - 17.30
Line Up	17.30 - 18.00
AMPEX RECORDING	18.00 - 19.00

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CAMFRAS: 4 Pedestals

BOOMS: 3 Booms

TELECINE: A.B.C. Symbol, 35 mm mute inserts, slides

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RUNNING TIME: 57.10

PLAY PORTION: 52.30 + 2.05 and 2.35 Commercial Breaks

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F/U T/C S.O.F.
FILM: A.B.C. Symbol

FADE TO BLACK

- | | | | |
|----|---|--------------------------------------|-------------------|
| A. | 1 | <i>Keel arriving in prison</i> | <u>F/U GRAMS:</u> |
| | | CAPTION "THE AVENGERS" | <u>THEME</u> |
| B. | 4 | CAPTION "THE AVENGERS" | |
| C. | 1 | CAPTION "THE AVENGERS" | |
| D. | 4 | CAPTION "THE AVENGERS" | |
| E. | 1 | CAPTION STARRING IAN HENDRY | |
| F. | 4 | CAPTION ALSO STARRING PATRICK MACNEE | |

FADE TO BLACK

F/U T/C
FILM: KEEL ARRIVING AT PRISON

SUPER 1
CAPTION "THE SPRINGERS"

1. 3 3A CORRIDOR
 C.U. Lock. Door is unlocked as Keel goes thro' TILT UP to W.S.
SUPER SLIDE
"The Splinters"
HASLAM: Hurry along there ! That's your bunk.

2. 2 2A CELL BOOM A.I.
 W.S. Pheeny/Straker f/gd, Keel C b/gd.
STRAKER: So he winds up here -

3. 1 1A
 2-s. Keel f/gd/Straker
 Maximum security ! / And no need to introduce yourself ... Doctor

4. 4 4A
 C.U. Keel
Fenton ... we knew you wuz comin'! / *

5. 1 1A A/B
You watch out, doc / ... we don't want no trouble, not the tricks you've been up to at the Moor, understand ! You just be careful ... there's two of us and only one of you, don't you forget that ! /

3 TO B

6. 4 4A A/B

7. 2 2A
 2-s. Pheeny/Straker
PHEENEY: Who's 'e, Straker ? Wot's he done ? /

8. 1 1A
 Rev. angle 2-s. Pheeny/Straker
STRAKER: ... the great dodge artist, breaks out of all the cages - the quack with the itchy feet ... well, here's one cage he ain't goin' to break out of, this is the end of the line ! /

9. 2 2A A/B

PHEENEY: No kiddin' ?

10. 4 4A
 C.U. Keel
STRAKER: Real slippery, that one ... just about as slippery as you can get .. /

PHEENEY: No kiddin' ? But why put him in here, Straker ? Ain't we crowded enough in here ? Ain't we ? /

11. 1 1A A/B

STRAKER: Yeah, we're crowded, but we don't have to stay that way ... /

12. 2 2A
 C.U. Pheeny
(Swing I)

On 2 - shot 12

13. 1 1A PHEENEY: Wot do you mean, Straker ?
 MCU STRAKER Wot do you mean ? / Oh ? Yeah ...

14. 2 2A PHEENEY: Yeah. Yeah.
 M.S. Pheeneey

15. 1 1A A/B STRAKER: How you feelin', matey ? You
 sick or somethin' ? /

16. 2 2A
 M.S. Pheeneey

PHEENEY: Me, Straker ?

STRAKER: Who else is there to talk to ?

17. 4 4A PHEENEY: There's him, ain't there ? /
 C.U. Keel

18. 1 1A STRAKER: Is there ? Oh, yeah - there's
 2-s. Keel R f/gd/ him, ain't there/- big Doc. Fenton ...
 Straker the junkies friend - Big Doc. Fenton ! /

19. 2 2A
 M.C.U. Pheeneey
 into 2-s. inc Straker

PHEENEY: No kiddin', Straker ...
 him a doctor ? / That why you ask me if
 I'm sick ?

~~20. 2~~
 M.C.U. Straker. As
 he goes up, PED. UP
 to 2-s. with Pheeneey

STRAKER: Pheeneey, son, you're gettin'
 heavier every day. /

~~21. 2~~ A/B

PHEENEY: Wot do you mean, Straker ?
 (heavier every day ?) /

22. 1 1A A/B

STRAKER: Your brains' gettin' bigger,
 you weighs more ... /

23. 2 2A A/B

PHEENEY: No kiddin' ?

24. 1 1A A/B

STRAKER Don't worry son. /
 He won't be doing any practising
 here. /

25. 4 4A
 C.U. Keel

PHEENEY: You think he'll try a bust
 from here ?

STRAKER: He might, but this is Maximum
 Security - he ain't goin' to find it easy -

Coming to 2A - shot 26

On 4 - shot 25

PHEENEY: Maybe we could 'elp.

26. 2 2A
2-s. Pheeny/Straker

STRAKER: Maybe ... /

PHEENEY: How long has he got ?

27. 1 1A
Let Straker GO.
2-s. Pheeny upper
frame/Keel lower
frame

STRAKER: Nine ... that's wot the
grapevine tells us ... /

PHEENEY: I'm only in for five. Three
more to do.

STRAKER: Bright boy !

KEEL: What's it like here ?

STRAKER: Oh ! Racey here's decided to
donate a word. You'll find out wot it's
like in here, don't worry - you'll find
out. You'll wish you hadn't tried to
crack out of the moor ...

PHEENEY: Like a snout ?

28. 2 2A
C.U. Keel's hands as he
rolls cig. *

KEEL: Thanks. /

29. 1 1A A/B

STRAKER: How's Johnny Burke ? /

KEEL: Burke ?

30. 4 4A
C.U. Keel

STRAKER: He's been on the moor for seven,
doing ten/ You should know him, he's
one of your competitors, doc ... You know,
the tea-grade. Not in your class naturally
- we all know your rep. in the snow
department ... /

31. 2 2A
C.U. Pheeny

PHEENEY: No kiddin' ? Dope, eh ? /

32. 4 4A
C.U. Keel

33. 1 1A A/B

KEEL: I don't know him ... /

Coming to 2A - shot 34

On 1 - shot 33

STRAKER: What about Brunton. He still lording it ?

KEEL: Yeah, he's still there. Retiring next year.

STRAKER: Trust you to know all about the screws. You watch your step, Fenton./

34. 2 2A
M.C.U. Pheeneey

PHEENEY: Straker don't like screws./

35. 4 4A
C.U. Keel

36. 2 2A A/B
LOOSEN to inc.
Straker

KEEL: Who does? /

PHEENEY: I reckon he wanted to be one.

37. 4 4A
C.U. Keel

STRAKER: Stow it, boy, stow it./

38. 2 2A
2-s. TIGHT A/B

You look sick, boy ... sick.

PHEENEY: No kiddin' ?

39. 4 4A
C.U. Keel

STRAKER: We don't like creepers here, narks who pal up to screws ... /

2 TO B

PHEENEY: That wot he does, Straker, pals up to the screws ?

40. 1 1A
W.S.

STRAKER: He'd better not try, that's all I'm saying. /

4 TO B

PHEENEY: Oh ? Yeah ? Yeah ?

HASLAM: Come on ! Jump to it Fenton.

41. 2 MIX
2B
M.S. Governor R,
Door L b/gd.

GOVERNOR'S OFFICE FAST SWING
BOOM A.I.

HOLD 2-s. inc.
Elton

ELTON: You wanted to see me, sir ?

1 TO B

GOV: Yes, Mr. Elton. How is Fenton settling in ?

ELTON: No trouble, sir, but then he's been here only a couple of days.

Coming to 1B - shot 42

GOV: You think there might be ?

42. 1B
2-s. Governor/Elton

ELTON: By all accounts he's a hard case, sir. /

GOV: What about the other men ? How does Fenton get on with them ?

ELTON: He's got a reputation, sir. It doesn't impress all of them.

43. 2B
2-s. Governor/Elton

GOV: Who for instance ? /

ELTON: Well, Straker, sir. He isn't fond of him, sir ... not fond of him at all ...

GOV: Perhaps we should move Fenton to another cell.

44. 1B A/B

ELTON: Might not come to anything, sir. Straker's a bit of a tear away. /

GOV: Yes. Thank you Mr. Elton. You'd better bring Fenton to me.

2 TO C/

ELTON: Yes, sir.

45. 4 MIX
4B W.S. Keel R f/gd.
EASE R with Straker
46. 2 2C (Trap)
3 M.C.U. Pheeny
47. 3 3B
C.U. Keel
48. 4 4B
3-s. Straker R f/gd/
Keel/Pheeny

CELL

FAST SWING
BOOM A.I.

PHEENEY: You got a girl friend ?

KEEL: No.

STRAKER: His bedside manner was too much for 'em.

PHEENEY: Neither have I. Sometimes I wish I had. Only my mum comes to see me.

STRAKER: He doesn't know when he's well off. /

49. 2 2C
C.U. Pheeny

Coming to 4B - shot 50

On 2 - shot 49

PHEENEY: She can't manage to come every visiting day.

KEEL: Why not ?

PHEENEY: She works ... you know, works. It's difficult ... she doesn't want her boss to know I'm in here. / She lost her last job that way. /

50. 4 4B
C.U. Keel
51. 3 3B
C.U. Straker

2 TO D

STRAKER: Tell him wot you're going to do when you get out, Pheeneey ... go on, tell him. /

52. 2 2D
C.U. Pheeneey
53. 3 3B
C.U. Straker

PHEENEY: Find a job, won't I ? /

STRAKER: You won't be out long enough for that ! /

54. 4 4B
C.U. Keel
55. 3 3B
C.U. Straker

PHEENEY: No kiddin'? ... won't I ? /

STRAKER: You tried last time. You belong inside mate. You and cages fit together, nice and tight. /

56. 2 2D
C.U. Pheeneey

PHEENEY: Do we ? /

57. 4 4B
C.U. Keel

2 TO B

KEEL: Why don't you let him alone, Straker ? /

58. 3 3B
M.S. Straker

STRAKER: The high and mighty Fenton. Nose-trouble, that's wot you got !

58A 4 PAN with Straker
into 3-s.
C.U. Keel

ELTON: Fenton ! The Governor wants to see you. /

58B 3 3 A/B
(SWING 4)

KEEL: What for ? /

ELTON: In here we ask the questions, Fenton. Move !

STRAKER: He wants to have a chat about old times.

Coming to 4B - shot 59

On 3 - shot 58

59. 4 4B ELTON: Shut up Straker. /
2-s. Straker R f/gd/
Pheeny

PHEENEY: Wonder what he wants him for?

STRAKER: How would I know? Maybe
the governor's got the wind up -
heard Fenton's planning another
break, maybe ...

PHEENEY: Fenton's tough, ain't he,
Straker? He is, ain't he?

STRAKER: Easy matey ... easy. Don't
tax yourself.

60. 3 3B
C.U. Straker
(SWING 4)

PHEENEY: If he's planning a break,
maybe he'll take us. /

STRAKER: He won't be taking anyone
anywhere. /

61. 4 4B
C.U. Pheeny

62. 2 MIX
2B
M.S. Governor L f/gd,
door b/gd.

GOVERNOR'S OFFICE FAST SWING
BOOM A.I.

ELTON: (O.O.V.) Halt!

GOVERNOR: Come in.

ELTON: Fenton, sir.

GOV: Bring him in.

LOOSEN to hold
3-s.

ELTON: March in Fenton

GOV: Good morning, Fenton.

KEEL: Good morning.

ELTON: Good morning, sir.

GOV: Thank you, mister. Don't bother
to wait outside. I'll arrange for
Fenton to be taken back to his cell.

Coming to 1B - shot 63

On 2 - shot 62

2

ELTON: Yes, sir.

GOV: Help yourself to a cigarette.

KEEL: Thank you.

STEED: Putting on weight aren't you ?
The life must be agreeing with you.

GOV: I've given orders you're not to
be disturbed.

STEED: Thanks very much, Tom.

STEED: Nice chap. We went to school
together.

GO with Keel

KEEL: I feel better already. You don't
ask much of me, do you ?

STEED: My dear old boy ... it's one of
our best establishments.

GO with Keel into
2-s. with Steed

KEEL: Where am I off to next - Moscow's
Lubianka ? I must be out of my mind.
You don't know what it's like in these
places ...

STEED: Oh, don't I ?

63. | 1B
TIGHT 2-s. Steed/
Keel

KEEL: Oh ?/ Sometimes we can sit down
and tell one another all about ourselves -
shall we ?

STEED: Sometime ... Scar becomes you,
gives you that added character. Have you
found out anything ?

64. | 2B
M.C.U. Steed

KEEL: Yes, /I suffer from small, confined
places ...

65. | 1B A/B
2-s. Steed/Keel

STEED: Does anyone suspect you're not
Fenton ? /

Coming to 2B - shot 66

On 1 - shot 65

KEEL: I don't think so. But one of my cell-mates, Straker, want watching. Could be nasty ... /

65A 2
M.C.U. Steed
(SWING)

STEED: He should be alright. We've checked them both. /

65B 1
M.C.U. Keel

KEEL: That's encouraging ... anything from One Ten ? /

66. 2 2B
M.C.U. Steed

STEED: That's why I've come to see you. The day before the real Fenton was taken from the moor by our people he had a visitor. We taped the conversation and found this.

GO DOWN with Steed to tape recorder. Let Steed go.

F/UTAPE

MAN: "Billy sends hi s love and says what do you want on next week ? " /

67. 1 1B
C.U. Keel

FENTON: I've got a bit out of touch, what are you on ? /

68. 2 2B
C.U. Steed

MAN: "Rumbles Hope" in the 3 o'clock on Thursday at Seswick. In case he doesn't make it I'll back "Lock" /- it's his fourth outing this season and he's always useful if the going's rough. Want to come on ?

69. 1 1B
C.U. Tape Recorder

TILT to Keel, then LOOSEN to 2-s. inc. Steed.

FENTON: Okay. Put a tenner on "Lock".

KEEL: Did it come in ?

STEED: It tells us when they're going to move you. And I think it tells us how.

STEED: Don't you want to know how I found out ?

70. 2 2B
M.C.U. Steed

KEEL: Yes. /

STEED: Obviously I checked on the horses, they're both running. I thought there was something wrong about Lock - he's the rank outsider in the race.

Coming to 1B - shot 71

On 2 - shot 70

STEED: (cont.) And it's not his fourth outing this season, it's his third.

KEEL: So.

71. | As Steed moves
1B

TIGHT 2-s. Keel/
Steed

STEED: So - he had to get in that word fourth. Fourth lock, and Rumbles Hope means escape and if that doesn't come in ... fourth lock.

KEEL: I don't quite see what you're driving at.

STEED: It does look rather inviting beyond the walls, doesn't it? Now, where were we?

KEEL:..... something about a fourth lock ...

STEED: Oh, yes, of course, thank you. As you know, what's been puzzling us is why it is necessary to get to this particular prison before making their escape.

72. | 2B
Comp. 2-s. Keel
L f/gd/Steed

KEEL: Have you found out? /

STEED: Yes, I think so. You're near a junction for the main canals. We suspect that's the escape route, by water.

KEEL: Oh - that's where this lock business comes in. What did you say - fourth lock? Where's that?

73. | 1B A/B

STEED: That's what we're trying to find out. /

KEEL: Where were the two men you re-captured picked up?

STEED: Stavanger.

Coming to 3 - shot 74

2 TO A

On 1 - shot 73

KEEL: That's Norway, isn't it?
East coast then.

73A 2
n.c.u.stee)

LOOSEN to hold 2-s.

STEED: Looks like it. I'd better get
back, I've a dinner engagement, rather
special you know....

73B | 1 A/B

KEEL: Don't let me keep you ...

KEEL: Now I know what it was ...

STEED: What was ?

ADJUST 2-s.
ending Keel R f/gd.

KEEL: Something I forgot to mention.

STEED: What ?

KEEL: Time. I think I've done just
about enough of it in here - when's
the sentence being commuted ? Naturally
I'm curious to know. I do have a practice
you know - one or two of my patients might
want some attention and Dr. Tredding's
not inexhaustible ... it's just a small
point. I didn't like to mention it before..

STEED: Oh, by the way, brought along
Fenton's photograph, thought you might
like a look at it.....

74. 33
C.U. Photo (Offset)

75. | 1B A/B

KEEL: That gives me real confidence, thought
you said we were doubles ?

STEED: Oh, fair do's, it's quite a good
likeness ... and anyway it's highly unlikely
the people on the pipeline have ever seen
him before, and we moved anyone who might
know him from here before you arrived ...

KEEL: You better be right, dad ...

STEED: Dad ? Really, this environment ...
must get you out of this soon.

Coming to 3A - shot 76

Let Steed go
HOLD OUT for Keel biz.

KEEL: I was wondering when you'd get
around to that. *Goodbye*

76. *3* MIX
3A

STEED CORRIDOR *Goodbye*

W.S.

As they enter cell

CELL

BOOM A.1.

77. *2* 2A

W.S. Cell. CRAB R
holding 2-s. into
Pos. D

78. *4* 4B

M.S. Straker

PHEENEY: Snout ? /

79. *2* 2D

M.S. Pheeny

STRAKER: I thought I told you to stay
away from the Duke and his lot. /

PHEENEY: I only whispered to him in the
yard.

80. *4* 4B

M.S. Straker.
PAN him into 2-s.
with Pheeny

STRAKER: About what ? (Pheeny no reply) /

STRAKER: I've kept you out of trouble
often enough, haven't I ?

1 TO C
3 TO D

PHEENEY: You don't like anyone, do you ?

Q KEEL

STRAKER: I like you, matey, I like you ...

PHEENEY: No kiddin' ?

Keel in making 3-s.

STRAKER: You and the Guv. Bit sudden,
ain't it ?

PHEENEY: I just made it.

KEEL: No, you have it ...

PHEENEY: Go on - take it.

KEEL: Thank you.

STRAKER: Ain't it ?

PHEENEY: What'd he say. What'd the
Governor say ?

Coming to 2D - shot 81

On 4 - shot 80

STRAKER: Had him in to tea, what else.

PHEENEY: No kiddin' ? What'd you have ?

STRAKER: Go to sleep, matey.

PAN with Straker

81. 2 2D
TIGHT 2-s. Keel/
Pheeny

PHEENEY: But I ain't tired. /

KEEL: Why not ask the grapevine, Straker, it tells you everything. Me and the Guv ? What we said ... suppose you tell me ? /

82. 4 4B
M.S. Straker

SWING 2

STRAKER: Don't need no grapevine for that one, he's on to you like everyone else around here - you won't be going no place, Fenton: not out of here - you've done your last flit. /

83. 2 2D
3-s. Straker/Keel/
Pheeny.

PHEENEY: Least he had a go - it's more than you've ever done.

PAN R with Straker
and Pheeny

4 TO C

HOLD on 2, ADJUSTING
as dir.

HASLAM: Right, break it up ! Didn't take you long did it, Fenton ? Another squeak out of you and you'll end up in solitary.

84. MIX 0/10 STEED
LC
C.U. Map, LOOSEN
to 2-s. One Ten R
f/gd/Steed

ONE TEN'S OFFICE

BOOM B.1.

ONE TEN: I think this must be it. The Roding Junction Canal ends at Belport.

STEED: Belport Belport .. Belport ... population sixteen thousand, early closing Wednesday. Two hotels, without a star between them - best skip that one on my summer holidays.

ONE TEN: Any mention of a harbour ?

Coming to 3D - shot 85

On 1 - shot 84

85. 3 3D
M.C.U. One Ten

STEED: No. /

ONE TEN: Well it wouldn't be called Belport unless there were some kind of shipping facilities. That could be their route to Norway. /

86. 1 1C
2-s. A/B

STEED: I'll have a look at the place.

ONE TEN: Check any regular boat sailings and see if there's a private wharf. If this is the end of the escape route there must be some sort of hide-out down there.

STEED: I'll make contact with you as soon as I hear that Keel is out. Intriguing isn't it ?

ONE TEN: Intriguing ?

STEED: Rather the way the Resistance evacuated airmen out of occupied countries during the war ...

ONE TEN: And equally well organised.

STEED: For cash on the nail ...

ONE TEN: Plenty of convicts are rich enough to pay it.

87. 3 3D
M.C.U. One Ten

STEED: Wonder how many of them pay off in dud cheques ? /

Q-20T

ONE TEN: It seems to have slipped your memory that this escape route is catering for some of the nastiest specimens that ever crawled out from under a stone !/

88. 1 1C
M.C.U. Steed

STEED: Some of the cleverest, too. No, it's all in here ...

STANJ-BY SLIDE

89. 4 MIX
4C
C.U. Bucket (Held by Keel)

CELL CORRIDOR

BOOM C.1.

On 4 - shot 89

HASLAM: Pick them up there ! What do you think you're playing at - step lively !

HOLD bucket

HASLAM: Fenton !

KEEL: Yes ?

HASLAM: Yes what ?

KEEL: Sir.

HASLAM: Stand to attention when I talk to you.

GO UP with bucket into 3-s. Haslam/Keel/see Straker b/gd.

HASLAM: Show me that bucket. That bucket's not properly scoured.

KEEL: Isn't it ?

HASLAM: Sir.

KEEL: Sir.

HASLAM: I'm warning you Fenton watch it. Right, get inside.

90. 2 2A (Thro' bunk)
2-s. Straker/Keel

CELL

BOOM A.1.

STRAKER: You aren't his favourite, are you ?

KEEL: You're not mine either, Straker.

90A 1 TIGHTEN on note

CU NOTE
FADE TO BLACK

90B 2 F/U SLIDE T/C

"THE AVENGERS" - End of Part 1

F/U GRAMS:
THEME

FADE SOUND AND VISION
COMMERCIAL BREAK 2.05

17.40

F/U T/C T/C
SLIDE: "THE AVENGERS" - Part 2

GRAMS:
Theme

FADE TO BLACK

91. 3 F/U 3D
2-s. Steed/One Ten
painting L f/gd.

ONE TEN'S OFFICE BOOM B.2.

STEED: I've been up and down that canal till I was nearly sea-sick. They do a lot of out-of-season fishing otherwise - it all seems completely innocent.

ONE TEN: If it's the east coast it must be Belport.

STEED: They wouldn't try and unload him before?

ONE TEN: No, it'd be too risky. Anyway, there's no point - the canal goes straight into Belport.

STEED: I don't think they'd keep him on a barge - it'd arouse too much suspicion if it was moored for long.

HOLD with Steed

ONE TEN: And they can't be sure of sailing dates. It all points to some sort of H.Q. there.

Coming to 4D - shot 92

On 3 - shot 91

STEED: We'd better hurry up and find it. Today's Wednesday. You're still against having Keel followed./

92. 4 4D
M.S. One Ten

ONE TEN: Yes I am. Too risky. We'd probably lose him or frighten them off. The only sure way is to have a man at the other end.

STEED: If we find the other end.

ONE TEN: You'd better find the other end.

STEED: Um!

F/X:
PHONE

ONE TEN: One Ten. Yes ... What time? ... Good ... The name's undoubtedly fictitious, but try records. He's here with me now. Remember the runner - the one who saw ^{the real} Fenton the day before we moved him. The ~~man~~ on the tape.

93. 3 3D
M.S. Steed

STEED: Yes./

94. 4 4D
M.S. One Ten

ONE TEN: He's been sitting tight for the last few days.

STEED: Where?

ONE TEN: In a hotel in Earl's Court. Today he cashed a money order for fifty pounds. It originated from Belport.

STEED: Uh! Uh!

Coming to 3D - shot 95

On 4 - shot 94

95. 3 3D M.S. Steed ONE TEN: It came from a man called Groves. He's the principal of the Belport College for Young Ladies./

96. 4 4D M.S. One Ten STEED: What a pleasant thought./

97. 1 MIX LD W.S. Stairs. Pick up girl. PAN her to study CORRIDOR OUTSIDE STUDY GROVE'S STUDY BOOM B fast repos. to 3 BOOM B.3.

98. 4 4E As she enters 2-s. Groves R f/gd/ Caroline GROVES: Come in. Good afternoon Miss Evans. Good ride?

3 TO E
1 TO E

CAROL: Yes, thank you. I've had a letter from Daddy, Mr. Groves. They're coming home on Tuesday.

GROVES: Good. You'll be able to spend a couple of weeks with them. It can't be much fun being here when all the other young ladies are away on vacation.

CAROL: I suppose not. But it's a chance to improve my seat of course.

GROVES: Ah, of course. Pretty aren't they ?

99. 3 3E 2-s. Groves/Caroline CAROL: Mmm./ GROVES: When are you going ? CAROL: I expect Daddy will send the car over.

GROVES: You'll leave me all on my own then. Miss Vincent and Miss Carlton are leaving this weekend.

Coming to 4E - shot 100

On 3 - shot 99

CAROL: Term begins in another fortnight, Mr. Groves. And Matron's here to look after you.

As she goes
100. 4E A/B
2-s.

GROVES: True, but none the less I miss all you young things about the place.

CAROL: Bye.

101. 1E
W.S.

CORRIDOR

BOOM A.2.

STEED: Young lady ! My daughter and I have an appointment with Mr. Groves. Can you tell me where to find him ?

CAROLINE: Yes, certainly.

As she knocks on door
102. 4E
W.S. Groves R f/gd.

GROVE'S STUDY

BOOM B.3.

CAROL: Someone to see you Mr. Groves. Thank you.

STEED: In you gom m'dear. Good afternoon, my name's Commander Kenilworthy.

GROVES: Oh, Commander.

STEED: And may I introduce my daughter, young Melanie.

GROVES: How d'you do, my dear.

MELANIE: How d'you do, Mr. Groves.

As Melanie breaks,
GO WITH her

103. 2E
W.S. Melanie L f/gd.

GROVES: Would you sit down, Commander ?

STEED: Thank you, I prefer to stand.

104. 3E
C.U. Briefcase, PAN L
with tape recorder

GROVES: Let me get you a little sherry ?

105. 2E (Max. depression)
W.S. A/B
CRAB R with
Melanie

STEED: I've brought young Melanie's Secondary School reports.

Coming to 4E - shot 106

On 2 -shot 105

GROVES: Splendid.

106. 4E
As he turns
2-s. Groves/Steed

STEED: No, no, no.

GROVES: For you Commander. Oh, how silly of me. Of course, you naval men prefer gin.

STEED: Definitely.

GROVES: I believe I have some.

STEED: Pink?

107. 2E
Melanie f/gd, Groves/
Steed b/gd.

GROVES: Of course. /

STEED: I think you'll find these fully comprehensive.

GROVES: Angustura?

108. 4E
2-s. Groves/Steed

STEED: First please. / Apart from her mathematics I think you'll find her standard very high. /

109. 2E A/B

GROVES: I'm sure. Water?

STEED: Just a spot. Steady as you go.

GROVES: Your health Commander.

110. 4E
2-s. Groves/Steed
PAN and CRAB L
with Steed into
2-s. with Melanie

STEED: Chug a lug. /

GROVES: Yes. *how I must tell all about ourselves.* ~~We have a very beautiful garden.~~ Cigarette?

111. 2E
M.S. Groves

STEED: Thank you, no. Pipe smoker. /

Coming to 4E - shot 112

On 2 - shot 111

112. 44E
2-s. Melanie/Steed

GROVES: But first, how old is
Melanie? /

STEED: Seventeen.

MELANIE: Eighteen, Daddy.

STEED: Silly of me. Of course,
I was in Gib.

I re-join my ship
in a few days' time, Mr. Groves,
and, of course, I want to see Melanie
safely stowed before I go. /

113. 22E
M.S. Groves

GROVES: Of course. Well, I think
we can make her very happy here. I
expect you've heard about our
activities, Commander. /

114. 44E
M.C.U. Steed

115. 22E A/B

STEED: Activities? /

WATCH 4 TO 2-5

116. 44E
2-s. Steed/Melanie

GROVES: We have an extensive
curriculum. Languages, dancing,
deportment, music. /

117. 22E
M.S. Groves

STEED: Melanie's mother used to
play the 'cello. /

118. 44E A/B

GROVES: Oh, well perhaps Melanie
will follow in her
footsteps. Then there's drawing
and water colours and, of course,
riding. /

119. 22E A/B

STEED: Excellent! Melanie's got
an experienced seat. Her mother's
side of course. /

120. 44E A/B
2-s. Steed/Melanie

GROVES: You don't ride, Commander? /

Coming to 2E - shot 121

On 4 - shot 120

STEED: I prefer to keep my feet
on dry deck.

121. 2E
M.C.U. Groves

MELANIE: Could we see the stables? /

GROVES: Well it's a little late,
the groom will have gone. But you
can see round the school now. /

122. 4E A/B
2-s.

STEED: Perhaps you could see the
stables tomorrow, sproggie /

123. 2E A/B

GROVES: Aren't you going back to
London tonight? /

124. 4E A/B

STEED: No, we're staying at the Tavern
down the road.

GROVES: Well, in that case, tomorrow
will do admirably!

125. 3E
M.S. Groves
PAN him L to finish on
2-s. Melanie/Steed

STEED: Excellent. /

126. 4E
M.S. Groves

GROVES: I'll ring for Matron. /

Melanie may find it rather dull
during the holidays. What a pity
you couldn't have come during term
time when all the other young ladies
were here. /

127. 2E
2-s. Steed/Melanie.
PAN L with Steed
into 3-s.

STEED: / Full complement, eh?
/ Yes, I would have liked that.

GROVES: Perhaps you can come another
time.

STEED: Assuredly, assuredly.

GROVES: Come in.

Coming to 3E - shot 128

On 2 - shot 127

GROVES: This is Matron. Matron,
this is Miss Melanie.

MELANIE: How do you do?

GROVES: And her father Commander
Kenilworthy.

STEED: How d'you do? A very
charming matron if I may say so?

LIZA: Thank you.

GROVES: Well we've tried to have a
matron not too divorced from the
young ladies as it were. You find
it easier to understand their
problems don't you Matron? /

128. 3E
C.U. Matron

129. 2E
W.S.

LIZA: Well, I try to. *

GROVES: Would you be good enough
to show Miss Melanie and the
Commander round the College?

LIZA: Certainly. /

NEAME: Oh, I'm sorry. Do forgive
me.

READY ONE

130. 1 (?)
C.U. Neame

GROVES: Oh, that's all right, Mr ... /

NEAME: I didn't know you were
engaged. Good afternoon Matron.
How's my favourite girl?

LIZA: She's very well thank you.

131. 3E
2-s. Groves/O/sh Steed

NEAME: Oh, good. Excuse me. /

Coming to 2E - shot 132

On 3 - shot 131

GROVES: Another parent.

132. ^{2E}
W.S.

STEED: Oh, I see. /Well thank you very much Mr. Groves. You've been most helpful.

3 TO F

GROVES: Not at all, Commander.

MELANIE: And I'll come and see the stables tomorrow?

GROVES: Yes, of course, my dear.

MELANIE: Goodnight, Mr. Groves.

GROVES: Goodnight, Miss Kenilworthy. Goodnight Commander.

STEED: Goodnight, Mr. Groves.

133. ^{1E} As they come thro' door

CORRIDOR

BOOM A.2.

PULL BACK as dir.

LIZA: We'll go this way first - to the music room.

PICK UP Neame, take him to study.

STEED: Ah, the music room. The scene of many charming little soirees I'll wager.

134. ^{4E}
2-s. Neame/Groves

GROVE'S STUDY

BOOM B.3.

I TO A

NEAME: Who are they?

GROVES: Commander Kenilworthy. His daughter's going to join the school.

NEAME: Starting next term?

GROVES: In a day or two.

Coming to 2F - shot 135

On 4 - shot 134

4

CRAB L round desk
ending with
Neame L f/gd.

NEAME: Couldn't you have put them
off till next week?

GROVES: I'm afraid not. The
Commander has to join his ship.

NEAME: It's very awkward Groves.

GROVES: I know. They're coming
back tomorrow. They want to see
the stables.

NEAME: Now listen

GROVES: I couldn't refuse them.

NEAME: All right. I see. When
they arrive you're to meet them and
stay with them.

GROVES: Don't worry, it will be
all right.

NEAME: It had better be Groves.
What time's Liza going?

GROVES: Matron should be away by
six.

NEAME: When she's finished showing
those two around tell her to come
and see me.

135. 2F
Melanie, door R
b/gd.

Let Steed in

4 TO C

HOTEL ROOM

BOOM A.3.

MELANIE: Who is it?

STEED: Steed.

MELANIE: You went out an hour ago .
to get me a drink. What happened?

Coming to 1A - shot 136

On 2 - shot 135

2

STEED: An excellent year. They had trouble finding it in the cellar.

MELANIE: Champagne! You must have influence.

STEED: / ^{Extensive.} This should put us in the right frame for an excellent dinner. I had a word with the chef. I hope you like lobster.

MELANIE: Love it.

STEED: Come on old girl - down the hatch as they say in Albuquerque. I knew a Mormon girl, her brother lives there.

MELANIE: Oh, I needed that. Chug a lug.

STEED: I thought it went rather well. Didn't you?

MELANIE: Um. Cello on my mother's side and as for stables, I'm terrified of horses, and as for my experienced seat. Hello. It's for you.

STEED: Did she give her name?

MELANIE: You'd better answer it.

STEED: Let her wait.

MELANIE: One ten.

STEED: Yes, I'm still here... No, I got it all in the first flood. It is a difficult situation An hour or

GO with Steed.
TIGHTEN as poss.

Coming to 1A - shot 136 Cont...

On 2 - shot 135

2

BACK to 2-s.
Melanie/Steed

STEED: so and he should be through to the brandy stage and once there it will be no trick at all to slip in and turn it on. Perfectly simple isn't it?...You're quite right One Ten, I don't like it. I understand. Mucked up a promising evening.

MELANIE: So, no dinner?

STEED: The long arm of coincidence has caught up with the candle light. Their Norwegian contact is expected at the school in half an hour's time. Our people trailed him from Oslo. We're on the right track and I've got to go out there now, switch on the tape recorder before they retire to the Study to toss the ball around.
... not heard ...

MELANIE: You've got to get in there first.

STEED: I had better be going.

MELANIE: Dinner for one please James. I'll keep you some champagne.

STEED: Thank you.

Boom A fast
repos. to I.
BOOM A.I.

136. 1A

CELL

C.U. Comic. LOOSEN to inc. Pheeny. PED DOWN to see Keel/Straker b/gd.

HASLAM: Right - on your feet. This cell was filthy! / ^{this morning.} And get your buckets, you're all on scrubbing.

2 TO A

137. 2A

W.S. Door C b/gd, Straker into R f/gd.

STRAKER: Ruddy liberty. *

Coming to 1A - shot 138

On 2 - shot 137

2

As Straker turns head, TIGHTEN to lose him.

HASLAM: What was that, Fenton ? Always sounding off, aren't you, Fenton. Well, you're going on report.

PHEENEY: But it wasn't him. He didn't say anything.

HASLAM: Take your hands off me - I could have you for assault. You want a lesson you do. There's ways of settling things without bothering the governor. Outside you two - at the double. Mr. Elton. Take 'em to the cleansing block.

ELTON: Come on.

PHEENEY: Here, give him a chance.

ELTON: Shut your mouth, Pheeneey, unless you want to join him. At the double !

138. On Q
1A
2-s. Haslam/Keel

HASLAM: Get your jacket off.

KEEL: Now wait a minute.

HASLAM: You got the note. We haven't much time. Well get your jacket off.

KEEL: Surprise, surprise.

139 22
2-s. Haslam/Keel

HASLAM: The watch will be changing in three minutes, that'll be your chance to get through the staff gardens.

KEEL: Then what ?

HASLAM: Turn left and keep walking until the alarm starts. If the car hasn't got you by then you'll have to get to the fourth lock.

Coming to 2A - shot 139

STAND BY T/C

KEEL: Fourth lock

HASLAM: You know where that is.

139A 3 3
Corridor

KEEL: I'll find it.

HASLAM: They said you knew all about it.

139B 2 2 A/B

KEEL: And I said, I'll find it.

HASLAM: Right ... let's have a look at you. You'll do. Here.

139 2 2A
2-s. Haslam/Keel

Now knock me out - but don't overdo it.

140 3 3F CELL CORRIDOR BOOM C.2.

Pick up Keel M.S. at cell door. PAN him R. Let him go As he leaves frame

141 4 4C
M.S. Keel. Let Warder in L

OFFICER: ^{where's} That you Haslam?

KEEL: He's gone over, I think.

I TO H
3 TO E

OFFICER: Where to? 'D'?

KEEL: Yes.

Let Warder go R. TIGHTEN on Keel. Let him leave frame.

OFFICER: Suppose I'll have to go and fetch him.

MIX
T/C T/C

Keel's escape from prison

142 4 4C CELL CORRIDOR BOOM A.I.

W.S. Gate and catwalk. Let Elton in R.

143 2 2A CELL

Pick Elton up at cell door. Take him to Haslam and back to door.

143A 1
ALARM BELL

MIX
T/C T/C

Keel's arrival at barge and barge departing.

144 3 3E GROVE'S STUDY BOOM B.3.

C.U. Book. LOOSEN OFF to Groves R f/gd, door in depth. Neame in making 2-s.

NEAME: Well, Groves, did you hear the news? It's already been on the radio. Description of car, licence number, everything. The police are very thorough - up to a point. Well (Cont.)

2 TO E

On 3E - shot 144

NEAME: (Contd). they'll find it in the morning. I hope they give it a good going over, then some smart detective can earn himself promotion when he finds out the sand under the driving mat came from the Dorset coast. /

145. 2E
M.C.U. Groves

GROVES: I think you under-estimate them. We've had some rather close shaves. /

146. 3E
M.C.U. Neame

NEAME: But not close enough. They're inept fools around here. Uniformed yokels playing at Scotland Yard. /

147. 2E
M.C.U. Groves

GROVES: When is Fenton arriving ?

STAND-BY
T/C

NEAME: He'll be at the lock round about now.

GROVES: And Lisa ? Worried about her ? /

NEAME: In any event I don't see what you've to worry about.

148. 3E
2-s. Neame/Groves

GROVES: Oh, don't you ? You don't ...
Look, I never asked ...

NEAME: Don't be tiresome.

GROVES: Tiresome ! I'm in a difficult position. I've got enough at stake !

NEAME: You've got a big enough stake in this business too. You don't seem to have much difficulty in spending it either. /

149. 2E
C.U. Cig. case.
PAN UP to face.

150. 4
M.S. One Ten

ONE TEN'S OFFICE BOOM C.2.

2 TO G
3 TO G

ONE TEN: You have ... Good. How far ?
Release it in time for the morning papers.
Make sure your men keep away from the

'cont'd.

Coming to 3G - shot 151

On 4 - shot 150

ONE TEN: (Cont.) casual. We don't want to scare them off at this stage. What? No, I haven't heard how he's getting on.

151. ³3G COLLEGE GATES
C.U. Sign. PULL *Roll t/c early*
BACK. Steed in. *at Steed roll roll*
F/U T/C *t/c*
Skewer at lock

3 TO H
4 TO F LOCK KEEPER'S COTTAGE BOOM A.3.
152. ¹1H
C.U. Clock

153. ³3H
C.U. Food. PAN UP
to Keel

154. ²2G
Lisa's legs. PAN UP
to cig. on kness.
Up with cig. to C.U.
She looks at Jessup.

155. ³3H
C.U. Jessup looking at
her. He turns and
looks at Keel and back
at Lisa

156. ²2G
C.U. Lisa looking down
She looks at Keel

157. ³3H
C.U. Keel. He looks
for watch then looks at clock

158. ¹1H
C.U. Clock

~~159. ³3H~~
C.U. Keel.
Skewer enters

160. ²2G
W.S. TIGHTEN shirts.
GO DOWN with shirts. PAN
to food, with hand up to
C.U. Skewer. He looks at

160a ³3 Lisa. PAN to her. *C.U. Keel* Coming to 3H - shot 161
160b ²2 *A/B*
- 33 -

161. 33H
C.U. Fenton

162. 22G
C.U. Lisa

LISA: How did you get that scar

163. 11J
C.U. Jessup grinning

LISA: How did you get that scar?

164. 33H
C.U. Keel

KEEL: In prison.

165. 22G A/B

166. 33H A/B
C.U. Keel

LISA: When

167. 22G
C.U. Hand. GO with
hand from knee to Keel

KEEL: My business

LISA: Let me have a look at it.

168. 33H
C.U. Keel

KEEL: Leave it.

169. 22G
C.U. Lisa

LISA: It's nothing to be ashamed of.

170. 44F Brandy glass STUDY BOOM B.3.
Neame R f/gd, door in
depth. Groves in
making 2-s.

GROVES: What's happened to Eveson?
What's holding him up?

NEAME: He left Stavanger yesterday.
He should be here by now.

GROVES: That'll be him. F/X DOOR
BELL

171. 11F FRONT DOOR BOOM A.2.
Pick up groves, carry
him to front door.
Steed into 2-s.

GROVES: Why Commander. Come in.

STEED: Terribly sorry to board you
at this time of night. Did you know
your phone had been engaged all evening?

GROVES: Has it? I don't remember ...

Coming to 3E - shot 172

On 1 - shot 171

3 TO E/
4 TO E/

STEED: Couldn't get in touch with you for love nor money. Deuced careless of me, left my pipe here this afternoon.

GROVES: Oh, your pipe.

STEED: Yes, great sentimental value. Had it since me snotty days. Lucky on the ship you know. Never go to sea without it.

GROVES: Oh, that's nice.

STEED: Mind if I look for it?

GROVES: Of course not. Please come in. We could have sent it to you.

STEED: Didn't want to risk it. Great sentimental value.

GROVES: Yes, of course. Well here we are then. Let's have a look.

PAN them R.

172.3E
Neame R f/gd, door
b/gd.

STUDY

BOOM B.3.

GROVES: Oh, Mr. Neame, this is Commander Kenilworthy who came this afternoon with his daughter.

NEAME: How do you do, Commander.

STEED: How do you do.

GROVES: He's lost his pipe.

NEAME: What?

Coming to 1G - shot 173

173. 2G STEED: Great sentimental value. Saw
C.U. Neame you this afternoon./Another parent, what ?

174. 4E NEAME: Uh ... /
C.U. Groves

175. 3E GROVES: Yes, I mentioned it to you .. when
3-s. Steed/Neame/ you ... came in ... /
Groves. Let Steed
go. TIGHTEN on Groves/ NEAME: Yes, of course. How silly of me.
Neame.

GROVES: We were just playing a game of back-
gammon.

STEED: Deuced sorry to disturb you. Please
carry on.

NEAME:) Not at all.
GROVES:)

176. 4E STEED: Now where could I have left the con-
As Groves moves founded thing ?
4 2-s. Groves/Steed

GROVES: I'll help you look.

STEED: Don't trouble yourself.

177. 1G GROVES: No trouble at all./
M.S. Steed

178. 3E STEED: Your daughter been here long, Mr. Neame /?
3 M.C.U. Neame

NEAME: About a year, Commander.

STEED: Does she enjoy it ?

179. 1G NEAME: Yes. Quite. /
M.S. Steed

STEED: It's so good for them. Keen climate
bracing. Puts colour in their cheeks.

Particularly pleased for Melanie. Away a
lot you know. /

180. 4E
4 C.U. Neame
As eyes flick

181. 3E NEAME: At sea ?
3 C.U. Tape Recorder

182. 4E
4 C.U. Neame

Coming to 1G - shot 183

On 4 - shot 182

STEED: You bet your boots. They haven't made a desk wallah out of me yet.

183. 1G
M.S. Steed

GROVES: I don't see your pipe anywhere./

STEED: No. Can't think what I did with it. Perhaps it'd fallen down somewhere./

184. 4E
3-s. Neame/Groves/
Steed. GO DOWN with
Steed. as he comes
up PAN UP to see gun.
As Steed stands LOOSEN
OFF to 3-s.

NEAME: Let me help you.

STEED: Don't bother. I'm beginning to think I must have made a mistake.

NEAME: Yes, perhaps you did make a mistake Commander. I don't think so Commander. Get it. It's down there.

I TO H

GROVES: A tape recorder.

NEAME: Yes, and I don't think we'd have been invited to the playback./

185. 3E
3-s.
186. 4E
C.U. Steed

187. 3E
W.S.

NEAME: Watch him ... like a hawk.
Beloprt 3279

F/X
PHONE

188. 2G
M.S. Lisa

LOCK KEEPER'S COTTAGE BOOM A.3.

LISA: It's Lisa.

189. 4E
M.C.U. Neame

STUDY BOOM B.3.

NEAME: I was beginning to wonder what had happened to you. How's Fenton?

LISA: (DIST.) He's fine.

NEAME: The car?

190. 2G
M.C.U. Lisa

LOCK KEEPER'S COTTAGE BOOM A.3.

LISA: I left it where we arranged.
They'll soon find it. We should
get to you on time.

191. 4E A/B

STUDY

BOOM B.3.

NEAME: Listen, Lisa! I've just
caught someone snooping around.

192. 2G A/B

LOCK KEEPER'S COTTAGE BOOM A.3.

LISA: What?

NEAME: (DIST.) I think you'd
better get moving straight away.

LISA: Not stop over-night here?

193. 4E A/B

STUDY

BOOM B.3.

NEAME: No. Come straight on.
Don't worry I'll take care of it.
You drive straight here. I'll
see you all the sooner.

194. 2G A/B

LOCK KEEPER'S COTTAGE BOOM A.3.

LISA: Right come on. We're going.

SKEWER: Going? Why? What's the
matter?

LISA: Neame's just found someone
snooping around.

ADJUST as dir.

KEEL: Who?

Coming to 1H - shot 195

On 2 - shot 194

2

LISA: He didn't say, but he's not taking any chances. We're moving out straightaway.

KEEL: Police?

LISA: I don't know. Get on board you two. I'm going on by car.

SKEWER: I've only just finished refuelling. Don't I ever get a break.

JESSUP: I've got two to tie up any minute now.

LISA: You care to talk to Neame about it? Right. Are you ready to let her through?

JESSUP: Got to drop her first.

LISA: Get on with it then.

KEEL: WLook, I don't like this.

TIGHTEN into 2-s.

LISA: Don't worry it'll be all right.

KEEL: I'm not worried, I just don't like it.

LISA: Look, Neame's there. He can handle it.

KEEL: He'd better, hadn't he?

195. | LH
M.C.U. Melanie

TELEPHONE KIOSK BOOM C.3. or
Fixed Mic.

ONE TEN: (DIST.) One Ten

Coming to 4D - shot 196

O. DOT

On 1 - shot 195

STAND-BY T/C FILM.
STAND-BY SLIDE

MELANIE: Look, Steed hasn't come back. He left over two hours ago.

196. 4D
4 M.C.U. One Ten

ONE TEN'S OFFICE BOOM B.2.

ONE TEN: Then it looks as if we might be on the right track. Good. Let me know immediately he comes back.

MELANIE: (DIST.) Yes.

ONE TEN: If they have got on to Steed they'll be looking for you too.

197. 1H
M.C.U. Melanie

TELEPHONE KIOSK BOOM C.3.

MELANIE: I've moved out of the hotel.

ONE TEN: (DIST.) Good.

MELANIE: If he doesn't come back can we do anything about him?

198. 4D
4 C.U. One Ten

ONE TEN'S OFFICE BOOM B.2.

ONE TEN: I'm not going to pull Steed out now or we'll ruin the whole thing. I daren't risk them checking on Keel to.o

199. 1H
C.U. Melanie

TELEPHONE KIOSK BOOM C.3.

MELANIE: Shall I try and find out what's happened to him?

200. 4D A/B
4

ONE TEN'S OFFICE BOOM B.2.

ONE TEN: No. There's no choice. Keel's the civilian. Steed knows the odds. He'll have to take care of himself. Keep in touch.

201. 1H A/B
TIGHTEN SLIGHTLY
FADE TO BLACK
F/U T/C

TELEPHONE KIOSK

"THE AVENGERS" - End of Part II

F/U GRAMS:
THEME

F/U T/C

1/c

SLIDE: PART THREE

THEME

202. 2 MIX 2E

2

c.u. Steed's hand
(handcuffed)
Immediately LOOSEN to
3-s.

STUDY

BOOM B3

GROVES: But, you can't. I won't have it, not here in the school ! Have you gone mad !

NEAME: What does he take us for - complete fools ...

GROVES: For heaven's sake, be reasonable, Neame.

NEAME: Complete - utter fools. Wanders in here as if he owns the place ...

GROVES: I forbid it Neame, I absolutely forbid it ... not on the premises !

203. 4G

4

m.c.u. Steed

STEED: After all he has the reputation of the school to consider ./..

204. 3E

3

Tight 2-s Groves & Neame

GROVES: What ?

NEAME: Shut up ! Get out !

GROVES: I won't get out.

205. 2E (as door shuts)

2

2-s Steed L.f.g.

NEAME: I said get out of here !

NEAME: We've no choice, you see, you've got to go.

206. 4G

4

a/b.

STEED: I'd have already been cold, but for one thing ...

NEAME: Oh ?

STEED: The girl ... my charming assistant, Remember ? You wouldn't dare eliminate me with her running around loose /

207. 2E

2

m.c.u. Neame

208. 4 4G m.c.u. Steed NEAME: What makes you think she's still running around loose ?/

209. 2 2E a/b. STEED: My steady breathing, it's all the proof I need./

210. 4 4G a/b. NEAME: Alright, but don't imagine we'll

211. 2 2E a/b. PAN with Neame panic: if I know your crowd - and I flatter myself that I do - they'll leave you to your own devices ... they don't wish to tip their hand, just yet, as it were. We can play the same game, don't forget./

212. 4 4G m.c.u. Steed STEED: That's what I like, you're so diabolically clever./

213. 3 3E m.c.u. Neame NEAME: Don't crowd me !/

214. 4 4G m.c.u. Steed STEED: Come, come Neame, you can be more original than that./ You disappoint me, Neame, you're really not up to it ! You're all so third rate, aren't you ?/ Poor old Groves, for instance - rather excess luggage, wouldn't you say. and your love life Neame, matron mooning about the place ./

215. 3 3E c.u. Neame (reaction) NEAME: Leave her out of this }

216. 4 4G c.u. Steed STEED: Be professional Neame - I beg of you./

217. 3 3E c.u. Neame (reaction)

218. 4 4G c.u. Steed NEAME: That's enough !/

219. 2 2E c.u. Neame

220. 4 4G c.u. Steed STEED: Professor Neame versus the cretins in Scotland Yard ?/ All rather Third Division, isn't it, old son ?/

221. 3 3E c.u. gun

222. 4 4G c.u. Steed NEAME: That's enough !/

223. 2 2E m.s. Neame. PAN L. with him & back R.

224. 4 4G c.u. Steed NEAME: That's enough, that's enough !/

225. 3 3E STEED: You'll be sorry you did that
Neame/

Wide shot, door in
depth C. Lisa in C.
PAN R. with Lisa &
Neame, losing Steed.

LISA: Harry !

STEED: Good morning, Matron, Excuse
my not rising ...

226. 2 2E (As Fenton enters)
2-s, Steed l.f.g.

PAN R. with Fenton,
tighten

STEED: And who might this be ?

KEEL: What is all this ?

NEAME: I wouldn't worry about him Mr.
Fenton ... it hardly concerns you.

227. 4 4G
m.c.u. Steed

KEEL: Oh, doesn't it ? Are you Neame ?

~~GROVES: Please! Please!~~

STEED: it hardly concerns you,

228. 2 2E
a/b.

Mr. Fenton/......

NEAME: Please will you ? Outside. Watch
him, Lisa ?

See them exit.

KEEL: You'd better tell me what all this
is about.

229. 1 1E
3-s

NEAME: Please, please.

HALL

BOOM A2

KEEL: What is all this ?

NEAME: I said, it doesn't concern you.

KEEL: Everything concerns me until I'm
on that boat

NEAME: We have other business to discuss,
suppose we get down to it !

230. 2 2H
c.u. Keel

KEEL: What is this ?

231. 1E
a/b.

NEAME: A mere precaution, Mr. Fenton.
Unfortunately we are forced to take
them in these operations, our customers
being what they are ...

KEEL: What does that mean ?

NEAME: Simply that, until we have confirmed
your identity, you'll be, shall we say ...
under surveillance here.

KEEL: I see so that's the set-up, is it ?
Now look, we don't need this do we ?

NEAME: Skewer, in the long run it serves
your interests ... Follow me please.
You see we pride ourselves on ...

PULL BACK diagonally L. (GROVES INTO SHOT)
Let them exit. PAN L.
see Groves enter R.f.g.
PAN him to study R.

232. 2F

GROVES

Steed L.f.g. α Lisa

STUDY

BOOM B3

GROVES: You can see the state he's in.
What are we going to do ?

STEED: Why not call the whole thing off ?

LISA: Shut up, there's nothing we can
do till we get Fenton on the boat.

GROVES: What're we going to do about the ...
him. He can't stay here. I suppose we'd
better get him up to the store-room. Perhaps
you'd better ask Neame.

LISA: Why don't you ask him ?

233. 3J

NEAME

Pick them up. PAN L.
with Neame as they enter.

GROVES: Yes.

CORRIDOR

234. 4H

4

3-s.

ATTIC ROOM

BOOM C4

NEAME: I'm sure you'll find this accommodation
infinately superior to what you've been
accustomed to, Fenton.

contd.

Interior sprung mattresses; television radio, but I doubt you'll be here long enough to avail yourself of them ... Skewer will be at your beck and call for anything you might desire in the way of room service./

235. 3 3K
3-s

KEEL: To begin with, we'll start with a packet of cigarettes.

TIGHTEN, CRAB R. to
LOSE Skewer.

NEAME: Of course Skewer. You haven't long to wait, anyway, there's a man already on his way to identify you ...

FENTON: What are you talking about?

NEAME: The system, Fenton ... we find it useful.

236. 4 4H
2-s

KEEL: I don't get it./

NEAME: So many don't, but we remain in business because we leave nothing

237. 3 3K
2-s a/b.

to chance .. the Secret of our Success/

KEEL: What are you going to do with the bloke downstairs? I bet a fiver he's a copper. I can smell them a mile off.

NEAME: Whatever he is, it's our business and we'll attend to it.

KEEL: You do just that because if I wind up back inside you're coming with me, I'll sing my head off./

238. 4 4H
2-s

239. 3 3K (As door closes)
m.s. Fenton

CLEAR CAM. 4 VERY FAST TO
POS. D 0 1/10

240. 4 MIX 4D (As Fenton lies down)
c.u. phone. Go up
with hand.

ONE TEN'S OFFICE

FIXED MIC.

241. 1H
m.c.u. Melanie

ONE TEN: One Ten/

MELANIE: They had a go at the hotel. I got out just in time. Still no sign of Steed/

242. 4 4D
m.c.u. One Ten

ONE TEN: I told you, he can take care of himself.

MELANIE: But what are we going to do ?

243. 1H
m.c.u. Melanie

ONE TEN: Nothing. Until we are certain that Keel is in that house./

244. 4D
m.c.u. One Ten

MELANIE: I haven't seen anyone arrive./

ONE TEN: They should be there by now. They went straight through the fourth lock. ~~PAW~~

245. 1H
m.c.u. Melanie

ONE TEN: The police are standing by, but I don't want them in there until I know what's going on./

246. MIX 2H 2 GROVES
4-s, Steed L.f.g.

CORRIDOR OUTSIDE STUDY.

BOOM A2

As they go L.,
TIGHTEN on Neame/
Lisa. PAN L. with
Lisa.

GROVES: But they're obviously on to you. You must clear out now.

NEAME: Did you hear what I said. Get him upstairs.

247. 1F (As Lisa opens door)
2-s.

GROVES: Upstairs.

F/X DOOR BELL

LISA: It took you long enough to get here.

ARTHUR: Got held up on the roads ... detours. A lot of construction.

PAN THEM R.

248. 4E
Neame R.f.g., door
L.b.g.

LISA: Alright, wait out here, I'll tell them you're here.

STUDY

BOOM B3

LISA: Arthur's here. Should I bring him in ?

NEAME: In a minute.

LISA: What about Groves ? He looks as though he's likely to crack any moment ? /

249. 2 2E
m.s. Neame *ahila*

NEAME: He'll be all right. He'll keep his mouth shut. He's too fond of his precious school. No, he'll be alright. We're on our way out of here as soon as Fenton's identity is established/ ...

250. 4 4E
a/b.

251. 2
m.s. Neame
PAN HIM L. to 2-s.

TIGHTEN right in.

NEAME: Lisa, / we'll give it a rest after this one. Go abroad for a while - would you like that ?

NEAME: You've only to say where you want to go.

LISA: Darling ...

NEAME: Alright, bring him in.

LISA: Are you sure we're alright ?

NEAME: We're still two jumps ahead of them, it's been thinner than that before.

252. 1 1K (In 2 & 3's loop)
2-s Groves/Skewer

LISA: Yes.

BOOM C4

UPSTAIRS CORRIDOR

253. 3 3K (As key goes into lock)
m.c.u. Keel

GROVES: Skewer.

ATTIC

254. 4 4H (as door opens)
m.s. Groves, Keel's
feet R.f.g. PAN HIM L.

GROVES: Oh, Mr. Fenton, Sorry about all this. Cigarette ? You can relax. By now the police will be searching for you on the other side of England.

255. 3 3K
m.c.u. Keel

256. 4 4H
m.s. a/b.

KEEL: How do you know ? /

(SWING 3)

257. ³3K _____ GROVES: A little trick of Mr. Neame's
c.u. Keel to put the police off the scent./

258. ⁴4H _____ KEEL: Trick ?/
a/b.

259. ³3K _____ GROVES: We left a little sand in the
a/b. car from the - ah - Dorset coast./

KEEL: You seem to have taken care of everything.

GROVES: Oh yes.

260. ⁴4H _____ KEEL: Why all the delay ? What about
c.u. Groves that copper downstairs ?/

(swing 3)

GROVES: You needn't worry about that. We've got him locked up in a room up here./ Mr. Neame's taking care of him.

261. ³3K _____ c.u. Keel

KEEL: Oh, Mr. Neame's taken care of it has he ? I don't like the way he works. Why do you put up with it. /

262. ⁴4H _____ m.s. Groves

263. ³3K _____ GROVES: Well, I don't really. /
c.u. Keel

264. ⁴4H _____ KEEL: Then why did he send you up here ?/
m.s. Groves

Keel's shoulder enters GROVES: Oh, he didn't - I just came up from L.f.g. to see how you were getting on.

KEEL: Well now you've seen.

GROVES: Yes, well I'd better ... Skewer ! Well, I trust you'll be all right. Skewer ! Unlock the door.

265. ²2J _____ m.s. Skewer. See Groves exit. See Skewer exit. CORRIDOR

266. ³3K ^{Q. KEEL} _____ m.s. Keel ATTIC BOOM C4

267. ²2 _____ n.s. Skewer KEEL: Skewer ! Skewer ! ~~I want to talk to you.~~ ^{Skewer!}

267. ~~2~~ KEEL: Skewer!

~~m.s. Steed~~ STORE-ROOM

268. 3 m.s. Keel banging door ATTIC

269. 4 MIX 4J (as he sits) COLLEGE GATES

Static fr. as directed.
MELANIE IN

BOOM B
Very light
traffic passing.

Melanie enters R.
Caroline enters R.

CAROLINE: Hello.

MELANIE: Oh, hello.

CAROLINE
HOLD 2-s throughout.

CAROLINE: You're the new girl, aren't you? Caught a glimpse of you yesterday. Thought you went home with your father?

MELANIE: No, we stayed the night in Belport. We're meant to be seeing the stables today. We were too late yesterday.

CAROLINE: Do you ride?

MELANIE: Oh yes, I adore it!

CAROLINE: I'm going out for a canter this morning. Why don't you come too?

MELANIE: I'd love to. But I'm supposed to be meeting my father here.

CAROLINE: Couldn't you leave a message? Oh do come. I'm leaving this afternoon, I thought I'd have a last ride ... Please come, I'll show you the downs they're lovely!

MELANIE: Aren't any of the other girls staying on?

CAROLINE: No, I'm the last one. There's only Mr. Groves.

MELANIE: We could leave a message with him about my father.

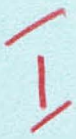
CAROLINE: Yes ... before we go to the stables. Come on.

270. MIX 1L
2-s Neame L.f.g.

BOOM B VERY
FAST SWING
TO POS. 3

STUDY

Adjust to 2-s



NEAME: Alright. I've just heard from the ship. I'll be able to move on the next tide.

GROVES: Something dreadful is going to happen. I just know it !

NEAME: Count your blessings, Groves. You're getting rid of us.

GROVES: That's something.

NEAME: Now you can have your precious school to yourself. Hand me that book. Don't expect the usual fee this time, you haven't been very helpful ...

271. 3E (In 1's loop)
m.c.u. Neame

GROVES: I don't care, if only you'll go !/

272. 1L
a/b.

NEAME: You're a pitiful creature, Groves. Shame you were so greedy./

GROVES: I was deeply in debt. I was desperate.

NEAME: I don't want to listen to another recital of your financial difficulties. Now, you'll carry on where you left off, just as if nothing has happened, a convenient conscience. Quite a pillar of the community. Why not run for the council ... ?

Send Arthur in here and get Fenton down.

273. 3J SKEWER
m.s. Skewer

CORRIDOR

(SEE SKEWER ARRIVE)

274. 4K (As Skewer rattles door)
m.s. Keel

ATTIC ROOM

BOOM C4

CRAE R. Skewer in to 2-s

KEEL: Skewer.

4

SKEWER: What do you want ?

KEEL: I want to ask you something.
Trusting lot aren't you ?

SKEWER: What do you want ?

KEEL: When's that bloke arriving
to identify me ?

KEEL: He's a long time coming, isn't
he ?

SKEWER: What are you complaining about ?
Slops better 'ere than that stuff you
get in prison. You got a soft bed,
and it's only for a few hours. You're
in clover, mate ...

Hold 2-s.

KEEL: If you think I'm in clover, you
just take a look at this.

SKEWER: What ?

KEEL: This ?

Go with Skewer. Keel
into fr. Go with
Keel

SKEWER: Well, I can't see.
(FIGHT)

275. 3J UPSTAIRS CORRIDOR BOOM C4

Pick up Keel in m.s.
PAN HIM R.

KEEL: Steed, are you all right ?/
BOOM A4

276. 2K
m.s. Steed

STEED: Yes, can you get this door open ?
I'm handcuffed to a pipe. Skewer's got
the keys ... and get his gun./

277. 3J
m.s. Keel. PAN HIM L.

KEEL: I did./

278. 4K
PICK UP KEEL. PAN HIM
to Skewer & back to door.

279. 3J
PICK UP KEEL. PAN HIM
to Steed's door.

o LISA

Lisa in making 2-s.

LISA: Skewer ! What are you doing out here ?

KEEL: I got tired of being holed-up in there.

LISA: Where's Skewer ?

KEEL: How should I know.

LISA: Neame isn't going to like this.

KEEL: Suppose you let him tell me himself. Let's go !

280. 2 2K c.u. Keel, PAN TO STEED.

281. 4 4G NEAME 2-s, Neame R.f.g.

STUDY

BOOM B3

NEAME: We're all ready to go, Arthur. All you've got to do is to identify Fenton, then we can get straight back to town.

ARTHUR: It took me hours to get down here.

282. 3 3E (At knock on door) 2-s Caroline R. & Melanie. PAN THEM R. into group.

CAROLINE: I'm looking for Mr. Groves.

283. 4 4G m.c.u. Melanie

CAROLINE: On Mr. Neame Melanie, this is Mr. Neame./

284. 1 1G m.c.u. Neame

MELANIE: How d'you do. I believe I caught sight of you yesterday./

285. 4 4G m.c.u. Melanie

CAROLINE: Melanie was here with her father./ is Melanie Kenilworthy - she's going to join the College./

286. 3 3E Wide shot a/b.

NEAME: Ch, really, and now, if you'll forgive me ...

287. 4 4G 3-s Neame R.f.g.

MELANIE: That is, if my father says so./

CAROLINE: Melanie's father is coming here this morning. We wanted to ask Mr. Groves if he would give him a message.

(SWING 4)

KEEL/LISA

288. 1G
 289. 3E
 290. 1G

2-s Keel/Lisa at door
 c.u. Neame
 2-s a/b.

NEAME: I'm sure he would -- perhaps
 I could help? / Oh, Matron could we
 find Mr. Groves for these two young ladies?
 He should be in his room.

(Swing 3)

LISA: Certainly and then could I have a word with you, Mr. Neame?

291. 3E
 292. 4G
 293. 3E
 294. 1G
 295. 4G
 296. 3E
 297. 4G
 298. 3E
 299. 4G

c.u. Neame
 c.u. Arthur
 a/b. Neame (Swing 4)
 c.u. Keel
 2-s Carol/Keel/Melanie
 m.s. Neame
 a/b.
 a/b.
 a/b.

NEAME: By all means./
 By all means./
 MELANIE: I think we'd better wait in
 the hall./
 NEAME: Oh, no, that's quite alright./
 MELANIE: I can see you're busy./
 NEAME: He won't be a moment./

CAROLINE: We're going down to the stables.

NEAME: Oh, that's very nice.

CAROLINE: It's my last day and Melanie said she'd come for a ride with me.

300. 1G (As Groves enters)
 301. 4G
 Wide shot

2-s Groves/Keel

NEAME: Ah - there you are Mr. Groves./
 These two young ladies have come to see you - remember?

MELANIE: You were going to show us the stables.

GROVES: Oh, was I? Of course, yes. Well, you'd better come along then.

NEAME: Yes, yes.

CAROLINE: Bye, Mr. Neame. Oh, Mr. Groves, isn't it super Melanie's agreed to come riding with me.

As Keel moves,
TIGHTEN 3-s.

ARTHUR: *what was that all about?*

KEEL: I've had this rotten set-up and I'll relieve you of ~~that little toy~~ *your gun* for a start. /

302. *3*ZE
m.s. Neame

303. *1*LE
3-s. Let Groves go.
PULL BACK DIAGONALLY L. HALL BOOM A.2.

GROVES: Excuse me - I must just get my hat. Perhaps you'd wait here.

See them go U/stairs. MELANIE: Quick, come on - I'll explain later.

See Groves return,
TIGHTEN on him.

304. *2*2K (In 3's loop)
m.s. Steed. PAN L. TRUNK ROOM BOOM C.4.

305. *3*3J
m.s. Steed. Let him go. Hold corridor. CAROLINE: (O.O.V.) This is the only possible place we never use it in term time - we just keep the trunks here.

Pick up Melanie & Caroline.

MELANIE: And these are the only two rooms?

Let Steed in to 3-s. CAROLINE: Yes. The other one's an attic.

STEED: Been riding?

MELANIE: Y should have known you'd be alright!

STEED: Yes - where's Keel?

MELANIE: Downstairs.

STEED: Come on.

CAROLINE: But what were you doing up here?

306. 4E

3-s.

STUDY

BOOM B.3.

ARTHUR: I met the real Fenton five days ago - I gave him the message.

KEEL: About "Rumbles Hope" in the 3 O'clock at Seswick, and "Fourth Lock"?

ARTHUR: How do you know?

KEEL: Because, my stupid little man, I'm Fenton./

307. 2E

m.c.u. Neame

ARTHUR: I know what I'm talking ...

308. 3E

c.u. Arthur

(SWING 4)

NEAME: Just a moment - are you sure?/

309. 4E

m.s. Keel

ARTHUR: Of course, I'm sure - I've talked to Fenton, and that ain't him./

310. 2E

m.s. Neame

KEEL: You seem to have surrounded yourself with idiots in this organisation./

NEAME: Listen to me, Fenton. I've had enough of this. Unless you had that gun over to me immediately, the whole deal is off.

311. 4E

m.s. Keel

ARTHUR: He's not Fenton!/'

STAND-BY
SLIDES

KEEL: I'm hearing you loud and clear
and I'm holding on to this until I
get to the other end of the pipeline.

312. 1E

Wide shot hall.
Pick up Groves.

HALL

BOOM A.2.

GROVES: Have you seen those two
girls? I can't find them anywhere.

Lisa in making 2-s.

LISA: Can't find them. Quick,
you'd better tell Neame.

313. 2E

m.s. Groves/Lisa at
door, Keel L.fr.

STUDY:

BOOM B.3.

KEEL: Come in Professor - you're
late for school, and you, Matron.

PAN with them R.

GROVES: But, Mr. Fenton.

314. 3E

m.s. Keel

KEEL: Go and join the class./

315. 1D

Pick up Steed & girls
on stairs. Go with
Steed.

HALL

316. 2E

m.c.u. Neame

STUDY

BOOM B.3.

317. 4E

c.u. Keel's gun.
TILT UP to face

NEAME: Fenton, watch out./

318. 2E

a/b. (reaction)

STEED: What's this? Parent's day?

319. 3E

m.s. Steed. PULL
HIM BACK to 2-s with
Keel. PAN HIM R.
into 2-s with
Neame, ending Steed
R.f.g.

KEEL: Where have you been - riding?

STEED: May I use your phone, I
seem to have missed your Norwegian
friend - Busy surgery today, Dr. Keel/

320. 4E

c.u. Keel

321. 3E

a/b.

322. 4E A/B

F/U T/C SLIDES:

IAN HENDRY, PATRICK MACNEE, ARTHUR HOWARD, DONALD MORLEY

CHANGE SLIDE:

ANN SAKER, DOUGLAS MUIR, CHARLES FARRELL, DAVID WEBB

CHANGE SLIDE:

BRIAN MURPHY, BARBARA EVANS, MARGO ANDREW, MICHAEL FORREST

CHANGE SLIDE:

IAN AINSLEY, CHARLES SAYNOR, MAX MIRADIN, TOM PAYNE

CHANGE SLIDE:

ADAPTED FOR TELEVISION ETC.

CHANGE SLIDE:

THE AVENGERS THEME COMPOSED ETC.

CHANGE SLIDE:

DESIGNED BY ALPHO O'REILLY

CHANGE SLIDE:

PRODUCER LEONARD WHITE

CHANGE SLIDE:

DIRECTED BY DON LEAVER

FADE TO BLACK

F/U ~~CAM.~~ SLIDE:

CAPTION - THE AVENGERS next episode

FADE TO BLACK

F/U T/C SLIDE:

AN A.B.C. NETWORK PRODUCTION

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