"THE AVENGERS"
Episode 2
"BROUGHT TO BOOK"
by
BRIAN CLEMENS

Script Editor
PATRICK BRAWN

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.
TRANSMISSION: SATURDAY, 14TH JANUARY 1961, 10.00-11.00 p.m.
"THE AVENGERS" (Episode 2)

CAST:

Dr. David Keel ....................... IAN HENRY
John Steed .......................... PATRICK MACNEE
Carol Wilson ......................... INGRID HAPNER
Jackie ............................... CAROL WHITE
Ronnie Vance ......................... ROBERT JAMES
Nick Mason .......................... CHARLES MORGAN
Dr. Tready ......................... PHILIP STONE
Spicer ............................ GODFREY QUITLEY
Det. Supt. Wilson ................. ALISTAIR WILLIAMSON
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 DEWBY  Operational Supervisor ... PETER WAYNE
Stage Manager .... BARBARA SYKES  Senior Cameraman ........ MICHAEL BALDOCK
Call Boy .......... DAVID GRANGER  Sound Supervisor .......... PETER CAZALY

Vision Mixer ................ DEL RAILLARD

SCHEDULE:

WEDNESDAY, 11TH JANUARY:

Camera rehearsal ............... 10.00 - 12.30
Lunch break ...................... 12.30 - 13.30
Camera rehearsal ............... 15.30 - 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 ............... 15.30 - 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. An unprecedented.

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 boom, grams, tape, distort & tannoy effects, 4 pract. telephones

TELESCOPING: ABC symbol, horse-racing film (silent, 35mm.) + slides.
**THE AVENGERS** (2) — "BROUGHT TO BOOK"

**SCENE BREAKDOWN (1)**

<table>
<thead>
<tr>
<th>SET</th>
<th>TIME</th>
<th>CHARACTERS</th>
<th>CAMERAS</th>
<th>BOOME</th>
<th>PAGES</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td><strong>ACT I</strong></td>
<td></td>
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</tr>
<tr>
<td>1. KEEL'S SURGERY, INT.</td>
<td>DAY</td>
<td>Keel Voice (over)</td>
<td>1: A.</td>
<td>C-1</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Steed, 2nd Chinese girl</td>
<td>4: A.</td>
<td>C-1</td>
<td>1</td>
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<td></td>
<td></td>
<td>Woman extra Voice (over)</td>
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<tr>
<td>2. BOOKIE'S STAND, EXT.</td>
<td>DAY</td>
<td>Prentice Sable</td>
<td>3: A.</td>
<td>A-1</td>
<td>2 - 5</td>
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<tr>
<td></td>
<td></td>
<td>Johns Pretty Boy Walker</td>
<td>4: B, C.</td>
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<td></td>
<td></td>
<td>Mason Spicer</td>
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<td></td>
<td></td>
<td>Peters Bookie's clarks</td>
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<tr>
<td>3. T/O - RACING FILM (EXT.)</td>
<td>DAY</td>
<td>-</td>
<td></td>
<td>(Tape)</td>
<td>2</td>
</tr>
<tr>
<td>4. PRENTICE'S OFFICE, INT.</td>
<td>DAY</td>
<td>Keel Carol Tredding Lila (off)</td>
<td>1: A.</td>
<td>C-1</td>
<td>5 - 7</td>
</tr>
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<td></td>
<td></td>
<td>2: A, C.</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>5. KEEL'S SURGERY, INT.</td>
<td>DAY</td>
<td>Lila Steed Keel (off)</td>
<td>4: D.</td>
<td>B-1</td>
<td>7</td>
</tr>
<tr>
<td>6. RISING SUN, INT.</td>
<td>DAY</td>
<td>Lila Steed</td>
<td>2: C.</td>
<td>C-1</td>
<td>7</td>
</tr>
<tr>
<td>7. KEEL'S SURGERY, INT.</td>
<td>DAY</td>
<td>Keel Lila (off)</td>
<td>1: A.</td>
<td>C-1</td>
<td>7 - 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Carol Tredding</td>
<td>2: A.</td>
<td>B-1</td>
<td></td>
</tr>
<tr>
<td>8. RISING SUN, INT.</td>
<td>DAY</td>
<td>Lila Steed</td>
<td>1: D.</td>
<td>B-1</td>
<td>7</td>
</tr>
<tr>
<td>9. KEEL'S SURGERY, INT.</td>
<td>DAY</td>
<td>Keel Lila (off)</td>
<td>2: D.</td>
<td>D-2</td>
<td>11</td>
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<tr>
<td></td>
<td></td>
<td>Carol Tredding</td>
<td></td>
<td></td>
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<tr>
<td>10. RISING SUN, INT.</td>
<td>DAY</td>
<td>Lila Keel</td>
<td>3: B, C.</td>
<td></td>
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</tr>
<tr>
<td>11. ABOVE - INT.</td>
<td>DAY</td>
<td>Keel Lila Steed</td>
<td>4: E.</td>
<td></td>
<td>11-12</td>
</tr>
<tr>
<td>12. RISING SUN, INT.</td>
<td>DAY</td>
<td>Bart Vance 2nd Ch. girl Keel</td>
<td>2: D, E.</td>
<td></td>
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<td></td>
<td></td>
<td>Wilson Sgt. Lila</td>
<td>3: D.</td>
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<td></td>
<td></td>
<td></td>
<td>4: D.</td>
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<tr>
<th>SET</th>
<th>TIME</th>
<th>CHARACTERS</th>
<th>CAMERAS</th>
<th>ROOMS</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>13. ALOOVE - INT.</td>
<td>DAY</td>
<td>Steed, &quot;Rising Sun&quot; Group, b/g</td>
<td>3; C.</td>
<td>A-3</td>
<td>19</td>
</tr>
<tr>
<td>14. RISING SUN, INT.</td>
<td>DAY</td>
<td>Keel, Sgt. Wilson, Vance, Bart, 2nd Ch. girl Lila</td>
<td>2: E.</td>
<td>A-3</td>
<td>19-20</td>
</tr>
<tr>
<td>15. ALOOVE - INT.</td>
<td>DAY</td>
<td>Wilson</td>
<td>3: B.</td>
<td>A-2</td>
<td>20</td>
</tr>
<tr>
<td>16. RISING SUN, INT.</td>
<td>DAY</td>
<td>Keel, Wilson, Sgt. Vance, Bart, 2nd Ch. girl Lila</td>
<td>2: E.</td>
<td>B-1</td>
<td>20</td>
</tr>
<tr>
<td>17. ALOOVE - INT.</td>
<td>DAY</td>
<td>Keel, Vance, Steel, Lila</td>
<td>3: C.</td>
<td>A-2</td>
<td>20-22</td>
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</table>

**ACT II**

<table>
<thead>
<tr>
<th>SET</th>
<th>TIME</th>
<th>CHARACTERS</th>
<th>CAMERAS</th>
<th>ROOMS</th>
<th>PAGE</th>
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</thead>
<tbody>
<tr>
<td>18. VANCE'S FLAT, INT.</td>
<td>DAY</td>
<td>Vance, Pretty Boy Keel, Jackie</td>
<td>1: B.</td>
<td>B-3</td>
<td>23-24</td>
</tr>
<tr>
<td>19. POOL ROOM, INT.</td>
<td>DAY</td>
<td>Mason, Steed, Spicer, Peters</td>
<td>1: C.</td>
<td>C-2</td>
<td>24-25</td>
</tr>
<tr>
<td>21. KEEL'S SURGERY, INT.</td>
<td>DAY</td>
<td>Tredding, Carol, Keel, Steed</td>
<td>1: A, D.</td>
<td>A-1</td>
<td>28-34</td>
</tr>
<tr>
<td>22. MONTAGE SEQUENCE</td>
<td>DAY</td>
<td>Peters, Johns, Men extras</td>
<td>1: Z</td>
<td>A-1</td>
<td>34-35</td>
</tr>
<tr>
<td>23. KEEL'S SURGERY, INT.</td>
<td>DAY</td>
<td>Keel</td>
<td>2: A.</td>
<td>C-1</td>
<td>35</td>
</tr>
<tr>
<td>25. KEEL'S SURGERY, DAY</td>
<td>DAY</td>
<td>Keel, Carol</td>
<td>1: A.</td>
<td>C-1</td>
<td>35-36</td>
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<td>ACT III</td>
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<td>26. VANCE'S FLAT, INT.</td>
<td>DAY</td>
<td>Vance</td>
<td>2: F.</td>
<td>B-3</td>
<td>37-38</td>
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<tr>
<td>Pretty Boy</td>
<td></td>
<td>4: G.</td>
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<td>Bart</td>
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<td>Keel</td>
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<td>Wilson</td>
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<td>Keel</td>
<td>4: G.</td>
<td>F-3</td>
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<td>Pretty Boy</td>
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<td>Steed (off)</td>
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<td>Mason</td>
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<td>Peters</td>
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<td>Steed</td>
<td>3: E.</td>
<td>A-2</td>
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<td>Spicer (off)</td>
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<td>29. VANCE'S FLAT, INT.</td>
<td>DAY</td>
<td>Keel</td>
<td>1: B.</td>
<td>B-3</td>
<td>40-46</td>
</tr>
<tr>
<td>Jackie</td>
<td>2: E, near 4F.</td>
<td>A-4</td>
<td></td>
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<td>Pretty Boy</td>
<td>F, J.</td>
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<td>Vance</td>
<td>4: F.</td>
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<td>Mason</td>
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<td>Wilson</td>
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<td>Sgt.</td>
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<td>F.C. extra</td>
<td></td>
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<td>30. RISING SUN, INT.</td>
<td>DAY</td>
<td>Steed</td>
<td>1: E.</td>
<td>E-2</td>
<td>46-50</td>
</tr>
<tr>
<td>Lila</td>
<td>2: D, K.</td>
<td>A-3</td>
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<tr>
<td>Keel</td>
<td>3: F.</td>
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<td>Spicer</td>
<td>4: D.</td>
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<td>Wilson</td>
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<td>Sgt.</td>
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<td>2nd Ch. girl.</td>
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</table>
FADE UP TELEPHONE
ABC SYMBOL - O'05"

FADE OUT T/C

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 TAN HENDRY
CUT TO:
SLIDE F
Also starring PATRICK MACNEE
CUE & MIX:

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

PAN DOWN TO SEE PHOTOGRAPH.
PAN UP WITH PHOTOGRAPH TO HIM.
CUE & MIX:

2. 4 (A - )
C.S. SPEED LOOKING L. TO R., A GIRL EITHER SIDE OF HIM.
HE RAISES FIELD GLASSES.
2 T/C
T/C
Horse racing sequence
(On T/C)

3. SUPER 4 (A - )
Caption: "Brought To Book"

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...

TAKE OUT CAM.4

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 ...

CUE & MIX:

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

INT. PRENTICE'S OFFICE ... DAY.

FULL BACK TO TICKER TAPE GAUSET R. F/G.

TAPE (DISTANT & STATIC)

TAPE

HOLD TIGHT 3-2, LALE, PRENTICE, JOINS BACK C.

BOOM A-1

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

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)

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

Pretty Boy: (Off) Very nice pickings.

Gram: (Stinger) (Minor)

Just in time to collect our little donation.

Prentice.

6.  
C.2-S, Prentice & Johns.

7.  
Pretty Boy deep thru ladder. Stay with him.

Go up ladder with him.

8.  
A - 35

Pretty Boy: Settle for that, eh?


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 jigsaws on that chubby little face...

9.  
C.3, Prentice O/S

Pretty Boy.

Now have they?

You've been protected, Prentice ...

Full cover ... protected from fire, theft, earthquake, flood, Act of God ... and me ...
(On 4, Shot 2)

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

PRENTICE: No ...

PRENTICE: (CONT'D.) 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: (OFF) He paid us ...

PRENTICE: (PERCUSSION) CONT'D. ON FIGHT.

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

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.
MASON: (CONT'D.) 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 - 2) -

BART: PRETTY BOY...
ON PRETTY BOY AS HE TURNS.

Pan up with HAND to BART'S FACE.
(2 TO POS.B - ALCOVE)

... You need a doctor bad ...

GRABS:
LINK TO KEEL.

14.
MIX 2 (Near A -)
C.S. CAPTION - DOCTORS' NAMEPLATE.

(4 TO POS.D, RISING SUN)

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

THRU DOORWAY, KEEL SITTING AT DESK.

He comes to R. F/O,
DOOR L. B/O.

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

CAROL: Dr. Keel -

KEEL: Eh?

CAROL: What shall I do with these?

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 'IT' ... in there.

TREDDING ENTERS BACK L.

HOLD TIGHT 3-S.
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?

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?

16. 2 (A - 16)

KEEL: Very pretty.

TREDDING: And kind.

KEEL: - and kind, yes.

TREDDING: She brought me this coffee without being asked.

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.

17. 1 (A - )

TREDDING LEAVES.

Q TELEPHONE.

18. 2 (C - 16)

CAROL: Sorry.

C.S. KEEL R. F/G,
CAROL L. E/G.
(On 2, Shot 19)

KEEL: Keel here.

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

KEEL: Yes. Who?

LILA: You are wanted.

KEEL: (DISTORT) Yes - who by?

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

INT. KEEL’S SURGERY. DAY.

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?

KEEL: Now just tell me who you are./

INT. RISING SUN. DAY.

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

C.S. KEEL WAITING.

INT. KEEL'S SURGERY. DAY.

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

(TREDDING 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?
TRADDING: 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.

CAROL: Dr. Tredding -

FX: TELEPHONE RINGS.

CAROL: (CONT'D.) 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/

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.

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

CAROL: How terrible for him.

TRADDING: 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.

TRADDING: 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.

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

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 knows now that it isn't quite over.

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

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)

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, same, 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:

33. 2 (2 - )

INT. "RISING SUN". DAY.

C.S. LILIA AT DOOR.

FULL BACK TO 2-S, LILIA & KEEL.

KEEL: Dr. Keel.

LILIA: Will you come this way, please?

34. 3 (3 - 35)

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

LILIA: [CONT'D.] In here -

(LILIA GOES)

35. 4 (F - 16)

C.S. KEEL.

(3 TO POS. C, FAST)
(On 4, Shot 25)

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

STEEED ENTERS FRAME L.

STEEED: Doctor Keel ...

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

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

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

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

(LIGHT FROM UNDER GLASS TABLE)

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

STEEED: 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-/ 

KEEL: Answer me one question - who killed Peggy?

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

KEEL: Have you seen him?
(On 3. Shot 39)

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

STEED: Yes.

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.

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)

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

STEED: (CONT'D.) 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: 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.

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

KEEL: Now look, Steed -

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

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.

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?/

KEEL: Spicer?
(On 4, Shot 43)

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

KEEL: How can I help?

STEEP: 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?

STEEP: There is hardly any chance at all.

KEEL: How can I help?

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

KEEL: Why me?

STEEP: 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?

STEEP: 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?/
(On 3, Shot 44)

(4 TO POS.D, RISING
SUN BAR)

HOLD TIGHT 2-3 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 irama 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.

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

CUE & MIX:

2 (D - 24)

L.A. THE ENTRANCE.

(3 TO POS.D THRU TRAP)

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

HOLD VANCE. PAN L.
WITH HIM TO BAR.

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

BART: Dames. What's yours?

(BART WATCHES VANCE
WARILY)

46. 4 (D - 16)

TIGHT 2-8. 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?

KEEL: Large whisky, please.

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

Q DOOR.

49. 2 (D - )

ON EXCHANGE. HOLD 2-S, WILSON & SGT.

50. 3 (D - ) (TRAP)

KEEL R. F/G, BART VANCE, DOOR DEEP L B/G.

(2 TO POS.B)

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)
C. S. VANCE'S REACTION TO PEANUTS.

FULL BACK TO HOLD TIGHT 3-5, 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: 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.

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?
KEEL: Are you going to show me a warrant?

WILSON: As it happens, I am. Sergeant.

KEEL: Just take it easy, will you?

SERGEANT: Don’t worry, Doctor.

SURGEON: Nothing, sir.

KEEL: Are you satisfied?

WILSON: Search him.

VANCE: Excuse me.

SERGEANT: Nothing, sir.

KEEL: Now are you satisfied?

VANCE: Have a nut, Superintendent.

KEEL: Now what’s all this about heroin, Superintendent?

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.

58. 3 (E - )
THRU EYE OF MASK, WILSON.

WILSON: Not a soul...

59. 2 (E - )
ALCOVE & WILSON.
(3 TO POS.C)

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

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

PAN WILSON L. TO KEEL.

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

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

HAND ENTERS FRAME L. AND TAKES UMBRELLA.

VANCE: Come here and I'll explain. You're not too old to learn, are you, Doctor?

PAN L. WITH VANCE.
HE SITS. HOLD CLOSE SINGLE VANCE.
(On 4, Shot 60)

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 Hasley 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.

STEREO HITS SCREEN R.
(On 3, Shot 61)

STEEED: The spider and the fly...

LILA: Which is which?

STEEED: 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"
KSM: 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.
ACT II

FADE UP SLIDE II
"THE AVENGERS"
Part 2

FADE OUT SLIDE II

CUE & FADE UP:

64. 1 (B-16) INT. VANCE'S FLAT. DAY. A-4
ON DOOR. SCULPTURE & GIRL L. F/G.
VANCE ENTERS - PAN L.
WITH HIM ACROSS DIVIDER.

65. 2 (F-26)
MASTER SHOT OF SET.

T.I. SLOWLY TOWARDS DIVIDER - VANCE L,
PRETTY BOY & KEEL R.
(1 TO POS.C. POOL ROOM)
FIRST TIGHT 3-8, BEDROOM DOOR R. R/G.
TRACK IN TO 2-3,
PRETTY BOY L, KEEL R,
DOOR C. R/G.

KEEL: Hold that there.

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

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-2)
TIGHT 3-5, PRETTY BOY,
JACKIE & KEEL.

KEEL: Hello/...

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: STING... + LINK

68. 4 (F - 9) C.S. VANCE.

how?/

69. 2 (F - 35) JACKIE C'S VANCE.

PAN L. WITH VANCE TO FIND 3-2, VANCE, PRETTY BOY & KEEL.

(JACKIE RETREATS)

JACKIE: N ... No ...

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

(2 TO POS G)

(AS HE ATTACKS):

KEEL: This may hurt a bit ...

CUE & MIX:

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

L.A., SHOOTING BETWEEN CLOTH AND SWING LIGHT, STEED AND CUE STICK R.

F/G., MASON L. B/G.

MASON INTO LIGHT L.

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.

- 24 -
STEEED INTO LIGHT L.

STEEED: And men's work this time, eh? Not gunning for women.

SPICER HOLDS CUE & BALL.

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

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

SPICER: Not about me.

STEEED: 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?

STEEED: I'll let you know. Soon.

MASON: Very soon.

STEEED: 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.

INT. VANCE'S, DAY.

MIX 2 (G - 24)

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

(1 TO POS.A, SURGERY)

PRETTY BOY TO MIRROR.

PRETTY BOY: Thanks, Doo. How's it look? Am I going to mark, Doo?

KEEL: You'll sear. 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.
VANCE: Nobody ever marked me.

PRETTY BOY: Jackie ... Jackie!

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

JACKIE: You must be ever so
clever.

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 ...

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

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.

PRETTY BOY: Oh, come on.

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

PAN RIGHTY 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. 2/G.

(2 TO NEAR 4G)

HOLD 2-S.

VANCE: Now, Doo - how about a drink?

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

VANCE: You've earned it. Sooth?

... And a grand besides. I'm not an ungrateful man, Doo - never welshed in my life - except when I was broke and that don't count ... /

I've decided that from now on I want you to be on call for me as my personal physician -
VANCE: (CONTD.) But don't 'drop' your practice ... it's a good front ... To life, eh, Doo? And that little black bag of yours ... 

CUE & MIX:

61. 1 (A - ) (PUSHED IN)
2-S, TREDDING & CAROL.

Q DOOR SLAM.

(2 TO POS.C, SURGERY)

INT. KEEL'S SURGERY. DAY. DOOM C-1

TREDDING & CAROL ARE TALKING.

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.

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

SHE GOES TO DOOR - LOOKS BACK.

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

KEEL SITS.

TREDDING: About time too.

Hallo, stranger.

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?

62. 2 (C - 24)
L.A. 2-S, FAY. TREDDING L. ACROSS KEEL R.

KEEL: No/

(1 TO POS.P)

No - no, thank you, Dick.
TREDNING: 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 -

TREDNING: Of course you do. But - not everybody may realize that.

F/X: FRONT DOOR BELL.

S/B TO:
TRACK IN PAST WITH KEEL TO CABINET.

CAROL ENTERS FRAME L, KEEL R.

TREDNING APPEARS C.

TREDNING GOES.

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.

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

STEED IN C.

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 3-3, 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 - )

STEEP X KEEL.

(2 TO POS.A)

I've been expecting you all week.

STEEP: Well, here I am. Ready to concentrate?

KEEL: Just a moment - somebody may walk in.

84. 2 (A - ) (COUNTER OF SET)

C.S. KEEL.

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

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

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

STEEP: Excellent. I told you it would work.

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

STEEP: 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.
(On 2, Shot 64)

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

CAROL: Thank you.

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

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

KREEL: Where's he going to kill this time?

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

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

PAN L. TO OTHER EYE.

STEEP: We will - with your help. You're to make sure the flat door is unlocked.

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

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

KREEL: Go on.

STEEP: 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. (CONVID.)

FULL BACK SLOWLY.
CONTINUE SLOW PULL BACK TO -

STEEED: (COPED.) 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!

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

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

STEEED: Can you be there too?

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

STEEED: 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.

STEEED: 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?

STEEED: I'm consumed with admiration.
PAN R. WITH KEEL.
HOLD 2-C, STEED R.

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

STEEP: 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?

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

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

STEEP: I'm counting on it.

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

STEEP: 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.

M.3-S. KEEL, CAROL DEEP C., STEED.

(HE TURNS)

90. 2 (a - )

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

KEEL: Thank you.
STEEP: 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.

KREL: 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 mom! Always the worst.

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

CAROL SLAMS CABINET.

CUT & MIX:

91.  3  (E - )  BOOM C
     MONTAGE SEQUENCE (4).  DAY.
     SWING R...
     FULL BACK

     BOOK-MAKER'S OFFICE.
     C.S. GLASS WINDOW READING 'TURP ACCOUNTANT'.
     CHAIR SMASHES GLASS.
     TRACK IN TO SEE DEBRIS.

92.  4  (Z - )  BOOM A-J
     PUNCH:  PERSUSSION
     BUILDING THROUGHOUT
     SEQUENCE.

     TABLE UPRENDED INTO SCREEN.
     (3 TO POS.A)
     FEET TRACK THRU MAYHEM,
     L. TO R.
     T.I. WITH MASON TO FEARFUL PACK OF JOHNS.

93.  3  (A - )  BOOM C
     TRACK IN TO HANDS.
     FIRE IN WASTEPAPER BASKET.

Preview 1
94. 1 (R - )
L.A. PHONES F/G.
(3 TO POS. R, PHONE BOOTH)
TRACK ALONG PHONES.

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

Q TELEPHONE & KEEL.

95. 2 (A - 9)
C.S. TELEPHONE.
(1 TO POS. A, SURGERY)
WHIP PAN UP TO C.S.
KEEL.

INT. KEEL'S SURGERY. DAY.

F/X: TELEPHONE RINGING.

KEEL: Hello - yes ...

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

INT. PHONE BOOTH. DAY.

STEDY: Over to Vance, Keel - quick!

Yes, this is it!

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

INT. SURGERY. DAY.

BOOM G--

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 -

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 ?)

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

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

KEEPL: Oh, I think so. He's a tough little baggar and he's probably over the worst.

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

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

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

KEEPL: I suppose I have.

CAROL: Will this be the last?

KEEPL: For the moment, yes.

CAROL: Is it dangerous?

KEEPL: I don't know. Goodbye.

CAROL: Goodbye. Good luck.

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.E, 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 E
"THE AVENGERS"
Part 3

Q: VANCE.

104. MIX 2 (F - 35) (PUSHED IN)
INT. VANCE'S FLAT. DAY.
ROOM B-3

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

E/X: TELEPHONE RINGS.

VANCE: (CONT'D.) Hello? Yeah -
when? How many? Alright - wait
there, I'll take care of it....
Mason's boys are moving in on Sammy
Cohen's spiker - 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 ...
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 ... 

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

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

106. 2 (F - 32)
M.S. PHONE R. F/G -
VANCE, KERL & PRETTY
BOY.
KEEL: Nothing to worry about... A drink... and a bet on the 3.30...

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

KEEL: I don't think so.

VANCE: Well, use one of our boys.

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

VANCE: Should use one of our boys.

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

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

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

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

STEED: Int. Vance's flat, day. Boom B-3
(On 4, Shot Ill)

KEEL: Not yet...

STEED: (DISTORT) Can you do it at once?

KEEL: Yes. Right. Goodbye.

(KEEL HANGS UP)

112. 3 (E) A/B
(C.S. STEED)

(4 TO 1G. POOL ROOM - FAST!)

FULL 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.

3 TELEPHONE

113. 4 (10 - 35)

H.A. MASON, SPICER'S BACK TO CAM.

F/X: TELEPHONE RINGS.

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


114. 3 (E - )

M.C.S. STEED.

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

115. 4 (10 - 35)

PHONE L. F/G, SPICER C., MASON DEEP L.

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

116. 3 (E - )

C.S. STEED.

STEED: A street booth - why?

117. 4 (3C - ) (PUSHED IN)

BIG HEAD SPICER.
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?

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

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

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

INT. PHONE BOOTH. DAY.

BOOM A-2

119. 4 (IC - )

H.A. DEEP 2-S, SPICER R,
MASON L.

(3 TO POS.P. RISING SUN)

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:

120. 1 (E - )

INT. VANCE'S FLAT. DAY.

BOOM B-

M.O.V. KEEL THRU BIRD CAGE. HE LOOKS AT WATCH.

(4 TO POS.P. 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: Let's see. He'll live.

VAUCE: Cut it out! Cut it out!

JACKIE: What's a girl supposed to do?

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

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 ...?

VAUCE: 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./

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

122. 4 (3 - 35)
DEEP GROUP, VAUCE R., JACKIE L.
(2 TO BESIDE 4F)

125. 2 (Beside 4F - )
C.S. VAUCE X JACKIE.
(On 2, Shot 123)

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

VANCE: (CONT'D.) You take her for a walk, Doo...[125. 1 (B - )]

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

JACKIE: That'd be nice...

PRETTY BOY HITS SCREEN R.; HIS BACK TO CAM.

PRETTY BOY: Just a minute...

(AS HE MOVES)

JACKIE: Go, I haven't been for a walk with a real doctor, who's never been struck off.

PRETTY BOY ENTERS R.

PRETTY BOY: (CONT'D.) 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.

126. 4 (F - 24)

DEEP 2-S, VANCE & DRIVES F/S, KEEL L, PRETTY BOY C.

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 LEAVES.

PRETTY BOY: Say what?
Q TELEPHONE.

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

127. 2 (F - )
ON PHONE.

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

2 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: (CONT'D.) 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 BEHIND TELEPHONE.

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

HOLD VANCE TO PRETTY BOY.

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

133. 2 (F - 9) (CANTED 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

- 43 -
138. 1 (B - 16)  
FAN PENT L. ALONG HALL.

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

140. 4 (F - 24)  
KEEL BACK TO CAM., FILLING R. ½ OF SCREEN, PRETTY BOY & VANCE L.
(2 TO POS,.J)
AS KEEL MOVES UP WE SEE MASON.

TRACK IN TO TIGHT GROUP.

VANCE: Mason!

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.

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

143. 2 (J - ) (THRU DIVIDER)  
MASON: Who's moving?/
2 BIG HEADS, VANCE & MASON.

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?/

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

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

VANCE: Get out!

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 ...

VANCE: Who, Mason?

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.

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 — ) VANCY: 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)

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 damned 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.

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...

Q NOISE.

(KEEL PONCHES STEED)

154. 4 (D - )

C. S. STEED & KEEL ON FLOOR.

Q SPIDER.

155. 2 (D - 9)

SPIDER 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-UP)

157. 3 (F - ) 
C.S. SPICER.

158. 4 A/B (D) 
(STEED & KEEL ON FLOOR)

159. 1 (E - ) 
H.A. DEEP 3-S, CHN R. F/G, STEED & KEEL L. B/G. 

160. 2 (K - ) (MIRROR) 
L.S. BAR - THE FIGHT.

161. 1 (E - ) 
STAIRS, SPICER AS HE CRASHES INTO CYMBALS. 

162. 1 (E - ) 
(SPIDER RECOGNISES KEEL) 
SPICER: Hey - how did you know ...?

163. 2 (K) A/B (MIRROR) 
(L.S. BAR)

164. 3 (F - ) 
M.3-S, STEED, SPICER & KEEL. 

165. 3 (F - ) 
(LILA IN & OUT)

166. 1 (E - ) 
C.S. SPICER, NEEDLE R. F/G.

SPIDER: Dead?/

KEEL: He's dead!/

You won't have to kill him now - will you, Spicer?

KEEL: Heart failure. Not a chance/...

SPIDER: Hey - how did you know ...?

You!/

SPIDER: Oh, drop dead!

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

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

SPICER: It wasn't just me - I was paid to kill your girl./

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

SPICER: Yes...

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

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./

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

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.

KEEL: Is that enough?/

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

WILSON: More than enough for the moment./

173. 4 (D - )
M.3-S, STEED, SPICER & KEEL.

WILSON TAKES PLACE OF SPICER.

WILL: 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.

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

(KEEL HESITATES)

177. 2 (E - )
C.S. STEED.

We could use you, you know.

178. 4 (D - )
KEEL ON STAIRS.

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?/
KEEL: You know where to find me.

STEREO: Here's to our next encounter.

FADE OUT CAM. 2

FADE UP SLIDE L
IAN HENRY, PATRICK MACHER, 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 WURTS, MICHAEL COLLINS.

CUT TO:

SLIDE P
REDMOND BALEY, ANNA SHAN-CHOO, CHARLES BIRD, LAWRENCE ARCHER.

CUT TO:

SLIDE Q
Teleplay BRIAN CLARKE, story PATRICK DRAKE

CUT TO:

SLIDE R
"THE AVENGERS" THEME - JOHNNY DANKFORTH

CUT TO:

SLIDE S
DESIGNED BY ROBERT FURST

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

FAI/9.1.61.