

VALERIE

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

TEDDington Lock 3252

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

"THE AVENGERS"

Episode 19

"TOY TRAP"

by

BILL STRUTTON

Designed by

DOUGLAS JAMES

Producer

LEONARD WHITE

Directed by

DON LEAVER

RECORDING: THURSDAY 20TH JULY 1961 - 18.00-19.00 TEDDINGTON 2

CAM.REH: WEDNESDAY 19TH JULY 1961 - 10.30 a.m. " "

Prod. No. 3416 VTR/ABC/1347

TRANSMISSION: SATURDAY 22ND JULY 1961: 20.51.00 - 21.47.35

Prod.No. 3416

VTR/ABC/1347

CAST.

Dr. David Keel	IAN HENDRY
John Steed	PATRICK MACNEE
Bunty Seton	SALLY SMITH
Alice	NINA MARRIOTT
May Murton	HAZEL GRAEME
Ann	MITZI ROGERS
Henry Burge	TONY VAN BRIDGE
Mrs. McCabe	ANN TIRARD
Johnny	BRIAN JACKSON
Freddy	BRANDON BRADY
Lennie Taylor	TEX FULLER
Photographer	LIONEL BURNS

6 Speaking Extras;

Jill Brooke
Dorothy Watson
George Betton
Felicity Peel
Peter Fenton
1 Girl (Name T.B.A.)

Non-Speaking Extras:

2 Female shoppers
5 Male - Old man & youth
for Photographer's Shop
3 Male - shoppers and to
double as Steed's men in 3rd Act.
1 Boy 12 yrs. shopper

Floor Manager	MICHAEL VARDY	Lighting	KEN BROWN
P.A.	VALERIE BRAYDEN	Tech.Supervisor.	PETER WAYNE
Stage Manager	JOHN WAYNE	Cameras	TOM CLEGG
Call Boy	JOHN COOPER	Sound	JOHN TASKER
		Vision Mixer ...	ESTHER FROST

SCHEDULE:

WEDNESDAY 19TH JULY:

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 20TH JULY:

Camera Rehearsal 10.00 - 12.30
Lunch Break 12.30 - 13.30
Camera Rehearsal 13.30 - 15.00
Tea Break, Line-Up
Normal Scan & Make-Up .. 15.00 - 15.45
Dress Rehearsal 15.45 - 17.00
Notes 17.00 - 17.30
Line-Up 17.30 - 18.00
VTR ~~19.00 - 19.00~~ 20.00 - 21.00

OVERALL TIME: 56.35 PLAY PORTION: 52.25

1ST
COMMERCIAL BREAKS 2.05 each.
2ND " " 10 mins.

Prod. No. 3416

"THE AVENGERS" (No.19)

VTR/ABC/1347

'TOY TRAP'

DIRECTOR: DON LEAVER

F.M.: Michael Vardy

P.A.: Valerie Brayden

S.M.: John Wayne

REHEARSALS: From Monday 10th July, 1961 at The Tower, Hammersmith.

CAM. REH: Wednesday 19th July, 1961 - Studio 2 - Teddington

CAM. REH. &

AMPEX: Thursday 20th July 1961 - Ampex at 18.00-19.00

SET	TIME	CHARACTERS	PAGES
1. EXT. Showcase outside Tobacconist Shop	NIGHT	-	1
2. INT. Telephone Box	NIGHT	Male extra	1
3. INT. MAY'S ROOM	NIGHT	May	1
4. INT. TOY STORE	EVENING	Ann Customer	1
5. INT. OFFICE	EVENING	Henry Burge	1
6. INT. STORE -- Bunty's Counter, then Alice's counter	EVENING	Johnny Bunty Henry Alice Customer	1 - 2
7. INT. POWDER ROOM	EVENING	May Bunty Alice Ann	2 - 5
8. INT. HOSTEL HALL	NIGHT	Keel Ann Mrs. McCabe Bunty	5 - 6
9. INT. HOSTEL LOUNGE	NIGHT	Ann Keel 2 Girls Bunty	6 - 7
10. INT. CORRIDOR OUTSIDE MAY'S FLAT	NIGHT	Keel Bunty	7 -
11. INT. MAY'S ROOM	NIGHT	Keel Bunty Chrissie C.O.V. Freddy	7 - 9
12. INT. KEEL'S KITCHENETTE	NIGHT	Steed Keel Bunty	9 - 11
13. INT. KEEL'S LIVINGROOM	NIGHT	Steed Bunty Keel	11 - 12
14. INT. MEYER'S FLAT	NIGHT	Freddy M.	12 - 13

"THE AVENGERS" No.19
'TOY TRAP

SCENE BREAKDOWN (CONT'D)

SET	TIME	CHARACTERS	PAGES
15. INT. KEEL'S LIVINGROOM	NIGHT	Keel Bunty Steed	13 - 14
16. INT. PHOTOGRAPHER'S SHOP	DAY	Steed Photographer Keel 1 Boy 1 Old man	14 - 17
<u>ACT II</u>			
17. INT. TOY STORE Train Circuit counter then ANN'S COUNTER then BUNTY'S COUNTER	DAY	Henry Burge Lennie Taylor Steed Ann Bunty	18 - 20
18. INT. OFFICE	DAY	Henry Bunty Steed	20 - 22
19. INT. STORE - Bunty's Counter	DAY	Bunty Customer Steed	22- 23
20. INT. STORE - Children's slide section	DAY	Bunty Steed Alice Henry Burge	23 - 25
21. INT. STORE - Telephone	DAY	Lennie Taylor	25 -
22. INT. KEEL'S HALL	DAY	Steed Keel	26 - 28
23. INT. MAY'S FLAT	EVENING	Keel Freddy	28.
24. INT. HOSTEL HALL then LOUNGE	EVENING	Henry B. Mrs. McCabe Bunty Keel	29 - 33
25. INT. LENNIE TAYLOR'S FLAT (BLACKS)	NIGHT	Steed Keel May	34

SET	TIME	CHARACTERS	PAGES
<u>ACT III</u>			
26. INT. KEEL'S FLAT	NIGHT	May Keel Steed Bunty	35 - 39
27. INT. MEYER'S FLAT	NIGHT	M. Johnny Freddy	40 - 41
28. INT. TOY STORE	DAY	Alice Customer Bunty Johnny Steed	41 - 45
29. INT. KEEL'S LIVINGROOM	EVENING	Keel	45 - 46
30. INT. M.G. CAR	EVENING	Johnny Bunty	46 - 49
31. INT. MEYER'S FLAT	NIGHT	M.	49 - 50
32. INT. TOY STORE	EVENING	Alice Henry B. Bunty	50 - 51
33. INT. HOSTEL HALL	NIGHT	Mrs. McCabe	51.
34. INT. KEEL'S ROOM	NIGHT	Keel	51.
35. INT. HOSTEL HALL	NIGHT	Mrs. McCabe	51 - 52
36. INT. TOY STORE	NIGHT	Alice Henry B. Bunty	52 - 54
37. INT. OFFICE	NIGHT	Henry Bunty	54.
38. INT. POWDER ROOM	NIGHT	Alice Ann	54.
39. INT. OFFICE	NIGHT	Henry Bunty	55.
40. INT. TOY STORE	NIGHT	Bunty	55.
41. INT. KEEL'S ROOM	NIGHT	-	56
42. INT. OFFICE then TOY STORE	NIGHT	Bunty Freddy	56.

"THE AVENGERS" No. 19
'TOY TRAP'

SCENE BREAKDOWN CONT'D.

SET	TIME	CHARACTERS	PAGES
43. INT. HOSTEL HALL	NIGHT	Alice Keel	57 - 58
44. INT. TOY STORE	NIGHT	Bunty Henry	58.
45. INT. OFFICE	NIGHT	Bunty Henry	58 - 59
46. INT. TOY STORE & EXT. LIFT	NIGHT	Henry Bunty Freddy Steed Johnny Keel 3 Men Mrs. McCabe	59 - 63

VTR/ABC/1347
Part 1.

1 MIN: Q F.M

25
secs

ACT I

FADE UP TELECINE S.O.F.
A.B.C. SYMBOL - .05 secs.

FADE OUT T/C GRAMS:
CAPTION ROUTINE THEME

- 1. 2 FADE UP 2 (A)
"THE AVENGERS" (A)
- 2. 4 4 (A)
"THE AVENGERS" (B)
- 3. 2 2 (A)
"THE AVENGERS" (C)
- 4. 4 4 (A)
"THE AVENGERS" (D)
- 5. 2 2 (A)
Starring IAN HENDRY
- 6. 4 4 (A)
Also Starring PATRICK MACNEE

ST-BY
SLIDE

FADE TO BLACK

FADE IN

EXT. TOBACCONIST'S SHOWCASE NIGHT

7. 3 3 (A) (NO BOOM)
M.C.U. Notice Board

LOOSEN TO INCLUDE MAN L. F/G. F/X
SEE ACTION Light Traffic
People passing

8. 1 1 (A)
C.U. Caption - MAY'S CARD

9. 3 3 (A)
C.U. Pennies being put in
Telephone Coin Box

INT. MAY MURTON'S FLAT. NIGHT

10. 2 2 (A) BOOM A.1
C.U. Radio F/X
Radio playing

PAN with hand to MAY: Gerard 1071 ... May
telephone R. LOSSENING speaking ... of course you can,
SLIGHTLY to include May love ... It's 27 Brunton Street ..
in mirror R. HOLD as That's right - 27. It's the
hand re-enters shot. second bell, just walk right up...
GO UP with it to
MIRROR M.C.U. MAY
o/s. R. F/G.

MIX TO:

11. 3 3 (A)
Episode Caption
SUPER Title Slide
LOSE SUPER Coming to 4A - Shot 11

CAMS. 2 & 3 to POS.B
INT. HENRY'S OFFICE

HENRY: Goodnight Alice.

ALICE: Goodnight Mr. Burge

CUSTOMER: You know, I just can't
make up my mind which she'd rather
have ...

ALICE: How old is she?

CUSTOMER: Twenty-two. But ...
she still likes taking a teddy to
bed.

ALICE: Oh yes ...?

GO WITH ALICE L. TO
TILL, CUSTOMER R.F/G.

CUSTOMER: No - I'll take the panda.

ALICE: Two pounds six and eleven
please.

INT. POWDER ROOM. NIGHT

20.

4 (B)

ROOM C.1

TOMEL L.F/G

MAY R. F/G.

BUNTY CENTRE

CAM.3 to Pos.D - POWDER ROOM

INT. POWDER ROOM. NIGHT

MAY: Look, Bunty. I'm sorry ... I'm not sure I can make it tonight.

BUNTY: But it's all arranged. He's a friend of my family. We're going out to eat ...

BUNTY: I told him a quarter to nine at the hostel.

LET MAY OUT R.
BUNTY INTO R.F/G.

MAY: All right, we'll see.

21. 3 (D)
2s. MAY L.F/G.

ALICE: Oh, there you are. I thought I was going to have to face the hostel alone. The lockup for young ladies - / you're lucky May, how's the new flat?

MAY: It's alright.

ALICE: Crawling with wealthy boy-friends in their fast motorcars. I know the sort of thing.

22. 4 (B)
A/B

MAY: Do you? /

PAN ALICE R. INTO
TIGHT 2S. WITH MAY.

ALICE: You should worry - you've given in your notice. I'm stuck in this job - beg pardon - career, for life. May, what gorilla did that?!

23. 2 (C) MAY: Mind your own business.
M.C.U. BUNTY

24. 3 (D) BUNTY: About quarter to nine, at the
A/B hostel?
TIGHTEN WITH
MAY INTO 3S.

MAY: Yes, all right. Quarter to nine.
 LET MAY GO R.

CAM.4 to C -HOSTEL HALL

TIGHTEN WITH BUNTY MAY: Alright.
INTO MIRROR 2S.
BUNTY R.F/G.

CAM.2 to D - SAME SET

BUNTY: What could have happened to her?

ALICE: How should I know?

LOOSEN AS ALICE BREAKS

BUNTY: Those bruises were horrible.

ALICE: Maybe she's got man trouble.

Don't
 worry about May - she knows what she's
 doing. Who are you meeting tonight?

25. 2 (D) BUNTY: Doctor Keel.
2s. ALICE R.F/G.

BUNTY: Doctor Keel.

ALICE: Doctor? That's useful.

26. 3 (D) Is he serious?
M.S. BUNTY (approx.)

BUNTY: It's not like that. Daddy
 asked him to keep an eye on me.

27. 2 (D) BUNTY: He's a bit suspicious of
 A/B London -/

28. 3 (D) ALICE: I don't blame him.
 A/B

29. 2 (D) BUNTY: Dr. Keel's a friend of the
 A/B family. He used to do locum for
 us when Daddy was away.

ALICE: Oh.
 SEE GIRL EXIT C.B/G.

ANN: Goodnight Alice.

PAN ALICE R. INTO
 TIGHT 2S. WITH BUNTY
 FWD. ON 2s.

ALICE: Goodnight. So it's all
 very proper.

BUNTY: I'm afraid so. Yes.

30. 4 (C) INT. HOSTEL HALL. NIGHT
 H.S. Door BOOM B.3

BRING KEEL IN - CRAB L.
 WITH HIM HOLDING STAIRS R.B/G.
 GIRL IN R.B/G. INTO 2S.
 LET HER THRU! PAN L.
 WITH KEEL INTO 2s.
 WITH MRS. McCABE.

KEEL: Excuse me. I'm looking
 for Miss Seton.

GIRL: Yes?
KEEL: /I think she's upstairs.

You'd better ask Mrs. McCabe, in
 the office - over there.

CAM.2 to E - HOSTEL HALL
CAN.3 to E - (in 2's Loop)
HOSTEL LOUNGE

MRS. McCABE: Yes?

HOLD 2S.

KEEL: Could I speak to Miss Seton,
 Please. Miss Bunty Seton.

MRS. McCABE: She's expecting you?

KEEL: Yes. I'm afraid I'm a bit late.

MRS. McCABE: Can I have your name please?

KEEL: Doctor Keel.

MRS. McCabe: If you'd like to wait

31. 2 (E)
TIGHT PROFILE
MRS. McCABE
TELEPHONE L.F/G.
SEE KEEL B/G.

Dr. Keel, I'll tell her. / Bunty - FIXED MIC.
there's a Dr. Keel downstairs for you.

BUNTY: Thank you Mrs. McCabe, I'll be down straight away. /

32. 4 (C)
2s. McCABE/KEEL

BOOM B.3

MRS. McCABE: She won't be a moment doctor; Would you like to wait in the lounge.

KEEL: Thank you very much.

As girl turns head L.
33. 3 (E in 2's loop)
3s.

INT. HOSTEL LOUNGE. NIGHT BOOM A.2

ANN: Well, there are grass stains all over my white skirt. You know, the pleated one. /

34. I (B)
M.S. KEEL
CARRY HIM TO SIT.

~~As Keel raises magazine~~
~~35. 2 (E)~~

KEEL: Good evening.

As Keel raises magazine
35. 2 (E)
4S. THRU' DRAPE
GIRLS F/G.

ANN: Good evening. / Laugh
WHISPERS TO GIRL - Let's go up

36. I (B) AP 25.
M.S. Girl
PAN HER L. INTO 2S.
WITH KEEL. PAN HER
OUT HOLDING KEEL L.F/G.
SEE BUNTY - TIGHTEN
WITH KEEL INTO 2S.

to my room. (TAKES FROM SOFA) Excuse me.
KEEL: Hallo.

BUNTY: Hello. Sorry I kept you waiting, I left my gloves upstairs.

KEEL: I'm sorry too. Busy - evening surgery and I got held up in traffic. You look very nice.

CAM.4 to D - MAY'S ROOM

CAM.3 to F STAIRS BLACKS AREA 'A'

BUNTY: Thank you.

PULL BACK WITH BUNTY
& PAN HER L.
KEEL INTO R.F/G.
MAKING 2S.

KEEL: Er - shall we

I'm afraid May isn't here yet
BUNTY: She should have been here
Oh, I'll just get my jacket.
long ago./ Could we drive around
to her flat? I'm a bit worried
about her.

KEEL: Worried, why?

BUNTY: Oh lots of things - she's been acting very strangely. I'm sure she's unhappy. Today when she was changing to come home, she had most terrible bruises all over her arms and ribs. Maybe she doesn't feel well enough to go out.

KEEL: Is she on the telephone?

BUNTY: I don't know. Could we call round?

ST-BY T/C
SOHO MONTAGE.

KEEL: Where is it?

BUNTY: 27, Brunton Street. I think

37. 2 (F - in 1's loop) it's in Soho.
M.C.U. KEEL

KEEL: It is indeed. As a matter of fact, it's quite near the restaurant, so we can call in and have a look.

38. I
2S. A/B
PAN THEM R.

BUNTY: I can't understand what's held her up. She definitely said

CAM.2 to G MAY'S CORRIDOR
CAM.1 to C - MAY'S ROOM

MIX T/C ROLL FILM she was coming.
'SOHO' STOCK 35mm mute 15.

39. 3 (F) BLACKS AREA 'A'

G.U. STAIRS (LEVEL)
SEE KEEL PASS THRU'
HOLD SHOT - SEE FACE
THRU' BANNISTERS.

INT. CORRIDOR OUTSIDE MAY'S FLAT. NIGHT
BOOM A.2
(SWUNG)

40. 2 (G)
W.S. CORRIDOR
CLIP WALL L.F/G.

BUNTY: May? May?

F/X
Row going on

THEY ENTER INTO 2S.

KEEL: She doesn't seem to be here.

41. I (C) As Bunty enters
W.S. BUNTY/KEEL R.F/G.

INT. MAY'S ROOM. NIGHT BOOM B.4

42. 3 (F) (BLACKS AREA 'A') KEEL: Now wait a minute. Are you
W.S. Chest of Drawers

sure we've got the right place?

43. I (C)
2S. A/B.

CAMB. L. HOLDING MEN'S BUNTY: I think so, yes.
BOTTOM FRAME. STILL HOLDING 2S.

CAM.2 to H - BLACKS AREA 'B'

KEEL: It looks as if she left in a hurry.

Well, I think we'd better go.

BUNTY: But we don't know what's happened to her.

KEEL: I don't suppose anything's happened.

Come on, don't worry.

44.

4 (D)
2S. v.big f/g. L.

AS KEEL PICKS UP PHONE
PEDESTAL UP, CRAB R. INTO
2S. KEEL L. F/G.

KEEL: Hello?

Do you think you'd better answer it.

CHRISSIE: Lennie - can I speak to May?

Lennie: (DISTORT.)

As 'phone goes dead

KEEL: It's not Lennie... but who is that

45.

2 (H) (BLACKS 'B') speaking please?/ (CLICK) BLACKS AREA 'B' NO BOOM
M.C.U. Chrissie

GO WITH RECEIVER MAY'S FLAT BOOM B.4

TO PHONE.

BUNTY: Who was it?

46.

4 (D)
2S. A/B

KEEL: Somebody for May. She thought I was Lennie - then rang off.

LET BUNTY BREAK
PAN L. WITH KEEL
AND LOOSEN

Do you know anyone called Lennie?

BUNTY: Lennie? No./ Look at these.

47.

1
Low A. M.S. BUNTY
BED BOTTOM F/G.
LET KEEL IN L.

KEEL: Is this May?

CAM.4 to E - SAME SET.

BUNTY: No of course it isn't, it's horrid.

CAM.2 to J - MEYER'S

48.

4 (E)
2S. FOOT OF BED F/G.

KEEL: Well, is that May then? /

CAM.1 to D - SAME SET

BUNTY: How could she let herself be photographed like that?

KEEL: Come on.

BUNTY: But what about May? Something must have happened to her - look at the room. What are you going to do?

KEEL: Now, don't worry! Its probably nothing at all. Out you go.

49. **3** (F) BLACKS AREA 'A' **Q FEET**
C.U. STAIRS (LEVEL A/B)

50. **I** 1 (D) INT. MAY'S FLAT - NIGHT
M.S. BOTTOM OF DOOR

CAM.4 FAST TO B. KITCHEN BEDPOST R. F/G. **MUSIC Q.**
SEE DOOR OPEN - PAN UP
CRUTCH TO M.C.U. INT. KEEL'S KITCHENETTE. NIGHT

51. **4** (B) INT. KITCHENETTE - NIGHT. BOOM C.2
C.U. Chops

PAN UP WITH CHOPS STEED:When I said I was hungry I didn't want F/X
INTO 2S STEED/KEEL. you to go to all this trouble. I know of an FRYING
extremely nice little restaurant.....

CAM.3 to G. - KITCHEN
CAM.1 to E - KEEL'S L/ROOM

KEEL: No trouble at all. As a matter of fact it's rather fun once in a while.

PAN STEED R. INTO 2S. STEED: Yes, isn't it? I thought the doctor was taking you out for dinner, young lady.

AS SHE BREAKS CRAD L. INTO 3S.
HOLD 3S. BUNTY: Yes he was but he thought it would be easier to talk to you here. Are you sure you won't let me do that?

KEEL: Perfectly alright thanks.

STEED: This restaurant I was mentioning - it's right on the river you know.

KEEL: Pass me the gravy browning.

STEED: They do an excellent payella -
lobster, chicken, rice,spice....

KEEL: Gravy browning in the cupboard.

BUNTY: Shall I go and lay the table.

LET BUNTY GO L.

AS STEED BREAKS D/S.
CRAB R. INTO 2S.
INC. HATCH L. PHONE

KEEL: Oh, yes, thank you, nearly everything's
in the sideboard.

BUNTY: Alright, I'll find it.

STEED: How old did you say she was?

KEEL: Nineteen. You watch it.

STEED: I am. Now tell me more about this
business. - - Looks very good, old boy.

52. 3 (G)
2S. SHELVES F/G.

KEEL: Take a look at those. /

STEED: They don't leave much to the
imagination. Is this the May you were
talking about?

KEEL: No. That's May.

STEED: Gee - she doesn't look much older
than that little thing in there. She's
a bit young to be on the game.

KEEL: Well, what are we going to do
about it? Because if we don't, she's
going to start nosing around and I don't
think she fully understands what it's all
about.

53.

4

(As he sniffs)

C.U. FRYING PAN

AS KEEL LIFTS IT OFF
COOKER TILT UP INTO 2S.

STEED: First, find out who took the photographs. There are dozens of these artistic creeps around Scho with a flood lamp and a bed and an attic, but it shouldn't be too difficult./

Don't you think that's a little too high?

BUNNY: Something's burning.

KEEL: You just leave me to it.

CAM.3 to H - MEYER'S FLAT

54.

I

1 (E)

WIDE SHOT

PAN STEED L. INTO M.C.U.

INT. KEEL'S LIVINGROOM - NIGHT

BOOM B.5

STEED: How's it going?

BUNTY: Fine.

CAM.4 to F -
KEEL'S L/ROOM

STEED: The fire's under control now.
How did you come to meet this girl May?

Coming to 4 - Shot 55.

BUNTY: At the store, I met her on my first day, she was very sweet, showed me the ropes.

PAN HIM R. INTO 2S.
TIGHTEN

STEED: You obviously didn't connect her with those photos for instance?

BUNTY: Of course not! I would never have believed May would do that sort of thing.

STEED: When you get to my age you're not fooled by a pretty face any more - present company excepted.

HOLD 2S.

BUNTY: Thank you.

STEED: You didn't notice anyone hanging around May's flat when you were there? /

55. 4 (F)
C.U. Bunty

BUNTY: I didn't see anyone. /

56. I (E)
3S.

KEEL: Uh-huh -- it's nearly ready.

CAM.4 to G - SAME SET

Coming to 3 - Shot 57
MEYER'S FLAT

57. 3 (H) BOOM A.2
 M.S. MEYER
 CRUTCH F/G.

INT. M's FLAT. NIGHT

FREDDIE: He's a Doctor - Doctor
 David Keel.

M. And what about the girl?

CRAB L. INTO 2S.
 FREDDY L. F/G.

FREDDIE: Don't know who she is.
 She went back to his place anyway.

M: How long were they in May's
 flat?

As M. Pushes fwd.

58. 2 (J)
 C.U. Glass, drink &
 Hand

FREDDIE: Wasn't more than ten minutes.

Ha - ha.

ON Q. PAN UP TO
 FREDDY

59. 3 (H)
 2S. A/B

M: Get me a line on the Doctor. If
 he's a busybody then we'll have to
 cure him., won't we darling?

FREDDIE: What about May's flat?

60. 2 (J)
 M.S. FREDDY

M: Put a girl in. That new
 poppet, Johnny's got going. She'll do./

FREDDIE: I'll say. A real flier.

And there's plenty more where she

61. 3 (H)
 2S.

came from. That's the beauty of it./

M: That's what I like darling -
 enthusiasm. I like my staff to
 enjoy their work.

FREDDY: What about some money?

62. 2 (J)
 C.U. DRAWER
 PAN TO MONEY
 LOOSEN TO 2S.

M: Darling, must you be so sordid./
 Ha - a - careful darling.

CAM.3 to J - PHOTO-
GRAPHERS SHOP

63. I 1 (E)
3S.

BOOM C.3

INT. KEEL'S LIVINGROOM - NIGHT

CAM.2 to K -
PHOTOGRAPHERS SHOP

KEEL: I can't find anything to put
these in.

BUNTY: Just a minute.

KEEL: Thanks. Let me just take these.
What's the matter? Lost your appetite?

STEED: No full up - couldn't eat another
thing. Really.

KEEL: You don't want any peaches then.

STEED: Oh peaches - well as you've
opened the tin.

BUNTY: Here you are then.

64. 4 4 (G)
M.C.U. Keel
thru' Hatch
65. I 1 (E)
~~3S.~~
Simple Keel

KEEL: Hey - wait a minute. / Cream.

STEED: Thank you.

KEEL: Your father phoned me yesterday.

BUNTY: Same old thing, I suppose?

KEEL: Yes. He likes to know you're alright. He's quite fond of you, you know.

STEED: Perfectly understandable. Excellent peaches. It wouldn't be a bad idea if you put pen to paper a bit more often. Or better still why don't you go home and pay them a visit.

BUNTY: Not yet I haven't been here long enough. And besides I'd lose my job. /

66. 4 (F) /
2S. STEED/BUNTY

STEED: Don't worry about that - I could find an opening for you when you come back. /

67. I 1 (E) /
C.U. KEEL

KEEL: Some more peaches. /

68. 4 (F) /
2S. A/B

STEED: No thanks, old boy, but I will make the coffee - excuse me. /

As he rises
69. I 1 (E) /
3S.
LET STEED GO

KEEL: Seriously though I'm not coming the heavy Uncle, but this isn't a very pleasant business we don't know what's happened to May and it's just possible that you could become involved. Why don't you take the opportunity and pop home for a while. I know your Mother would be pleased to see you. / Think about it.

70. 4 (F) /
M.C.U. BUNTY
71. I 1 (E) /
A/B

STEED: Haven't you any real coffee?

KEEL: What do you mean - real coffee?

END ON 1

MIX 2 (K) /
M.C.U. OLD MAN
PICTURE STAND F/G.

INT. PHOTOGRAPHER'S SHOP. DAY

BOOM B.6

r/x
Light Street
Noise

INT. PHOTOGRAPHER'S SHOP. DAY

CRAB R. ONTO YOUTH
AS HE GOES CRAB R.
WITH HIM ACROSS
STEED INTO 3S.

STEED: I'll have those to start with.

73. 3 (J)(in 2's loop)
C.U. NEWSPAPER
PAN UP TO KEEL

PHOTOGRAPHER: Uh-huh. Two pounds
two and six,

74. 2 (K)
3S.

KEEL: How much?

75. 3 (J)
TIGHT 2S

PHOTOGRAPHER: Two pounds two and six.

76. 2 (K)
3S.

STEED: Very profitable business.

PHOTOGRAPHER: Have you seen these sir?

They're fresh in. How about you sir?

KEEL: No thanks.

PHOTOGRAPHER: They come cheaper in
sets.

77. 4 (H)(In 2's loop)
3S. PHONE R.F/G.

KEEL: Splendid.

PHOTOGRAPHER: (ON TELEPHONE) Uh-huh, it
did? It was lousy. Leading all the
way up the straight then stopped to
scratch himself. Oh, well ... put
a pony on Acropolis.

78. 2 (K)
M.C.U. PHOTOGRAPHER

STEED: Have you got something like this,
only --- better.

PHOTOGRAPHER: No sir. Nothing like
that.

~~79. 3 (J)
M.C.U. KEEL~~

~~80. 2 (K)
A/B~~

STEED: Oh, really....

81. 3 (J)
M.C.U. STEED

PHOTOGRAPHER: Sorry, sir. Only what
you see on display.

82. 2 (K)
A/B

STEED: That's funny - I'm sure I got
some in here only a short time back?
- it's very good. Artistic.

PHOTOGRAPHER: Sorry sir, you can't be too careful these days. It's mine all right. What would you like? I'll do my best to accommodate you. /

83. 3 (J) TIGHT 2S. STEED/KEEL

STEED: To tell you the truth, my friend is very interested in this young lady. You couldn't tell us her name? /

84. 2 (K) A/B

PHOTOGRAPHER: Why. Yes, that's Chrissie. One of my regulars. Very reliable girl. Done quite a bit for me /

85. 3 (J) A/B

R. Q. DOT
1 MIN.

STEED: My friend's up from the country. Maybe you can tell us where she lives? /

86. 2 (K) A/B

PHOTOGRAPHER: I'm afraid I can't give away that sort of information, sir. /

87. 4 (H) 3S.

1 MIN.

STEED: Keep the change /

87A 2 A/B

PHOTOGRAPHER: Tell you what I'll do sir. I just happen to have her 'phone number. I could give her a ring and see what she says. / Chrissie ... Chrissie. Lovely girl. / Here we are ...

ST-BY SLIDE
End Part I

87B 4

A/B
87C 3
A/B

STEED: You're a lucky boy.

88. 2 (K)
M.C.U. PHOTOGRAPHER

KEEL: Don't ya think you're over-
playing it - just a little./

STEED: Tell her we've got bankers'
references.

89. 3 (J)
TIGHT 2S. A/B

PHOTOGRAPHER: I can see you gentlemen
have the right approach./.....

89A I 1 (B)
C.U. PHONE
TILT UP - LEAD TO C.U.
CHRISSIE.

Funny ... she's usually there this
time of day./

TELEPHONE RINGINT -
CHRISSIE DEAD.

F/X
Siamese Cat
Meow.

FADE OUT CAM.1

GRAMS:
THEME

FADE UP SLIDE A
"THE AVENGERS" END OF PART 1.

R. Q DOT.
OFF 5 SECS.

FADE SOUND & VISION

FIRST COMMERCIAL BREAK - 2.05

DURING BREAK:

- CAM.1 to POS.F - ANN'S COUNTER IN STORE
- CAM.2 to POS.L - TRAIN COUNTER IN STORE
- CAM.3 to POS.K - TRAIN COUNTER IN STORE
- CAM.4 to POS.J - ANN'S COUNTER IN STORE
- BOOM A - POS.3 - OFFICE
- BOOM B - POS.2 - TRAIN IN STORE
- BOOM C - POS.2 - ANN'S COUNTER IN STORE

ACT II

GRAMS:
THEME

FADE UP SLIDE B
"THE AVENGERS" PART 2

TAKE OUT SLIDE
ON Q. FADE UP

GRAMS:
'MUZAK'
BOOM B.2

90. 3 (K) INT. TOY STORE. DAY
C.U. Train exiting Tunnel

PAN R. WITH TRAIN INTO M.C.U. LENNIE - RISE WITH HIM. EASE OUT TO 2S. TIGHT
HENRY: Nothing like a train circuit to bring the customers flocking in.

TAYLOR: Hello, Mr. Burge - But do they come to watch or buy.

HENRY: That's a point I suppose. Might be an idea if we put one of our prettier girls on it, eh. That'd

91. 2 (L) shift the rolling stock... Miss Murton's
C.U. ~~HENRY BURGE~~ very late this morning. Do you know

92. 3 (K) where she is?
C.U. Lennie's Hands
SHOCK - PAN UP TO FACE TAYLOR: Why should I?

As he lowers eyes
93. 2 (L) where she is?
A/B HENRY: My dear fellow - I just thought you might know. / She's only here to the end of the week, but I thought she'd work out her notice.

PAN HIM L. INTO C.U. LENNIE TAYLOR
94. 1 (F) (In 4's loop) Can't help worrying about these youngsters ...
C.U. SIGN BOOM C.2
PAN DOWN TO LIFT
PICK UP STEED -
LET HIM GO R. INT. COUNTER IN STORE DAY

95. 4 (J) STEED: How old is he?
PICK UP M.S. STEED
GRAB ACROSS P/G. INTO 2S.

CAM.1 to G - BUNTY'S COUNTER

CAM.3 to L - HENRY'S OFFICE

ANN: I don't rightly know, but I'll ask if you're interested.

STEED: No thank you. Where's the Toy Department?

PAN STEED INTO TOY DEPT.

96. 2 (M)
W.S. F/G. R.

ANN: Through there. /

CRAB R. ROUND F/G. INTO
2S. BUNTY/STEED.

BUNTY: Oh, hullo, did you find the photographer?

STEED: Yes. You remember the other girl in the photographs - her name was Chrissie.

BUNTY: Chrissie?

STEED: Ever heard of her?

BUNTY: No

STEED: We called on her this morning. She's dead. The police think that she was murdered.

97. I 1 (G)
M.C.U. STEED

BUNTY: Murdered? /

STEED: I'm inclined to agree with them. I think she was trying to get out of a racket. You know what a call-girl is? /

98. 2
TIGHT 2S.

BUNTY: I'm afraid so - yes,

STEED: Think carefully, is there anyone here who could tell me something about May. Her home address, her boy friends - anybody who might have known her well, apart from yourself?

BUNTY: There's Alice there. They were chums before I arrived - even though they squabbled a lot.

STEED: Anyone else?

BUNTY: Mr. Burge, he's in charge of this department. His office is just over there. /

99.

I
1
2S.

LOOSEN TO FREE BUNTY
CRAB R. WITH HER BACK
TO 2S.

STEED: Right. I'll try your boss first. Will you introduce me?

BUNTY: Of course. What about May?

STEED: We don't know yet. And introduce me as Doctor Steed. May is a patient of mine.

BUNTY: What?

STEED: Go on.

TRACK IN WITH HER
STOP OFF ON M.C.U. LENNIE

BUNTY: This way, sir.

100.

2 (B)
W.S. STAIRS

BOOM A.3

As they knock

INT. OFFICE. DAY

101.

3 (L)
M.C.U. HENRY F/G.L.
IMMEDIATE EDGE R. TO
REVEAL DOOR B/G.

HENRY: Come in.

BUNTY/STEED INTO 3S.

BUNTY: Someone would like to see you.
Mr. Burge. Doctor Steed.

STEED: Good morning. I'd like to ask you one or two questions about one of the girls you employ here, a Miss Murton?

HENRY: Sit down doctor. Alright Miss Seton.

CAM.1 to H -
SLIDE IN STORE

- 24 -

102. 2 (N)
M.S. Burge

BUNTY: Thank you Mr. Burge. /

HENRY: I'm afraid its not usual to give particulars about our staff.

STEED: I do realise that.

103. 3 (L)
M.S. STEED
HENRY R. F/G.

HENRY: What exactly do you want to know? /

STEED: Miss Murton's a patient of mine.

HENRY: I see.

STEED: She comes to me for treatment, but recently she hasn't been keeping her appointments. Its important that I trace her. /

104. 2 (N)
A/B
PAN HIM L. ADJUSTING TO
2S. STEED L. F/G.

HENRY: Well, she didn't report for work this morning. Of course, you've tried where she lives?

STEED: Yes, I have of course.

HENRY: You know, doctor, people do come to me with all sorts of stories trying to contact this or that girl. One can't be too careful. It's my job to protect them from this sort of thing. I'm only letting you have this because you're a doctor.

Ah! - here we are.

Well, this is her parents' address. That's all I have.

TILT DOWN TO SEE
STEED WRITING.
TILT UP WITH CARD
AND LOOSEN AS STEED RISES.

STEED: Thank you. Its quite possible she could have gone home ..

HENRY: Possible. Sorry I can't be of more assistance.

105. 3
M.C.U. BURGE

STEED: There is one other thing. Do you know this girl?/

PAN WITH PHOTO TO M.S. STEED

HENRY: Yes ... Yes. That's Christine Sandyer. She worked here about a year and a half ago.

106. 2
A/B

STEED: Oh, did she? Why did she leave./

CAM.3 to M - BUNTY'S COUNTER
CAM.2 to P - SLIDE IN STORE

HENRY: I don't really know. We have a large turnover in these jobs, you understand. She said it was on personal grounds.

PAN BURGE L. TIGHTEN WITH STEED INTO M.C.U. BURGE

STEED: Much obliged - thank you very much for your help.

HENRY: Its a pleasure doctor.

STEED: Thank you. Goodbye.

HENRY: Goodbye.

HENRY: Chrissie Sandyer

107. 4 (A)
C.U. HANDS

BOOM B.1

LOOSEN OFF TO 2S.
PAN R. WITH WOMAN PICK UP STEED PAN HIM INTO 2S WITH BUNTY

INT. STORE -- BUNTY'S COUNTER. DAY

SCAUS
HUZAK

BUNTY: Eight and six, nine and six, ten shillings, and ten makes a pound. Thank you, Madam.

STEED: I've got her home address. She could have very easily gone back to her parents.

rew.

BUNTY: I don't think so. She said she'd never go back. She ran away.

STEED: This other girl.

PULL THEM DOWN
LOOSE
PICK UP LENNIE F/G.
LET THEM GO.

BUNTY: ALice. Hang on a second - I'll take you to her.

108. 3 (M)
3S. BEAR R. F/G.

BOOM A.3

Alice, this a friend of mine.

CAM.4 to K - KEEL'S HALL

STEED: Hullo. My name is Steed. Dr. Steed.

109. I
1 (H)
C.U. ALICE

BUNTY: He's trying to find May.

110. 3 (M)
TIGHTEN TO 2S.
STEED/BUNTY

ALICE: And you've already found Chrissie.

BUNTY: I had to tell somebody -
STEED: Well, don't tell anyone else, please.

PAN STEED R. INTO 2S.
WITH ALICE

BUNTY: I'm sorry. I'd better get over to my counter.

ALICE: What do you want to know about May?

111. I
1 (H)
C.U. ALICE

STEED: I'm trying to contact a friend of hers - his name's Lennie.

112. 3
LENNIE C. B/G. A/B.

ALICE: Lennie? Oh - Lennie Taylor. He works here. That's him over there, with the trolley.

STEED: Oh, yes - I see.

ALICE: Yes. Used to see a lot of her. So many men trying to protect us little girls. All keeping the

ALICE: (CONT'D.) wolves off so they say.

STEED: You get a lot of wolves?

ALICE. What do you think.

STEED: So - you know Chrissie?

ALICE: Yes. She used to work at my counter.

113. I
1 (H)
C.U. ALICE

STEED: Remember much about her? /

ALICE: She came from up North somewhere, raring for a good time, like most people do when they come down to London. Ten thirty bedtime at the hostel didn't suit her, - she was off like a shot - and fell into the first trap some pimp set for her.

CAM.3 to F - BLACKS AREA 'A'

STEED: It sounds familiar.

ALICE: And frequent~~ly~~ round this town. He picked her up, showed her a good time, got her a club job, paid her first month's rent or so -- and before she knew it ... /

114. 2
2 (P)
3S - LET BURGE IN C.

STEED: Yes, I think I've got the picture.

HENRY: Not away yet Doctor?

115. I
1
M.S. TEDDY BEAR

STEED: No. I got intrigued by these. / How much?

116. 2
2 (P)
A/B

ALICE: Seven pounds two and eleven, sir.

STEED: Seven pounds, two & eleven. Oh well, there you are.

ALICE: I'll get you another one.

STEED: Don't bother to wrap it.

HENRY: Appealing little fellow
isn't he?

STEED: Yes. Isn't he.

HENRY: This is a new line you know.
We've just got them in from Czechoslovakia.
They're going very well.

STEED: Does it make a noise?

117. I
1 M.S. TEDDY BEAR HENRY: Oh, yes; / well, this is just
a display model.

118. 2
A/B
LET ALICE IN R.

ALICE: Your change sir.

STEED: Thank you. Goodbye, again,
Mr. Burge.

TIGHTEN AS STEED GOES
LET ALICE GO

HENRY: Goodbuy, doctor. Everthing
alright Alice?

As he reaches up to bear

ALICE: Yes, thank you, Mr. Burge.

~~120.~~ M.S. BEAR

~~120.~~ M.S. BURGE

INT. STORE - TELEPHONE - DAY

121. 3 (F) BLACKS AREA 'A'
M.C.U. LENNIE

FIXED MIC.

F/X: Diesel

TAYLOR: Hallo. Its Lennie. Listen, ENGINE.
there's a joker been at the store asking a
lot of questions. Yeah - that's what
I thought. O.K. I'll do that ...

CAM.1 TO J - KEEL'S HALL

CAM.2 to Q - KEEL'S HALL

122. 4 (K)
M.C.U. TEDDY BEAR
LOOSEN TO W.S.

INT. KEEL'S HALL - DAY

BOOM B.3
F/X: Light
Traffic

STEED: Worked like a charm.

KEEL: What?

STEED: Worked like a charm. Soon as I said I was a doctor, they fell over themselves to be helpful.

CAM.3 to N - MAY'S FLAT

KEEL: Delighted to hear it.

PAN WITH KEEL UP STEPS
INTO M.C.U.

STEED: Can't think why I never thought of it before. Its a real open-sesame It has an excellent effect on the women. Doctor Steed. Its a great idea.

KEEL: Well, you can forget it.

123. 2 (Q)
M.C.U. STEED

STEED: Wait a minute.

124. 4 (K)
A/B

KEEL: Dr. Steed - you'd be struck off the register before you ever got on it.

125. 2 (Q)
A/B

STEED: Yes, well.

126. 4
A/B

KEEL: Well - don't do it again.

127. 1 (J)
2S. STEED L. F/G.

STEED: Somebody had to do it - you were too busy being the real thing.

~~120. 4
M.S. STEED~~

~~KEEL: Pass me the screwdriver.~~

~~122. 1 (J)~~

STEED: I got one of our people to check on May's home. Her parents got a letter a few weeks back. Since then they haven't heard - and here's something else I found out. Some of my colleagues have been trying to crack a rather extensive vice ring, with a continental H.Q.

128. 2
M.C.U. STEED

129. 4
A/B

KEEL: And Chrissie was mixed up with them?

129. 1
A/B

STEED: She might have been - a lot of these kids come from the provinces looking for a good time. Many of them get picked up the moment they arrive. A few drinks and Bingo .. they're on the telephone.

KEEL: But we've know this for a long time. The police seem to be doing their best.

STEED: Yes, the've got tabs on most of the smaller fry, but our department are after one particular big fish.

130. 4
M.S. KEEL
PAN WITH CIGARETTES
TO STEED

Have you got a cigarette./
Did you manage to persuade young Bunty to go home to her parents?

131. 1
M.C.U. KEEL

KEEL: Well, she said she'd think about it, but in her present state of wide-eyed wonderment there isn't much chance.

132. 2
M.C.U. STEED

I mean - what can you do?/

STEED: Wouldn't it be a good idea if we could persuade her to play along with one of the charmers - you know, kind of, well, act it up a bit./

133. 4
C.U. KEEL

KEEL: Wouldn't^{it}/be a good idea if you got those ideas out of your head, permanently./

134. 2
C.U. STEED

STEED: She could give us a wonderful lead you know./ It was just an idea.

135. 4
A/B

136. 2
A/B

By the way, I brought you a present.

137. 1
2S.

KEEL: Thank you very much.

138. 4
W.S.

STEED: It was very expensive./ Well, I've got to go.

ON 4 - Shot 138

CAM.1 to K - MAY'S FLAT

- 31 -

LET STEED GO
TIGHTEN ON KEEL AND
FOLLOW HIM

KEEL: Press the bell, will you.

STEED: What?

KEEL: Press the bell.

As he goes to Sitting Room

139.

2

C.U. PHONE L. F/G.
DOOR DEPTH.
PAN UP WITH PHONE TO
M.C.U. KEEL

KEEL: That's enough - that's alright.

Slo.0181

KEEL BOOM B.

MAY: Doctor Keel?

MAY BOOM C.

KEEL: Speaking.

MAY: (DISTORT)
This is May Murton - I hear
you're looking for me.

KEEL: Yes - where are you?

MAY: I'm at my flat. Can you come
round here straight away?

KEEL: Yes. But what's the trouble.

MAY: I can't explain now. Please
hurry - its very important.

TILT DOWN WITH PRONE

KEEL: Here we go again.

140.

3

(N)
M.C.U. FREDDY

BOOM A.1

LET HIM LEAN INTO C.U.

INT. MAY'S FLAT - EVENING.

GRAMS:
STRINGS

CAM.2 to R - HOSTEL HALL

FREDDY: This is just a warning Dr.

CAM.4 to C - HOSTEL HALL

You've been poking your oar into
business that doesn't concern you..
we want you to lift it out again -

As Crutch comes towards lens.

141.

1

(K) (In 2's LOOP)
M.C.U. DOOR
LET 2 HOODLUMS PRONG FRAME
HOLD.PAN FREDDY - TIGHTEN

All right? /

Next time we'll hurt you, doctor.

142.

3

(N)
M.S. KEEL ON FLOOR

- 31 -

MIX 2

Coming to 2 - Shot143.

MIX

143. 2 (R)

INT. HOSTEL HALL - EVENING

BOOM B.3

PICK UP MRS. McCABE AT
DOOR L.

144. 4 (C)

HOLD HER IN M.C.U.

PICK UP HENRY
PAN HIM INTO TIGHT 2S.

HENRY: Boo!

MRS. McCABE: Oh, Mr. Burge.
You startled me.

CAM.2 to S - HOSTEL LOUNGE

CAM.1 to L - HOSTEL LOUNGE

CAM.3 to F - STEEDON PHONE

HENRY: Evening Mrs. McCabe.
Tickets. Got some complimentaries
for tomorrow night - the Embassy
show. Dish 'em out to anybody
who wants 'em, will you?

MRS. McCABE: Very good of you,
Mr. Burge. Thank you very much.

HENRY: Not at all. It's
the second show - so close your
eyes if they're a little late in,
hm? Ha ha ...

MRS. McCABE: Yes, I will. Thank
you.

PAN & CRAB R. WITH BURGE
INTO 2S. WITH BUNTY

HENRY: Might be passing this
way tomorrow night ... I'll give
'em a lift, tell them. Hullo,
my dear. Not out on the tiles
tonight?

BUNTY: No, Mr. Burge.

HENRY: Pity - I'm away myself.
Goodnight.

BUNTY: Goodnight.

PAN BUNTY L. INTO 2S.
WITH McCABE

MRS. McCABE: Bunty - here
you are.

BUNTY: Oh - thank you.

MRS. McCABE: I've seen very little of you, Bunty, since you joined us. Are you quite happy?

BUNTY: Yes thank you, Mrs. McCabe.

MRS. McCABE: Don't find our rules too strict?

BUNTY: Not really.

MRS. McCABE: It's for your own good you know.

BUNTY: I know.

HOLD BUNTY IN M.S.

MRS. McCABE: You young girls, you're always discontented. Ah - I understand more than you think.

LET KEEL IN R.

KEEL: Ah. Hullo.

HOLD 2S.

BUNTY: Its alright - I've written to Mother - phoned Daddy today - they're all very well and they send their regards - even the dog. Alright?

KEEL: I'm glad about the dog. I've brought you some chocolates.

BUNTY: Thank you. In that case I'm receiving in here tonight.

145. 2 (s)

W.S. LET BUNTY THRU'
SHOT. PAN L. WITH KEEL
INTO 2S. FR. BUNTY TIGHT

Mr. Steed came to see me at the store today. He told me about Chrissie - I've just been reading about it in the papers.

LOUNGE
BOOM A.2

KEEL: Yes, apparently she used to work in the store.

BUNTY: I know. Alice told me. Do you think the same thing could have happened to May?

KEEL: If anything like that had happened, I think we'd have heard by now.

146. I
1 (L)
M.C.U. KEEL

BUNTY: Well, why can't anyone find her?/

KEEL: Its not so easy - this is a very big city - once you get mixed up in the seamier side of it its quite easy to get lost./

147. 2
2 (S)
TIGHT 2S.

BUNTY: Chocolate?

148. I
1 (L)
A/B

KEEL: No thanks. - Let me see now, both Chrissie and May worked at the store./ Has anyone ever tried to approach you since you've been there.

BUNTY: No.

149. 2
2 (S)
M.C.U. BUNTY

KEEL: Are you sure?/

BUNTY: Well, people try to make passes. There was a man yesterday, just when we were closing. He bought a toy - it was only 1/6d. He gave me a pound note and said I should keep the change./

150. I
1 (L)
A/B

KEEL: Did you?

151. 2
2 (S)
TIGHT 2S.

BUNTY: Of course not. He said it was all right to take it, but I wouldn't./

KEEL: Then what happened?

PAN R. WITH BUNTY ON
TO M.C.U. KEEL

BUNTY: Nothing. He just said
goodnight and went away. I'd
better answer that phone. /

BOOM B.3

152. 4 (C)
W.S. PHONE R. F/G.

- - Hulloo?

STEED: Is there a Doctor David
Keel there please?

(DISTORT)

BUNTY: Yes, who'se speaking please?

STEED: The names Steed.

(DISTORT)

BUNTY: Oh hullo, its Bunty here -
hold on. / Its Mr. Steed for you.

Don't do that.

KEEL: Oh thanks - hullo.

FIXED MIC. STEED
F/X: Distant
Pub Noises.

153. I (L)
W.S. ENTRANCE TO LOUNGE
KEEL L. F/G.

154. 4 (C)
A/B

155. 3 (F) (Blacks 'A')
M.C.U. STEED ON PHONE
~~STEED DOODLES ON WALL~~
~~TIGHTEN IN ON DOODLE~~

STEED: Lennie Taylor - I've been
reading his life story. He's got
a record as long as your arm.
Been in and out of jug for years.

KEEL: Yes? (DISTORT)

STEED: Violence, armed robbery
amongst other things. He does
a night stint after store hours
too, chuckerout at a particularly
sleazy club: personal hostess
service. I'm going to look over
his flat. Barker Street, Brixton.
Got that? /

156. 4 (C)
2S. A/B

157. 3 (F)
A/B. M.C.U. STEED

KEEL: Yes - most of it. /

STEED: Right - meet you outside
Brixton Town Hall in about 20 minutes.
We'll use your car. /

158. 4 (C)
A/B

ST-BY T/C.
KEEL/STEED FILM

KEEL: What about the Rolls?

(DISTORT)

STEED: I've lent it to a friend.

159. 3 (F)
A/B

KEEL: What's her name?

STEED: I forgot to ask. / KEEL: Right

160. 4 (C)
A/B

see you. /

KEEL: Sorry, but I've got to rush off. You're not going out tonight, are you?

BUNTY: No. Is it anything about May?

KEEL: It might be - sit tight and I'll ring you later.

HOLD ON 4

MRS. McCABE: The doctor was in rather a hurry - nothing wrong I hope?

BUNTY: No Mrs. McCabe. Everything's fine.

MRS. McCABE: Oh, good. And by the way, Mr. Burge gave me some theatre tickets. I don't know if you'd like to go.

ROLL FILM

R. Q. Do T

MIX TELECINE
BRIXTON SPEC. SHOT FILM. - 35 mm.

GRAMS:

1.25 58 secs. ON FILM

1 MIN
End of Film

CAM. 2 to G - MAY MURTON SET (LENNIE TAYLOR'S FLAT
CAM. 1 to D - " "
CAM. 4 to D - " "

ST-BY SLIDE
END OF ACT 2

- 37 -

INT. LENNIE TAYLOR'S FLAT - NIGHT

(MAY MURTON SET CHANGED TO TAYLOR'S FLAT
REPOSITIONED. CURTAINS OVER ALCOVE
CURTAIN CORNER D/S LEFT.

STRIKE FURNITURE

F/X
Train passing

MIX

161. 2 (G)
2S. STEED/KEEL
KEEL R. F/G.

As they open door

162. 1 (D)
TIGHT 2S.

As Steed sniffs

163. 3 (F)
TABLE
~~TABLE~~ ASHTRAY F/G.
SEE SMOKE

164. 1 (D)
M.S. 2S.
HEAR NOISE
SEE STEED GO OUT
STEED TAKES OUT GUN

165. 4 (D)
C.U. BOWL ROCKING ON FLOOR

166. 1 (D)
2S - LET THEM GO L.FR.

167. 4 (D)
M.C.U. CURTAIN
STEED IN F/G. R.

AS HE PULLS CURTAIN
SEE M.C.U. MAY

MAY: No ... no... SCREAM

GRAMS:
THEME

TAKE OUT CAM.4

FADE UP SLIDE C

"THE AVENGERS" END OF PART 2

R. D. DOT
OFF 5 SECS

FADE SOUND & VISION

2ND COMMERCIAL BREAK - 2.05

16.35

DURING BREAK:

CAM.1 to POS.E - KEEL'S L/ROOM
CAM.2 to POS.T - MEYER'S FLAT
CAM.3 to POS.P - KEEL'S L/ROOM
CAM.4 to POS.L - KEEL'S L/ROOM

BOOM A to POS.4 - MEYER'S FLAT
BOOM B to POS.7 - STORE (ALICE)
BOOM C to POS.3 - KEEL'S L/ROOM

ACT III

VTR/ABC/1347

Part 3

SLIDE

GRAMS:
THEME

FADE UP SLIDE D
"THE AVENGERS" PART 3

TAKE OUT SLIDE

Q. & FADE UP

168. *4* (L)
C.U. HANDS

INT. KEEL'S FLAT. NIGHT.

BOOM C.3

PAN UP TO FACE -
GLASS F/G.

KEEL PREPARES A SEDATIVE, GIVES IT
TO HER.

MAY: I don't want anything from you.

KEEL: All right.

MAY: What is it anyway?

LOOSEN TO HOLD
GLASS F/G.

KEEL: It's a sedative.

SHE TAKES IT.

169. *I* (E)
2S.

KEEL GOES TO STEED:

KEEL: (QUIETLY) Go easy on her.

STEED: I admire your humanitarianism.

MAY SITS UP.

169A 4
A/B

MAY: If you're talking about me /
let's share it. I don't like people
who talk behind my back.

169B I
A/B

STEED: Remarkable powers of recovery -
or is it your healing touch? (TO MAY)
Good evening.

170. 3 (P)
2S. MAY L/F/G.

MAY: What's good about it?

~~CAM 1 to M...~~
~~MEYER'S TIT~~

KEEL GOES TO DOOR.

KEEL IN MAKING 3S.

KEEL:
Sounds like a taxi. It might be
Bunty.

F/X
TAXI ARRIVAL

171. 4
M.C.U. MAY

STEED: If it is - she's been quick.

MAY: Bunty?

STEED: Bunty Seton. We're friends
of hers - we asked her to come here.

172. 3 (P)
A/B

MAY: I'll believe that when I see
her./

KEEL GOES.

STEED: Good for you.

MAY: What is all this? Who are
you anyway?

STEED: We're friends, sweetheart.

MAY: Yeah? Look, are you a copper?

STEED: Why, do you want to go to the police?

MAY: What d'you want?

STEED: Why did you hide out with Lennie Taylor?

MAY:

If it hadn't been for him I don't know what 'd have done.

STEED: You could have gone back home to Mummy and Daddy?

MAY: Very funny. I could have done a lot of things.

173.

4
M.S. BUNTY AT DOOR
PAN HER L. INTO 2S.

THE DOOR OPENS AND KEEL SHOWS BUNTY IN.

BUNTY: May!

MAY: Hello Bunty.

BUNTY: You're all right?

MAY'S CONTROL CRUMBLES AND SHE FIGHTS AN IMPULSE TO SOB.

MAY: Yes, thanks.

BUNTY: May - How did you get into such a mess?

174.

3
3 (P)
4S.

MAY: What do you mean?

BUNTY: May-----

175.

4
A/B

KEEL: Why don't you tell her?

176. 3
 3 S.
 MAY: I met this charmer - Polite, kind, good-looking. I'd landed on my feet. Before I knew it I was installed in a nice flat. / He wasn't hard to look at.

SLIGHT TEARS.

MAY PAUSES, COVERS UP.

MAY: What did you put in this drink?

KEEL: It's just a sedative. Finish it up - it'll do you good.

MAY: Do me good?
 - they've got doctors too, plenty of them, I get examined by one every week. / They looked after us very well.

~~177. M.C.U. KEEL~~
~~178. 3~~
~~49.~~

BUNTY: Please May - we're trying to help.

179. 4
 H.C.U. STEED.

MAY: Are you?

CAM 1 to M MEYER'S FLAT.

STEED: This young man - he got you a job, of course, in a nice respectable nightclub?

180. 3
 tighter

MAY: Yeah - how d'you guess. You know everything don't you? You---- (SHE BREAKS)

181. 4
 23 MAY/BUNTY) I tried to get out, but they said they'd write to my dad. You remember that day at the store. (BUNTY NODS) All those bruises? That's what happens when you call their bluff..... Huh, call their bluff...!

CAM 3 to M - STORE (ALICE)

ON 3.

BUNTY: It's all right now.

KEEL: Would you like to tell us about these people? (MAY LOOKS AT BUNTY)

BUNTY: Please May.

STEED: Who gives the orders?

(CUT)

INT. MEYER'S FLAT - NIGHT

182. 2 (T)
C.U. DORMAT

PAN UP INTO 2S.
MEYER R. F/G.

MEYER IS STUDYING SOME
EFFECTS BELONGING TO MAY.
THE DOOR OPENS AND JOHNNY ENTERS.

BOOM A.4

F/X
TALK OFF

GRAMS:
CLUB TRIO

.
. .
. .
. .
. .
. .
. .
. .

ON 2 - Shot 182

GRAMS:
CLUB TRIO

M. Recognize these Darling?

SHOWS SOME MINOR ARTICLES OF APPAREL,
ONE BY ONE...ASCARF, AN EMBROIDERED
HANDKERCHIEF, AJJUMBER, A BRA.

JOHNNIE: Should I?

M. They're May's. Lennie Taylor's
been hiding her at his place.

JOHNNIE: What? Where is the little cow
now?

ST-BY FILM.

M. I'm afraid we're still looking for
her Darling..she'd left just before we
arrived.

JOHNNIE: What about Taylor?

LET HER GO R.

M. I'll worry about Taylor - you
find May

JOHNNIE: Right.

183. I (M) (In 2's Loop)
L.A. 2S.

HE GOES TO DOOR, OPENS IT AND RETURNS
WITH FREDDIE.

M. This doctor. You didn't discourage
him. Darling -

CAM.2 to U -
STORE (ALICE)

FREDDIE: You should have let me work
him over proper.

M. You'll get another chance. Meanwhile, you can put in more practice on Lennie Taylor. Thank you darling.

FREDDY: Right, I will.

MEYER: Thank you, darling.

ROLL FILM

CUT TO TELECINE

STOCK 35 mm. mute -

LENNIE TAYLOR'S BODY BEING FLUNG OUT OF CAR

Approx. 10-secs.

F/X

Car approach

7-8 Takes squeal.

	<u>FADE FILM</u>	<u>INT.</u>	<u>STORE.</u>	<u>DAY.</u>	<u>BOOM B.7</u>
184.	<u>FADE IN</u> 3 (M) 2S.	ALICE IS SERVING A MALE CLIENT WITH A TOY CRANE.			<u>GRAMS:</u> 'MUZAK'

CAM.1 to G -
BUNTY'S COUNTER

ALICE: This works the grab. There's a place under here for a battery to work the light.

CLIENT: MM - right, thank you, how much is it?

ALICE: Twelve and six.

CLIENT: I'll take it.

ALICE: Thank you, sir.

SHE TAKES MONEY, WRAPS.

PAN THEM R.
185. 2 (U)
2S. FAV. ALICE
PULL ALICE R/S.
PAN L. INTO 2S.
WITH BUNTY

BOOM C.4

CLIENT: They never had such marvellous things when I was a boy.

HE TAKES THE PARCEL.

ALICE: Twelve and six, and seven and six is twenty. Thank you, sir.

RAISES HIS HAT, GOES OFF. ALICE WHO LOOKS ALONG COUNTER TO BUNTY WHO IS TIDYING A DISPLAY, SHE GOES OVER.

ALICE: What's all this about you're leaving the hostel all of a sudden?

GRAMS.
'Kuzat'

186. I (G)
2S.

BUNTY: I'm fed up with the dreary place. And that Mrs. McCabe - "it's only for your own good dear" /

ALICE: I suppose you'll be getting a place of your own?

BUNTY: If I can - on what they pay here.

BUNTY: That's another thing. I'm going to find myself another job too. Something with more money.

ALICE: This is not so bad. Why don't you stick it out for a little bit longer and we'll both look for something else.

BUNTY: No thanks Alice, I've had enough of this.

ALICE: Bit sudden isn't it. (BUNTY LOOKS AT HER) All right. It's your life.

LET ALICE GO
SEE JOHNNY ENTER

ALICE GOES AND JOHNNIE WHO HAS BEEN WAITING TO SPEAK TO BUNTY, MOVES IN. JOHNNIE COMES INTO SHOT. HE SELECTS A TOY. IT IS A DOLL.

BOOM B.
TAKE OVER
POS.1

187. 2
2S.

HOLD 2S.

JOHNNIE: I'll have one of these.

CAM.1 FAST TO N -
same set

BUNTY: Oh...hallo...

JOHNNIE: I said I'd be back.

BUNTY: (SMILES) So you did. Four and six.

HE GIVES A FIVE POUND NOTE. BUNTY WRAPS PARCEL, GOES TO THE TILL, AND BRINGS BACK THE CHANGE.

JOHNNIE: Why don't you keep it this time? Buy yourself something nice.

BUNTY: No...I couldn't.

JOHNNIE: Go on. No strings.

BUNTY SMILES HIMSELF.

189. I (N)
Rev. A. 2S.

JOHNNIE: I can afford it. I'd like to buy you something...You're a very pretty girl.

BUNTY: Thank you.

JOHNNIE: Go on. Take it.

BUNTY: (LEVELLY) You're very generous, but I couldn't.

JOHNNIE: O.K. then. Tell you what I'll do- I'll make it up to you in some other way.

BUNTY SMILES.

189 A 2
C. V. Lundy.
189 B I
A/B

190. 2
 C.U. BUNTY

JOHNNIE: Why not let me take you out for a drink when you finish this evening?/

BUNTY HESITATES. (PAUSE)

191. I
 A/B

JOHNNIE: (CLOMS SLIGHTLY) Why not?/ What's the matter with me. I look all right don't I?

BUNTY: Yes, you look all right.

192. 2
 2S.

JOHNNIE: Good. I'll pick you up outside the store. You'll see the car./ It's a sports. You can't miss it. About six o'clock.

CAM.1 to G - SAME SET

BUNTY: --ll right.

C.M.3 to Q - CAR

JOHNNY Wonderful. See you then, Whoops! Nearly forgot no doll (PICKS UP DOLL AND GOES) :

LET JOHNNY GO.
SEE STEED B/G.
STEED INTO 2S.

STEED COMES INTO SHOT.

STEED: Was that him?

BUNTY: Yes. He's picking me up at six.

STEED: Good girl. You did that very well- very cool.

BUNTY: Well, I didn't feel it. I don't know whether I'll be able to keep it up.

STEED: Of course you can. You're doing splendidly. Just remember what I told you.

BUNTY: He's meeting me in a car.

STEED: Don't worry you'll be followed.

BUNTY: I don't know what Doctor Keel would say. /

193. I
1 (G)
M.C.U. STEED

STEED: You haven't told him?

BUNTY: No.

STEED: Well, he's not going to say anything then. / (PUSH) Any other worries?

194. 2
A/B

BUNTY: No.

STEED: That's it then-

BUNTY: Oh, Lennie Taylor hasn't been in today. I don't know whether that's important.

TIGHTEN IN TO
C.U. BUNTY

STEED: Not now. We found him last night. He won't be coming back.

MIX TO:

GRAMS. OUT

195. 4 (L)
TELEPHONE L. F/G.
DOOR IN DEPTH

KEEL'S SITTING ROOM.

BOOM C.3

KEEL: (COMING IN) Won't keep you a moment; Carol give Mr. Ryden a fresh dressing, it's healing up well....(PICKS UP PHONE) Sloane 1081-speaking. Oh Doctor Seton, Yes, put him on.

LOOSEN AS KEEL
APPROACHES TO M.S.

CAM.1 to P - CAR
CAM.2 to V - CAR

TIGHTEN TO M.C.U.

Hallo Bill, how are you?
KEEL: (Cont'd) / Good. Oh, Bunty's fine.
 Yes I've been trying to persuade her to
 come home and see you, but its a little
 difficult. (BEAT) yes, you can say that again.
(BEAT) Oh, that's very nice of you. I
 think I could manage the weekend after next.
(BEAT) yeah, but I'll have to lock her
 in the boot to get her out of town....

CUT TO:

INT. YOUNG MAN'S CAR:

BOOM B.6

~~196. 1 (P)~~

~~POSSIBLE MIRROR SHOT
- CAR.~~

OPEN CLOSE ON BUNTY LEANING BACK ON CAR
 CUSHIONS, SHE IS SMOKING A CIGARETTE AS
 ONE DOES WHO ISN'T ACCUSTOMED TO THEM.
 SUGGEST CAMERA MOVING TO JOHNNIE, WHO IS
 WATCHING HER WITH SOME AMUSMENT.

F/X
Outdoor
Sounds.

CAM.4 to M -
MEYER'S FLAT

197. 2 (V)
2S.

JOHNNIE: (AFTER PAUSE) not your brand?

BUNTY: No...

JOHNNIE: ...I like the way you wear your
hair...it sparkles, even out here in the
dark.

CAM.1 to to Q -
HOSTEL HALL

(HE STUDIES HER, VERY MUCH AT HIS EASE,
AND IN CONTROL OF THE SITUATION.)

BUNTY: I'm glad you like it.

- 50 -

JOHNIE: (SHILLING) You wore it different last night, and different the night before.... for me you just can't go wrong any way you wear it...

BUNTY: (AFTER A PAUSE) (NERVOUSLY) well, what do you think, Johnny?

JOHNNY: It's what you think that counts, isn't it, Kid. Take your time, there's no hurry... if you feel like it we can talk about it over dinner somewhere...

JOHNNIE MOVES TO START THE ENGINE.

BUNTY: Let's not go just yet.....

- 50 -

Coming to 3 - Shot 198

198. 3 (Q) _____
2S.

JOHNNIE: , Okay ... /

BUNTY: What ... what do I do?
How do I ...?

JOHNNIE: Leave it to me, kid ... don't
worry about a thing ...

BUNTY: It's a big thing to decide, Johnnie ...
just like that.

JOHNNIE: Why not forget it, then ... nobody's
forcing you into anything, remember ...

BUNTY: I know, it's just that ...

JOHNNIE: ... you don't like the idea ...

199. 2 (V) _____
2S.

BUNTY: It takes some getting used
to ... /

JOHNNIE: Sure (PAUSE) Sure, kid. But you want
to get out of that hostel, don't you! You want
a flat of your own, and not just some rat-trap
some place, but in a good part of town ...
and you want to be independent, don't you?
And have plenty of money for a change? ...

BUNTY: Yes ...

JOHNNIE: And you'd look great in some real
clothes ... ~~right even lay on a fur coat ...~~
what do you say?

BUNTY: I don't know.

200. 3 (Q) _____
C.U. BUNTY

JOHNNIE: We'll take good care of you. /

BUNTY: 'We' - Johnny ... I thought it was
you and me.

201. 2 (V)
2S.

JOHNNIE: (PAUSE) Look, kid ... there is one other bloke, but he's nothing to worry about just an accountant sort of /- after all, this could be a big business ... we need someone like him to look after the books.

HE MOVES OVER, TAKES HER INTO HIS ARMS, KISSES. SHE RELUCTANTLY GOES ALONG WITH IT.

~~202. 3 (Q)
C.U. BUNTY~~
~~203. 2 (V)
C.U. JOHNNY~~

BUNTY: (BREAKS AWAY) Johnnie I'll do what you say, but first I must see this accountant or whatever he is ... I've got to know everyone involved, it's too chancy otherwise /... (DELT) after all - look what happened to Chrissie ... and then, LENNIE TAYLOR /... and May get beaten up!

JOHNNIE BARELY FLICKS HIS EYES, BUT HE GETS THE MESSAGE.

204. 3 (Q)
C.U. BUNTY 2S,

JOHNNIE: (PAUSE) Yeah ... sure. Sure, I'll fix it. You can meet him anytime you like.

HE STARTS UP THE CAR.

~~205. 1 (V)
2S.~~

JOHNNIE: I've worked up an appetite, kid ... how about you?

CAM.3 to L - HENRY'S OFFICE

BUNTY: Anything you say Johnny ...
HE SHIFTS GEAR.

206. 4 (M) (In 1 & 2's loop)
LOW A. M.C.U.

MEYER'S THEM.

BOOM A.4

MEYER ON PHONE.

CAM.2 to Y - INT. STORE HENRY & ALICE

MEYER:

Interesting how she connects Chrissie and Lennie Taylor with us, darling. Yes -- I think you're right, Johnny, Getting rid of her just now won't help. I need to know who put her up to it .. Arrange a meeting, darling.

INT. STORE - NIGHT

207. 2 (Y)
2S.

BOOM B.1

GRAMS:

'MUZAK'

'DING-DONG AND ANNOUNCER:
"LADIES AND GENTLEMEN, BUSSELL'S STORE IS NOW CLOSING. WE HOPE YOU HAVE ENJOYED YOUR SHOPPING, AND THAT YOU WILL COME AGAIN. BUSSELL'S WISH YOU A VERY GOOD NIGHT."

CAM.4 to L - KEEL'S ROOM

(ALICE AT HER COUNTER WITH HENRY)

HENRY: It shouldn't take us very long, Alice.

ALICE: Oh, no!

HENRY: Bunty and Peggy are staying.

ALICE: All right, Mr. Burge.

HENRY: That's my girl.

CRAB L. WITH HENRY INTO 2S.
HENRY/BUNTY

Coming to 1 - Shot 207

HOSTEL HALL

GRAMS:

HENRY: Oh, Miss Seton. I wonder if you could stay on a little bit later tonight.

DUNTY: Well...

HENRY: There are some stock returns which have to be done. Alice and Peggy will be staying too.

DUNTY: I was meeting someone ...

HENRY: It's rather important, Dunty or I wouldn't be asking you ... it won't take long.

DUNTY: All right, Mr. Dunge.

HENRY: Good girl!

GRAMS:OUT

BOOM A.5
(McCABE)

BOOM C.2
(KEEL)

INT. HOSTEL HALL. NIGHT

207 **A** **I** (Q)

M.S MRS. McCABE AT
OFFICE DOOR
CRAB HER R. ENDING
PHONE R. F/G.

MRS. McCABE: Russell's Hostel?

KEEL: Good evening. Could I speak to Miss Seton, please. DISTORT

MRS. McCABE: One moment. (PAUSE) I'm afraid she's not here. Who's that speaking? /

208. **4** (L)

M.S. KEEL
GLASS F/G.

INT. KEEL'S ROOM. NIGHT

KEEL: Dr. Keel. Have you any idea when she will be in?

CAM.2 to L - ALICE'S COUNTER

MRS. McCABE: I'm afraid not. DISTORT

209. 1 (Q)
A/B MRS. McCABE / INT. HOSTEL HALL

KEEL: It's just that I've been trying to get in touch with her and she never seems to be there.

MRS. McCABE: I'm sorry ...

DISTORT

CAM.4 to J -
POWDER ROOM

KEEL: Yes ... can you leave a message for her . Ask her to ring this number ..SLO.0181

MRS. McCABE: Alright, I'll do that.

KEEL: Thanks very much - goodbye. DISTORT

PAN HER L.

MRS. McCABE: Not at all. Goodbye.

210. 2 (L)
2S. / INT. STORE (ALICE'S COUNTER) NIGHT BOOM B.2

ALICE: Sixteen Teddy Bears. Brown -
Medium.

CAM.1 to H - INT. STORE

HENRY: Czechoslovakian?

ALICE: Wait a minute. Yes.

HENRY: (MAKES NOTE) Sixteen.

ALICE: One dozen pandas. Large.

HENRY: 13 large Pandas.

ALICE: That's about the lot here. ~~Wait a~~
~~minute.~~

CRAB HENRY L.
BUNTY INTO 2S.

HENRY: Yes. (MAKES NOTE. HE TOUCHES HER
SHOULDER) Good Girl. (CALLS.) Bunty!

BUNTY IS CHECKING LIST WITH OTHER GIRL

BUNTY: Yes, Mr. Burge?

HENRY: There's a list of all our
Czechoslovakian stock on my desk. Would
you check it against this. (HE HANDS HER
SOME SHEETS FROM HIS BOARD.)

BUNTY: Right.

HENRY: I'm afraid it may take you some time.
Have a seat in my office and do it. You'll
be more comfortable there.

CRAB HENRY R.

BUNTY: Thank you.

HENRY: (TO ALICE) Now - let's do the
wooden toys.

MIX 3

211. 3 (L) INTERIOR HENRY'S OFFICE. BOOM A.3
M.S. BUNTY
DOOR IN DEPTH
BUNTY COMES IN. FINDS LIST. STARTS CHECKING,
MOUTHING THE FIGURES TO HERSELF. AFTER A TIME,
HENRY COMES IN.

HENRY: Everything all right?

CRAB L. HOLDING
2S. BUNTY: Yes thanks.

HENRY: I always dread stock-taking. (BUNTY SMILES)
It's so boring, but just one tiny mistake and you're in
in terrible trouble.

CUT TO-

212. 4 (J) CHANGING ROOM. BOOM C.1
MIRROR 2S.

GIRL: Think we should wait for Bunty?

LOOSEN WITH
ALICE ALICE: No. Old Henry said we should go.

GIRL: Did he make the usual offer?

CAM.3 FAST to B -
HENRY'S OFFICE

ALICE: Yes. "You'll find me in the Saloon Bar
at the Coach & Horses. I'd be happy to treat
you to a little drink!"

GIRL: Oh no. He's got a nerve.

HOLD 2S. ALICE: Yeah. And he will keep pawing me.

GIRL: Yeah. And if there's any thing I hate
its a porer... 'Ere do you think we'd better
tell her we're going?

LET ALICE GO. ALICE: If we go in there. He might change his
mind, Come on I'm starving.

GIRL: Yeh - I'm starving.

INT. OFFICE. NIGHT

213. 3 (B)
2S. BUNTY L. F/G.

BOOM A.3

CAM.4 FAST to N - STORE

HENRY: I'm quite peckish - I'll just pop over to the Coach & Horses and get some sandwiches. Can I get you some?

HOLD 2S.

LET HENRY GO.

BUNTY: Not for me thanks, Mr. Burge, I'm going out to dinner later.

214. 2 (B)
M.S. HENRY

HENRY: All right. Won't be long.

SEE HIM GO

HE GOES. BUNTY LISTENS TO HIS

215. 3 (B)
M.S. BUNTY

RECEDING FOOTSTEPS. GOES BACK TO

PAN HER TO DOOR.

HER LIST. IS PUZZLES GOES TO DOOR OF OFFICE. THEN INTO STORE.

216. 2 (B)
M.S. BUNTY

GRAMS:
TENSION
UNDER

SEE HER GO

217. 1 (H) (45°)
W.S. STORE

218. 4 (N)
M.C.U. BUNTY

BUNTY: Alice? Alice?

219. 1 (H)
A/B

4 FAST TO P

220. 2 (B)
W.S. CORRIDOR

BUNTY STANDS IN THE EMPTY STORE AND BEGINS TO FEEL NERVOUS.

221. 3 (B)
M.S. BUNTY AT DOOR

SHE GOES TO TELEPHONE AND DIALS.

CARRY HER TO PHONE
SEE HER DIAL - HEAR PHONE RINGING
THE OTHER END.

2 FAST TO U

222. 4 (P)
SWITCHBOARD - SEE HAND
REMOVE PLUG

BLACKS AREA 'B'

BUNTY: Hullo ... hullo ... BOOM A.

223. 3
A/B
PAN HER TO DOOR

(RINGING TONE)

224. 2 (U)
M.S. BUNTY COMING INTO STORE

Strike chair

CAM.4 to Q - HOSTEL HALL

GRAMS:

225. 1 (H)(45°)
W.S. STORE - FREDDY C.

BUNTY TIPTOEING AROUND THE STORE. FREDDY PROWLING ALONG ON CRUTCHES.

226. 2 (U)
A/B

SEE HER GO

227. 1 (H)

PAN FREDDY R. THRU' F/G.

FREDDY FOLLOWS BUNTY TO OFFICE

THEN SEE HIM APPROACH.

FOLLOW HIM INTO OFFICE DOOR.

CAM.1 to B - HOSTEL HALL

228. 3 (B)
M.S. BUNTY

229. 2 (B)
M.S. FREDDY

HE HITS OPEN THE DOOR WITH HIS CRUTCH

PAN HIM TO DOOR AS HE HITS IT OPEN

230. 3 (B)
M.S. BOTTOM OF DOOR
SEE CRUTCH AND BUNTY

LOOKS AROUND THEN GOES

PAN UP AND LOOSEN TO 2S.

LET HIM GO - TIGHTEN ON HER.

GRAMS. OUT

CUT 1

CAM.2 to W - STORE

CAM.3 to F - BLACKS 'A'

Coming to 1B - HOSTEL HALL

Shot 231

231. I
1 (B)
 2S. HOSTEL - INT. - NIGHT BOOM B.8

ALICE: Yes, well she's been out late the last three nights.

KEEL: But I left messages. I suppose they're delivered - are they?

ALICE: Yes. Mrs. McCabe is very good that way. She puts a note in our pidgeon hole. /

232. 4
4 (Q)
 M.C.U. KEEL

KEEL: Do you know where she is now?

233. I
1 (B)
 2S.

ALICE: Yes, I've just left her. She's working on at the store. / I hope old Henry doesn't keep her long, because I think she's going out to dinner again.

KEEL: Old Henry?

ALICE: Henry B. - he's in charge of of the department and takes advantage of it. /

234. 4
4 (Q)
 A/B

235. I
1 (B)
 A/B

KEEL: What do you mean? /

ALICE: Little crushes, oh - you know. He's got one on me at the moment.

He asked me to stay on - I thought - Oh, oh - here it comes. And it did.

Why don't I have a little drink with him at the Coach & Horses. So I said I was sorry, but I had to see my friend. /

236. 4
4 (Q)

KEEL: Is Bunty still there?

ALICE: Yes, poor kid.

237. 1 (B)
A/B

KEEL: Anyone else there? /

ALICE: No, but there's nothing to worry about.

CAM.4 to R - STORE

KEEL: Excuse me. Thanks very much.

ALICE: He's harmless - scared stiff really. Not my type at all

HOLD 2S.

LET KEEL GO

LOOKS AFTER KEEL

ALICE:(LOOKS AT NAILS) Oh - blast!

INT. STORE NIGHT

238. 2 (W)
M.S. BUNTY

BOOM C
F/X: BIG BEN

CAM.1 to R -STORE

239. 3 (F)
C.U. FREDDY WATCHING

BLACKS AREA 'A'

GRAMS:
Q.24 into 25
TENSION

240. 2
A/B. LET HER INTO
M.C.U. THEN PULL
WITH HER AS SHE
KNOCKS BALL.

INT. NIGHT

241. 3 (F)
M.C.U. BALL & CRUTCH

BLACKS AREA 'A'

242. 2
A/B
CRAB HER L.

INT. STORE.

BOOM A.

243. 3 (F)
C.U. FREDDY MAKING NOISE

BLACKS AREA 'A'

244. 2
C.U. BUNTY

INT. STORE

245. 3
A/B

BLACKS AREA 'A'

246. 2
C.U. BUNTY
CONTINUE CRAB L.

INT. STORE

247. 3
C.U. HAND ON TOY
PIANO

248. 2
A/B
PAN TO HOLD HER

249. 1 (R)
PICK BUNTY UP
PAN HER INTO 2S.

BUNTY: Mr. Burge!

ON 1 - Shot 249

EBOM C

BUNTY: Someone's trying to kill me.

HENRY: Kill you? What do you mean?

250. 4 (R)
3S.

BUNTY: A man there.

HENRY: There's no reason to be afraid,
my dear. It was you who wanted this
meeting after all.

BUNTY STARES AT HIM

BUNTY: You?!

251. I (R)

2S. HENRY/BUNTY

HENRY: You're an inquisitive girl,
aren't you?

Coming to 4 - Shot 252

HENRY:

Steady on. I thought this was what you wanted.

BUNTY:

I only wanted to know who I'm going to work for.

HENRY: Of course, and SHE wants to know who you're working for.

252.

4
35.

BUNTY: She?

CAM.1 to S - TOY DEPT.
CAM.2 to X - TOY DEPT.

HENRY: The person you're going to meet.

BUNTY: Who's that?

HENRY: A piece of advice my dear. Let her ask the questions. Shall we go back to my office?

SEE THEM GO.

GRAMS:

Q.26 -TENSION

Coming to 2X -
TOY DEPT. Shot 253

INT. STORE TOY DEPT. NIGHT

253. 2 (X) BOOM B.2

PICK THEM UP IN M.C.U.
CRAB THEM R. STOP OFF

254. 1 (S) ON STEED STEED: Excuse me - /
3S.

255. 2 (X) M.S. STEED

Working late?

256. 1 (S) 3S.

257. 2 (X) A/B Uh - huh.

258. 4 (R) M.S. MAN WITH GUN

259. 1 (S) 3S.

260. 3 (F) M.S. 2ND MAN WITH GUN

261. 2 A/B PAN WITH STEED

STEED: I think the very best thing you can do is to keep absolutely quiet.

HENRY: Doctor - may I ask you ...

262. 4 (R) C.U. LIFT INDICATOR PULL TO M.S. LIFT

STEED: Absolutely quiet.

F/X
LIFT

LET JOHNNY AND MEYER THRU' SEOT.

263. 1 (R) 2S. JOHNNY/MEYER

263A 4 PAN THEM R. INTO 5S.

JOHNNY: Strange - who's that tearing up and down in the lift? /

F/X
LIFT
GATES
CLOSING

264. 2 (X) 3S. STEED L. F/G.
PAN THEM R.
PICK UP BUNTY & PAN
HER BACK INTO 2S.
WITH STEED.

STEED: Fascinating isn't it? That's why we're all keeping so quiet. Join your friends. - Bunty ... - Its not usually as simple as this.

265. 4 (R) M.S. LIFT - KEEL EMERGES FROM LIFT
SEE KEEL OUT

F/X
LIFT
GATES

266. 3 (R) TIGHT 2S. STEED/BUNTY

STEED: Surprise, surprise.

267. 1 (S) W.S. SEE SCUFFLE

M: Freddy! quick - - -

268. 3 (R) U.U. STEED
2 NEXT

STEED: Hold it. Coming to 2 - Shot 269

269. 2 (X) STEED: Robertson. what have you done? GRAMS:
 C.U. MRS. McCABE 27. STEED

270. 3 BUNTY: Mrs. McCabe!

271. 2 C.U. HENRY BURGE

272. 1 C.U. KEEL

273. 3 C.U. MRS. McCABE.

Mix.

274. 4 LIFT AREA BOOM C.
C.U. LIFT INDICATOR

LOOSEN & TILT DOWN
 TO 2S.

BUNTY: I'm going home anyway and
 I persuaded May to come with me for
 a while - don't think that's a good
 idea.

KEEL: Yes, a very good idea.

BUNTY: I'm sorry; Mr. Steed said
 it ~~could~~ be alright.

KEEL: Did he - you just wait
 there a minute.

275. 2 (Y) INT. STORE - TOYS. NIGHT BOOM B.1
W.S. STEED F/G.

STEED: I'm over here. Wasn't that
 the the funniest thing you've ever
 seen in your life. Don't you
 think its funny?

KEEL: (KNOCKING STEED OFF SWING)
 No I do not. And if you ever do
 anything like that again, I'll beat
 beat the living daylights out of
 you.

276. I (T) W.C.U. STEED

STEED: What the devil do you
 think you're doing, nobody -

KEEL: I'm doing something I
 should have done a long time ago.

KEEL: (CONT'D) That girl was in my trust and I thought we had an understanding. Alright. If you want to be like that then be like that! But from now on you're on your own. (HE THROWS OFF STEED) /

280. I 1 (T)
C.U. STEED

STEED: Wait a minute. I don't need you to give me a lesson in morals. It was a question of time. If I hadn't used her it might have taken me weeks to set up another contact and in the meantime a couple of dozen other girls would have been recruited into the game. There might even have been another killing. /

281. 2 2 (Y)
C.U. KEEL

KEEL: And you don't need me to give you a lesson in morals! Have you ever heard of the end not justifying the means? /

282. I 1 (T)
2S.

STEED: Oh, do me a favour.

KEEL: I'll try. For some obscure reason I'm not going to question the fact that you do have the interests of humanity at heart. / But I'm going to point out to you, that you cannot ride over people the way you do, at least not as far as I'm concerned. /

283. 2 2 (Y)
C.U. KEEL

284. I 1 (T)
C.U. STEED

STEED: I thought I'd explained to you. There was no other way. /

285. 2 2 (Y)
C.U. KEEL

LOOSEN TO 2S.

KEEL: You explained nothing. You just find another way.

STEED: Alright ... You've made your point.

2

KEEL: Well ... not as forcibly as I intended when I came in here.

STEED: Now if you're going to start that again.

285A SEE BUNTY THRU' CENTRE. BUNTY: Look at this (~~SHE IS HOLDING A PUPPY~~)

4

~~End of B. on long lens.~~

R. Q DOT
1 MIN

285B KEEL: Shall we go?

R

M/S

STEED: Good idea.

FADE OUT CAM. 2

SLIDES

GRAMS:
Q.28
THEME

FADE UP SLIDE E
IAN HENDRY, PATRICK MACNEE, SALLY SMITH

CUT TO:

SLIDE F
TONY VAN BRIDGE, ANN TIRARD, HAZEL GRAEME

CUT TO:

SLIDE G
NINA MARRIOTT, BRANDON BRADY, BRIAN JACKSON

CUT TO:

SLIDE H
TEX FULLER, LIONEL BURNS, MITZI ROGERS

CUT TO:

64.75

SLIDE J
Teleplay by BILL STRUTTON

CUT TO:

SLIDE K
"THE AVENGERS" THEME composed and played by JOHNNY DANKWORTH

CUT TO:

SLIDE L
Designed by DOUGLAS JAMES

CUT TO:

SLIDE M
PRODUCER LEONARD WHITE

CUT TO:

SLIDE N
DIRECTED BY DON LEAVER

FADE OUT SLIDE N
FADE UP SLIDE O

"THE AVENGERS" - Next Episode, August 5th - "TUNNEL OF FEAR"

FADE OUT SLIDE O

SLIDE
AN A.B.C. PRODUCTION

FADE SOUND & VISION

R. Q DOT OFF
5 SECS.