

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 2

"BROUGHT TO BOOK"

by

BRIAN CLEMENS

Script Editor

PATRICK BRAUN

DESIGNED BY

ROBERT FUEST

PRODUCER

LEONARD WHITE

DIRECTED BY

PETER HAMMOND

V.T.R.: THURSDAY, 12TH JANUARY 1961, 18.00-19.00

CAMERA REHEARSAL: WEDNESDAY, 11TH JANUARY 1961, 10.00 a.m.

STUDIO: TEDDINGTON 2. Prod.No: 3366 VTR/ABC/1054

TRANSMISSION: SATURDAY, 14TH JANUARY 1961, 10.00-11.00 p.m.

Seen by H.T.

"THE AVENGERS" (Episode 2)

Prod.No: 3366

"BROUGHT TO BOOK"

VTR/ABC/1054

CAST:

Dr. David Keel	IAN HENDRY
John Steed	PATRICK MACNEE
Carol Wilson	INGRID HAFNER
Jackie	CAROL WHITE
Ronnie Vance	ROBERT JAMES
Nick Mason	CHARLES MORGAN
Dr. Tredding	PHILIP STONE
Spicer	GODFREY QUIGLEY
Det. Supt. Wilson	ALISTAIR WILKINSON
Pretty Boy	CLIFFORD ELKIN
Lila	JOYCE WONG CHONG
Bart	NEIL McCARTHY
Prentice	LIONEL BURNS
Detective Sergeant	MICHAEL COLLINS
Lale	REDMOND BAILEY
2nd Chinese girl	ANNA SHAN-KHOO
Peters	CHARLES BIRD
Johns	LAWRENCE ARCHER

+ 6 men, 1 woman as "Rising Sun" customers, bookie's clerks and P.C.

* * * * *

Floor Manager ...	PATRICK KENNEDY	Lighting	BOB SIMMONS
P.A.	PADDY DEWEY	Operational Supervisor ...	PETER WAYNE
Stage Manager ...	BARBARA SYKES	Senior Cameraman	MICHAEL BALDOCK
Call Boy	DAVID GRANGER	Sound Supervisor	PETER CAZALY
		Vision Mixer	DEL RANDALL

* * * * *

SCHEDULE:

WEDNESDAY, 11TH JANUARY:

Camera rehearsal	10.00 - 12.30
Lunch break	12.30 - 13.30
Camera rehearsal	13.30 - 18.00
Supper break	18.00 - 19.00
Camera rehearsal	19.00 - 21.00

THURSDAY, 12TH JANUARY:

Camera rehearsal	10.00 - 12.30
Lunch break	12.30 - 13.30
Camera rehearsal	13.30 - 15.00
Tea break, line-up, normal scan and make-up	15.00 - 15.45
Dress rehearsal and notes	15.45 - 17.30
Line-up	17.30 - 18.00
RECORDING	18.00 - 19.00

N.B. There will be a 5 minute break for re-setting between Acts 1 & 2. Ampex will be re-cued.

TOTAL RUNNING TIME: 57.10 += PLAY PORTION: 52.30 + 1ST BREAK: 2.05 (VTR: 5.00)
2ND BREAK: 2.35

* * * * *

CAMERAS: 4 pedestals.

SOUND: 3 booms, grams, tape, distort & tannoy effects, 4 pract. telephones

TELECINE: ABC symbol, horse-racing film (silent, 35mm.) + slides.

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"THE AVENGERS" (2) - "BROUGHT TO BOOK"

SCENE BREAKDOWN (1)

<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS</u>	<u>BOOMS</u>	<u>PAGES</u>
<u>ACT I</u>					
1. KEEL'S SURGERY, INT.	DAY	Keel Voice (over)	1: A.	C-1	1
2. BOOKIE'S STAND, EXT.	DAY	Steed, 2nd Chinese girl Woman extra Voice (over)	4: A.	C-1	1
3. T/C - RACING FILM (EXT.)	DAY	-	-	(Tape)	2
4. PRENTICE'S OFFICE, INT.	DAY	Prentice Lale Johns Pretty Boy Bart Mason Spicer Peters Bookie's clerks	3: A. 4: B, C.	A-1	2 - 5
5. KEEL'S SURGERY, INT.	DAY	Keel Carol Tredding Lila (off)	1: A. 2: A, C.	C-1 B-1	5 - 7
6. RISING SUN, INT.	DAY	Lila Steed Keel (off)	4: D.	B-1 C-1	7
7. KEEL'S SURGERY, INT.	DAY	Keel Lila (off)	2: C.	C-1	7
8. RISING SUN, INT.	DAY	Lila Steed	4: D.	B-1	7
9. KEEL'S SURGERY, INT.	DAY	Keel Lila (off) Carol Tredding	1: A. 2: A.	C-1 B-1	7 - 11
10. RISING SUN, INT.	DAY	Lila Keel	2: D.	B-2	11
11. AICOVE - INT.	DAY	Keel Lila Steed	3: B, C. 4: E.	A-2	11-16
12. RISING SUN, INT.	DAY	Bart Vance 2nd Ch. girl Keel Wilson Sgt. Lila	2: D, E. 3: D. 4: D.	B-2 A-3	16-19

"THE AVENGERS" (2) - SCENE BREAKDOWN (2)

<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS</u>	<u>BOOMS</u>	<u>PAGES</u>
<u>ACT I (contd.)</u>					
13. ALCOVE - INT.	DAY	Steed "Rising Sun" Group, b/g	3: C.	A-3	19
14. RISING SUN, INT.	DAY	Keel Sgt. Wilson Vance Bart 2nd Ch. girl Lila	2: E. 3: D. 4: D	A-3 B-2	19-20
15. ALCOVE - INT.	DAY	Wilson	3: B.	A-2	20
16. RISING SUN, INT.	DAY	Keel Wilson Sgt. Vance Bart 2nd Ch. girl Lila	2: E.	B-1	20
17. ALCOVE - INT.	DAY	Keel Vance Steed Lila	3: C. 4: E.	A-2	20-22
<u>ACT II</u>					
18. VANCE'S FLAT, INT.	DAY	Vance Pretty Boy Keel Jackie	1: B. 2: F.	B-3 A-4	23-24
19. POOL ROOM, INT.	DAY	Mason Steed Spicer Peters	1: C.	C-2	24-25
20. VANCE'S FLAT, INT.	DAY	Keel Pretty Boy Vance Jackie	2: G, F, Near 4G. 4: G.	B-3 A-4	25-28
21. KEEL'S SURGERY, INT.	DAY	Tredding Carol Keel Steed	1: A, D. 2: C, A.	C-1	28-34
22. MONTAGE SEQUENCE	DAY	Peters Johns Men extras	1: Z 3: E, A. 4: Z.	A- C-	34-35
23. KEEL'S SURGERY, INT.	DAY	Keel	2: A.	C-1	35
24. PHONE BOOTH, INT.	DAY	Steed	3: E.	A-2	35
25. KEEL'S SURGERY, DAY	DAY	Keel Carol	1: A. 2: A.	C-1	35-36

"THE AVENGERS" (2) - SCENE BREAKDOWN (3)

SET	TIME	CHARACTERS	CAMERAS	BOOMS	PAGES
<u>ACT III</u>					
26. VANCE'S FLAT, INT.	DAY	Vance Pretty Boy Bart Keel	2: F. 4: G.	B-3	37-38
27. <u>INTERCUTTING:</u> PHONE BOOTH, INT. & VANCE'S FLAT, INT.	DAY DAY	Steed Wilson Keel Pretty Boy Steed (off)	3: E. 4: G.	A-2 B-3 A-2	38-39
28. <u>INTERCUTTING:</u> POOL ROOM, INT. & PHONE BOOTH, INT.	DAY DAY	Spicer Mason Peters Steed Spicer (off)	4: 1C. 3: E.	C-2 A-2 C-2	39-40
29. VANCE'S FLAT, INT.	DAY	Keel Jackie Pretty Boy Vance Mason Wilson Sgt. P.C. extra	1: B. 2: H, near 4F, F, J. 4: F.	B-3 A-4	40-46
30. RISING SUN, INT.	DAY	Steed Lila Keel Spicer Wilson Sgt. 2nd Ch. girl	1: E. 2: D, K. 3: F. 4: D.	B-2 A-3	46-50

VTR/ABC/107A
Part 1

ACT I

FADE UP TELECINE
ABC SYMBOL - 0'05"

s.o.f.

FADE OUT T/C

GRAMS:
THEME
MUSIC.

FADE UP SLIDE A
"THE AVENGERS" (A)

CUT TO:

SLIDE B
"THE AVENGERS" (B)

CUT TO:

SLIDE C
"THE AVENGERS" (C)

CUT TO:

SLIDE D
"THE AVENGERS" (D)

CUT TO:

SLIDE E
Starring IAN HENDRY

CUT TO:

SLIDE F
Also starring PATRICK MACNEE

CUE & MIX:

1. 1 (A -)
C.S. KEEL.

INT. KEEL'S SURGERY. DAY.

BOOM C-1

PAN DOWN TO SEE
PHOTOGRAPH.

PHILIP STONE (OVER): Dr. David Keel
has discovered that his fiancée was
murdered because she stumbled upon
information vital to a gang of
powerful criminals.

CUE & MIX:

2. 4 (A -)
C.S. STEED LOOKING
L. TO R., A GIRL EITHER
SIDE OF HIM.

EXT. BOOKIE'S STAND. DAY.

HE RAISES FIELD GLASSES.

PHILIP STONE (OVER): Thanks to the
help of a mysterious stranger, the
gang is broken up. But the
murderer is still at large.

Q T/C

T/C

Horse racing sequence

(On T/C)

TAPE
(TANNY
EFFECT)

RACECOURSE COMMENTATOR (OVER):

They're off! Dragon Seed is the first to show from Farmer's Joy, Pure Love, Jax - Red Knight and Temperance were very slowly away/...

3. SUPER 4 (A -)
Caption:
"BROUGHT TO BOOK"

They've gone a furlong now and it's still Dragon Seed leading Farmer's Joy, Pure Love ... and Strongbow has come up fast on the outside to join them ... and as they come to the mile post it's still Dragon Seed, Farmer's Joy, Strongbow, Father Finigan, Doorknocker, Jax ... Pure Love is losing his place ...

TAKE OUT CAM.4

CUE & MIX:

4. 3 (A - 35)
C.S. PORTABLE RADIO.
(4 TO POS.B)

INT. PRENTICE'S OFFICE. DAY.

BOOM A-1

PULL BACK TO TICKER TAPE
GADGET R. F/G.

RADIO COMMENTATOR: ... and as they turn into the straight it's still just Dragon Seed ... but Strongbow and Farmer's Joy are challenging ...

TAPE
(RADIO
DISTORTION
&
STATIC)

HOLD TIGHT 3-S, LALE,
PRENTICE, JOHNS BACK C.

PRENTICE: Come on, Strongbow -

RADIO COMMENTATOR: ... less than two furlongs to go, the whips are out and it's Strongbow and Farmer's Joy forging ahead ... the favourite's falling back. 100 yards to go and it's still Strongbow, Farmer's Joy locked together ... and at the post, Strongbow by a neck from Farmer's Joy, and Merryfield has come up fast into third place just ahead of Pure Love, Dragon Seed, Father Finigan, Jax ...

PRENTICE: Nice turn up. How do we figure? ...

LALE TO BOARD DEEP L.

5. 4 (B -)
C.S. LALE, BOARD R.

(On 4, Shot 5)

LALÉ: With what we laid off ...
best part of two grand up ...

PRETTY BOY: (OFF) Very nice
pickings.

GRAMS:
STINGER
(MINOR)

GO DOWN TO SEE PRETTY
BOY CENTRE BACK THRU
LADDER.

Just in time to
collect our little donation,
Prentice./

6. 3 (A - 16)
C.2-S, PRENTICE & JOHNS.

7. 4 (B -)
PRETTY BOY DEEP THRU
LADDER. STAY WITH HIM.
GO UP LADDER WITH HIM.

PRENTICE: Hello, Pretty Boy/...

8. 3 (A - 35)
MASTER GROUP, TICKER TAPE
R. F/G - TIGHT 3-S,
PRETTY BOY L, BART C.,
PRENTICE R, BOOKIES B/G,
R OF DOOR.

PRETTY BOY: Settle for that, eh?/

PRENTICE: You're in the wrong
house, Pretty Boy.

(4 TO POS.C)

PRETTY BOY: Oh? Don't think so,
do you, Bart? We was very careful
to read the plate outside -
'B. Prentice, Turf Accountant'. We
was most careful ... Now make with
the cash.

PRENTICE: I'm not paying you.

PRETTY BOY: Now that wouldn't be
wise, would it? Just think of the
service we offer. The last year
you've been paying us, everything's
been quiet, hasn't it? Nobody's
come in and bust up your place, have
they? Nobody's played jig-saws on
that chubby little face...

9. 4 (C - 16)
C.S. PRENTICE O/S
PRETTY BOY.

Now have they?
You've been protected, Prentice ...
full cover ... protected from fire,
theft, earthquake, flood, Act of Gcd ...
and me ...

(On 4, Shot 9)

PRETTY BOY: (CONTD.) So let's have
the premium.

10. 3 (A -)
MASTER GROUP, DOOR L B/G.

PRENTICE: / No ...

PRETTY BOY SWEEPS PAPERS
OFF, PULLS PRENTICE
ACROSS DESK, BART R.C.,
LAUGHING.

PRENTICE: (CONTD.) I ... I can't ...
I already paid someone.

PRETTY BOY: Paid someone? It wasn't
me ... Someone else?

PRENTICE: I was strong-armed into
it. I can't pay for protection
twice ...

PRETTY BOY: Who's muscling in on us?
Who did you pay, Prentice?

MASON ENTERS DOOR L B/G.
HE LOCKS DOOR.

MASON: (OFF) He paid us ...

GRAMS:
STINGER
(PERCUSSION)
CONTD. OVER
FIGHT.

PRETTY BOY: Mason ...!

PUNCH UP WITH BART.
HE FALLS R. B/G.

CRAB L. - MASON TO F/G.
SHOOT THRU HIS LEGS
(HIS BACK TO CAM.)
PRETTY BOY BACK CENTRE
AT DOOR.

GO UP AS THEY BRING
PRETTY BOY FORWARD.
SEE FLICK KNIFE.

MASON: I'm moving in, Pretty Boy.
Tell your big brother that ... tell
him I mean business./ This kind of
business ...

11. 4 (C -)
ON BOOKIES (?)
(PRETTY BOY SCREAMS)

12. 3 (A -)
ON MASON'S BACK.
GO DOWN AS PRETTY BOY
FALLS TO GROUND.

(On 3, Shot 12)

MASON: (CONTD.) From now on you pay me. Understand?

MASON STEPS OVER BODY & MOVES UP C. TO DOOR.
HE TURNS, LOOKS AT WATCH.
PAN L. WITH PRETTY BOY.
HE CRAWLS TOWARDS TABLES.

13. 4 (C - 9) BART: Pretty Boy/...

ON PRETTY BOY AS HE TURNS.

PAN UP WITH HAND TO BART'S FACE.

(3 TO POS.B -- ALCOVE)

... You need a doctor bad ...

GRAMS:
LINK TO
KEEL.

14. MIX 2 (Near A -) PHOTO CAPTION.

C.S. CAPTION - DOCTORS' NAMEPLATE.

(4 TO POS.D, RISING SUN)

15. MIX 1 (A -) INT. KEEL'S SURGERY. DAY. BOOM C-1

THRU BOOKCASE, KEEL SITTING AT DESK.

HE COMES TO R. F/G, DOOR L. B/G.

T.I. WITH HIM TO DESK, HOLDING 2-S + CAROL.

CAROL: Dr. Keel -

KEEL: Eh?

CAROL: What shall I do with these?

KEEL HOLDS X-RAYS TO LIGHT, R. F/G.

KEEL: They are X-rays of a difficult fracture that is taking some time to mend. Mrs. Thompson's card is on my desk. Just file them - I'll look at them later.

CAROL: Where do I file them?

KEEL: Surely you know ... Oh, of course -- you won't know -- I am sorry. Under 'T' ... in there.

TREDDING ENTERS BACK L.
HOLD TIGHT 3-S.

(On 1, Shot 15)

TREDDING: Coffee's ready - want some?

KEEL: Thanks.

TREDDING: Black or white?

KEEL: None for me, thank you.

TREDDING: How is our new receptionist shaping?/

16. 2 (A - 16)
C.S. CAROL AT FILING
CABINET.

KEEL: She will be alright when she knows where things are.

TREDDING: She's got very good references and she's pretty too - don't you think?

17. 1 (A -)
DEEP 3-S, KEEL, CAROL
& TREDDING.
(2 TO POS.C)

KEEL: Very pretty./

TREDDING: And kind.

KEEL: - and kind, yes.

TREDDING: She brought me this coffee without being asked.

TREDDING LEAVES.

Q TELEPHONE.

F/X: TELEPHONE RINGS.

CAROL: Hallo? Yes - yes it is. Right. For you.

KEEL: Who is it?

CAROL: A woman. Didn't give her name. Says she must speak to you personally.

KEEL: You should always get a patient's name first.

18. 2 (C - 16)
C.S. KEEL R. F/G,
CAROL L. B/G.

CAROL: Sorry./

(On 2, Shot 18)

KEEL: Keel here.

GRAMS:
SPACED -
INSISTENT

LILA: (DISTORT) Dr. Keel,
someone is asking for you.

19. 4 (D -)
C.S. LILA AT PHONE,
STEED'S HANDS F/G.

KEEL: Yes. Who?/

INT. "RISING SUN". DAY.

BOOM B-1

LILA: You are wanted.

KEEL: (DISTORT) Yes - who by?

LILA: Very badly indeed, I was
to say./

20. 2 (C - 16) A/B
(C.S. KEEL R F/G, CAROL
L B/G)

INT. KEEL'S SURGERY. DAY.

BOOM C-1

KEEL: Yes, but who told you? And
who is that speaking, please?

LILA: (DISTORT) One moment, please.
(OFF MIC.): Yes, yes, I will tell him.
I will give it him now. (DISTINCTLY):
Dr. Keel, will you take down the
address, please? It's the House of
the Rising Sun. Do you have that?

21. 4 A/B (D)
(LILA AT PHONE)

KEEL: Now just tell me who you are./

INT. RISING SUN. DAY.

BOOM B-1

LILA: The House of the Rising Sun,
Scho. You are expected at once./

22. 1 (A -)
C.S. KEEL WRIGING,

(4 TO POS.E. ALCOVE)

INT. KEEL'S SURGERY. DAY.

BOOM C-1

KEEL: I have the address. Now please
don't get excited - just tell me
quietly in your own words. Is it a
patient?

(On 1, Shot 22)

PULL BACK TO TIGHT 2-S.,
KEEL & CAROL, DOOR
L. B/G.

LILA: (DISTORT) Come at once.
Please don't delay. Please.

(OFF MIC.): Yes, yes, alright.

(TO KEEL): Goodbye.

KEEL: Er - a patient. Rather a
curious one. I know her of old -
a nervous type. Still, you never
know, I'd better go. If you would
just ...

CAROL: I will explain to Dr. Tredding
and ask him to take over if necessary.

KEEL: Explain to Tredding ... Yes,
that's right. Good. What's your
name?

CAROL: Carol - Carol Wilson.

KEEL: Yes, you're quite right.
That's what the agency said. I am
sorry. Look after things.

(KEEL OUT, TREDDING IN)

23. 2 (A - 16) (PUSHED IN)
TREDDING L, CAROL R, X
FILING CABINET.

TREDDING: It's alright, Carol, let
him go.

CAROL: It was rather an odd call.

TREDDING: You must expect him to have
quite a number of odd calls. Just
let me know - I will always take over.

CAROL: Is it ...?

TREDDING: Well, go on.

CAROL: Is it quite wise - what he's
doing?

(On 2, Shot 23)

TREDDING: You don't know what he is doing, Carol. No, that's alright. I don't know either. But I can make a pretty good guess.

Q TELEPHONE.

CAROL: Dr. Tredding -

PAN R. WITH CAROL TO
DESK.

F/X: TELEPHONE RINGS.

CAROL: (CONTD.) Hello - Dr. Keel's surgery. Yes, Mrs. Carter. No, he's out. You'll come in for it later, will you? I'll make a note. Goodbye./

24. 1 (A - 24)
DEEP 2-S, TREDDING & CAROL.

Dr. Tredding, he seems like someone about to - I don't know if it's right for me to talk about Dr. Keel at all - but it's as though he were preparing himself to take on everybody - the whole world.

TREDDING: That's what he did in a way. He was actually out with his fiancée when she was shot. She died in his arms./

25. 2 (A - 16)
C.U. CAROL.

CAROL: How terrible for him.

TREDDING: And he was suddenly faced with an act - a crime - no-one could explain. Imagine the horror of not understanding even how it might have happened. It wasn't just uncertainty, you see. David was facing something completely inexplicable.

CAROL: Must be enough to drive him out of his mind, I should think./

26. 1 A/B (A)
(DEEP 2-S)

TREDDING: In some cases it might have done, quite literally. David administered his own therapy. The best under the circumstances. He took independent action, himself. Alone.

(On 1, Shot 26)

CAROL: And he's still doing just that?

TREDDING: Well, he didn't quite succeed the first time. The case was broken open but the murderer was never caught./

27. 2 (A - 16) A/B
(C.U. CAROL)

CAROL: At least the uncertainty must have been over - he knows how it happened./

28. 1 (A -)
C.U. TREDDING.

TREDDING: Yes - yes, he does. But he also knows that the action he took is not over - there has to be more to come.

CAROL: You mean, he can't leave it at that - for his fiancee's sake?

TREDDING: For his own sake. He'd stood up to enormous strain. Taken risks. Kept his sanity and yet he knew - he knows now that it isn't quite over./

29. 2 A/B (A)
(C.U. CAROL)

CAROL: He has to train himself to go through all that again?/

30. 1 (A -)
DEEP 2-S, TREDDING & CAROL.

TREDDING: He has to be ready to. The man who killed his fiancee is alive and at large. I think David feels as long as that fact remains, he has not seen things through to the end.

(TREDDING MOVES UP TO DOOR)

31. 2 (A -)
C.U. CAROL.

CAROL: He feels he has failed? Oh, he couldn't./

32. 1 (A - 24)
DEEP 2-S, TREDDING & CAROL.

(2 TO POS.D - RISING SUN, FAST.)

(On 1, Shot 32)

TREDDING: Let's just say this - and I'm still guessing, remember - that if David never finished the job he began, then he will admit it, control himself and never allow it to prey on his mind; if he does finish it, then he can start life afresh - a new sane, confident life - do you see the difference?

CAROL: Yes, of course I do, now. You understand him, don't you?

TREDDING: Yes.

CAROL: What can I do to help?

TREDDING: You? Just stay here and carry on, if you can. Not many girls would after what's happened.

PUSH IN CLOSE TO CAROL.

CUE & MIX:

GRAMS:
LINK -
ANTICIPATION
THRU TO:
STINGER
(over)
BOOM B-2

33.

2 (D -)

INT. "RISING SUN". DAY.

C.S. LILA AT DOOR.

PULL BACK TO 2-S, LILA & KEEL.

KEEL: Dr. Keel.

PAN L. WITH KEEL, ACROSS BANDSTAND.

LILA: Will you come this way, please?

34.

3 (B - 35)

INT. ALCOVE. DAY.

THRU EYE OF MASK, KEEL & LILA L. B/G.

LILA: (CONTD.) In here -

(LILA GOES)

35.

4 (E - 16)

C.S. KEEL.

(3 TO POS.C. FAST)

(On 4. Shot 35)

PAN KEEL L.

PAN ON L. PAST HIM
ACROSS CIGARETTE SMOKE
TO FIND MASK.

STEED ENTERS FRAME L.

STEED: Doctor Keel ...

GRAMS:
STINGER.

36. 3 (C - 24)

KEEL R. X STEED L.

KEEL: Well I'm ... Don't tell
me you're the patient.

STEED: I'm delighted to be, if
you want someone to practise on.

(LIGHT FROM UNDER GLASS
TABLE)

KEEL: I'm not quite in the mood
for your line of humour today.

STEED: Nor am I. This is
serious - that's why I've got you
here.

(LILA IN AND OUT WITH
TEA AND CAKES)

KEEL: Let's be thankful for small
mercies. Would you just
tell me who you are and what you
are doing?/

37. 4 (E -) (SITS)
C.S. STEED.

I'm a kind of Civil Servant.
STEED: Who am I? / My name's Steed -
John Steed. And as to what I'm doing -
well, the first thing I'm going to do is
to trust you. Later I hope you will
trust me/-

38. 3 (C) A/B
(KEEL R. X STEED L.)

KEEL: Answer me one question - who
killed Peggy?

STEED: His name is Spicer. And he's
back in London.

KEEL: Have you seen him?

(On 3, Shot 38)

STEED: Yes.

39. 4 (E -)
C.2-S. PROFILES STEED &
KEEL.

KEEL: Do you know him?/

STEED: Of course. He is a rare bird for this country. He will kill or dispose of a body - for money.

KEEL: Why hasn't he been arrested?

STEED: Proof.

40. 3 (C - 35)
KEEL - UMBRELLA R. F/G
POINTING AT HIM.

KEEL: But I am a witness. I would recognise him again./

STEED: Yes, for attempted murder. I am the other witness - but if I once give evidence in a court of law, my usefulness is over.

KEEL: Usefulness? Are you working under cover?

STEED: Right under cover.

KEEL: And I am one of the few people who would know Spicer again.

STEED: Now Spicer's got the same job, but a new boss.

(AS STEED RISES)
41. 4 (E - 24)
C.S. STEED.
PAN HIM R. TO MAKE
M.2-S. STEED & KEEL.

STEED: (CONTD.) It works like this - Protection racket - started up again. Victims are book-makers. They pay for protection or take the consequences.

KEEL: Who's behind it?

(On 4, Shot 41)

STEED TO LENS. C.U.
AS HE TURNS.

STEED: That's a very good question. His name's Ronnie Vance - from the Mediterranean area. You'll meet him soon. Meanwhile, a new gang under a sort of superannuated dinosaur called Nick Mason has moved in. Police pushed them out of Brighton, so they are trying to take over here. Now the worst thing that could happen is gang war, you see.

KEEL: Some more friends of yours, I suppose.

42. 3 (C -)
O/S 2-S KEEL X STEED.

STEED: I work for Nick Mason./
One has to take one's risks - so will you, too.

LILA IN R.

KEEL: Now look, Steed -

STEED: Ah, but you'll find in return life presents one with certain delicious, and irresistible pastimes.

PAN R. WITH KEEL.

KEEL: Your pastimes seem quite able to resist you.

STEED: That's just for the look of the thing. Well, there's the set-up.

KEEL: Seems simple enough.

STEED: Doesn't it? Except that Nick Mason has decided to dispense with gang war.

HOLD 2-S, STEED L.

KEEL: He'll make peace with this Vance chap?

STEED: He's going to rub Vance out. The gang without Vance is nothing. Nick Mason could take the lot over. Would you like to guess who's got the job?/

43. 4 (E -)
C.S. KEEL, GLASS DECORATION
F/G, STEED L. B/G.

KEEL: Spicer?

(On 4, Shot 43)

STEED: Yes, but this time the police want proof.

(CIGARETTE LIGHTER F/G)

KEEL: How can I help?

STEED: I must be fair with you, Keel. If you agree to help me, you'll be taking a much greater risk than I.

KEEL: Without my help, is there an equal chance of getting Spicer?

STEED: There is hardly any chance at all.

KEEL MOVES UP L. OF STEED.

HOLD 2-S.

PUSH IN - HOLD BIG HEADS, STEED R. PROFILE, KEEL L.

KEEL: How can I help?

STEED: I need someone in the opposite camp - somebody working for Vance. You are tailor-made for the job.

KEEL: Why me?

STEED: I'll explain. Vance has a younger brother - good looking lad. They call him Pretty Boy. He met Nick Mason less than an hour ago, and he isn't pretty anymore. He needs a doctor. He needs expert needlework.

KEEL: Surely these people have their own contacts?

STEED: They had a contact. He'll be out in five years. Now Vance urgently needs another - a doctor who won't ask awkward questions - and they're not so easy to find.

KEEL: How would I contact this Vance?/

44. 3 (C - 24)

KEEL L. OF FRAME, STEED R. OF FRAME, CENTRE ON BAR DEEP E/G.

(On 3, Shot 44)

(4 TO POS.D, RISING
SUN BAR)

HOLD TIGHT 2-S KEEL &
STEED.

STEED: The empty stool at the end
of the bar - it's reserved for him.
It commands a view of the front and
rear doors ... and he's due here
any minute, bless him.

KEEL: If you're mixed up with
Nick Mason, you can't very well
introduce me to ...

STEED: Well, of course not. A
few minutes after Vance arrives, a
small drama will be enacted. The
police will burst in ... looking for
a crooked doctor.

KEEL: Me?

STEED: Yes.

KEEL: What's this?

STEED: Heroin, old boy. Sit down
and I'll tell you the rest.

GRAMS:
LINK.

PUSH IN ON STEED'S
UMBRELLA, WEB B/G.

CUE & MIX:

45.

2 (D - 24)

INT. RISING SUN. DAY.

BOOM B-2

L.A. THE ENTRANCE.

A-3

(3 TO POS.D THRU TRAP)

BART TO R. F/G, VANCE
L. B/G.

HOLD VANCE. PAN L.
WITH HIM TO BAR.

GRAMS OUT

CHINESE GIRL: Mr. Vance, sir,
what is your pleasure?

BART: Dames. What's yours?

VANCE: Scotch. Two Scotch.

(BART WATCHES VANCE
WARILY)

46.

4 (D - 16)

TIGHT 2-S. BART & VANCE.

VANCE: So where's the doctor, uh?
You saw Pretty Boy's face.

(On 4, Shot 46)

BART: Mr. Vance - the word's out -
we've been looking -

VANCE: Then find one. You saw
what they did.

BART: Mr. Vance ... I'm trying ...

VANCE: What I pay you for, eh? I
pay you to look after my brother -
and what do you do?

BART: They jumped us - I told you -

VANCE: Yes ... yes, you told me ...

(VANCE LOOKS OFF)

47. 2 (D -)
ALCOVE, BANDSTAND F/G.

PAN KEEL R. TO BAR,
BART & VANCE R.

(KEEL PLACES BAG ON BAR)

48. 4 (D - 16)
(TIGHT 2-S, BART & VANCE)

VANCE: We know him?

BART: He's all right.

VANCE: How would you know? How
would you know anything? I pay
you good money to look after my
brother - and poof - he's grinning
out the side of his face. How
would you know?

2ND CHINESE GIRL
R. B/G. PAN HER
L. TO MAKE 2-S, KEEL &
GIRL.

KEEL: Large whisky, please.

Q DOOR.

49. 2 (D -)
ON ENTRANCE. HOLD
2-S, WILSON & SGT.

50. 3 (D -)(TRAP)
KEEL R. F/G, BART
VANCE, DOOR DEEP L B/G.
(2 TO POS.E)

BART: The law!

VANCE: So what have we got to hide?

51. 4 (D - 9)
KEEL PUTS PACKET IN BOWL
OF PEANUTS.
PAN THEM L. TO BAR.

(Preview 2)

52. 2 (E -)

C.S. VANCE'S REACTION
TO PEANUTS.

PULL BACK TO HOLD
TIGHT 3-S., VANCE, SGT.
& WILSON.

(3 TO POS.C)

CHINESE GIRL: Come in, come in,
gentlemen. This is a very
respectable place.

WILSON: I can see - by the very
respectable clientele ...

VANCE: I'm clean, Superintendent -

WILSON: You'll never be clean,
Vance - not if you took a dozen
baths a day.

VANCE: Is it a sermon or a pinch?

WILSON TO LENS.

WITH WILSON, PAN L. TO
DOCTOR'S BAG. FAV. KEEL
ACROSS WILSON.

WILSON: We're not doing business
with you today, Vance ... not today ...
it's the medical profession we're
interested in ... Dr. David Keel?

KEEL: Yes.

WILSON: Do you mind if I open this
bag, sir?

KEEL: I think there must be some
mistake, Superintendent.

PAN UP TO KEEL O/S
WILSON.

WILSON: Did you fail to enter heroin
on your register by mistake? Do you
say you forgot?

KEEL: Who laid this information
against me?

WILSON: Are you going to open that
bag, Doctor?

(On 2, Shot 52)

KEEL: Are you going to show me
a warrant?

WILSON: As it happens, I am.
Sergeant.

53. 3 (C - 35) INT. ALCOVE. DAY. BOOM A-3

UMBRELLA R. F/G, GROUP
L. B/G THRU WEB.

SERGEANT X'S L. TO R.

KEEL: Just take it easy, will you?

SERGEANT: Don't worry, Doctor.

(SGT. FINISHES SEARCH) INT. RISING SUN. DAY. BOOM A-3
54. 2 (E -) B-2

TIGHT 3-S, SGT, KEEL &
WILSON.

(3 TO POS.D, TRAP, FAST)

SERGEANT: Nothing, sir.

KEEL: Are you satisfied?

WILSON: Search him.

(SGT STARTS TO SEARCH KEEL)
55. 3 (D -)(TRAP)

TIGHT GROUP. SGT. BACK
TO CAM. R., KEEL WILSON &
VANCE.

VANCE: Excuse me.

SERGEANT: Nothing, sir.

KEEL: Now are you satisfied?

56. 4 (D - 9) VANCE. Have a nut, Superintendent/-
C.S. KEEL.

(3 TO POS.B)

KEEL: Now what's all this about

57. 2 (E -) heroin, Superintendent?/
GROUP - SGT. L., VANCE R.

(4 TO POS.E, ALCOVE)

SERGEANT: He may have passed it on
already, sir.

VANCE: I ask you, Inspector -
would Ronnie Vance be picked up
with snuff in his pocket?

(On 2, Shot 57)

WILSON: Oh, I'm sure you wouldn't, Vance. If it's not you, it's somebody belonging to you.

PAN L. WITH WILSON
TO ALCOVES.

58. 3 (B -)

INT. ALCOVE. DAY.

BOOM A-2

THRU EYE OF MASK, WILSON.

59. 2 (E -)

WILSON: Not a soul/...

ALCOVE & WILSON.

(3 TO POS.C)

INT. RISING SUN. DAY.

BOOM B-2

PAN WILSON L. TO KEEL.

KEEL: It seems you've been barking up the wrong tree, Superintendent.

WILSON: It's the right tree and you're right about barking ... Next time, Doctor, I'll bite.

PAN WILSON L. TO VANCE.

(WILSON & SGT. LEAVE)

VANCE: Hello! Bit of a lucky dip ...

PAN R. WITH VANCE.

HOLD TIGHT 2-S., KEEL,
VANCE R. F/G.

If this was yours, doctor, would you offer a reward for it?

KEEL: I haven't any money ...

VANCE: Course you haven't. You wouldn't be sticking your neck out so far if you had.

VANCE TO LENS, C.U.

60. 4 (E - 24)

INT. ALCOVE. DAY.

BOOM A-2

UMBRELLA R. F/G THRU
WEB - KEEL & VANCE.

KEEL: I don't understand. Sticking my neck out?

VANCE: Come here and I'll explain.

HAND ENTERS FRAME L.
AND TAKES UMBRELLA.

You're not too old to learn, are you, Doctor?

PAN L. WITH VANCE.
HE SITS. HOLD CLOSE
SINGLE VANCE.

(On 4, Shot 60)

VANCE: You're green. Boy, you're green. This is the first time you have fiddled the books? Or the drug register or whatever you call it? You have never passed the stuff before, have you? I reckon this is your first time. What are you doing here? Looking for a customer? When were you struck off?/

61. 3 (C -)
2-S, KEEL X VANCE.

KEEL: I wasn't! I am not. Not yet.

VANCE: Still legitimate, eh? Got a practice?

KEEL: Yes.

VANCE: But it doesn't pay, eh?

KEEL: Not enough to accommodate my tastes in life./

62. 4 (E -)
C.S. VANCE.

VANCE: Legitimate practice! What a front for a medicine man./

63. 3 (C -)
KEEL + HEROIN PACKET
L. F/G.

How would you like to earn this back - and a little more besides?

KEEL: What do you want?

PAN L. WITH KEEL.

VANCE: A doctor from the 'shady side of the street' ... For consultation - private - and for Harley Street fees.

KEEL: All right.

PACKET HELD IN L. OF FRAME.

VANCE: And you'll have this back when you've done a little job for me. Now let's go and have a drink.

PAN THEM R. TO BAR.

STEED HITS SCREEN R.

GRAMS:
INTRIGUE

(On 3, Shot 63)

STEED: The spider and the fly ...

ARMS ABOUT NECK.

LILA: Which is which?

AS STEED TURNS, PULL
BACK TO TIGHT 2-S,
LILA & STEED.

STEED: That remains to be seen.

PUSH IN TO C.S. LILA.

FADE OUT CAM. 3

FADE UP SLIDE G

"THE AVENGERS" - End of
Part 1

FADE SOUND & VISION

1ST COMMERCIAL BREAK - VTR: 5'00"

XSM: 2'05"

DURING BREAK:

CAM.1 - TO POS.B, VANCE'S HALL.

CAM.2 - TO POS.F, VANCE'S FLAT.

CAM.3 - TO POS.E, MONTAGE SEQUENCE

CAM.4 - TO POS.F, VANCE'S FLAT.

VTR/ABC/1054
Part 2

ACT II

GRAMS:
THEME
MUSIC

FADE UP SLIDE H
"THE AVENGERS"
Part 2

FADE OUT SLIDE H

CUE & FADE UP:

BOOM B-3
A-4

64. 1 (B - 16) INT, VANCE'S FLAT. DAY.

ON DOOR. SCULPTURE
& GIRL L. F/G.

VANCE ENTERS - PAN L.
WITH HIM ACROSS DIVIDER.

65. 2 (F - 24)

MASTER SHOT OF SET.

T.I. SLOWLY TOWARDS
DIVIDER - VANCE L,
PRETTY BOY & KEEL R.

KEEL: Hold that there.

GRAMS
OUT

(1 TO POS.C, POOL ROOM)

FIND TIGHT 3-S, BEDROOM
DOOR R. B/G.

VANCE: How's it going? Will he
be alright?

TRACK IN TO 2-S,
PRETTY BOY L, KEEL R,
DOOR C. B/G.

KEEL: It's a nasty gash.

PRETTY BOY: Will it mark me? Will
it mark me bad?

JACKIE ENTERS C.

JACKIE: Pretty Boy ...? Oh,
hello/...

66. 4 (F - 9)
C.S. KEEL.

67. 2 (F -)

KEEL: Hello/...

TIGHT 3-S, PRETTY BOY,
JACKIE & KEEL.

JACKIE: I was looking for Pretty Boy ...
Pretty Boy!

PRETTY BOY: Keep away from me!
Don't look at me!

JACKIE: What's the matter?

(On 2, Shot 67)

PRETTY BOY: Get out. Get her out
of here!

PAN JACKIE L. TO FIND
VANCE BACK TO CAM.L,
JACKIE R.

HE GRABS HER WRISTS.

VANCE: He got carved/...

GRAMS:
STINGE
+
LINK

68. 4 (F - 9) C.S. VANCE. You want to know

69. 2 (F - 35) JACKIE O/S VANCE. how?/

PAN L. WITH FANCE TO
FIND 3-S, VANCE, PRETTY
BOY & KEEL.

JACKIE: N ... No ...

(JACKIE RETREATS)

70. 4 (F -) (PUSHED IN)
C.S. KEEL.

(2 TO POS.G)

KEEL: This may hurt a bit ...

(AS HE ATTACKS):

CUE & MIX:

71. 1 (C - 35) INT. POOL ROOM. DAY.

BOOM C.

L.A., SHOOTING BETWEEN
CLOTH AND SWING LIGHT,
STEED AND CUE STICK R.
F/G., MASON L. B/G.
MASON INTO LIGHT L.

GRAMS
OUT

MASON: If any of the Vance gang
get in the way, stamp 'em into the
ground, but remember - I'm only out
to get the brothers. Knock over the
Vance brothers and the rest are easy -
just so many geese.

STEED IN PROFILE R.

STEED: Knock over the Vance brothers?
What about the rest of the bunch?
They have to follow someone. If
there's no one else, they'll have to
follow you ...

MASON INTO LIGHT L.

MASON: Too true they will. It's time
Spicer started earning his keep ...

SPICER MOVES IN C.

SPICER: I'm ready ...

MASON: You carrying a gun? In this
company?

SPICER: Just a habit. But I got
one tucked away.

(On 1, Shot 71)

STEED INTO LIGHT L.

STEED: And man's work this time,
eh? Not gunning for women.

SPICER HOLDS CUE &
BALL.

SPICER: What woman? Who've you
been talking to?

GO UP WITH STEED.

STEED: It's my job to know things,
Spicer.

HOLD DEEP 3-S, MASON,
SPICER & STEED.

SPICER: Not about me.

STEED: I have sharp ears ... that's
why you pay me, isn't it? To get
accurate information - such as - when
is the best time to move in on the
Vance brothers ...

MASON: When is the best time?

STEED: I'll let you know. Soon.

MASON: Very soon.

STEED: Very soon.

GO DOWN WITH MASON.
HE STRIKES BALL.

MASON: Then I go to the top of
this manor, and the Vance brothers
go down for good. Very soon.

PAN DOWN TO POCKET.

GRAMS:
LINK

72. MIX 2 (G - 24)

INT. VANCE'S. DAY.

ON MIRROR L. OF SET
REFLECTING KEEL & PRETTY
BOY.

BOOM B-3
A-4

(1 TO POS.A, SURGERY)

PRETTY BOY: Thanks, Doc. How's
it look?

GRAMS
OUT

PRETTY BOY TO MIRROR.

Am I going to mark,
Doc?

KEEL: You'll soar. But with the
right attention it'll be a thin one.

PRETTY BOY: Thin 'un, eh? Maybe
it won't be so bad ... Hey, Ronnie,
he says it'll only be a thin 'un./

73. 4 (G - 16)

PULL BACK & PAN PRETTY
BOY L. TO VANCE.

TIGHT 2-S, VANCE & PRETTY
BOY, DOOR R. B/G.

(On 4, Shot 73)

(2 TO POS.F)

VANCE: Nobody ever marked me.

TRACK IN TO TIGHT 2-3,
PRETTY BOY & JACKIE.

PRETTY BOY: Jackie ... Jackie!

Doc fixed me up
good - didn't you, Doc? Fixed me
up good ...

PAN R. WITH JACKIE TO
KEEL THROUGH DIVIDER.

(JACKIE AT DIVIDER)

74. 2 (F -)
2-S. FAV. JACKIE + KEEL
R. F/G. VANCE L. B/G.

JACKIE: You must be ever so
clever.

(PRETTY BOY MOVES TO
VANCE)

75. 4 (G - 24)
TIGHT 2-S. VANCE &
PRETTY BOY.

PRETTY BOY: Nick Mason's not
going to get away with this, is he,
Ronnie? You'll show him he can't
touch a Vance ... you'll show him,
won't you?

VANCE: It was your face.

PRETTY BOY: Huh?

VANCE: We don't do a thing for a
while.

PRETTY BOY: What do you mean? He
carved me, didn't he? You going to
let him ...?

VANCE: We've got to go carefully.
We start something now and Mason'll
tell the rozzers just that - that we
started it/... the rozzers don't
know about this carving, remember.
But don't worry - we'll fix him ...

76. 2 (F -)
L.A. 2-S, JACKIE & KEEL.

77. 4 (G - 24) A/B
(2-S, VANCE & PRETTY BOY)

PRETTY BOY: That's more like it.
I'll tell the boys at the spieler.

(On 4, Shot 77)

VANCE: You'll tell them nothing -
because you're not going out.

PRETTY BOY: Huh?

VANCE: You don't go outside this
house until I say so ...

PRETTY BOY: Ronnie ... I just wanted
to ...

PAN UP AS VANCE RISES.
HOLD 2-S.

VANCE: I never have to tell you
twice, do I, Pretty Boy?

PRETTY BOY: No ... no, Ronnie ...
of course not.

VANCE: You won't be missing anything.
You brought your toy along - go and
play.

FAST PAN R. WITH PRETTY
BOY TO MAKE 3-S,
PRETTY BOY, JACKIE &
KEEL.

PRETTY BOY: Oh, come on.

PAN PRETTY BOY L. DOWN
HALL.

78. 2 (F -)
2-S, JACKIE & KEEL.
T.I. - HOLD KEEL.

79. 4 (G - 35)
DRINKS F/G, VANCE L. F/G,
KEEL R. B/G.

(2 TO NEAR 4G)

VANCE: Now, Doc - how about a drink?

HOLD 2-S.

KEEL: You've got something of mine.
Time I had it back.

VANCE: You've earned it. Scotch?
... And a grand besides. I'm not an
ungrateful man, Doc - never welshed in
my life - except when I was broke and
that don't count ... /

(AS HE SITS)
80. 2 (Beside 4/G)
2-S VANCE & KEEL, BAG
& BOTTLE L. F/G.

I've decided
that from now on I want you to be on
call for me as my personal physician -

(4 TO POS.Z, MONTAGE)

(On 2, Shot 80)

VANCE: (CONT'D.) But don't 'drop'
your practice ... it's a good
front ... To life, eh, Doc? And
that little black bag of yours ...

CUE & MIX:

81. 1 (A -) (PUSHED IN) INT. KEEL'S SURGERY. DAY. BOOM C-1
2-S, TREDDING & CAROL.

Q DOOR SLAM.

TREDDING & CAROL ARE TALKING.

(2 TO POS.C, SURGERY)

F/X: DOOR SLAM

TREDDING: That may be him now.

CAROL: Probably a patient. Will
you take surgery yourself?

TREDDING: I suppose so. It's
nearly time.

SHE GOES TO DOOR -
LOOKS BACK.

CAROL: I'll get the rest of the
patients' names -
It is him.

TREDDING X'S TO R. OF
DOOR.
2-S. KEEL L., TREDDING R.

TREDDING: About time too.
Hallo, stranger.

KEEL SITS.

KEEL: Sorry, I've been deserting
you a bit, I'm afraid.

TREDDING: Oh, don't worry, David.
You've been busy.

KEEL: Rush of work, you know.

TREDDING: Yes, of course. I was
going to take your surgery. Would
you like me to carry on?

82. 2 (C - 24)
L.A. 2-S, FAV. TREDDING
L. ACROSS KEEL R.

KEEL: No! / No - no, thank you,
Dick.

(1 TO POS.D)

(On 2, Shot 82)

TREDDING: Look, David, I'm a bit worried about you. I know it's hardly my business, but -

KEEL: Dick, if that's all you have to say, please don't, there's a good chap. I know what I'm doing -

Q FRONT DOOR BELL.

TREDDING: Of course you do. But - not everybody may realise that.

F/X: FRONT DOOR BELL.

S/B TO:

TRACK IN FAST WITH KEEL
TO CABINET.

TREDDING (CONTD): You've got a fine practice - it would be foolish to jeopardise it and your career -

CAROL ENTERS FRAME L,
KEEL R.

KEEL: Do you honestly think I would?

TREDDING APPEARS C.

CAROL: I'm sorry to interrupt. There's a man here. He's come as a private patient and he ...

TREDDING GOES.

TREDDING: I'll leave you to it, then.

KEEL: Dick, I'm sorry. Does he have an appointment?

CAROL: No, he doesn't.

KEEL: Look, Carol, please understand, I don't see private patients without an appointment.

STEED IN C.

CAROL: But he insists and I can't very well ... Here he is -

STEED: I'm sorry to jump the queue, but I'd be most grateful for a consultation.

(On 2, Shot 82)

T.B. WITH KEEL AS HE
SITS, TO MAKE 3-S, STEED,
CAROL & KEEL.

KEEL: Of course. Thank you,
I was expecting this gentleman,
I should have mentioned it to you.

(CAROL GOES)

83. 1 (D -)
STEED X KEEL.

(2 TO POS.A)

I've been expecting
you all week.

STEED: Well, here I am. Ready
to concentrato?

KEEL: Just a moment - somebody may
walk in.

84. 2 (A -)(CORNER OF SET)
C.S. KEEL.

KEEL: Put your head back./
I sent you the plan of Vance's
house. Was it clear?

STEED: Quite clear. You have done
pretty well with Vance.

KEEL: Been living in his pocket,
He trusts me now.

STEED: Exoellent. I told you it
would work.

KEEL: I don't want it to work a
second longer than necessary.

STEED: And it won't, either. In
fact, you will be meeting our friend
Spicer again very soon. Tomorrow
afternoon to be exact.

KEEL: Yes - well - we'll just have
to be patient for a little and -

CAROL: Dr. Keel, may I take the
appointment book for a minute?
Dr. Tredding wants to check it.

PULL BACK TO 2-S,
STEED & KEEL.

CAROL ENTERS DEEP C.
TO DESK.

(On 2, Shot 84)

KEEL: Yes, very well, Carol.
Bring it back though.

CAROL: Thank you.

CAROL GOES.

TIGHTEN SHOT.

KEEL: All right, Steed - now tell
me the lot - first Spicer./

85. 1 (D - 6)
STEED'S EYE R.

STEED: He's been paid to get the
Vance brothers tomorrow.
Extraordinarily conscientious fellow -
he's actually looking forward to it./

86. 2 (A - 9)
BIG HEAD KEEL.

KEEL: Where's he going to
kill this time?/

87. 1 (D - 6) A/B
STEED'S EYE R.

STEED: At your headquarters, dear
boy - Vance's place.

KEEL: But he'll never get past the
front door.

PAN L. TO OTHER EYE.

STEED: He will - with your help.
You're to make sure the flat door is
unlocked./

88. 2 (A - 9) A/B
BIG HEAD KEEL.

KEEL: So you want me to be an
accessory to murder now?

STEED: An accessory to an arrest.
There will be no murder.

KEEL: Go on.

89. 1 (D - 16?)(PUSHED IN)
BIG HEAD STEED.

STEED: At the appointed hour, Spicer
walks in,/ Vance and his brother will
be alone. You see ... do you mind if
I release myself from this very
uncomfortable position? ... You see,
tomorrow morning Nick Mason's lads
are going to move in on Vance's country
with a vengeance. (CONTD.)

FULL BACK SLOWLY.

(On 1, Shot 89)

CONTINUE SLOW PULL
BACK TO -

STEED: (CONTD.) A real take-over bid. Vance will have to fight back with all he's got - he'll send every man out to meet it.

KEEL: I'll say he will!

STEED: But from what you've told us of him, he won't go himself.

- TIGHT 2-S, STEED &
KEEL.

KEEL: No, he's too fly. Neither will Pretty Boy - he's too scared. They'll both stay at the flat.

STEED: Can you be there too?

KEEL: Yes, I can be with them all day.

PULL BACK AS STEED RISES.

STEED: Just where we want you. As soon as the Vance brothers are alone, you call me ... This number; visualise it - memorise it - destroy it ... All clear?

KEEL: Yes. Now Vance will be right beside me when I telephone. So I shall be ringing my book-maker.

STEED: I'll make an excellent book-maker.

PAN L. WITH KEEL.

KEEL: If the brothers are alone, I'll ring up and tell you there are only two runners worth considering, and then make a bet. If I say that I think it's any man's race and that I'm not betting after all, that will mean they are not alone and Spicer's visit will have to be postponed. All right?

STEED: I'm consumed with admiration.

(On 1, Shot 89)

PAN R. WITH KEEL.
HOLD 2-S, STEED R.

KEEL: It sounds great fun, I must say, being cooped up in a flat with a killer and two thugs.

STEED: Don't worry about that. As soon as you tell me you're alone with the two of them, the police will move in. They have your plan of the house already. You'll have unlocked the door so they'll be right there in the house when Spicer makes his attempt -

KEEL: Isn't that cutting things a bit fine?

STEED: We have to get the right kind of evidence.

KEEL: One thing more - Spicer is going to recognise me.

STEED: I'm counting on it.

KEEL: Yes, of course - I should have known.

STEED TO LENS - C.U.

STEED: It'll give him the moment of panic we need - the uncertainty ... and in that moment the police will move in. And no one will talk his way out - because the person who will have been the eye witness to the whole thing is you, Dr. Keel.

90. 2 (HE TURNS)
(A -)
M, 3-S, KEEL, CAROL DEEP C.,
STEED.

(1 TO POS.Z, MONTAGE)

CAROL: Dr. Keel, everything's up to date now.

KEEL: Thank you.

(On 2, Shot 90)

STEED: Well, Doctor - you've certainly helped me a great deal. I don't think I need these anymore. When I arrived here I thought your receptionist was quite plain ... but now - now I can see quite clearly how wrong I was. Sharp vision has so many compensations.

STEED TO DOOR.

KEEL: Your wife and brood of children will be pleased to hear that ... I'll see you out.

T.I. WITH CAROL.
CAROL R., DOOR/PASSAGE
L. B/G.

CAROL: Married men! Always the worst.

KEEL: I hope you don't speak from experience.

CAROL SLAMS CABINET.

BOOM C
SWING R.,
PULL BACK.

CUE & MIX:

91. ~~3 (E -)~~ MONTAGE SEQUENCE (4). DAY.

BOOM A-1

~~BOOK-MAKER'S OFFICE.~~

GRAMS:
PERCUSSION
BUILDING
THROUGHOUT
SEQUENCE.

~~C.S. GLASS WINDOW READING
'TURF ACCOUNTANT'.~~

~~CHAIR SMASHES GLASS.~~

~~TRACK IN TO SEE DEBRIS.~~

CUT & MIX:

92. ~~4 (Z -)~~
~~TABLE UPENDED INTO SCREEN.~~

~~(3 TO POS. A)~~

~~FEET TRACK THRU MAYHEM,
L. TO R.~~

~~T.I. WITH MASON TO
FEARFUL FACE OF JOHNS.~~

93. ~~3 (A -)~~
~~TICKER TAPE.~~

~~TRACK IN TO HANDS.~~

~~FIRE IN WASTEPAPER BASKET.~~

Preview 1

BOOM C-1
(R)

94. 1 (Z -)
L.A. PHONES F/G.

(3 TO POS.E, PHONE BOOTH)

TRACK ALONG PHONES.

CHAIR SMASHED OVER END
OF TABLE - BITS ON
BODY AND PHONE.

(GRAMS END
ON PHONE
RINGING)

Q TELEPHONE & KEEL.

BOOM C
SWING L.
FAST.

95. 2 (A - 9)
C.S. TELEPHONE.

INT. KEEL'S SURGERY. DAY.

(1 TO POS.A, SURGERY)

F/X: TELEPHONE RINGING.

WHIP PAN UP TO C.S.
KEEL.

KEEL: Hello - yes ...

96. 3 (E - 16)
BIG HEAD STEED
(CIGARETTE HOLDER)

INT. PHONE BOOTH. DAY.

BOOM A-2

STEED: Over to Vance, Keel - quick!
Yes, this is it!

97. 2 (A - 24)
M.2-S, KEEL & CAROL,
DOOR C. B/G.

INT. SURGERY. DAY.

BOOM C-1

KEEL: I have to go out now.

CAROL: Oh, will you be taking
surgery, Dr. Keel?

KEEL: I don't think so ... If
I'm not back by three, then please
call Dr. Tredding - he said he will
stand in for me ...

CAROL: Yes, doctor -

TIGHTEN SHOT.

KEEL: Tell him I'm particularly anxious
about the Thomson's little girl - I'll
go along and see her later tonight.
Young Jimmy ...

CAROL: Carter?

(On 2, Shot 97)

KEEL: Carter. His tablets are in the cabinet there. Dick knows about it - just remind him.

PAN R. WITH CAROL TO MEDICINE CABINET.

CAROL: It's going to be over soon, isn't it?/

98. 1 (A -)
KEEL AT DOOR.

KEEL: Oh, I think so. He's a tough little beggar and he's probably over the worst./

99. 2 (A - 16)
C.S. CAROL.

CAROL: When it is over, will you be able to get some sleep?/

100. 1 (A -) A/B
(KEEL AT DOOR)

KEEL: Oh yes. What's the matter - do I look ghastly or something?/

101. 2 A/B
(C.S. CAROL)

CAROL: No, but you've had rather a lot of outside calls to attend to./

102. 1 A/B
(KEEL AT DOOR)

KEEL: I suppose I have./

103. 2 (A - 16)

PAN L. WITH CAROL TO MAKE 2-S AT DOOR.

CAROL: Will this be the last?

KEEL: For the moment, yes.

CAROL: Is it dangerous?

KEEL: I don't know. Goodbye.

CAROL: Goodbye. Good luck.

CAROL TO LENS. HOLD.

GRAMS:
ROMANTIC

FADE OUT CAM.2

FADE UP SLIDE J

"THE AVENGERS" - End of
Part 2

FADE SOUND & VISION

2ND COMMERCIAL BREAK - 2'35"

DURING BREAK:

- CAM.1 - TO POS.B, VANCE'S HALL.
- CAM.2 - TO POS.F, VANCE'S FLAT.
- CAM.3 - STAY AT POS.E, TELEPHONE BOOTH.
- CAM.4 - TO POS.G, VANCE'S FLAT.

ACT III

FADE UP SLIDE K
"THE AVENGERS"
 Part 3

GRAMS:
THEME

Q VANCE.

GRAMS:
TENSION

104. MIX 2 (F - 35) (PUSHED IN) INT. VANCE'S FLAT. DAY.

BOOM B-3

DEEP 3-S, PHONE R. F/G,
 KEEL L. F/G, VANCE G.
 DEEP.

VANCE: I told Murphy to phone -
 what's keeping him?

Q TELEPHONE.

F/X: TELEPHONE RINGS.

VANCE TO PHONE R. F/G.

VANCE: (CONTD.) Hello? Yeah -
 when? How many? Alright - wait
 there, I'll take care of it...
 Mason's boys are moving in on Sammy
 Cohen's spieler - couple of car
 loads - Murphy's going to need help.
 Get going - round up the rest of
 the boys - every one you can find -
 Mason! When I catch up with him ...

BART LEAVES.

There's going to be work for you
 later./ Murphy says Mason's boys
 are chained up ... Oh, this is
 going to cost a lot of money - a lot
 of money ...

105. 4 (G - 24)
H.A. DEEP 3-S, VANCE
R. F/G, KEEL & PRETTY
BOY.

PRETTY BOY: Think - think Mason'll
 come for us, Ronnie?

106. 2 (F - 35)
M.S. PHONE R. F/G
VANCE, KEEL & PRETTY
BOY.

VANCE: We're safe here/...

(On 2, Shot 106)

KEEL TO PHONE R.

KEEL: Nothing to worry about ...
A drink ... and a bet on the 3.30 ...

TIGHTEN TO 2-S.

VANCE: That's cool. I know why
I like you - you don't panic. Put
a pony on for me ... Keel.

(KEEL FINISHES DIALLING)

107. 4 (G -) (PANED R.)
H.A. 2-S, KEEL R. F/G,
PRETTY BOY L.

PRETTY BOY: One of our boys?

(2 TO POS.H)

KEEL: I don't think so.

PRETTY BOY: Well, use one of our
boys.

KEEL: He knows me. Hello? Keel
here - David Keel.

PRETTY BOY: Should use one of our
boys.

KEEL: What price are you offering
on the favourite in the 3.30?

Q STEED.

108. 3 (E -)
C.S. STEED.

INT. PHONE BOOTH. DAY. BOOM A-2

STEED: Hallo, Keel. Well, what's
your expert opinion?

109. 4 (G) A/B
(KEEL R. F/G)

INT. VANCE'S. DAY. BOOM B-3

KEEL: Only two runners worth
considering. Put fifty on both
favourites, will you?

110. 3 (E) A/B
(C.S. STEED)

INT. PHONE BOOTH. DAY. BOOM A-2

STEED: How about the flat door -
have you unlocked it?

111. 4 (G) A/B
(KEEL R. F/G)

INT. VANCE'S FLAT. DAY. BOOM B-3

(On 4, Shot 111)

KEEL: Not yet ...

STEED: (DISTORT) Can you do it at once? BOOM A-2

(KEEL HANGS UP)

KEEL: Yes. Right. Goodbye. BOOM B-3

112. 3 (E) A/B INT. PHONE BOOTH. DAY. BOOM A-2
(C.S. STEED)

(4 TO 1C, POOL ROOM - FAST!)

PULL BACK AS STEED TURNS, TO FIND WILSON REFLECTED IN MIRROR R.

STEED: He's attending to it. You'd better be on your way, Superintendent.

WILSON GOES.

TRACK IN ON DIAL.

Q TELEPHONE

GRAMS:
LINK -
MENACE
(SLOW PERCUSSION)
BOOM C-2

113. 4 (1C - 35) INT. POOL ROOM. DAY.
H.A. MASON, SPICER'S BACK TO CAM.

PULL BACK AS SPICER COMES TO PHONE R. F/G.

F/X: TELEPHONE RINGS.

SPICER: Hello? Spicer here.

114. 3 (E -) INT. PHONE BOOTH. DAY. BOOM A-2
M.C.S. STEED.

STEED: Hello Spicer. It's fixed. The door will be open.

115. 4 (1C - 35) INT. POOL ROOM. DAY. BOOM C-2
PHONE L. F/G, SPICER C., MASON DEEP L.
(3 change lens)

SPICER: Door will be open. Where are you calling from?

116. 3 (E -) INT. PHONE BOOTH. DAY. BOOM A-2
C.S. STEED.

STEED: A street booth - why?

117. 4 (1C -) (PUSHED IN) INT. POOL ROOM. DAY. BOOM C-2
BIG HEAD SPICER.

(On 4, Shot 117)

SPICER: Just checking. Like to know where everybody is before I make my own moves - on a day like this. Where are you going now? Where can I reach you?

GRAMS
OUT

118. 3 A/B (E)
C.S. STEED.

INT. PHONE BOOTH. DAY.

BOOM A-2

STEED: I'll be at the Rising Sun if you need me ...

SPICER: (DISTORT) Fine ...
See you - afterwards.

BOOM C-2

119. 4 (1C -)
H.A. DEEP 2-S, SPICER R,
MASON L.
(3 TO POS.F, RISING SUN)

INT. POOL ROOM. DAY.

SLOW TRACK IN WITH SPICER
TO C.S. MASON.

SPICER: All set.

MASON: Good - let's have a nice,
neat job, no mess ...

SPICER: There never is with me -
no mess and no mistake.

HOLD CLOSE MASON FOR
STRIKE.

CUE & MIX:

BOOM B-3
A-4

120. 1 (B -)
M.C.U. KEEL THRU BIRD
CAGE. HE LOOKS AT
WATCH.

INT. VANCE'S FLAT. DAY.

(4 TO POS.F, VANCE'S,
FAST!)

(AS KEEL TURNS)

121. 2 (H - 16)
M.L.S. KEEL IN HALL.
PAN R. WITH HIM TO DOOR.
JACKIE ENTERS TO MAKE
2-S.

PULL BACK WITH JACKIE
TO FIND LOOSE 2-S,
PRETTY BOY & JACKIE.

(On 2, Shot 121)

PRETTY BOY: Ouch!

JACKIE: I'm sorry.

PRETTY BOY: Are you sure it's all right, Doc?

KEEL IN R. TO MAKE 3--S, PRETTY BOY L., JACKIE C.

KEEL: Let's see. He'll live.

PAN L. WITH JACKIE TO RADIO. PAN TO HER LEGS L., RADIO R.

VANCE: Cut it out! Cut it out!

GRAMS:
DANCE
MUSIC
(AS SHE SWITCHES ON)

PAN R. WITH LEGS TO FIND VANCE SEATED R. X JACKIE L.

JACKIE: What's a girl supposed to do?

GRAMS OUT
(AS SHE SWITCHES OFF)

VANCE: You want to play that thing - go to your own room/-

122. 4 (F - 35)
DEEP GROUP, VANCE R., JACKIE L.

(2 TO BESIDE 4F)

JACKIE: It's lonely in there - and here too. It's like a morgue. Pretty Boy ...

PRETTY BOY: You heard him ...

JACKIE: What's the matter with everybody ...?

VANCE: Go for a walk.

JACKIE: On my own? I don't like going out on my own ... I go out on my own and I meet somebody ... and Pretty Boy doesn't like that. He doesn't like me to even talk to people./

123. 2 (Beside 4F -)
C.S. VANCE X JACKIE.

VANCE: He won't mind you talking to the Doc ...

(On 2, Shot 123)

124. 4 (F - 35) A/B
 (DEEP GROUP)

T.I. WITH 2-S, KEEL & JACKIE, TO HALL.

PRETTY BOY HITS SCREEN R., HIS BACK TO CAM.
 (AS HE MOVES)

125. 1 (B -)
 M.2-S, KEEL & JACKIE
 (SET UP TO HOLD 3-S)
 PRETTY BOY ENTERS R.

JACKIE GOES R. HOLD 2-S, PRETTY BOY & KEEL.
 Q VANCE.

126. 4 (F - 24)
 DEEP 3-S, VANCE & DRINKS F/G, KEEL L, PRETTY BOY C.

VANCE: (CONTD.) You take her for a walk, Doc/...

JACKIE: That'd be nice ...
 Oo, I haven't been for a walk with a real doctor, who's never been struck off.

PRETTY BOY: Just a minute ...

PRETTY BOY: (CONTD.) Nobody asked me. You go up West - on your own ...

JACKIE: But Pretty Boy ...

PRETTY BOY: Buy yourself some pretties ...

JACKIE: That's different. Thank you, Pretty Boy.

PRETTY BOY: Make 'em black and lacey, eh? Make 'em black and lacey.

VANCE: Chicks are no good when you're worried. Whisky's no good.

KEEL: I could do with one myself. Where do you keep the replacements?

PRETTY BOY: In the kitchen ...
 I'll -

KEEL: Don't bother ...

VANCE: Well, say something.

PRETTY BOY: Say what?

(On 4, Shot 126)

VANCE: Something - anything ...
This waiting's driving me nuts -

Q TELEPHONE.

F/X: TELEPHONE RINGS./

127. 2 (F -)
ON PHONE.

PAN UP TO HOLD VANCE
L. F/G, HALLWAY R. B/G.

VANCE: (CONTD.) Hello? Yeah,
Vance speaking. Who? Who!

Q KEEL.

128. 1 (B -)
CENTRE ON KITCHEN DOOR.

PAN R. WITH KEEL.

TRACK IN ON LOCK.

129. 2 (F -)
2-S, VANCE R. F/G, KEEL
L.

VANCE: (CONTD.) When? I'll be
here ... Alone? Sure. There's
no harm in talking is there?

TRACK IN TO C.S. KEEL
HOLDING BOTTLE.

SLOW MIX:

130. 1 (B - 16)
ON HALL DOOR SLIGHTLY
OPEN.

SLOW PAN L. ALONG EMPTY
HALL.

131. 2 (F - 24):
C.S. HORN-RIMMED GLASSES
BESIDE TELEPHONE.

TIP UP TO FIND VANCE,
BACK TO CAM., PRETTY BOY
L. B/G.

HOLD VANCE TO PRETTY BOY.

132. 4 (F - 35)
KEEL R. F/G, HALL L. B/G.

133. 2 (F - 9) (CRANED R.)
C.S. KEEL.

134. 1 (B - 16)
DOOR HANDLE TURNING.

135. 2 A/B
(C.S. KEEL)

136. 1 (B - 16)
DOOR HANDLE TURNING.

137. 4 (F - 35) A/B
(KEEL R. F/G)

Preview 1

138. 1 (B - 16)
PAN FEET L. ALONG HALL.

139. 2 (F -)
BIG HEAD KEEL.
(AS HE RISES)

140. 4 (F - 24)
KEEL BACK TO CAM., FILLING
R. $\frac{1}{3}$ OF SCREEN, PRETTY
BOY & VANCE L.
(2 TO POS.J)

AS KEEL MOVES UP WE
SEE MASON.

VANCE: Mason!

TRACK IN TO TIGHT
GROUP.

MASON: Take it easy ... I came
alone like I said ...

VANCE: Why did you call me?
What's this about ...?

MASON: Someone's playing both ends
against the middle/...

141. 1 (B - 16)
DOOR OPENS - DEEP
3-S, WILSON, SGT, P.C.

WILSON: Just stay right where
you are - all of you!/
See what

142. 4 (F -)
GROUP, VANCE L, KEEL R.

143. 2 (J -) (THRU DIVIDER)
2 BIG HEADS, VANCE &
MASON.

MASON: Who's moving?/
I mean?/
See what

144. 4 (F -)
GROUP, VANCE L, KEEL R.,
WILSON C.

STAY WITH WILSON MAKING
TIGHT 2-SHOTS.

WILSON: You keep the nicest
company ... lift your arms.

SERGEANT: Nothing, sir ...

VANCE: I hope you have a warrant,
Superintendent.

WILSON: I have. What are you
doing here.

MASON: Ronnie and me are old pals.
Just a quiet little chat - ain't that
right, Ronnie?/
See what

145. 2 (J - 9) (THRU DIVIDER)
C.S. VANCE X WILSON.

(On 2, Shot 145)

VANCE: I invited him over - but he's the only person I invited. I pay my taxes - I'm entitled to my privacy. So if you've finished, you can get out - all of you ...

WILSON: Vance, if I ever get the chance to ...

VANCE: What will you do, Superintendent? Tell me, I'd like my lawyer to know about it./

146. 4 (F - 35)
GROUP, VANCE L., KEEL R.
(2 TO BESIDE 4F)

WILSON: One day, Vance - one day ...

VANCE: Get out!

(WILSON & CO. LEAVE)
TRACK BACK WITH TIGHT
3-S, VANCE, PRETTY BOY,
MASON.

PRETTY BOY: What do you think they ...?

MASON: You see, it was the big fix. You and me caught brawling together - or you and my men ...

AS VANCE SITS, CRAB R.,
HOLDING 3-S.

VANCE: Who, Mason? Who?/

147. 2 (WORKING BESIDE 4F -)
M.C.S. KEEL.

MASON: Oh, a smooth talker. But a nark ... playing us off against each other, /hoping we'd end up as cell mates. Lucky I fell in just in time.

148. 4 (F -)
3-S, VANCE, PRETTY BOY
& MASON.

VANCE: Where can I find him?

MASON: Now - at the Rising Sun; tomorrow at the morgue! I've got a hired man who will take care of ... You've heard of Spicer? Good man. Doesn't make mistakes...

VANCE: Just a minute. How did you walk in here? The door was locked.

(On 4, Shot 148)

MASON: Inside job. A man was
planted here ...

149. 2 (WORKING BESIDE 4F -) VANCE: Keel!
AS BEFORE, BUT KEEL IS
GONE.

SLOW PAN L. TOWARDS HALL.

(4 TO POS.D, RISING SUN)

150. 1 (B - 16)

DOOR OPEN.

(2 TO POS.D, RISING SUN)

151. 3 (F - 24)

INT. RISING SUN. DAY.

BOOM B...

C.S. STEED.

(1 TO POS.E, RISING SUN)

PULL BACK TO 2-S, LILA
& STEED, STAIRS R. B/G.

STEED: Keel's an amateur!

You wouldn't understand ... He's
an amateur - a darned amateur, and
I sent him in ... It was my idea ...
You don't understand at all, do you?
But you don't have to ... all you
have to do is be ... decorative ...

Q KEEL.

152. 2 (D -)

ON ENTRANCE - KEEL
ENTERS.

KEEL: Steed!

153. 3 (F -)

M. 2-S.

KEEL ENTERS R. TO MAKE
3-S, LILA, STEED & KEEL.

STEED: Keel!

KEEL: You've got to get out of
here ...

STEED: What's the matter. You
having trouble with the natives?

KEEL: For Heaven's sake ...
You've got to get out of here -

STEED: Now, look ... Let's have time
to explain. Get the doctor a drink.

Q NOISE.

(KEEL PUNCHES STEED)

154. 4 (D -)

C.S. STEED & KEEL ON FLOOR.

Q SPICER.

155. 2 (D - 9)

SPICER AT ENTRANCE.

PAN L. WITH HIM TO KEEL.

(Preview 4)

156. 4 A/B (D)
(STEED & KEEL ON FLOOR)
(2 TO POS.K - MIRROR
SET-UF)

157. 3 (F -) KEEL: He's dead!/
C.S. SPICER.

158. 4 A/B (D) SPICER: Dead?/
(STEED & KEEL ON FLOOR)

159. 1 (E -) KEEL: Heart failure. Not a
chance/...
H.A. DEEP 3-S, GUN R. You won't have to
F/G, STEED & KEEL L. B/G. kill him now - will you, Spicer?

(SPICER RECOGNISES KEEL) SPICER: Hey - how did you know ...?
160. 3 (F) A/B
(C.S. SPICER)

161. 1 (E) A/B You!/
(H.A. DEEP 3-S)

HOLD FOR KEEL & SPICER -
THEY WRESTLE.

162. 2 (K -) (MIRROR)
L.S. BAR - THE FIGHT.

163. 1 (E -)
STAIRS, SPICER AS HE
CRASHES INTO CYMBALS.
HOLD FOR 2-S.

164. 2 (K) A/B (MIRROR)
(L.S. BAR)

165. 3 (F -)
M.3-S, STEED, SPICER
& KEEL.
(LILA IN & OUT)

STEED: Freshen him up a bit,
Lila. No, no, it's your party
now. O.K., Spicer, go ahead and
talk.

SPICER: Oh, drop dead!

T.I. ON KEEL.

KEEL: Hold him -
There may not be enough evidence
to put him away, but that doesn't
matter anymore ...

(KEEL DRAWS OFF FLUID)
166. 1 (F -)
C.S. SPICER, NEEDLE
R. F/G.

STEED: What are you up to?

(On 1, Shot 166)

KEEL: It may not be as quick as hanging - but equally effective ...

167. 3 (F -)
DEEP 3-S, STEED, SPICER
& KEEL.

SPICER: You're bluffing/...

KEEL: Am I?

SPICER: You - you won't - you're a doctor - you won't do it ...

KEEL: Won't I! Ask me again in ten seconds - if you can. This stuff works very quickly.

(NEEDLE ALMOST ON ARM)

168. 1 (E) A/B
(C.S. SPICER)

SPICER: It wasn't just me - I was

169. 3 (F -)
C.S. KEEL.

paid to kill your girl./

KEEL: You were paid - the same way Nick Mason paid you to kill Vance?

SPICER: Yes ...

170. 1 (E) A/B
(C.S. SPICER)

KEEL: Give us some more names, Spicer - who else is in this?/

SPICER: Mason and Lloyd and Peters and Jim Murphy and Bart Martin - they're all in it./

171. 3 (F -)
DEEP 3-S, STEED, SPICER
& KEEL.

172. 2 (K -) (MIRROR)
L.S. BAR, WILSON R. F/G.

KEEL: Is that enough? /

WILSON: More than enough for the moment./

173. 4 (D -)
M. 3-S, STEED, SPICER
& KEEL.
WILSON TAKES PLACE OF
SPICER.

Well, we won't have any more trouble getting witnesses to come forward once they know Spicer's locked up. Thank you, gentlemen. We'll be lucky if we find any prints on this.

(On 4, Shot 173)

KEEL: Talking of finding things, when you're clearing up in Vance's place, I left a couple of kidney bowls, if you could have them sent back to my surgery.

WILSON: I'll look into it, Doctor. See you.

(WILSON OUT)

(STEED PICKS UP NEEDLE)

174. 1 (E -)
C.S. STEED.

STEED: If you hadn't got a confession, would you have used it?/

175. 3 (F -)
C.S. KEEL.

KEEL: Yes ... a harmless barbiturate - wouldn't have hurt him at all./

176. 4 (D -)
M.2-S., STEED & KEEL.

STEED: This calls for a stiff double Scotch.

PAN KEEL R. UP STAIRS.

KEEL: I have a practice to attend to ...

(KEEL HESITATES)

STEED: Dr. Keel -

177. 1 (E -)
C.S. STEED.

We could use you, you

178. 4 (D -)
KEEL ON STAIRS.

know./

179. 1 (E) A/B
(C.S. STEED)

And you could use us ...
Crime is a disease. Work with us and you can probe it and examine it - perhaps come to understand it. There's not so much good in this world that we can't use a little more/...

180. 4 (D) A/B
(KEEL ON STAIRS)

KEEL: I ... have a pretty flourishing practice, you know./

181. 1 (E) A/B
(C.S. STEED)

STEED: It won't suffer, I promise you. We'll only call on you when you're needed - really needed.

182. 4 (D -)
C.S. KEEL.

Well, doctor?/

(On 4, Shot 182)

KEEL: You know where to find

183. 2 (K -) (MIRROR) me./
L.S. BAR, KEEL R. F/G.

STEED: Here's to our next
encounter.

GRAMS:
THEME
MUSIC

FADE OUT CAM.2

FADE UP SLIDE L

IAN HENDRY, PATRICK MACNEE, INGRID HAFNER.

CUT TO:

SLIDE M

CAROL WHITE, ROBERT JAMES, CHARLES MORGAN.

CUT TO:

SLIDE N

PHILIP STONE, GODFREY QUIGLEY, ALISTAIR WILLIAMSON, CLIFFORD ELKIN.

CUT TO:

SLIDE O

JOYCE WONG CHONG, NEIL McCARTHY, LIONEL BURNS, MICHAEL COLLINS.

CUT TO:

SLIDE P

REDMOND BAILEY, ANNA SHAN-KHOO, CHARLES BIRD, LAWRENCE ARCHER.

CUT TO:

SLIDE Q

Teleplay BRIAN CLEMENS, story PATRICK BRAWN

CUT TO:

SLIDE R

"THE AVENGERS" THEME - JOHNNY DANKWORTH

CUT TO:

SLIDE S

DESIGNED BY ROBERT FUEST

CUT TO:

SLIDE T

PRODUCER, LEONARD WHITE

CUT TO:

SLIDE U

DIRECTED BY PETER HAMMOND

CUT TO:

SLIDE V

CAROL WHITE appears by kind permission of INDEPENDENT ARTISTS LTD.

CUT TO:

SLIDE W

"THE AVENGERS" - Next week: "SQUARE ROOT OF EVIL"

FADE OUT SLIDE W

FADE UP SLIDE X

AN ABC TV NETWORK SYMBOL

FADE SOUND & VISION