

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

SQUARE ROOT OF EVIL

by

RICHARD HARRIS

---

DESIGNED

by

PATRICK DOWNING

---

PRODUCER

LEONARD WHITE

---

DIRECTED

by

DON LEAVER

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TRANSMISSION:      21st January, 1961  
                         10.00 - 11.00 p.m.

STUDIO:              Teddington Two

PROD. NO:            3367    VTR/ABC/1089 (Rec. off T/X)

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Prod. No. 3367

"THE AVENGERS"

Dr. David Keel .....	IAN HENDRY
John Steed .....	PATRICK MACNEE
'5' .....	HERON CARVIC
The Cardinal .....	ALEX SCOTT
Lisa .....	DELPHI LAWRENCE
Hooper .....	GEORGE MURCELL
Jackie Warren .....	VIC WISE
Steve Bloom .....	JOHN WOODVINE
Carol Wilson .....	INGRID HAFNER
The Secretary .....	CYNTHIA BIZERAY

\* \* \* \* \*

Production Assistant .....	BARBARA FORSTER
Floor Manager .....	GEOFF SMITH
Stage Manager .....	NANSI DAVIES

\* \* \* \* \*

Lighting Director .....	PETER KEW
Operational Supervisor .....	PETER WAYNE
Senior Cameraman .....	MIKE BALDOCK
Sound Supervisor .....	PETER CAZALY
Vision Mixer .....	DEL RANDALL

\* \* \* \* \*

SCHEDULE:- Friday, 20th January, 1961

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

Saturday, 21st January, 1961

Camera Rehearsal .....	14.30 - 18.15
Supper Break .....	18.15 - 19.15
Normal scan, line-up and Make-up .....	19.15 - 20.00
Dress Rehearsal .....	20.00 - 21.30
Line-up .....	21.30 - 22.00
TRANSMISSION .....	22.00 - 23.00

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CAMERAS 4 Pedestals

SOUND 3 Booms, 3 Slung mics

TELECINE A.B.C. Symbol, 35 mm and 16 mm mute inserts  
Slides

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RUNNING TIME 57.10 = PLAY PORTION 52.30 + 2 COMM. BREAKS:  
2.05 and 2.35

IN TIME: 22.04.00 OUT TIME: 23.01.10

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VTR/ABC/1089

F/U T/C

S.O.F.

A.B.C. SYMBOL

OPENING TEASER (Car driving along country lane, etc.)

FADE TO BLACK

F/U SLIDE:

"THE AVENGERS"

CHANGE SLIDE:

"THE AVENGERS"

CHANGE SLIDE:

"THE AVENGERS"

CHANGE SLIDE:

"THE AVENGERS"

CHANGE SLIDE:

STARRING IAN HENDRY

CHANGE SLIDE:

ALSO STARRING PATRICK MACNEE

5'S OFFICE

BOOM A.I.

MIX  
1. 2 (A- )  
C.U. Tape Recorder  
DEPRESS to take in  
2-shot 5/Steed,  
HOLDING tape rec.  
in F/GD.

SUPER SLIDE  
"SQUARE ROOT OF EVIL"

CRAB R TO HOLD  
2-shot

TOBERT'S VOICE (on tape): using  
a selenium cell with a strongly  
photosensitive metalloid. Hooper  
expects delivery of the new machine  
in less than a week - from what I  
can make out, he's pretty much  
under pressure to step up production.

5'S VOICE (on tape): That can  
only mean one thing - distribution  
isn't very far away.

TOBERT'S VOICE (on tape): no ...  
I'll find out what I can, but it's  
getting difficult. The Cardinal  
is checking every move I make.  
I'm not sure whether he's acting  
on orders from Hooper - I don't  
think so. But why ever it is, I  
shall have to take it easy for a  
bit. I'll telephone again  
tomorrow ..."

HOLD OUT to see  
Photograph business

5: That was the last report he  
made.

HOLD 2-shot

STEED: Not exactly the way I'd  
choose.

5: How often does choice enter  
into it? He'd been with us  
since the war.

STEED: What happened?

Coming to 4A - shot 2

On 2 -- shot 1

5: The first indication we've had of anything being wrong was when his body was found this morning.

STEED: Some indication.

5: Tobert had worked his way into a forgery ring ...

STEED: Forgery? Now that's one racket I never associate with murder. They must have plenty to hide.

5: Plenty.

STEED: Samples?

	TIGHTEN on Steed		5: One is Steed. You tell me
	Let 5 GO	notes	
2.	4 (A- )	After Steed studied/	which.
		2-shot Steed/5 at	
		Filing Cabinet F/GD.	

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GO with 5,  
TIGHTENING 2-shot

STEED: I'll take a guess.  
This one.

2 TO B SAME SET

F.M. STRIKE F/GD  
CABINET

5: Why?

STEED: There's a flaw here - these two arrows are a different size.

	LET 5 GO.		5: This one is genuine. Have
	HOLD Steed		a look at it.
3.	2 (B- )	As he turns	
		2-shot 5/Steed	

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STEED: It's the same.

Coming to 1A - shot 4

On 2 - shot 3

5: Pricesly. The difference in size is intentional, Steed. The only thing wrong with these forgeries is that they're too perfect.

STEED: How about the paper?

5: Smuggled into the country from Budapest.

STEED: Why Budapest?

5: There are very few illegal sources for paper of this quality - one of them is in Budapest.

STEED: ... who presumably offered the most attractive terms?

5: Cost doesn't enter into it. They chose the supplier who would guarantee the quantity needed.

STEED: How is the money being unloaded?

5: It isn't; not one note has been distributed. This 'sample' as you call it came from Tobert.

STEED: Any lead from Tobert?

5: He got so far but no further. His last report indicated that he was on to something - but ...

Cont/

Coming to 1A - shot 4

On 2 - shot 3

4. 1 (A- )  
M.C.U. Steed

5: The leader of the gang is a man called Hooper - Charles Hooper. Records will tell you all you want to know about him. We know that Hooper takes his orders from someone. This operation - and particularly the distribution - is far too big for him to handle alone./ This is no run-of-the-mill set-up,

5. 2 (B- ) A/B  
CRAB L. HOLDING  
2-shot

The potential output is in millions. Forget Hooper; it's the organisation behind him that we're after. A sudden flood of counterfeit bank notes in this quantity would be disastrous./ It's a big outfit. And determined enough to have killed Tobert. It's imperative that we replace him. (BUZZ) Yes. F/X BUZZ

GIRL: It's four o'clock, sir.

6. 1 (A- )  
2-shot 5/Steed,  
Bottle and Glass F/GD

5: Oh, yes. Thank you. /

STEED: Surely since they got on to Tobert, they'll be doubly cautious?

PED UP to HOLD  
Glass F/GD.,  
then on to 5's  
face

5: Not of someone Hooper wants to join them.

F.M. FAST SLIDE F/GD  
TABLE OUT L.

STEED: Timothy James Riordan. Oh my little Irish mother. Profession ... master forger. Delicate fingers. I'd better get a manicure.

Coming to 2B - shot 7

On 1 - shot 6

GO with 5,  
CRABBING L INTO  
2-shot fav. Steed.

5: You'll find everything there is to know about Riordan in that file; family - friends - habits - war record - everything.

STEED: I see he was on our side.

5: From that army report I'd say he was on his own side.

STEED: Demobbed in '45. I suppose humping a rifle about was bad for his delicate fingers. Born in Dublin ... Protestant - that's unusual ... wait a minute - he's only five foot six. How do I talk myself out of that? /

7. 2 (B- )  
M.C.U. 5

5: We're pretty certain that neither Hooper nor any of his 'colleagues' have ever seen Riordan or made contact with him. Most of his work was done abroad. We know from Tobert that they're anxious to enlist Riordan into the gang. He was sent down eight years ago for a counterfeiting job. Some of the plates he made were never found and although we're pretty certain they were destroyed, for obvious reasons his visitors have been carefully screened. He's due out in three weeks. /

8. 1 (A- )  
2-shot fav. Steed/5

STEED: So that when a pale figure steps out from behind the walls of justice clutching a travel voucher in one hand and a two bob subsistence allowance in the other, / it won't be Riordan...

9. 2 (B- )  
2-shot. TIGHTEN  
over Steed's shoulder  
to see photo of Tobert.

Coming to 1A - shot 10



On 2B - shot 9

5: .. It will be you.

10. 1 (A- )  
THEN PAN R with  
Steed.  
As he turns  
2-shot Steed/5

STEED: You say you're only  
pretty certain that they've never  
seen Riordan ... /

5: That's all I can say. We've  
covered every possible angle but  
there's still an element of risk ...

STEED: ... particularly as one  
of the gang is a killer. Any  
lead there?

5: The only one capable of  
murder is The Cardinal.

STEED: The Cardinal?

5: Bishop. Jimmy Bishop.  
Hooper's right hand man.

STEED: Any rundown on him?

5: Records have compiled a full  
report on both Hooper and The  
Cardinal. It'll give you all  
you want on the complete set-up.  
Oh yes ... and I've arranged for  
you to get a working knowledge  
of counterfeiting. / Come in.

11. 4 (A- )  
M.S. Doors,  
Girl F/GD  
1 TO B, INT. GARAGE

GIRL: Yes, sir.

5: Take this gentleman down to  
records, will you? I want him to  
have a copy of the Tobert reports.

GIRL: Yes, sir.

Coming to 2B - shot 12

On 4 - shot 11

5: You've got three weeks to learn all we know. For your own sake concentrate.

12. 2 (B- ) STEED: Certainly, it'll be a  
M.S. 5 pleasure. /

13. 3 (A- ) RECORDS DEPT. BOOM B.I.

W.S. Records Room.  
They ENTER IN 2-shot

CRAB R to HOLD 2-s.

STEED: This is a cosy little place you've got here. I must come here more often. Is this all?

GIRL: No - they want me to run a film for you.

CRAB L to HOLD 2-s.

STEED: Very nice. Let's make it a Western shall we?

GIRL: You'll see it better from there.

TIGHTEN IN on Screen  
FAST MIX  
T/C

F.M. MONITOR STANDING  
BY FOR COMMENTARY

GIRL: The tall one on the left is Bloom, the other man's Warren. He's in charge of printing. Bloom's been with Hooper from the start. He runs the garage they use as a front. Now this is Hooper, leader of the gang. He was a bomber pilot during the war and started the garage with his gratuity.

STEED: Any convictions?

GIRL: He's always been too clever up to now, although we nearly had him two years ago on a hire purchase racket.

Coming to 3A - shot 14

On T/C

STEED: "If you can't fight, wear a big hat". Who on earth's that?

GIRL: Jimmy Bishop - Hooper's right-hand man, known in the trade as The Cardinal. He came over from Australia in '56.

STEED: Was that for the Test Match?

GIRL: He started off in the protection racket.

STEED: And has been social climbing.

FAST MIX  
14. 3 (A- )  
IMMEDIATELY LOOSEN  
to inc. Steed and  
Girl.

GIRL: That's right. /

STEED: We must do it again sometime.

15. 2 (B- )  
M.S. Steed

GIRL: We will /

STEED: Here we go again. Timothy James Riordan. Aged 38. Born in Dublin. C of E. First convicted at the age of 22 for ... /

As he turns  
16. 3 (A- )  
C.U. GIRL'S Legs  
on step-ladder.

17. 2 (B- )  
M.S. Steed

/3 TO B -- HOOPER'S OFF/

FADE TO BLACK

F/U T/C  
Wandsworth Prison

F.M. IMMEDIATELY STRIKE  
ALL F/GD IN 5'S OFFICE  
AND RECORDS OFFICE

/2 TO C - PRINTING ROOM/

Coming to 3B - shot 17

HOOPER'S OFFICE BOOM A.2.

MIX  
18. 3 (B- )

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M.S. Hooper  
On Hooper's X to  
safe CRAB L  
On PAN BACK to desk,  
Warren ENTERS door  
R B/GD.

WARREN: That's another stack  
done - eighteen thousand. When  
do we get the next lot of paper?

HOLD 2-shot,  
MEDIUM TIGHT.

HOOPER: I'm collecting it  
tonight. And the inks ... you  
said you needed some more inks.

WARREN: Ta. Any sign of this  
Riordan?

HOOPER: Steve just phoned.  
They're on their way.

WARREN: We need those plates  
... this lot's getting pretty  
muzzy. I don't like using them  
any more.

INT. GARAGE

19. 4 (B- )

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W.S. GARAGE.  
Left column L F/GD.  
Bloom and Steed  
pass thro' shot  
to office

Coming to 3B - shot 20

On 4 - shot 19

20. As they enter  
3 (B- ) OFFICE BOOM A.2.  
W.S.

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4 TO C - STORES

HOOPER: Glad to meet you Riordan.

STEED: Who are you?

HOOPER: I'm Hooper - Charles  
Hooper.

STEED: So what?

HOOPER: Well now - Steve you  
already know. This is Jackie Warren.

WARREN: Hello Riordan.

As they GO, TIGHTEN  
in to TIGHT 2-shot  
Steed L F/GD/Hooper  
TIGHT CRAB R holding  
2-shot, ENDING with  
Steed R F/GD.

HOOPER: Sit down, sit down.  
All right boys. Steve met you  
all right then?

STEED: I'm here, aren't I?

HOOPER: I've heard a great deal  
about you Riordan.

STEED: I've heard nothing about  
you Hooper.

HOOPER: That's the penalty of  
success in our business. Only  
the careless make names for themselves.

Coming to 20 - shot 21

On 3 - shot 20

LET STEED GO.

STEED: Hooper - I've just come out after an eight year stretch. I've got a lot of time to make up. Don't keep me hanging around.

HOOPER: I think you'll find it

21. 2 (C- ) (Working in 3's loop) worth your while. /  
2-shot Hooper/Steed

STEED: What is this? What do you want?

HOOPER: I think I can use you. I need an engraver of your class.

STEED: Cast your net in another direction Hooper - I'm not interested.

22. 3 (B- )  
M.S. Steed.  
PAN HIM L into  
2-shot A/B

HOOPER: Oh! I think you will be. /

STEED: So you think I will be.

2 TO C - PRINTING ROOM

HOOPER: Yes.

TIGHTEN IN on Steed  
BIG F/GD R.

STEED: Well, I don't, Mr. Hooper. From now on, I'm going straight.

PAN R with Hooper  
HOLDING 2-shot,  
ENDING STEED F/GD L.

HOOPER: And how long do you think that'll last? You're a professional Riordan. You know as well as I do that the best way of making money is to make it. I can understand you being edgy - eight years is a long time. But this is a fool-proof set up Riordan. I use first class men and first class equipment ...

HOLD 2-shot

STEED: I always work on my own.

Coming to 1B - shot 23

On 3 - shot 22

TIGHTEN ON HOOPER.  
STEED F/GD extreme  
edge of FRAME L

HOOPER: And what did that bring you?  
Fifty a week. You're bigger than  
that. That's been your trouble  
you haven't thought big enough.  
I'm not wasting your time here with  
shillings and pence ...

STEED: How much?

HOOPER: Ten thousand.

PAN TO HOLD 2-s.  
ending Steed F/GD R  
DON'T LOOSEN

STEED: What makes you think I'm  
that good? Try again Hooper.  
I know my own work.

HOOPER: How about this one?

LOOSEN AND CRAB  
L, TIGHT against  
desk to show door  
extreme R.

STEED: That's more like it. It  
took four years to perfect these  
inks.

HOOPER: O.K. then? Ten  
thousand.

HOLD 3-shot, Hooper  
Cardinal/Steed

CARDINAL: So you're Riordan.

As Steed moves  
CRAB R to 3-shot  
Steed/Hooper/  
Cardinal

STEED: Who's the poor man's  
Al Capone?

HOOPER: This is Jimmy Bishop.  
He's my righthand man.

CARDINAL: You'd be wise to  
remember that Riordan.

As Cardinal closes  
on Steed, LOSE  
Hooper and CRAB  
FRACTION R to HOLD  
TIGHT 2-s. Cardinal  
L F/GD

STEED: Somehow I can't see you  
letting me forget.

Coming to 1B - shot 23

On 3 - shot 22

CARDINAL: I heard that you were doing a ten-stretch.

STEED: Two remission. Two from ten leaves eight.

CARDINAL: Remission? A good boy.

STEED: A smart boy.

ADJUST to maintain shot.

CARDINAL: How smart?

STEED: Too smart.

CARDINAL: Which block?

STEED: 'F'.

CARDINAL: That's the east wing.

STEED: That's right.

CARDINAL: I thought so. My brother was there once. Up on the first floor.

TIGHTEN. CRAB R to V. TIGHT 3-s Steed (profile) L/ Hooper/Cardinal (profile) R

STEED: He must have been lonely. It's a one storey block.

CARDINAL: Who runs the laundry now?

STEED: Goulden.

CARDINAL: Not Wade?

STEED: He died.

Coming to 1B - shot 23



On 3 - shot 22

CARDINAL: What of - old age?

STEED: His nose got so big one day it burst.

CARDINAL: Is he coming in?

STEED: I want to see the plant.

CARDINAL: I asked if you were in.

PAN with Cardinal

STEED: And I said I want to see the plant.

Let Steed X L - R.  
RAM IN to TIGHT  
2-s. Cardinal/Steed

HOOPER: Oh come on Jimmy. He'll have to see it sooner or later.

CARDINAL: You'd better be good with your hands.

- |     |   |                        |                                |
|-----|---|------------------------|--------------------------------|
| 23. | 1(B- )<br>W.S.<br><u>3 TO C</u>                                   | <u>INT. GARAGE</u>     | F/X FIXED MIC<br>(No dialogue) |
| 24. | 4 (C- )<br>Pick them up at door.<br>PAN them to door R.           | <u>STORES CUPBOARD</u> | FIXED MIC                      |
| 25. | 2 (D- )<br>Let Hooper thro'<br>PAN L with Steed<br>into O/SH W.S. | <u>PRINTING ROOM</u>   | BOOM B.2.                      |

As Steed breaks,  
PULL Hooper/Steed  
down to F/GD bench

HOOPER: There's not a sound from in here even with two machines running. The garage being run as a legit business makes a perfect front. The paper. I get a consignment of forty thousand sheets each month. Allowing for waste we get eight notes to a sheet.

Coming to 3C - shot 26

On 2 - shot 25

STEED: It's good - it's got the right feel.

CARDINAL: It's perfect.

STEED: They're smooth.

As Steed goes, CRAB L round bench then into 3-s. Hooper/Warren/ Steed at machine

HOOPER: Old Jackie here roughs them up before they're stacked. There's no better machine made, Riordan. The results are perfect.

STEED: You've used the same machines throughout?

HOOPER: Since we started ... seven months ago. These two that is - this one was only installed a couple of weeks ago. WARREN: As soon as we get new plates she'll be running and production will be up fifty per cent.

STEED: Well who's been doing the engraving?

Cardinal X's BIG F/GD. R - L. PULL FOCUS on him then to group. IMMEDIATELY PAN L with Hooper

HOOPER: Well, er ...

CARDINAL: We decided to ... dispense with his services.

HOOPER: Here are some of the notes, Jackie. /

26. 3 (C- )  
3-shot Steed/Warren/  
Hooper, Packing Case  
L F/GD.

STEED: How about the numbers?

2 TO C - OFFICE

WARREN: We use interchangeable strips in the plate to get the right date, serial number and signature.

Coming to 1C - shot 27

On 3C - shot 26

STEED: That means something like  
... three hundred separate  
engravings.

WARREN: Three fifty. Here,  
I'll show you ...

PULL DIAGONALLY  
DOWN and R, with  
Steed into 3-s.  
Cardinal R F/GD.

STEED: No, I'll take your word  
for it.

HOOPER: Thank's Jackie.  
Every note is electronically  
examined and sorted out - any  
thing with a flaw - no matter how  
small - is burned. Thank Jackie.

STEED: All right - so the notes  
are good. How do you distribute?

CARDINAL: That's not your worry.

As Hooper closes  
to Cardinal CRAB L  
and IN to TIGHT  
2-s. Hooper/  
Cardinal R F/GD

HOOPER: He's right. Our job  
is to produce the notes:  
distribution will be taken care  
of elsewhere.

STEED: Will be? You mean none  
have gone out yet?

CARDINAL: That's what we mean.

STEED: Why the pile up?

CARDINAL: I've told you - when  
you're with us you stick to your  
pen and ink ...

STEED: I don't like being kept  
in the dark ...

Coming to 1C - shot 27

HOOPER: No one knows when we start shipping. And I'm the only one who knows where the orders come from. When these notes go out they'll be all over Britain and Europe within two days.

CARDINAL: That's all you need to know. Phase one - production - which concerns you; phase two - distribution - which doesn't.

LOOSEN SLIGHTLY  
to see them Go.  
Warren in L.  
GO with him.

HOOPER: Well that's the set up. All the front here is legit. Steve does the servicing and we've got a handful of regular customers.

27.	1 (C- )	<u>INT. GARAGE</u>	BOOM C.I.
	Pick them up and PULL them to Office	<u>OFFICE</u>	BOOM A.2.

28.	2 (C- )	<u>HOOPER</u> : Satisfied?
	Pick them up at door, then TIGHTEN IN to 3-shot CRABBING as far R as poss. whilst maint. 3-s.	<u>STEED</u> : What if I'm not interested?

CARDINAL: That would be awkward.

HOOPER: Now listen Riordan. I've made you a very fair offer ..

STEED: All right... I know when I'm on to a good thing. You can count me in.

TIGHTEN and ADJUST R into 2-shot losing Cardinal.

HOOPER: That's more like it. You had me worried for a moment.

CRAB L and TIGHTEN to 2-shot Cardinal/ Steed. PAN with glass to Hooper. PAN back with 2nd glass to TIGHT 2-s. Cardinal/ Steed

CARDINAL: Drink to it?

STEED: I never touch it. It's my only vice.

HOLD 2-shot

CARDINAL: Here's a toast then; to the man with the golden fingers.

STEED: They're going to stay that way. My old man died with gin running out of his ears. He couldn't even write his name. It's not going to happen to me.

PULL holding Cardinal R F/GD, ending as he sits in 3--s. Cardinal C F/GD/ Steed/Hooper

CARDINAL: We're nice people, Riordan - and I'd like you to be happy with us. So I've arranged a little surprise. I asked myself - now what would a bloke who's been shut away for eight years fancy when he gets out? You don't drink, and I didn't think you'd go a bundle on a gramophone record, so I sorted out one of your old girl friends. Remember Lisa?

STEED: Lisa?

CARDINAL: Come on now Riordan - you remember Lisa. Or were there so many?

STEED: I couldn't keep them away.

CARDINAL: You won't want to keep this one away, she's a doll. I'm surprised you've forgotten. She's outside in the car now as a matter of fact. I'll bring her in. You can start all over again.

GO WITH Cardinal until Steed L F/GD, then PAN L into 2-shot with Hooper.

On 2 - shot 28

STEED: I'll need a couple of days  
to get the rust off my fingers.

HOOPER: Sure, sure.

HOLD 2-shot Steed/  
Hooper

STEED: And I could do with some  
ready money.

HOOPER: Fine. How much do  
you want? Fifty be enough?

STEED: For a start.

HOOPER: Now would I do a thing  
like that? There you are.  
And while I remember - you'd  
better have a key to the pass  
door. This is for the stores  
and this one is for the print  
room. By the way, don't ...  
er ... don't get upset by the  
Cardinal. We had a bit of  
trouble a few weeks ago. You  
can't be too careful with an  
organisation of this size.

As Steed turns,  
PAN across him  
into 3-shot Steed/  
Lisa/Cardinal

STEED: I know Hooper. You're  
paying me to do a job and I'll  
do it. But don't push your luck.

As Lisa X's, TIGHTEN  
on her and Steed,  
CRABBING R.

CARDINAL: Here we are then -  
all nice and cosy. Well, what  
do you want - a formal  
introduction?

LISA: Tim ... what's happening?  
They told me you'd be here so I ..

On 2 - shot 28

HOLD them TIGHT  
for kiss

STEED: ... it's all right ...  
don't worry ...

LISA: Eight years is a long time.

PAN with Steed  
into 2-shot with  
Cardinal

STEED: Longer.  
Have we finished playing games now.  
I've never seen her before in my  
life.

RAM into E.C.U.  
Cardinal

CARDINAL: Haven't you?

F/U SLIDE

"THE AVENGERS" - End of Part I

F/U GRAMS:  
THEME

FADE SOUND AND VISION

COMMERCIAL BREAK - 2.05

CAMERA 1 TO POS. D -- WARREN'S FLAT

CAMERA 2 TO POS. E -- WARREN'S FLAT

CAMERA 3 TO POS. D -- PRINTING ROOM

CAMERA 4 TO POS. D -- INT. GARAGE

BOOM C TO POS. 2 -- WARREN'S FLAT

F/U SLIDE: "THE AVENGERS" - Part 2 F.U. GRAMS  
Theme

29. 2 (E- )

WARREN'S FLAT

BOOM C.2.

M.S. Warren and  
papers. PULL  
to 2-shot to inc.  
Steed

WARREN: I see they done the same  
post office twice in three months.  
That's what I call liberty-taking.

STEED: How much?

WARREN: Three thousand the first  
time and eight thousand yesterday.  
Tidy, eh? We make it - they  
take it. Never fancied that side  
myself. Truth is, if I wasn't in  
this game, I'd be straight. I  
used to run a legit business you  
know Riordan. High class wedding  
invitations, letter headings - all  
that sort of thing. Then I thought  
Cont.

Coming to 1D - shot 30



On 2 - shot 29

HOLD 2-shot

WARREN: I'd have a go at making some fivers - never did know why. They weren't bad either. Not bad at all. How long will you be staying?

STEED: Don't worry - as soon as I find a place of my own, I'll be out.

WARREN: Don't be so touchy - stay as long as you like, it's all right by me. It's not a bad drum - and the old girl's pretty free and easy. She's got to be, eh, with a couple of tearaways like us making use of her mod. cons.

STEED: I thought you would have lived over the garage.

WARREN: I did for a bit - shared a room with Steve Bloom. Then the Cardinal turned up and we had to move out.

STEED: He must be well in.

WARREN: The Cardinal? He's well in all right. Don't ask me why - he don't know nothing technical.

STEED: Hooper seems to think a lot of him.

CRAB R to fav.  
Warren

WARREN: Ahhh - he don't know what he's let himself in for. The Cardinal's a hard case - and he carries a gun. I don't like that

Cont.

Coming to 1D - shot 30

- 23 -

WARREN: Riordan. A gun can mean a lot of trouble. My advise is to be like the rest of us and keep out of his way.

STEED: You sound nervous.

WARREN: So he gives me the creeps. All right. But I'm a craftsman and I haven't got much time for sweeds like him. Didn't take you long to get new clobber.

STEED: I got tired of grey.

WARREN: I heard you was something of a dresser. Going to the dogs?

STEED: What time is it?

WARREN: Quarter past.

STEED: Ah - it's all right - it's the seven thirty.

WARREN: What d'you fancy?

STEED: Student Prince.

WARREN: Not a chance.

STEED: HE'll walk it.

30. 1 (D- )  
2-shot Warren/Steed

WARREN: Not at the White City it won't./ There's a phone box just down the road.

STEED: What about the one downstairs?

Coming to 2E - shot 31

- 23 -

On 1 - shot 30

WARREN: She's had it disconnected.

STEED: Oh, the old ...

WARREN: She always does when the bill comes in. It'll be back on in a couple of weeks, you see. /

31. 2 (E- ) A/B

/I TO E - PHONE BOX/

STEED: Yeah. How about you?

GO with Warren

WARREN: I'm on.

32. 1 (E- )

PHONE BOX

BOOM C.2.

C.U. Steed on phone

/2 TO A - 5'S OFFICE/

5'S OFFICE

BOOM A.2.

33. 2 (A- )

As he presses Button A

M.S. 5. Tape Recorder F/GD.

STEED: (DISTORT) Steed.

5: Just a minute. Right.

STEED: (DISTORT) I'm in.

34. 1 (E- ) A/B

5: Any trouble? /

PHONE BOX

BOOM C.2.

/2 TO F - SAME SET/

STEED: No more than we expected. As you said, The Cardinal's the danger man. He tried to pull the phoney girl friend stunt and wasn't very pleased when I didn't rise.

5: (DISTORT) Girl friend?

STEED: Lisa. Yes - it was the Cardinal's wife. I recognised

Coming to 2F - shot 35

On 1 - shot 34

35. 2 (E- ) A/B STEED: Cont. her from  
M.S. 5 Tobert's reports. /

5'S OFFICE

BOOM A.2.

5: How much does she know?

STEED: (DISTORT) From what I can make out, very little. The only one with the full picture seems to be Hooper.

36. 1 (E- ) A/B 5: What about the distribution? /

PHONE BOX

BOOM C.2.

STEED: Hooper and The Cardinal are picking up some paper tonight. They won't be back till after eleven so I'll have a look at the safe in the print room. It's fitted with a quadrant combination - shouldn't be any trouble. I'll let you know if I find anything - if not, I'll make contact as arranged.

5: (DISTORT) Good.

STEED: One more thing - the serial number of the machine they've just had installed. P-H-J-9586.

5: (DISTORT) We'll check the supplier.

Coming to 2F - shot 37

On 1 - shot 36

STEED: Incidentally, the coding system they use for the notes is virtually foolproof. /

37. 2 (F- ) A/B

5'S OFFICE

BOOM A.2.

5: Anything else?

STEED: (DISTORT) Isn't that enough? Oh yes ... you can do something for me. Put five bob on Student Prince.

38. 1 (E- ) A/B

5: Win or place? /

PHONE BOX

BOOM C.2.

STEED: It doesn't matter. It never runs well at the White City. /

39. 2 (F- )  
M.S. 5

/1 TO B - INT. GARAGE/

5'S OFFICE

(5 Switches off Tape Recorder)

MIX

INT. GARAGE

40. 4 (D- )  
W.S. Garage

/2 TO G - HOOPER'S OFF/

HOOPER'S OFFICE

41. 2 (G- )  
M.S. Steed.  
FOLLOW him.

/4 TO E - PRINTING ROOM/

INT. GARAGE

42. 1 (B- )  
W.S. Garage. See Steed emerge, CRAB L PULL BACK alongside A.35 ending with door handle R F/gd. As Steed disappears thro' Stores door, see handle of car turn and slowly open.

/2 TO D - PRINTING ROOM/

PRINTING ROOM

43. 2 (D- )  
Pick up Steed.  
CARRY him to safe.

Coming to 3D - shot 44

On 2 - shot 43

- 27 -

44. 3 (D- )  
M.S. Steed at safe

45. 4 (E- )  
M.C.U. Steed

46. 1 (B- ) INT. GARAGE  
As directed.

47. 4 (E- ) PRINTING ROOM BOOM B.2.  
M.S. Steed

/L TO F - SAME SET/

As he closes safe  
48. 2 (D- )  
M.S. Steed

/4 TO C - STORE ROOM/

As he nears stairs,  
let him into C.U.

Q LIGHTS

PAN him into TIGHT  
2-shot with Lisa.

LISA: Find what you were looking  
for?

STEED: How long have you been  
here?

LISA: Long enough. I knew  
you'd be back - all I had to  
do was wait.

STEED: I'm glad I didn't  
disappoint you - or The Cardinal.

49. 3 (E- ) LISA: Why him? /  
2-shot Lisa/Steed.

Coming to 2D - shot 50

- 27 -

On 3 - shot 49

STEED: Come on now Lisa - think  
of the joy spreading all over his  
50. 2 (D- ) face when you tell him ... /  
2-shot Lisa/Steed

LISA: Perhaps I'm not going to  
tell him.

STEED: You fine me in here like  
a bad boy and you say nothing.

LISA: I didn't say I'm not  
going to tell him - I said  
'perhaps' - it depends ...

STEED: On what?

LISA: ... it depends on who you  
are. You see, I know you're not  
51. 3 (E- ) Riordan. /  
2-shot Lisa/Steed

52. 2 (D- ) A/B STEED: Uh! Uh! /

Coming to 3E - shot 53

On 2 - shot 52

LISA: You convinced the Cardinal and Hooper this morning. Not me. If you had been Riordan, you would have said you didn't know me as soon as I walked into that office.

53. 3 (E- )  
2-shot Lisa/Steed

STEED: I've always been a sucker for beautiful women ... /

LISA: Thank you.

54. 2 (D-2")  
C.U. Lisa.

STEED: Why didn't you say anything then? /

GO with her

LISA: Because ... because I knew what it would mean. I met The Cardinal two years ago. He talked big and threw money around and I was impressed enough to marry him. When we moved in here with Hooper, I knew he was in some sort of racket but ... it didn't matter. But now he's changed. He's vicious - suspicious of everybody. And he's started carrying a gun.

As she spins round,  
PAN L into TIGHT  
2-S. with Steed.

STEED: And has used it.

LISA: You know?

STEED: Yes. Why didn't you tell the police?

LISA: I wanted to ...

55. 3 (E- )  
2-shot

STEED: But you didn't. That won't impress a jury. /

LISA: A jury?

Coming to 1F - shot 56



On 3 - shot 55

STEED: Now look, in my short visit here I've got enough evidence to make things red-hot for all of you.

56. 1 (F- ) INT. GARAGE  
W.S. Cardinal & Car
57. 4 (C- ) STORE ROOM  
2-shot Steed/Lisa
58. 1 (F- ) INT. GARAGE BOOM C.3.  
2-shot Cardinal/ / CARDINAL: When are you seeing the  
Hooper at car boss?  
door,

3 TO C - PRINT. ROOM
4 TO D - GARAGE

HOOPER: He's phoning me tomorrow. Let's get this lot unloaded. Come on.

PUSH UP with them.

CARDINAL: We haven't finished our little chat.

HOOPER: Now look - I told you in the car ...

CARDINAL: ... you told me ... Now it's my turn to tell you. / You see ... I don't like the way the - organisation - is spreading.

59. 4 (D- )  
2-shot Hooper/  
The Cardinal

HOOPER: Don't be a fool. We need Riordan - you know that.

60. 1 (F- ) CARDINAL: I don't like it. /  
2-shot Hooper/  
The Cardinal

HOOPER: Anything else you don't like?

CARDINAL: Yeah - yeah, there is. I don't like the way you keep things here. I'm a big boy now: I like to be trusted.

HOOPER: I can't tell you any more than I've told you already.

Coming to 4D - shot 61

On 1 - shot 60

61. 4 (D- )  
2-shot Hooper f/gd/  
The Cardinal

CARDINAL: But I call that a lack of foresight. Things could go wrong ... I mean - suppose something should happen to you and then who'd take over? Warren? Bloom? /

HOOPER: Nothing's going to happen to me.

62. 1 (F- )  
2-shot Hooper/  
Cardinal

CARDINAL: But we don't know that, Hooper, do we? I've got to think of my interests. I'm young - I've got a future to consider. I like to think that if there's any big ripe plums to be picked, someone's going to give me a king-sized basket. /

HOOPER: You'll get your share like the rest of us. I'd be sticking my neck right out if I told you any more. /

63. 4 (D- ) A/B  
/1 TO C - SAME SET/

CARDINAL: You're sticking your neck out already.

64. 2 (D- )  
TIGHT 2-shot Lisa/  
Steed.

HOOPER: Come on - give me a hand ...

PRINTING ROOM BOOM B.2.

LISA: Are they still there? Why don't they go? If they find us ...

STEED: It'll be alright if we keep quiet. Wait here ...

Coming to 4D - shot 65

On 2 - shot 64

65. 4 (D- ) INT. GARAGE BOOM C.3.  
 2-shot Cardinal/Hooper  
 PULL them back. PULL  
 sharp R and PAN them  
 L up stairs. CARDINAL: Do you want them inside?
66. 2 (D- ) PRINTING ROOM BOOM B.2.  
 2-shot Cardinal/Hooper  
 As they move PULL BACK  
 to show cupboard R f/gd.
67. 3 (C- )  
 W.S. Bench f/gd.
68. 2 (H- )  
 W.S. Stairs C.
69. 3 (C- ) As truck is kicked HOOPER: Dump them over there.  
MAX. DEPRESSION  
 Steed under bench  
 See truck hit bench
70. 2 (H- ) A/B

HOOPER: Leave them over there.  
Jackie can stack them up in the  
morning. Fancy a drink?

CARDINAL: Yeah - why not?

They Exit.

HOOPER: Put the lights off.

PAN Steed to  
cupboard;  
and UP to stairs.

LISA: What's the matter with  
your hand?

STEED: Nothing.

71. 1 (C- ) INT. GARAGE FIXED MIC  
 2-shot Lisa/Steed.  
 GO with them. STEED: They're in Hooper's  
 office. Can you get into your  
 room without being seen? I'll  
 PULL BACK as she comes down stairs. wait till you're out. And  
 remember - say nothing.

Coming to 4D - shot 72

72. As she touches lift switch  
4 (D- )

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W.S. Office door  
L b/gd.

TIGHTEN into 2-s.      LISA: Jimmy ...

CARDINAL: What are you doing  
down here?

LISA: I couldn't sleep ...  
I - I heard you come in ...

CARDINAL: You've been sticking  
your nose into something you  
don't know anything about, haven't  
you? I shall have to teach you  
a lesson ...

73. 1 or 2  
C.U. Steed

---

LISA: No Jimmy, No please. Screams.

HOOVER: Steady Jimmy.

CARDINAL: Keep out of it.

F/U SLIDE:

"THE AVENGERS" - End of Part 2

F/U GRAMS:

Theme

FADE SOUND AND VISION

COMMERCIAL BREAK - 2.35

CAMERA 1 TO POS. G - 5'S OFFICE

CAMERA 2 TO POS. J - KEEL'S SURGERY

CAMERA 3 TO POS. F - KEEL'S SURGERY

CAMERA 4 TO POS. B - INT. GARAGE

BOOM B TO POS. I - KEEL'S SURGERY

BOOM C TO POS. I - INT. GARAGE

F/U T/C "THE AVENGERS" - Part 3 F/U GRAMS: Theme

74. 2 (J- )  
TIGHT 2-shot Carol/  
Steed

SURGERY

BOOM B.I.

CAROL: Would you like the doctor  
to give you a certificate?

STEED: I'd like the doctor to  
give me a double scotch ...

CAROL: This is a surgery, and not  
an off-licence.

STEED: Pity.

CAROL: All right. I'll see  
what I can do.

STEED: Thank you very much and  
hurry back. It might fall off  
without you here to hold it.

CAROL: Poor you.

STEED: Not poor - just misunderstood.

As Keel enters,  
LOOSEN to 3-s.

KEEL: How's the patient?

CAROL: Misunderstood.

Coming to 3F - shot 75

On 2 - shot 74

STEED: The patient is - or was  
responding to treatment.

KEEL: I'll bet.

CAROL: He's prescribed his own  
tonic.

KEEL: No tonic - just a large  
whiskey. That was a nasty gash  
- you should have come here last  
night.

STEED: I didn't think it would  
turn green.

KEEL: Comfy?

STEED: Yes, thank you.

KEEL: How's the Rising Sun?

STEED: Setting.

KEEL: Eh?

STEED: The law closed it down.

KEEL: Yes, that's quite funny.

Carol in making  
3-shot

CAROL: By the way, Mrs. Johnson  
came in about an hour ago. I  
gave her your prescription.

KEEL: And she went?

CAROL: Like a lamb.

KEEL: Good heavens.

Coming to 3F - shot 75

On 2 - shot 74

CAROL: I was very firm.

STEED: She can be you know. Very firm. Thanks! Here's to a closer understanding between nurse and patient.

KEEL: Oh, Carol, would you get me a cup of coffee please.

CAROL: Yes, doctor.

STEED: Lovely girl.

KEEL: How will you explain that?

STEED: I've already done it. I phoned Hopper and told him I had an argument with a cab door.

75. 3 (F- )  
O/sh 2-shot Keel/  
Steed

KEEL: Well now what? /

STEED: It depends on how much longer Lisa keeps her mouth shut.

KEEL: This ... Cardinal.

STEED: His name is Bishop.

KEEL: Does he suspect anything between you and the girl?

76. 2 (J- )  
C.U. Keel

STEED: I don't think so. But the way he laid into her ... /

KEEL: ... while you just stood and watched. /

77. 3 (F- )  
C.U. Steed

Coming to 2J - shot 78

On 3 - shot 77

STEED: What else could I do? If she hadn't shown herself when she did it would be everything - you'd be dealing with a corpse, not a cut hand. It was very unpleasant. I'm a little worried as to how long she can hold out. /

78. 2 (J- )  
2-shot Steed/Keel

KEEL: On the one hand she knows you're not Riordan, and on the other hand ... /

79. 3 (F- )  
2-shot Steed/Keel

STEED: Question; when she falls off the tightrope - which side will it be?

KEEL: You could be in a bit of a jam. /

80. 2 (J- )  
2-shot Steed/Keel

/3 TO B - HOOPER'S OFF/

STEED: Yes. Can I use your phone?

KEEL: Help yourself.

81. 1 (G- )  
M.S. 5 who is taking his temperature.

5'S OFFICE

BOOM A.2.

5: Five ... just a minute.

82. 2 (J- )  
2-shot Steed/Keel

Right - fire away. /

STEED: I'm with Doctor Keel.

5: (DISTORT) Keel?

STEED: My hand's worse, but he's patched me up.

5: (DISTORT) Oh yes - how much have you told him?

Coming to 1G - shot 83



On 2 - shot 82

STEED: Just enough to put him in the picture.

5: (DISTORT) Why?

STEED: It's just possible I might need him.

5: (DISTORT) Very well.

STEED: I've delivered the film to the chemist. /

83. 1 (G- )  
M.S. 5

5: Right, keep me informed. /

84. 2 (J- )  
2-shot Steed/Keel

Take Steed's rise.

STEED: Whitehall 0011. Only use it if you have to. He's got a terrible liver.

KEEL: Call in tomorrow.

STEED: Now look, I'm very busy ..

KEEL: Carol will give you another injection for your hand.

STEED: I'll move heaven and earth.

85. MIX INT. GARAGE BOOM C.I.  
4 (B- )  
W.S., Bloom R f/gd.

Lisa in L

BLOOM: Four o'clock already?

2 TO C - HOOPER'S OFF

Ta ...

86. 3 (B- ) HOOPER'S OFFICE BOOM A.2.  
M.S. Lisa,  
Pick her up at door  
GO with her into  
2-shot with Cardinal      Coming to 4B - shot 87

On 3 - shot 86

CARDINAL: What's the matter with you? You haven't spoken a word to me all day.

HOLD 2-shot

LISA: And you don't know why?

CARDINAL: All right - all right - so I lost my temper last night. How many times do I have to say I'm sorry?

LISA: You've never been sorry for anything.

CARDINAL: Look - forget it, will you Lisa? I've got enough on my plate ... what with Riordan ...

LISA: Riordan? What about Riordan?

CARDINAL: I don't trust him, I think he's a grass.

LISA: You don't trust anybody Jimmy - not any more. But Riordan's all right ... he must be.

CARDINAL: Must he? Supposing I told you that one of the boys reckons he saw him about 11 o'clock last night with a plain-clothes copper.

Coming to 4B - shot 87

On 3 - shot 86

LISA: He couldn't have done ...

CARDINAL: Why not?

LISA: I mean - why would he?  
It - it doesn't make sense. He's  
got no love for the police ...  
and why would he throw away the  
money?

PAN with Lisa

CARDINAL: Yeah - I hadn't  
thought of the money angle.

87. 4 (B- )  
W.S. A/B

INT. GARAGE BOOM C.I.

HOOPER: Steve, I want all the  
boys in my office right away.

88. As Hooper enters  
2 (C- )  
2-shot Hooper/  
Cardinal  
LOOSEN OFF to hold  
2-s. which  
becomes 5-shot,  
Cardinal R f/gd.

HOOPER'S OFFICE BOOM A.2.

HOOPER: Is that all you've got  
to do - keep my chair warm?

CARDINAL: I'm thinking.

4 TO G - HOOPER'S OFF

HOOPER: Well do it on your feet.

CARDINAL: Big deal.

HOOPER: Right. I've just  
seen the boss. The money's  
being collected tonight.

WARREN: Tonight? Bit sudden  
isn't it?

Coming to 3B - shot 89

On 2 - shot 88

HOOPER: Maybe. That's the way they want it.

BLOOM: What's the idea? We've only done half the job.

HOOPER: That's what they wanted us to think: this way there's no time for loose talk.

STEED: Wait a minute Hooper - where do I fit in?

CARDINAL: What's your problem?

STEED: Money - that's my problem.

HOOPER: It's all been fixed. You take a straight fifty per cent now - no questions asked - or you stay on for the next job and get your ten thousand.

STEED: I'll stick around for the full ten.

HOOPER: Good. Now let's get on with it. Jackie - crate up the presses and pack the equipment.

WARREN: Eh?

HOOPER: You two give him a hand. He'll tell you what to do.

WARREN: What's the idea?

HOOPER: We're moving everything.

Coming to 3B - shot 89

On 2 - shot 88

WARREN: But I've all set to reprint.

HOOPER: Come on.

WARREN: What's the matter with him? /

89. 3 (B- )  
C.U. Phone.  
GO UP with hand,  
continue into 3-s.  
Steed/Hooper/  
Cardinal

STEED: I've got to phone the doctor. I've got an appointment. My hand. Remember?

2 TO J - SURGERY

CARDINAL: It won't drop off before tomorrow.

STEED: Look Hooper - I need my hands - both of 'em.

CARDINAL: It would only take one call to have this place lousy with coppers ...

HOOPER: Oh, for heavens sake, Jimmy.

CARDINAL: Use your head ... as soon as he hears we're on the move, his health starts to bother him.

STEED: You never give up, do you?

HOOPER: The Cardinal's right, Riordan - I can't take chances. Nobody leaves here until the stuff is cleared.

STEED: And I can't take chances with this hand.

Coming to 2J - shot 90

On 3 - shot 89

HOOPER: Can't it wait till tomorrow?

STEED: Tomorrow may be too late.

HOOPER: What's the number? What's his name?

STEED: Keel. K-E-E-L.

CAROL: (DISTORT) SLO. 0181

HOOPER: Is that Dr. Keel's surgery?

CAROL: (DISTORT) Yes.

TIGHTEN to 2-s  
Hooper/Steed

HOOPER: One moment please.

STEED: Hello - I want to speak to Doctor Keel. /

90. 2 (J- )  
TIGHT 2-shot Carol/  
Keel

SURGERY BOOM B.I.

CAROL: Who's speaking?

STEED: (DISTORT) My name's Riordan ... it's about an appointment I have with the doctor ...

CAROL: Mr. Riordan? I don't ..

STEED: (DISTORT) I'm a new patient. I came for the first time this morning. Mr. Steed recommended me.

Coming to 3B - shot 91

On 2 - shot 90.

91. 3 (B- ) A/B CAROL: Oh, it's you. Scotch  
this morning, Irish this afternoon./

HOOPER'S OFFICE BOOM A.2.

CAROL: (DISTORT) Yes, of course.  
I'll fetch Dr. Keel

KEEL: (DISTORT) Hello. Keel here.

92. 2 (J- ) STEED: Hello doctor - it's  
M.C.U. Keel Riordan again. I'm sorry to  
trouble you - it's about my hand./

SURGERY BOOM B.I.

KEEL: What about it?

STEED: (DISTORT) I can't get  
back to see you this afternoon for  
the injection like you said doctor  
and I'm a bit worried about it.

93. 3 (B- ) A/B KEEL: Oh - why's that? /  
2-shot Cardinal/  
Steed

HOOPER'S OFFICE BOOM A.2.

STEED: My firm won't let me go  
- I told them I ought to, but  
they won't have it.

KEEL: (DISTORT) Are you there  
now?

STEED: Yes.

KEEL: (DISTORT) Can you call in  
tonight?

94. 2 (J- ) STEED: No - we'll be working  
C.U. Keel very late and your surgery finishes  
at 5.00? /

Coming to 3B - shot 95

On 2 - shot 94

SURGERY

BOOM B.I.

KEEL: Well - you'll have to  
come and see me as soon as you can.

STEED: (DISTORT) It's going to  
be very difficult doctor.

KEEL: Well, leave it with me.

STEED: (DISTORT) Thank you very  
much doctor. Good afternoon to  
you. /

95. 3 (B- )  
3-shot Hooper/  
Cardinal/Steed

HOOPER'S OFFICE

BOOM A.2.

STEED: Satisfied? I'll leave  
TIGHTEN on Hooper it 'til tomorrow. But no longer.

96. MIX  
2 (J- )

SURGERY

BOOM B.I.

M.S. Keel. As he  
picks up phone,  
TIGHTEN in

Keel dials telephone.

/3 TO G - PRINTING ROOM/

5'S OFFICE

BOOM A.2.

97. 1 (G- )  
C.U. 5

5: Five.

KEEL: (DISTORT) My name is  
Keel - Dr. David Keel.

98. 2 (J- )  
C.U. Keel

5: Yes. /

SURGERY

BOOM B.I.

KEEL: Well, Steed mentioned me  
when he phoned you this morning.

5: (DISTORT) Well.

KEEL: Well, he's just telephoned  
me - I'm certain he's in trouble.

Coming to 1G - shot 99



On 2 - shot 98

5: (DISTORT) Why phone you?

KEEL: Somebody must have been listening ... he could phone me without arousing suspicion.

5: (DISTORT) Go on.

KEEL: Thank you. He said that his 'firm' wouldn't let him get away and that he was working late tonight. He obviously wants help and was relying on me to contact you./

99. 1 (G- )  
C.U. 5

5'S OFFICE BOOM A.2.

5: Now listen Keel. Steed knows it's the man behind Hooper I'm after. But I must know what's going on inside that garage./

100. 2 (J- )  
C.U. Keel

SURGERY

5: (DISTORT) I want you to go there and find some way of seeing Steed. As far as they know, your only contact with him is as the doctor and it's a fifty fifty chance they won't tumble.

KEEL: I could insist on BOOM B.I. giving him an injection - that's legitimate enough./

101. 1 (G- )  
C.U. 5

5'S OFFICE BOOM A.2.

5: Say whatever you like - but make sure you see him. The rest is up to him./

102. 2 (J- )  
M.S. Keel

SURGERY BOOM B.I.

KEEL: What's the address?

Coming to 1G - shot 103

On 2 - shot 102

5: (DISTORT) Hooper's Garage,  
Queen's Mews. Can you be there  
in half an hour?

KEEL: Yes, I think so.

5: (DISTORT) Good - by that  
time I'll have a police cordon  
round the place - but they'll  
only be used as a last resort.  
And remember - it's Riordan -  
not Steed. I'll wait for you  
to contact me and thank you, Keel

103. 1 (G- ) KEEL: Don't mention it. /  
M.S. 5

5'S OFFICE BOOM A.2.

2 TO D - PRINTING ROOM

5: Give me my direct line,  
will you? Superintendant  
Dawson ...

FADE TO BLACK

F/U T/C

Keel arriving at Mews  
by car.

104. 3 (G- ) PRINTING ROOM BOOM B.2.  
W.S. Steed L f/gd,  
Bloom R f/gd.

1 TO H - HOOPER'S OFF

STEED: Watch what you're  
doing!

BLOOM: You're pretty jumpy,  
aren't you? I hardly touched it.

WARREN: This is taking longer  
than I thought.

HOOPER: You've got plenty of  
time.

WARREN: When are they coming?

Coming to 2D - shot 105

On 3 - shot 104

S.M. BELL (Distant)                      HOOPER: They'll phone when they're  
on their way: it won't be for  
some time yet.    BELL

CARDINAL: That's not them.

HOOPER: No - too early - besides,  
they'd phone. Any cars waiting  
to be picked up?

BLOOM: Not until the weekend.    BELL

HOOPER: Hold the work and keep  
quiet.

105. 2 (D- )                                      CARDINAL: Jackie, lock the door. /  
2-shot Cardinal/  
Warren.  
PAN Warren to door.

On Q  
106. 3 (G- )                                      LISA: What if it's the police?  
2-shot Steed L f/gd/  
Lisa in C

After Lisa looks at Steed  
107. 2 (D- )                                      CARDINAL: Why should it be? /  
C.U. Steed

108. 3 (G- ) A/B                                      LISA: I don't know ... /

On knock  
109. 2 (D- )                                      CARDINAL: Don't worry kiddo ...  
2-shot Warren/Hooper                                      we've got the best insurance ...

HOOPER: (FROM OUTSIDE) Hooper  
... open up.

110. 3 (G- )                                      CARDINAL: Who was it? /  
Group shot

HOOPER: It's that flaming doctor.  
He wants to see Riordan.

WARREN: Doctor?

CARDINAL: What for?

Coming to LH - shot 111

On 3 - shot 110

HOOPER: Ah! something about his hand.

CARDINAL: Where is he?

HOOPER: In the office

CARDINAL: You let him in?

HOOPER: What else could I do?

STEED: .. you should have let me see him when I wanted to ...

HOOPER: Well, he's here now. Get rid of him as quickly as you can.

HOOPER'S OFFICE BOOM A.2.

111. 1 (H- )  
M.S. Keel  
As they come thro' door

112. 4 (G- )  
2-shot at door  
GO with Steed into  
2-s. with Keel

STEED: Hello doctor.

KEEL: Oh, I'm sorry - I made a mistake. It was only after you phoned that I discovered my nurse had given you a much smaller dose than I thought. I'd like you to have another injection - to be on the safe side. It won't take five minutes.

Keel takes out hypo.  
113. 1 (H- )  
C.U. Cardinal

STEED: Sure

114. 4 (G- )  
2-shot Steed/Keel

CARDINAL: You've gone to a lot of trouble doc - coming out all this way for a new patient. /

Coming to 1H - shot 115

On 4 - shot 114.

KEEL: Not really - I've been seeing several other patients in the area. Roll up your sleeve, will you? /

115. 1 (H- )  
C.U. Cardinal

CARDINAL: Tell me doctor, how did you know where friend Riordan was working? He didn't have any reason to tell you did he? /

116. 4 (G- )  
TIGHT 2-shot Keel/  
Steed

KEEL: No - no, he didn't. As a matter of fact I called in at your digs and they told me there./

117. 1 (H- ) A/B

CARDINAL: In that case, you'd remember the address. /

118. 4 (G- ) A/B

KEEL: Uh?

GO with Keel

CARDINAL: I said what's the address?

KEEL: Now look I don't quite see ...

CARDINAL: All right, doctor. This way. Come on both of you.

On Q  
119. 2 (D- )

PRINTING ROOM BOOM B.2.

C.U. Lisa.  
PULL BACK.  
Hooper in from L f/gd  
to wide. Bloom R f/gd.  
Cardinal/Keel/Steed  
ENTER.

HOOPER: He's taking long enough to give-a transfusion. What the .. Are you crazy - bringing him in here?

CARDINAL: Get over there. Come on - move. Shut up. They just tied themselves up in neat little knots - both of 'em! /

120. 3 (G- )  
2-shot Steed/Keel

Coming to 2D - shot 121

On 3 - shot 120

121. 2 (D- ) KEEL: I thought you said my  
C.U. Cardinal practice wouldn't suffer. /

122. 3 (G- ) CARDINAL: Hooper - I've never  
C.U. Steed trusted Riordan, now I'm going  
to prove it. /

STEED: He's out of his mind ...

PAN to Keel  
123. 2 (D- ) CARDINAL: Shut up .. Let's suppose  
C.U. Cardinal that the doctor's legit, and he  
came here just to see Riordan -  
124. 3 (G- ) like he said. / But that isn't  
M.S. Cardinal all he's seen - so now he's  
He throws gun to dangerous, to all of us. And  
Steed. there's only one way out of that. /  
PAN with gun into  
2-s. Steed/Keel

125. 2 (D- )  
C.U. Cardinal  
126. 3 (G- ) CARDINAL: If you're one of us -  
2-shot Steed/Keel kill him. /

STEED: I won't prove anything  
by killing, Hooper, I'm not  
your hired gun.

As Steed clicks gun  
127. 2 (D- ) HOOPER: Now Jimmy. /  
M.S. Cardinal

128. 3 (G- ) CARDINAL: I wouldn't trust you  
W.S. with a loaded pencil. /  
TIGHTEN as poss. on  
Keel.  
As directed.

STEED: All right, Jackie - the party's over. Thanks.

KEEL: Now what?

STEED: That's a very good question. My mob are expected here in an hour. Now if we could replace this lot with some of our boys it could be quite a lot of fun. It might even lead us straight back to No. 1. Watch them. I'll go and organise things.

KEEL: Don't go too far. I've got a police cordon outside. Remember, my surgery finishes at 5.

KEEL: Very good.

<u>F/U T/C SLIDE:</u>	<u>F/U GRAMS:</u>
IAN HENDRY, PATRICK MACNEE, DELPHI LAWRENCE	Theme
<u>CHANGE SLIDE:</u>	
ALEX SCOTT, GEORGE MURCELL, HERON CARVIC	
<u>CHANGE SLIDE:</u>	
INGRID HAFNER, VIC WISE, JOHN WOODVINE, CYNTHIA BIZERAY	
<u>CHANGE SLIDE:</u>	
TELEPLAY BY RICHARD HARRIS	
<u>CHANGE SLIDE:</u>	
"THE AVENGERS" THEME COMPOSED etc.	
<u>CHANGE SLIDE:</u>	
DESIGNED BY PATRICK DOWNING	
<u>CHANGE SLIDE:</u>	
PRODUCER LEONARD WHITE	
<u>CHANGE SLIDE:</u>	
DIRECTED BY DON LEAVER	
<u>FADE TO BLACK</u>	
<u>F/U SLIDE:</u>	
AN A.B.C. NETWORK PRODUCTION	