

A.B.C. TELEVISION, LTD.,
BROOM ROAD,
TEDDINGTON,
MIDDLESEX.

PROD. NO. 3415
VTR/ABC/1340

TEDDington Lock 3252

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

"THE AVENGERS"

Episode 18

'DOUBLE DANGER'

by

GERALD VERNER

Directed by ROGER JENKINS
Designed by JAMES GODDARD
Producer LEONARD WHITE

F.M. PATRICK KENNEDY
P.A. IZABELLA LUBICZ
S.M. JOHN WAYNE
Lighting KEN BROWN
Cameras MICHAEL BALDOCK
Sound MICHAEL ROBERT
Vision Mixer GORDON HASKETH

SCHEDULE: WEDNESDAY, 5th July 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, 6th July 1961

CAMERA REHEARSAL	10.00 - 12.30
Lunch break	12.30 - 13.30
CAMERA REHEARSAL	13.30 - 15.15
Tea Break, Line-up, make-up	15.15 - 16.00
DYES REHEARSAL	16.00 - 17.30
Line-up	17.30 - 18.00
RECORDING	18.00 - 19.00

Transmission:- Saturday, 8th July 1961

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USED FOR PUBLICITY PURPOSES, EITHER ON THE AIR OR IN PRINT.

"THE AVENGERS" (18)

'DOUBLE D GER'

PROD. NO. 3415
VTR/ABC/1340

CAST

Dr. David Keel	IAN HENDRY
John Steed	PATRICK MACNEE
Carol Wilson	INGRID HAFNER
Al Brady	PETER REYNOLDS
Lola Carrington	VANDA HUDSON
Bruton	KEVIN BRENNAN
Mills	RONALD PEMBER
Crawford	CHARLES HODGSON
Dew	ROBERT MILL
John Bartholomew	GORDON PHILLOT
Taxi Driver	BLAISE WYNHAM

4 Extras

Overall Time	56:35
Play portion	52:25
2 Commercial breaks of	2:00 each

CAMERAS: 3 pedestals, 1 M.R. Crane (on Camera 1)

SOUND : 3 booms, slung mics as req.
grams, tape
6 practical telephones

TELECINE: ABC Symbol, slides, 6 35 mm inserts

ACT I

F/U T/C		A.B.C. Symbol	S.O.F.
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T/C	35 mm	Prison escape	GRANS TAPE EFFECTS
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MIX 1.	4 CAPTION	"The Avengers"	AVENGERS TITLE
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MIX 2.	1. CAPTION	"The Avengers"	
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MIX 3.	4 CAPTION	starring IAN HENDRY	
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MIX 4.	1 CAPTION	also starring PATRICK MACNEE	
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MIX 5.	4 CAPTION	with PETER REYNOLDS	
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MIX 6.	3 (A) 3" IS CAROL f.g.	INT. CONSULTING ROOM. NIGHT	BOOM C1
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Keel enters door Fr. R.

Hold 2S as Keel & Carol
move to desk

6 on 3

BOOM C1

CAROL: What's the joke?

KEEL: Old McCleary.

7. 2 (k)
MS KEEL
(as he sits) CAROL: Not again? /

KEEL: He'll never give up trying to get certificates out of me. Probably got hold of a medical book somewhere and is steadily working his way through it.

8. 3
C2S CAROL & KEEL /

CAROL: What's the matter with him this time?

9. 2
MS KEEL /

KEEL: The usual constitutional aversion to work. I suppose that could be classed as a disease. How's the coffee situation? Could you....

10. 3
M2S CAROL, KEEL /
Carol goes to table

11. 2
MS KEEL CAROL: It's ready. / There was a message from the hospital. Mrs. Kershaw's specimens were negative.

12. 3
M2S a/b KEEL: I thought they would be. /
Now what.

FX
DOORBELL

Pan Carol to door

CAROL: Now your coffee.

13. 2
MS KEEL
listening to conversation 2.

LOLA: ^(O.O.V.) / Is the doctor in?

CAROL: Surgery's over...I'm sorry,
you'll have to...

LOLA: It's an emergency...

CAROL: Have you been to your own
doctor?

LOLA: Yes, but he is out. My husband
has had an accident. He's terribly hurt

14. 3
MS LOIA entering / LOLA: Doctor, you must come with me
at once. It's my husband...He's...

15. 2
MS KEEL / KEEL: Yes, I heard.

16. 4 (A) /over 3's cable/
C3S
KEEL, LOLA, CAROL

14 on 4

BOOM C1

17. 2
M2S
KEEL, LOLA

Lola moves to door
out of Fr. R.

LOLA: My husband was carrying a tray-
with a lot of glasses. He slipped -
on the rug. He's dreadfully cut - on
the broken glass. / The bleeding won't
stop... Please come. I've got my
car outside.

KEEL: I'll be right with you. You
can give me more details on the way.

Carol comes into Fr.

18. 3
MS LOLA at door

CAROL: Will you give me your name
and address, please?

19. 2
MS KEEL

LOLA: Marsden - Mrs Marsden - Palmers
Drive.... Do Hurry!

Pan Keel to door.
Hold Carol as he passes

KEEL: Alright - come along.

CAROL: I'll stay until you get back,
doctor.

20. 3
C2S
KEEL, LOLA

Keel exits door

KEEL: Thank you. I'll try not to
be too long.

21. 2
MS CAROL

She puts cards in filing cabinet

MIX
T/C 35 mm

(Keel & Lola arriving in car &
entering houseboat)

GRAMS
FX - WEIR

MIX
22. 2 (B) 2" /thro porthole/
LS thro boat

INT. HOUSEBOAT. NIGHT.

FX - WEIR
WAVES LAPPING
(thro scene)

22 on 2

23. 3 (B) 3" BOOM C 2
 M2S KEEL, LOLA
 entering boat

They move into cam. KEEL: Where exactly is your husband, Mrs. Marsden?

24. 1 TIA
 MS BRADY BRADY: Thank you for coming. I take it
 you are the doctor?

25. 3
 2S a/b

Mills appears between Lola & Keel KEEL: I see. I was just beginning to
 wonder how you got a boat into Palmer's

26. 1 Drive.
 MS BRADY

27. 4 (A) /under rostrum/ BRADY: Very humourous. This way.
 MS Boat

They move into cabin INT. CABIN, NIGHT.

28. 2 (C) 3" BOOM A 1
 M3S
 KEEL, BRADY, LOLA BRADY: There's your patient, doctor. I'm
 Mace lying
 bottom Fr. afraid he stopped a bullet.

T/I losing Mace to 3S KEEL: How long's he been like this?

BRADY: About three hours. Let's not
 waste time, Doc. He doesn't look so
 good.

KEEL: We've got to get him to hospital -
 straight away.

LOLA: I told you.

BRADY: Shut up. I'm afraid that's not
 possible.

29. 3
 MCU KEEL

29 on 3

KEEL: We've got to get that bullet
out. If he doesn't have immediate
treatment, he's finished.

BOOM A 1

30.

2
MCU BRADY

BRADY: I'm very aware of that.
You will have to do the best you can.

31.

3
MCU KEEL

KEEL: Don't tell me my business.

~~There~~ are no facilities here. He
needs an anaesthetic - and besides I
don't have the necessary instruments.

32.

2
C3S KEEL, LOLA, BRADY

BRADY: Alright so we'll get your
instruments. Is there someone at your
surgery?

KEEL: There 's no time for that. He needs
an immediate blood transfusion.

BRADY: Is there someone at his surgery?

LOLA: His receptionist.

33.

4 (A) 3"
Mills in saloon
Lola enters,
looking for paper

BRADY: Good ^{get some paper.} You make out the list and we'll
get the stuff you need. You can understand
looking for paper

34.

2
M2S KEEL, BRADY

one thing, doctor, you've got to keep him
alive. Has he got a chance?

35.

3
MCU KEEL

BOOM A1

35 on 3

KEEL: I've told you. He's lost
a lot of blood. Even if I take
the bullet out....

36. 2 3"
MCU BRADY

T/B to 2S with Keel

BRADY: And I've told you. You just
keep him alive, come on, we'll make
that list. Come on.

Q Lola/

37. 1
MS LOLA thro
shelves

T/I & pan with her
to 3s with Keel & Brady

INT. SALLOON. NIGHT.BOOM C

Lola moves into b.g.

KEEL: I suppose it's no use asking
who he is and how it happened?

Crane down to low 2s
Keel sitting at table,
Brady o/s

BRADY: No.

CAM 3 TO POS C -/
PAWNSHOP

KEEL: Oh, huh.

BRADY: The things you need and
nothing else. What's that?

KEEL: Pentathol.BRADY: And that?KEEL: It would take too long to explain.

T/B & pan with Brady
to incl. Mills
between shelves

BRADY: Alright. Bert, when he's finished
this list you're to take it to his surgery.
Give it to the receptionist. Get
the stuff back here as quick as you can.

BOOM C37 on 1MILLS: Okay.BRADY: You're just there to pick up
the stuff, understand?38. 2 (D) 3"
MS BRADY, MILLS,
KEEL sitting f.g.MILLS: I don't need no interpreter.

Keel rises

BRADY: What's that - at the bottom?KEEL: It's Latin.BRADY: Fomum Equus. What is it?

Keel exit L. of Fr.

KEEL: A sterilising solution.T/B & pan with Brady
to incl. Lola -
shooting thro shelvesBRADY: Right, Bert, get going, and
don't get picked up for speeding.LOLA: What about the receptionist.
She's waiting for him to come back.BRADY. Tell her the doctor says he'll
be very late and she's to go on home
and don't answer any questions.39. 1 /thro door/
LS Saloon
Mills f.g.MILLS: Anything else?Mills exits past cam.
Lola fwd. into cam.MIX
40.4. (B) 3"
MS CRAWFORDBRADY: Beat it.

INT. PAWNSHOP. NIGHT.

BOOM B 1.

40 on 4BOOM B 1Pan him to 2s
with DewCRAWFORD: What a ghastly place this is.
Why did he tell us to meet him here?DEW: For Heavens sake, relax. You
give me the willies.41. 3 (C) 3"
MS CRAWFORDPan him to MS Dew
as Craw. walks into cam.CRAWFORD: Our Princely employer is going
to do his tiny nut when he finds out that
Mace was snitched from under our very
noses.F.M. Strike truckDEW: How were we to know somebody
else was after him?CRAWFORD: He neglected to mention that
we might get our heads blown off.DEW: If he had I would have asked for
at least twice the fee.42. 4
M2S
Craw. & DewCRAWFORD: Well, then what are we going
to do about it? Why did he tell us to
bring Mace to this dump?DEW: A good place to lie low. Besides
the proprietor is probably a friend of
Craw. walks out of shot, his. He has some pretty peculiar friends.
Hold DewCRAWFORD: When did he say he'd phone.43. 3
M2S CRAW & DEWDEW: In his own sweet time. /

44. 4 MS DEW CRAWFORD: Got a cigarette? / (DEW LAUGHS)

45. 3 // What are we going to say to our erstwhile
 employer. He's going to be rather
 annoyed to find we are one man short.

DEW: That's his look out. We did what
we were told? What does it matter as
 Dew moves out of shot long as we get the cash.

CRAWFORD: Suppose Mace is dead?
We'd be up to our ears in trouble.
 46. 4
MS DEW I never bargained for this.

Dew sits.

DEW: I see what you mean. The cops
might want to have a cosy chat. Yes,
that might be rather nasty. I reckon
they had their eye on you since you
conned a couple of them from that chap
last year.

47. 3
M2S CRAW & DEW

CRAWFORD: Come off it, let's beat it.
He won't be able to find us. We can
 48. 4
MCU DEW hide out for a while.

DEW: Maybe you're right.

49. 3
M2S a/b

CRAWFORD: Come on, let's go.
 They dash to door

49 on 3

BOOM B 1.

They sit down

DEW: Wait, that must be him now.

50. 4 8"
CU shadows thro
glass partition

CRAWFORD: What are we going to say?

Pan to CU STEED as
he opens door

STEED: Where's Mace?

51. 3 3"
M3S Dew &Craw.
sitting f.g.
Steed b.g.

CRAWFORD: He isn't here.

STEED: I can see that for myself.

Where is he?

T/I & hold Dew & Craw.

DEW: We don't know. Sorry, old boy.

T/B as Steed sits f.g.

STEED: So am I, excruciantingly.

Hold 3s

Perhaps you wouldn't mind explain-
ing. I did go to rather a large
amount of trouble.

GRAMS LINK

MIX

INT. CONSULTING ROOM. NIGHT.

BOOM C3

52. 2 3" /in cam 3's pos./
MS MILLS at window

Mills walks into cam.
Pan with him to see Carol
coming in door.

CAROL: Why should Doctor Keel want

Crab R. holding 2s
past f.g. cabinet

all this.

MILLS: I can't say, miss. That's
what he gave me.

CAROL: But Mr Marsden was injured by
broken glass wasn't he?

52 on 2

BOOM C3

MILLS: That's right.

Crab L. holding 2s
in front of cabinet

CAROL: Then why does the doctor want

And what are all these other instruments
for?

Crab R. Holding Mills,
losing cabinet

MILLS: Look miss, I'm not in the
medical business. I was told to give
you that and collect the things.

53. 4 3"/in 3's CAROL: I suppose it's alright. /
MS CAROL po81A. "Fonum Equus" Did Doctor Keel say...

54. 2 /
MS MILLS

MILLS: What miss?

55. 4 /
MS CAROL

CAROL: Oh nothing. Well - that's
T/B as Mills x's to door everything.

Carol walks into 2s

MILLS: The doctor said you were to
go on home. Not wait for him. He
said we'd be very late.

Mills exits

Pan Carol to telephone

MILLS: Don't bother, I can find my
way out, miss.

55 on 4BOOM C3CAROL: This is Doctor Keel's residence.

Could I speak to Mr. Steed please?...

Oh, I see, do you know what time he will

be back...? No...no, there's no message,

I'll ring again.

T/I to MCU Carol

MIX
T/C

FX -- WEIR

MIX
56.1 TIA INT. CABIN, NIGHT.
CU Lamp swingingBOOM A1FX
WAVES LAPPING

T/B to C2S keel, Lola

LOLA: The tide...it's coming in.KEEL: More swabs please.

57.

2 (C)
M2S KEEL, BRADY
as Brady entersBRADY: How is he?KEEL: Spencer Wells. Those forceps
there. Hold them by the handle.TELEPHONE
BELL

58.

1
MS BRADY
moving to phoneINT. SALOON. NIGHT.BOOM C2BRADY: Hallo.

59.

3 (D)
MS BRUTONBOOM B2BRUTON: Brady?BRADY: Yes.(DISTORT)

60.

1
MS BRADYBRUTON: How's Mace now?BRADY: Still unconscious.

14.

60 on 1

BOOM C2

BRUTON: What's being done about it?

(DISTORT)

BRADY: He's operating now.

61.

3
MS BRUTON

Pan him to chair

BRUTON: He's using an anaesthetic?

BOOM B2

BRADY: Yes.

(DISTORT)

BRUTON: Keep with him - sometimes
people talk under anaesthetics.

BRADY: I will. The doc says it'll be
touch and go.

(DISTORT)

BRUTON: He's got to recover - long
enough to tell us what we want to
know.

62.

1
MS BRADY

BRADY: You don't have to tell me -

BOOM C2

BRUTON: I'll ring you again in an
hour's time. Don't leave Mace - and
watch that doctor.

(DISTORT)

63.

3
MS o/s BRUTON

BRADY: I'll handle it.

(DISTORT)

64.

4 (D) 3"
MS BRUTON

Bruton puts phone down
T/I on butterfly

MIX

65.

2 (C) 3"
CU Keel's hand

Bullet comes into shot 14.

BOOM A1
FX
WAVES IAPP
WEIR

65 on 2

BOOM A1.

T/B to C2S Lola & Keel KEEL: That tin of sterile swabs. Cotton
 wool. No more than that. Now the pads and tape.
 T/I on Mace as his wound is bandaged
 T/B and hold 2s
LOLA: I'll clear some of these things up.

KEEL: Thank you.

66. 3 (B)/between shelves/
M2S BRADY, MILLS INT. SALOON. NIGHT. BOOM C

Pan with Brady to incl. Keel.
BRADY: I. he going to be alright?

KEEL: Nasty. The bullet mushroomed slightly. It looks the same calibre...

BRADY: That kind of remark could be

67. 1 TIA dangerous / When's he likely to
M3S BRADY, KEEL come round?
LOIA

KEEL: It's difficult to say.

68. 3 BRADY: But he is going to come round?
MS BRADY I asked you a question. I'm getting
 sick of this.

69. 1
M3S LOIA, BRADY
KEEL KEEL: I'm not surprised.

BRADY: Now listen to me. Don't push your luck. I warned you.

Keel moves out of shot

T/I on Brady LOLA: Please, Al, can't you see he's done all he can.

BRADY: You still haven't answered my question, will he recover?

70. 3
C2S KEEL, MILLS 15,

70 on 3BOOM C

KEEL: I don't know. He certainly would if he had the proper treatment and it's essential he has a blood transfusion.

71. 1 _____ /
MS BRADY

BRADY: Alright give him a blood transfusion - what are you waiting for?

72. 3 _____ /
MCU KEEL

KEEL: I'm waiting for a thank God to come to his senses and get this man to hospital.

73. 1 _____ /
MCU BRADY

BRADY: Look I warn you remarks like that...

74. 3 _____ /
a/b

KEEL: And I'm warning you if this man dies...

75. 1 _____ /
a/b

BRADY: He's not going to die. You're going to keep him alive until he tells me what I want to know.

76. 3 _____ /
M2S KEEL, MILLS

77. 1 _____ /
a/b KEEL: What do you want to know?

78. 3 _____ /
M2S KEEL, MILLS BRADY: That's my business, but if

Hold still fr. as Brady moves
Brady walks into shot

he dies you'll find yourself in the river with him. So you'd better get used to the idea that you're staying here, one way or the other.

78. on 3

BOOM C

Keel moves into f.g.

KEEL: I'm getting used to it.
But I expect they missed me back
at the surgery about an hour ago.

79. 1 /
C2S KEEL, LOLA

BRADY: What kind of a fool do you
take me for?

80. 3 3"
M3S KEEL, BRADY, MILLS

KEEL: I haven't decided yet, but
you'll find out.

Brady moves to Keel

BRADY: Alright. Then we'll write
a note with a plausible explanation.

Keel exits shot

T/I on Brady & Mills

KEEL: Write it yourself. I've
got a patient to attend to.

MIX
81.

2 (A) 3"
C2S STEED &
CAROL

INT. CONSULTING ROOM NIGHT.

BOOM C
SWING TO CONSULTING
ROOM

82. 4 /in 3's pos.A/
C2S CAROL, STEED

STEED: A list of surgical
instruments?...

CAROL: Yes. A man brought it
about two hours ago. He said the
doctor couldn't leave his patient.

I'm terribly worried about him. That's
why I've been trying to get hold of you.

STEED: Why

82 on 4BOOM C

83. 2 _____ /
C2S a/b

CAROL: Look at the last item.

STEED: "Fonus Equus". Hardly
Heroditus. "Equus" means horse.

CAROL: Or Steed.

STEED: Ah Steed, rather good.

84. 4 _____ /
C2S a/b

But "Fonus?"

CAROL: Isn't a Latin word at all.

CAROL: Don't you see? Equus
means you....

85. 2 3" _____ /
C2S a/b

STEED: I think I've got the idea.

CAROL: Obviously he couldn't get a
message to me openly..

STEED: I wonder what the chemist
would have made of that. He went
out on an emergency you say?

T/B as Carol moves into
cam & out of frame.
Hold Steed.

86. 4 _____ /
MS CAROL

CAROL: A woman came here after surgery this evening. She said her name was 'Mrs Marsden' and she lived in Palmers Drive. I've looked up in the directory and there's no Marsden, no Palmers Drive.

87. 2 _____ /
MS STEED

STEED: Tell me about the man who brought the list.

CAROL: Nondescript, cockney.

88. 4 _____ /
MS CAROL

STEED: Nondescript, cockney.

CAROL: Not much of a description, is it? But he was like that.

89. 2 _____ /
MS STEED

STEED: Would you recognise him again?

90. 4 _____ /
C2S STEED, CAROL

CAROL: I might. / The Doctor's in trouble, isn't he?

CAM 2 TO HALL

Pan them to door

STEED: I'd better find out, hadn't

Hold Steed as Carol goes to window

I? Come along, I'll drive you home.

CAROL: Listen. This maybe him

91. 2 (E) _____ /
MCU CAROL at window

now. No it isn't. That's the man - the one who brought the list.

(Steed switches off light)

92. 4 _____ /
MS STEED

STEED: Keep out of sight. Look, pretend there's nobody in. I'll slip

93. 2 3" _____ /
M2S STEED, CAROL

Steed exits into cam.

out the back way and follow him. You stay here and I'll phone you as soon as I can.

93 on 2

BOOM C

CAROL: Alright.

Hold on door.

Carol picks up letter

94. 4 3"
MS CAROL entering door
CAROL SWITCHES ON LIGHT

T/I as she switches on light
and reads letter

INT. SALOON. NIGHT.

BOOM A1

MIX
95. 1
C2S BRADY & MILLS
playing cards
EX WEIR
WAVES LAPPING

MIX
96. 2 (B)
CU KEEL thro porthole

97. 3 (B)
MS KEEL

Pan him to Lola.
Hold Lola

98. 1
M2S BRADY & MILLS
in Fr. with Keel
looking thro curtains

99. 3
MS LOLA

99 on 3

BOOM A1

LOLA: I can't stand this any longer.
The whole thing is getting on my
nerves.

100. 2 (B) /
MS KEEL

KEEL: You have your own remedy.

101. 2 /
M2S KEEL, LOLA

Keel sits in f.g. LOLA: Thanks....

KEEL: Don't mention it...

LOLA: I don't deserve it...

You don't have a very good opinion
of me, do you?

102. 2 /
MS KEEL

KEEL: You haven't given me much of
a chance have you?

103. 3 /
MS LOLA

LOLA: People like you....

KEEL:.....don't understand people
like you...you're not unusual, you

104. 2 (B) /
MCU KEEL
know...point of fact you're more
usual than you think. I've met
quite a lot of people like you, who
haven't got the courage of their own
convictions.

105. 3 /
MCU LOLA

105 on 3BOOM A1

LOLA: You could be wrong about that,
you know.

106. 2 (B) /
MCU KEEL

KEEL: You can always walk out.

107. 3 /
M2S LOLA, KEEL

LOLA: It's not as simple as that. Anyhow,

Lola rises

It's not in the programme.

KEEL: What is in the programme?

LOLA: Ted is going to get better isn't

he?

108. 2 (C) /
MS KEEL

KEEL: You seem to be quite fond of
him.

LOLA: How long is he going to stay
like that?

KEEL: The effect of the anaesthetic
should be wearing off quite soon.

109. 3 /
MS LOLA

LOLA: Can't you give him something?

110. 2 /
MS KEEL

KEEL: I am beginning to think that
you do have the welfare of the patient
at heart.

111. 3 /
MS LOLA

LOLA: Yes, how strange. Right now, nothing
else matters. Look, he is moving.

112. 2 /
M2S LOLA, KEEL
Ted.

112 on 2BOOM A1KEEL: Leave him.LOLA: Al...Al...MACE: My...KEEL: Try and keep still.113. 3 _____ /
MCU MACEMACE: The plot...it's...John...John
Bartholomew's...plot.114. 2 3" _____ /
C3S KEEL, BRADY
LOLABRADY: She says he's conscious...115. 3 _____ /
MCU KEELKEEL: She's wrong. He's dead.116. 2 _____ (Reaction) _____ /
a/b

T/I on Brady

T/C Slide END OF PART IGRAMS
THEMECOMMERCIAL BREAK 2:05"

ACT II

F/V

T/C Slide "The Avengers" GRAMS
PART II THEME

MIX
T/C

35 mm FX
(Mills' car arrives, CARS ETC.
followed by Steed in Rolls Royce)

MIX
117 1/2

INT. CABIN, NIGHT.

BOOM A1

3 (B)
MCU LOLA LOLA: You killed him. I told you we
should have taken him to hospital straight
away.

118. 2
C3S LOLA, BRADY, KEEL

BRADY: Shut up!

Lola stands, x's to Brady
Keel grabs gun.
Hold Keel

LOLA: What are we going to do now?
Don't you see what that means?

BRADY: Will you shut up and let me think.

118 on 2

BOOM A1

119. 3
C2S BRADY, LOIA KEEL: Keep quite still - both of you.
I said - quite still.

120. 2
MS KEEL BRADY: You wouldn't shoot

KEEL: Try me. The way I feel at the
moment I'd personally nail you to
the floor.

121. 1 B.T.L./thro doors/
LS Saloon

BOOM C

Mills enters from cabin BRADY: Now just you listen to me...
See Brady & keel o/s Mills

KEEL: Save your breath, you'll need
it later. You've got a lot of explaining
to do.

122. 2 /in 3's pos.B/
2S MILLS, KEEL

123. 1 T.L.A.
C2S KEEL, BRADY BRADY: I don't think you are going to
get very far.

124. 2
MS MILLS

Pan as Mills crashes chair
on to Keel

125. 1
2S BRADY, KEEL

126. 2
2S BRADY, KEEL
as partition crashes

127. 1
MS LOIA

127 on 1

BOOM C

128. 3 _____ /
M3S BRADY, KEEL,
LOLA
LOLA: Alright, break it up.
129. 1 _____ /
C2S LOLA, BRADY
BRADY: Give me the gun. I warned you,
if he died, you'd go too.
130. 3 _____ /
MS KEEL
LOLA: Wait a minute.
131. 1 _____ /
C2S LOLA, BRADY
KEEL: Don't you want to know what he
said before he died?

131 on 1

BOOM C

LOLA: I am sure Ted mumbled something.
He was listening, bending right over him ..

132. ?
MS KEEL _____/

KEEL: What were you expecting him
to say?

133. 1 2"
GS _____/

BRADY: Don't get clever. We are
wasting time.

134. 3
Mirror shot _____/

MILLS: Let's sweat it out of him.

KEEL: Sweat it out of me. That's
just what you people would say. What's
the matter with you people? That man
would have lived if he'd been taken to
hospital and all you can do is talk about
sweating things out of people.

BRADY: You have ten seconds.

LOLA: Don't, Al. Ted said something,
I am sure of it.

KEEL: You heard, you tell him.

135. 1
M2S BRADY, LOLA _____/

MILLS: Al, why wait?

HATCH FALLS

STEED: (OOV) Sergeant, bring your men
up behind those trees, but keep back --

136. 2
M2S MILLS, KEEL _____/

one of them's got a gun.

136 on 2

BOOM C

MILLS: Police! How did they get

137.

1
a/b

BRADY: Shut up!

STEED: (O.O.V.) Bring the lights up.

Lola runs to steps.
Hold Brady.

LOLA: Let's get out of here.
Quick, Al.

BRADY: Try and get to the car. I'll
settle with him.

CUT
T/C

35 mm
(Mills leaving boat,
going into water)

FX - WEIR
WATER SPLASH

CUT
138.

2
2S BRADY, LOLA

LOLA: Come on, Al. Leave him, there's
no time.

BRADY: Get out of the way, you idiot.

FX
2 Gun shots

139.

1
MS KEEL
as he falls clear of shot

CUT
T/C

35 mm
(Lola & Brady running
off the boat.
Mills crawling out
of the water)

FX
WEIR (EXT)
FOOTSTEPS

INT. SALOON. NIGHT.

BOOM C

140. 3 (B) /low/
MS STEED
entering the boat

STEED: Good evening.

141. 1 /low/ 3"
C2S STEED, KEEL

KEEL: What's good about it?

T/B as Keel rises.
Lose Steed

STEED: Are you alright?

KEEL: Yes, just looking for my
collar-stud.

STEED: Any idea where you lost it?
You look awful.

KEEL: You are not letting them get
away, are you?

142. 3
C2S STEED, KEEL

STEED: I am not fighting a revolver
with an umbrella. Are you sure
you are alright?

143. 1
MS KEEL

Steed x's into cabin

KEEL: Well, you'd better phone the
police. There is a dead man in there.

INT. CABIN. NIGHT.

BOOM A

144. 2 (C)
M2S STEED, KEEL

STEED: Mace?

KEEL: I took a bullet out of him.

STEED: Poor blighter.

KEEL: Do you know him?

STEED: I ought to. I helped to get him out of jail a few hours ago. I arranged it.

KEEL: You did?

STEED: Seems that I've done him a bad turn.

INT. SALOON. NIGHT

BOOM C

145. 3 (E)
M2S STEED, KEEL
entering

Hold low 2S

STEED: Remember the Hatton Garden robbery about four months ago? Job in the classic mould.
KEEL: Quite a big one, wasn't it?
STEED: Two hundred thousand pounds worth of uncut diamonds taken from the jewellers Lowestein & Bruton.

146. 2
C2S STEED, KEEL

KEEL: By him?

147. 3
C2S STEED, KEEL
Drinks f.g.

STEED: He was an expert safecracker. Nothing clumsy, one might even say an artist of his kind, but his work was too specialised. There was never any doubt who did it. He was picked up after the robbery but the diamonds weren't found on him & he didn't say what he'd done with them.

147 on 3

BOOM C

KEEL: So that's what they were after.

STEED: They weren't alone. I went to a great deal of trouble to get Ted Mace out of jail.

KEEL: How do you come into it anyway?

STEED: The insurance company, old boy. They paid out the claim and they are not very pleased about it. They would like to know what happened to the diamonds. Now they will probably never know.

KEEL: What does the name 'John Bartholomew' mean to you?

STEED: Eh?

KEEL: Mace mentioned it just before he died.

STEED: What exactly did he say?

KEEL: 'It's John Bartholomew's plot.' were his exact words.

STEED: Was that all?

KEEL: Yes.

147 on 2

BOOM C

STEED: Sorry... John Bartholomew. Never heard of him.

KEEL: Well, he had. How did he get shot anyway? Do you know?

STEED: Oh, the escape car I arranged was ambushed, Mace dragged out of it, shot up and pushed into another one before my men knew what was happening.

KEEL: What were they doing?

STEED: They were too busy trying to keep of the way. Green troops, first time under fire.

KEEL: Were they volunteers?

STEED: No, enlisted. Nowadays we must scrape the bottom of the barrel. I wondered how my plans leaked out. Now I know. Mrs. Mace.

KEEL: Mrs. Mace?

STEED: Theyou nglady who entertained you this evening, Lola.

MIX
148.

KEEL: Police.

4
C2S BRUTON f.g.
BRADY b.g.

BOOM B2

148 on 4

BOOM B2

INT. BRUTON'S STUDY, NIGHT.

BRUTON: You mean to say he was only
six feet away and you missed?

Brady moves into cam.

BRADY: Will you listen to me? I had
two bullets left and Lola got in the way.

BRUTON: Why you all ran like scared rabbits
is beyond me.

BRADY: What the heck are you talking
about? I thought the place was swarming
with police.

149. 1 _____/
C2S BRADY, BRUTON

BRUTON: Where are the others?

Bruton moves to desk.
Hold

BRADY: Lola has gone home.
I sent Mills back to keep an eye on
the boat after he dried out.

150. 4 _____/
C2S BRUTON, BRADY

BRUTON: You certainly handled the whole
business beautifully. Mace is dead now
so there is no hope of finding the diamonds.

BRADY: How many times do I have to tell

151. 1 _____/
C2S BRADY o/s BRUTON

you it was an accident. Anyway, there is
still a chance.

BRUTON: How is that?

/Strike drinks trolley/

BRADY: Mace said something before he died.

152. 4 _____/
BRUTON: What did he say?

153. 1 _____/
C2S BRUTON, BRADY

153 on 1

BOOM B2

Jib R. to hold 2S
BRADY: I don't know. He was dead before I got to him. Lola was certain he mumbled something to the doctor.

154. 4
MS BRUTON

BRUTON: You should never have left him. I told you not to. If he said anything about the diamonds, the doctor will have naturally informed the police. A pretty mess. If I had known what sort of a man

155. 1
C2S BRUTON, BRADY Mrs. Mace was recommending to me...

BRADY: Look, you fat slob, I've had enough out of you. I take all the risks while you sit there moaning.

156. 4
MS BRUTON

BRUTON: Don't be impertinent, Brady.

157. 1
C2S a/b

BRADY: Find the blasted diamonds yourself.

158. 4
MS BRUTON
as he rises

BRUTON: Aren't you forgetting something? (BOOM stay with Bruton)

159. 1
a/b

BRADY: What's that? (BOOM swing to Brady)

160. 4
MS BRUTON

Pan him to 2s with Brady BRUTON: You shot a man. By this time the doctor will have given your description to the police. Your only chance is to find the diamonds and get out of the country with your share.

BRADY: I guess you're right. I'll find those diamonds but not on the old terms. I want a fifty-fifty split. Take it or leave it.

160 on 4

BOOM B2

BRUTON: Have you got a plan?

161 1
M2S BRUTON, BRADY

Brady x's into cam

BRADY: Of course.

Bruton sits on
arm of sofa

BRUTON: Alright, I suggest you start
earning your rise. What is your plan?

Brady pulls up chair

162. 4
MS BRADY

BRADY: I take it this doctor knows
what Mace said. There is only one way
to get it out of him and I'll tell you
what it is.

MIX

163. 3 (E)
M3S SUPERINTENDANT
& Ambulance men with Mace

INT. SALOON. NIGHT.

BOOM C

INT. CABIN. NIGHT.

BOOM A.

164. 2 (C)
M3S KEEL, STEED
SUPERINTENDANT

SUPERINT.: Can we give you a lift, Sir?

KEEL: Well, that's very kind of you

STEED: I wouldn't worry, superintendent,
I'll look after the doctor, I've got
my car.

SUPERINT.: Right you are, sir. Many
thanks for your help, we'll be in touch
with you if there is anything else.
I expect you could do with a good bit
of shut-eye.

KEEL: Not a bad idea at that. Goodnight.

165. 3 (E)
GS
Keel & Steed move to steps,
Policeman moves to cabin.

INT. SALOON. NIGHT.

BOOM C

SUPERINT.: Sergeant, will you come here
please.

Hold Keel & Steed

165 on 3

STEED: By the way, your Latin is atrocious,
but the idea was very bright.

KEEL: I hoped Carol would understand.

STEED: She did. Brainy as well as
beautiful. A useful combination.

Pan Keel to phone

KEEL: I had better phone her in case
she is still there./

166. 2 (D)
2S Keel phoning,
Steed on steps

STEED: I wonder how Mrs. Ted Mace got up
these stairs in a tight skirt. Still, she
must have had a lot of practice in that old cottage

KEEL: What old cottage?

STEED: I've just had an idea. By the way, old
boy, do you mind taking the offer of that lift?
I am going to take a spin in the country.

KEEL: At this time of night?

STEED: Of. course. I do all my best
work at night. You should know that
by now.

T/I on Keel

167. 3 (A) 3"
MS CAROL
coming thro door

INT. CONSULTING ROOM.

FX.
TELEPHONE
BELL

She goes to phone

CAROL: Sloa e 0181.

168. 2
MS KEEL

KEEL: Oh, good heavens, youre still there.
I am terribly sorry. I got rather tied up.

CUT
T/C 35 mm FX
(Mills following Steed) WEIR
NIGHT NOISE

MIX
169. 4 (E) EXT. GRAVEYARD. NIGHT. FX
LS Churchyard OWLS ETC.
& Cottage

MIX
170 3 (F) 3" BOOM B3
MS BARTHOLOMEW

T/B to 2S as Bart. hands (BOOM C TO BRUTON'S
tea to Steed INT. COTTAGE. NIGHT. STUDY)

STEED: Thank you. Very nice.

Who owns the cottage next door, Mr...?

BARTHOLOMEW: Eh? I'm a bit hard of
hearing.

STEED: I said, who owns

I didn't quite catch your name, Mr

BARTHOLOMEW: Eh?

STEED: Are you sure that thing is switched on?

BARTHOLOMEW: Nope. Try the other ear.

Hear better on starboard side... to leeward,
you know...

STEED: I said who owns

171. 4 (F) /
C2S STEED & BART. BARTHOLOMEW: Want to stop this one up too,
young fellow?

STEED: Sorry.

BARTHOLOMEW: Whisper, this one's got
good accoustics.

171 on 4

BOOM B3

STEED: Good. I said,
Who owns the cottage next door?

BARTHOLOMEW: Do you want to rent it?
Have to know all about you. The last
people were a bad lot.

STEED: Yes, I know them, Mr. & Mrs. Mace. So,
You own it, do you?

BARTHOLOMEW: I bought it forty years ago.
Its nice, not damp, you'll like it.
Of course, I'll have to find out about
you.

BARTHOLOMEW: I was very unlucky with the
last lot.

172. 3
C2S STEED, BART.

STEED: Have there been any letters for
Mrs. Mace since she left?

BARTHOLOMEW: I never had nothing to do
with him. Pinched, he were, for stealing
a lot of diamonds.

STEED: I know. Did Mrs. Mace leave
any address to forward letters to?

173. 4
C2S a/B

173 on 4

BOOM B3

BARTHOLOMEW: You don't have to shout.
I can hear if you annouciates - use
your vowels, man, you got good teeth!
There was only one letter. I give
it back to the postman.

174. 3 3"
C2S a/b

STEED: I see.

BARTHOLOMEW: There was another letter,
but it weren't for Mrs. Mace.

STEED: Who was it for?

BARTHOLOMEW: Four. I never said 'four'
just one.

STEED: What was the name on this other
letter?

BARTHOLOMEW: It were a Miss - a Miss
Lola something or other.

STEED: Have you got it?

T/B holding Steed as
they rise

BARTHOLOMEW: No, I ain't forgot it.
I've got it here somewhere.

See Mills at window
Hold window

175. 4 /outside window/
MLS STEED at mantle
o/s Mills. He raises gun

176. 3 3"
MS STEED & vase on mantle

176 on 3

BOOM B3

Mills fires
Vase smashes
Hold vase as Steed ducks out
of frame

FX
GUNSHOT

T/B quickly as Steed dashes
to door.

Hold 2s Steed & Bart.

Mills fires again

FX
GUNSHOT

S STEEED: Er... thank you. I've
got to go, Mr....?

177. 4 /in set/
MS BARTHOLOMEW

BARTHOLOMEW: Bartholomew.

178. 3
MLS BARTHOLOMEW

Wonder how that got smashed..... Clunsky

T/I to MCU as he moves to young fellow.....
vase.

MIX
179. 1
MS CAROL

BOOM A 2

FX
TELEPHONE
BELL

179 on 1

BOOM A2

INT. CONSULTING ROOM. DAY

CAROL: Doctor Kee's surgery. Oh, yes
Mr. McCleary. No, I'm afraid he isn't.
Is it urgent? I see. Well, I know
he will be back in time for the morning
surgery. Perhaps you could come and see
him then. You will if you feel well
enough. Alright, Mr. McCleary. What
was that? No, I'm afraid he couldn't
issue a certificate without seeing you
first. Goodbye.

FX:
DOORBELL

180. 2 (E)
MLS CAROL thro door

Pan her to front door

Brady enters

BRADY: Good morning. Is the doctor in?

Pan them thro door
to surgery

CAROL: No, I'm afraid he's not here at
the moment.

BRADY: Oh, then I'll wait for him.

Brady turns with gun

CAROL: Excuse me, but you don't have
an appointment, do you? Would you wait
in

181. 1
C2S BRADY, CAROL

BRADY: Get your coat.

CAROL: What do you want?

Pan with Carol as she
gets coat.

BRADY: Don't talk, get your coat.
Come on, get a move on.

FX:
TELEPHONE
BELL

Pan her to 2S
182. 2 (E) 3"
2s as they enter hall

182 on 2

BOOM A2

Brady & Carol exit
into cam.

BRADY: I don't want to have to use
this. Out the back way.

FX:
KNOCK ON
FRONTDOOR.

Steed enters frontdoor

CAM 1 to BRUTON'S STUDY / INT. CONSULTING ROOM. DAY
CAM 3 REPLACES CAM 1

183. 3 (A) 3"

ONE-TEN: One-ten.

MS STEED entering consulting room

STEED: Steed. Was there anyone named John
Bartholomew connected with Ted Mace?

Hold STEED

ONE-TEN: John Bartholomew.

STEED: Yes.

ONE-TEN: Specialist of any kind?

STEED: I can't tell you anything about
him except his name.

ONE-TEN: Mace was a lone hand, never worked
with anyone, but I'll see what I can
turn up on Bartholomew.

STEED: Let me know as soon as possible,
will you, sir?

ONE-TEN: This wouldn't have anything to
do with the missing diamonds ?

STEED: Could be.

ONE-TEN: I'll do what I can.

STEED: Thanks.

ONE-TEN: Anything else to report?

STEED: Only a couple of near misses.

ONE-TEN: Theirs or yours?

STEED: Theirs.

ONE-TEN: See that you keep it that way.

Pan Steed to couch

184. 2 (G)

MS KEEL at frontdoor

Pan him over to Steed

KEEL: Carol.... Carol ... Alright,

185. 3

2S STEED, KEEL

how did you get in this time?

STEED: Through the letterbox. Do you think that Carol could make us a cup of coffee? I haven't had breakfast.

KEEL: She doesn't seem to be here. I just nipped out to see a patient. She was here before I left.

STEED: Oh.

186. 2 (A)

KEEL: You look awful. How was the counrty?

STEED: The pubs were closed. Look, could you make the coffee?

187. 3

3"
C2S STEED, KEEL

187 on 3

BOOM A2

188. 4 (C)
MS BRADY

KEEL: Sloane 0181.

BRADY: Doctor Keel?

BOOM C3

KEEL: Speaking.

(DISTORT)

189. 3
MS KEEL

BRADY: We've got your receptionist.

She's unharmed - at the moment. If you want her to stay that way, you'd better tell me what Mace said before he died.

(DISTORT)

KEEL: Now you listen to me. If you hurt he

(BOOM A2)

BRADY: I suggest you tell me what I want to know.

(DISTORT)

KEEL: He didn't say anything that made sense.

BOOM A2

190. 4
MS BRADY

BRADY: I'll be the judge of that.

BOOM C3

KEEL: How do I know that you'll let her go if I do tell you?

(DISTORT)

BRADY: You know I'll get rough if you don't.

BOOM C3

191. 3
MS KEEL

191. on 3

BOOM A2

KEEL: Alright. He said: 'It's John
Bartholomew's plot'.

192.

4
MS BRADY

BOOM C3

BRADY: Was that all he said?

KEEL: That's all.

BRADY: You'd better be right.

193.

3
C2S KEEL, STEED

STEED: They've got Carol.

KEEL: Look, where are you?

BOOM A2

KEEL: What do we do?

Pan Steed to door

STEED: Leave it to me for the moment.

I've got an idea. I'll phone you as

194.

2 MS KEEL

soon as possible. /

KEEL: Look, I know this man. He means what he
says. Carol is in real trouble. /

195.

3 MS STEED

STEED: Don't panic. /

196.

2 a/b

KEEL: I'm not panicking....

INT. BRUTON'S STUDY: Day.

197.

1. High
MLS BRADY
with chandelier
in frame

BRADY: Bartholomew, Bartholomew....

BRUTON: Did he tell you what Mace said?

BOOM C3

T/I & crane down as
Brady moves to drinks trolley
Bruton enters. Hols 2S

BRADY: Yes, but I don't know whether
it's much help.

198.

4 (D)
MS BRADY

BRUTON: Well, what is it?

BRADY: It's John Bartholomew's plot.

199.

1
C2S BRUTON, BRADY

199 on 1

BOOM C3

BRUTON: John Bartholomew? Who is he?

BRADY: I don't know. I thought you might?

BRUTON: Well, I don't. Are you sure it's on the level?

BRADY: That doctor's no fool - he knows the score.

200. 4
C2S BRUTON, BRADY

BRUTON: Where have you got the girl?

BRADY: Never mind about the girl.

What I've got to do is find this Bartholomew character. If there is such a person.

Brady moves back
Bruton follows

Strike Trolley

BRUTON: I am not sure that I trust you. How do I know that you are telling the truth. Suit you nicely, wouldn't it? Me off on a wild goose chase while you collect the stones.

201. 4 3"
a/b

BRADY: Look, Bruton, if you want that fifty percent, you find Bartholomew and be quick about it. I'll check with you later.

Brady exits
T/I on Bruton

202. 3(0) 3'
M2S DEW & CRAWFORD.

BOOM B 1

202 on 3

INT. BASEMENT OF PAWNSHOP. DAY

BOOM B1

No Truck in this scene

DEW: I think we can give ourselves
a pat on the back this time.

CRAWFORD: I don't know about you,
but I thought she was rather a dish.

203. 2 (F)
C2S DEW & CRAW.

DEW: Not my type, old boy. I could
hardly take her home to mother.

204. 3 (D & C)
C2S DEW & CRAW.

CRAWFORD: Go on.

T/B to incl. Steed
as he enters.

STEED: Have you found Lola Carrington?

Hold 3s

CRAWFORD: Yes, I have checked. It's
her alright, Mrs. Ted Mace. Here is
the address.

STEED: Good. Maybe we should have
a chat with her.

CRAWFORD: She's got a boyfriend.

STEED: Only one? Who's that?

CRAWFORD: A fellow called Al Brady.
He may be difficult.

T/I on Crawford

STEED: Maybe with your charm you can
woo her away for a while.

204 on 3

BOOM B1

CRAWFORD: You mean

205. 2 3"
M3S STEED,
CRAW. & DEW STEED: Bring her in. Jump to it.

T/I as Steed sits

STEED: And by the way, boys, don't
lose this one.

206. 3 (C)
C3S DEW: Don't worry, I'll take care
of it.

207. 2
MCU STEEDD STEED: Do.

MIX

208. 4 (G)
MS MILLS BOOM C4

T/B to see Brady
enter b.g. INT. GARAGE. DAY

209. 1 T.L.E. 3"
MS MILLS BRADY: Everything O.K., Bert?

Pan him to Brady MILLS: Yes. Did you phone him?

T/I to 2S

BRADY: Yes. Ever heard of John
Bartholomew?

MILLS: No, what's he got to do with it?

BRADY: That's the name Mace is supposed
to have mumbled before he died.

MILLS: John Bartholomew? Well, Bruton
might know.

210. 4 3"
M2S BRADY, MILLS

BRADY: He doesn't. I asked him

They walk into cam.

MILLS: Do you believe him? He
might be crossing us.

BRADY: I don't think he'd do that.
He hasn't the guts. I'll keep my
eye on him, just in case, but where we
go from here I don't know.

MILLS: What about the girl? She had
time to talk to the quack, she might
know something.

T/B to incl. Carol
in 3s as they move to her.

BRADY: That's quite an idea, Bert.
Yes, I think we'll have a little chat
with her.

211. 1
MS CAROL

MIX
T/C

SLIDE

END OF PART II

GRAMS
THEME

ACT III

F/U
T/C Slide PART III GRAMS
THEME

MIX
212. 4 (H) CU Phone ringing FX
TELEPHONE
BELL

LOLA: Yes?
Pan up to MCU Lola BRUTON: Lola? FISHPOLE or
STAND. MIC.
BOOM C3

LOLA: Yes. STAND MIC.

213. 1 T.L.F. /
MCU BRUTON on phone BRUTON: Al Brady there? BOOM C3

LOLA: No.

BRUTON: I must get in touch with him
immediately. It's terribly important.

214. 4 /
MCU LOLA LOLA: Well, I'm not sure where he is.

BRUTON: It's vital that I locate him
at once.

215. 1 /
MCU BRUTON LOLA: Have you tried the garage?

215 on 1

BOOM C3

BRUTON: The garage, dear?

LOLA: The lock-up on Hart Street.
Sevebteen A, you know it, don't you?

BRUTON: Oh, of course, slipped my
mind. Hart Street,

LOLA: He may be there with Mills
and the girl.

BRUTON: Thank you very much, dear.

Pan down with phone as
he puts it down

Thank you very much.

Hello! Hello! Hello! Are you
there?

MIX

216. 2 (A)
CU Phone ringing

INT. CONSULTING ROOM. DAY

FX
TELEPHONE BELL

Pan up to MCU Keel

KEEL: Sloane 0181.

BOOM A

STEED: We've found her.

BOOM B
(BOOM C to POS 4)

Cam 1 to Garage door--
FAST T.L.G.

KEEL: Carol?

217 3 (C)
MCU STEED

STEED: No, Lola. But she should lead
on to Carol. Come on over, here's the
address.

MIX

218. 2
CU KEEL writing
address on pad

GRAMS

MIX

219. 4
MS CAROL asleep

219. cn 4

BOOM

INT. GARAGE. DAY

(BACK LIGHTING - CASTING SHADOWS)

220. 1. 3" TL.G.
CS Garage door

FX
GARAGE DOOR
SPLINTERING

Crane down

T/I holding shadow on ground
or feet as they move the
length of the garage twd.
Carol

221. 4
MS CAROL as she wakes

GRAMS

MIX

INT. BASEMENT OF PAWNSHOP. EVENING

221. 3 (C) 2"
MS LOLA

BOOM B

T/B to GS

LOLA: What's the idea? I was asleep
in bed when these men broke into my flat.

CHAIR STRUCK IN
COTTAGE SET FOR CAM 3

STEED: If you want to sleep at night
you could get up in the morning.
I should speak to Brady about it.

223. 2 (F)
MS STEED

LOLA: I don't know what you mean.

STEED: Alright, we'll leave that one.
Is it Mrs. Mace ? Or Miss Carrington?
Which do you prefer, Mademoiselle or Madame?

224. 3
C3S LOLA f.g.
DEW, CRAW. b.g.

LOLA: Call me what you like.

225. 2
C3S STEED & LOLA
with KEEL seen
between them

STEED: Don't tempt me. I want some
information.

LOLA: I don't know anything

225 on 2

BOOM B

STEED: Your misbegotten boyfriend has
got Keel's receptionist. I've got you.
Exchange is no robbery. Got the idea? /

226. 3 3"
MS LOLA

T/B as Steed moves round
behind her

LOLA: I don't know anything.

Hold 4S -Lola, Steed,
Dew & Craw.

STEED: What a pity. I'm afraid it's
going to be very unpleasant for you.

LOLA: You can't keep me here.

STEED: Not here. There is a convenient
cellar below. It's dark, rather odious.
But don't worry, I believe you'll have company,
isn't that right?

CRAWFORD: Quite the largest rats I've ever seen.

DEWE: Absolutely.

LOLA: You wouldn't do that.

STEED: Tell me where I can find Carol
Wilson.

T/B to C2S Lola & Steed
as he sits

LOLA: I don't know.

227. 2
MS KEEL

STEED: You're trying my patience, Lola. /

KEEL: You know, there is one particular
rat she's more afraid of ...

STEED: Who's that?

228. 3
C4S LOLA, STEED,
DEW & CRAW.

KEEL: Brady ... That's true, isn't it?

228 on 3

BOOM B

LOLA: He'd kill me.

Steed moves out of fr.

STEED: Some species of rodents have two legs, some four. Take your pick.

LOLA: I told you. It's more than my life is worth.

229. 2 3"
C2S STEED, KEEL

KEEL: I think you'll find you are safer with us. We're not quite so trigger happy. Look, Carol has nothing to do with this. I don't want to take a bullet out of her.

T/I as Keel rises,
losing Steed

230. 3
C2S KEEL, LOLA
as she rises

LOLA: If I tell you, will you keep me out of it?

Keel looks at Steed

231. 2
MCU STEED

STEED: I could never let a lady down.

232. 3
C2S a/b

(BOOM B to Garage FAST)

MIX

233. 4 (G) 3"
MCU MILLS

INT. GARAGE. NIGHT.

BOOM C

Pan him as puts coat on
to see Brady entering

MILLS: Al, it wasn't my fault.

234. 1 TL.G.
MS MILLS

BRADY: What are you talking about?

MILLS: The girl - she's scarpered.

BRADY: What?

235. 4
M2S MILLS, BRADY

MILLS: The girl. She's gone.

Brady moves to Mills

235 on 4

BOOM C

BRADY: But I told you to stay with her.

MILLS: I did, but Bruton phoned and
said you wanted me over there. He
said it was urgent.

BRADY: He did, did he?

MILLS: Al, believe me, my life!

BRADY: You stupid

MILLS: I told you he was doublecrossing
us.

BRADY: Quiet.

236. 3 (G)
CS outside door as it opens

FX: NOISE AT DOOR
BOOM B4

237 1 TL.G.
M2S MILLS, BRADY

STEED: There should be a light somewhere.

T/B as they move into cam.
& hide behind car

LO LA: By the door.

Hold 3s STEED, KEEL, LOLA
as the enter garage.

LIGHTS ON

T/I & pan with Steed
past car windows

BOOM C5

Pan to 3s

KEEL: Where is she?

237 on 1

BOOM C 5

LOLA: Al phoned, said he'd got her here.
He must have moved her.

STEED: Try again.

LOLA: I'M telling the truth, He phoned
me. He told me she was here.

STEED: Where's Brady?

238. 4 BRADY: Somebody paging me?/ You
MS BRADY double crossing little slut. Did you
tell Bruton as well?

239. 1
C3S KEEL, LOLA, STEED

STEED: Dear old Leonard Bruton. I always
thought he must have rigged the job with
Mace . Poor old Lowenstein.

240. 4
MS BRADY

BRADY: Shut up. Get over there.
You too.

241. 1
a/b

Keel moves to Brady
Hold 2s Keel, Steed

KEEL: Where's Carol?

BRADY: That's what I'd like to know.

242. 4 KEEL: What do you mean?
C2S KEEL, BRADY

243. 1 BRADY: We'll deal with that later./ Get
M3S KEEL, STEED, BRADY over there.

243 on 1

BOOM C5

Pan to incl. Lola

LOLA: What are you going to do?

244. 4 3"
M2S BRADY, MILLS b.g.

Mills walks out of fr. L.

BRADY: You seem to have come just at the right time. This is going to save me a lot of trouble. Mills, there are some lengths of old flex in the corner. Tie them up.

LOLA: Al.

Pan as Brady sits

BRADY: You can't help being a dirty little twister, can you? First Mace, now me. But there won't be another, I promise you.

245. 1 TL. G.
C5S MILLS, LOLA, BRADY
STEED & KEEL between
them

LOLA: Al, listen.

246. 4
MCU BRADY

BRADY: There are six shots in this gun. You'll get the lot if any of you move. Understand?

247. 1
MCU LOLA

248. 4
MCU BRADY

LOLA: I swear I didn't mean to

249. 1
C5S MILL, LOLA, BRADY
STEED & KEEL

BRADY: Then you'll die with a clear conscience.

LOLA: He phoned me, Al. He said it was urgent. Said he had to get in touch with you. I didn't know,...

249. on, 1

BOOM C5

KEEL: It wasn't her fault, we forced her.

BRADY: Save your breath, you're going to need it.

250. 1
C3S KEEL, STEED, BRADY

STEED: As a somewhat interested party may I ask what you are going to do?

251. 4
MS BRADY

BRADY: Sure. Start up the engine of this old car and forget to switch it off.

252. 1
C5S KEEL, STEED, BRADY
LOLA, MILLS

STEED: Charming.

253. 4
MS BRADY

BRADY: I hope you find it so.

INT. BRUTON'S STUDY. Night.

254. 2 (G) /under K's cable/ BOOM A3
MS CAROL

Bruton enters shot

Truckout- /
Strike desk & chair/

BRUTON: Feeling better?

(CAM 1 to Bruton's set)

CAROL: Much better, thanks.

(CAM 3 to pos. H.)

BRUTON: You should be grateful, my dear. I saved you from a very unpleasant situation.

Carol & Bruton move to chairs.
Hold 2S

CAROL: I certainly am. Thank you. You are one of Mr. Steed's man, aren't you?

BRUTON: Steed?

254 on 2

BOOM A3

CAROL: Yes.

255. 4 (H)/thro door/
C2S CAROL, BRUTON

BRUTON: Who I am is of no importance.

256. 2
C2S CAROL, BRUTON

CAROL: I'm sorry, I didn't mean to be tactless. How did you find me?

257. 4
a/b

BRUTON: there are ways and means -

CAROL: That's a typical Steed reply.

BRUTON: Yes, I suppose it is. How do you know Steed?

258. 2
MS CAROL

CAROL: A friend of the doctor's.

259. 4
MS BRUTON

BRUTON: Of course. I had forgotten.

CAROL: Who was the man who kidnapped me?

BRUTON: Brady - he's very dangerous.

260. 2
a/b

CAROL: You don't have to tell me. He scared me to death.

261. 4 8"
MCU BRUTON

BRUTON: The doctor spoke to Brady over the telephone. Do you know what he said?

CAROL: No.

BRUTON: The doctor gave Brady a message.
It's terribly important that I know what
it was.

262. 2 8" /
MCU CAROL

CAROL: Why? Who are you?

(CAM 4 move into set)

BRUTON: Did Brady mention the name
John Bartholomew?

CAROL: No.

BRUTON: I asked you if Brady mentioned the
name John Bartholomew?

263. 4 8" /in set/
MCU BRUTON

CAROL: I don't think so. /
~~BRUTON: Unless you tell me~~ what was

said, you'd have been better off with Brady.

264. 2
MS CAROL

She rises

CAROL: I'm terribly sorry, but I don't
know what you are talking about. I really
think I had better go home now. It was
very kind of you, but I really must go.

265. 4 3" /in set/
M2S BRUTON, CAROL
as he rises & grabs her

BRUTON: I don't think so.

She throws drink in his
face

T/I on Bruton

MIX

266. 3
C2S BRADY tying up
KEEL

INT. GARAGE, NIGHT.

BOOM C5

Pan with Brady to Lola

LOLA: Al, please, please.

(CAM 2 to pos. H.)

(CAM 1 to TL. F.)

266 on 3

BOOM C5

Hold Mills & Lola
as Brady exits shot

BRADY: Shut up. Get on with it, Mills.
We are running out of time. We've got
to find Bartholomew.

LOLA: What do you mean? Did you say
Bartholomew?

267. 4 _____/
MS BRADY

BRADY: Yes.

LOLA: John Bartholomew?

268. 3 _____/
MS LOLA

BRADY: ^{Yes,} Do you know him?

LOLA: Yes, yes. Ted knew him, I
know him. He is the old man who rented
us the cottage.

269. 4 _____/
MCU BRADY

BRADY: What?

LOLA: The cottage we had. He lives
next door.

270. 3 _____/
MCU STEED

MILLS: What's so funny?

271. 4 _____/
MS BRADY

BRADY: Now she tells me! Gag her.

272. 3 _____/
M2S MILLS, LOLA

I hope you're comfortable, doctor.

Pan with Mills to incl.
Brady & Keel.

MILLS: Think I was down there last night.
Are we going down there now?

T/B with Mills & Brady
See them thro car window

FX:
CAR STARTING

BRADY: Yes. But first we'll pay a little
call on our friend, Bruton.

272 on 3

BOOM C5

Brady exits fr.
Hold Mills

MILLS: You don't want to worry. I know
the way down to that cottage like the
back of my hand.

Pan back to car exhaust &
Keel

BRADY: Get the car. The old man who
lives next door?....

GRAMS
FX: CAR RUNNING

MIX

273. 2 (H)
MS BRUTON

BOOM A3

INT. BRUTON'S STUDY. NIGHT.

274. 1 TL. F.
MS BRADY (out of focus)

BRADY: Where's the girl?

Focus up.

275. 2
MS BRUTON

BRUTON: My eyes. She blinded me. She
got away.

276. 1
M2S BRADY & MILLS
in doorway

BRADY: Bert, get over to the surgery.

(CAM 3 to pos. A.)

You know what to do.

MILLS: Right.

BRADY: Then pick me up at Fred's.

I'll be there in ten minutes.

277. 2 3"
M2S BRUTON, BRADY

Brady moves out of shot

BRUTON: I know what you're thinking,
Brady, but you're wrong, I just wanted
to check up on the doctor. Make sure
he gave you the right message.

T/I on Bruton in chair

278. 1
MS BRADY

BRADY: Yeah?

279. 2
MS BRUTON

279 on 2

BOOM A3

BRUTON: Have you found out about John

280. 1 Bartholomew? /
MS BRADY

BRADY: Yes, I did. I found out.

281. 2 _____ /
MS BRUTON

BRUTON: Good. The old fifty-fifty basis?

282. 4 /thro doors/ Brady, Brady / Seventy-five percent.
M2S BRADY
Bruton b.g. That's fair.

Brady closes doors on cam.

FX:
GUNSHOT

283. 1 (high) _____
MLS BRADY at door
Chandelier in f.g.

Pan to Bruton in chair

GRAMS

MIX

284. 4 (G) 3" INT. GARAGE NIGHT. _____
M2S STEED, LOLA GRAMS
BOOM C5

Pan with Steed to Keel

(BOOM A to
pos. 2 -consulting
room)

285. 3 (G) _____
MS Dustbin & cat FX:
DUSTBIN LID
CLATTERING

286. 4 _____
C2S KEEL, STEED

(CAM 3 to pos. A)

287. 1 TL. E. 7" _____
MS KEEL crawling towards car

Jib L. as he opens car door
shooting thro car window.

287 on 1.

BOOM C5

MIX

288.

2 (E)

BOOM A2

M2S CAROL &
TAXI DRIVER

INT. HALL OF KEEL'S HOUSE. NIGHT.

CAROL: I'll just get my purse.

TAXI DRIVER: Will you be alright now, miss?

CAROL: Yes, thank you. You've been

Pan Carol thro door.
See Mills

so kind.

Carol switches on lights

LIGHTS SWITCHED
ON

289.

3 (A)

C2S CAROL, MILLS

MILLS: You took your time getting here.

Where have you been?

CAROL: I've been to the police.

MILLS: The police!

CAROL: Where did you expect me to go?

290.

2

M2S CAROL, MILLS

thro door

Taxi driver listening

Home and a warm bath and bed?

MILLS: It'd have been better/for you
if you had.

Mills closes door on cam.

291.

3 3"

C2S MILLS, CAROL

CAROL: Where is Doctor Keel?

291, on 3

BOOM C5

MILLS: Dead by now, I wouldn't wonder.

CAROL: Dead?

MILLS: Yeah, and the other geezer and I shouldn't be surprised if Bruton's brought it too. You're the only one what's left.

CAROL: You'll be caught, you know. The police know what you look like.

MILLS: Atleast you won't be at the identification parade.

Taxidriver opens door.
He switches off lights.
He & Mills struggle

LIGHTS OFF

CAROL: Look out, he's got a gun.

Pan taxi driver back
from door to incl. Carol

TAXI DRIVER: Are you alright, miss?

CAROL: I think - I think so.

TAXI DRIVER: He got away.

291 on 3

BOOM C5

CAROL: How much do I owe you?

TAXI DRIVER: Don't worry about that now, miss. It's nine and six on the clock, but we must get on to the police. There, miss, don't take on so. Please, don't take on. You're alright.

T/I on C2S Carol &
Taxi driver

TAXI DRIVER: Stewth!

INT. GARAGE. NIGHT.

MIX

292.

4 (H)
M3S STEED, LOLA, KEEL

BOOM C4

STEED: Is she alright?

GARAGE DOORS OPEN

KEEL: She'll recover.

293.

1 TL. H. 3"
M3S STEED
KEEL carrying LOLA

BOOM C TRACK
WITH THEM

STEED: We'd better get down to old John Bartholomew's cottage.

Hold 3s

KEEL: You know the way?

STEED: Yes, afraid I do. That's where I went last night, but I never got his name.

KEEL: Why not?

STEED: Too complicated, old boy, he's
as deaf as a post.

KEEL: What?

STEED: He's about a hundred and ten.
Come on.

KEEL: What about her?

They exit past cam.

STEED: Oh, bundle her in the back.
I only hope we're in time to save
what's left of the old boy's life.

MIX

294.

3 (F) 3"

BRADY walks from cam
to 2S with BART.

INT. BARTHOLOMEW'S COTTAGE. NIGHT.

BOOM B3

BRADY: Where are they?

BARTHOLOMEW: What?

T/I as Brady sits

BRADY: The diamonds, you old fool.

BARTHOLOMEW: I don't know.

T/B to see Mills enter

MILLS: I've done Mace's cottage up
from top to botton. Nothing.

294 on 3

BOOM B3

295. 2 (J)
2S BRADY, BARTH. / BRADY: Then they must be here.

BARTHOLOMEW: Look here, I've had enough of this. I've been putting up with your rudeness for long enough. Just you leave my cottage.

296. 3
C2S BRADY, BARTH. /

BRADY: I'm not going anywhere. If you don't tell what I want to know, you'll be leaving in a box.

297. 2
a/b /

BARTHOLOMEW: Don't you threaten me, young man, I'm too old to be worried about dying. You can't frighten me.

298. 3
M3S MILLS, BRADY b.g
BARTH. f.g. /

MILLS: What you gonna do?

BRADY: Shut up.

BARTHOLOMEW: That'll be nice -- to be with Gladys.

299. 2
MCU BARTH. / BRADY: What are you drivelling about?

BARTHOLOMEW: Old Gladys, she be gone these last fifteen years, she be. Go on, sonny, use it. Everything's took care off. All paid for. Not a penny owing. It's just our plot, waiting for me.

300. 3 3"
M2S BRADY, BARTH. /

T/I on Brady

300 on 3

BOOM B3

MIX

301. 1 TL. H. 3"
CU Tombstone

BOOM C5

EXT. GRAVEYARD. NIGHT.

T/B across stones to last one
reading 'Gladys Bartholomew'

BRADY: Find anything?

See Brady & Mills digging

MILLS: Not yet. Tearing me hands to
pieces on these flints.

BRADY: Must be there somewhere.

MILLS: This place gives me the creeps.

BRADY: Get on with it.

MILLS: Look, dead grass.

301. on 1

BOOM C5

BRADY: Dig.

MILLS: What with?

BRADY: Your hands.

T/B & crane up as
they rise

MILLS: Ere. There's something here.
Look, a box.

BRADY: What is it?

MILLS: It's a tin.

See Keel & Steed
behind them

BRADY: Open it.

MILLS: Can't. It's all rusted.

BRADY: Give it to me.

BRADY: They are here.

STEED: I'll take those, Brady.

301 on 1.

BOOM C5

KEEL: Can you cope?

STEED: I beg your pardon?

T/I to see Keel move
to cottage.

KEEL: I must check up on the old man.

T/B & hold 3s
Steed, Brady, Mills

STEED: Hurry back, because if he's
hurt

Keel gives Steed umbrella

KEEL: It looks as though it might rain,
just in case.

Mills makes a move

STEED: Where are you going?

SUPER
T/C RAINLOOP
16 mm

MILLS: But it's raining.

T/B & crane up to L3S

STEED: Thank you for the information,
but I find this keeps me quite dry, apart
from anything else.

MIX
T/C Slide A

DR. David Keel
IAN HENDRY

John Steed
PATRICK MACNEE

Carol Wilson
INGRID HAFNER

T/C Slide B

Al Brady
PETER REYNOLDS

Bruton
KEVIN BRENNAN

Lola Carrington
VANDA HUDSON

T/C Slide C

Bert Mills
RONALD PEMBER

Mark Crawford
CHARLES HOBBS

Harry Dew
ROBERT MILL

T/C Slide D Bartholomew
GORDON PHILLOT

Ted Mace
HOWARD DALEY

Taxi driver
BLAISE WYNDHAM

T/C Slide E Teleplay by GERALD VERNER

T/C Slide F "The Avengers" Theme composed & Played by
JOHNNY DANKWORTH

T/C Slide G Designed by JAMES GODDARD

T/C Slide H Producer LEONARD WHALTE

T/C Slide I Directed by ROGER JENKINS

T/C Slide J "The Avengers" next week

T/C Slide K AN ABC NETWORK PRODUCTION