

A.B.C. TELEVISION LTD.
Broom Road,
Teddington,
Middlesex.

TEDDINGTON Lock 3252

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

"THE AVENGERS"

Episode 8

"The Radioactive Man"

By

FRED EDGE

Script Editor

JOHN BRYCE

Designed by

ALPHO O'REILLY

Producer

LEONARD WHITE

Directed by

ROBERT TRONSON

TRANSMISSION: Saturday 25th February 1961, 10.03.30 - 11.00.40 (LIVE)

CAMERA REHEARAL: Friday 24th February 1961, 2.30. - 9.00. p.m.

STUDIO: TEDDINGTON TWO. Prod No: 3372 VTR/ABC/1156 (off air)

"THE AVENGERS" (8)

Prod.No: 3372

(The Radioactive Man)

VTR/ABC/1156.

CAST:

Dr. Keel.....IAN HENDRY
 John Steed.....PATRICK MACNEE
 Carol Wilson.....INGRID HAFNER
 Dr. Graham.....ARTHUR LAWRENCE
 Marko Ogrin.....GEORGE PRAVDA
 Campbell.....BLAISE WYNDHAM
 Mary Somers.....CHRISTINE POLLON
 Milan.....BARRY SHAWZIN
 Frane (Zvone).....MIRA TOMEK
 Inica (Janez).....MADELEINE KASKET
 Dora.....MARIE DEVEREUX
 Peter Somers.....DANE HOWELL
 Inspector Tudor.....BASIL BEALE
 1st P.C.....JOHN GAYFORD
 2nd P.C.....PAUL GRIST
 3rd P.C.....JOHN KELLAND

plus 5 men, 2 women EXTRAS as:- Police and Laboratory assistants,

Floor Manager.....PETER DAILEY	Lighting Supervisor.....PETER KEW
Stage Manager.....BARBARA SYKES	Operational Supervisor...PETER WAYNE
P.A.....S. LANGDON-DOWN	Senior Cameraman.....MICHAEL BALDOCK
	Sound Supervisor.....PETER CAZALY

SCHEDULE:

Friday 24th February:

Camera rehearsal.....14.30 - 18.00
 Supper break.....18.00 - 19.00
 Camera rehearsal.....19.00 - 21.00

Saturday 25th February:

Camera rehearsal.....10.00 - 12.30
 Lunch break.....12.30 - 13.30
 Camera rehearsal.....13.30 - 18.15
 Supper break.....18.15 - 19.15
 Line-up, Normal scan,
 & Make-up.....19.15 - 20.00
 Dress rehearsal.....20.00 - 21.30
 Line-up.....21.30 - 22.00
 TRANSMISSION.....22.00 - 23.00

TOTAL RUNNING TIME: 57.10 = Play portion: 52.80 plus 1st commercial break 2.05

2nd commercial break 2.35

CAMERAS: 4 pedestals

SOUND: 3 booms, Grams, Tape, 1 slung mic, 1 stand mic, Office intercom., Telephones.

TELECINE: ABC symbol, Slides, 6 specially shot sequences (35mm Comopt).

VTR/ABC/1156

ACT I.

FADE UP TELECINE

S.O.F.

ABC symbol - 0'05"

F/OUT T/C.

1. FADE UP CAM.1

GRAMS:
Theme music

Caption: "THE AVENGERS" (A)

2. 2

Caption: "THE AVENGERS" (B)

3. 1

Caption: "THE AVENGERS" (C)

4. 2

Caption: "THE AVENGERS" (D)

5. 1

Caption: STARRING IAN HENDRY

6. 2

Caption: ALSO STARRING PATRICK MACNEE

F/O CAM.2

F/U TELECINE

RAILWAY SIDING.

F/O GRAMS:

7. MIX 3 A

BOOM C^I

M.L.S. Ext.shop

RADIO SHOP.

Milan enters L.

8. 4 A

M.2-s: Dora/Milan

MILAN: Hullo, Dora.

DORA: Hullo, Papa.

Track in to C.M.2-s

MILAN: Are the others here?

DORA: Frane and Inica are in the other room.

MILAN: No sign of Marko?

Milan exits L.
Pan L. then R.
with Dora.

DORA: No.

MILAN: All right. Shut the shop.

9. 1 A

M.3-s: Frane/Inica/Milan. BACK ROOM OF RADIO SHOP.

BOOM C¹

MILAN: Good evening.

FRANE: Good evening.

INICA: Good evening.

10. 2 A

C.M.3-s: Frane/Inica/
Milan.

MILAN: I have the map here. It takes thirty five minutes before the policeman gets back to here. Allowing a generous safety margin we will have at least twenty minutes to plant the bomb.

INICA: It will be easy.

P/B as Frane X to R.f/g.

FRANE: No, Milan.

MILAN: I have gone there four times. The policeman always goes round this way. There is no danger.

FRANE: The danger doesn't worry me.

MILAN: I'm sorry. I know it doesn't.

INICA: What is wrong then ?

11. 1

C.M.3-s: Inica/Milan/Frane

Frane to L.f/g.

On 1

FRANE: We have lived in this country for four years. Why should we abuse their hospitality ?

INICA: It is not the train - it is the principle.

MILAN: And the publicity.

INICA: When it is over we will give ourselves up. They will listen to us - perhaps tell the world.

FRANE: It's a waste of time.

INICA: Can't you understand - the people here must know what is happening in our country.

MILAN: When I came here I swore I would continue to fight for her.

12. 2 _____
C.3-s: Frane/Milan/
Inica.

FRANE: Be realistic ! It's a forgotten fight. We should try to make a fresh start, and not harm people who have been kind to us.

MILAN: The train carries exports to our country only - the bomb will be in the fifteenth wagon. No one can possibly be hurt. Well ?

On 2

FRANE: I don't know. I am confused.
Let us wait until Marko gets here.
(PAUSE) I'll do what he does.

13. MIX 3 B

M.L.S. Marko

LABORATORY CORRIDOR.

SLUNG MIC.

He exits past cam.R.
Crab L. & track in
to glass panel,
Graham in b/g.

14. 1 B

LABORATORY

BOOM A¹

M.S. Graham;
pan him L.

15. 3 C

C.S. Graham;
pan him R.

16. 2 B

C.S. Graham

MARKO: Good evening, Dr. Graham. You
are very late tonight.

17. 1

C.M.S. Graham;
Marko thru glass in R.b/g.

GRAHAM: Hello, Marko. Yes. Thought
I'd clean up a few things we've got going
here. /

18. 3 B

C.M.S. Marko

CORRIDOR.

SLUNG MIC.

MARKO: Clean up? That is my job.
But I am finish tonight already.

19. 1

a/b

LABORATORY.

BOOM A¹

GRAHAM: Marko. How about a cup of
coffee with me. /

On 1

MARKO: Thank you. Thank you Dr.
but I am "out of bounds" in the lab,
there.

Pan R. with Graham
Marko enters

GRAHAM: As long as I'm here it's all
right. I suppose. Come on in. I
could do with a bit of company tonight.
I've just made it. Not the best coffee
in the world but it's hot.

MARKO: I have seen this room only from
out there. It's very interesting for
me to be allowed here.

GRAHAM: I suppose so. Sugar Marko ?

20. 2 _____
C.M.2-3

MARKO: Yes, please. This is what I
would have wished to do ... back home
... if things had been different ...

GRAHAM: You'd like to have been a
scientist ?

MARKO: Yes.

GRAHAM: Keep clear of that, Marko.

MARKO: Sorry, Campbell, the night watch-
man told me your wife is not well. I
hope it is not serious.

(20) on 2.

Trank in to C.2-s

GRAHAM: Our third child is coming. I'm afraid there are some complications. It's why I'm working late. Keep my mind off it.

MARKO: I am so sorry.

GRAHAM: You'd think I'd be used to it now.

SOUND: A phone rings off. PHONE.

21. 1
C.M.2-s
P/b as Graham X to phone; hold Marko in b/g till G. sits, then T/I to C.S. Graham.

GRAHAM: Perhaps that is the hospital .. I'll take it ... Marko I think you'd better clear out. You know how it is.

MARKO: I know, of course.

GRAHAM: Finish your coffee though.

22. 2
C.M.S. Marko

23. 1
C.S. Graham

GRAHAM AT HIS DESK TALKING INTO TELEPHONE.

24. 2
a/b

(O/S)

25. 3 C
C.S. pellet on floor

GRAHAM: Yes. I see. I understand that, yes well you know I have every confidence in you doctor. My wife was sent to you specially by our own doctor, you know, Dr. Keel ? He wouldn't make a mistake .. so you do just what you think best. All right. Yes, I'll stand by. Thank you for calling me. (HE RETURNS TO LAB) Marko !

26. 2
a/b

27. 1
C.M.S. Graham;
pan him L.

28. 2
C.S. castle

(29 on 1)

SLUNG MIC.

30. 3 B
C.M.S. Graham (CORRIDOR) GRAHAM: Marko ... Hello Campbell ?
Campbell

INTERCOM:

CAMPBELL: (INTERCOM VOICE) Yes, sir ?

GRAHAM: Has Marko Ogrin left the building yet ?

CAMPBELL: Yes sir - he's just this minute gone.

31. 2
C.M.S. Graham (LAB.)

GRAHAM: Try and catch him. Quickly.

Track in to C.S.Graham

CAMPBELL: Dr. Graham - no sign of him, sir.

32. MIX 4 B
C.M.S. Marko (HALL) SLUNG MIC:
MARY SOMER'S LIVING ROOM.

MARKO: Mary, are you home, Mary ?

33. 1 C
C.M.S. Mary (LIVING ROOM) BOOM B²
Marko enters
L.b/g. MARY: Hello, Marko, I didn't hear you come in.

MARKO: Where's Peter ?

MARY: He won't be home for about an hour. He's got a football practice after school.

MARKO: I have a little present for him.

(33 on 1)

MARY: Oh, Marko, you spoil him. You're too good to him.

MARKO: Well, his mother is such a good landlady to me.

MARY: What is it? Let me see it.

34. 4 C
C.2-s: Mary/Marko

MARKO: No.

MARY: What is it?

MARKO: No ... I won't tell you.

MARY: Marko, you're a fool.

MARKO: About you, Mary, yes. I am a fool. I just found it on the floor, and picked it up. Perhaps Peter can use ... when we all go fishing, in the summer.

Ah, a bite. It is a big one, I can tell. See? It is a big one. A whopper.

35. 1
C.M.2-s: Mary/Marko

MARY: Oh, Marko.

MARKO: I will give it to Peter when I see him tomorrow. I must go now and change - I have ^{to} go out.

MARY: Are you going to be late?

(35 on 1)

MARKO: Not so late, but when I go to see my countrymen, it is the same always. We sit and talk of the old times ... We have a couple of drinks Then always they say !
"Marko, why do not you come near us here, and live with your own people ? Why do not you want more to live with your own people ?

36. 4
C.2-s: Mary/Marko

MARY: And what do you say, Marko ?

37. 1
C.M.2-s: Mary/Marko

MARKO: Mary, you are my people, you and Peter. I have to go, Mary. They said I must come tonight. It is special.

MARY: I'll tell Peter when he comes in that you have a surprise for him.

38. 4
C.S. Marko

MARKO: It is nothing, nothing. But it can make good fishing line. See ? It is strong ... a deadly weapon.

39. 1
a/b; Marko exits L.b/g.

40. MIX 3 C
C.M.2-s: Graham/Campbell

LABORATORY

BOOM A¹

GRAHAM: Did you try his home ?

CAMPBELL: I don't know his address, sir. We'll have to wait until they send someone from the office staff to go through the employees records.

(40 on 3)

41. 2 D

C.M.2-s: Graham/Campbell
Pan Graham R. to phone

GRAHAM: I see. I suppose there's absolutely no chance that he's still somewhere in the building? You looked everywhere

CAMPBELL: I did, sir. I saw him go.

GRAHAM: Get me the Ministry, quickly.

42. MIX 4 D

C.M.2-s: Keel/Carol

BOOM C²

MIX TO:

INT. KEEL'S HOME

KEEL: That's for Mr. James.

CAROL: (TAKES IT) Right.

KEEL: Only a stop gap. He can't keep on the way he's going. He needs a good holiday.

CAROL: He's not the only one.

KEEL: You had a week off in September.

CAROL: You know what I mean. You need a holiday.

43. 3 D

C.M.2-s: Keel/Carol

KEEL: Yes, we finished in fairly good time tonight.

(43 on 3)

CAROL: It'll give me a chance to catch up on some paper work.

KEEL: Maybe - but not tonight. Go out and enjoy yourself.

PHONE RINGS.

PHONE.

KEEL: Oh no !

CAROL: SLOane 0181 ... oh hello ! Yes, just a moment. It's that Mr. Steed.

KEEL: Yes, I think I can make it. Where ?

CAROL: Enjoy yourself (SHE EXITS)

44. MIX 4 E

C.M.S. Steed

MIX TO EMBANKMENT

BOOM C³

Keel enters L.b/g.

KEEL: Steed.

STEED: Here.

KEEL: Good eveing.

STEED: Sorry to drag you down here old boy, but anyway a visit to your place always seems to affect my health !

KEEL: Thank you very much. I do my best.

STEED: Dr. Graham, at the Whitman Research Lab

(44 on 4)

KEEL: Do you know him? What about him?

STEED: He's in serious trouble. It could become very serious.

KEEL: Nothing to do with his wife?

STEED: No, she's in hospital - the baby's expected any minute.

KEEL: Yes I know, what's this about?

STEED: About half an hour ago, one of the cleaners at the lab left carrying a radioactive pellet.

KEEL: (REACTION)

STEED: Of course. It's Graham's responsibility.

KEEL: He'd never let a thing like that happen. I mean the place is

STEED: Well he has now.

KEEL: How did this bloke get it?

(44 on 4)

STEED: Graham made a stupid mistake - possibly because he's worrying about the baby. He invited this bloke into the closed area.

KEEL: What did he want with it.

STEED: I don't suppose he knew what it was. He must have just picked it up. It's highly radioactive and could kill him - to say nothing of anyone who comes in contact with him.

KEEL: Well, where is he?

STEED: Oddly enough, we're looking for him!

KEEL: This could be terrible. Poor old Graham.

STEED: He was one of your teachers at Medical School, wasn't he?

KEEL: Yes - we're still very good friends,

STEED: Under the circumstances don't you think it'd be an idea if you kept an eye on him.

(44 on 4)

KEEL: Yes - what have you got in mind?

STEED: Now, we could broadcast a general alarm, but they're most anxious to avoid a national panic. So it's being kept secret for as long as possible. Now, this man is a foreigner - a refugee. The old boy at the gate tells us he saves every penny he earns, never even takes a bus.

KEEL: Well, that's something. Where does he live?

STEED: Civil Service office staff went off at 5.30. They're waiting for someone to come back and go through Employees records.

KEEL: I'd better go over and see Graham.

STEED: Doctor we've got to find this man. Use your judgement. Put a deadline on it. say 9 O'Clock if you can't get any result we'll just have to turn on the heat.

KEEL: Presumably you're doing something about it.

STEED: This is a national emergency. Use this number.

KEEL: Right.

STEED: Good luck,

45. MIX 2 A

BOOM B¹

C.M.3-s:

Frane/Inica/Milan

RADIO SHOP.

INICA: He should be here now. I told him by eight o'clock.

MILAN: I have been worried lately by Marko's attitude. His interests seem to have changed.

INICA. I agree. He has grown away from his own people. He's more interested in winning the affections of his landlady. (DORA RADOSEVICK)ENTERS)

FRANE: Let's wait and see.

46. 1 A

M.2-s: Dora/Milan

DORA: Hello.

Dora walks to
C.S. Lf/g.

MILAN: Where have you been [~]Dora?

DORA: I'm grown up now Papa.

MILAN: Dora ! You see how it is here. They teach the youth to have no respect for their elders.

47. 2

C.M.2-s: Dora/Inica

(47 on 2)

INICA: In my father's home she would
be taught to respect her elders.

DORA: Haven't you found out yet you're
not in the old country ?

48. 1

C.M.S. Milan
Pan him L. to
C.M.3-s:
Dora/Inica/Milan

MILAN: Dora. Inica is our guest.

DORA: I'm sorry Papa.

MILAN: Have you eaten ?

DORA: Yes, I stopped at the cafe.

MILAN: That's good.

DORA: Will you excuse me ? I have to
get ready ...

49. 2

C.M.S. Dora

MILAN: Are you going out again ?

50. 1

C.M.S. Milan

DORA: This is a free country, Papa.
(SHE GOES)

51. 2

M.3-s:
Inica/Frane/Milan

MILAN: Perhaps I have been too easy with
her , but she copies what she sees around
her. What can one do ?

Pan L. with Milan

FRANE: She'll learn. She's young Milan.

KNOCK AT DOOR.

52. 4 F (STREET)

C.M.S. Milan at door

MILAN: It's probably, Marko. Come in !

(52 on 4)

53. 1 (RADIO SHOP)
M.2-s: Inica/Frane;
Marko/Milan enter.

MARKO: (O.S.) I am sorry, Milan, I was late getting home.

MILAN: (O.S.) It is all right. We are glad to see you. Come in. Come in.

MARKO: Inica - Frane -

54. 2
C.M.3-s:
Milan/Inica/Marko

FRANE: Hello Marko.

MILAN: Sit down - sit down. We hoped you would come. Tonight is a special occasion.

MARKO: Yes, you told me so - but I still don't know why.

55. 1
C.M.3-s:
Marko/Inica/Milan

MILAN: You have always been a patriot. And now we are going to give you an opportunity to prove that you still are.

56. MIX 3 E
C.M.2-s: Keel/Graham
(Graham R.b/g)
G. X's R. then L. to f/g

BOOM A¹

LABORATORY.

GRAMS:
Machine
clicking

Crab R. & track in
to C.2-s

GRAHAM: If Marko is carrying the capsule with him. He's got about ten hours to live, and the terrifying thing is it will contaminate anyone who comes in contact with it. I must have been out of my mind to let him in, but I was still worried about my wife.

(56 on 3)

KEEL: All right sir - Now, while we're waiting, what's this thing look like.

57. 2 C
C.2-s: Keel/Graham

GRAHAM: Just a small weight on the end of a piece of nylon line - rather like a piece of fishing tackle - where the devil's Campbell ?

58. 3
C.2-s: Keel/Graham

KEEL: He'll be here the minute he finds the address. Now supposing Marko's not at home ? How long have we got ?
It's now five past eight. You say he's got ten hours from the time he took the thing. That gives us till five o'clock in the morning.

59. 2
a/b

GRAHAM: I'm saying he's likely to be dead by five o'clock in the morning.

KEEL: Is that an outside limit ?

60. 3
C.2-s

GRAHAM: Of course, I'm speaking in probabilities. You see, radium doesn't kill quickly, but, if the capsule's been in his pocket ever since, he took it, he's dying now ... his blood cells are already beginning to break down. After about four hours he'll have nausea, vomiting, diarrhoea.

61. 2
a/b

KEEL: In other words, we haven't got till five to get him. How long do we have ?

GRAHAM: If we're to save him, we'd better find him by one o'clock.

(61 on 2)

INTERCOMM:

62. 3 BUZZER GOES - GRAHAM GOES TO INTERCOM.

C.M.2-s; pan Graham
R. then L.

GRAHAM: Yes ?

63. 2
C.S. clock

CAMPBELL: I've got it, sir.

64. 3
a/b - resolves to
C.M.2-s at bench.

GRAHAM: Thank God.

KEEL: What is it ?

CAMPBELL: He's in lodgings at Four,
Clayton Road, N.W.1.

They exit.

GRAHAM: Right ! (THEY GO)

65. MIX 4 B BOOM B²
C.M.S. Peter entering; SOMERS LIVING ROOM.
exits L.

66. 1 C
C.M.S. Peter;
pan him R. to
C.M.2-s with Mary

PETER: Mum: Mum:

MARY: Just a minute, Peter.

PETER: Okay. Where's Marko ?

(66 on 1)

MARY: He had somewhere he had to go darling. Get out of your things now and get ready for supper. Peter! Now take your boots off the living-room sofa.

PETER: Okay. Okay.

FRONT DOORBELL.

DOORBELL.

MARY: Go and see who it is, will you Peter, please? (PETER EXITS) That boy.....

(HALL)

67. 4 B
CM3-s:Peter/Keel/Graham
(Peter exits L.)

PETER: Mum - there's two men at the door.

68. 1 (LIVING RM)
CM2-g:Mary/Peter;
Keel/Graham in Lb/g
thru door.

KEEL: Mrs. Sommers?

69. 4 (HALL)
CM4-s:

MARY: Yes.

KEEL: Good evening, my name's Dr. Keel we are looking for Mr. Ogrin. I understand he occupies a room here. Has he arrived home yet?

(69 on 4)

MARY: Yes, but he went out again.

KEEL: Did he say he was going,
or how soon he expected to be back?

MARY: He didn't tell me where he was
going, except he had to see some friends
He didn't think he'd be very late.

KEEL: I see. He couldn't have come
back without you knowing it?

MARY: I shouldn't think so.

GRAHAM: I'm Dr. Graham from the
Whitman Research Laboratory.

MARY: Oh yes. Marko's talked about you,
Dr. Graham.

GRAHAM: Would you mind if I go up
to his room to see?

MARY: Well - all right.

PETER: I'll show you where it is.

(69 on 4)

PETER LEADS GRAHAM OUT.

70. 1 C (LIVING ROOM)

CM2-s:
Mary/Keel

LIVING ROOM

MARY: Come in and sit down, what is this all about is Marko in some kind of trouble?

KEEL: No nothing - nothing serious, Mrs. Sommers. At least, not at the moment?

Crab R. as Keel
moves L.

MARY: Not at the moment?

KEEL: We just want to see him. Mrs. Sommers, that's all.

Crab L. as Keel
moves R.

PETER RETURNS

PETER: He's not there.

Graham/Peter enter

GRAHAM RETURNS

GRAHAM: Nothing.

PETER: He looked in Marko's drawers.

(70 on 1)

MARY: What were you looking for?
What do you want with Marko? I've
got a right to know. This is my house...

KEEL: I'm so sorry, Mrs. Sommers.
It's a little difficult to explain.
There's nothing to worry about. It's
just -

Pan L. and track in
to VC2-s:Graham/Keel

GRAHAM: Excuse me - TALKS SOFTLY TO KEEL
If Marko was here for more than a few
minutes this place'd be contaminated. I'd
better get a geiger counter over here.

KEEL: All right.

GRAHAM: Perhaps we ought to tell her.

Pan R. & ease out to
include Mary R. frame

KEEL: Not yet. We must get the police to
watch the place. Mrs. Sommers, have
you any idea at all where Mr Ogrin might
have gone? Is there any particular friend
he might go to see. Think, Mrs. Sommers,
think hard. Any place he might have
mentioned to you?

MARY: No.

KEEL: Surely you have some idea.

(70 on 1)

MARY: I don't go about prying into his personal affairs.

71. 4 C

CMS Peter;
pan him L. to
CM2-s with Graham.

PETER: When Marko comes home he's going to bring me a fishing line.

GRAHAM: A fishing line.

72. 1

CM4-s

MARY: Hush Peter. Marko brought home a fishing line for Peter. He's wanted one ever since last summer.

KEEL: Fishing line? Where is it?

MARY: He took it with him.

KEEL: Mrs. Sommers, if he comes back or phones you, call this number. They'll know where Dr. Graham or myself will be. It 's very impotant, that you let them know if you think of anything at all that might help us to find him. Sorry to barge in like this - were in rather a hurry. Thank you very much indeed.

73. 4 G

CM4-s: Milan/Frane/
Marko/Inica.

BOOM B¹

RADIO S P L...

(73 on 4)

MILAN: You are taking an unworthy position, Marko. We offer you an opportunity to serve the mother country.....And you say.....

MARKO: I say this is my country now and yours.

MILAN: No. It is not.

INICA: We are not immigrants. We are political refugees. We come here for sanctuary. And our people need our help.

MILAN: Yes, it's our duty to do all we can. Some day we will go back we will take up our positions in the community again.

FRANE: No. Milan it's all over. We must make our homes here. Marko is right.

74. 1 A

CM4-s:
Marko/Milan/Frane/Inica

MARKO: What you propose is.....criminal

MILAN: Then you will not join us?

(74 on 1)

75. 4

CM3-s: Milan/Marko/Inica

Milan X's down to
C.S. L.f/g.

MARKO: No I'm sorry. I won't.

MILAN: You won't. I see Marko -
Suppose the police were to find that
you came to this country with a forged
passport. What then.

MARKO: The police.

MILAN: If you repudiate us, why should
we protect you?

MARKO: No, you couldn't be an informer.

MILAN: I would do anything for our country

INICA: What could you do if Milan told.

MARKO: I'd kill him.

FRANE: Let's not speak to each other like
enemies, we are friends Milan, how about a
drink?

76. 1

CS Dora at door L;
pan her R. to CMS group

DORA ENTERS

(76 on 1)

77. 4
CMS group;

Dora exits R.

DORA: Goodnight, Papa, don't wait
up for me.

MILAN: Goodnight, Dora -

DORA GOES OUT.

78. 1
C.2-s: Milan/Marko

MILAN: All right - sit down.

MARKO: Look Milan - this country
has been kind to me, it's not been
easy...doing all kinds of jobs,
trying to learn the language, but it has been
worth it, and you know that, Milan.

MILAN: Think about what I said, Marko.
People like us.... I only know
that we don't change our loyalties
with our style of clothing.

MARKO: Of course not. I'm always
willing to help my old country, but
this childish plan of yours won't help
anybody.

79. 4
C.2-s: Milan/Marko

MILAN: Why don't you tell the truth?
You're afraid. You're a coward!

(MARKO THROWS LIQUOR AT MILAN) We
are in this country only until it is
safe to go back. But you, because of
your passport may find yourself going
back a little bit early.

80. 1
CM4-s:
Frane/Milan/Marko/Inica

MIX TO T/C (Sequence 2)

S.O.F.

On Telecine

MRS. SOMMERS HOUSE. DORA PASSES
TWO P.C.'S IN POLICE CAR f.g.

81. 3 F

C.2-s: PC's. in car.

INT. CAR.

STAND MIC.

2nd. P.C. A bit of all right!

1st. P.C: I wouldn't mind taking
her in for questioning.

2nd. P.C. I don't think she'd like it.

1st. P.C: It would be very nice if
someone were to tell us exactly what
we're supposed to be doing here.

2nd. P.C: Note anybody leaving or
entering but take no action. What's
that mean to you?

CUT TO T/C (Sequence 3)

1st. P.C: Why don't you ask a policeman!

S.O.F.

CAR. AN OUTSIDE CORNER. IN DARKNESS.
MARKO STEPS INTO VIEW, STOPS, GOES BACK.

82. 3 F

a/b

STAND MIC.

INT. CAR.

(82 on 3)

1st PC: What's the time?

2nd PC: Just on nine.

1st PC: What did the Super say?

2nd PC: Something about the balloon going up if nothing's happened by nine.

1st PC: I expect some kid's swallowed a whistle.

2nd PC: Well - any minute now.....

VOICE ON POLICE CAR SPEAKER: GRAMS:
MPGW to all cars. Calling all cars. This is a general alarm. A highly dangerous radioactive capsule has been taken by mistake. The carrier must be located at all costs. He is Marko Ogrin Aged 41, height 5 ft. 10 ins., stocky build, brown hair, blue eyes, speaks with a strong Slav accent. I repeat Marko Ogrin.....

F/OUT 3

F/UP SLIDE A

THE AVENGERS - END OF PART ONE.

X/FADE TO

THEME MUSIC.

FADE SOUND AND VISION.

1st COMMERCIAL BREAK - 2'05".

During commercial break: CAM.1 to Pos. C (SOMERS LIVING ROOM)
CAM.2 to Pos. D (CAFE)
CAM.3 to Pos. G (PHONE BOX)
CAM.4 to Pos. C (SOMERS LIVING ROOM)

ACT II.

F/U SLIDE B
"THE AVENGERS" - PART 2. GRAMS:
Theme music

MIX TO T/C (Sequence 4)
ALLEYWAY & PHONE BOX. (NIGHT). S.O.F.

83. 4 C
C.S. Phone MARY SOMERS' LIVING ROOM & HALL. (PHONE RING) BOOM B²

MARY: (OS) Peter - why don't you
answer the phone?

Tilt up as Mary
picks it up

Hello? Hello? Oh, Marko.....

84. 3 G
C.S. Marko PHONE BOX (STUDIO) STAND MIC.

MARKO: Mary - Mary - listen to
me. Now listen to me carefully.
The police are after me.

85. 4
CMS Mary LIVING ROOM. BOOM B²
She leaves frame;
Peter X'after her. MARY: I know they came here -
two men came - wait just a minute....

86. 1 C
M.S. Mary/Peter (WALKS TO WINDOW)/
X-ing to window PETER: Is that Marko? Has he
got my fishing line? Ask him
about the fishing line. (X TO PHONE)

87. 4
CMS PeterMarko, have you got my fishing
entering L. line?
Mary follows.

88. 3
CS Marko PHONE BOX (STUDIO) STAND MIC.

(88 on 3)

MARKO: Mary? Mary - what are you doing?

89. 1 _____/
CS Mary

SOMERS LIVING ROOM. (HALL) BOOM B²
MARY: I was looking to see - they're still here.

MARKO: (DISTORT)
You did not tell them I am calling did you?

90. 3 _____
a/b

MARY: Marko - what did you do? What do they want you for?/

PHONE BOX (STUDIO) STAND MIC:

MARY: It is nothing, Mary. Nothing criminal. No... no - it's my passport. It was forged. It had to be forged. Look Mary, I need my money. It is in my room in the box in the bottom drawer of the dressing table. You must get it to me - I've got to go away tonight./

91. 4 _____
a/b

LIVING ROOM. (HALL) BOOM B²
MARY: Go away? But where? Marko, where will you go?

PETER: When is he bringing it?

92. 3 _____
a/

MARY: Be quiet Peter. Yes, yes Marko?/

PHONE BOX (STUDIO) STAND MIC.

MARKO: I'll be waiting in Allan's cafe. Get the money and bring it there - please./

93. 4 _____
a/b

LIVING ROOM. (HALL) BOOM B²

MARY: Yes - I'll bring the money

CUT TO T/C (Sequence 5) Marko./

S.C.F.

ON T/C (Sequence 5)

ALLEYWAY & PHONE BOX (NIGHT)

S.O.F.

Marko leaves alley.

94.

4

CM2-S:

Mary/Peter

SOMERS LIVING ROOM (HALL)

BOOM B²

MARY: Peter, I'm going out for
a few minutes.

PETER: Where are you going?

MARY: I have to do something -
for Marko. He's in trouble and
he needs someone to help him.
There's no one else to help him,
Peter. Nobody but us. I want
you to get ready for bed while
I'm gone.

PETER: Why are you going that way?

MARY: Oh Peter - don't bother
me now.

95.

2 D

CS Marko; p/b and
crab R. to show cafe CAFE.

BOOM A²

MARY: Marko, Marko!

96.

3 H

MS Mary; pan her R.

MARKO: Mary ...

97.

2

C.2-s

MARY: I trust you Marko. Here
is the money.

MARKO: Has anyone seen you?

MARY: No - I went out the back door.

MARKO: Good.

MARY: Marko - tell me - why was
your passport forged?

(97 on 2)

MARKO: Mary, it was the only way open to me. After the war I wanted to go to Canada. To do this, I had to have proof that I was Italian-born. I bought a false passport. Then I had a chance to come to England.

MARY: But why did it have to be/^a forged passport ?

98. 3 J
C.2--s

MARKO: Because I fought against the Allies. I was forced to do it. And after the war I fled to Italy. I was stateless, but because of my past I couldn't emigrate. So, for fifty dollars I bought a paper that gave me a country again.

99. 2
a/b

MARY: Where will you go, now. Marko ?

MARKO: Go ? I don't know. But before anything else ... there is one man I must see.

MARY: Who is that ?

100. 3
CS Marko

MARKO: Milan Radosevich ... A Patriot to whom I owe a patriotic duty.

101. 2
CS Mary

MARY: Marko, don't do anything stupid. Look perhaps they won't send you back. You're

102. 3
CS Marko

a political refugee. Give yourself up./Go to the police and explain all this to them.

(102 on 2)

MARKO: And be shipped back to be tried and jailed.

103. 2
CS Mary

MARY: It won't be like that. The police ..

104. 3
CS Marko

MARKO:..... ARE THE POLICE. When they catch me, they can do what they want.

105. 2
CS Mary

MARY: But I don't want you to go. Marko I hoped you and I

106. 3
C.2-s

MARKO: I know, Mary. So did I. God knows what will happen now. Mary - I must go now -

MARY: But where ?

107. 2
CM.2-s

Marko rises

MARKO: If I don't tell you, you won't know. It is better that way. (TURNS TO GO. MARY GETS UP AND STEPS TO HIS SIDE)

MARY: Marko, what's wrong ?

108. 3 H
CM.2-s

MARKO: I ... I felt suddenly warm. It's ... it's nothing. The flu. I'm all right now. Goodbye. (HE EXITS)

109. 1 C
CM.3-s:
Graham/Peter/Keel
(Graham L.f/g)

SOMMERS LIVING ROOM

BOOM B²

(100 on 1)

GRAHAM: It's not strong, but there is some radiation: we'd better all get out of here.

110. 4 0

C.2-s: Peter/Keel

KEEL: Look, son. You know what that machine is ?

PETER: Yes - it's a geiger counter.

KEEL: That's right. When it clicks like that, it means there's radium around. And that's dangerous. Marko has something with radium in it. Your mother may be with him. Until we find them they're both in danger of getting very ill.

PETER: I know.

111. 1

CM3-s:
Peter/Graham/Keel

KEEL: All right. Then you must tell me where your mother's gone.

112. 4

CS Peter

PETER: But I don't know where she's gone.

KEEL: Could she have gone to see Marko ?

PETER: I don't know, Marko brought me a fishing line but then he went out again and he hasn't come back and then Mother went out too ...

113. 1

a/s

GRAHAM: I should have told her.

(113 on 1)

KEEL: There's something just as important to think of right now. This boy's been subjected to the radiation a lot longer than we have.

GRAHAM: Yes, we'd better take him back to the lab. and get him scrubbed down.

KEEL: Yes, come on. What do we do with this place ?

GRAHAM: We'll have to lock it up until we can get a decontamination crew.

KEEL: Right. I'm going to phone. Reynolds had better stay on duty at the front door. There's nothing more we can do, here anyway. (CALLS TO REYNOLDS) Reynolds.

GRAHAM: Come on, Peter.

(PETER GOES TO PICK UP TOY)

GRAHAM: I'm sorry - you'll have to leave that here with everything else.

REYNOLDS: Sir ?

114. 4 B

CMS Keel
(Peter/Graham
X in b/g)

KEEL: We're going to take the boy down to the lab. for decontamination. After we go lock up here and bar the front and back doors to any callers.

(114 on 4)

Reynolds enters C. REYNOLDS: Yes sir.

Track in to
CS Keel

KEEL: (ON PHONE) Hullo. Look Steed -
I'm afraid we've drawn a blank so far.

115. 3 F BOOM C¹

CMS Milan

RADIO SHOP

Dora enters L.
to CM,2-s with
Milan

MILAN SEATED AT COUNTER.

DORA ENTERS

DORA: Papa, papa, where are you ?

MILAN: I'm in the shop Dora.

DORA: Papa - I was passing the house
where Marko Ogrin lives - there was a
police car outside.

MILAN: What were they doing ?

DORA: I don't know. I think they were
watching the house.

MILAN: Did you see Marko ?

DORA: No.

MILAN: All right, Dora. Go upstairs and
ask Inica and Frane to come down right
away.

(115 on 3)

-40-

DORA: Yes, Papa.

DORA OPENS DOOR - MARKO ENTERS -
PICKS UP KNIFE.

116. 1 A
CM2-s: Milan/Marko

MILAN: Marko ! Come inside. I have heard about your trouble. We will do everything for you. that we can. Come into the house.

117. 4 G
VC2-s: Milan/Marko

MARKO: Don't move patriot.

MILAN: You've gone mad !

MARKO: No, Milan. But a man like you, must be dealt with in the only way he understands.

MILAN: I don't know what you mean.

MARKO: You said you would tell about my passport Milan and you did.

Ease out as Dora
enters from R.b/g.

MILAN: I didn't. Dora told me about the police

MARKO: I don't believe you.

118. 1
CM3-s:
Milan/Marko/Dora

DORA: It's true Marko - I swear it's true.

-40-

(118 on 1)

MILAN: When she told me, I sent for the others.

MARKO: I don't believe it, Milan.

119. 4 _____
CM2-s: Marko/Dora;
Inica/Frane enter
from b.g.

SOUND: (SMILITANEOUS) A KNOCK AT THE DOOR. INICA AND FRANE ENTER

120. 1 _____
MS group

MILAN: You see, Inica, Frane. I told you I called them. I told you Marko.

MARKO: I'm sorry, Milan.

MILAN: That's all right, Marko. Sit down everyone. Dora - you go to bed.

Track in to
CM3-s: Milan/Inica/
Frane

DORA EXITS - OTHERS SIT.

MARKO: (AS SHE EXITS) I am sorry, Dora.

MILAN: Please Inica. The important thing is that it seems the police have found out about Marko's passport. We must do everything we can to help him, for he is one of us.

INICA: Yes - but what can we do ?

121. 4 _____
CS Marko

MILAN: We must get him out of the country.

122. 3 B _____
CM2-s: Graham/Lab asst.

CORRIDOR OF LAB.

SLUNG MIC.

(122 on 3)

CORRIDOR OF LAB.

Peter & Keel
enter b.g.

GRAHAM: Ah - here they are now, Peter,
you go along with this gentleman.

PETER: What's he going to do ?

KEEL: Nothing to worry about son -
you're just going to have a bath.

PETER: I've had one this week.

KEEL: Don't worry - you'll enjoy this
one. We're going to have one too.

Peter & Lab.Asst. exit L.

GRAHAM: You won't have had one like
this before - off you go ?

123. 2 B

CM3-s:

Graham/Keel/Tudor.

INT. LAB.

BOOM A¹

GRAHAM: Ah Tudor. Inspector Tudor - this
is Dr. Keel.

KEEL: Hallo. How are things going ? Have
you made any progress ?

TUDOR: Not a lot, sir, but they're widening
the search now. We can't risk other
people being contaminated.

(123 on 2)

TUDOR: I'm afraid time is against us.

KEEL: (REACTION) Have they put out a national appeal yet ?

TUDOR: It's all taken care of sir.

GRAHAM: Oh.

KEEL: Can you get some coffee laid on ?

Pan R. with Keel
to CM2-s:Keel/Tudor

GRAHAM: Good idea - yes.

KEEL: Well come on. What are we going to do now ?

124. 4 G

CS Marko

BOOM B¹

RADIO SHOP BACK ROOM.

125. 1 A

CM.3-s:
Milan/Inica/Frane

FRANE: But maybe Marko wouldn't be sent back. It is a long time since the war. The police here are not like the police in our homeland.

Marko rises
into shot

MILAN: The police are the same everywhere.

MARKO: Look don't argue. I will not give myself up. Milan is right - I must leave the country.

126. 2

CM4-s:
Marko in R.fg.

MILAN: Have you got any money ?

(126 on 2)

MARKO: Some. Not enough

MILAN: We can get you more.

FRANE: I've got a little money saved.
Not enough to get very far.

MARKO: Thank you, Frane.

INICA: Here take this. It is a loan,
Marko.

MARKO: Of course.

MILAN: The fund will help. Frane, go
and get Inica, go and borrow Ravelich's
car.

GRAMS:
Radio music

MILAN WALKS TO RADIO TURNS IT ON.

SOUND: MUSICAL PROGRAMME ON RADIO.

127. 1

CM2-s: Milan/Marko;
they X d/s to C.2-s.

MILAN: Where do you think you should go,
Marko ?

MARKO: I don't know. I haven't had time
to think. I don't seem to be able to think.

MILAN: I will tell you. Now, listen. You
will go to Ireland. You will be safe for now.
It'll probably be best to get you on a ship.-

'cont'd'

(127 on 1)

MILAN: 'cont'd' no - a plane -
for Belfast. Then you can cross
the border by night and get into
Eire. We have friends there.

GRAMS:
CUT MUSIC
F/U RADIO
ANNOUNCEMENT

RADIO ANNOUNCER:

We interrupt this programme to bring
an important announcement. The police
are very anxious to trace a Mr. Marko
Ogrin.....

128. 4

CS radio;
tilt up to
C2-s:Milan/Marko

MARKO: Ah !

CUT GRAMS:

MARKO SWITCHES IT OFF. MILAN SWITCHES
IT ON AGAIN.

GRAMS: F/U

SOUND: That is the end of the police
announcement

ANNOUNCER.

129. 3 B

CS Graham

SLUNG MIC.

CORRIDOR OF LAB.

GRAHAM: (ON PHONE) Thank you, Doctor.
I'm very grateful to you. Please
give her my love. I'll come as soon as
I possibly can. Thank you. (X'S DOWN TO

130. 2 B

CS Keel (INT.LAB.)
(Graham L.bg.
thru glass)

KEEL) We've got a daughter !

BOOM A¹

Graham X'S down
to C.2-s with Keel.

KEEL: Congratulations - I'm glad. How's
Helen ?

(130 on 2)

GRAHAM: She's all right now.

KEEL: What about the boy - Peter ?

GRAHAM: We've burned his clothes.
He's getting a good scrubbing down
with soap and water.

KEEL: Is he going to be all right ?

GRAHAM: I shouldn't think there's
anything to worry about. We'll take
a blood test in case.

KEEL: And you can bed him down in your
place, can you ?

GRAHAM: Yes.

131. 1 B

CS Tudor R.fg.
(Keel/Graham in
L.bg; they walk
down to fg.)

TUDOR: Dr. Graham O we've got six more
cars coming up. Can you spare any more
bods ?

132. 2

MS Tudor/Keel;
(Graham & group
in R.bg)

GRAHAM: Yes/- Jenkins, get six lab.
assistants. See they have geiger counters
and scinti'llometers, and issue them with
raduim sensitive film. Tell them to wait
out at the front for the cars.

JENKINS: Yes, sir.

133. 1

CM3-s:
Tudor/Keel/Graham

GRAHAM: I think our best bet is the film.
That'll cloud up if it's anywhere radio-
activity.

(133 on 1)

134. 2
CM3-s:
Tudor/Keel/Graham

KEEL: How many areas are you covering now ?

TUDOR: The whole of central London. Of course, it's a slow business but as more cars come in we're gradually working west and north.

KEEL: If Ogrin's stayed in one place, or if he's thrown the capsule away, we stand a good chance of finding it.

GRAHAM: Within a reasonable area: but it's going to be harder to pinpoint it.

(PHONE RINGS)

(PHONE)

135. 1
CS Tudor

TUDOR: Hello - Tudor speaking. Yes - yes - I see. Thank you. / They've got Mrs. Somers: she went back to the house. They're bringing her along here now.

136. 2
CM3-s:
Tudor/Keel/Graham

KEEL: Did she know where Ogrin is ?

TUDOR: She's hysterical. They couldn't get anything out of her.

137. 1
C.2-s: Keel/Graham

KEEL: Well, let's hope we can.

138. 4 G
CM4-s: Milan/Frane/
Inica/Marko
(Marko in Rfg.)

RADIO SHOP - BACK ROOM

BOOM B¹

(133 on 4)

INICA: Milan - I've got the car
outside.

MILAN: Marko - give me the money. Good
Inica will go for the airline ticket.
There is a flight to Belfast at quarter
to one. As it is now ... ~~ten~~ forty five,
that gives us two more hours. Hurry.

MARKO SUDDENLY GETS TO HIS FEET AND
STUMBLES ACROSS THE FLOOR.

139. 1 A

CM3-s:
Milan/Marko/Frane

MILAN: Frane, help ! Quickly !

FRANE: What is the matter with him ?

They come down
to CS; track in
fast to VCS Marko.

MILAN: Help me put him on the couch.
He looks half dead.

F/OUT CAM.1

FADE UP SLIDE C

"THE AVENGERS" - END OF PART 2.

GRAMS:

Theme music.

2nd COMMERCIAL BREAK - 2'35".

During break:

CAM.1 to Pos.B (LAD.)

CAM.2 stay Pos.B (LAD.)

CAM.3 to Pos.H (CAFE)

CAM.4 to Pos.G (RADIO SHOP BACK ROOM)

F/SLIDE D
"THE AVENGERS" PART 3

ACT THREE:

GRAMS:
Theme music

140. MIX TO CAM.1 B
CM2-s: Tudor/Mary

LABORATORY

F/OUT MUSIC.
BOOM A¹

TUDOR: Because you decided to handle things your way Mrs. Sommers, a radio-active man is walking around London. Do you realise every person he's in contact with is exposed to dangerous radiations. If he picks up a telephone the next person who uses it is contaminated, and that person can contaminate his family, his friends

MARY: I know. I'm sorry, I'm sorry !

141. 2 B
CM2-s:Graham/Keel

Fast crab R. past
Tudor to CM4-s:
Tudor/Mary/Graham/Keel

KEEL ENTERS

KEEL: We could use a mobile canteen in there. Did you find out where that cafe was ?

TUDOR: Yes, we've sealed it off - and the alleyway the phone box is in.

KEEL: What about the people in the cafe ?

TUDOR: There seems to be a bit of trouble. We're coping all right - holding them till the squad gets there.

142. 1
CM3-s:
Keel/Mary/Graham

KEEL: Mrs. Sommers, time is running out It is now eleven-thirty. Dr. Graham

'cont'd'

(142 on 1)

KEEL: 'cont'd' has given Ogrin until one a.m. (TO GRAHAM) Is that right ?

GRAHAM: As near as I can judge.

143. 2
C.2-s: Mary/Keel

KEEL: Mrs. Sommers - I want you to think back and try to remember any one small piece of information that might lead us to him.

MARY: When he came home; he said that he had to go to some sort of meeting.

144. 1
a/b

GRAHAM: But didn't he say who he was meeting, or where ?

MARY: No. All I know is that they were some of his own people.

145. 2
a/b

KEEL: His own people ?

MARY: Yes, other refugees.

KEEL: Did he give you any particular reason for this meeting ? Was it a special occasion of some sort ?

146. 1
CS Mary

MARY: No, but they wanted Marko to leave my house and live with them. Marko was trying to become as English as possible.

147. 2
CM4-s:
Tudor/Mary/Keel/
Graham

These others, apparently wanted to stick together.

(147 on 2)

KEEL: A colony of them.

MARY: Yes.

KEEL: (TO TUDOR) Does that help ?

TUDOR: It might. It will at least narrow it down to the neighbourhoods where they live. Let's see - there's Camden Town and Tufnell Park, my old division - I'll get out there myself.

KEEL: You can drop me off at the cafe, I'll see if there's anything I can do.

GRAHAM: I'll hold the fort here.

KEEL: Fine.

TUDOR: We'd better run a house to house check in those areas.

(HE GOES TO PHONE)

148. MIX TO 3 H /

MS group
(Flynn R.fg)

INT. CAFE.

BOOM A²

(148 on 3)

INT. CAFE

149. 2 D _____ FLYNN: I'm losing money. Are you going to be here all night ? This is my best time of day. (TO LAB. ASST) Are you nearly through ? You're making a dirty mess of my place with that thing. Look - I can see all my regulars across the street. D'you think they'll be coming within a mile of the place

150. 3 _____
a/b

REYNOLDS: Why don't you belt up for a minute, Flynn ?

FLYNN: Now isn't that just what I'd expect from the likes of you !

(KEEL AND TUDOR ENTER)

TUDOR: All right Sergeant ?

REYNOLDS: Yes, sir. So far six contaminated - gone to the lab. three clean sent home. Checking on this little lot, and C.I.D.'s following up all the known contacts who were here this evening.

FLYNN: And I haven't got a customer in the place.

TUDOR: My heart bleeds for you Flynn. (TO KEEL) And he's one of our old customers,
'cont'd'

(150 on 3)

TUDOR: 'cont'd'

Right, let's get this house-to-house going. Reynolds, you come with me. Constable - stay on the door till the decontamination crew get here.

FLYNN: Decontamination ! The sanitary inspector himself was here the other day and ...

TUDOR: Doctor, are you staying ?

KEEL: Yes, just/a ^{f r} minute.

TUDOR: Right. (EXIT WITH REYNOLDS)

KEEL: (TO LAB. ASST) How strong is it ?

LAB. ASST: Nothing very much. No real danger. Just checking around.

KEEL: Well, he hasn't dropped it here then.

LAB. ASST: Doesn't look like it.

151. 2

C.2-s:

Keel/Flynn

KEEL: (TO FLYNN) Excuse me. My name's Dr. Keel. Are you the proprietor ?

FLYNN: Yes, only you'd never think it tonight.

KEEL: Perhaps you know this chap we're looking for - Marko Ogrin.

(151 on 2)

FLYNN: Yes, he's been in here a few times. I wouldn't say I knew him and I wouldn't say he was a very heavy spender either.

KEEL: He was here tonight.

FLYNN: I told them that. He had a cup of tea and that woman came in - they weren't here a couple of minutes.

KEEL: We understand he went off to see some friends from his old country. D'you know any of them ?

FLYNN: More than likely.

KEEL: Good. Do you know where they live ?

FLYNN: How should I ? The place is crawling with them.

KEEL: Well have you ever seen Ogrin in here with any one of them in particular ?

FLYNN: I might have.

KEEL: Well, could you describe him ?

FLYNN: They all look alike to me.

(152 on 3)

LAB. ASST: Hullo. There's something here.

KEEL: What ?

LAB. ASST: Well, it's very low, but I suddenly came on it in this corner. Seems to be this box.

FLYNN: You leave that box alone. It's my private property.

KEEL: Open it up.

FLYNN: That's nothing to do with me.

KEEL: I think this is your department.

Sgt. enters C.

SGT: I'm disappointed in you Flynn.

FLYNN: They're not mine. I was keeping them for a friend.

SGT: Like last time ?

FLYNN: All right.

SGT: Take him off. When he's had his bath bring him in and charge him.

KEEL: Don't forget Mr. Flynn - if you want to know the time ask a policeman.

153. MIX 1 A

CS Marko

RADIO SHOP BACK ROOM.

ROOM B¹

(153 on 1)

Ease back as Milan
enters frame.

MILAN: Here Marko - have this.
How are you feeling now?

MARKO: Better. Much better. Where's
Inica? She's been gone for more than
half an hour.

154. 4 G

CM3--s:

Frane/Milan/Marko

MILAN: Don't worry - she will come.

FRANE: Look Marko - would you like me
to come with you?

MARKO: No - thank you - one can move
more easily than two.

MILAN: Marko is right, Frane. Anyway
I will need you here.

FRANE: You know I don't agree with your
scheme.

MARKO: It's no use arguing about it now -
it's too late.

MILAN: It is more important to help you,
Marko.

HE GIVES MARKO HIS DRINK

MILAN: Maybe it wasn't such a good scheme
after all.

SOUND: DOOR KNOCK.

(154 on 4)

MARKO: Who's that ?

155. 1
C.2-s: Marko/Frane

FRANE: It is only Inica.

MILAN WALKS QUICKLY TO THE DOOR, INICA
ENTERS.

MARKO: Have you got it ?

156. 4
CM4-s:
Marko/Frane/Milan/
Inica.

INICA: It is here - twelve forty five

MARKO: Thank you.

157. 1
VC2-s: Milan/Inica

INICA: Is he well enough to travel ?

MILAN: No - but he has no choice. He
must. /

MIX T/C (Sequence 6)

FILM MONTAGE: Police cars etc. GRAMS:

158. MIX 3 K
M.2-s: EXT.CAR. (STUDIO) BOOM C³
Reynolds/Tudor TUDOR: Any luck ?

REYNOLDS: No, sir.

TUDOR: An absolute blank. Nobody knows
Marko Ogrin. Nobody's seen him. Can't
they get it into their heads that we're
trying to save this man's life ?

(158 on 3)

REYNOLDS: You think some of them know where he is ?

TUDOR: I think so - yes. They seem to think it's a trick. A way to get our hands on Ogrin, for something else. Otherwise, I don't get it. They just don't understand. Okay Reynolds - keep trying./

159. 2 B

CM2-s: Graham/Keel

BOOM A¹

INT. LAB.

GRAHAM: I don't understand it. Why won't Marko come in ? He must have known he was wanted hours ago ... I can't believe he wouldn't help us. Unless he's in some sort of trouble.

KEEL: Or perhaps - he's too ill by now to do anything ?

GRAHAM: I hope not.

KEEL: Of course, the thing is a lot of these refugees are apt to be over-cautious. They don't understand that the police here aren't necessarily what they/^{re}used to at home. He may think it's a trick. Supposing he's done something - maybe he hasn't paid his income tax.

160. 1 B

CMS Mary

MARY: I'll tell you why Marko's afraid of you. He came to this country with forged papers ... from Italy. He probably still doesn't know about the raduim.

161. 2

CM3-s:

Keel/Graham/Mary

(161 on 2)

GRAHAM: He only knows he's wanted but doesn't know why - I wonder if he's still carrying it with him ?

MARY: Yes, I should think he is,

162. 1

CM3-s:
Graham/Keel/Mary

P.C. enters C.bg.

CONSTABLE: (ENTERS) Excuse me, sir - just brought this in. Fogged ... one of the cars cruising in Camden Town,

KEEL: What do you think ? GRAHAM LOOKS AT IT

KEEL: Well ?

GRAHAM: (NODS) This must be it, Look how intense it is.

KEEL: (TO CONSTABLE) Which one of our cars was carrying this film.

CONSTABLE: Thirty eight, sir.

Crab R. & pull back with Keel.

KEEL: Where was it ?

CONSTABLE: In this area.

Continue crab to R. of desk to clear P.C. for CM3-s: Mary/Graham/Keel

KEEL: Get it through to the Yard. Tell Inspector Tudor we'll meet him outside Camden Town station.

P.C.: Right (GOES TO PHONE)

KEEL: Come on.

(162 on 1)

MARY: May --- may I go too ?

GRAHAM: Why not ? - can't do any harm now.

KEEL: Yes - it might be a good thing.

THEY EXIT.

163. 4 G

CM4-s:

Inica/Frane/
Mary/Marko

RADIO SHOP - BACK ROOM

BOOM B¹

MILAN: Are you sure you're all right, Marko ?

MARKO: Yes, yes - I am fine.

MILAN: Good. You'd better start now. Inica can drive you to the airport.

INICA: We'd better arrive as late as possible. Then you can walk right through.

MARKO: When I get to Dublin, I will send you a telegram

FRANE: Marko ... Here. you may find some use for this.

MARKO: No, I don't want it, Frane.

(163 on 4)

MILAN: Take it, it may come in use-
ful.

FRANE: Good bye my friend.

MARKO: Thank you Frane. For the money.
For this. For everything.

FRANE: You would do it for me, Marko.

INICA: Midnight - we must hurry now.
Are you sure you're all right Marko ?

MARKO: Yes, yes. I must go.

MILAN: Wait till I see if it's all clear

164. 1 A
CS pellet

MARKO: I must leave this present for
Peter. Will you give it to him Frane ?

165. 3 F
MS door.
Pull out & pan L.
to CM3-s:
Mary/Graham/Keel

EXT RADIO SHOP

KEEL: What do you think, Graham ?

BOOM C³
GRAMS: Car
stopping
GRAMS: Geiger
counter

GRAHAM: This is the house all right -
or if not we're onto a new source !
(HE SHUTS OFF THE COUNTER)

CUT GRAMS.

KEEL: This is the place, Tudor.

(165 on 3)

TUDOR: We'll go to the front door.
Reynolds, you take the back. Dr.
Graham will you stay here with Mrs.
Sommers.

GRAHAM: Yes, of course, but I must be
there when you want the capsule handled.

TUDOR: Right, we'll call you when we
need you. Are the others cars on their
way ?

REYNOLDS: They should be here in a couple
of minutes.

KEEL: An ambulance ?

REYNOLDS: Yes, sir ?

Track in on
R. door to
see Milan

KEEL: Good - let's go. We'd better be
a little careful.

166. 1 A

TUDOR: Just leave this to me sir.

CM3-s:
Franc/Inica/Marko

BOOM B¹

RADIO SHOP - BACK ROOM

Milan enters C.

MILAN: (ENTERING) The police are out-
side. See if the back's clear.

FRANE: Right.

SOUND: A KNOCK AT THE DOOR

FRANE: They're out there too.

(166 on 1)

MILAN: Inica - Frane - keep them. I'll go and talk to them in front.

SOUND A LOUDER KNOCK AT DOOR.

167. 4 A
CMS Milan

SHOP

BOOM C¹

TUDOR: This is the police. Open this door.

MILAN: The police ? Just a moment, please.

TUDOR: We're looking for Marko Ogrin ?

MILAN: Ogrin ? Marko Ogrin ?

TUDOR: We know he's here.

MILAN: You cannot come into my house like this.

168. 2 A
CM2-s:Marko/Tudor
Tudor falls

BACK ROOM.

BOOM B¹

MARKO: (GUN ON KEEL) No. Don't move.

KEEL: Listen, Ogrin -

MARKO: Get over there.

169. 1
CM3-s:
Marko/Milan/Keel

KEEL: Listen Ogrin. You're a dying man. You don't know it but ---

169 on 1.

MARKO: I warn you ...

GRAMS:
Ambulance

170. 4 G (R. of 2)
CS Marko

KEEL: You hear that ? It's an ambulance for you, Ogrin. To get you to a hospital before it's too late.

MARKO: What do you mean by that ?

171. 1
CS Keel

KEEL: Just what I say. That fishing line of yours ... it's a radium capsule.

Do you know what that means ?

GRAMS:
Bell stops -
ambulance pulls
up outside

172. 4
VCS Marko

MARKO: It's a trick.

173. 1
VCS Keel

KEEL: You've been sick. You're aching all over.

174. 4
VCS Marko

MARKO: Shut up ! You want me because of my papers. You're going to deport me.

175. 1
VCS Keel

KEEL: Get it into your head, Ogrin. We're here to help you ...SOUND

176. 4
VCS Marko

A LOUD CRASH, AS OF FURNITURE OVERTURNING.

177. 2
CMS Milan;
pan him R. to
2-s with Marko

INICA: (O.C.) Milan ! Marko ! They're breaking in !

MARKO: Milan - go to the back door. Tell them to stay away.

MARKO: I will kill these men ... if anyone comes near me.

(177 on 2)

MILAN EXITS LEFT.

178. 1
CM2-s: Keel/Tudor

KEEL: I can't get through to him,
I know who can. Graham - bring in
Mrs. Sommers. . . .

179. 4
CS Marko

MARKO: Mary ... ?

180. 1
a/b

KEEL: She's outside. Graham !

181. 1
M.4-s: Graham/Mary/
Keel/Tudor

MARKO: Stand back. All of you.

MARY: Marko ...

182. 2
CM3-s: Graham/Mary/
Keel

GRAHAM: Marko , I'm your friend. I'm
here to help you. We all are.

183. 4
CS Marko

MARY: Marko - you're ill !

KEEL: Stand still, Mrs. Sommers.

184. 2
a/b

GRAHAM: We're not going to hurt you,
Marko. But that radioactive pellet ...
in your pocket is.

MARKO: It's a trick.

185. 1
CMS Keel over
Marko's R. shoulder;
he comes to CS;
tilt down to Geiger.

GRAHAM: Look - you know what this is. It's
the Geiger Counter, used to measure radio-
activity. You've seen us use them in the
lab. I'm going to turn it on, Marko.

GRAMS: Geiger
(fast)

186. 4
VCS Marko

GRAHAM: Don't touch it, Tudor.

187. 2
MS Marko & group

188. 1
CM4-s: Mary/Graham/
Keel/Tudor.

KEEL: No. Stay away from him, Mrs. Sommers.

Tilt down to Marko

MARY: Marko

KEEL: Get your gear.

GRAHAM: Right.

KEEL: It'll be all right, Mrs. Sommers.

189. 4 A (SHOP)
MS Lab assts.

190. 3 F (STREET)

BOOM C³

MS Keel/Mary
King R. to L.
Steed appears Lfg.

STEED: Well done, old boy.

Keel X to C2-s:
with Steed.

KEEL: We were only just in time. Another hour and I don't think we could have saved him.

STEED: The important thing now is to round up all the other contacts.

191. 1 A

KEEL: Yes, I know. Well come on, you'd better earn your money. /

CS pellet being
lifted into castle.

LIVING ROOM

GRAMS:
Avengers
closing music

MIX TO END SLIDES:

1. IAN HENDRY, PATRICK MACNEE, INGRID HAFNER
 2. GEORGE PRAVDA, ARTHUR LAWRENCE, CHRISTINE POLLON
 3. BARRY SHAWZIN, MIRA TOMEK, MADELEINE KASKET
 4. MARIE DEVEREUX, BLAISE WYNDHAM, DANE HOWELL
 5. BASIL BEALE, JOHN GAYFORD, PAUL GRIST, JOHN KELLAND
 6. Teleplay by FRED EDGE
 7. "THE AVENGERS" theme JOHNNY DANKWORTH
 8. Designed by ALPHO O'REILLY
 9. Producer LEONARD WHITE
 10. Directed by ROBERT TRONSON
 11. "THE AVENGERS" - Next week: "ASHES OF ROSES"
-
12. AN ABC PRODUCTION

FADE SOUND AND VISION.