

Anthony Percy

ABC TELEVISION LIMITED  
BROOM ROAD  
TEDDINGTON  
MIDDLESEX  
TEDDington Lock 3252

C A M E R A   S C R I P T

'THE AVENGERS' - Episode <sup>40</sup>/<sub>31</sub>

"TRAITOR IN ZEBRA"

by

JOHN GILBERT

Story Editor

JOHN BRYCE

Designed by

TERRY GREEN

Producer

LEONARD WHITE

Directed by

RICHMOND HARDING

STUDIO ONE, TEDDINGTON

CAMERA REHEARSAL	10.00 - 21.00/28.11.62
	10.00 - 18.30/29.11.62
RECORDING	18.30 - 19.30/29.11.62

RUNNING TIME: 51'25" + 2 breaks of 2'05" each

<u>PROD. NO.:</u> 3513	<u>VTR NOS.:</u> VTR/ABC/2171
	VTR/ABC/2171A
	VTR/ABC/2171B
	VTR/ABC/2171C

CAST in order of appearance:

Escorting Officer	RICHARD PESUD
Nash	NOEL COLEMAN
Crane	DANVIERS WALKER
Maggie	JUNE MURPHY
Cathy	HONOR BLACKMAN
Steed	PATRICK MACNEE
Mellors	IAN SHAND
Wardroom Steward	MICHAEL BROWNING
Graham	WILLIAM GAUNT
Franks	RICHARD LEECH
Rankin	JOHN SHARP
Linda	KATY WILD
Thorne	JACK STEWART

24 Extras - 20 Male & 4 Female

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SCHEDULE

Wednesday, 28th November, 1962

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 - 19.45
Line-Up & Make-Up	19.45 - 20.15
VTR Inserts	20.15 - 21.00

Thursday, 29th November, 1962

Camera Rehearsal	10.00 - 12.30
Lunch Break	12.30 - 13.30
Camera Rehearsal	13.30 - 15.30
Tea Break, Line-Up,	
Normal Scan, Make-Up	15.30 - 16.15
Dress Rehearsal	16.15 - 17.30
Notes	17.30 - 18.00
Line-Up	18.00 - 18.30
VTR	18.30 - 19.30

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Floor Manager	..... John Russell	Lighting	... H. W. Richards
Stage Manager	..... Mary Lewis	Sound	..... John Tasker
Prod. Asst.	..... Diana Gibson	Cameras	... Tom Clegg
Tech. Supervisor	... Robert Simmons	Wardrobe	... Frances Hancock
Vision Mixer	..... Gordon Hesketh	Make-Up	.... Launa Bradish

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CAMERAS: 4 Pedestals

SOUND: 3 Booms, 2 slung mics., 2 practical telephones,  
grams., tape.

TELECINE: ABC Symbol, specially shot film with dubbed sound  
(approx. 3 minutes total length), 18 captions, &  
5 slides.

VTR: Three VTR Inserts (approx. lengths 1 minute, 2½  
minutes & 30 seconds).

VTR/ABC/2171, 2171A, 2171B, 2171C

SCENE BREAKDOWN

Scene	Set	Time	Characters	Cameras	Sound	Pages
1.	VTR INSERT VTR/ABC/2171A INT. NASH'S OFFICE	DAY	Nash Officer Crane	1Ax 2Ax	Boom A1x	2
2.	INT. GLEN- DOVER ARMS	DAY	Cathy Maggie Steed Extras?	1A 2A 3A	Boom A1 Boom B1	3 - 6
3.	TELECINE 1 EXT. GATES H.M.S. ZEBRA	DAY	Steed Sentries			6
4.	VTR INSERT VTR/ABC/2171B INT. CRANE'S ROOM	DAY	Crane Officer Steed	1Bx 2Bx	Boom A2x	7 - 10
5.	INT. ZEBRA WARDROOM	EVEN- ING	Nash Mellors Steward Graham Franks Steed Thorne Extras	4A 3B 1B	Boom A2 Boom C1 Slung mics.	11 - 14
6.	INT. GLEN- DOVER ARMS	NIGHT	Rankin Maggie Thomas (x) Linda Extras	1C 2B	Boom B2	14 - 15
7.	INT. CONTROL ROOM AND LABORATORY	DAY	Graham Thorne Steed Cathy Extras	1D 3D 2C 3E 4B	Boom A3 Boom D1	15 - 20

SCENE BREAKDOWN

Scene	Set	Time	Characters	Cameras	Sound	Pages
8.	INT. GLEN-DOWER ARMS	EVEN-ING	Maggie Mollors Rankin Dog Cathy Extras	1C 2B 3F (o/away)	Boom B2	20 - 22
9.	TELECINE 2 EXT. VILLAGE STREET	EVEN-ING	Rankin Dog			22
10.	INT. STREET SHOP	EVEN-ING	Linda Dog	4C	Boom A4	22
11.	TELECINE 3 EXT. VILLAGE STREET	EVEN-ING	Rankin Dog Graham			22
12.	INT. STREET SHOP	EVEN-ING	Graham Linda	4C 3F	Boom A4	23 - 24
13.	INT. BAR WARDROOM	NIGHT	Nash Mollors Steed Steward Graham Extras	1E 3G 4D (Finish on 1)	Boom B3 Boom C1	24 - 28
14.	INT. GLEN-DOWER ARMS	NIGHT	Rankin Dog Maggie Extras	2A 3G1	Boom A5 Slung mic. in booth	28 - 29
15.	TELECINE 4 EXT. GLEN-DOWER ARMS	NIGHT	Mollors			29
16.	INT. GLEN-DOWER ARMS	NIGHT	Mollors Rankin Dog Cathy Maggie Extras	3G 2A 1 on 4E 3A	Boom B2 (swing) Boom A5	30 - 32

SCENE BREAKDOWN

Scene	Set	Time	Characters	Cameras	Sound	Pages
17.	TELECINE 5 EXT. GLEN- DOWER ARMS	NIGHT	Mellors Hands of Franks			32
E N D O F A C T O N E						
18.	INT. GLEN- DOWER ARMS	DAY	Maggie Franks Cathy Steed	2B 4E	Boom A5 Boom B2	33 - 37
19.	INT. CONTROL ROOM	DAY	Thorne Graham Nash Extras	3H 2C 1D	Boom B3	37 - 40
20.	INT. FRANKS' OFFICE	DAY	Franks Cathy	3J 4F	Boom C2	40 - 42
21.	INT. GLEN- DOWER ARMS	DAY	Steed Maggie Cathy	1C 2A 3F (c/away)	Boom B2 Boom A5	42 - 45
22.	TELECINE 6 EXT. VILLAGE STREET	DAY	Franks			45
23.	INT. SWEET SHOP	DAY	Linda Franks Steed	4G 1F	Boom A4	46 - 48
24.	INT. LABORA- TORY	DAY	Cathy Graham Extras	3E	Boom D1	48 - 49
25.	INT. CONTROL ROOM	DAY	Thorne Graham Nash Cathy Extras	1D 2C 3K	Boom B3	49 - 51

SCENE BREAKDOWN

Scene	Set	Time	Characters	Cameras	Sound	Pages
26.	INT. FRANKS' OFFICE	DAY	Franks	4F	Boom C2	51
27.	INT. DARK ROOM	DAY	Franks	4H 3L	Boom D1 (swing)	51
28.	INT. CONTROL ROOM	DAY	Nash Thorne Cathy Graham Extras	1D 2C	Boom B3 tracked L.	51 - 52
29.	INT. DARK ROOM	DAY	Franks	3L	Boom D1 (swing)	52
30.	INT. CONTROL ROOM	DAY	As before	1D 2C 3K	Boom B3	52 - 54
31.	INT. BAR WARDROOM	NIGHT	Nash Franks Steward Graham Extras	3B 1E	Boom A2 Boom C1	54 - 55
32.	INT. SWEET SHOP	NIGHT	Linda Graham's voice	4G	BOOM B4	55 - 56
33.	INT. BAR WARDROOM	NIGHT	Graham Linda's voice Nash Franks Steward Steed Extras.	3B 2D 1E	Boom A2 Boom C1	56 - 58

END OF ACT TWO

SCENE BREAKDOWN

Scene	Set	Time	Characters	Cameras	Sound	Pages
34.	INT. SWEET SHOP	NIGHT	Steed Linda Franks	4G 3F	Boom B4	59 - 61
35.	INT. GLEN-DOVER ARMS	NIGHT	Cathy Maggie Steed Extras	1C 2B	Boom A1	61 - 63
36.	INT. FRANKS' OFFICE	NIGHT	Franks	4J 15	Boom B5	63
37.	INT. GLEN-DOVER ARMS	NIGHT	Maggie Rankin Extras	3G1 2B	Boom A1	63 - 64
38.	INT. RANKIN'S ROOM	NIGHT	Cathy	1G	Boom C3	64
39.	INT. GLEN-DOVER ARMS	NIGHT	Rankin Maggie Extras	3G1 2B	Boom A1	64 - 65
40.	INT. LANDING	NIGHT	Rankin Cathy	1G	Boom C3 Boom A1	65
41.	INT. RANKIN'S ROOM	NIGHT	Steed Cathy Rankin	2G	Boom C3	65 - 66
42.	VTR INSERT VTR/ABC/2171C INT. NASH'S OFFICE	NIGHT	Nash Thorne	2Ax 1Ax	Boom A1x	67
43.	INT. FRANKS' OFFICE	NIGHT	Franks Rankin	4F 3M	Boom B5	68 - 69
44.	INT. DARK ROOM	NIGHT	Franks Rankin	3N	Boom D1 (swing)	69

SCENE BREAKDOWN

Scene	Set	Time	Characters	Cameras	Sound	Pages
45.	TELECINE 7 EXT. ROAD	NIGHT	Steed Cathy			69
46.	INT. DARK ROOM	NIGHT	Franks Rankin	3N 4K	Boom D1 (swing)	70 - 71
47.	INT. OFFICE	NIGHT	Steed Cathy	3M	Boom B5	71
48.	INT. DARK ROOM	NIGHT	Steed Cathy	3N 4K	Boom B6 Boom D1 (swing)	71 - 72
48A.	INT. LABORA- TORY	DAY	Thorne Franks	4B	Boom D1 (swing)	72
49.	INT. CONTROL ROOM	NIGHT	Thorne Franks	1D 2C	Boom A3	72 - 73
50.	INT. LABORA- TORY	NIGHT	Steed Franks	4B 3E	Boom D1	73
51.	INT. CONTROL ROOM	NIGHT	Steed Franks Thorne	1D 2C	Boom A3 Boom C4	73 - 75
52.	INT. LABORA- TORY	NIGHT	Steed Cathy Nash	4B 3E	Boom D1	76
53.	INT. CONTROL ROOM	NIGHT	Franks	1D 2C	Boom A3	76
54.	INT. LABORA- TORY	NIGHT	Steed Cathy Nash	4B 3E	Boom D1	76 - 77



SCENE BREAKDOWN

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Scene	Set	Time	Characters	Cameras	Boom	Pages
55.	INT. CONTROL ROOM	NIGHT	Franks	1D 2C	Boom A3	77
56.	INT. LABORATORY	NIGHT	Steed Franks' voice	4B 3E	Boom D1	77 - 78
57.	INT. CONTROL ROOM	NIGHT	Franks Steed Cathy Extras	1D 2C	Boom A3	78 - 79

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C L O S I N G   C A P T I O N S

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- 1 F/U  
TELECINE (5 secs.) ABC SYMBOL SOF
- FADE SYMBOL
- 2 F/U  
CAPTION SCANNER THE AVENGERS (A) GRAMS: Avengers  
Theme
- 3 CAPTION SCANNER THE AVENGERS (B) .
- 4 CAPTION SCANNER THE AVENGERS (C) .
- 5 CAPTION SCANNER THE AVENGERS (D) .
- 6 CAPTION SCANNER Starring PATRICK MACNEE .
- 7 CAPTION SCANNER and HONOR BLACKMAN .
- FADE CAPTION
- F/U  
VTR INSERT VTR/ABC/2171A

VTR INSERT - VTR/ABC/2171A

8 1Ax Scene 1 - INT. NASH'S OFFICE - Day  
 M.S. NASH looking out of window. BOOM 1Ax  
Q KNOCK S/F/X: Feet marching on barrack square  
 EASE BACK to HOLD 2-shot NASH/OFFICER at door

9 2Ax  
 M.C.S. OFFICER at door  
 OFFICER: Sub-Lieutenant Crane is here, sir.  
 NASH: Right, bring him in, Williams.

As Officer turns  
 10 1Ax  
 2-shot NASH/OFFICER  
 CRAB L. with NASH to desk  
 EASE IN

11 2Ax  
 2-shot OFFICER/CRANE  
 TRACK IN to SINGLE CRANE  
 NASH: Sub-Lieutenant Crane, I have to inform you that as a result of a recent Court of Inquiry the Commander-in-Chief has issued instructions that you be held under close arrest, to appear before a Court Martial to be convened at this station. The charge is that you did on several unspecified dates during the last six months pass on information of a Top Secret nature to a person or persons unknown. If you have a defence, Crane, I hope it's a good one.

12 1Ax  
 2-shot NASH/CRANE

13 2Ax  
 C.S. CRANE & EASE IN  
 CRANE: It is, sir. I am not guilty.

14 1Ax  
 2-shot NASH/CRANE  
 PAN R. with CRANE & T.I. to C.S. PLAQUE  
 NASH: All right, carry on.

GRAMS: Avengers Theme Q13 Old tape

COMING TO SLIDE

CAMS. 1 & 2 CLEAR TO POS. Bx

SUPERIMPOSE  
TELECINE SLIDE

TRAITOR IN ZEBRA

LOSE SLIDE

15 MIX VTR INSERT TO  
1A Scene 2 - INT. GLENDOWER ARMS - Day  
M.C.S. BEER HANDLE being pulled BOOMS A1 & B1

CRAB L. to HOLD EXTRAS/MAGGIE

As Steed enters  
EASE IN to HOLD  
2-shot MAGGIE/STEED

STEED: Good morning. I'm Commander Steed. I believe you have a room reserved for me?

MAGGIE: That's right, sir. It's all ready.

STEED: Thank you. I think I'll have a drink first, if you don't mind; I've been driving all morning. I'll have a large gin.

16 As he moves towards booth  
2A  
2-shot MAGGIE/STEED

MAGGIE: Large gin?

STEED: Pink. Oh, good morning.

17 1A  
2-shot MAGGIE/STEED

CATHY: Good morning.

MAGGIE: That's Mrs. Gale. She's working at H.M.S. Zebra. I suppose you'll be going there too?

18 As he turns  
2A  
2-shot STEED/CATHY

STEED: Yes, that's right, just for a few days. May I offer you a drink, Mrs. Gale?

CATHY: Thank you, Commander. I'll have a gin and tonic please.

COMING TO 3 - SHOT 19

ON CAMERA 2 - SHOT 18

(Steed Xs to Cathy)

STEED: You'll bring them over, will you?

EASE IN to single STEED  
as he sits

CATHY: Why the fancy dress?

STEED: I'm a service psychiatrist at present attached to the Admiralty - temporary short-term commission, acting unpaid. I think it suits me, don't you?

CATHY: You look marvellous, but you don't keep your hat on between decks.

19 3A  
Single CATHY at table

STEED: Now, what's the form? /

CATHY: They have a very fine laboratory, they seem very satisfied with my work, and in one week I've discovered absolutely nothing. Are you sure I'm not wasting my time here? / I'd much rather be in

20 2A  
Single STEED at table

Tahrain helping with the relief work.

21 3A  
Single CATHY

STEED: I thought you were interested in helping Sub-Lieut. Crane? /

CATHY: I am.

STEED: Haven't you managed to find out anything about him?

CATHY: No. Nobody's even mentioned his name. Are you sure he's still there? /

22 2A  
Single STEED

STEED: He's there, all right. Confined to his cabin. The new equipment .....

(continued)

COMING TO 3 - SHOT 23

ON CAMERA 2 - SHOT 22

23 3A  
C.S. CATHY reaction STEED: (contd.)... they've developed at H.M.S. Zebra could become one of the key points in our defence system./

24 2A  
2-shot STEED/CATHY The enemy knows that, and they've found a way of jamming our test transmissions./  
Crane is supposed to have given them the necessary information to do this.

CATHY: But we think he was framed?

25 3A  
C.S. CATHY STEED: It's possible. The idea is to keep him locked up until the next test. If it's unsuccessful, then we shall know he's not responsible./

26 2A  
C.S. STEED CATHY: Yes, but for how long? You can't keep the man locked up indefinitely./

STEED: I don't think it will be for long.

EASE BACK to HOLD 3-shot

CATHY: I suppose he's safer in than out.

27 1A  
M.C.S. MAGGIE at bar STEED: Until we're safe from jamming the prototype equipment can't be put into production./ The final test will be during the NATO exercises at the end of the month.

28 2A  
3-shot MAGGIE/STEED/CATHY

(Maggie Xs to alcove)

CATHY: The road's terrible at weekends, too. There was a traffic jam almost two miles long last Saturday.

COMING TO 3 - SHOT 29

ON CAMERA 2 - SHOT 28

1 CLEAR TO B

STEED: I'll keep clear of it, them.  
Thank you very much. Will you put  
that on my bill?

MAGGIE: Yes, sir.

STEED: Better drink up, I suppose.  
I have to report to the wardroom at  
two.

29 3A  
C.S. CATHY

CATHY: Do you suppose they'll pipe  
you aboard?

30 2A  
C.S. STEED reaction

3 CLEAR TO B

GRAMS: 'Naval  
occasion'  
DW 2528B

MIX  
TELECINE Sequence 1 (25")  
Steed drives up to security  
gate of H.M.S. Zebra in Alvis.  
Naval guard steps out to check  
his pass, then admits him. He  
drives out of sight middle b/g.

Scene 3

SOF

2 CLEAR TO B

MIX  
VTR INSERT VTR/ABC/2171B

VTR INSERT VTR/ABC/2171B

31 1Bx Scene 4 - INT. CRANE'S ROOM - Day  
C.S. PAPERS on desk BOOM A2x  
PAN UP to M.C.S. CRANE at desk  
PAN CRANE L. & EASE IN

As Crane looks to door  
32 2Bx  
2-shot STEED/CRANE

OFFICER: Commander Steed.

(Exit Officer)

STEED: Leave us, please. Hello -  
sit down, won't you? How you feeling?

CRANE: How do you think? How would  
you feel?

STEED: Just relax and answer my  
questions, will you?

CRANE: What do you want?

33 1Bx  
M.C.S. CRANE sitting on bed

STEED: Just a friendly chat./

CRANE: I'm not mad, you know.

STEED: Nobody said you were.

34 2Bx  
2-shot CRANE/STEED

CRANE: Then why are you here?/

STEED: I told you, just to talk to  
you. Don't you want to talk?

CRANE: No.

STEED: All right, then - I'll do  
the talking, shall I?

COMING TO 1 - SHOT 35



ON CAMERA 2 - SHOT 34

CRAB L. as he moves  
to HOLD M.C.S. STEED

CRANE: You do that - doctor.

STEED: The Navy has built the finest unit for tracking enemy missiles in the world. The transmitter is controlled by a ruby crystal, the formulas are top secret, the fact that it could be jammed means that an enemy agent knew the formulas - otherwise they couldn't have built the machine that jammed us, so someone in the unit was passing out the information. You?

35 1Bx  
C.S. CRANE reaction

36 2Bx  
M.C.S. STEED

37 1Bx (crabbed L.)  
C.S. CRANE

CRANE: No!

HOLD 2-shot as STEED sits

STEED: A list of the metals was found in your room. Also a copy of the formula and all the calibration graphs.

CRANE: And a dictionary and a travel brochure, which 'proved' I was planning to take my next leave in a certain foreign country.

STEED: Were you?

CRANE: No.

STEED: Then why by the dictionary?

CRANE: I never saw it before.

COMING TO 2 - SHOT 38

ON CAMERA 1 - SHOT 37

HOLD single CRANE

STEED: Three witnesses at the Court of Inquiry said that you have repeatedly expressed your admiration -

CRANE: All I said was that the government of this country could learn a thing or two about efficiency. /

38 2Bx  
M.C.S. STEED at window

STEED: That's your opinion. How much did they pay you? Who was your contact? If you tell me the truth I may be able to help you. If you persist in lying to me I can do nothing.

EASE BACK to HOLD  
2-shot CRANE/STEED

CRANE: Well, if you really want to know, they deposited a million dollars for me at the bank of Honolulu. I have a beautiful black dancing girl waiting for me. It'll only be fifteen years!

39 1Bx  
C.S. CRANE on bed

40 2Bx  
C.S. STEED

STEED: Why did you, on several occasions, stay behind in the Control Room after the others had gone? /

41 1Bx  
C.S. CRANE

CRANE: Because I wanted to learn something about my job.

STEED: Or was it to memorise the formula?

42 2Bx  
Low-angle CRANE/STEED

CRANE: No. /

STEED: Which you afterwards typed out - on your own typewriter?

COMING TO 1 - SHOT 43

ON CAMERA 2 - SHOT 42

CRANE: No.

43 Crane rises  
1Bx  
C.S. CRANE

STEED: I think you're lying. /

44 2Bx  
2-shot CRANE/STEED

CRANE: The answer is no!

EASE IN to single STEED

STEED: I think that you were approached because of your known political sympathies, that gradually, bit by bit, you got yourself into a position from which you could not back out /- because they had paid you too much and because you were afraid!

45 1Bx  
C.S. CRANE

CRANE: That's not true!

STEED: I think it is.

CRANE: I didn't do it - I gave no information whatever to anyone. Whose side are you on? /

46 2Bx  
C.S. STEED  
EASE BACK to HOLD  
2-shot CRANE/STEED  
PAN DOWN to C.S. CRANE

GRAMS: Avengers  
Theme  
Q16B  
Old tape  
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COMING TO 4 - SHOT 47

ON VTR INSERT VTR/ABC/2171B

47 4A Scene 5 - INT. ZEBRA WARDROOM - Day  
C.S. GLASS BOOMS A2 & C1  
Slung mic.  
PAN UP to reveal  
NASH & MELLORS at bar S/F/X: Male  
chatter and  
laughter

48 3B  
3-shot STEWARD/MELLORS/NASH  
NASH: Has Commander Steed arrived  
yet?

MELLORS: Yes, sir.

HOLD 2-shot MELLORS/NASH

EASE IN

NASH: I didn't say drown it!

MELLORS: He saw Crane after lunch and  
then went out. He wanted to see you,  
but you were in the Control Room./

49 4A  
M.S. MELLORS/NASH at bar  
3 CLEAR TO C/  
(They X to billiards  
table through arch c.)  
NASH: Let's go and see how the others  
getting on, shall we?

50 1B  
M.C.S. FRANKS  
PAN UP & EASE BACK to  
HOLD M.L.S. MELLORS/NASH  
in arch

51 3C  
M.C.S. GRAHAM  
1 CLEAR TO C/  
NASH: What are you looking so gloomy  
about, Graham?

GRAHAM: We had a bit of trouble with  
the computer, sir - there's something ...

HOLD GRAHAM to  
2-shot NASH/GRAHAM

NASH: Don't talk shop in the Mess,  
Graham, least of all when it's our ...

(continued)

COMING TO 4 - SHOT 52

ON CAMERA 3 - SHOT 51

NASH (continued): ... social evening.  
Haven't you ever heard of security?

MELLORS: Here's Commander Steed now,  
sir.

52 4A (crabbed R.)  
Single STEED  
PAN STEED R. to 3-shot  
STEED/NASH/MELLORS

NASH: Oh, good. / Commander Steed?  
I'm Nash. Welcome to Zebra. What will  
you drink?

STEED: Thank you. I'd like a gin.

NASH: Steward! Have a good trip down?

STEED: No too bad. Foggy out of London,  
plain sailing after that.

CRAB L. to HOLD  
GROUP SHOT

NASH: Fine. You're staying at the  
Glendower Arms, aren't you? If you have  
any complaints, kick my secretary here.  
Oh, let me introduce you - this is Joe  
Franks, our local press baron. This is  
Commander Steed - a head-shrinker from  
the Admiralty.

FRANKS: Hello.

NASH: And this is Dick Thorne - he's  
the chief egg-head around here. On loan  
to us from Malvern. / You might show  
Commander Steed your box of tricks  
tomorrow, Dick. Not that he'll under-  
stand it.

53 3B  
2-shot THORNE/STEED

COMING TO 4 - SHOT 54

ON CAMERA 3 - SHOT 53

STEED: Not a chance.

THORNE: Delighted.

54 4A  
2-shot NASH/GRAHAM

STEED: Thank you./

NASH: And this is Sub-Liet. Graham,  
a very serious scientist, eh?

GRAHAM  
STEED): How do you do?

NASH: Come along, Mellors, organise  
some drinks for our guests.

MELLORS: Yes, sir. Steward! Same  
again.

NASH: This is our social evening,  
Steed. Once a month we have a few of  
our civilian friends in for a game and  
a drink. Musn't lose contact, you know.

PAN L. to HOLD  
2-shot STEED/FRANKS

FRANKS: Nice to meet a stranger from  
outer space. Are you staying long,  
Mr. Steed?

STEED: Just a few days.

FRANKS: Somebody here in need of a  
psychiatrist? /

55 3B  
GROUP SHOT  
EASE IN to Single STEED

4 CLEAR TO B

STEED: No, no-one I can think of  
immediately.

COMING TO 1 - SHOT 56

ON CAMERA 3 - SHOT 55

FRANKS: Tell me, Mr. Steed, what kind of treatment do you specialise in?

STEED: Any kind that fits, you know.

GRAMS: Avengers  
Q 11 - old tape

56

1C

Scene 6 - INT. GLENDOWER ARMS - Night

M.S. DARTS BOARD  
o/s R. Rankin

BOOM B2

As he throws CRAB L. &  
HOLD RANKIN to board

S/E/X: Low  
chatter

PAN DOWN to glasses on table

PAN UP to HOLD  
2-shot RANKIN/THOMAS

TRACK IN with RANKIN  
to HOLD 2-shot RANKIN/MAGGIE

3 CLEAR TO E

57

2B

2-shot RANKIN/MAGGIE

RANKIN: Could we have the same again,  
please, Maggie?

MAGGIE: Of course, Mr. Rankin. Who's  
winning?

RANKIN: Thomas, as usual. My eye isn't  
in yet, really. As a matter of fact,  
I'm the worst darts player in the world.  
Still, it's fun. One for yourself, Maggie?

HOLD single MAGGIE  
CRAB R. with her to  
HOLD 2-shot MAGGIE/LINDA

MAGGIE: Thank you, Mr. Rankin. I'll  
have a lager with my supper, if I may.  
Mustn't have too much on an empty stomach.  
Hello, Linda. I thought you were going  
out tonight.

58

1C (tracked in)  
2-shot MAGGIE/LINDA

LINDA: Oh, he couldn't come. (continued)

COMING TO 2 - SHOT 59

ON CAMERA 1 - SHOT 58

LINDA: (contd.) Got to make out a report or something. Anyway, I'm tired of him. Tired of this whole ruddy place. Darts and beer, that's all they ever think of.

MAGGIE: Don't tell me. I'm sick of the same old faces. Few more weeks and we'll be out of this hole forever. How's the saving?

LINDA: Eight-five pounds so far. And you?

59

2B  
C.S. CHINA PIG

1 CLEAR TO D

PAN UP to  
C.S. MAGGIE

MAGGIE: Sixty-odd. This'll be the twentieth time I've had to empty him. Another ten pounds should be enough. Adn then the bright lights. This is one little piggy that's not going to stay at home.

60

1D  
M.C.S. OSCILLOGRAPH

Scene 7 - INT. CONTROL ROOM - Day

BOOMS A3 & D1

CRAB R. to HOLD  
2-shot RATING/GRAHAM

2 CLEAR TO C

S/F/X: Hum of generator

.As Graham moves CRAB R. to shoot over equipment

GRAHAM: Slash it ... that's too much. Bring it up ... be gentle, you're not trying to throttle someone.

61

2C  
M.L.S. DOOR c., GRAHAM R.

THORNE: This we could call the main control. The transmitter is up top, with another dish like that one. There's a computer there that does ...

(continued)

COMING TO 1 - SHOT 62



ON CAMERA 2 - SHOT 61

THORNE: (contd.)... all the quick thinking for us. And it all comes out there.

STEED: I'm not too clear what it is you actually transmit.

PAN L. with them  
HOLD 2-shot

THORNE: Light. A specially manufactured ruby is inserted into a tube. Then we squirt light down the tube, the light beam bounces back off some object miles up in the sky, and, er, we know what the enemy had for breakfast.

STEED: What's the advantage over radar?

THORNE: Far more powerful and accurate. And the light waves are as ordered and a controllable as the waves produced by ordinary radio valves. / Distance in hundreds,

62 1D  
M.C.S. MONITOR

height in tens ... so you can see she's about a hundred miles up and fifteen hundred away. / She's an

63 2C  
2-shot STEED/THORNE

instrument capsule - tests the upper atmosphere. She's been in orbit about a year now. Trouble is, we know where to look for her - it's all too easy. /

64 1D  
M.C.S. STEED

HOLD 2-shot

STEED: If you know where she is, why do you have to track her?

COMING TO 3 - SHOT 65

ON CAMERA 1 - SHOT 64

2 CLEAR TO B/

THORNE: Just for practice. In case there were ever anything flying around that we really wanted to know about?

STEED: So it's a sort of radar?

THORNE: Sort of. The width and frequency of the beam depends on the presence of minute quantities of metals, such as chromium, niobium or titanium. These are mixed with carbon and fused over a white-hot flame until you get growth of ruby. I'll show you the laboratory now. You sure you're not too bored with all this?

STEED: No, just baffled.

(Exeunt R. to lab.)

THORNE: I shan't be long.

65 3E  
M.S. SHELVES & CATHY  
PAN R. with CATHY  
CRAB R. to HOLD  
2-shot STEED/THORNE

GRAHAM: Aye, aye, sir./

S/F/X: Louder hum of grinding machine

1 CLEAR TO C/

THORNE: This is the lab. There we make the powder, for the rubies. The manufacturing process is no secret - it's what we put with them that counts./

66 4B  
C.S. CATHY reaction

S/F/X: Hum of generator starting up

67 3E  
2-shot STEED/THORNE  
HOLD THORNE TO shelves

THORNE: Code names, for some of the chemicals we use. Are you ...  
(continued)

COMING TO 4 - SHOT 68

ON CAMERA 3 - SHOT 67

THORNE: (contd.) ... mouth of a chemist?

HOLD 3-shot  
THORNE/STEED/CATHY

STEED: Always bottom of the class.

EASE IN to TIGHT 3-shot

THORNE: This is more interesting. Here's where we actually make the crystals - we do quite a lot just for practice. This is my new assistant - she's a trainee from Malvern.

68 4B  
C.U. CATHY

STEED: How do you do?

CATHY: Hello.

STEED: Can women do this sort of thing?

69 3E  
2-shot STEED/THORNE

THORNE: Oh, yes, under careful supervision. / Dr. Gale, would you mind showing Commander Steed what you are doing.

CATHY: Yes, of course.

(Thorne exit L.)

THORNE: Excuse me.

(Cathy moves u/s of bench to Steed)

STEED: Aren't you frightened or burning your fingers?

EASE IN to  
2-shot STEED/CATHY

CATHY: What woman would be for a ruby this size? Anyway, you can control the flame quite easily - here. Here you can see the synthetic growth beginning.

(continued)

COMING TO 4 - SHOT 70

ON CAMERA 3 - SHOT 69

(Thorne enters fr. R.)

CATHY: (contd.) The flow of powder is regulated by this trembler here. (SOFTLY) They're having a new test transmission on a satellite next week, with a new frequency ... /

70 4B  
C.S. STEED

STEED: It looks like sugar. (SOFTLY) Is the frequency settled?

CATHY: Yes, this morning.

71 3E  
Single CATHY

STEED: What about the ruby? /

CATHY: Thorne made it himself - without help.

CRAB R. to HOLD 3-shot  
STEED/THORNE b/g./CATHY

STEED: Could anyone find out what the mixture was after the ruby was made, or would it have to be before?

CATHY: I'm not sure.

THORNE: Okay in a moment, Steed?

72 4B  
Single STEED

STEED: Any time. / (SOFTLY) Find out - it's vital.

73 3E  
Single CATHY

CATHY: Could it be Thorne?

STEED: Perhaps. How long does it take to line up the transmitter?

74 4B  
Single STEED

CATHY: Two or three days. /

COMING TO 3 - SHOT 75

ON CAMERA 4 - SHOT 75

STEED: Do if anyone is going to jam next week's test, they'll have to know the formula pretty soon. That means the information has to go out quickly - maybe tonight.

75 3E  
2-shot STEED/CATHY  
(Enter Thorne)

THORNE: Any the wiser?

STEED: Not much. I think I'll stick to psychiatry.

76 4B  
Single CATHY  
(Exeunt R. Thorne & Steed)

CATHY: Good idea.

GRAMS: Avengers  
.Theme  
Q9  
New tape

3 CLEAR TO F

77 1C (tracked in)  
M.S. MAGGIE in front of bar  
TRACK BACK to HOLD  
2-shot MELLORS/MAGGIE

Scene 8 - INT. GLENDOWER ARMS - Evening  
BOOM B2  
MAGGIE: Can't you find anyone S/F/X: Pub b/g noise  
to play with, Mr. Mellors?

4 CLEAR TO C

MELLORS: I'm just doing a spot of practice, Maggie.

PAN L. with MELLORS to board  
PAN R. to HOLD 2-shot

MAGGIE: Shall I ask them over there?

MELLORS: No, thanks, Maggie - not tonight.

78 2B  
M.C.S. DOG on stairs  
PAN UP to HOLD  
2-shot MAGGIE/RANKIN

RANKIN: Good evening, Maggie.

MAGGIE: Good evening, Mr. Rankin. I havdn't seen you with your paint-box lately - what's the matter? Lost your inspiration?

79 1C  
Single RANKIN at bar

COMING TO 2 - SHOT 80

ON CAMERA 1 - SHOT 79

RANKIN: It's the light, Maggie.  
There's no light in this cold valley.  
You've got to go south, where the  
sun reaches down into the earth and  
burns out the living colours ... /

80 2B  
2-shot MAGGIE/RANKIN

MAGGIE: Well, I've only been as  
far South as Swansea, myself, but  
if you want someone to carry your  
paint-b : ...

RANKIN: Ah, one day, Maggie, one  
day I'll paint you cawotting in the  
Mediterranean, like a mermaid. /

81 1C  
M.C.S. MELLORS throwing darts  
Rankin b/g  
PAN MELLORS L. to board  
EASE IN to C.S. BOARD

82 2B (on door)  
M.C.S. CATHY

CATHY: Good morning, Maggie.

TRACK IN & PAN L.

MAGGIE: Good evening, Mrs. Gale.

83 1C  
2-shot, RANKIN d/s end of  
bar, CATHY u/s end  
TRACK BACK & PAN L. with  
RANKIN to darts board

84 2B  
C.S. CATHY reaction

85 1C  
C.S. RANKIN

86 3F  
CUTAWAY Rankin's hand writing

87 2B  
Single RANKIN

COMING TO 1 - SHOT 88

ON CAMERA 2 - SHOT 87

EASE BACK to HOLD  
2-shot RANKIN/CATHY

RANKIN: Good evening, Mrs. Gale.

CATHY: Hello. What about a game  
of darts?

RANKIN: I'm awfully sorry, I must  
catch the show. I'll be back, though.  
I'd be happy to give you a game then.

(Rankin exit R.)

CATHY: Right. I'll get in some  
practice.

88 1C  
C.S. DARTS BOARD.

PAN R. with Cathy's hand  
to C.S. CATHY

GRAMS: Avengers  
Theme  
Q21  
New tape

2 CLEAR TO A

MIX  
TELECINE Sequence 2 (20")  
Rankin walks along street to  
sweet-shop. Bends down & puts  
note into dogs collar - it runs  
into shop & Rankin walks forward  
to stand behind tree watching  
shop.

Scene 9

SOF

1 CLEAR TO E

89 4C  
M.C.S. LINDA behind counter

Scene 10 - INT. SWEET SHOP - Evening

BOOM A4

CRAB L. to HOLD  
2-shot LINDA/DOG

LINDA: There's a good dog.

TELECINE Sequence 3 (20")  
Graham walks across common &  
enters sweet-shop, watched by  
Rankin. C.U. Rankin's face.

Scene 11

SOF

COMING TO 4 - SHOT 90





ON CAMERA 3 - SHOT 91

GRAHAM: Still yearning for the gay life and the bright lights, are you?

LINDA: Why shouldn't I? I don't want to stay all my life in this place. I'm saving every penny I can to get out of here. /

92 4c  
C.S. GRAHAM

GRAHAM: And how do you get the pennies to save?

LINDA: Wouldn't you like to know?

93 3F  
C.S. LINDA

GRAHAM: Yes, I would. / Look, if you're in some sort of trouble I wish you'd tell me what it is.

LINDA: I think you should mind your own business. /

94 4C  
2-shot LINDA/GRAHAM

GRAHAM: Linda -

3 CLEAR TO G

LINDA: I can look after myself thank you. I don't need you any more.

GRAHAM: Don't be so stupid -

LINDA: I don't need you any more.

GRAHAM: All right. If you change your mind, you know where I am.

HOLD 2-shot as Graham exit. EASE IN to C.S. LINDA

COMING TO 1 - SHOT 95

ON CAMERA 4 - SHOT 94

95 1E Scene 13 - INT. ZEBRA WARDROOM - Night  
M.S. GROUP at table by billiards table BOOMS B3 & C1  
CRAB L. with STEWARD  
to HOLD 3-shot  
STEED/NASH/MELLORS

NASH: Have you seen Crane this morning?

4 CLEAR TO E

STEED: Only for a few moments.  
He's suffering from acute depression.

96 3G  
2-shot NASH/MELLORS

NASH: It's only to be expected under the circumstances. / Have you been able to form any opinion as to whether he's lying or not?

STEED: Impossible to say yet, sir.

MELLORS: What might your unprofessional opinion be, sir? /

97 1E  
M.C.S. STEED

STEED: What would you like me to say, Mellors?

98 3G A/B  
2-shot

MELLORS: I'm not sure. / I like Crane. He's a nice enough fellow. But it would be rather embarrassing if we had arrested the wrong man.

99 1E  
3-shot STEED/NASH/MELLORS

STEED: Precisely. / That's why I cannot give an opinion on him yet - professionally or unprofessionally.

(Enter Graham)  
HOLD 4-shot

GRAHAM: Ah, there's the man. Good evening, sir.

COMING TO 3 - SHOT 100

ON CAMERA 1 - SHOT 99

CRAB R. to HOLD  
2-shot MELLORS/GRAHAM

NASH: good evening, Graham.

GRAHAM: Something I forgot ...  
sorry to mention it at this late  
hour. My report, old boy, remember?

MELLORS: Surely.

GRAHAM: Couldn't remember if I'd  
mentioned it -

MELLORS: It's all under control,  
don't worry.

GRAHAM: I particularly wanted the  
Captain to see it, you know, by  
tomorrow -

(Graham exit R.)

MELLORS: Leave it to me.

100 3G  
3-shot STEED/MELLORS/NASH

NASH: What was that about, Mellors?

MELLORS: Oh, one of the usual  
reports,,sir.

NASH: I see. Where are you off  
to at this hour?

MELLORS: Well, actually, sir, I've  
a small piece of unfinished business  
in the village.

101 1E  
C.U. STEED reaction

NASH: Have you? Well, don't keep  
her up all night.

102 3G  
2-shot STEED/NASH

COMING TO 1 - SHOT 103

ON CAMERA 3 - SHOT 102

NASH: If you'll excuse me, Steed,  
I've got a pile of work to do ...

STEED: Of course.

NASH: Make yourself at home -  
come up here whenever you like.  
We're glad to have you. Even if  
you are an Admiralty head-shrinker!

(Nash exit L.)

103 As Steed turns  
LE (crabbed L. onto bar)  
M.C.S. STEED

STEED: I only shrink the ones  
that need shrinking./

CRAB R. with Steed &  
TRACK IN to HOLD 2-shot  
STEED/GRAHAM

GRAHAM: Like a game, sir? There's  
nothing on the board.

STEED: Oh, thank you very much.

3 CLEAR TO G1

GRAHAM: How's your patient?

STEED: Crane? Pretty cheerful.

GRAHAM: What do you think of him?

STEED: Is he a friend of yours?

Cameras 1 & 4  
as directed

GRAHAM: Yes, the only real friend  
I ever had. We lived only a mile  
apart when we were kids, but we  
never met until we joined the Services.  
Funny world, isn't it? When you know  
him better you'll realise that Crane  
could never have done this.

STEED: You musn't take it too  
personally, Graham.

COMING TO - SHOT

ON CAMERA - SHOT

GRAHAM: Why not? Crane and I are like brothers. Don't ask me why, I don't know. It's just that now he's in trouble I've got to do something. I know he's innocent. Look, I've discovered that there were two other channels - two - by which this information could have been passed out, and I've put it all down in my report. And when the captain reads that report, he'll have no alternative, no alternative whatsoever ....

STEED: I think that was my shot.

GRAHAM: Sorry ... are we playing billiards or snooker?

STEED: Snooker - billiards has only three balls.

GRAHAM: Sorry ... let me buy you a drink ...

(Steed helps Graham out L.)

STEED: } Ad lib.  
GRAHAM: }

110 2A  
M.C.S. DOG on chair  
PAN UP to HOLD  
M.S. RANKIN  
HOLD 2-shot MAGGIE/RANKIN

Scene 14 - INT. GLENDOWER ARMS - Night

BOOM A5

S/F/X: Pub b/g  
& telephone

COMING TO 3 - SHOT 111

ON CAMERA 2 - SHOT 110

MAGGIE: Telephone call for you,  
Mr. Rankin.

111 3G1  
M.L.S. RANKIN  
HOLD RANKIN to phone  
EASE IN to C.S. RANKIN

RANKIN: Thank you, Maggie. /

Hello? Oh, it's you. I thought  
I told you never to ... I see.  
Don't panic, dear boy. We can't  
talk about it over the phone.  
You'd better come here and tell  
me all about it ... Right. (HE  
HANGS UP, THEN DIALS ANOTHER  
NUMBER) Rankin here. I've just  
had a friend of mine from H.M.S.  
Zebra on the phone. Yes ... he's  
run into a spot of trouble. I  
think we may have to ... yes.  
Good, I'll leave it to you, then.  
He's coming by car. Should be  
here in about ten minutes. All  
right, then, we'll leave it like  
this: if he comes out alone, you'll  
know why.

(He hangs up)

GRAMS: Avengers  
Theme  
Q17  
New tape

MIX  
TELECINE Sequence 4 (25")  
Mellors drives up to pub  
& stops car. Gets out,  
walks round bonnet and  
enters door of pub.

Scene 15

SOF

COMING TO 3 - SHOT 11

ON TELEPHONE

112 3G1 Scene 16 - INT. GLENDOWER ARMS - Night  
HIGH- & WIDE- / BOOMS B2  
SHOT OF PUB (swing R.)  
TRACK IN to M.S. MELLORS and A5  
as he goes to booth

113 2A /  
2-shot MELLORS / RANKIN  
EASE IN to single MELLORS

MELLORS: It's Graham - he's sent  
in a report - he doesn't mention  
my name, but he points out two  
ways in which the metals could have  
been known. One, the supply people -  
he's wrong there, that's a lot of  
rubbish. Then he says that the  
formula for each new ruby is sent  
Top Secret to Admiralty, and there-  
fore anyone in a position to break  
and replace the seals on the envelope -

114 3G1 (onto booth)  
M.L.S. RANKIN

RANKIN: My dear boy, it's not enough  
to show what might happen - you have  
to prove that it did. And how can  
anyone do that? Does he mention any  
names?

MELLORS: No.

115 2A /  
C.S. MELLORS

RANKIN: Who's going to read this  
report?

MELLORS: The captain. I was going  
to hold up the report - lose it if  
necessary, but now Graham's told  
the captain about it.

COMING TO 3 - SHOT 116

ON CAMERA 2 - SHOT 115

RANKIN: All right, don't lose your head.

MELLORS: I can't go on like this. It's too risky - that's what I came to tell you. / I'm through.

116 3G1  
2-shot MELLORS/RANKIN  
EASE IN to single RANKIN

RANKIN: They're not going to like this. In fact, the skipper is going to be most upset. /

117 2A  
C.S. MELLORS

MELLORS: I've heard too much about the blasted skipper. Who is he, anyway? Just tell me who he is, I'll do my explaining to him. /

118 3G1  
C.S. RANKIN

Go on, tell me who he is!

119 2A  
2-shot MELLORS/RANKIN

RANKIN: Just keep calm ... /

3 CLEAR TO A

(Cathy comes to bar b/g)

120 4E  
2-shot MAGGIE/CATHY

CATHY: Good evening, Maggie. You haven't seen Commander Steed, have you?

MAGGIE: No, he hasn't been in all evening.

CATHY: He promised me a game of darts. Probably still drinking at the Wardroom. /

121 3A  
Single RANKIN  
CRAB R. & PAN L. to  
HOLD 2-shot MELLORS/RANKIN

COMING TO TELECINE



ON CAMERA 3 - SHOT 121

RANKIN: Go back to the station.  
I'll arrange a meeting with you,  
the day after tomorrow. In the  
meantime, don't look so worried.  
Go out of here with a face as long  
as that and somebody will be bound  
to suspect you.

MELLORS: All right. Goodnight.

(Exit Graham)

RANKIN: 'Night.

EASE IN to C.S. DOG  
on chair by Rankin

GR. MS: Avengers  
Theme  
Q16  
New tape

TELECINE Sequence 5 (20")  
Mellors comes out of pub,  
crosses road and gets into  
car. He is strangled by  
gloved hands from behind.  
Ends on C.U. face.

Scene 17

SOP

MIX  
TELECINE SLIDE

segue Q13

END OF ACT ONE

FADE SOUND AND VISION

CAMERA 1 TO POSITION D - CONTROL ROOM  
CAMERA 2 TO POSITION B - GLENDOWER ARMS  
CAMERA 3 TO POSITION H - CONTROL ROOM  
CAMERA 4 TO POSITION E - GLENDOWER ARMS

F/U  
TELECINE SLIDE

THE AVENGERS - ACT TWO

GRAMS: Avengers  
Theme  
opening

122 2B (onto table by entrance) Scene 18 - INT. GLENDOWER ARMS - Day  
M.S. GROUP AT TABLE BCOMS A5 & B2  
PAN R. & TRACK BACK  
with CATHY S/F/X: Pub b/g

CATHY: Good evening, Maggie.

FRANKS: Mrs. Gale?

HOLD 2-shot  
FRANKS/CATHY

CATHY: Yes?

CRAB R. to HOLD  
2-shot FRANKS/CATHY  
favouring FRANKS

FRANKS: My name's Franks. I run  
the 'Echo & Chronicle' - I hope my  
reporter didn't bother you?

CATHY: Not at all. I'm sorry I  
couldn't be of more help.

FRANKS: Will you come and have a  
drink?

CATHY: No, thanks, not just now.

FRANKS: Shocking business, wasn't  
it? I've already spoken to the  
police - they're completely baffled,

123 4E (crabbed R.)  
C.S. CATHY (continued)

COMING TO 2 - SHOT 124

ON CAMERA 4 - SHOT 123

FRANKS: (contd.) ... except that  
the motive was apparently robbery.

CATHY: Oh?

FRANKS: Yes, his wallet was taken.

CATHY: They say up at the station  
that he never carried much about  
with him.

124 2B  
C.S. FRANKS

FRANKS: His attacker evidently  
didn't know that. There's a lot  
of outside labour around just now.

EASE BACK to HOLD  
2-shot FRANKS/CATHY

CATHY: A rather violent way to  
rob someone, surely?

FRANKS: Possibly. Anyway - to  
change the subject - how do you  
like our little community? I  
expect it seems a little backward  
after London/ - oh, forgive me,

125 4E  
CATHY reaction

I have to find out these things;

126 2B  
Single FRANKS loaning  
on bar

it's only a country paper, but  
we like to keep awake. Have you  
seen much of the town?

HOLD 2-shot  
FRANKS/CATHY

CATHY: I'm afraid not. I've been  
kept rather busy.

FRANKS: I'd like to show it to  
you, if I may.

CATHY: That's very kind of you.

COMING TO 4 - SHOT 127

ON CAMERA 2 - SHOT 126

FRANKS: Not at all. How about tomorrow? Sunday's probably a good day for both of us.

CATHY: Yes, that's fine.

FRANKS: I'll call for you here, give you a noggin, and then we'll do our tour. You might even care to see the old Echo & Chronicle offices - it's a good example of a family newspaper. / Even though it's not my family.

127 4E  
Single CATHY

CATHY: Have you lived here long?

FRANKS: Long enough to know better, and that's a fact / ... no, I musn't grumble, I have fun here.

128 2B  
2-shot FRANKS/CATHY

CATHY: You must know everyone for miles around.

(Enter Steed)

CRAB L. to HOLD 3-shot  
FRANKS/STEED/CATHY

FRANKS: Well, if I don't, it means they must lead a pretty dull life. Ah, hello, squire. Off the leash again?

STEED: Temporarily, yes.

FRANKS: Start as you mean to go on. About eleven o'clock, then? You won't get away without a drink next time.

CATHY: Yes, that's fine.

COMING TO 4 - SHOT 129

ON CAMERA 2 - SHOT 128

(Exit Franks)

HOLD 2-shot  
CATHY/STEED

FRANKS: Ne seeing you.

STEED: Yes. Always safe with a  
pipe-smoker.

129 4E  
Single STEED

CRAB R. to HOLD 2-shot

CATHY: I'll let you know. / He  
asked me if I'd like to see over  
his newspaper offices. I said I  
would.

130 2B  
2-shot CATHY/STEED

STEED: You did, eh? Keep your  
eyes open, we haven't much time. /

CATHY: I found out one thing.  
The only way to discover the for-  
mula of the ruby after it's been  
made - unless Thorne is the leak -  
is to get at the list of the com-  
ponents that he sends Top Secret  
to the Admiralty.

131 4E  
Single CATHY

STEED: The new ruby's finished.  
So if the formula is going to leak,  
it's probably leaked by now. It's  
possible that Mellors was the leak. /

But if so, if he was one of them,  
why did they kill him?

132 2B  
B.C.S. STEED

CATHY: Apparently the police think  
it was one of the outside labourers. /

STEED: Who told you that?

CATHY: Franks.

COMING TO 4 - SHOT 133

ON CAMERA 2 - SHOT 132

133

4E  
B.C.S. CATHY

STEED: Was Franks in here last night, when you saw Mellors?

CATHY: No, I'm positive.

STEED: Who, then?

CATHY: Well, it was pretty crowded.. No-one that I noticed, except that artist character ... /

134

2B  
2-shot STEED/CATHY

STEED: Rankin?

4 CLEAR TO F

CATHY: Yes.

STEED: What was he doing?

CATHY: They were playing cards together. They seemed perfectly normal.

STEED: We've got a lot of pieces, but they don't fit together. It's the link we've got to find, the link ...

EASE IN to dominoes on table

GRAMS: Avengers link  
Q4B  
old tape

135

3H  
C.S. CONE OF TUBE being unscrewed  
ELEVATE to HOLD 2-shot RATING/GRAHAM

Scene 19 - INT. CONTROL ROOM - Day

BOOM B3

S/F/X: Hum of machinery

2 CLEAR TO C

GRAHAM: That's it ... slowly. Full extension. That's fine. Ready, sir.

THORNE: She's a beauty this time....

(continued)

COMING TO 2 - SHOT 136

ON CAMERA 3 - SHOT 135

THORNE: (contd.)... perfect grain.  
Let's hope she gets a free run.

CRAB R. to HOLD  
2-shot THORNE/GRAHAM

GRAHAM: Report to me when you've  
made the final check. Well, I S/F/X  
hope it'll be all right this time.

136 2C  
2-shot THORNE/GRAHAM  
at plotting table

THORNE: I hope so. / We'll calibrate  
over the weekend, and try the real  
thing on Monday. And we'd better  
not boob this time. We're six  
weeks behind schedule as it is.  
Good morning, sir. /

(Enter Nash)

137 1D  
Single NASH  
TRACK BACK & CRAB L.  
to HOLD 3-shot  
THORNE/NASH/GRAHAM

NASH: Morning, Richard. All set?  
THORNE: I think so.

138 3H  
M.C.S. THORNE

NASH: I hope there's going to be  
no trouble this time. The Under-  
Secretary of State for Defence is  
coming to watch next week. / It'll  
depend on his report whether or  
not we take part in the NATO exer-  
cises at the end of the month.

139 1D  
2-shot THORNE/NASH  
CRAB R. to HOLD 3-shot  
THORNE/GRAHAM/NASH

THORNE: It's queer they only jam  
on our trials - never when we pick  
up the satellite. /

NASH: International one-upmanship.  
It suggests complete control of the  
situation. Still, this time it  
should be different.

3 CLEAR TO J

GRAHAM: Why?

COMING TO 2 - SHOT 140

ON CAMERA 1 - SHOT 139

NASH: Professor Thorne has a new crystal and a new frequency, which are unknown outside this establishment.

GRAHAM: Only if you assume that the culprit has been caught.

THORNE: Pipe down, Graham.

140

2C

Single GRAHAM

EASE BACK to HOLD  
2-shot GRAHAM/NASH

GRAHAM: I apologise, sir. But I would have thought that the death of Lieut. Mellors makes it pretty obvious -

PAN GRAHAM to sit  
at plotting table

NASH: We can't be sure yet that what happened to Mellors has any bearing on this.

GRAHAM: Because you think Crane is guilty.

HOLD 2-shot as  
NASH enters R.

NASH: We all know how you feel, Graham. I haven't enjoyed this business either. I always thought of Crane as a very promising young officer, but there are facts -

141

1D

Single NASH

GRAHAM: Circumstantial evidence.

NASH: There are facts which suggest that he was been passing secret information to an enemy agent. Nobody outside H.M.S. Zebra knows what has happened here, and most ...

(continued)

COMING TO 2 - SHOT 142



ON CAMERA 1 - SHOT 141

142 2C  
Single GRAHAM

NASH: (contd.)... of the personnel here think that he is confined to his quarters with measles. / By keeping the matter secret we hope that somebody will give themselves away.

143 1D  
Single NASH

GRAHAM: So if the transmission with the new crystal is jammed on Monday it will prove that the information could not have been passed out by Sub-Lieut. Crane - unless he broke from Close Arrest for the purpose.

144 2C  
2-shot NASH/GRAHAM

NASH: We'll see, we'll see. /

GRAMS: Avengers  
link  
Q4A

1 CLEAR TO C

145 4F  
M.S. DOOR

Scene 20 - INT. FRANKS' OFFICE - Day  
BOOM C2

HOLD 2-shot

FRANKS: Well, what do you think of it?

2 CLEAR TO A

CATHY: Fascinating. I'd like to see it in full swing.

(Franks moves to Cathy)

FRANKS: The staff don't come in till the afternoons on Sundays. I thought you'd prefer it without the bods - we can hear ourselves think for a change.

(Cathy goes to window)

COMING TO 3 - SHOT 146

ON CAMERA 4 - SHOT 145

PAN R. with CATHY  
to window. She  
opens it.

CATHY: You must be very proud  
of all this.

146

3J  
2-shot, CATHY f/g  
FRANKS b/g

FRANKS: I won't deny it.

CATHY: Was it pride that made  
you ask me to come and see it?

(Franks moves d/s  
to Cathy)

FRANKS: Do I really need to  
answer that? You're a very S/F/X: Plane  
attractive woman, Cathy. passing  
overhead

CATHY: Thank you. What a gor-  
geous view - you can see for  
miles.

FRANKS: I'm afraid we get  
rather used to that.

CATHY: I hadn't realised how  
high up we were. Surely that's  
part of H.M.S. Zebra across the  
valley. It must be the roof of  
the Control Room.

FRANKS: Yes, it is. I prefer  
the bar.

147

As she turns  
4F  
Single CATHY

CATHY: Have you never seen it?  
It's a fascinating place, you know.

148

3J  
2-shot FRANKS/CATHY

FRANKS: Frankly, I'm too well  
aware of what we owe to the Ser-  
vices to try to poke my nose into  
it.

COMING TO 4 - SHOT 149

ON CAMERA 3 - SHOT 158

CATHY: Doesn't news come first?

FRANKS: Even a journalist may  
have principles./

149 4F  
Single CATHY  
EASE BACK to 2-shot  
FRANKS/CATHY

CATHY: Yes, of course. S/F/X: Phone  
rings

FRANKS: Excuse me.

PAN CATHY L. to desk  
As she moves to desk  
TRACK IN  
PAN DOWN to basket  
PAN UP with PAPER

150 3J  
Single FRANKS at door

FRANKS: Well, have you seen  
enough to convince you?

4 CLEAR TO G

CATHY: To convince me of what,  
Mr. Franks?

PAN FRANKS L. to HOLD  
2-shot CATHY/FRANKS

FRANKS: That is's worth spending  
threepence a week on our little  
paper.

PAN DOWN with Cathy's  
hand to side of boot

151 1C Scene 21 - INT. GLENDOWER ARMS - Day  
M.S. MAGGIE BOOMS A5 & B2  
CRAB R. with her.

3 CLEAR TO F

152 2A  
M.S. STEED  
EASE BACK to HOLD  
2-shot MAGGIE/STEED

STEED: Oh, thank you, Maggie.  
You're all dressed up. That's  
a very pretty hat. You off to  
Chapel?

1 CLEAR TO A

COMING TO 1 - SHOT 153

ON CAMERA 2 - SHOT 152

MAGGIE: Chapel? Oh, no, it's my evening off. I have every other Sunday free and occasionally Tom takes over the bar of an evening, so I can get some fresh air.

STEED: Thank you. Where do you do then?

S/F/X: Car arriving outside. Door slams.

MAGGIE: Usually to see a girl-friend, Linda. She keeps her father's sweet-shop just up the road.

STEED: Oh, yes, I've seen it. Not much around here for you young people, I suppose?

MAGGIE: You're telling me. I'm getting out of here just as soon as I can.

STEED: Good for you. Nice to see the spirit of adventure. Fruitful?

153 1A  
2-shot, MAGGIE behind door,  
CATHY at door.  
PAN CATHY R. to HOLD  
2-shot CATHY/STEED  
EASE BACK to bar &  
HOLD 2-shot

CATHY: Not very ... I'm not sure I didn't make a complete fool of myself.

154 2A  
C.S. CATHY

STEED: Oh, really, did he ... ?

155 1A  
C.S. STEED

CATHY: What do you make of this?

156 3F  
CUTAWAY piece of paper

156A 1A  
C.S. STEED

COMING TO 2 - SHOT 157

ON CAMERA 1 - SHOT 156A

STEED: At the moment, nothing.  
We've just had confirmation that  
the jamming is local.

CATHY: How local?

EASE BACK to HOLD  
2-shot CATHY/STEED

STEED: Probably within ten miles  
of Zebra there is a second trans-  
mitter of the 'Stiletto' type,  
which may or may not be ready to  
jam our transmission./

157 2A  
Single CATHY

CATHY: What can you do?

3 CLEAR TO E

STEED: Nothing, till we see  
tomorrow's demonstration.

CATHY: I suppose anyone with  
some technical knowledge could  
know when the Navy started track-  
ing Satellite Gamma?/

158 1A  
2-shot CATHY/STEED

STEED: They'd know when Gamma  
is due in our area - it's a very  
well-behaved satellite.

CRAB R. & EASE BACK  
to HOLD 2-shot

CATHY: It's a pity we can't get  
you into the Control Room tomorrow.

STEED: I think that would be  
pushing the uses of psychiatry  
even beyond Nash's credulity.  
Where did you find this?/

159 2A  
2-shot CATHY/STEED o/s Steed  
PAN UP to C.S. STEED

CATHY: In a waste paper basket  
in Franks' office./

160 1A  
Single STEED

COMING TO 2 - SHOT 161

ON CAMERA ; - SHOT 140

HOLD 2-shot as  
Cathy enters L.

STEED: It looks like a score  
in a darts match.

CATHY: Why would he have it.  
This is the only pub for about  
eight miles, and I've never seen  
him playing here.

PAN STEED L. to board

STEED: Who are the regular  
players?

CATHY: A few locals. Old Thomas,  
Rankin occasionally. Mellors  
used to .../

161

2A  
2-shot STEED/CATHY

STEED: Mellors ... I don't think  
you made a fool of yourself at all.

1 CLEAR TO F/

GRAMS: Avengers  
opening  
New tape

MIX  
TELECINE Sequence 6 (15")  
Franks walks towards sweet-  
shop and enters.

Scene 22

SOF

2 CLEAR TO C/

162

4G  
C.S. BAG OF SWEETS  
under counter  
PAN UP to HOLD  
2-shot LINDA/FRANKS  
EASE IN to single FRANKS

Scene 23 - INT. SWEET SHOP - Day

BOOM A4

FRANKS: An ounce of the mixture,  
and a quarter of the usual, please.

163

1F  
2-shot LINDA/FRANKS

COMING TO 4 - SHOT 164

ON CAMERA 1 - SHOT 163

FRANKS: Is anything wrong, Linda?

(Linda moves d/s  
of counter)

LINDA: Yes, I'm bored. And I  
want more money. I mean it - if  
you want me to do all this, you've  
got to pay for it, you know./

164 4G  
Single FRANKS

FRANKS: All this? A dog comes  
in here once in a while, you take  
a piece of paper and pass it on  
to me. You don't know where it  
it comes from or what it signifies.  
I'd say that's easy money./

165 1F  
Single LINDA

LINDA: I know the dog belongs  
to that crazy artist - if he is  
an artist - and I also know that  
you are anxious to collect the  
paper./ So far I've kept the  
information to myself. I bet  
it's worth more than twenty  
pounds for it to stay that way.

166 4G  
Single FRANKS

FRANKS: You've forgotten something./

167 1F  
Single LINDA

LINDA: Have I?

168 4G  
TIGHT 2-shot LINDA/FRANKS

FRANKS: In order to enjoy all  
this money - to go somewhere where  
your beauty and talents will be  
appreciated - you've got to be  
alive.

(Exit Franks)

HOLD LINDA

TRACK IN TO M.C.S.

(She looks to door)

169 1F  
2-shot STEED at door/LINDA at till

COMING TO 4 - SHOT 170

ON CAMERA 1 - SHOT 169

LINDA: Yes? What do you want?

STEED: Do you have any Black Russian?

LINDA: Black Russian what?

STEED: Cigarettes.

170

4G  
Single STEED

CRAB L. to HOLD 2-shot  
STEED f/g./LINDA b/g.

LINDA: No, I don't think so.

STEED: Anything tipped will do.  
It doesn't really matter ... I've  
thought of something else I'd  
rather have.

LINDA: Yes?

STEED: Some information.

171

1F  
M.C.S. STEED

LINDA: About what?

STEED: About you.

LINDA: Such as?

STEED: Such as what you're  
afraid of.

172

4G  
Single LINDA

LINDA: I'm not afraid of anything.

STEED: What about the man who  
was in here a moment ago?

173

1F  
Single STEED

LINDA: Who, Mr. Franks?

COMING TO 4 - SHOT 174



ON CAMERA 1 - SHOT 173

STEED: Yes.

LINDA: Don't be daft - he's an old friend of mine.

STEED: Is he?

LINDA: Yes - any objections?

STEED: If you change your mind, let me know, there's a good girl. I'm staying at the Glendower Arms.

PAN R. with STEED  
HOLD 2-shot as he exit.

LINDA: Fancy that.

174 4G  
B.C.S. LINDA

1 CLEAR TO D

175 3E  
M.S. CATHY at bench  
leaning over rating  
TRACK BACK as GRAHAM  
enters to HOLD 2-shot

Scene 24 - INT. LABORATORY - Day  
BOOM D1

GRAHAM: You ready, Cathy?

CATHY: Yes, just about. I hope everything goes well for you today.

GRAHAM: Which way do I take that?

CATHY: Your loyalties are a bit divided.

GRAHAM: Yes, naturally. I want ...  
(continued)

COMING TO 1 - SHOT 176

ON C. 3 - SHOT 175

GRAHAM: (contd.).... the test to succeed, but if we do get jammed once again it will prove once and for all that Crane is not guilty.

CATHY: Quite. Shall we go in?

176 1D (tracked in to door) Scene 25 - INT. CONTROL ROOM - Day  
TRACK BACK to HOLD 3-shot BOOM B3  
THORNE/GRAHAM/CATHY

S/F/X: Hum of scientific equipment

3 CLEAR TO K/

THORNE: Ah, there you are. It's time we started. Our visitors will be here in a moment.

PAN THORNE L.

GRAHAM: Ready when you are. I'll take over.

177 2C  
WIDE- GROUP SHOT  
THORNE L., GRAHAM &  
CATHY at plotting table

(Enter Nash & 2 extras)

178 1D  
2-shot NASH/GRAHAM

NASH: How long to go?

GRAHAM: About two minutes, sir. She's frightfully punctual.

NASH: I hope the excitement won't prove too much for you, Graham.

179 As they move  
2C  
GROUP SHOT  
THORNE L./NASH R.

COMING TO 1 - SHOT 180

ON CAMERA 2 - SHOT 179

THORNE: No sign of anything at the moment.

NASH: Gentlemen, this is Dick Thorne. He's in charge of the programme. Perhaps we'd better talk afterwards.

THORNE: Give her another sixty seconds.

180 1D  
2-shot THORNE/GRAHAM

GRAHAM: Right, sir./

/3 CLEAR TO L/

THORNE: Has the trace been clear?

181 3K  
2-shot THORNE/CATHY

GRAHAM: Yes, sir./

THORNE: Watch for the bearings. If they're steady it's a good crystal.

CATHY: Shall I check the speed?

182 1D  
2-shot NASH/THORNE

THORNE: Please - once she's settled down./ Anything on the P.P.I.?

GRAHAM: Not yet, sir.

THORNE: When we first pick her up there may be some static interference. Then the signal should increase, giving maximum signal about one minute later ...

PAN DOWN to C.S. GRAHAM sitting at plotting board

COMING TO 4 - SHOT 183

ON CAMERA 1 - SHOT 182

GRAHAM: Unless we get jammed ...

183 4J (shooting side-on to desk) Scene 26 - INT. FRANKS' OFFICE - Day  
M.C.S. FRANKS at desk BOOM C2  
CRAB R. with him

184 3L Scene 27 - INT. DARK ROOM - Day  
C.S. LIGHT SWITCH BOOM D1  
CRAB R. with FRANKS (swing)

4 CLEAR TO H

185 4H  
LOW-ANGLE, looking up at roof  
(Transmitter is lowered through ceiling) S/T/X: Ratchet effect

186 3L

4 CLEAR TO G

187 1D Scene 28 - INT. CONTROL ROOM - Day  
C.S. SCREEN BOOM B3  
EASE BACK to HOLD 3-shot (tracked L.)

NASH: There's something -  
what's that?

THORNE: That's Gamma, all right.  
She should get stronger during  
the next minute/... there, that's  
better ...

188 2C  
2-shot NASH/THORNE

NASH: That's fine ... isn't it?  
That's the best you've done yet.  
(continued)

COMING TO 3 - SHOT 189

ON CAMERA 2 - SHOT 188

NASH: (contd.) I think you've done the trick this time, Thorne, I believe you have!

THORNE: Let's just wait for maximum intensity - if we get past that, we'll really have done something....

As Thorne turns back  
PAN DOWN to single GRAHAM

189 3L Scene 29 - INT. DARK ROOM - Day BOOM D1 (swing)

190 1D Scene 30 - INT. CONTROL ROOM BOOM B3  
C.S. RADAR TUBE  
EASE BACK to HOLD GRAHAM S/F/X: Hum of generators etc.

191 2C (shooting over bench)  
3-shot NASH/THORNE/CATHY  
GRAHAM: Maximum signal coming up in five seconds, starting .../

NASH: ) Nol  
THORNE:) Blast!

192 1D  
M.C.S. RADAR TUBE  
THORNE: Switch the selector - damp it, damp it! Try the second radial/... hold the sensitivity - hold it! They've done it again!

193 2C  
GROUP SHOT  
NASH: Not so fast - look, it's cleared.

COMING TO 1 - SHOT 194

ON CAMERA 2 - SHOT 193

THORNE: That always happens.  
They're just showing us that they  
can do what they like when they  
like.

CATHY: One can never find out  
where it's coming from?

THORNE: Because we're dealing  
with a controlled microwave -  
direction-finding wouldn't work.

194 As they turn  
1D  
2-shot NASH/THORNE  
HOLD them to GROUP SHOT

THORNE: I'm sorry, gentlemen.

NASH: It's not your fault, Dick.  
We'll all go back to my office  
and have a drink. I expect you  
could use one.

(Exeunt)  
195 2C  
2-shot GRAHAM/CATHY  
HOLD 2-shot as GRAHAM  
moves to CATHY

GRAHAM: Cigarette?

CATHY: Thank you.

1 CLEAR TO E

GRAHAM: I really feel quite sorry  
for Nash. Must be very embrrrassing  
having the Under-Secretary peering  
over your shoulder.

CATHY: I feel more sorry for Thorne.  
He must be bitterly disappointed.

GRAHAM: Yes, but at least this  
proves Crane was innocent.

CATHY: Pretty conclusive.

CRAB R. with  
GRAHAM/CATHY

COMING TO 3 - SHOT 196

ON CAMERA 2 - SHOT 195

GRAHAM: Of course, I had a few worried momentw. Then when Mellors was killed I know that Crane couldn't be guilty.

196

3K  
Single GRAHAM

CATHY: Have you any idea why Mellors was killed? /

GRAHAM: He probably read my report.

CATHY: Oh, what was in it?

197

2C  
2-shot GRAHAM/CATHY

GRAHAM: I didn't mention any names - nothing as open as that. /

I just hinted at how the ingredients for the rubies could have been discovered by people other than Crane.

CATHY: Have you any idea whom Mellors might have passed this information on to? /

198

3K  
Single GRAHAM

GRAHAM: No. Have you?

199

2C  
2-shot GRAHAM/CATHY  
EASE IN to Single CATHY

200

1E  
M.S. GRAHAM at  
billiards table  
PAN GRAHAM L. to bar  
HOLD 2-shot  
FRANKS/NASH

Scene 31 - INT. WARDROOM BAR - Night

BOOMS A2 & C1

S/T/X: Male  
b/g chatter

3 CLEAR TO B

COMING TO 3 - SHOT 201

ON CAMERA 1 - SHOT 200

FRANKS: I've cleared the matter with the police. They're convinced the motive was robbery.

NASH: Poor Mellors. He was a good officer. He had his faults, but don't we all?

FRANKS: Wouldn't be human if we hadn't. Well, if it's all right with you I'd like to publish the facts in this week's edition.

NASH: Yes, that'll be O.K.

FRANKS: If he hadn't been killed in the village, I would have kept it out altogether.

NASH: Quite so. I appreciate your consideration in the matter.

201

3C

C.S. TELEPHONE

PAN UP to C.S. STEWARD

CRAB L. to HOLD GROUP SHOT,  
Graham pushing through  
Nash and Thorne

STEWARD: Wardroom. Who? I can't hear you ... yes, I believe he is ... Mr. Graham!

NASH: And you might tell your girl-friends that we don't encourage personal calls.

CRAB R. to HOLD  
single GRAHAM

GRAHAM: Graham here. Oh, hello -

S/F/X: Phone rings

202

4G

M.C.S. LINDA on phone

BASE IN to C.S. LINDA

Scene 32 - INT. SWEET SHOP - Night

BOOM B4

COMING TO 3 - SHOT 203



ON CAMERA 4 - SHOT 202

LINDA: I've got to see you -  
tonight.

GRAHAM'S VOICE: Sure - what  
time?

LINDA: I've got to get Dad's  
supper .. say nine o'clock?

203

3B  
M.C.S. GRAHAM on phone

Scene 33 - INT WARDROOM BAR - Night  
BOOMS A2 & C1

GRAHAM: All right What's  
the trouble?

LINDA: There's a dog and ...  
I can't tell you now, except  
that you were right ... I'm so  
frightened - you will come, won't  
you?

As Graham turns  
CRAB L. to HOLD  
GROUP SHOT

GRAHAM: Yes, of course.

NASH: Well, I hope she's  
more respectable than the last  
one.

GRAHAM: Oh, she is, sir. She  
wants to talk to me about a dog.

FRANKS: Well, I must be on my  
way.

NASH: Won't you stay for  
dinner?

COMING TO 1 - SHOT 204

ON CAMERA 4 - SHOT 202

LINDA: I've got to see you -  
tonight.

GRAHAM'S VOICE: Sure - what  
time?

LINDA: I've got to get Dad's  
supper .. say nine o'clock?

203

3B  
M.C.S. GRAHAM on phone

Scene 33 - INT WARDROOM BAR - Night  
BOOMS A2 & C1

GRAHAM: All right What's  
the trouble?

LINDA: There's a dog and ...  
I can't tell you now, except  
that you were right ... I'm so  
frightened - you will come, won't  
you?

As Graham turns  
CRAB L. to HOLD  
GROUP SHOT

GRAHAM: Yes, of course.

NASH: Well, I hope she's  
more respectable than the last  
one.

GRAHAM: Oh, she is, sir. She  
wants to talk to me about a dog.

FRANKS: Well, I must be on my  
way.

NASH: Won't you stay for  
dinner?

COMING TO 1 - SHOT 204

ON CAMERA 3 - SHOT 203

204 1E  
C.S. GLASS on counter  
HOLD FRANKS' HAND as  
he puts in tablet

FRANKS: I'd love to, but I'm  
afraid duty calls. He seems in  
a better mood tonight.

205 3B  
2-shot FRANKS/NASH  
HOLD 3-shot as GRAHAM  
enters R.

NASH: Oh, he's all over the  
place. You mustn't judge the  
Navy by that young gentleman.

FRANKS: We were all young once,  
I suppose. Well, it was a very  
pleasant noggin.

206 1E  
Single FRANKS

NASH: Any time.

FRANKS: You've forgotten your  
beer.

207 3B  
2-shot NASH/GRAHAM  
CRAB R. to HOLD  
STEED b/g

GRAHAM: Oh, thanks.

FRANKS: When you see her, don't  
take no for an answer.

GRAHAM: I won't.

HOLD single STEED  
as Franks & Nash exeunt

FRANKS: Good night.

208 1E  
Single STEED  
EASE BACK to HOLD  
2 shot STEED/GRAHAM

GRAHAM: Care for a game, sir?

STEED: Snooker or billiards?

GRAHAM: Snooker - er, snooker,  
sir.

COMING TO 3 - SHOT 209

ON CAMERA 1 - SHOT 208

GRAHAM: Will you be seeing Michael Crane?

STEED: Probably.

PAN GRAHAM R. round table to C.S.

GRAHAM: I wonder whether you'd give him a message, sir?

STEED: Yes, of course.

GRAHAM: Tell him I think I'm on to something ...

PAN DOWN to GRAHAM on floor

STEED: What's the matter, Graham?

209

2B  
Single STEED

1 PULL BACK QUICKLY

PAN STEED L. & R. round u/s end of table

EASE IN to TIGHT 2-shot GRAHAM/STEED

STEED: What is it, Graham? What do you know? Steward, give me a hand.

210

1E  
B.C.S. GRAHAM'S FACE

GRAMS: Avengers Q13 Old tape

MIX  
TELECINE SLIDE

END OF ACT TWO

FADE SOUND AND VISION

CAM. 1 TO C - GLENDOWER ARMS  
CAM. 2 TO B - GLENDOWER ARMS  
CAM. 3 TO F - SWEET SHOP  
CAM. 4 TO G - SWEET SHOP

F/U

TELECINE SLIDE

THE AVENGERS - ACT THREE

GRAMS: Avengers

Q3A

Old tape

211

MIX

4G

Scene 34 - INT. SWEET SHOP - Night

M.S. DOOR to include FRANKS

BOOM B4

(Exit Franks)

S/F/X: Car  
driving  
away  
Clock  
chimes

212

3F (shooting through door)

M.S. DOOR, LINDA R.fr.

STEED enters to door

HOLD 2-shot

213

As Linda moves

4G

M.C.S. LINDA

HOLD her to till

PAN DOWN with her a KNOCKCRAB R. & PAN UP to  
HOLD 2-shot STEED/LINDASTEED: Anybody there? I've  
got a message - from Graham.EASE IN with LINDA  
HOLD 2-shot LINDA/STEEDLINDA: Where is he? What's  
the matter?STEED: He's been delayed.  
He said you could tell me instead.LINDA: Will you go, or I'll ...  
(continued)COMING TO 3 - SHOT 214

ON CAMERA 4 - SHOT 213

LINDA: (contd.) ... call my father.

EASE BACK with  
LINDA/STEED

STEED: What were you going to  
tell him?

PAN R. to HCID 2-shot

LINDA: It was personal.

STEED: Whose dog was it?

LINDA: What? I don't know  
anything about any dog -

STEED: Yes, you do.

LINDA: Let me go -

214 3F  
C.S. LINDA

STEED: Graham is dead.

Graham was murdered. Now,  
who owns the dog?

215 4G  
2-shot LINDA/STEED

LINDA: I don't know.... it

216 3F  
C.S. LINDA

belongs to Rankin --the artist.

STEED: Go on.

LINDA: He never comes in him-  
self - he sends the dog with a  
message in its collar.

217 4G  
Single STEED  
EASE BACK to TIGHT 2-shot

STEED: What messages? What  
do they say.

3 CLEAR TO G/

LINDA: I don't know - honestly.  
I don't have to read them.

COMING TO 1 - SHOT 218

ON CAMERA 4 - SHOT 217

HOLD 2-shot as  
LINDA moves to door

STEED: What do you have to do?

LINDA: I pass them on, that's  
all.

STEED: Who to?

LINDA: I can't tell you.

STEED: Who to?

LINDA: No ... he'd kill me ..

FATHER'S VOICE: Linda! TAPE: Voice

LINDA: Coming, Dad.

PAN STEED L. to door

STEED: Lock the door.

218

1C  
2-shot CATHY/MAGGIE  
playing darts  
PAN L. with CATHY to board  
PAN R. with her to  
HOLD 2-shot CATHY/MAGGIE

Scene 35 - INT. GLENDOWER ARMS - Night  
BOOM A1

S/F/X: Pub  
chatter &  
laughter

/4 CLEAR TO J/

MAGGIE: Oh, you're too good  
for me, Mrs. Gale.

CATHY: Too much practice,  
I'm afraid.

MAGGIE: There's one thing,  
I'll never touch a dart once  
I get to London.

COMING TO 2 - SHOT 219

ON CAMERA 1 - SHOT 218

CATHY: You're dead keen, aren't you, Maggie - to get away?

MAGGIE: Wouldn't you be?

CATHY: I dare say ... but I shouldn't be in too much of a hurry.

HOLD 3-shot as  
STEED enters

(Maggie exit L.)

EASE IN to:TIGHT  
2-shot STEED/CATHY

STEED: That's all right, Maggie, carry on with the game. Graham's dead.

CATHY: Oh, no! How?

HOLD 3-shot as  
MAGGIE enters L.

STEED: Poisoned. Nicotine, probably. Have you seen Mr. Rankin?

MAGGIE: Yes, sir. He's just taken his dog for a walk. He does every evening.

CRAB R. to HOLD  
2-shot CATHY/STEED

STEED: Have a quick look round his room.

(Exit Cathy)

CATHY: All right. You take my turn, eh?

219

As Steed exit fr. R.  
2B  
Single MAGGIE

HOLD 2-shot as  
STEED enters L.

1 CLEAR TO G

STEED: Maggie, if Mr. Rankin comes in before I get back, keep him down here. Give him a drink, tell him I want to ...  
(continued)

COMING TO 4 - SHOT 220



ON CAMERA 2 - SHOT 219

STEED: (contd.)... see him.  
Anything you like, but keep  
him here. You can do that,  
can't you?

EASE IN to C.S. MAGGIE  
(Exit Steed)

MAGGIE: Yes, sir.

220 4J Scene 36 - INT. FRANKS' OFFICE - Night  
M.C.S. FRANKS BOOM B5

CRAB R. to HOLD  
C.S. FRANKS

FRANKS: Yes, quite successful.  
But we can't continue to operate  
from here much longer - things  
are hotting up I had to get  
rid of Graham tonight. When  
are the NATO exercises due to  
start? I see ... Without Mellors  
there's not much else we can do.  
Tonight then? Right. Goodbye.

PAN R. & EASE IN  
to C.S. DRAWER of  
filing cabinet

As he lifts out bomb  
HOLD C.S. BOMB

221 3G (from dartboard) Scene 37 - INT. GLENDOWER ARLS - Night  
L.S. BAR, MAGGIE L. BOOM A1

HOLD 2-shot as  
RANKIN enters

MAGGIE: Nice walk, Mr. Rankin?

S/F/X: Pub  
b/g

4 CLEAR TO F

RANKIN: Yes, thank you, Maggie.

MAGGIE: Like a small whiskey  
before you go up? On the house.  
You look a bit cold.

222 2B (shooting from booth)  
C.S. RANKIN

COMING TO 1 - SHOT 223

ON CAMERA 2 - SHOT 222

RANKIN: Do I? Well, that's  
very nice of you, Maggie?

GRAMS: IA 302B  
Band 3

223 1C Scene 38 - INT. RANKIN'S ROOM - Night  
M.S. CATHY BOOM C3

As she brings out case  
EASE IN to C.S. SUITCASE

224 2B Scene 39 - INT. GLENDOWER ARMS - Night  
C.S. RANKIN BOOM A1

He drinks

S/F/X: Pub b/g

225 3C RANKIN: Thank you, Maggie,  
2-shot RANKIN/MAGGIE  
o/s Rankin

MAGGIE: You want the other  
half, don't you?

RANKIN: No, I've got some  
work to do tonight.

MAGGIE: I was going to say ...  
it's no use going to bed at this  
hour, is it? There's such a  
thing as having too much sleep ...

226 2B  
Single RANKIN

3 CLEAR TO M

RANKIN: Possibly. I really  
must get some work done.

MAGGIE: At this time of night,  
Mr. Rankin, if I was you I'd  
take it easy and start your ....

(continued)

COMING TO 1 - SHOT 227

ON CAMERA 2 - SHOT 226

MAGGIE: (contd.) ... work nice  
and fresh in the morning ....

RANKIN: I don't think so,  
Maggie.

PAN RANKIN R. to stairs

HOLD Single MAGGIE

She turns into camera

227

1G

Scene 40 - INT. LANDING - Night

M.S. RANKIN

BOOM G3

2 CLEAR TO G

As he comes down stairs  
EASE IN & PAN L. to  
HOLD 2-shot as he opens  
door (CATHY b/g)

As he closes door  
PAN UP to C.S. RANKIN

HOLD him up stairs

MAGGIE'S VOICE: He's gone up,  
Mr. Steed - I couldn't keep  
him any longer.

BOOM A1  
& S/F/X  
Pub b/g

228

2G

Scene 41 - INT. RANKIN'S ROOM - Night

M.S. CATHY

BOOM G3

1 CLEAR TO D

HOLD her move behind door  
HOLD 2-shot as STEED enters

PAN STEED L. as  
he falls on bed

HOLD 2-shot as  
CATHY enters fr. L.

STEED: Where's Rankin?

CATHY: I don't know. Has he  
come back?

COMING TO VTR INSERT

ON CAMERA 2 - SHOT 228

HOLD 3-shot as  
MAGGIE enters

STEED: Yes, Maggie just told  
me he was on his way up. I  
thought you said Rankin was up  
here?

MAGGIE: He's just gone out  
again, sir.

CATHY: Where?

STEED: I think I know where ...

MIX  
VTR INSERT VTR/ABC/2171C

2 CLEAR TO C



ON VTR INSERT

232 3M Scene 43 - INT. FRANKS' OFFICE - Night  
M.C.S. FRANKS at desk BOOM B5

/Q BANGING/

PAN FRANKS R. to door

EASE IN slowly to door

HOLD 2-shot as they enter

RANKIN: They're coming, they're  
on the way here - they'll get  
the police, they're bound to!

FRANKS: Stop blabbing! What  
happened?

RANKIN: Steed - and the Gale  
woman - she was in my room -  
she may have found something.

FRANKS: What could she possibly  
find? There was nothing on  
paper to connect you with me,  
was there?

233 4F  
C.S. RANKIN

RANKIN: No, of course not.

FRANKS: Then what makes you  
think they'll come here?

RANKIN: They may have talked  
to Linda.

234 3M  
2-shot

FRANKS: I think Linda knows  
better than to mention my name.

EASE IN to TIGHT 2-shot

RANKIN: What are we going to do?

COMING TO 4 - SHOT 235

ON CAMERA 33- SHOT 234

FRANKS: We still have to ensure that H.M.S. Zebra does not take part in the NATO exercises.

RANKIN: Look - there are lights, on the bridge .../

235 4F  
2-shot FRANKS/RANKIN

3 CLEAR TO N/

FRANKS exit L.

FRANKS: Let them come - we'll prepare a little reception for them.

HOLD & CRAB L. to single RANKIN

RANKIN: Not me - I came to warn you, that's all.

PAN RANKIN L. to dark room

FRANKS: I need you, Rankin ...

236 3N  
2-shot RANKIN/FRANKS  
As Franks moves down CRAB R. to HOLD  
2-shot RANKIN/FRANKS

Scene 44 - INT. DARK ROOM - Night

BOOM D1  
(swing)

RANKIN: What's all this, Franks? You can't keep me, you can't ...

4 CLEAR TO K/

GRAMS: DW2661A  
'Snap decision'

TELECINE Sequence 7 (20")  
Steed & Cathy driving along country road in Alvis. The disappear from view b/g.

Scene 45

SOF

COMING TO 3 - SHOT 237

ON 1 LECTURE

237

3N  
2-shot FRANKS/RANKIN

Scene 46 - INT. DARK ROOM - Night

BOOM DI  
(swing)

FRANKS: You've only seen Patsy when she's lined up on the Navy.

RANKIN: What good will that do? A beam of light won't stop them.

FRANKS: This one will. Patsy can stop any living creature with blood in its veins.

RANKIN: What?

FRANKS: Anyone who steps into Patsy's beam will have their body temperature raised to roughly three hundred and fifty degrees centigrade. Their blood would coagulate on the spot.

CRAB L. to HOLD  
2-shot RANKIN/FRANKS

RANKIN: And the police wouldn't know why, would they?

As he gets out knife  
PAN DOWN to C.S. KNIFE  
EASE IN with knife  
PAN UP to C.S. RANKIN

FRANKS: Long before the police can sort out the cause of death this apparatus will be dismantled and destroyed. Of course, the Central Committee has strong views on people who leave evidence lying about - or who talk.

238

4K  
C.S. FRANKS as Rankin falls

RANKIN: No, no - I didn't ...../

3 CLEAR TO M

COMING TO 3 - SHOT 239



ON CAMERA 4 - SHOT 238

HOLD Action

FRANKS: My instructions are quite explicit.

(Exit Franks to office)

Q DOOR BANG

GRAMS: Avengers  
Q14  
Old tape

239

3M  
C.S. DOOR

Scene 47 - INT. FRANKS' OFFICE - Night

BOOM B5

HOLD 2-shot STEED/CATHY  
as they enter

CRAB R. to HOLD 2-shot

CATHY: That door was locked last time I was here.

STEED: Stay there.

240

4K  
M.S. STEED

Scene 48 - INT. DARK ROOM - Night

BOOM D1  
(swing)  
&  
BOOM D6

PAN DOWN with STEED  
as he goes to floor

HOLD 2-shot as  
CATHY enters

STEED: Very neat. Small enough to be manoeuvrable, powerful enough to jam anything withing about ten miles.

3 CLEAR TO N

CATHY: Bright of you not to turn the light on.

CRAB L. to HOLD 2-shot

STEED: Yes. Is that Zebra?

CATHY: It could be this this is the Control Room and that the Laboratory.

(Exit Steed to office)

STEED: Look as though the birds have flown.

241

3N  
Single CATHY

COMING TO 4 - SHOT 242

ON CAMERA 3 - SHOT 241

PAN DOWN with CATHY  
to HOLD 2-shot  
CATHY/RANKIN

CATHY: Only one of them, I'm  
afraid. Franks?

4 CLEAR TO B

HOLD 3-shot as  
STEED enters fr.

STEED: Presumably. Now, with  
Mellors and Rankin dead -

As they rise  
EASE IN to  
C.S. RANKIN

CATHY: And, he thinks, us ...

STEED: - what's his next move?

242

4B  
Single THORNE at machine  
CRAB L. to HOLD  
2-shot THORNE/FRANKS

Scene 48 - INT. LABORATORY - Night

BOOM D1  
(swing)

HOLD 2-shot as FRANKS  
moves to door

FRANKS: Don't move, Thorne.

THORNE: Franks, what are you  
doing here?

3 CLEAR TO E

FRANKS: You'll learn soon enough.  
Pity you had to work late tonight.  
Is this the new ruby for the  
NATO exercise?

THORNE: How do you know about  
that?

PAN L. with THORNE  
HOLD 2-shot as they enter

FRANKS: Is anybody in the Control  
Room? Open the door.

243

1D (shooting through machine) Scene 49 - INT. CONTROL ROOM - Night  
2-shot FRANKS/THORNE

BOOM A3

COMING TO 2 - SHOT 244

ON CAMERA 1 - SHOT 243

CRAB L. & TRACK BACK  
to M.C.S. THORNE as  
Franks hits him

244

2C

Single FRANKS

PAN him L. to radar screen  
& EASE IN on bomb & dials

245

3E

Scene 50 - INT. LABORATORY - Night

M.S. DOOR as Steed enters

BOOM A1

PAN STEED L. to  
Control Room door

HOOD 2-shot FRANKS/STEEED

HOLD Fight

GRAMS: DW2721B  
'Invention for  
drums'

Cross-cutting between 3E & 4B

250

1D

Scene 51 - INT. CONTROL ROOM - Night

M.S. THORNE on ground

BOOM A3  
BOOM C4

COMING TO 2 - SHOT 251

ON CAMERA 1 - SHOT 250

PAN UP to HOLD  
2-shot FRANKS/STEED

STEED: Are you all right?

HOLD 3-shot

THORNE: Yes, I'm all right.

251

2C  
Single FRANKS

PAN L. to HOLD  
2-shot FRANKS/STEED.

STEED: How long before that  
goes off?

FRANKS: About five minutes.

252

1D  
Single FRANKS

You won't get it off. / These  
things are made to stick.

STEED: Dismantle it.

253

2C  
2-shot FRANKS/STEED

FRANKS: No. /

STEED: Do you want your head  
blown off?

THORNE: Hey, hey! Don't touch  
that!

STEED: I'm not going to. Mr.  
Fr nks is going to de-fuse it. /

254

1D  
Single FRANKS

FRANKS: I don't think that's  
very likely. /

255

2C  
2-shot STEED/THORNE

STEED: We'll have to do it  
ourselves ...

THORNE: It works on a combina-  
tion of numbers, rather like a  
safe. It would take hours to  
find it out.

COMING TO 1 - SHOT 256

ON CAMERA 2 - SHOT 255

STEED: Get out of here and  
sound the alarm.

THORNE: What about you?

STEED: I'll join you in a  
minute.

EASE BACK to HOLD 3-shot  
(Exit Thorne)

256 1D  
Single FRANKS

FRANKS: Don't you consider  
yourself valuable, Mr. Steed?

STEED: If my guess was correct,  
you've got about two minutes,  
forty seconds.

257 2C  
Single STEED

FRANKS: Have we?

PAN STEED R. to door

STEED: If you change your  
mind, let me know, won't you?  
But shout nice and loud, because  
I may be some way away.

HOLD 2-shot as  
FRANKS enters. fr. L.

FRANKS: You can't leave me  
here!

STEED: Bombs are funny things,  
you know. It may not kill you.  
It may just mess you up. And  
how!

258 1D  
Single FRANKS  
PAN FRANKS R. to HOLD 2-shot

GRAMS: Avengers  
Q2A  
.  
.  
.  
.  
.

259 2C  
Single STEED as he closes door

COMING TO 4 - SHOT 260

ON CAMERA 2 - SHOT 259

260 4B Scene 52 - INT. LABORATORY - Night  
Single STEED at door BOOM D2

261 3E  
As he turns

NASH: Where's the bomb?

STEED: In there.

CATHY: With Franks.

NASH: How long have we got?

CATHY: You can't let the man  
blow himself up.

262 4B  
Single STEED

STEED: He won't.

GRAMS: DW2721  
'Invention for  
drums'

263 1D Scene 53 - INT. CONTROL ROOM - Night  
C.S. FRANKS BOOM A3

EASE BACK with him  
He stops, looks to window

264 2C  
M.S. FRANKS

PAN HIM L. to window  
He climbs up to window  
EASE IN to C.S. FRANKS

265 4B Scene 54 - INT. LABORATORY - Night  
3-shot CATHY/STEED/NASH BOOM D1

COMING TO 2 - SHOT 266

ON CAMERA 4 - SHOT 265

STEED: I think you'd better  
leave.

CATHY: Steed, you can't risk it.

STEED: Fifty seconds, Franks.

NASH: I think we'd better  
go, Mrs. Gale.

CATHY: You can't leave him  
in there.

Exeunt  
EASE IN to single STEED

STEED: Go on.

266 2C Scene 55 - INT CONTROL ROOM - Night  
M.S. FRANKS up at window BOOM A3  
HOLD FRANKS to bomb

267 As he turns  
1D  
C.S. BOMB

268 2C  
M.S. FRANKS  
PAN HIM R. to door FRANKS: Steed! Steed! Let me  
out!

269 3E Scene 56 - INT LABORATORY - Night  
C.S. STEED at door BOOM D1

COMING TO 2 - SHOT 270

ON CAMERA 3 - SHOT 269

STEED: I can't hear you very well, Franks. You'll have to shout louder.

FRANKS' VOICE: Let me out!

STEED: You've got thirty seconds.

270 2C Scene 57 - INT. CONTROL ROOM - Night  
C.S. FRANKS at door BOOM A3  
HOLD FRANKS as he goes down  
CRAB L. to HOLD  
FRANKS & BOMB FRANKS: All right, Steed.

271 1D  
C.S. BOMB  
HOLD FRANKS to chair

272 2C  
LOW-/, FRANKS f/g  
STEED: All clear!  
HOLD 2-shot as Steed enters  
PAN STEED L. to bomb  
PAN STEED R.  
HOLD GROUP-SHOT as guards enter  
As they exeunt  
EASE IN to 3-shot  
CATHY/NASH/STEED  
NASH: Well, Steed, I must say I didn't share your confidence. Still, you've raised my opinion of psychiatrists, considerably. And I'm sure Sub-Lieut. Crane would support that view.

COMING TO CAPTION SCANNER



ON CAMERA 2 - SHOT 272

CATHY: Oh, let's go and tell  
him - now. May we?

NASH: Of course.

STEED: You'll have to tell  
him. He'll never believe me!

F/U  
CAPTION SCANNER

GRAMS: Avengers  
closing

PATRICK MACNEE, HONOR BLACKMAN

CHANGE CAPTION

JOHN SHARP, RICHARD LEECH

CHANGE CAPTION

NOEL COLEMAN, JACK STEWART, IAN SHAND

CHANGE CAPTION

WILLIAM GAUNT, JUNE MURPHY, KATY WILD

CHANGE CAPTION

DANVERS WALKER, RICHARD PESCU, MICHAEL BROWNING

CHANGE CAPTION

Teleplay by JOHN GILBERT

CHANGE CAPTION

Special wardrobe ... MICHAEL WHITAKER

CHANGE CAPTION

Story Editor - JOHN BRYCE Theme - JOHNNY DANKWORTH

CHANGE CAPTION

Designed by TERRY GREEN

CHANGE CAPTION

Producer LEONARD WHITE

CHANGE CAPTION

Directed by RICHMOND HARDING

FADE CAPTION

F/U  
CAPTION

AN ABC PRODUCTION

FADE SOUND & VISION