

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"

presents

"HOT SNOW"

by

RAY RIGBY

DESIGNED

by

ALPHO O'REILLY

PRODUCER

LEONARD WHITE

DIRECTED

by

DON LEAVER

AMPEX RECORDING: Friday, 30th December 1960
18.00 - 19.00

STUDIO: Teddington Two PROD. NO. 3365 VTR/ABC/1040

TRANSMISSION: Saturday, 7th January, 1961

Dr. David Keel	IAN HENDRY
Steed	PATRICK MACNEE
Dr. Richard Tredding	PHILIP STONE
Stella	MOIRA REDMOND
Detective Superintendent Wilson	ALISTER WILLIAMSON
Spicer	GODFREY QUIGLEY
Charlie	MURRAY MELVIN
Johnson	CHARLES WADE
Peggy	CATHERINE WOODVILLE
Mrs. Simpson	JUNE MONKHOUSE
Sergeant Rogers	ASTOR SKLAIR

EXTRAS

Production Assistant	BARBARA FORSTER
Floor Manager	PATRICK KENNEDY
Stage Manager	NANSI DAVIEW

Lighting Director	BOB SIMMONS
Senior Cameraman	TOM CLEGG
Sound Supervisor	JOHN TASKER
Vision Mixer	DEL RANDALL

SCHEDULE: Thursday, 29th December, 1960

Camera Rehearsal	10.00 - 12.30
Lunch Break	12.30 - 13.30
Camera Rehearsal	13.30 - 18.00
Supper Break	18.00 - 19.00
Camera Rehearsal	19.00 - 21.00

Friday, 30th December, 1960

Camera Rehearsal	10.00 - 12.30
Lunch Break	12.30 - 13.30
Camera Rehearsal	13.30 - 15.15
Tea Break, Line Up, Normal Scan, Make-up	15.15 - 16.00
Dress Rehearsal	16.00 - 17.30
Line Up	17.30 - 18.00
AMPEX RECORDING	18.00 - 19.00

CAMERAS: 4 Pedestals

SOUND: 3 Booms, Grams, Tape

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

RUNNING TIME: 59.45 = PLAY PORTION: 55.05 + 2 COMM. BREAKS; 2.05 & 2.35

VTR/ABC/1040

F/U T/C S.O.F.
A.B.C. SYMBOL

FADE TO BLACK

F/U SLIDE: F/U GRAMS:
"THE AVENGERS" Theme Music

CHANGE SLIDE:
"THE AVENGERS"

CHANGE SLIDE:
"THE AVENGERS"

CHANGE SLIDE:
"THE AVENGERS"

CHANGE SLIDE:
STARRING IAN HENDRY

CHANGE SLIDE:
ALSO STARRING PATRICK MACNEE

FADE TO BLACK

F/U FILM

SUPER SLIDE:
"HOT SNOW"

HALL

FIXED
MIC

1. 1 (A-)
 M.C.U. Tredding at
 door

TREDDING: Peggy!

PEGGY: V/O Coming Dr. Tredding.

LIVING ROOM

BOOM A.I.

2. 2 (A-)
 TIGHT 2-SHOT Peggy/
 Keel
 LET Peggy GO

PEGGY: Darling. I must go. Dr.
Tredding wants me.

KEEL: Alright, but I want you
immediately after that.

HALL

BOOM B.I.
(Dialogue O.O.V.)

3. On his reaction
1 (A-)
 M.S. Peggy

(FAST 2 TO B)

As she exits L
TIGHTEN on door handle.
As handle turns

TREDDING: Ah, Peggy, just one or
two things I'd like you to do.

4. 2 (B-)
 C.U. Lock (Ext)

PEGGY: Yes, Dr. Tredding

TREDDING: Would you get this
prescription for me, it's for Mrs.
Harper, and I'd like to drop it in
to her after surgery. Oh, and while
you're there you might ask them if
the new batch of smallpox vaccine
has arrived, we're getting a bit low.

5. As he puts head round door
1 (A-)
 C.U. Spicer

HOLD Spicer

PEGGY: Well, they said they were
expecting it today. Anything else.

PULL him to front
door.

TREDDING: I don't think so. Oh,
yes, here's the embrocaation for Mrs.
Simpson. You might remind Dr. Keel
about it - tactfully, of course.

Coming to 4A - shot 6

On 1A - shot 5

PULL Spicer into
Waiting Room.

PEGGY: I promise I'll be very
careful.

TREDDING: Good. Here's the
prescription.

PEGGY: Right, I'll collect it
this afternoon. You're sure there's
nothing else.

6. As Peggy exits Surgery
4 (A-)
MIRROR SHOT, Spicer
L f/gd.

TREDDING: No, that's all.

LIVING ROOM

BOOM A.I.

7. As Peggy enters
2 (A-)
M.S. Peggy at door
CARRY HER into 2-s
with Keel

PEGGY: Yes, Dr. Keel, you wanted
me.

TIGHTEN in still
holding 2-Shot

KEEL: Ah, yes, as a matter of fact
Peggy there is just one little thing
if you like to come over here ...

PEGGY: Mrs. Simpson ...
You had forgotten hadn't you?

KEEL: Hardly. I have been treating
Mrs. Simpson every 2nd Wednesday for
the last 65 years.

PEGGY: There is something you've
forgotten though isn't there?

KEEL: What? Another patient?

8. On Q
4 (A-)
M.S Spicer.
HOLD him.
TIGHTEN on his face as
he moves to Surgery door.

PEGGY: No, No, No, that isn't
it! Well?

WAITING ROOM

9. 3 (A-)
M.S. Tredding

SURGERY

BOOM E.I.

TREDDING: Humming

Coming to 4A - shot 10

On 3 - shot 9

WAITING ROOM

10. 4 (A-)
C.U. Spicer

LIVING ROOM

BOOM A.I.

11. 2 (A-)
2-shot Peggy L f/gd
and Keel

KEEL: We're having the house done up - perhaps you think I've forgotten to tell the builders. I know you wanted the bedroom white with that orangy colour. Well I have ordered it. The curtains? You know I said choose them yourself and let me have the bill.

On Keel's sit,
TIGHTEN IN.

PEGGY: No, it isn't the curtains.

KEEL: I don't think you can say I've forgotten a single thing that an adoring bridegroom can reasonably be expected to remember. I am finding out about the church, I am hiring a top-hat, the Saints preserve us. I will tell old Dick Tredding all about it and ask him to be best man so we will have someone to hold the ring. The ring ...

PEGGY: The ring.

KEEL: You thought I'd forgotten we were going together er - to er ..

HOLD Peggy as she leans back.
As Keel leans in,
TIGHTEN IN.

PEGGY: Choose the ring. But you hadn't had you? You were just teasing weren't you?

On Q
12. 3 (A-)
M.S. Tredding
(2 TO C)

SURGERY

WAITING ROOM

13. 4 (A-)
M.S. Spicer

Coming to 3A - shot 14

On 4 - shot 13

14. 3 (A-) A/B SURGERY
CARRY Tredding to door

15. 1 (A-) HALL
M.S. Tredding.
CARRY him to hallstand. WAITING ROOM
As he stands filling pipe

16. 4 (A-)
C.U. Spicer
(1 to B) SURGERY

17. 3 (B-)
C.U. Door handle
PAN UP to face.
LOOSEN to hold door HALL

18. 2 (C-)
L.S. Tredding.
GO with Tredding SURGERY
As door opens

19. 3 (B-)
2-shot Tredding/Spicer HALL

20. 2 (C-)
M.S. Tredding LIVING ROOM BOOM A.I.

21. 1 (B-)
2-shot Peggy/Keel
Let Tredding IN R.

TIGHTEN ON Tredding
2 TO D

TREDDING: Oh ... er. Umgh.
Hum. Did I understand you to say
something about my taking over from
you for a week or two? /

22. 2 (D-)
3-shot Peggy/Keel/
Tredding R f/gd.

KEEL: Yes Dick. For a fort-
night if you would.

TREDDING: Well it's rather an
odd time of year but of course if
you're feeling a bit under the
weather.

KEEL: I am not feeling under the
weather at all. I'm getting
married. /

23. 1 (B-)
M.C.U. Tredding.
LOOSEN to 3-shot Coming to 3B - shot 24
2 TO E

On 1 - shot 23

PEGGY: So am I.

TREDDING: Why do I never notice these things?

KEEL: Oh, don't reproach yourself, Dick. We've purposely kept it a secret.

PEGGY: Yes, we wanted to surprise you.

TREDDING: Oh, you did; well - I've seen this coming for months. When's it going to be?

PEGGY: Next week.

TREDDING: Oh!

KEEL: We were going to wait a while, but Peggy's parents won't be back from America for over a year.

PEGGY: And that's too long to wait.

TIGHTEN in on
Tredding

KEEL: So would you rather give the bride away, Dick, or be best man?

TREDDING: I'd be only too pleased to do both.

On eye flick, PAN
to Keel/Peggy

KEEL: Oh!

ON Q F/X
PHONE

SURGERY

BOOM B.I.

24. 3 (B-)

C.U. Phone R f/gd,
Spicer L b/gd.
CRAB L to hold Spicer.

L TO C

(Cont over)

PICK UP Peggy.
HOLD phone
As she lifts phone,
GO with it into C.U.
FOLLOW her R hand down
to appts. book and
TIGHTEN in on package.

PEGGY: Hello. SLOane 0181.
Oh, Mrs. Brewer, good afternoon.
Yes, of course, what day would
suit you?

25. 4 (A-)

C.U. Spicer.
IMMEDIATELY IN to eyes.

PEGGY: Tuesday ... yes, he's free
from three to four. / Is that
alright? Yes, I see, then I'll
make it 3.30... Not at all ...
Goodbye.

26. 3 (B-)

C.U. Package.
PAN to hand writing.

LET her GO.
CRAB to R ending
Spicer b/gd, package
and phone f/gd.

ON Q F/X
PHONE

PICK UP Peggy.
LOOSEN to W.S.,
Peggy L, Spicer R,
Keel b/gd thro' door.

PEGGY: (O.O.V.) Alright,
alright, I'll go.
Hello. SLOane 0181. Oh, yes,
Mrs. Simpson. What can I do for
you. Well, I'm afraid the doctor's
very busy just at the moment, perhaps
Dr. Tredding could ... Oh, yes, I
see ... Well, if it's possible I'll
try and interrupt him. Just hold
on a moment would you please.
It's your friend, Mrs. Simpson.
Will you talk to her?

As Keel ENTERS
TIGHTEN in to
loose 2-shot

KEEL: I suppose so.

PEGGY: Sorry, I tried to stall her.

KEEL: Hello. Oh, Hello Mrs.
Simpson... No. I don't mind at all,
but I hadn't forgotten. Yes, of
course. Yes, well I've got one
or two other calls to make but I
shouldn't be long ...

27. 4 (A-) A/B

As he slaps her
bottom, TIGHTEN to
C.U. Keel. GO
with Keel's R hand
to package
As he picks it up

28. 3 (B-) A/B

Keel's hand and
package

KEEL: No, not at all ... goodbye. /

Coming to 1C - shot 29

On 3 - shot 28

As Keel GOES, TIGHTEN
and Ped. up into C.U.
Spicer.

PEGGY: What a charming bed-side
manner. I'll get your things.

KEEL: (O.O.V.) What's this, FIXED MIC
another sample?

PEGGY: What? Oh, I don't know.
Didn't come by post. Some man
brought it to the door. / BOOM C.I.

29. 1 (C-)
2-shot Peggy/Keel

KEEL: Where's my bag?

PEGGY: Now, don't forget.

TOGETHER: Outside Vinsons, 5.15.

KEEL: Who left the front door open?

PEGGY: I don't know. Must have
been one of the patients. Now, go
along or you'll be late for Mrs.
Simpson.

Let Keel GO.
HOLD Peggy.
Let Peggy Go.
HOLD for Spicer.

KEEL: Getting a bit above your
station.

LIVING ROOM BOOM A.I.

30. 2 (E-)
2-shot O/sh Tredding/
Peggy

PEGGY: Well, I'm meeting David
at Vinsons to look at some rings.
I shouldn't be very late.

TREDDING: That's alright, my dear.

PEGGY: Oh, by the way this came
for you. /

31. 1 (C-)
C.U. Spicer.

TREDDING: Oh, a late Christmas
present - probably a sample. I'll
put it with the others when we read
the paper.

Coming to 2E - shot 32

On 1 - shot 31

PEGGY: Whall I take it?

TREDDING: No, don't bother, but don't forget Mrs. Harper's prescription or she'll have me out in the middle of the night.

32. 2 (E-)
2-shot A/B

PEGGY: I'll bring it back with me. /
I'd better go.

33. 3 (C-)

TREDDING: Yes, you mustn't be late. /

You know, Peggy, I'm very pleased about you and David. /

34. 2 (E-)
M.C.U. Peggy
3 TO D

PEGGY: So am I!

T/C
(Spicer's Get Away)

GANG'S FLAT

BOOM B.2.

35. 4 (C-)
Johnson, Charlie's
feet L f/gd.

JOHNSON: It was a mistake. Anyone can make mistakes. Anyway, Spicer'll get it back, won't he? First time I ever slipped up -

CHARLIE: And the last. She got a good look at you - this receptionist.

JOHNSON: No, she didn't Charlie. I just handed over the parcel, that's all. I wasn't there a minute.

CHARLIE: She'd know you then.

JOHNSON: Look, Charlie, it was addressed to Treading - I delivered it to Treading - how was I to know?

Let Charlie X lens.
TIGHTEN UP, ending
in 2-shot Charlie
L f/gd.

CHARLIE: You must have been "Coked up".

Coming to 3D - shot 36

On 4 - shot 35

JOHNSON: No.

CHARLIE: Your first trip to this contact - and you were high.

JOHNSON: I looked it up in the 'phone book, honest Charlie.

CHARLIE: You were high. What if Spicer doesn't get the stuff back ...

JOHNSON: He must!

CHARLIE: If he doesn't. And they open it. And she knows you delivered it. And you're our leg man - follow you and ppht! That's what's going to happen.

JOHNSON: I tell you she didn't.

Let Charlie GO.

CHARLIE: And you're going to have to explain to the Big Man how you happened to lose £4,000 quids worth of snow.

TIGHTEN on Johnson.

JOHNSON: But if Spicer gets it back, we don't have to tell him.

CHARLIE: He already knows.

TIGHTEN to C.U.
Johnson's mouth

JOHNSON: Who told him?

36. 3 (D-)
LOW ANGLE Hall

CHARLIE: Who do you think?

4 TO D
As Spicer enters door

CORRIDOR

37. 4 (D-)
W.S.
Spicer down into L
f/gd, Charlie/Johnson
making 3-shot

GANG'S FLAT

Coming to 4D - shot 37

On 4D - shot 37

CHARLIE: Well?

SPICER: The stuff's still there -
unopened. So far. But, the girl
saw Johnson alright and she doesn't
look stupid. She'd remember him.

JOHNSON: How do you know)
CHARLIE: And the stuff?)^{TOGETHER}

SPICER: There were three of them
there.

CHARLIE: You weren't spotted.

SPICER: Me? No!

Let Charlie GO.
TIGHTEN to 2-S
Spicer/Johnson.
GO with Johnson
into 2-Shot with
Charlie
TIGHTEN on Charlie
at phone.

JOHNSON: Maybe they won't open it.
We could try and get it tonight.

CHARLIE: Maybe - we could send you.
Hello. Spicer's back. It's like
what we thought - he couldn't get it
and he reckoned the girl is bright.
She'd remember Johnson alright.

CRAB R to inc.
Johnson

BIG MAN: (DISTORT) So it's
Johnson or the girl?

CHARLIE: Johnson wouldn't be
difficult.

38. 1 (B-) BIG MAN'S APARTMENT STAND
Big Man's hand MIC
stroking dog.

BIG MAN: He may be a fool but
he's useful Charlie. He knows the
contacts. No, I'm afraid it's the
girl who's expendable. Give me
Spicer.

39. 4 (D-) A/B GANG'S FLAT BOOM B.2.
LOOSEN to let in
Spicer L.

On 4 - shot 39

CHARLIE: Oh! Alright.

TIGHTEN On Spicer

SPICER: Spicer.

BIG MAN: (DISTORT) Ah, Spicer.
I'm afraid the girl will have to go quickly.

SPICER: Alright. Today. Five fifteen this afternoon.

BIG MAN: (DISTORT) Good. Where?

SPICER: In the street.

40. 1 (B-) A/B

BIG MAN'S APARTMENT STAND
MIC

BIG MAN: Excellent Spicer. Let me know when you're through.

41. 4 (D-) A/B

PAN Spicer L
into 2-S with Charlie.
TIGHTEN.

GANG'S FLAT BOOM B.2.

SPICER: Right. Know where Vinsons the Jewellers are?

GO with Charlie
HOLD Johnson

CHARLIE: Yep.

SPICER: You would. I want you to drive the car for me. Now.

GO with Johnson

CHARLIE: Right.

SPICER: We'll take him along for the ride.

JOHNSON: Where we going?

MIX
T/C

SPICER: We're just going to look at some engagement rings.

MONTEAGE (15-secs.)

Coming to 2F - shot 42

F/U T/C	F/U GRAMS:
"HOT SNOW" - Part 2	Theme Music
52. 2 (G-)	BOOM C.I.
M.S. KEEL.	<u>KEEL'S HOUSE</u>
Pick him up and carry to Living Room	Keel enters house, removes coat, goes to Living Room. Sees Peggy's coat, hangs it up in hall and goes.
53. 1 (E-)	
M.S. Keel	
Pick him up at door.	
HOLD him.	
54. 2 (G-)	
M.S. Keel.	
HOLD him and FOLLOW into C.U. on Q.	
54a. 1	
Limbo door	
55. 4 (E-)	<u>POLICE STATION</u> BOOM B.3.
C.U. Keel.	
LOOSEN to 2-shot	<u>KEEL:</u> But why ...?
	<u>WILSON:</u> That's what we've been trying to find out for the last 3 days sir, and we will, make no mistake about that. / Let's try again, sir.
56. 3 (E-)	
M.C.U. Wilson	Now just think. Can you not remember any single incident or person that may have some connection. /
57. 4 (E-)	
M.C.U. Keel	<u>KEEL:</u> No. She didn't have an enemy in the world. /
58. 3 (E-)	
C.U. Wilson	<u>WILSON:</u> What about friends?
LOOSEN to M.C.U.	<u>KEEL:</u> What do you mean?

Coming to 4E - shot 59

On 3 - shot 58

WILSON: Just a thought, sir. Dr. Keel, we think this was something very rare in this country - a professional murder. /

59. 4 (E-)
M.C.U. Keel

KEEL: A professional murder. /

60. 3 (F-)
M.C.U. Wilson

WILSON: People are killed for a lot of reasons. Jealousy, anger, fear, even love, /but this is different. /

61. 4 (E-)
M.C.U. Keel

I believe Miss Stevens was killed deliberately by a professional who knew what he was doing and planned it in advance. /

62. 3 (F-)
C.U. Wilson

63. 4 (E-)
M.C.U. Keel

KEEL: But why?

WILSON: Probably because he was paid a large sum of money. It's got all the trade marks - timing, speed and efficiency. Quite a thought isn't it? / You see, what bothers me is why should this happen to someone they didn't even know. / Or did they?

64. 3 (F-)
C.U. Wilson

65. 4 (E-)
C.U. Keel

KEEL: What are you getting at?

66. 3 (F-)
C.U. Wilson

WILSON: Look, doctor. / Somebody shot your fiancee in a crowded street, with dozens of people passing by. They took a great risk - and they must have had a reason. /

67. 4 (E-)
C.U. Keel

KEEL: Are you suggesting that she ...

WILSON: I'm suggesting nothing, doctor. But I'm going to find out what that reason is.

Coming to 2H - shot 68

	<u>MIX</u>	<u>SURGERY</u>	<u>BOOM 3</u> (Fast Swing)
68.	2 (H-) C.U. Microscope, etc. LOOSEN to M.S. Tredding	<u>TREDDING</u> : David.	
69.	As Keel enters 1 (F-) 2-shot Keel/ Tredding. CRAB R to HOLD 2-shot <u>2 GIVE R</u> <u>3 TO G</u> <u>4 TO F</u>	<u>KEEL</u> : Yes. <u>TREDDING</u> : Any news? <u>KEEL</u> : No. They hinted that Peggy might have been mixed up in something. <u>TREDDING</u> : Yes, she might have been, without her knowledge. <u>KEEL</u> : What are you talking about? <u>TREDDING</u> : David. Do you remember Peggy saying that a man called here and left a parcel? <u>KEEL</u> : I think so. Yes. Why. <u>TREDDING</u> : That was three days ago. <u>KEEL</u> : Yes. <u>TREDDING</u> : I thought it was a sample, put it aside and didn't bother to open it. <u>KEEL</u> : Well, what about it?	
70.	2 (H-) M.C.U. Tredding	<u>TREDDING</u> : Do you know what this is? / It's heroin. About 1/2 lb. Do you realise how much this would	
71.	1 (F-) M.C.U. Keel	be worth outside. / A small fortune.	
72.	2 (H-) M.S. Tredding	<u>KEEL</u> : Was it addressed here? /	

Coming to 1F - shot 73

Cn 2 - shot 72

73. 1 (F-)
2-shot

TREDDING: There was no address on it, only my name wrongly spelled. Now I remember, I had a namesake, a Dr. Treading spelt this way, with an A./

KEEL: Yes, I remember.

TREDDING: He was struck off.

KEEL: Anything to do with drugs?

TREDDING: No. At least not then. Some scandal with one of his women patients. He won't be in the current register.

KEEL: No, but he might be in the telephone directory. Here we are. T-R-E-A-D-I-N-G. What was his christian name?

TREDDING: Harold I think. Something beginning with H.

KEEL: H.T. Treading, 14 Morton Terrace, Bayswater. Still calls himself doctor.

TREDDING: That's possible. I used sometimes to get his mail by mistake, and had to forward it. I think it was Bayswater.

KEEL: Do you know if he still lives there?

TREDDING: All this was a long time ago. He might.

CRAB L to HOLD
2-shot

KEEL: Then we may be lucky.

Coming to 2H - shot 74

On 1 - shot 73

TREDDING: What are you going to do?

KEEL: Call on him and find out.

TREDDING: Now hold on a moment.
This is a job for the police. Have
you realised what this might mean.

KEEL: Yes, yes - I think I have.
Well, obviously you've got to report
that.

74. As Keel goes
2 (H-)
M.S. Tredding

1 TO G

75. 4 (H-) ON Q MIX
C.U. Bell L/hand door
Keel in R, on PULL
BACK
Steel opens door
making 2-shot

TREADING'S FLAT - DOOR BOOM A.3.

KEEL: Is er - Mr. Treading in.

76. 2 to J
3 (G-)
C.U. Steed

STEED: Yes. Would you like to
come in? You'll find him in there. /

77. As front door slams
1 (G-)
C.U. Keel in Living Room
PAN him R

KEEL: Thank you very much.

78. 3 TO H
4 (H-)
M.S. Keel at front door
As he re-enters

LIVING ROOM

79. 1 (G-)
C.U. Keel
PAN with him into
W-shot to see apartment.

80. As he enters bedroom
2 (J-)
W.S. LOW ANGLE door
Corpse R f/gd, Door b/gd.
HOLD 2-shot

BEDROOM

81. As he re-enters
1 (G-)
W.S. CRAB L past f/gd.
TIGHTEN to M.S. Keel at desk
After Keel's reaction

LIVING ROOM

DOORBELL

82. 4 (H-)
M.C.U. Stella at door

83. 1 (G-)
M.S. Stella. Keel
L f/gd, Stella R f/gd.

STELLA: Are you waiting to see Dr.
Treading?

KEEL: Are you one of his patients?

STELLA: Aren't you...?

Coming to 3H - shot 84

On 1 - shot 83

As Stella walks across

KEEL: I came to see him.

84. 3 (H-)

M.S. Stella

As she sits, TIGHTEN
on hands.

See cigarette business.

After cig. bus, LOOSEN
OFF to 2-shot

STELLA: I hope he's not going to
keep us waiting long.

Nothing seems to work nowadays.

Thank you. I'm in a hurry. You
don't mind if I see him first.

/1 TO H/

KEEL: If you want to ...

STELLA: Where is he?

KEEL: That's what I want to know.

PULL to HOLD
2-shot, ending
Stella R f/gd.

STELLA: He's got a nerve keeping
me waiting.

KEEL: Your nerves aren't too good
are they?

As she sweeps across

85. 1 (H-)

C.U. Keel

STELLA: You aren't joking darling.

I've got an appointment. Just who
does he think he is? Who are you
anyway?

86. 3 (H-)

2-shot

KEEL: My name's Keel.

STELLA: What are you doing here?

KEEL: Calling on Dr. Treading.

STELLA: You're not the police ..

KEEL: No, I'm not the police.

STELLA: Then what are you?

KEEL: I'm a doctor.

STELLA: Are you going into partner-
ship with him, darling?

KEEL: No.

Coming to LH - shot 87

On 3 - shot 86

STELLA: I'm crazy about Doctors,
darling. Would you help me?

KEEL: Perhaps you could help me?

87. 1 (H-) STELLA: Me? /
2-shot Stella/Keel

KEEL: What's in there?

GO with Keel

STELLA: The bedroom.

88. 3 (H-) KEEL: Would you come here a minute./
M.C.U. Stella.
PAN her to Keel

STELLA: Well, what is this?

As door opens

89. 2 (K-) KEEL: Who's that?
TIGHT 2-shot

As door shuts

90. 1 (H-)
2-shot Stella/Keel

STELLA: Is he dead?

KEEL: Yes. Do you know him?

STELLA: Of course I know him.

KEEL: Who is he?

STELLA: Dr. Treading. You killed
him.

KEEL: He was dead when I got here.

STELLA: I don't want to be involved
in this.

KEEL: You said you had an appoint-
ment with him.

Coming to 3H - shot 91

On 1 - shot 90

2 TO D

STELLA: You can forget about that.
I'm getting out of here.

91. 3 (H-)
GO with Stella
2-shot Stella/Keel

KEEL: Now just a minute - calm down.

92. 4 (G-)
O/sh 2-shot fav. Keel/
Stella

STELLA: Did you say calm down? /

KEEL: Why's he treating you?

STELLA: I told you. My nerves.

KEEL: How long have you been on it?

93. 1 (H-)
O/sh 2-shot fav.
Stella/Keel

STELLA: What? /

KEEL: Heroin.

94. 4 (G-) A/B

STELLA: How dare you. /

95. 1 (H-) A/B

KEEL: How long? /

96. 4 A/B

STELLA: Who cares? /

97. 1 A/B

KEEL: I do ... the police. /

STELLA: Why don't you leave me
alone?

KEEL: I think you can help me.

98. 4 A/B

STELLA: Help you? I can't even
think straight. Don't you understand? /

KEEL: What do you know about
Treading? /

99. 3 (H-)
2-shot Stella/Keel

LET her GO.
GO with Keel

STELLA: He must have something
here. Won't you help me?

Coming to 1H - shot 100

On 3 - shot 99

KEEL: Maybe. Now try and pull yourself together.

100. 1 (H-)
O/sh 2-shot fav. Keel/
Stella

STELLA: And you say you're a Doctor, can't you even imagine how I feel? /

KEEL: Yes, I think I can. Now will you please just try.

STELLA: I don't know anything about him. I only see him when I need to.

KEEL: When did you first meet him?

STELLA: About nine months ago.

101. 3 (H)
O/sh 2-shot fav.
Stella/Keel
TIGHTEN in on Stella.

KEEL: Did he start you off? /

STELLA: Will you shut up. If you want to do anything for me then shut up!

LOOSEN OFF.

102. 1 (H-)
TIGHT O/sh Keel

STELLA: I'm alright now. He's no use to me any more. /

KEEL: You can have treatment.

STELLA: I've had it.

103. 3 (H-)
TIGHT O/sn Stella

KEEL: Are you registered? /

STELLA: I am registered. But do you know what, darling? This morning I had the shakes, so - /

104. 1 (H-) A/B

KEEL: Who's your doctor?

STELLA: Dr. Treading.

Coming to 3H - shot 105

105. 3 (H-) KEEL: I mean your real doctor. /
C.U. Stella

STELLA: I don't like him. He
doesn't understand me. You look
as though you could understand me. /
Anyway, he's gone away for the weekend.

106. 1 (H-)
C.U. Keel

107. 3 (H-)
C.U. Stella

KEEL: So Treading was an emergency? /

STELLA: Darling. You'd be amazed
how often I run into emergencies.
My life seems to be one long

KEEL: Where did he get the stuff?

As she backs
108. 1 (H-)
2-shot Stella/Keel

STELLA: If I knew that ...
I've got to get out of here.
You must know somebody.

As Keel goes after
her, FOLLOW into
TIGHT O/sh Stella

KEEL: I do.

109. 4 (G-)
C.U. Keel

STELLA: Then help me. /

110. 3 (H-)
C.U. Stella

KEEL: I'll take you to the hospital. /

As she reaches door
111. 4 (G-)
C.U. Keel

STELLA: No. No.

112. 1 (H-)
M.S. Keel
CARRY him to desk
3 TO G

113. 3 (G-)
2-shot Wilson/Rogers
PAN them thro' C.U.
to Keel

WILSON: Dr. Keel,

KEEL: How did you get here?

WILSON: Your partner told us you
were here, Sir. Where's Dr. Treating?

KEEL: He's in there, but he's
not seeing anyone. /

114. 1 (H-)
2-shot Keel/Rogers

ROGERS: Have you been examining
those papers, Sir?

KEEL: Yes. I have.

On 1 - shot 114

ROGERS: Have you touched anything else in this room; the 'phone?

KEEL: No.

ROGERS: Then perhaps you'd better step away from that desk, Sir./

115. 4 (G-)
2-shot Wilson/Rogers

1 TO B

WILSON: He'd packed his bags. He was obviously thinking of leaving. How did you get into this flat?/

116. 3 (G-)
2-shot O/sh Wilson/
Keel

KEEL: Some man let me in. I rang the bell and he let me in. By the time I'd turned round he'd gone./ Just walked out.

117. 4 (G-)
2-shot fav. Wilson

WILSON: Did you know him?

KEEL: No. Never met him before.

WILSON: Can you describe him.

KEEL: Around 6', thick set, dark hair.

WILSON: Age?

KEEL: About 40. .

WILSON: What did he wear?

KEEL: A light overcoat.

118. 3 (G-)
3-shot Wilson/Keel/
Rogers

WILSON: Got that Rogers?/

TIGHTEN into 2-shot
Wilson/Keel

ROGERS: Yes, sir.

WILSON: When was this?

KEEL: Oh, about ten minutes ago.

Coming to 4G - shot 119

On 3 - shot 118

WILSON: And what have you been doing since then?

119. 4 (G-)
2-shot fav. Wilson/
Keel

KEEL: Well /

WILSON: You phoned the local police immediately, of course.

KEEL: No. As a matter of fact I didn't.

WILSON: Any why not, sir?

KEEL: I was just going to when a woman walked in.

WILSON: A woman. What woman?

KEEL: Shall I describe her as well? Medium height, red hair, very attractive.

WILSON: Age?

KEEL: About 30.

WILSON: What was she wearing?

KEEL: Dark dress, fur stole.

WILSON: I see. Did she say what she wanted?

KEEL: She'd called to see Doctor Treading.

120 3 (G-)
2-shot fav. Keel/
Wilson

WILSON: I see. Then what did you do? /

KEEL: I showed the girl the body.

WILSON: Why?

KEEL: I wanted to know who it was.

Coming to 4G- shot 121

On 3 - shot 120

WILSON: Any particular reason?

KEEL: Because I think all this is connected with Peggy's death and I'm just the tiniest bit interested. /

121. 4 (G-)
2-shot fav. Wilson/Keel

3 TO H

Let Keel Go.

HOLD 2-shot

WILSON: And so you let the girl walk out? Never mind, we'll pick her up. I'd like to take a formal statement. Constable, show this gentleman to my car, will you?

P.C.: Yes, sir.

ROGERS: What do you make of that, sir?

WILSON: Well, it isn't always easy to make the truth sound logical, especially when you're in his state. His fiancée is killed - he feels we're doing nothing about it - so ...

ROGERS: ... so he tries to take things into his own hands.

WILSON: Yes. You'd think that lot in there would have put him off wouldn't you? It's all right for me, I've got Police Protection.

ROGERS: This way, gentlemen.

122. 3 (H-) KEEL'S HALL FIXED MIC
L.S. Hall F/X
PULL Keel back to
Living Room. LIVING ROOM BOOM C.2.

As he enters

123. 1 (B-)
M.C.U. Keel

124. 2 (D-)
M.S. Steed.

125. 1 (B-) A/B STEED: Good evening. /

KEEL: What the blazes are you doing here? /

126. 3 (H-)
2-shot Keel L f/gd/ Steed

On 3 - shot 126

STEED: Waiting to see you. You're back earlier than expected. How did you get on with the Police?

127. 1 (B-)
M.S. Keel
GO with him into 2-shot

KEEL: How did you get in? /

STEED: Through the window. My apologies.

128. 2 (D-)
2-shot Keel/Steed

KEEL: Please don't mention it. /

STEED: I was very sorry to hear about your fiancée. You know I think I could be of some assistance to you.

129. 3 (H-)
C.U. Steed.

KEEL: I think you could be of some assistance to the Police. /

STEED: I shouldn't do that until you've heard what I have to say. Presuming to put myself in your position, if I thought somebody might be able to help me, I shouldn't throw him out, or have him arrested, until he'd told me what I wanted to know ... and if he could lead me to the killer ... /

130. 2 (D-)
2-shot Keel/Steed

KEEL: Who are you?

STEED: I'm very sorry I can't tell you that. But I'm on the side of the angels, believe me. /

131. 1 (B-)
C.U. Keel

KEEL: How do I know?

STEED: You don't, but the Police aren't much help are they? As for me - you know I must know something

Coming to 2D - shot 132

On 1 - shot 131

132. 2 (D-) C.U. Steed STEED: (Cont) or I wouldn't be here./ And I imagine you'd rather risk anything than go through the uncertainty of the last three days./
133. 1 (B-) M.S. Keel
134. 2 (D-) A/B KEEL: I might. /
135. 1 (B-) C.U. Keel STEED: You'd risk your practice? Your reputation? /
136. 2 (D-) A/B KEEL: That's impossible to answer./
137. 1 (B-) M.C.U. Keel
TAKE his sit STEED: Yes, of course it is until you know what it entails./
138. 3 (H-) C.U. Steed in doorway KEEL: Well, exactly what does it entail? /
139. 1 (B-) C.U. Keel STEED: You'd have to pretend that it's been your life long ambition to push drugs. You're sick of your humdrum practice. You want to make money. Lost of money. Then retire and live it up on the Continent. /
140. 3 (H-) C.U. Steed KEEL: And for whose particular benefit is the Pretence? /
141. 1 (B-) A/B STEED: Various colleagues of mine. /
142. 3 A/B KEEL: These particular colleagues of yours; they're going to trust me? /
143. 1 A/B STEED: Of course not. They don't trust anyone. But I can persuade them to take a chance on you. /
144. 3 A/B They'll jump at the opportunity of having a perfectly respectable Doctor on the payroll. /
145. 1 A/B

KEEL: Oh, I see.

Coming to 3H - shot 146

On 1 - shot 145

146. 3 A/B
C.U. Steed
147. 1 A/B
148. 3 A/B
149. 1 A/B
C.U. Keel
150. 3 A/B
151. 1 A/B
152. 3 A/B
153. 1 A/B
154. 3 A/B
155. 1 A/B
156. 3 A/B
157. 1 A/B
158. 2 (D-)
M.S. Steed, becoming
2-shot with Keel
GO with Steed
FAST 3 TO H
- STEED: They are the very best -
Doctors. / A consulting room is the
perfect warehouse. And then once
you've peddled your first consignment .. /
- KEEL: And what is the next move? /
- STEED: See that you're alone in
your surgery at, let's say 4.30
tomorrow. Would that suit you?
You'll have a caller. Not a
particularly pleasant person. He
will hand you a package and then
you are in business. /
- KEEL: Well I hesitate to ask, but
what am I expected to do with it? /
- STEED: Pass it on when you are told
to. You may be told to quite quickly. /
- KEEL: And once I've done that I'm
in it right up to my ears. /
- STEED: Exactly. /
- KEEL: And I will have to do any-
thing they tell me? /
- STEED: Before you really have to
wrestle with your conscience, we'll
meet up with the man we both want. /
- KEEL: Both? /
- STEED: You can take it from me that
I want that man as much as you. /
- Right, that will have to satisfy you
for the moment.
- KEEL: Then I'm afraid it doesn't.

Coming to 3H - shot 159

On 2 - shot 158

TIGHTEN in to C.U.

STEED: It'll have to for the time being, Dr. Keel. I'm very sorry but you'll just have to trust me - or not.

KEEL: Thank's for the choice.

STEED: Dr. Keel, do you know who killed your fiancee?

KEEL: No, I don't.

STEED: I do. And if you don't trust me there isn't a cat in hell's chance of your firding out.(GOES)/

159. 3 (H-)

M.S. Hall.
PULL BACK, HOLDING
Steed.
Let Steed GO.
HOLD Keel.
TAKE him back to
Living Room

HALL

FIXED MIC

KEEL: Just a minute! How'll I keep in contact with you?

STEED: You won't be able to lose me. No, I can see myself out. Goodnight.

As he exits

160. 2 (D-)

M.S. Keel
Keel walks into M.C.U.
GO DOWN with hand to
phone.
TIGHTEN IN

F/U SLIDE:

"THE AVENGERS" - End of Part 2

F/U GRAMS:

Theme Music

FADE TO BLACK

COMMERCIAL BREAK - 2 mins. 35-secs.

CAMERA I TO POS. J - SAME SET

CAMERA 2 TO POS. L - SURGERY

CAMERA 3 TO POS. B - SURGERY

CAMERA 4 TO POS. D - GANG'S FLAT

BOOM A TO POS. 4 - GANG'S FLAT

BOOM B TO POS. I - SURGERY

F/U T/C
HOT SNOW - Part 3

F/U GRAMS:
Theme Music

161. 2 (L-)
2-shot Keel/Tredding

SURGERY

BOOM B.I.

TREDDING: Are you sure I can't take
the surgery for you?

CRAB to hold 2-s.

KEEL: Quite sure, not today.

TREDDING: Alright. You are a
bit nervy you know. Why don't you
take a rest?

CRAB R to hold
2-shot

TREDDING: Well, don't overdo it.

KEEL: I'm sorry Dick.

162. 3 (B-)
M.S. Keel

TREDDING: I know how you feel. /

Coming to 2L - shot 163

On 3 - shot 162

163. 2 (L-) KEEL: I have got to try and work it out my own way. /
 2-shot Tredding/Keel

164. 3 (B-) TREDDING: Of course you have. Oh, there is one thing David. We must make an effort to get a new girl. /
 C.U. Keel

165. 2 (L-) We must David. / As soon as we can we must get someone.
 2-shot Tredding/Keel

KEEL: Yes, yes, of course we must - we'll see about it tomorrow.

TREDDING: Cheerio then - see you later.

As Tredding goes
 166. 3 (B-) KEEL: O.K. Thanks Dick. /
 M.S. Keel. Take his rise. CARRY him to door.

167. 1 (J-) HALL FIXED MIC F/X
 W.S. Hall

As he re-enters Surgery SURGERY BOOM B.I.
 168. 2 (L-)

Keel ENTERS in M.S. CRAB R to HOLD Keel, ending in M.S. as sits. JOHNSON: I think you are expecting me, Doctor.
Q KNOCK

169. 3 (B-) KEEL: Am I?
 M.S. Johnson

170. 2 (L-)
 M.S. Keel

171. 3 A/B JOHNSON: Well - the front door was open, so you must have been expecting somebody.

KEEL: Possibly.

JOHNSON: Well, I'm not making any mistake about the address this time - aren't you going to ask me in

172. 2 (L-) Doctor? /
 M.S. Keel

173. 3 (B-) KEEL: Make yourself at home. /
 M.S. Johnson
 PAN L with Johnson into O/sh 2-shot with Keel JOHNSON: Pleased to see me, Doctor?

Coming to 2L - shot 174

On 3 - shot 173

KEEL: Why should I be.

JOHNSON: 'Cos of what I've got for you, or ain't you expecting anything?

174. 2 (L-) KEEL: I was expecting something. /
M.S. Johnson

JOHNSON: What?

As he hands over package
175. 3 (B-) KEEL: I thought you'd know that.

M.S. Keel. See him take package

176. 2 (L-) JOHNSON: No need to sign for it
M.C.U. Johnson Doctor. We know you got it alright. I thought perhaps you'd do me a little favour, doc.

PAN L with him into O/sh 2-shot

177. 3 (B-) KEEL: A favour. /
M.S. Johnson. PAN him

R to door. PICK UP Stella. PAN her to Keel.

STELLA: And I hope we become friends too Doctor. Intimate friends. /

178. 2 (L-) JOHNSON: Just a little treatment.
O/sh 2-shot Stella/ Johnson

You know. /

179. 3 (B-)
C.L. Keel

KEEL: I don't treat anyone without an examination. /

180. 2 (L-)
3-shot Stella/Keel/ Johnson

STELLA: Charmed, Doctor, of course.

MIX GANG'S FLAT BOOM A.4.
181. 4 (D-) MIN. PEDESTAL
Poker table f/gd., Spicer b/gd.

STEED: Two.

2 TO M

HOLD shot

CHARLIE: Three for dealer. Think it's going to work?

STEED: Of course.

CHARLIE: But its crazy.

Coming to 2M - shot 182

On 4D - shot 181

STEED: It's foolproof.

CHARLIE: It's crazy - you could have us all nicked. We have his girl knocked off ...

STEED: And then invite him to find out who did it. Raise you ten.

CHARLIE: But he hates our guts.

STEED: He doesn't even know who we are. He's just following his nose. And do you know where it will lead him?

CHARLIE: Straight to the police that's where.

STEED: Straight into a noose.

CHARLIE: And ten.

STEED: And it's dangling over him at this very moment.

TIGHTEN on Charlie's glass. GO UP with it to C.U.

CHARLIE: You mean Johnson and Stella?

STEED: They are there now.

182. 2 (M-) In 3/4's loops
C.U. Steed

CHARLIE: So now he knows our leg man. /

183. 4 (D-)
C.U. Charlie

STEED: Johnson's expendable. /

TILT DOWN with glass,
LOOSEN to original
shot

CHARLIE: But if Keel refuses.

2 TO L

STEED: Then the big man must decide again who goes - Keel or Johnson.

CHARLIE: See you. Same thing as last time?

Coming to 3B - shot 184

On 4 - shot 183

STEED: Yes. Except Keel's talked himself into handling the stuff - in front of two witnesses. And just to clinch it, Stella should be busy adding to the complications right now.

MIX
184. 3 (B-) SURGERY BOOM B.I.
2-shot Stella/Keel
PAN R with Keel to
2-s with Johnson.
Cont. PAN with Keel

KEEL: Thank you. Alright.

JOHNSON: Give her a thorough examination Doctor?

185. 2 (L-)
2-shot

KEEL: I can give you some relief./

STELLA: There - I knew we'd get on.

KEEL: I'll write out a prescription.

JOHNSON: Prescription. What about the stuff, Doctor? /

186. 3 (B-)
M.S. Keel

STELLA: After all the trouble the gentleman took to bring it.

KEEL: Can you pay for it?

STELLA: Well no ...

187. 2 (L-)
2-shot Johnson/Stella

KEEL: Then why waste this when I can write out a prescription./ There you are.

STELLA: Well thank you darling. I'll come back to see you again - rather soon.

KEEL: You'd better get out now both of you.

Coming to 3B - shot 188

On 2 - shot 187

188. 3 (B-) STELLA: Shell we go darling?/
3-shot Stella/Keel/
Johnson. Let Stella/
Johnson GO. TIGHTEN JOHNSON: See you later doctor.
into C.U. Keel

MIX GANG'S FLAT BOOM A.4.
189. 4 (D-)
3-shot Charlie/Steed/
Spicer

2 TO D

3 TO K

CHARLIE: Look. We need a new
contact now Treading's dead.

STEED: And Keel will be the new
contact and he will be made harmless
into the bargain.

CHARLIE: How does he feel about it?

TIGHTEN in on Steed

STEED: Oh, he knows he's being used.
He probably thinks he's clever enough
to get out at the last moment.

CHARLIE: How clever is he? Are you
sure he's not too clever for you?

STEED: I try not to make mistakes.

190. 3 (K-) I didn't want to have Treading killed./
M.S. Charlie

CHARLIE: Treading might have double-
crossed us ...

STEED: He said he hadn't received
the stuff and he hadn't./

191. 4 (D-)
M.C.U. Steed

STEED: Treading was killed because
you told Spicer to get him before you
knew the facts. And I was too late
to save him and save the rest of us a
lot of trouble. /

192. 3 (K-)
M.S. Charlie

Coming to 2D - shot 193

On 3 - shot 192

CRAB R to 2-shot
Spicer/Charlie

CHARLIE: All right. All right.

STEED: Never mind Charlie, the
meek shall inherit the earth.

TIGHTEN on Charlie

CHARLIE: Who's meek. Follow him
I want to know where he goes.

MIX
193. 2 (D-)
C.U. Keel

KEEL'S LIVING ROOM BOOM C.2.

STEED: Well, how does it feel?
Now you've peddled your first drugs?

LOOSEN
As Keel turns, CRAB R
to 2-shot Steed b/gd.

KEEL: Don't jump to conclusions.
I haven't peddled anything. I gave
that young woman exactly what she
needed as a patient.

GO IN on Steed.

STEED: Yes, I wondered if you'd
fall for that one.

Let Keel in R.

KEEL: Well, now what do I do?

194. 1 (B-)
MC.U. Keel

STEED: Now you refuse to co-operate
with your new associates. /

195. 2 (D-)
M.S. Steed

KEEL: All right. I'm in, how
do I get out? /

1 TO K

LOOSEN OFF to inc.
Keel.

STEED: You make it plain that you
had a bad attack of fear or conscience.
You're getting out before you get in
too deeply; and you hint that you
may go to the police.

Coming to 4D - shot 196

On 2 - shot 195

KEEL: That'd be a lot nearer the truth.

STEED: I know what you mean.

KEEL: Yes. I thought you would.

END on 2-shot Keel
R f/gd.

STEED: Then they will arrange to kill you.

KEEL: And this is your idea?

STEED: Yes. Still trust me?

KEEL: Please go on.

HOLD 2-shot

STEED: I'll tell you. The man sent to kill you will be the man who murdered your fiancée. Does that answer your doubts?

KEEL: Yes, I think so.

As Steed comes d/stage,
TIGHTEN 2-shot

STEED: Then we'll put the first part of the plan into operation as soon as possible. Do you have a surgery tomorrow afternoon?

KEEL: Yes.

STEED: Right. Your contact will approach you, the same one as before, and when he does you know what to do.

KEEL: Refuse to give him what he wants.

STEED: I'm glad to see you enter into the spirit of the thing.

Coming to 4D - shot 196

196. 4 (D-) GANG'S FLAT BOOM A.4.
 C.U. Phone. As
 hand reaches in GO UP
 with it to C.U. Charlie

CHARLIE: Hello.

2 TO N

SPICER: He's with Keel. I'll
wait and see where he goes.

197. 3 (B-) SURGERY BOOM B.I.
 2-shot Patient/Keel,
 O/sh

PATIENT: Thank you doctor, and

Tredding puts head round door/I'll call again Thursday.

198. 2 (N-)
 2-shot Keel/Tredding

TREDDING: Everything alright?

KEEL: Er - yes, why shouldn't
it be?

TREDDING: No reason. I just wondered.
Oh, well! I'll be off. Only a few
calls to make.

KEEL: Will you be long?

TREDDING: No, I don't think so.

KEEL: Fine.

TREDDING: Why, do you ...

KEEL: No. No, it's all right.

199. 3 (B-) TREDDING: Oh well, cheerio. /
 M.S. Keel
 PAN him to door

KEEL: I'll see you out.

200. 1 (A-) HALL FIXED MIC
 2-shot Keel/Tredding.
 Pick them up and CARRY
 them to front door.
 Tredding GOES. CARRY
 Keel back to Surgery

KEEL & TREDDING: Chatting

201. 2 (N-) SURGERY BOOM B.I.
 Pick up Keel at door
 and in M.S. as he sits

Knock at
Waiting Room
Door.

202. 3 (B-)
 M.S. Johnson at door,

On 3 - shot 202

PAN Johnson L into
2-shot with Keel

KEEL: What do you want?

JOHNSON: Just give me a little
of what I brought you Doctor. Half
an ounce I'd say.

KEEL: Who's it for?

JOHNSON: Just a couple of junkies
willing to pay.

TIGHTEN in on Keel

KEEL: Ask them to come and see me
and when I've examined them if they
need it I'll give it to them on a
prescription. /

203. 2 (N-)
C.U. Johnson

JOHNSON: Hey now, what's this?
Wanting to up the anti eh? You'll
get your fair share doc - no more
and no less. /

204. 3 (B-)
C.U. Keel

KEEL: I've changed my mind. I'm
getting out before it's too late. /

205. 2 (N-)
C.U. Johnson

JOHNSON: It is too late doctor.

206. 3 (B-)
C.U. Keel

You fixed Stella. I'm the witness. /

KEEL: She received proper medical
treatment on my prescription and it
followed a careful examination. /

207. 2 A/B

JOHNSON: What are you driving at?
Listen doc, you're in this up to your
neck - and we'll break it for you if
you start playing games with us. /

208. 3 (B-)
M.S. Keel

KEEL: If you threaten me, I can't
guarantee to keep my mouth shut.
Understand?

Take His rise into
2-shot with Johnson

Coming to 1A - shot 109

On 3 - shot 108

JOHNSON: Here now look ...

KEEL: Understand?

JOHNSON: Well yes.

KEEL: Are you threatening me?

JOHNSON: No, no ... doctor.

KEEL: Then don't start, and tell your friends not to.

Tredding in C,
making 3-shot

TREDDING: Oh, sorry. Excuse me David, I've forgotten Mrs. Baker's stuff. . By the way, Mrs. Simpson's in the Waiting Room.

HOLD 3-shot
Let Tredding GO

KEEL: Right. Thank you. Now get out.

JOHNSON: Don't be like that Dr. You keep quiet and we'll keep quiet and everything will be alright.

		<u>HALL</u>	FIXED MIC BOOM C.I.
209.	1 (A-)	<hr/>	
	2-shot. PULL them to front door. FOLLOW Keel back to Surgery	<u>SURGERY</u>	BOOM B.I.
210.	3 (B-)	<hr/>	
	M.S. Keel. PULL him to Waiting Room. Let Mrs. Simpson X frame. PAN L with Keel into O/sh 2-s.	<u>MRS. SIMPSON</u> :	I am here. I managed it on my own two feet. I walked all the way from the car.
		<u>KEEL</u> :	I was sure you could do it, Mrs. Simpson. /
211.	2 (N-)	<hr/>	
	M.C.U. Mrs. Simpson		

1 TO E

Coming to 3B - shot 212

On 2N - shot211

212. 3 (B-)
M.C.U. Keel

MRS. SIMPSON: You had faith in me Dr. Keel. It's so important for a doctor to have faith in his patients. /

213. 2 (N-)
M.C.U. Mrs. S.

KEEL: It's even quite useful the other way round. /

MRS. SIMPSON: Oh, please don't think I'm not grateful. You helped.

KEEL: Thank you.

214. 3 (B-)
M.S. Keel

MRS. SIMPSON: These Embassy do's are all the same. I was crushed back against the door by a press attache I think he was. You know the mad stampede for food. Still, I'm nearly alright again now. /

KEEL: You certainly are. I wish all my patients gave as little anxiety as you.

215. 2 (N-)
2-shot Mrs. S/Keel

Now here's your prescription Mrs. Simpson. Let me know if you have any more trouble. /

MRS. SIMPSON: Oh, you aren't coming to see me again Dr. Keel?

KEEL: There's no need for me to bother you.

MRS. SIMPSON: But what about the massage. Are you sure you can safely leave it?

216. 3 (B-)
M.C.U. Mrs. S

KEEL: Oh, yes, quite sure. /

Coming to 2N - shot 217

On 3 - shot 216

MRS. SIMPSON: Well, Dr. Keel - if you are not going to visit me again professionally why don't you drop in one evening for dinner? /

217. 2 (N-)
M.C.U. Keel

218. 3 A/B KEEL: Thank you - I - /

MRS. SIMPSON: My husband will be delighted to see you. Perhaps we could do a show? All three of us. /

219. 2 (N-)
2-shot

KEEL: It's very kind of you but not just at the moment, I am rather busy.

MRS. SIMPSON: You know you need some help here Dr. Keel. Do let me know if I can do anything. Answering telephones or

KEEL: Oh no - no thank you. It's all in hand. /

220. 3 (B-)
M.S. Mrs. S

TAKE Mrs. Simpson's rise. CARRY her to door.

MRS. SIMPSON: I am very good at making appointments. I'm even quite good at keeping them.

KEEL: It's very kind of you Mrs. Simpson, but really we're all right.

MRS. SIMPSON: Well, look after yourself.

KEEL: I will.

MRS. SIMPSON: If you don't I shall have to do it for you. Goodbye.

As she goes, IN on Keel

KEEL: Goodbye.

Coming to 4D - shot 221

MIX
 221. 4 (D-) GANG'S FLAT BOOM A.4.
 C.U. Phone. GO UP
 with receiver to C.U. Steed.

2 TO P
3 TO L

LIVING ROOM BOOM C.2.
 222. 1 (E-)
 C.U. Phone f/gd.,
 Keel b/gd. KEEL: Hello ...

STEED: (DISTORT) Hello. Do
 you recognise the voice?

223. 4 (D-) KEEL: Yes. /
 C.U. Steed

GANG'S FLAT BOOM A.4.
STEED: Now listen carefully. I
 haven't got much time. They want
 to get you all right. I have told
 them I can persuade you to re-enact
 what happened to your fiancée. I
 explained to them that you would
 think you were following up the
 trail that would lead to the killer. /

224. 1 (E-) LIVING ROOM BOOM C.2.
 C.U. Keel

225. 4 (D-) KEEL: Where do I meet him? /
 C.U. Steed GANG'S FLAT BOOM A.4.

STEED: Outside Vinsons. He'll
 force you into a car. You must get
 in. Now do you understand, you
 must get in.

KEEL: (DISTORT) Just a minute.

STEED: It's 11.45. Now shall we
 say in 30 minutes. /
 226. 1 (E-) LIVING ROOM BOOM C.2,
 C.U. Keel

KEEL: I can just about make it,
 but Hello (PHONE GOES DEAD)

As he replaces phone GANG'S FLAT BOOM A.4.
 227. 4 (D-)

STEED: Everybody clear?

Coming to 2P - shot 228

On 4 - shot 227

CHARLIE: The Docks.

1 TO K

STEED: We'll pick him up at 12.15
By 1.15 he'll be floating out on
the tide. Get Spicer

EXT. JEWELLERS (Night)

Dist.
Spasmodic
Traffic

228. 2 (P-)
M.S. Passers-by.

4 TO J

As he crosses Spicer,
GO IN to C.U. Spicer.

229. 3 (L-)
2-shot thro' car
windscreen

230. 1 (K-)
M.C.U. Keel

As he leaves frame

231. 3 A/B

232. 2 (P-)
C.U. Spicer.
SLOW PULL to M.S.
Keel in R.
HOLD 2-shot

233. 3 (L-)
W.S.
Car L f/gd.
PAN with Spicer/Keel and
into interior of car.

As Keel hits Spicer

234. 4 (J-)
2-shot Keel/Spicer
Rear of car R f/gd

235. 3 (L-)
W.S. over nose of car

236. 4 (J-)
2-shot Keel/Wilson

WILSON: You alright Sir? BOOM A.2.

KEEL: Yes.

WILSON: We decided to tail you -
fortunately.

Coming to 3L - shot 237

On 4 - shot 236

KEEL: Yes.

WILSON: We laid on a reception party for you at the Docks. There's a load of squad cars waiting for you.

KEEL: Docks?

WILSON: That's where they were taking you. We had a tip off. The exact time and place. /

237. 3 (L-)
3-shot Keel/Wilson/
Rogers

ROGERS: Superintendent. He's dead, sir. One shot fired. I'll call the Yard and get the Van.

WILSON: Oh, yes, and you'd better call them off at the docks at the same time. You were lucky - he was aiming for you. /

238. 2 (P-)
C.U. Keel

KEEL: Yes, I was lucky. Well

239. 3 (L-)
C.U. Wilson

you've got him one way or another. /

240. 2 (P-)
C.U. Keel

WILSON: Got who? /

241. 3 A/B

KEEL: Your professional murderer. /

WILSON: I wish I had, sir. This is one of them certainly, but he's not your man. /

242. 2 A/B

KEEL: Well, where is he?

WILSON: We've got full information about him. We know exactly who we're after.

243. 3 A/B

KEEL: Well, who did this then? /

Coming to 2P - shot 244

On 3 - shot 243

244. 2 A/B WILSON: I don't know, but whoever it was, saved your life./ Let's leave it at that.

245. 3 A/B KEEL: Mm. /
C.U. Wilson

246. 2 A/B WILSON: Next time you may not be so lucky. May I suggest that you stick to medicine sir, and leave police work to us. /

247. 3 (L-) KEEL: That's good advice, Superintendent, but the work isn't quite finished yet, is it? /
W.S. General activity

FADE TO BLACK

F/U SLIDE: IAN HENDRY, PATRICK MACNEE F/U GRAMS: Theme Music

CHANGE SLIDE: MOIRA REDMOND, CATHERINE WOODVILLE, PHILIP STONE

CHANGE SLIDE: GODFREY QUIGLEY, MURRAY MELVIN, ALISTER WILLIAMSON

CHANGE SLIDE: JUNE MONKHOUSE, ASTOR SKLAIR, CHARLES WADE

CHANGE SLIDE: TELEPLAY BY RAY RIGBY

CHANGE SLIDE: "THE AVENGERS" THEME COMPOSED etc.

CHANGE SLIDE: DESIGNED BY ALPHO O'REILLY

CHANGE SLIDE: PRODUCER LEONARD WHITE

CHANGE SLIDE: DIRECTED BY DON LEAVER

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