

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

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

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"THE AVENGERS"

presents

Episode 24

A CHANGE OF BAIT

by

Lewis Davidson

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DESIGNED BY

JAMES GODDARD

---

PRODUCER

LEONARD WHITE

---

DIRECTED BY

DON LEAVER

---

*Barbara*

1. Mike
2. David
3. Brian
4. Jane

ACT I 18.39

ACT II 15.45

ACT III 18.31

*Cue dot fades out  
during F.T.B. before  
slides into Act I & II  
and before ABC Symbol  
at end Act III*

CAM. REH.: Studio Two, A.B.C. T.V. Studios,  
Broom Road, Teddington, Middx.  
Tuesday, 19th September, 1961  
11.00 a.m. - 9.00 p.m.  
Wednesday, 20th September, 1961  
10.00 a.m. - 6.00 p.m.

RECORDING: Wednesday, 20th September, 1961  
6.00 p.m. - 7.00 p.m.

PROD. NO: 3421 - VTR/ABC/1445

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Dr. David Keel .....	IAN HENDRY
John Steed .....	PATRICK MACNEE
Carol Wilson .....	INGRID HAFNER
Lemuel Potts .....	JOHN BAILEY
Archie Duncan .....	VICTOR PLATT
Herb Thompson .....	ROBERT DESMOND
Barker .....	GARY HOPE
Peter Sampson .....	HENRY SOSKIN
Andre .....	ARTHUR BARRETT
Nat Fletcher .....	GRAHAM RIGBY
Bryan Stubbs .....	NORMAN PITT
Charlie .....	HARRY SHACKLOCK
Ivy .....	GILLIAN McCUTCHEON
Steed's Helper .....	MICHAEL HUNT

PLUS:-

1 Female Extra and 1 Male Extra.

\* \* \* \* \*

Production Assistant .....	BARBARA FORSTER
Floor Manager .....	PATRICK KENNEDY
Stage Manager .....	BARBARA SYKES

\* \* \* \* \*

Lighting Director .....	PETER KEW
Operational Supervisor .....	PETER CAZALEY
Senior Cameraman .....	MIKE BALDOCK
Sound Supervisor .....	MIKE ROBERTS
Vision Mixer .....	GORDON HESKETH

\* \* \* \* \*

SCHEDULE:-      TUESDAY, 19th SEPTEMBER, 1961

Camera Rehearsal .....	11.00 - 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

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WEDNESDAY, 20th SEPTEMBER, 1961

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 .....	15.45 - 17.00
Notes .....	17.00 - 17.30
Line-Up .....	17.30 - 18.00
AMPEX RECORDING .....	18.00 - 19.00

\* \* \* \* \*

CAMERAS:      4 Pedestals

BOOMS:        3

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

\* \* \* \* \*

RUNNING TIME: 57.35

PLAY PORTION: 52.55 + 2.05 and 2.35 Commercial Breaks

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F/U T/C *t/c* S.O.F.  
A.B.C. SYMBOL

FADE T/C GRAMS:  
THEME

- 1. *2* F/U 2  
CAPTION: THE AVENGERS
- 2. *4* 4  
CAPTION: THE AVENGERS
- 3. *2* 2  
CAPTION: THE AVENGERS
- 4. *4* 4  
CAPTION: THE AVENGERS
- 5. *2* 2  
CAPTION: STARRING IAN HENDRY
- 6. *4* 4  
CAPTION: ALSO STARRING PATRICK MACNEE

FADE TO BLACK

HALL OUTSIDE POTTS' OFFICE/INT - DAY

- 7. *1* 1A NO BOOM  
M.S. HALL (Blacked off)  
by f/gd.  
As man goes, follow.  
Pick up Archie.  
PAN him R.

SUPER T/C *t/c*  
"A CHANGE OF BAIT"

Lose Super on his knock.

Coming to 3A - shot 8.

8. 3 3A

Door in depth,  
Potts f/gd R.

POTTS: Come in.

As Archie enters  
hold 2-s.

ARCHIE: Mr. Potts?

POTTS: Yes.

ARCHIE: Archie Duncan.

POTTS: Yes, come in. Sit down.

ARCHIE: Thank you.

POTTS: Now ...

ARCHIE: You said over the 'phone  
that you had a market for me.

POTTS: I said I might have a market  
for you, Mr. Duncan.

ARCHIE: I see.

POTTS: Tell me, whatever possessed  
you to get mixed up with a boat load  
of bananas.

ARCHIE: Well, it seemed a good  
buy at the time.

POTTS: Mmm.

ARCHIE: I only paid £7,000 for the  
lot. They're worth twelve at  
least, Mr. Potts.

POTTS: If you can find a buyer.

ARCHIE: Yes. If I can find a  
buyer.

Coming to 1A - shot 9

On 3 - shot 8

ARCHIE: Yes.

POTTS: Not much time. And considering the fruit is overripe...

ARCHIE: It isn't too bad. They're good for a couple of days after they dock. They're ripening perhaps, but...

POTTS: Lets face it. You don't just need a buyer you need a miracle.

ARCHIE: (TRYING TO CONTROL HIS TEMPER)  
Look, Mr. Potts, I didn't come here to play games. I've borrowed heavily from Finance Loan Corporation to buy this fruit. Mr. Barker's been very kind to me but my loan is overdue now.

FAST CRAB L  
with Potts  
in M.S.

PAN R to  
Archie.  
TIGHTEN to M.S.

POTTS: Sign this, will you?

ADJUST to 2-s.

POTTS: It's a standard one deal contract, authorizing me, as agent, to handle the sale of your fruit.

POTTS: My fee is 7% Bit high but then miracles are expensive, Mr. Duncan. Is that all right with you?

Coming to 1A - shot 9

On 3 - shot 8.

ARCHIE: Yes, that's all right.

POTTS: It's a Northern firm, Fletcher and Calpes. If I were you, I'd arrange to get your fruit there as quickly as you can. It's been a pleasure doing business with you, Mr. Duncan.

ARCHIE: I must say ... I'm very grateful.

POTTS: Oh, don't be grateful. It's just business. Goodbye, Mr. Duncan.

ARCHIE: Goodbye. Thanks very much.

Let Archie go L.  
TIGHTEN in to M.S.  
Potts as Archie  
exits.

POTTS: Pleasure. Get me the docks loading office. 2-35

HALL OUTSIDE POTTS' OFFICE/INT - DAY

9. 1 1A  
Pick up Archie at door in M.C.U. Follow him.
- 
10. 3 3A  
M.C.U. Potts (looking L)  
1 TO B - ARCHIE'S HALL
- POTTS' OFFICE/INT - DAY BOOM A.I.
- POTTS: Hello. Peter Sampson please.
- SAMPSON (DIST.) Speaking.
- POTTS: Oh! Potts here, Peter. The s.s. Jan de Krup arriving tomorrow, on your list I believe. Bananas.
- 
11. 4 4A  
M.C.U. Sampson (Looking R)
- SAMPSON'S OFFICE/INT - DAY BOOM B.I.
- SAMPSON: Yes, I have it. Wharf No. 4.

Coming to 3A - shot 12

12. 3 3A A/B POTTS OFFICE/INT - DAY BOOM A.I.

POTTS: Right. I want that cargo declared black.

13. 4 4A A/B SAMPSON'S OFFICE/INT - DAY BOOM B.I.

SAMPSON: Black. It's a bit short notice. Now hold on a minute Mr. Potts. That was loaded at Apex in Honduras. They're all union boys. I can't just ...

14. 3 3A A/B POTTS' OFFICE/INT - DAY BOOM A.I.

POTTS: Look into it Peter. I'm sure you can find a seaman aboard the de Krup who's got a complaint. I want that fruit to rot right where it is. Goodbye Peter.

15. 4 4A A/B SAMPSON'S OFFICE/INT - DAY BOOM B.I.

PAN DOWN with phone to see photograph.

SAMPSON: Hey, wait a minute ...

3 TO B - SAME SET

3 35

Coming to 1B - shot 16

16. / 1B ARCHIE'S HALLWAY /INT - DAY BOOM C.I.  
F.M.-door  
slam F/X

C.U. Letters.  
 As hand enters shot  
 PULL BACK, LOOSEN  
 OFF to see Carol  
 L f/gd. door  
 in depth.

ARCHIE: Hello?

CAROL: Just me.

Archie in to 2-s.

ARCHIE: Home for lunch?

4 TO B - KEEL'S SURGERY

As Carol goes ease  
 L. TIGHTEN 2-s.

CAROL: Yes. Not very busy today.  
 You all right. You look worn out.

ARCHIE: Oh, I'm all right. Things  
 have gone so well today I'm a little  
 bowled over with good fortune.

CAROL: Remember what the Doctor  
 said. You're supposed to take  
 it easy. Would you like me to  
 bring you down a sandwich?

HOLD 2-s.

ARCHIE: No. Thanks, Carol, it's  
 all right. I've just eaten.

CAROL: Sure?

Let Carol GO.  
 PAN him L.

ARCHIE: Umm! Thanks for the offer  
 though.

17. 2A ARCHIE'S LIVING ROOM/INT - DAY BOOM B.2.  
F.M.-F/X Phone

M.C.U. Archie,  
 phone L f/gd  
 (Looking L)

ARCHIE: Hello.

FIXED MIC.

STEED: / (DIST.)  
 May I speak to Mr. Duncan?

ARCHIE: Yes, speaking.

STEED: / (DIST.)  
 I'm afraid I have some rather  
 disturbing news for you Mr. Duncan.

Coming to 1B - shot 18



On 2 - shot 17.

ARCHIE: Who is that?

(DIST.)  
STEED: / It doesn't matter. What does, is that your bananas are not going to be unloaded. They've been declared black.

ARCHIE: Black?

STEED:(DIST.) It means a strike.

18. | ARCHIE: A strike? Who is that speaking ... who are you? /

1B  
ON M.C.U. Steed (Looking R)

19. 2 2A A/B (Looser) 4 45 /

*(i to c, Archie's  
Linn - 7 Room)*

F.M. - F/X  
Plate crash

20. 3 3B  
On crash

POTTS' OFFICE/INT - DAY

BOOM A.I.

M.C.U. Match.  
TILT UP with hand  
to TIGHT 2-s.  
Herb big f/gd L/  
Potts

HERB: I fink you should let me have a go at it.

/2 TO B - AREA BLACKS 'B' / POTTS: I said a strike, Herb.

HERB: But a fire's more interestin'. I mean - just fink of the technical problems. Not that I couldn't handle 'em, mind you. Fire brigades an' all. An' the old Jan de Krup lyin' there - burnt out. What a feather in my cap that would be.

F/X PHONE

POTTS: A strike, Herb.  
Potts here.

Coming to 2B - shot 21.

21. 2 2B AREA BLACKS 'B'/INT - DAY BOOM B.2.  
 M.C.U. Fletcher  
 (Looking R)

FLETCHER: It's Fletcher -  
 Fletcher and Calpes - you were  
 calling.

POTTS: (DIST.) I have a cargo of  
 grade one bananas for you ...

FLETCHER: Bananas?

22. 3 3B POTTS' OFFICE/INT - DAY BOOM A.I.  
 C.U. Potts  
 (Looking L)

POTTS: Seventy five thousand stalks.  
 About twelve to the stalk.

FLETCHER: (DIST.) I don't want  
 bananas.

POTTS: The seller's name is Archibald  
 Duncan. The ship's docking tonight.  
 Will you get the contract off to me?

23. 2 2B A/B AREA BLACKS 'B'/INT - DAY BOOM B.2.

FLETCHER: Look, Potts, I haven't  
 got the room. The warehouse is full.

POTTS: (DIST.) I know that,  
 Fletcher. Everything's under  
 control. Usual terms?

FLETCHER: But I haven't got ...

24. 3 3B A/B POTTS' OFFICE/INT - DAY BOOM A.I.

2 TO C - ARCHIE'S  
 LIVING ROOM

POTTS: You'll never see them.  
 There's going to be a strike.

PAN L to B.C.U. Herb HERB: I still think it oughter be  
 a fire.

Coming to 1C - shot 25

25. | MIX  
1C ARCHIE'S LIVING ROOM/INT - DAY BOOM B.2.

C.U. Stethoscope.  
LOOSEN OFF on Q  
to 3-s Carol/  
Keel/Archie.

CAROL: The bed's all ready.

KEEL: Fine.

3 TO C - SURGERY

ARCHIE: I'm sorry about this, doctor.

KEEL: Yes - well, don't apologise  
to me, Mr. Duncan. If you won't  
take my advice ...

ARCHIE: I didn't do much. A  
little business with a man in the  
city. That's all.

KEEL: What's your definition of  
a 'little' business? /

26. 2 2C  
C.U. Archie

ARCHIE: Doctor, how serious is this?

KEEL: You've had a mild stroke.

ARCHIE: What's your definition of  
'mild'?

KEEL: You must have complete rest.

27. | 1C  
C.U. Keel

ARCHIE: And if I don't? /

28. 2 2C A/B

KEEL: I won't be responsible. /

29. | 1C A/B

ARCHIE: I see. /

KEEL: I want you to go to bed.  
Now. Spend the rest of the day  
there and tomorrow - after you've  
had a good sleep - I want you to  
come and see me at the surgery. /

30. 2 2C  
2-s. Keel/Archie

Coming to 1C - shot 31

On 2 - shot 30.

ARCHIE: Then I'm not permanently tied to my bed.

KEEL: Not yet. But if you carry on as you have been doing -

ARCHIE: You've made your point, Doctor.

KEEL: Take these with water. They'll help you to sleep./ Now, you go to bed.

31. | 1C

3-s Carol/Keel/  
Archie

2 TO D - BARKER'S OFF.

ARCHIE: To bed.

CAROL: Come on, I'll help you up the stairs.

ARCHIE: Go on - I'll manage.

KEEL: I mean what I say - up the stairs.

CRAB R with Archie.  
PAN R into mirror shot, then follow him.

CAROL: I'll be back as soon as I can.  
(V.M. Archie tidies himself at mirror them puts coat on)

32. 3 MIX

3C (SURGERY HALL)

M.C.U. Steed at door.  
PULL him down & PAN him L to door.

As he enters

33. 4

4B

M.S. Steed.  
PAN him to 3-s. with Keel/Carol.

Let Steed GO.  
As Carol goes, CRAB L round end of desk into o/sh 2-s. Keel/ Steed.

3 TO D - SAME SET  
1 TO D - BARKER'S OFF

KEEL'S SURGERY/INT - DAY BOOM A.I.

STEED: Hello, there you are. Carol, be a dear and stick this in the refridgerator for me would you?

KEEL: Orchids thrive in the Amazon jungle. Temperature's one hundred and twenty Fahrenheit.

STEED: When I'm in the Amazon I'll bear that in mind.

KEEL: Stick it in the fridge.

Coming to 3D - shot 34

On 4 - shot 33.

STEED: By the way, how is he?

KEEL: Who?

34. 3 3D M.C.U. Keel STEED: Carol's landlord, Archie Duncan. /

35. 4 4B TIGHT o/sh 2-s. Keel/Steed. KEEL: How do you know about him? /

STEED: I know he's borrowed five thousand pounds from a Mr. Barker of Finance Loan Corporation, put up two thousand of his own, and bought a very suspect shipload of bananas. Know anything about bananas? /

36. 3 3D A/B (Swing, Lt) KEEL: High calorific content. Hard to digest.

37. 4 4B M.C.U. Steed STEED: Also very perishable. / A little delay in getting them to market and you've bought a shipload of fertilizer. That's what Archie Duncan's done. /

38. 3 3D A/B KEEL: Bought a shipload of bananas. /

STEED: Yes, it's very sad. He got them for around seven thousand. If he can get them to market on time they're worth twelve thousand. /

40. 3 3D A/B

Coming to 4B - shot 41

On 3 - shot 40

41. 4 4B A/B  
M.C.U. Steed KEEL: Oh? /

STEED: But unfortunately there's going to be a dock strike. Now, the bananas are already fairly ripe - that's why he got them so cheaply - and with a day or so hold up. Well. /

42. 3 3D A/B  
M.C.U. Keel

43. 4 4B A/B KEEL: Isn't he insured? /

STEED: No. But the finance company is. For the full market value. You see, the finance company have title to the bananas until Duncan pays them. /

44. 3 3D A/B

KEEL: What about this strike?

STEED: Rigged. By a little man named Potts.

45. 4 4B A/B

KEEL: Did you, by some remote chance, tell Duncan? /

46. 3 3D A/B  
M.C.U. Keel

STEED: Yes, as a matter of fact I did. How did you know? /

47. 4 4B A/B  
M.C.U. Steed

KEEL: It just so happens he's one of my patients. I was called round to him this afternoon, he'd had a mild heart attack. /

48. 3 3D A/B

STEED: No, really. /

49. 4 4B A/B

KEEL: Yes, really. /

50. 3 3D A/B

STEED: Sorry about that. Is it serious? /

51. 4 4B A/B

KEEL: No, luckily it isn't. /

Coming to 3D - shot 52

52. 3 3D A/B  
M.C.U. Keel

STEED: Good. / I had to phone him  
to make sure he did the right thing.

53. 4 4B A/B  
M.C.U. Steed

KEEL: Well he's doing the right  
thing now, he's in bed. /

54. 3 3D A/B

STEED: Oh good. I was rather  
banking on him, you see Barker's  
Loan Corporation is ever so slightly  
crooked, but we can't put our finger  
on Barker until we establish a  
connection with Potts - the little  
strike rigger. I don't want to  
bore you with all the dreary details. /

55. 4 4B A/B

KEEL: Just a minute. Mr. Duncan's  
staying in bed. /

56. 3 3D A/B

STEED: Yes. /

57. 4 4B A/B

KEEL: Yes. /

/3 TO E - ROOF GARDEN/

STEED: Yes, of course.

58. 1 ON Q - CUT  
1D  
M.S. Archie

BARKER'S OFFICE/INT - DAY BOOM C.I.

59. 2 2D  
2-s. Barker/Archie

ARCHIE: But, surely Mr. Barker,  
you must have clients who have  
had similar troubles. /

60. 1 1D  
M.C.U. Archie

BARKER: I've had clients who have  
had strikes, Mr. Duncan, but finding  
labour to unload bananas is quite a  
different matter. /

61. 2 2D  
TIGHT o/sh 2-s.  
Barker/Archie

ARCHIE: Mr. Barker. I don't  
think you quite understand my  
position. I'm not a wealthy man. /

BARKER: Few of us are these days.

Coming to 1D - shot 62

On 2 - shot 61

ARCHIE: I've got to get my fruit off that ship.

BARKER: I quite understand your position Mr. Duncan, and I sympathize, /but a strike is just one of the risks a British business man has to contend with these days./  
And after all it's not as though your debt to us wasn't covered, by the insurance. You won't owe us anything you know. Not a thing. You're quite clear as far as we're concerned. Quite clear. /

62. | 1D  
2-s. Barker/Archie,  
column L f/gd.

63. 2 2D (SWING 2)  
M.C.U. Barker  
(SWING 1)

64. | 1D  
M.C.U. Archie  
(SWING 2)

ARCHIE: But there's two thousand of my own in there that isn't covered by your insurance. I mean .. /

65. 2 2D  
2-s. Barker/Archie  
/L TO E - SAME SET/

BARKER: Rather the luck of the game, isn't it Mr. Duncan? Sorry, but there really isn't anything we can do.

Let Archie go.  
TIGHTEN on Barker  
MIX from moving Cam. to moving cam.

ARCHIE: Thank you, Mr. Barker.  
BARKER: Thank you, Mr. Duncan

66. 4 4B  
Moving in to M.C.U. Steed.

KEEL'S SURGERY/INT - DAY. BOOM A.I.

/2 TO E - ROOF GARDEN/

STEED: Are you sure? There's absolutely no chance? Oh dear. Alright. Thank you.

67. 3 3E (Over 2's cable)  
W.S. Chimney L f/gd.  
SLOWLY IN. Steed in to 2-s. with Keel.

ROOF GARDEN/EXT - DAY BOOM B.2.

KEEL: Any luck?

STEED: No. The whole theatre's booked out for three months in advance. / Now, who d@ I know?  
~~Er - I've - er - broken it.~~

68. 2 2E  
M.S. Steed  
/4 TO C - POTTS' OFF./

69. 3 3E  
M.C.U. Steed

KEEL: Hold that. /

Coming to 2E - shot 70.



On 3 - shot 69.

STEED: You know this really is quite a racket. A business is in trouble. Barker lends it money, and gets the title to the business as colateral. Say it doesn't pick up. The original owner is frantic with worry, and Barker comes up with the solution. Mr. Potts - a strike - larceny - even a fire. The insurance pays off to the titleholder which, in every case, is.../

70. 2 2E  
M.C.U. Keel  
2-s Keel/ Steed

KEEL: Barker

STEED: It really is quite a racket.

KEEL: What about the original owner's debt./

71. 3 3E  
M.C.U. Steed.  
2-s Keel/ Steed

STEED: Barker's magnanimous. He forgets it. Why shouldn't he? He's made a thumping good profit on the insurance./

72. 2 2E  
M.C.U. Keel

KEEL: So Duncan looks like loosing his money?/

73. 3 3E  
M.C.U. Steed  
2-s Keel/ Steed  
/2 TO F - DOCK EXT./

STEED: Yes, unless we have the strike called off.

74. MIX  
1E  
2-s. Andre R f/gd/  
Barker.

BARKER'S OFFICE/INT - DAY BOOM C.I.

BARKER: Now, look Mr. Andre -

ANDRE: Just Andre.

BARKER: Very well then - Andre. I advised you against the loan in the first place. Antiques.

Coming to 3B - shot 75.

/3 TO B - POTTS' OFF./

On 1 - shot 74

ANDRE: But I was sure late Victoriana would become the vogue.

BARKER: I remember. Too well. Your enthusiasm overcame my business judgement. I knew at the time it was a bad risk for me. But - well, that's water under the bridge isn't it. The problem is what to do now -

ADJUST to hold  
2-s. throughout.

ANDRE: Couldn't you extend the loan - a few weeks?

BARKER: A few weeks?

ANDRE: Well a few days then.

BARKER: You're already ten days late. I can't carry it any longer. It's contrary to policy. I'm sorry.

ANDRE: But I can't pay.

BARKER: Then we'll have to make alternative arrangements.

ANDRE: And what does that mean?

BARKER: A gentleman will be in touch with you -

ANDRE: A gentleman. Who?

BARKER: That's not important. When he contacts you your worries will all be over. He has a knack of settling these things.

ANDRE: Oh good.

Coming to 3B - shot 75.

75. 3 3B (Left) POTTS' OFFICE/INT - DAY BOOM A.I.  
TIGHT 2-s. Archie L  
f/gd/Potts

POTTS: I can't tell you how sorry  
I was to hear about the strike, Mr.  
Duncan./

76. 4 4C  
M.C.U. Archie

1 TO F - SAMPSON'S OFF./ ARCHIE: I'm not asking for  
sympathy. I need help, I must find  
some labour./

77. 3 3B A/B

POTTS: Mr. Duncan, this is not the  
Employment Exchange. You know what  
I am. I'm just an agent./

78. 4 4C A/B

ARCHIE: I realise that, but I've  
tried everywhere else. I just  
thought you might ... /

79. 3 3B A/B

M.C.U. POTTS  
4 TO D - SAMPSON'S OFF./ POTTS: Mr. Duncan I want to help.  
Believe me. But do I look like a  
man who has any control over strikes?

80. 2 2F

W.S. Phone Booth  
L f/gd. Steed  
and Keel enter R.  
TIGHTEN.

DOCK EXTERIOR - EVENING BOOM B.2.

STEED: You wait for me here.

KEEL: What do you want me to do?

Let Steed go.  
TIGHTEN in on  
Keel.

STEED: Just wait. I won't be  
long.

3 TO F - SAMPSON'S OFF./

Coming to 4D - shot 81.

81. 4 4D  
LOW ANGLE M.S. Sampson

SAMPSON: Well, you know me, Bryan. I don't like taking the lads off a job. But you've got to be firm. And I believe the boys - well, I know the boys will back me on that/ I mean, Bryan, you and I, any of us, couldn't care less if that blasted seaman on that banana boat was hung, drawn and quartered, but it's the principle of the thing isn't it? /

82. 3 3F  
M.S. Bryan  
83. 4 4D A/B

84. 3 3F A/B

BRYAN: Yes. /

85. 4 4D A/B  
LOOSEN. EASE L  
to inc. Steed at  
door R.

SAMPSON: Yes ?

STEED: Brother Sampson?

SAMPSON: Yes, that's me.

STEED: I'm brother Steed.

SAMPSON: Eh?

STEED: The Congress.

SAMPSON: The Congr- oh, yes brother. Allow me to introduce brother Wallace.

BRYAN: How do.

STEED: Brother.

SAMPSON: Now, how can I be of service to you, brother Steed?

STEED: Well, brother it is all very distressing, but there are rumours - /

86. 3 3F  
M.C.U. Sampson.

4 TO E - SAME SET

On 3 - shot 86

SAMPSON: May I ask what sort of rumours?

87. | 1F  
3-s. Steed/Bryan/  
Sampson.

STEED: The usual run of rumours, which  
no doubt you'll be able to explain. /

SAMPSON: My books are open to inspec-  
tion brother. There's never been any  
missappropriation of funds, brother.  
There must be some mistake.

88. 3 | 3F  
M.C.U. Sampson.

STEED: Funds - brother? /

SAMPSON: My record is clean, brother.  
I've been a loyal servant for many years and  
and I hope I ave played my part in  
bringing about -

EASE BACK. Let  
Steed in RIGHT R.

STEED: I'm sure you have brother.  
No - it's just that certain holdings  
have come to the attention of well -  
at this point I'd rather not say  
to whose attention. I don't want  
to alarm you unnecessarily  
But you do have a couple of houses  
in Cheltenham, brother.

SAMPSON: Houses?

HOLD 2-s.  
89. | 1F  
C.U. Sampson

STEED: Yes, I can give you the  
addresses if you like. /

SAMPSON: Am I to be persecuted for  
thrift, brother? Yes, I have houses  
in Cheltenham - the result of years of sa-  
of saving, of denying myself, and  
my beloved wife and sons. /

90. 3 | 3F  
C.U. Steed

Coming to 1F - shot 91.

91. | 1F  
C.U. Sampson.

STEED: The boys ~~p~~ they're well denied for. It's a good public school, brother. Must be ~~best~~ you rather a lot, though - /

92. 3 | 3F A/B

SAMPSON: May I be struck down if I have committed any misdemeanour in my duties, brother. /

93. | 1F A/B

STEED: Duties to whom, brother? Mr. Potts? /

SAMPSON: Potts, did you say Potts, brother? I don't know any Potts. Which local does he belong to?

STEED: Mr. Barker's shop, brother.

94. 3 | 3F  
2-s. Steed/Bryan.  
PAN R with Steed  
and back into 2-s.  
with Sampson.

SAMPSON: Oh - that one. /

STEED: That one. Are you acquainted with Mr. Barker, brother Wallace?

1 TO G - SAME SET

BRYAN: No -

95. 4 | 4E  
TIGHT 2-s. Steed/  
Sampson.

STEED: Good for you. /

SAMPSON: What do you want?

3 TO G - DOCK EXT.

STEED: Britain needs her bananas, brother. Unload them.

96. | 1G  
TIGHT 2-s. Steed/  
Sampson.

SAMPSON: I daren't ~~x~~

STEED: Brother, you'd better.

4 TO F - SWITCHBOARD

SAMPSON: This is blackmail.

STEED: That's right. You'd better tell Potts. Naturally he'll want to know. Goodnight Brother Wallace, Cheltenham, Brother Sampson.

BRYAN: What was he on about, brother?

PAN R with Steed,  
and back. HOLD  
Sampson.  
PAN him R to  
TIGHT 2-s. inc.  
Bryan.

SAMPSON: Oh, shut-up!

97. 2 <sup>2F</sup> DOCK EXTERIOR/EVENING BOOM B.2.  
 M.C.U. Keel.  
 LOOSEN OFF for 2-s.  
 Steed in L.

KEEL: Well?

1 TO H - POTTS' OFF.

STEED: Yes - now, in a moment that phone will ring.

KEEL: It will.

STEED: Yes. I made a social call in Mr. Potts office this afternoon. I spoke to a charming young lady. Gave her my phone number, too. This one.

Girl in R.

PRO: Excuse me.

~~98.~~ 3 <sup>3G</sup> STEED: I'm sorry, dearie. Working./  
C.U. Sign "Out of Order"

~~99.~~ 2 <sup>2F</sup> 3-s. Steed/Keel/Girl.

PRO: You wouldn't have two bobs for a two shilling piece would you?

STEED: No. Sorry, dear. Well, that's a new approach.

KEEL: Is this likely to take long?

STEED: What?

100. 1 <sup>1H</sup> POTTS' OFFICE/INT - EVENING BOOM A.I.  
 M.S. Potts

POTTS: Get me Fletcher & Calpes.

See Potts replace phone.

IVY: (DIST.) Yes, Mr. Potts.

101. 4 <sup>4F</sup> SWITCHBOARD/INT - EVENING  
 M.S. Ivy

(See Ivy disconnect, start dialling)

Coming to 2F - shot 102.

102. 2F DOCK EXTERIOR - EVENING FIXED MIC.  
 M.S. Steed.  
 PAN him to phone box. STEED: Hello.

103. 4F SWITCHBOARD/INT - EVENING FIXED MIC.  
 M.S. Ivy  
IVY: Mr. Potts for you.

104. 1H POTTS' OFFICE/INT - EVENING BOOM A.I.  
 M.C.U. Phone.  
 Up with it to Potts. POTTS: Yes.  
  
STEED: (DIST.) Fletcher & Calpes.  
  
POTTS: I want to speak to Mr. Fletcher. It's very urgent.

105. 2F DOCKS EXTERIOR - EVENING FIXED MIC.  
 M.C.U. Steed  
STEED: I'm sorry, sir. Mr. Fletcher isn't here just now. Can I give him a message for you?

106. 1H A/B POTTS' OFFICE/INT - EVENING BOOM A.I.  
  
POTTS: Yes, tell him Mr. Potts called. We've run into problems with the banana shipment. I've had a chance to see them and they're too ripe. So it's important his London rep. sees them very first thing in the morning because the men start working the ship at seven. You got that - the men start working the ship at seven. So he'll have to cancel before they start work. O.K.?

107. 2F A/B DOCKS EXTERIOR - EVENING FIXED MIC.  
STEED: O.K.

Coming to 1H - shot 108.



On 2 - shot 107.

STAND-BY T/C  
SLIDE

POTTS: (DIST.) You'll be sure he  
get's that message, it's very  
important.

108. | 1H  
M.S. Potts

STEED: Right you are sir. Goodnight. /

POTTS' OFFICE/INT - EVENING BOOM A.I.

PAN and CRAB him  
L into 2-s. inc.  
Ivy.

(Potts hangs up. Ivy appears in doorway)

IVY: All right if I go now, Mr.  
Potts.

P. POT.

POTTS: Yes, Ivy - there won't be  
any more calls. See you in the  
morning.

IVY: Yes - goodnight Mr. Potts.

POTTS: Goodnight.

109. 2F  
2-s. Steed/Keel.

DOCKS EXTERIOR - EVENING BOOM B.2.

(As dir. on Cams. 2 & 3) STEED: So there we are ...

KEEL: You wouldn't have six pennies  
for a sixpenny bit would you? Duncan  
might like to hear the news.

STEED: Aah. Archie Duncan. All  
he's got to do is deliver his bananas  
to Fletcher and Calpes and I hope  
Potts has got his warm undies on  
tomorrow, is going to be a cold day.

MAN: You won't get much change out  
of that mate, it's out of order.  
Goodnight.

110. 3  
C.V. Keel

F/U T/C SLIDE:  
"THE AVENGERS" - End of Part 1.

20.15

F/U GRAMS:  
THEME

- 23/24/25 -

COMMERCIAL BREAK - 2.05

CAMERA 1 CLEAR TO POS. E - BARKER'S OFFICE

CAMERA 2 STAY ON POS. F

CAMERA 3 CLEAR TO POS. H - POTTS' OFFICE

CAMERA 4 CLEAR TO POS. C - POTTS' OFFICE

- 23 /24/25 -

<u>F/U T/C SLIDE:</u>	<u>F/U GRAMS:</u>
"THE AVENGERS" - Part Two	THEME

FADE SLIDE

<u>F/U T/C FILM:</u> 1-20	<u>FILM - SHIPS UNLOADING, LORRIES, ETC.</u>
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Bananas, boats, etc.

114. <u>FADE FILM</u>	<u>FLETCHERS OFFICE/INT - DAY 'BLACKS B'</u>
2F	

M.C.U. Bananas.  
PAN to Fletcher

BOOM B.2.

FLETCHER: Get me London! I  
want to speak to Potts!!

115. 4C	<u>POTTS OFFICE/INT - DAY</u>	<u>BOOM A.I.</u>
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2-s. o/sh Herb/Potts.  
Phone L f/gd.

POTTS: Herb, know anything about  
antiques?

HERB: Antiques. Not much why?

POTTS: Well we may have a job on.

HERB: Oh! F/X PHONE

POTTS: Take that will you?

HERB: Hello.

(DIST.)  
IVY:/ Mr. Fletcher on the line  
for you.

BOOM A.I.  
for Potts  
BOOM B.2.  
for Fletcher

Coming to 2F - shot 116

On 4 -shot 115

PAN L, CRAB R  
to hold Potts.

HERB: Fletcher on the line.

POTTS: What does he want?

HERB: How should I know?

POTTS: Potts here.

BLACKS 'B'/INT - DAY

116. 2F A/B

FLETCHER: What are you playing  
at Potts?

POTTS: / (DIST.)  
What?

FLETCHER: I said, what's the game?

(DIST.)  
POTTS: / What are you talking about?

FLETCHER: Bananas.

(DIST.)  
POTTS: / What about them?

FLETCHER: I've got 75,000 stalks  
that's what. /

POTTS OFFICE/INT - DAY

POTTS: What, that's impossible.

(DIST.)  
FLETCHER: / 75,000 over-ripe stalks.

POTTS: But I spoke to your office  
on Wednesday night, left a message  
for you to tell your agent here to  
cancel the order.

(DIST.)  
FLETCHER: / Noone told me.

POTTS: Well I phoned.

(DIST.)  
FLETCHER: / Hang on. /

118. 3H  
O/sh Potts

Coming to 2F - shot 119

On 3 - shot 118.

HERB: What's up?

POTTS: Those bananas. They were delivered.

119. 2F A/B

HERB: Go on. /

BLACKS 'B'/INT - DAY

FLETCHER: The switchboard says there were no calls from London on Wednesday night.

(DIST.)  
POTTS: / I tell you I spoke to your office.

FLETCHER: Spoke to my office. I tell you you didn't.

(DIST.)  
POTTS: / I spoke to someone.

FLETCHER: Well it wasn't up here. So what are you going to do about it? I'm not paying you. /

120. 4C A/B

POTTS' OFFICE/INT - DAY

POTTS: But the contract.

(DIST.)  
FLETCHER: / Blast the contract.

121. 2F A/B

POTTS: But ... /

BLACKS 'B'/INT - DAY

FLETCHER: Don't chase me for money, you won't get it. /

122. 4C A/B  
C.U. Potts

POTTS' OFFICE/INT - DAY

POTTS: Fletcher won't pay for them.

HERB: What? The bananas?

123. 3H C.U. Herb.

POTTS: Yes. /

HERB: I told you the ship should have caught fire, didn't I?  
Coming to 1E - shot 124.

CROSS-CUT TELEPHONE CONVERSATION  
BETWEEN BARKER'S OFFICE AND  
POTTS' OFFICE

BOOM C.I.  
for Barker  
BOOM. B.2.  
for Potts.

124. | 1E  
W.S. Office, column  
R f/gd. Pick up  
Barker & follow him.

BARKER'S OFFICE/INT - DAY

*Potts: Potts here*

BARKER: What?/ I thought we'd  
agreed you'd never call me here .../

3 TO J - SWITCHBOARD  
125. | 2D  
TIGHT 2-s. Potts/  
Herb

POTTS: Look, this couldn't wait!  
Something's gone wrong. On  
Wednesday I called Fletcher's  
office told them the strike had  
been called off on us, and to  
reject the order .../

4 TO B - SURGERY

126. | 1E  
M.C.U. Barker

BARKER: Well, did they?/

127. | 2D A/B

POTTS: No. That's the point.  
This morning this Duncan's bananas  
arrived and Fletcher had to accept  
them as per contract/ /<sup>(DIST)</sup> And I tell  
you, Fletcher isn't very happy  
about it.

128. | 1E  
M.C.U. Barker

BARKER: I don't understand  
this ... if you warned him by phone..?/

129. | 2D A/B  
M.C.U. Potts.

POTTS: I don't understand it  
either! He never got the message and  
no-one seems to know anything about  
it. Anyway I had to agree to cover  
Fletcher's loss and I haven't got  
the capital ... you'll have to help  
me, Barker ...

BARKER: (DIST) How much is it?

130. | 1E A/B

POTTS: About £12,000 quiddi/

Coming to 2B - shot 131.

On 1 - shot 130.

BARKER: What about this Antique dealer, this Andre?

POTTS:(DIST) What about him?

BARKER: Have you seen him yet?

POTTS:(DIST) No, he's coming to see me this morning.

BARKER: Well, you won't find him difficult. He's only too keen to get the whole business finished. Burn him out and that will more than compensate your loss with Fletcher. /

131. 2B  
TIGHT 2-s. Potts/  
Herb

PHONE BOOTH/EXT  
POTTS' OFFICE/INT - DAY BOOM B.2.

POTTS: But you've ...

HERB: No dice?

POTTS: No.

HERB: You know, I've been thinking. If Fletcher's on the level and he didn't get that message then someone's been messing about with the phone.

132. 3J  
C.U. Hands.  
LOOSEN to M.S. Ivy.

TELEPHONE SWITCHBOARD/INT - DAY BOOM A.I.

IVY: Did you see him on the tele last night? from Hammersmith. Oh  
Coming to LJ - shot 133.

On 3 - shot 132

3

IVY: hold on. I'm sorry Mr. Bellows is engaged, shall I call you back? Yes, thank you. Where was I? Ever so graceful they were. Yes, of course. Those dresses, that's what does it. What? Me buy a new one on what I get here - that'll be the day. I'll have to go now. 'Bye. What? Tonight? No can't. Sid and me it's cha-cha night. Good morning Mr. Potts.

LOOSEN to 3-s.  
Ivy C/Potts/Herb

POTTS: Good morning Ivy. Ivy, do you remember a phone call I made on Wednesday to Fletcher and Calpes.

IVY: Fletcher and Calpes, can't say I do. What time did you make it?

POTTS: Lateish.

IVY: Oh, must be after I'd gone home.

POTTS: No, you got the number for me.

IVY: Lateish you say?

POTTS: Yes, come on you must remember it. /

133. | 1J (Shooting over  
| 3's cable)

C.U. Ivy

IVY: Fletcher and Calpes. Oh yes, that's right.

POTTS: What was the number?

IVY: Deansgate 3399 Same one I always call.

POTTS: You sure?

Coming to 3J - shot 134



On 1 - shot 133

134. 3J .  
TIGHT 3-s. Ivy/Herb/  
Potts.

IVY: Well the man who answered said Fletcher and Calpes, and then I asked for Mr. Fletcher and he said he wasn't in and would he do./

POTTS: Ivy, I want you to think carefully now. Do you remember if there were any odd sounds or clicks when you put through the call?

IVY: Quite a few.

135. 1J A/B

HERB: There, what did I tell you?/\*

IVY: Well it's this switchboard, Mr. Potts. Half the time you'd think you were trying to get North Borneo.

POTTS: That wasn't what I meant Ivy./

136. 3J A/B

IVY: What did you mean Mr. Potts?/

POTTS: Someone tampered with that phone call. I didn't get Fletcher and Calpes.

IVY: Well, who did you get?

HERB: I don't think it was N. Borneo.

137. 1J A/B

POTTS: All we're saying is that we didn't get Fletcher and Calpes,/and you handled the call.

138. MIX  
4B

KEEL'S SURGERY/INT - DAY

BOOM B.3.

2-s. Archie L f/gd/  
Keel

I TO K - POTTS' OFF.  
3 TO D - SURGERY

ARCHIE: Lucky that strike was called off. That makes me feel better.

KEEL: This your first plunge into business - of this sort?

ARCHIE: And the last.

ADJUST to hold  
2-s. throughout.

KEEL: You know, you're becoming something of a problem. How can I help you if you don't do what I say? Rather a waste of time, isn't it? In my opinion, Mr. Duncan, you should have a good rest for some time. Any relatives you could stay with?

ARCHIE: After my bit of business is finished I'll do anything you say, Doctor! I'm picking up that cheque this afternoon, and it will be in my bank tomorrow morning! Then I'm retired. And if you still insist, I'll go and stay with some of my relatives.

139. MIX  
2G (Shooting over l's/

POTTS' OFFICE/INT - DAY

BOOM A.I.

2-s. Potts/Andre.

4 TO G - SAME SET

POTTS: Now look, if I'm going to burn you out successfully my boys will want a clear floor plan of the shop with all exits ...

ANDRE: Of course.

Coming to 1K - shot 140

On 2 - shot 139

POTTS: With all exits and windows accurately marked.

ANDRE: Yes, well I appreciate that your surveyors have to ...

POTTS: They're arsonists, not surveyors, Mr. Andre. They're going to burn you out. Of course if basic English makes you nervous you could call them pyrotechnic engineers./

140. | 1K  
M.C.U. Andre

ANDRE: What I'm trying to say is that I don't want your ... engineers to be seen about my premises.

POTTS: Fair enough, Mr. Andre ...

141. | 2G  
O/sh 2-s. Potts/  
Andre.

ANDRE: Just Andre, please./

POTTS: Oh sorry, of course. Then you make out the plan but don't forget the fire places. We depend upon fire places for draft./

142. | 1K  
M.S. Andre  
2-s.

ANDRE: Very well. There is the key to the side door. Tuesday morning. I'll be upstairs.

POTTS: Right. Tuesday morning. Would three o'clock be convenient?

ANDRE: Convenient? I certainly can't imagine convenience having anything to do with being burnt down./

143. | 2g  
O/sh 2-s. Potts/  
Andre.

POTTS: Pardon?

Coming to 1K - shot 144

On 2 - shot 143

ANDRE: I said, is it ever convenient to have arsonists about one's place?

144. 1K O/sh 2-s. Potts/ Andre POTTS: Engineers. Good-day./

145. 2G As he shuts door ANDRE: Andre. Thank you. Good-day.

2

M.S. Potts POTTS: Herb!  
I TO L - ANDRE'S SHOP

146. 3D <sup>MIX</sup> 2-s. Keel/Steed KEEL'S SURGERY/INT - DAY BOOM B.3.

3

STEED: ... it's that serious, is it?

147. 4G M.S. Steed KEEL: Yes. He's going to stay with relatives for a bit./

4

STEED: Fine ... splendid. Let's hope he curtails his amateur speculations from now on. Incidentally I shall be interested to hear when he gets his cheque./

148. 3D M.C.U. Keel

3

KEEL: All right. You're taking this pretty well.

149. 4G O/sh 2-s. Keel/ Steed STEED: I'm onto another tack now. Same racket, different sucker - / Andre! Runs an antique shop.

4

KEEL: Really?

STEED: It seems that Andre invested all his cash in a shopful of Victoriana which now he finds he can't shift because its suddenly gone out of fashion/ Sad, isn't it. And believe it or not, our Mr. Barker of the Barker Finance Corporation and our Mr. Potts are at it again. We must look at those premises.

149A 33 M.C.U. Keel  
149B 4

Coming to 1L - shot 150.

150. 1L ANDRE'S SHOP/INT - AFTERNOON BOOM B.3.  
C.U. Lustres. BOOM C.2.  
LOOSEN to M.S. Andre

4 TO H - ANDRE'S SHOP

151. 3 3K  
W.S. Shop (Thro' window truck)  
Keel in R f/gd. F/X DOOR  
Let Keel go. BELL.

152. 4 4H  
W.S. Window truck L  
f/gd.  
PAN R with Keel into ANDRE: Good afternoon. May I be  
2-s. inc. Andre. of assistance?

3 TO D - SURGERY

KEEL: Well, yes, as a matter of  
fact I'm looking for a wedding present.

ANDRE: And had you anything in  
particular in mind?

KEEL: I wondered if you might have  
a love-seat.

ANDRE: What a simply stunning idea.  
But I'm afraid I haven't seen one in  
ages.

KEEL: A pity.

153. 1L  
2-s. ANDRE: Perhaps there's something else./  
This early Victorian cradle for example.

KEEL: A little premature I think.

ANDRE: But nowadays they're used  
for flowers. I've seen some  
marvellous arrangements in them.

154. 4 4H KEEL: No - not as a wedding gift./  
W.S. Window truck  
L f/gd. PAN R  
with Steed as he ANDRE: Can I help you, sir?  
passes them.

154a 1 A/B Coming to 1L - shot 155

154b 4 H.S. SWED

On 4 - shot 154

155. 1L A/B STEED: No rush. Just browsing./  
PULL DOWN with them.

ANDRE: Of course, there's this spinning wheel. It's been completely restored and is in full working order.

KEEL: Yes - but they've been given a T.V. set.

156. 2J ANDRE: How tedious./  
M.S. Steed

As he looks up stairs.

157. 1M 2-s. Keel/Andre

KEEL: This Dresden shepherdess. How much is it?

4 TO C - POTTS' OFF.

ANDRE: I - er - beg your pardon?

KEEL: This. How much?

ANDRE: Oh, fifteen guineas. Quite a lovely piece that.

HOLD 2-s.

KEEL: Fifteen.

ANDRE: Er - yes - that's right.

KEEL: I don't know. Would you like something like this as a wedding present?

ANDRE: Er - yes - very much.

KEEL: I don't know. It's not togetherness, is it?

ANDRE: Why don't you look around, sir? There's no hurry. Take your time.

KEEL: A clock. Maybe that's the answer.

CRAB L behind shelves holding 2-s.

Coming to 2J - shot 158.

On 1 - shot 157.

ANDRE: A clock? As you see there are plenty to choose from. Go ahead. I'll attend to this other gentleman while you ...

KEEL: Oh that's a nice one.

ANDRE: An Ormilon. Exquisite. Perfect movement and keeps excellent time.

Steed in b/gd.

KEEL: I wonder if it would go with the decor.

ANDRE: Antiques always have a place in a home.

158. <sup>2J</sup>  
2-s. Andre/Steed.

KEEL: Even with Scandinavian modern?/

ANDRE: Can I help you, sir?

1 TO H - POTTS' OFF.

STEED: How much is this?

ANDRE: Three hundred guineas.

STEED: Do you happen to have an Edwardian mustache-cup?

ANDRE: As a matter of fact, I do sir.

STEED: Good, I'll grow a moustache. Good afternoon.

PAN L into 2-s.  
with Keel

ANDRE: What a queer fellow.

KEEL: Yes.

159. <sup>MIX</sup>  
<sup>4C</sup>  
4 M.C.U. Herb. LOUSEN

POTTS OFFICE/INT - AFTERNOON BOOM A.I.

HERB: Maybe we can find a loophole in the contract?

Coming to LH - shot 160.

On 4 - shot 159.

Potts in R.  
PAN with him,  
CRABBING R.

2 TO B - 'BLACKS' AREA

POTTS: No there aren't any loop-  
holes. Fruit's like milk. Once  
it's on the doorstep it's yours.  
No, we're stuck. Eleven thousand,  
six hundred and twenty two pounds  
nine shillings worth of stuck!

HERB: Well, he can't cash the cheque  
until tomorrow morning, that's some-  
thing anyway. Tell you what, I  
could have a go at fixing his car.  
Bit out of my line of country, but,  
well - what do you say?

POTTS: No, no.

160. As Potts breaks L  
id  
2-s. Herb/Potts

HERB: His house could catch fire ..

POTTS: You've got a one track mind.  
Look, can you do the Antique shop  
tonight?

EASE R to hold 2-s.

HERB: Tonight? You people are all  
the same. I need time to prepare  
these things. It ain't just lighting  
a match to a petrol soaked cloth, you  
know. Nowadays you gotta be - you  
gotta be scientific.

161. 4C  
2-s. Potts L f/gd/  
Herb

POTTS: Yeah, yeah, /but if you do  
it tonight we get the money for the  
job and tomorrow morning I stop  
payment on Archie Duncan's cheque.

HERB: What good will that do?  
Legally we got to pay off.

POTTS: If they can find us. You do  
that job tonight, tomorrow we're  
leaving.

Coming to LH - shot 162



On 4 - shot 161

HERB: Leaving, why?

ADJUST for 2-s.

POTTS: To save ourselves 12,000 quid and anyway I don't like the way things are going. / Duncan will be here any minute. You'd better run along and have a look at that antique shop. /

162. | 1H A/B  
2-s. Potts/Herb

163. | 4C  
M.S. Herb

HERB: O.K.

164. | MIX  
1H  
M.S. door. PICK  
UP Duncan. PAN  
him R into 2-s.

POTTS: Come in.

ARCHIE: Mr. Potts.

POTTS: Ah, Mr. Duncan. Good to see you. I was just writing your cheque.

ARCHIE: Oh, good.

165. | 4C  
M.C.U. Duncan

POTTS: There was a reduction on the final price as you probably know. /

ARCHIE: Oh?

POTTS: Yes. A fair bit of bruising during the trip to Manchester.

ARCHIE: What .. what did that come to?

166. | 1H A/B

POTTS: Oh, £50 or so. Nothing serious. / Then there's my commission. There you are Mr. Duncan. E: even thousand, four hundred pounds and nine shillings.

4 TO J - ARCHIE'S  
LIVING ROOM

ARCHIE: Thank you.

Coming to 3D - shot 167.

On 1 - shot 166.

PAN L with Potts  
to hold 2-s.

POTTS: Any time I can be of service,  
just let me know.

ARCHIE: I doubt if there will be  
another occasion. I'm retiring  
you see.

PAN them to door.

POTTS: Yes, I know how you feel.  
I've been thinking of packing it in  
too. Goodbye Mr. Duncan.

ARCHIE: Goodbye.

As Potts goes R

MIX

167. 3D

M.C.U. Keel

1 TO N - ARCHIE'S  
LIVING ROOM

CROSS-CUT TELEPHONE CONVERSATION  
BETWEEN KEEL'S SURGERY AND STEED IN  
AREA OF BLACKS

BOOM B.3.  
for Keel

F/MIC.  
for Steed

KEEL: Steed, I've got some  
news for you.

STEED: (DIST.) What's that?

168. 2B

KEEL: Duncan got his money. /

STEED: Did he?

169. 3D A/B

KEEL: (DIST.) Potts gave him a  
cheque. Carol just told me. / It's  
the full amount less some commission  
and handling charges.

STEED: (DIST.) Why the devil  
would he do that?

170. 2B A/B

KEEL: He didn't have much choice  
did he? /

STEED: Is the cheque certified?

Coming to 3D - shot 171.

On 2 - shot 170.

KEEL: (DIST.) I don't know.

STEED: Well, there you are. All Duncan's got is a piece of paper which is worth twopence until cleared by the bank. /

171. 3D A/B

KEEL: Potts wouldn't dare stop it.

STEED: (DIST.) He's already in the frying pan.

172. 2B A/B

KEEL: Well Duncan's going to the bank in the morning. Ten sharp. /

STEED: And by the time he's at the counter I bet Potts and the money have both disappeared.

KEEL: (DIST.) Well, you'd better get him tonight.

STEED: That won't help me to rope in Barker. And we've still got to prove there's a connection. /

173. 3D A/B

KEEL: What about the antique shop business. Do you think Potts will still carry on with that? /

174. 2B A/B

STEED: I don't know. It's the only chance we've got to get Barker. Can you meet me there? /

175. 3D A/B

KEEL: I'll try, I'm pretty busy you know. /

176. 2B A/B

STEED: Well it's the first thing I've asked you to do. / (DIST.) I'll phone you as soon as we're ready to go.

177. 3D A/B

2 TO C - ARCHIE'S  
LIVING ROOM

Coming to 4J - shot 178.

ARCHIE'S LIVING ROOM/INT - EVENING

MIX  
178. 4J  
2-s. Archie/Carol

BOOM B.2.

ARCHIE: Your governor was a bit  
marked with me today.

CAROL: Was he? That's probably  
why he told me to keep an eye on you.

STAND - BY T/C  
FILM

ARCHIE: Yes.

Q - dot

CAROL: Yes.

179. 1N  
C.U. Cheque  
180. 4J  
2-s. Archie/Carol

ARCHIE: Just look at that./ I  
just wish the banks were open. /

181. 2C  
M.C.U. Archie

CAROL: You can take it down first  
thing in the morning. /

ARCHIE: I suppose it's all right.  
It won't bounce or anything, will  
it.

CAROL: Why should it?

182. 4J  
2-s. Archie/Carol

ARCHIE: Well, from what I've seen  
of business, you can't trust anyone. /

CAROL: Oh, this wool's in a mess.

ARCHIE: I mean, it was a big company  
that bought them. The contract they  
signed ...

183. 2C  
M.C.U. Archie

CAROL: That's better. /

ARCHIE : Soon as I've gone to the  
bank I'll write a cheque for the  
Finance Company, then the transport  
people and then ... /

184. 4J  
2-s. Archie/Carol

CAROL: Do you mind doing just one  
more? /

184A 2 A/B

MIX

T/C (If available) 10<sup>~</sup>

F/U GRAMS:

FILM: Keel leaving his house

Theme

F/U T/C SLIDE:

"THE AVENGERS" - End of Part 2.

FADE SOUND AND VISION

COMMERCIAL BREAK 2.35

CAMERA 1 TO POS. P - ANTIQUE SHOP

CAMERA 2 TO POS. K - ANTIQUE SHOP

CAMERA 3 TO POS. L - ANTIQUE SHOP

CAMERA 4 TO POS. K - ANTIQUE SHOP

BOOM C TO POS. 3 - ANTIQUE SHOP

37 15

F/U T/C SLIDE: *1/c*  
"THE AVENGERS" - Part 3

F/U GRAMS:  
THEME

FADE SLIDE

ANTIQUE SHOP/INT - NIGHT

BOOM B.2.

185. *1P*

M.S. Windows, see  
torchlight. CRAB L  
with light across  
f/gd. HOLD on door.  
PICK UP Steed and  
Keel. PAN them L.

186. *3L*

2-s. Keel/Steed

/1 TO Q - SAME SET/

187. *1Q*

2-s. Keel/Steed.  
PULL and PAN them  
R to cupboard.

STEED: We appear to be in plenty of  
time for the show.

/3 TO M - SAME SET/

KEEL: Maybe there won't be a  
performance tonight.

STEED: Chance we've got to take old  
boy. A box for two?

Coming to 2K - shot 188.

On 1 - shot 187.

KEEL: That's standing room only.

STEED: Fraid so. But it'll let me get the shots I want. Potts in action.

KEEL: The flash will be a dead give-away.

STEED: No flash, old boy. Infra-red. Just point it and - come on, in you go.

THEY GO OVER TO THE CUPBOARD AND OPEN THE DOORS. THEY STEP INSIDE. STEED CLOSES THE DOORS UNTIL ONLY A THIN CRACK IS LEFT THROUGH WHICH THE ANTIQUE SHOP CAN BE SEEN.

188. 2K

TIGHT 2-s.  
Keel/Steed.

KEEL: Are we spending the night in this?

FIXED MIC.

189. 1P

M.C.U. Steed thro' crack in cupboard.

STEED: Romantic, isn't it?

STEED PLAYS WITH THE CAMERA SIGHTING THE ROOM FOR A MOMENT.

190. 2K

A/B

1 TO R - SAME  
SET

STEED: Not bad.

KEEL IS STARING MOROSELY AHEAD. STEED SUDDENLY BRIGHTENS. HE DOFFS HIS HAT TO KEEL.

STEED: Excuse me, sir, but this is the stop for the Hampstead bus?

FADE TO BLACK

191. F/U  
3M

W.S. SLOW  
PAN R into Long Shot.

Coming to 1R - shot 192.

192. MIX  
1R 1200 (end)  
M.S. Cupboard.

3 TO N - SAME SET

193. MIX INTERIOR CUPBOARD - NIGHT FIXED MIC.  
2K  
2-s. Keel/Steed

STEED: There must be an ashtray  
somewhere.

KEEL: Victoria didn't allow  
smoking.

BELL  
TINKLES.

194. 3N ANTIQUE SHOP/INT - NIGHT BOOM C.3.  
2-s. Herb/Charlie

HERB: Can you see O.K. Charlie?

CHARLIE: Yes.

HERB: O.K. I don't want to  
have to use the torch too much.  
Come on.

PAN them R.

THEY MOVE THROUGH INTO THE REAR  
OF SHOP. HERB PAUSES, SNIFFS,  
THEN CONTINUES.

195. 4K  
W.S. Stairs lf/gd.  
Pick them up.  
PAN with them.

196. 1R  
M.C.U. Steed at door

197. 2K  
2-s. Keel/Steed.

Coming to 4K - shot 198.



On 2K - shot 197.

FIXED MIC.

198. <sup>4</sup>4K  
2-s. Herb/  
Charlie.

STEED: Blast! No Potts. /

THEY ARE CARRYING JERRY CANS OF PETROL  
AND HERB HAS HIS TIME FUSE MECHANISM

BOOM B.2.

HERB: Start spreading it around, Charlie.  
Nice and easy. I'm going to get a bowl  
out of this junk heap. Sling us that  
table Charlie.

3 TO P - SAME  
SET

HOLD 2-s.

HERB: Very little draft in here, do you  
notice? Just the way we want it. Give  
it an hour's fuse. By that time what with  
natural evaporation, the air in here will  
be thick wiv petrol fumes.

CHARLIE: It'll go like a ruddy bomb.

199. <sup>2</sup>2K  
M.C.U. Steed

HERB: In the trade, Charlie we call it  
spontaneous combustion. /

200. <sup>4</sup>4K A/B

STEED TAKES ANOTHER SHOT. /

CHARLIE: Any chance for a bit of salvage  
for the old lady. She loves this sort of  
junk.

HERB: You know better than that, Charlie,  
It ain't ethical.

CHARLIE: Where are you going to set the  
fuse.

HERB: Right here.

Coming to 2K - shot 201.

On 4 - shot 200

HE POURS SOME OF THE PETROL INTO THE BOWL.

CHARLIE: What kind of fuse you using?

HERB: Magnesium strip.

CHARLIE: I'd love to stick around to see her go.

HERB: That's the mark of the amateur, Charlie. The pro sets it and scarpers. Go on, get on with it./

201. 2K  
M.C.U. Steed.

STEED PREPARES TO TAKE A SHOT OF HERB AND CHARLIE BENDING OVER THE FUSE.

202. 1R  
As Camera Clicks  
C.U. Herb

HERB IS CAREFULLY FLOATING HIS SMALL FUSE DEVICE ON THE PETROL. FAINTLY HE HEARS THE CLICK OF THE CAMERA. HE CONTINUES SETTING THE FURSE, HE STRAIGHTENS UP.

203. 4K  
2-s. Herb/Charlie  
PAN R with Charlie

HERB: That's that, then. Perhaps a bit more juice over there./

204. 2K  
2-s. Keel/Steed

205. 1R  
M.S. Herb. PAN  
Herb R. LOOSEN  
to hold M.S.

HERB FOLLOWS HIM ALMOST NONCHALANTLY. STEED AND KEEL WATCH HIM APPROACH THEIR GENERAL AREA. THEY PRESS BACK INTO THE DARKNESS OF THE CUPBOARD. SUDDENLY HERB SPRINGS FOR THE DOOR, SLAMS IT CLOSED AND LOCKS IT.

4 TO C - POTTS' OFF.

Coming to 3P - shot 206

On 1 - shot 205.

HERB: Get that table!

CHARLIE: What?

HERB: The table - get it. Quick.

CHARLIE DRAGS THE TABLE OVER AND HERB  
WEDGES IT IN FRONT OF THE CUPBOARD.

HERB: Get a load more gear. You alright  
in there? /

205a 2 A/B

CHARLIE: What's going on?

HERB: There's some geezer in there.  
Been taking our pictures. /

205b 1 A/B

CHARLIE: Go on -

HERB: I bet he finks they're hot stuff,  
too. Give it an hour, mate you'll find  
out how hot they are.

CHARLIE: Herb, you'not gonna -

PAN with  
Herb

HERB: Well, you don't fink I'm just  
gonna order prints, do you? Come on.

HERB LOOKS AROUND AND CHECKS HIS FUSE  
AND FIRE PLANS.

HERB: Get the cans.

CHARLIE NERVOUSLY PICKS UP THE CANS.

HERB: Let's scarper.

HERB GOES TO THE DOOR. HE LOOKS BACK  
INTO THE ROOM.

TIGHTEN 2-s.  
Let them go.  
PUSH IN and  
UP to clock.

HERB: An hour, that's what you've got,  
mate. /

205c 3  
2-S to  
clock

206. 1P THE CLOCK ON THE WALL SAYS 2.15 a.m./  
C.U. Fuse

207. 2K THE FUSE RESTS IN THE BOWL OF PETROL/  
2-s. Keel/Steed

208. 3R A/B KEEL AND STEED ARE IN THE CUPBOARD.  
TILT DOWN to  
Pendulum THE CLOCK ON THE WALL.

3 TO Q - POTTS' OFF. KEEL AND STEED START TO HAMMER ON  
THE CUPBOARD DOOR.

209. 4C MIX POTTS' OFFICE/INT - NIGHT BOOM A.I.  
M.S. Potts.  
PAN and CRAB with  
him to door.  
LOOSEN for 3-s.

1 TO Q - SAME SET

HERB: Evening.

CHARLIE: Good evening Mr. Potts.

POTTS: What did you bring him here  
for?

CHARLIE: Herb said ...

HERB: He's staying wiv us 'til it  
goes up.

POTTS: Why?

HERB: 'Cos I said so. Here Charlie,  
nip outside and make me a cup of  
char.

TIGHTEEN to 2-s.  
Potts/Herb.

Coming to 3Q - shot 210.

On 4 - shot 209.

CHARLIE: Right, Herb.

CHARLIE GOES OUT.

POTTS: It's all set is it?

HERB: Andre's. Course it is. Due to go in about half an hour's time.

PAN R with Potts.

POTTS: Good. Good. I've worked it all out, Herb. What with the five we get for Andre's place, we'll have twenty thousand to divvy up. Twelve for me - eight for you/

210. 3Q

M.C.U. Herb, shooting over 4's cable.

HERB: No. Down the middle.

POTTS: Now wait a minute. You agreed. Sixty-forty.

211. 4C

M.C.U. Potts.

HERB: But fings changed a bit tonight. /

POTTS: What things.

HERB: Well, I had my photo took.

212. 3Q

A/B

POTTS: You - what! /

213. 4C

M.C.U. Potts.

HERB: There was some geezer in a cupboard at Andre's. He was taking pictures of us. /

POTTS: Did you get the film?

HERB: No.

POTTS: Well, where is he?

Coming to 3Q - shot 214

On 4 - shot 213.

HERB: In the cupboard. I locked him in.

HERB LOOKS AT THE PAPERS STREWN ALL OVER THE FLOOR.

POTTS: You.

214. <sup>3Q</sup> As Herb breaks  
M.S. Herb

HERB: What you gonna do wiv that lot?  
Burn it?

POTTS: locked - him - in?

HERB: Well, I couldn't let him go, could I?

POTTS: But he'll be killed.

215. <sup>4C</sup> 2-s. Herb L  
f/gd/Potts.

HERB: That's right. \*

POTTS: What are you trying to do, Herb?  
Go back and get him out of there.

HERB: It's not your neck,,it's mine. So I'll handle it. But the extra two thousand is compensation for the risk O.K.

216. <sup>3Q</sup> As Herb leaves frame  
2-s. Potts/Herb

4 TO L - ANTIQUE /SHOP

POTTS: What do you think the police are going to say when they find a body in the ruins.

HERB: I've thought of that. Burglar. He accidentally started the fire.

Coming to 1Q - shot 217

On 3 - shot 216

HERB: Ten to three. It won't be long now.

217. MIX  
1Q ANTIQUE SHOP/INT - NIGHT FIXED MIC.  
C.U. Fuse

218. 2K  
2-s. Keel/Steed

1 TO P - SAME SET  
3 TO R - ANTIQUE SHOP

STEED: Why did the Victorians have to make everything so solid?

KEEL: Why didn't you jump them?

STEED: Potts wasn't there. And it's Potts I wanted. You don't need to say it.

KEEL: How much longer?

STEED: Ten minutes, maybe.

KEEL: Let's give it another try. What we need is some kind of lever.

219. 1P  
M.S. Andre at door  
PAN him L.  
STEED: Yes. Ssh! /  
DOOR OPENS AND ANDRE COMES IN. GOES OVER TO TABLE AND STARTS DROPPING ITEMS INTO A BAG.

220. 3R  
W.S. Pick up Andre into M.S.  
I TO Q - SAME SET  
STEED KICKS THE DOOR.

221. 2K  
2-s. Keel/Steed.  
3 TO N - SAME SET  
ANDRE HEARS THE KICK.

222. 3R A/B  
ANDRE: Ow!

Coming to 1Q - shot 223

223. 1Q

M.S. Andre.

PAN AND CRAB  
him R to Cup-  
board.

KEEL AND STEED HEAR THIS AND PROMPTLY  
START HAMMERING ON THE DOOR.

STEED/KEEL: Hey - hey - get us out  
of here.

ANDRE HAS SCUTTLED TOWARDS THE FRONT  
DOOR. THEN HE STOPS. HE LOOKS  
BACK AT THE CUPBOARD. HE HESITATES.  
THEN HE GOES OVER TO THE CUPBOARD.

ANDRE: All right. Wait while I  
move the table.

STEED: Hurry. There's not much  
time.

ANDRE HEAVENS THE TABLE OUT OF THE  
WAY NEARLY TRIPPING OVER THE FUSE IN HIS  
PANIC.

STEED: And stay away from that  
bowl in the middle of the floor.  
Knock that and we'll all have had  
it.

ANDRE LOOKS AT THE BOWL IN SHEER  
TERROR. THEN HE UNLOCKS THE CUPBOARD  
DOOR. BOTH STEED AND KEEL STAGGER  
OUT. STEED IMMEDIATELY GOES TO THE  
FUSE BOWL. GINGERLY HE STARTS TO  
LIFT OUT THE FUSE BOX.

PAN L with Steed.

STEED: Very cosy - we'll take it.

KEEL: Careful now.

STEED: I'll get rid of the strip.

Coming to 2K - shot 224.



On 1 - shot 223.

STEED TAKES THE BOX TO THE SIDE  
DOOR AND GOES OUT.

224. <sup>2K</sup>  
2-s. Keel/Andre

ANDRE LOOKS AT KEEL.

ANDRE: What were you doing in there?

KEEL: We were waiting for a Hampstead  
bus.

MIX  
225. <sup>4L</sup>  
3-s. Herb/Potts/  
Charlie

POTTS' OFFICE/INT - NIGHT BOOM A.I.

2 TO L - SAME SET

HERB: Come on Potts. It's all over  
now. You can go home, Charlie.  
I'll call you when I need you.

CHARLIE: I'd rather you didn't Herb.  
Not after that -

POTTS: You shouldn't have done it,  
Herb. It's murder.

GO L with Herb  
PAN him R and  
on to M.S. potts  
TIGHTEN

HERB: Shut up. Come on.

F/X PHONE

HERB: Answer it then.

POTTS: Hello.

ANDRE (DIST.) Mr. Potts? Andre.

POTTS: Yes.

ANDRE: (DIST.) It hasn't caught fire.

POTTS: What?

ANDRE: (DIST.) It didn't work.

POTTS: Didn't.

coming to 3N - shot 226

ANDRE: (DIST.) At least, not yet.

PAN with phone to Herb

POTTS: It hasn't gone up.

4

HERB: What, who is this? You sure.

ANDRE: (DIST.) Absolutely. I've got eyes haven't I?

HERB: Alright. Alright. So you got eyes. Listen, anyone hanging around?

ANDRE: (DIST.) No.

HERB: Good. O.K. Now this is what you do - you scarper, understand, get away from there and stay away.

PAN L with Herb into 2-s.

HERB: Where do you fink you're going?

PAN R with Herb. Pick up Potts.

CHARLIE: Home - like you told me.

HERB: N<sub>o</sub>, you're not. We're going back. Something must've gone wrong wiv the fuse.

CHARLIE: What about the man?

Stay with Potts.

HERB: Well, if he ain't dead by now, he soon will be.

POTTS: Wait - I'm coming with you.

HERB: What for?

PAN L with Potts into 3-s. inc. Herb /Charlie

POTTS: I don't have to give reasons.

HERB: Listen to him.

POTTS: Alright - I'm coming along to see you don't make a mess of it again. (THEY GO)

ANTIQUÉ SHOP/INT - NIGHT

MIX  
226. 3N  
W.S., f/gd on L  
Pick up Herb/Potts  
Charlie and PAN  
them R.

1 TO K - SAME SET

227. 2L  
PICK up Harb/Potts/  
Charlie in M.S.  
  
PULL and PAN with  
Herb.

3 TO S - SAME SET

228. 4K C.U. Potts BOOM B.2.

POTTS: Herb, you've got to let  
me stay.

HERB: Oh shut up.

229. 2L A/B POTTS: Well, if you won't - I will. /  
PAN R with Potts.

4 TO C - POTTS' OFF. HERB: Potts - I'll do you.

POTTS: Charlie.

(CHARLIE CLOBBERS HERB)

POTTS: Watch him, Charlie.

THEY MOVE THE ABLE. POTTS UNLOCKS  
THE DOORS AND OPENS THEM. ANDRE  
FALLS OUT INTO POTTS ARMS.

TIGHTEN on Potts POTTS: Him. What's going on.  
for 2-s. with Andre

Q LIGHTS

230. 3S  
M.S. Steed.

231. 2L A/B STEED: The lights. / BOOM C.3. or  
FIXED MIC.

PAN L  
232. 1Q KEEL: Ah! Ah! /  
M.S. Steed

STEED: Alright. Keep quite still.

233. 2L O.K. Potts, untie him. /  
2-s. Potts/Andre

Coming to 1Q - shot 234

234. 1Q \_\_\_\_\_ POTTS: Who are you. /  
M.S. Steed

STEED: Don't worry about that,  
just untie him. /

235. 2L A/B \_\_\_\_\_

236. 1Q \_\_\_\_\_  
2-s Keel/Steed

KEEL: What about Barker?

STEED: I'm coming to him. But  
I need your help.

3 TO H - POTTS' OFF

STAND - BY T/C

FILM.

KEEL: Oh?

STEED GOES TO KEEL AND GIVES HIM  
THE GUN.

STEED: Keep an eye on 'em for  
me.

KEEL: What about the police?

STEED: Give them a call.

KEEL: Aren't you staying?

STEED: Well, if you'll excuse  
me, Potts and I have the other  
matter to discuss.

POTTS GOES TO THE DOOR WITH STEED.  
AT THE DOOR STEED TURNS TO KEEL.

STEED: And you'll get Duncan to  
the bank on time.

KEEL: On the dot.

POTTS LOOKS DISTRESSED.

HOLD 2-s.

237. 2L \_\_\_\_\_  
2-s. PAN Potts L  
to join Steed.

STEED: Come on Pottsy. What you  
need is some of the early morning air. /

Coming to 1Q - shot 238

HE TAKES POTTS OUT. KEEL LOOKS AT  
HERB, CHARLIE AND ANDRE.

238. 1Q  
M.S. Keel

KEEL: As it's been your party,  
you can do the honours, Andre,  
Nine-nine-nine. /

239. 2L  
M.S. Andre.  
PAN him L.

~~239a 1 #~~  
~~See angle cut 2 Sec~~

1 TO B - ARCHIE'S  
HALLWAY

FILM

POLICE CAR.

240. 3H  
2-s. Steed/Potts.

POTTS OFFICE. INT. DAY. BOOM A.I.

IT IS 7.00 BY THE CLOCK ON THE WALL.  
STEED IS NOW SITTING IN POTTS CHAIR  
WITH HIS FEET UP ON THE DESK. POTTS  
IS PERCHED NERVOUSLY ON THE EDGE OF  
A HARD-BACKED CHAIR. STEED IS  
THUMBING THROUGH SOME OF POTTS  
FILES.

STEED: Tch, tch, tch. You are in  
a pickle aren't you, Potts? /

241. 4C  
M.C.U. Potts.

POTTS GLARES.

2 TO M - ARCHIE'S  
HALLWAY

STEED: And all Barker's doing.  
Seems unfair, don't you think?  
I mean him getting away scot free  
and you going to prison.

Coming to 3H - shot 242.

On 4 - shot 241

242. 3H M.C.U. Steed POTTS: I don't know what you're talking about. /

STEED: Your loyalty's touching but misplaced, Is Barker taking the twelve thousand pound loss on Duncan's bananas. Or are you? /

243. 4C A/B M.C.U. Potts

244. 3H A/B POTTS STARES MOODILY AT HIS FEET. /

STEED: Oh, that's adding insult to injury. And I do so want to see Barker inside. / I'd like to help you.

245. 4C A/B

POTTS LOOKS AT STEED SUSPICIOUSLY!

POTTS: How?

246. 3H 2-s. Steed/Potts.

STEED: Well, of course, you could always stop payment on the cheque. / I mean Duncan couldn't touch the money then, could he? And he's not a fit man. The shock might - /

247. 4C A/B

POTTS; What's this to do with Barker?

STEED: Well, some friends of mine have a tap on his phone and if you were to give him a call, well, I could set the insurance boys on him.

248. 3H A/B 2-s. Steed/Potts

POTTS: I can't hear you. /

STEED: Don't worry. It's only seven o'clock. There's lots of time to think about it.

Coming to 1B - shot 249

249. MIX  
LB

ARCHIE'S HALLWAY/INT - DAY

BOOM B.2.

---

Stairs. PICK  
Carol up, CARRY  
her U/S to hall  
stand, then PAN  
her L to door.

250. As she knocks  
2M

---

2-s. Carol/Archie

ARCHIE: Come in.

CAROL: Are you ready?

ARCHIE: Yes, almost. Look, there's  
no need ...

CAROL: All part of the service -  
you've made all your arrangements?

ARCHIE: Yes, my sister's picking  
me up at lunchtime.

CAROL: Well, come on then. The  
bank will be open in a few minutes,  
and I've got to get back for morning  
surgery.

ARCHIE: Yes. Don't be late for  
that.

INT. POTTS OFFICE

BOOM A.1

251. 4 4C

M.S. Steed

STEED: (LOOKS AT HIS WATCH) I can see Archie now, standing outside the bank with your cheque clutched in his hot little hand. Fifteen minutes to go. /

252. 3 3H

Let Potts walk into C.U.

POTTS LOOKS ABOUT NERVOUSLY. STEED MOTIONS TO THE PHONE BUT POTTS LOOKS AWAY.

253. 4 4C

A/B

STEED: Alright, Potts. (HE STARTS DIALLING THE PHONE HIMSELF) I've made my offer. / You

254. 3 3H

C.U. Potts

had your chance. Now you can join Herb and Charlie. (TO THE PHONE) Hello... yes. /

255. 4 4C

A/B

You can come and get him now.. his office.. /

256. 3 3H

C.U. Potts.  
PUSH + Potts into 2-s.

(HANGS UP)

POTTS: (SUDDENLY) Look.....

STEED: You heard the proposition. /

257. 4 4C

M.S. Potts

POTTS HESITATES AND THEN SNATCHES UP THE PHONE AND DIALS BARKER.

MIX

258. 1 1E

C.U. Phone. T tilt up with 'phone to M.C.U. Barker.

INT. BARKER'S OFFICE. DAY

THE PHONE RINGS AND BARKER PICKS IT UP. (Barker-Boom C.1.)

BARKER: Hello? (Potts - Boom A.1)

POTTS: (filter) It's me, Potts.

Listen.

259. 4 4C

M.C.U. Potts.

CAM 1 CLEAR TO POS G /

BARKER: What the devil do you want? /

POTTS: Barker, I'm desperate. You've got to cover the Duncan loss. I don't have the money. /

260. 2 2F

M.C.U. Helper. Taperecorder in foreground.

BARKER: (Filter) I'm not interested Potts. Why should I be? If you can't get rid of a load of bananas, that's your problem. You know our agreement.

POTTS: (filter). But....

BARKER: No buts - you take care of your



On 2 - shot 260

BARKER (CONT): end - I'll take care of mine.

261. 1 1G

HE NODS WITH SATISFACTION.

A/B

INT BARKERS OFFICE

TILT DOWN + phone

BARKER (CONT): And don't you dare call me her again, understand?

262. 4 4C

HANGS UP.

M.S.U Potts.

POTTS: You wont get away with.....

263. 3 3H

CAM 1 TO POSITION H

(TO STEED) He's hung up. /

M.C.U. Steed.

STEED: He's hoist... that should make you quite happy. /

264. 4 4C

M.S.U Potts

POTTS: Can I call the bank?

265. 3 3H

STEED: Go ahead. /

M.C.U. Steed.

POTTS BEGINS DIALLING. STEED WATCHES.

266. 4 4C

M.S. Potts

267. 2 2F

M.S. Helper.

HELPER: Yes. Hello, City Bank. Can I help you Sir?

POTTS: (Filter) This is Lemuel Potts.

268. 4 4C

M.C.U . Potts.

HELPER: Oh, yes Mr. Potts. /

POTTS: I want you to stop payment on a cheque I've made out to a Mr. Archibald Duncan, for eleven thousand, four hundred pounds, nine shillings.

269. 2 2F

M.C.U. Helper

HELPER: Archibald Dundan. Eleven thousand four hundred pounds, nine shillings. /

270. 4 4C

M.C.U. Potts.

POTTS: The number of the cheque is .....

HELPER: (Filter) REPEATS NUMBER. Certainly Mr. Potts, right away Mr. Potts. Goodbye.

Coming to LH - shot 271

On 4 shot 270

271. 1H \_\_\_\_\_  
 M.C.U. Steed. POTTS: That'll be a surprise for Mr. Duncan. /

STEED: Yes, He'll be delighted. Alright Potts, you can go now.

272. 4C \_\_\_\_\_  
 M.C.U. Potts POTTS: Am I free? /

273. 1H \_\_\_\_\_  
 A/B STEED: Yes you're free, as far as I'm concerned. I can't answer for the police of course. /

274. 4C \_\_\_\_\_  
 2-s. Door C. STEEDS HELPER ENTERS.

275. 3H \_\_\_\_\_  
 Helper/Steed. 2-s STEED: Oh, did you get the tape?

HELPER: Clear as a bell

275a. 4H \_\_\_\_\_  
 LOOSEN to 3-s STEED: Good. Oh, Mr. Potts this is the gentleman who tapped your call to Barker. /

276. 1H \_\_\_\_\_  
 M.C.U. Steed POTTS: How do you do, Well I'd better be off. /

STEED: He also tapped your call to the bank. /

277. 4C \_\_\_\_\_  
 M.C.U Potts POTTS: You mean, Duncan's cashed the

278. 1H \_\_\_\_\_  
 A/B Pcheque ? /

STEED: Tat's right. He should be delighted. / It's only fair don't you think - mind if I

279. 4C \_\_\_\_\_  
 A/B STEED: Tat's right. He should be delighted. / It's only fair don't you think - mind if I

280. 3H \_\_\_\_\_  
 M.S. Steed. use your 'phone?

Coming to telecine slides.

52-55

~~52-55~~

52-55

51-55

CLOSING SLIDE ROUTINE:-

F/U T/C SLIDES: F/U GRAMS:  
IAN HENDRY, PATRICK MACNEE, INGRID HAFNER Theme Music

CHANGE SLIDE:  
JOHN BAILEY, VICTOR PLATT, GARY HOPE

CHANGE SLIDE:  
ARTHUR BARRETT, ROBERT DESMOND, HENRY SOSKIN

CHANGE SLIDE:  
GRAHAM RIGBY, NORMAN PITT, HARRY SHACKLOCK, GILLIAN McCUTCHEON

CHANGE SLIDE:  
TELEPLAY BY LEWIS DAVIDSON

9-slides

CHANGE SLIDE :  
"THE AVENGERS" THEME COMPOSED BY JOHNNY DANKWORTH

+  
A.B.C.

CHANGE SLIDE:  
DESIGNED BY JAMES GODDARD

CHANGE SLIDE:  
PRODUCER LEONARD WHITE

CHANGE SLIDE:  
DIRECTED BY DON LEAVER

FADE TO BLACK

F/U SLIDE:  
AN A.B.C. NETWORK PRODUCTION

FADE SOUND AND VISION