

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

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C A M E R A   S C R I P T

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"THE AVENGERS"

presents

Episode 28

'DEAD ON COURSE'

by

Eric Paice

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DESIGNED BY

BOB FUEST

---

PRODUCER

LEONARD WHITE

---

DIRECTED BY

RICHMOND HARDING

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CAM. REH.: Studio Two, Teddington Studios,  
Broom Road, Teddington, Middx.  
Friday, 25th May, 1962  
10.00 a.m. - 9.00 p.m.  
Saturday, 26th May, 1962  
10.00 a.m. - 6.00 p.m.

RECORDING: Saturday, 26th May, 1962  
6.00 p.m. - 7.00 p.m.

PROD. NO.: 3501 - VTR/ABC/1778

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John Steed ..... PATRICK MACNEE  
Dr. Martin King ..... JON ROLLASON  
Freedman ..... JOHN McLAREN  
Michael Joyce ..... LIAM GAFFNEY  
Vincent O'Brien ..... DONAL DONNELLY  
Mother Superior ..... PEGGY MARSHALL  
Deidre O'Connor ..... ELIZABETH MURRAY  
Sister Isobel ..... JANET HARGREAVES  
Hughes ..... NIGEL ARKWRIGHT  
Bob Slade ..... BRUCE BOA  
Margot ..... MARGO JENKINS  
Pilot ..... TREVOR REID  
Gerry ..... EDWARD KELSEY  
Kiosk Woman ..... MOLLIE MAUREEN  
Ambulance Man ..... DENIS CLEARY  
Male Nun ..... WILFRED GROVE

PLUS:- 7 Female Extras and 4 Male Extras

\* \* \* \* \*

Production Assistant ..... BARBARA FORSTER  
Floor Manager ..... PETER BAILEY  
Stage Manager ..... BARBARA SYKES  
P.A. Timer ..... PADDY DEWEY

\* \* \* \* \*

Lighting ..... LOUIS BOTTONE/  
BRIAN TURNER  
Operational Supervisor ..... CAMPBELL KEENAN  
Senior Cameraman ..... TOM CLEGG  
Sound Supervisor ..... JOHN TASKER  
Vision Mixer ..... GORDON HESKETH  
Racks ..... BOB GODFREY

\* \* \* \* \*

SCHEDULE:- FRIDAY, 25th MAY, 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 - 21.00

SATURDAY, 26th MAY, 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 and  
Make-up ..... 15.30 - 16.15  
Dress Rehearsal ..... 16.15 - 17.30  
Line Up ..... 17.30 - 18.00  
RECORDING ..... 18.00 - 19.00

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CAMERAS: 4 Pedestals  
BOOMS: 3  
TELECINE: A.B.C. Symbol, 35 mm mute and S.O.P. inserts,  
slides.

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RUNNING TIME: 52.25, excluding Commercial Breaks

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- B -

"THE AVENGERS" - Episode 28

'Dead On Course'

SCENE BREAKDOWN

SCENE	SET	TIME	CAMERAS	SOUND	PAGES
1.	OPENING T/C & CAPTIONS			GRAMS	1
2.	INT/PILOT'S CABIN	NIGHT	2A, 3A	A.I.	1-3
3.	T/C				3
4.	INT/FREEDMAN'S OFF.	DAY	1A-B 3B, 4A	B.I. C.I.	3-8
5.	EXT/PORCH & INT/CLOISTERS	DAY	1C, 2B, 3C-D-E	Slung A.2.	8-10
6.	INT/RECESS	CANDLE LIGHT	1D, 3F	C.2.	10.-11
7.	INT/AIRCRAFT HANGER	DAY	4B, 3G	B.2.	11-14
8.	INT/JOYCE'S PUB	DAY	2C-D 1E-F	C.3. B.3. Slung	15-18
9.	INT/AIRCRAFT HANGER	DAY	3G	B.2.	18-19
10.	INT/JOYCE'S PUB	DAY	2D	Slung	19
11.	INT/SWITCHBOARD	DAY	1G	C.3.	19
12.	INT/CLOISTERS	DAY	3E, 4C	A.2.	20
13.	INT/RECESS	CANDLE LIGHT	1D	A.2.	21
14.	INT/CLOISTERS	DAY	3H, 4D	A.2.	21-22

ACT TWO

15.	INT/JOYCE'S PUB	DAY	2E, 1H	C.4. B.3.	23-27
16.	INT/CLOISTERS	DAY	4C		27
17.	INT/RECESS	CANDLE LIGHT	3F, 2F	C.2.	27-30
18.	INT/CELLAR	DAY	4E, 1J	A.3.	30-33
19.	INT/AIRCRAFT HANGER	DAY	3J, 2G	B.4. C.5.	34-35
20.	INT/FREEDMAN'S OFFICE	DAY	3K, 1K	B.1.	36-38

- B -

- C -

ACT TWO (Contd.)

SCENE	SET	TIME	CAMERAS	SOUND	PAGES
21.	INT/JOYCE'S PUB and INT/FREEDMAN'S OFFICE (Linked phones)	DAY	2D, 3K	B.1. Slung	39
22.	INT/POST OFFICE	DAY	1L	C.3.	39
23.	INT/RECESS	CANDLE LIGHT	4P, 1M, 3L	C.2.	39-42
24.	INT/CLOISTERS	CANDLE LIGHT	4C, 3M		42
25.	INT/RECESS	" "	1N		42

ACT THREE

26.	T/C			GRAMS	43
27.	INT/CLOISTERS	DAY	3M, 4D	A.2.	43-45
28.	INT/POST OFFICE and INT/TELEPHONE BOX (Linked phones)	DAY	2H 1P	C.3. Slung	45-46
29.	INT/FREEDMAN'S OFFICE	DAY	3K, 4G	B.1.	46-49
30.	INT/JOYCE'S PUB	DAY	1Q	C.4.	49
31.	INT/CELLAR	BARE BULB	2J, 4H	A.3.	49-51
32.	INT/POST OFFICE	DAY	1L	C.3.	51
33.	INT/FREEDMAN'S OFFICE One shot in Post Office (P.55)	EVENING	2K, 3N 1L	B.5.	51-55
34.	INT/CLOISTERS	NIGHT	4J	A.2.	55
35.	INT/RECESS	CANDLELIGHT	1R, 4K	C.2.	55-58
36.	T/C			GRAMS	58
37.	INT/PILOT'S CABIN (T/C shot P.59)	NIGHT	2A, 3A, 4L	A.1.	58-60
38.	INT/CLOISTERS	NIGHT	4M	A.4.	60
39.	INT/LADDER SET	NIGHT	1S	-	60
40.	INT/SHELF OF BELL TOWER	NIGHT	2L	A.4.	60
41.	T/C	NIGHT			60
42.	INT/PILOT'S CABIN	NIGHT	3P	B.6.	60-61
43.	INT/POST OFFICE	NIGHT	1L	C.3.	61

- C -

- D -

ACT THREE (Contd.)

SCENE	SET	TIME	CAMERAS	SOUND	PAGES
44.	INT/SHELF OF BELL TOWER	NIGHT	2L, 4N	A.4.	61-62
45.	INT/PILOT'S CABIN	NIGHT	3A, 2A	B.6.	62-64
46.	INT/POST OFFICE	NIGHT	1L	C.3.	64-65
47.	INT/CLOISTERS	NIGHT	4P	-	65
48.	INT/RECESS	NIGHT	1R	C.2.	65
49.	INT/SHELF OF BELL TOWER	NIGHT	2L, 4N	A.4.	65-66
50.	INT/LADDER SET	NIGHT	3Q	-	66
51.	INT/SHELF OF BELL TOWER	NIGHT	2L	-	66
52.	INT/LADDER SET	NIGHT	3Q	-	66
53.	INT/FOOT OF BELL TOWER	NIGHT	4N	B.7.	66-67
54.	INT/SHELF OF BELL TOWER	NIGHT	2L	A.4.	67
55.	INT/FOOT OF BELL TOWER	NIGHT	4N		67
56.	INT/CLOISTERS	NIGHT	1U	B.7.	67

- D -

VTR/ABC/1778

F/U T/C S.O.F.  
A.B.C. SYMBOL

FADE T/C

1. F/U 1A GRAMS:  
CAPTION: THE AVENGERS (A) Theme
2. 4A  
CAPTION: THE AVENGERS (B)
3. 1A  
CAPTION: THE AVENGERS (C)
4. 4A  
CAPTION: THE AVENGERS (D)
5. 1A  
CAPTION: STARRING PATRICK MACNEE

FADE

F/U T/C MIX  
FILM: Boeing 707 in air Aircraft  
Engines  
cont. thro' scene

6. 2 (A-24) PILOT'S CABIN/INT - NIGHT BOOM A.l.  
M.C.S. Pilot. TRACK  
BACK to hold 2-s. inc.  
Co-Pilot

7. As Margot enters  
3 (A-24)  
M.S. Pilot R f/gd,  
Margot Lb/gd.

MARGOT: What's the arrival time  
at Shamrock, sir?

PILOT: About twenty minutes.

FILTER VOICE: Jetline G.C.B.A.  
This is Shamrock approach. There  
is heavy fog at ground level.  
Visibility down to twenty yards.  
Do you require ground control, over?

Coming to 2A - shot 8.

On 3 - shot 7.

BOOM A.1.

PILOT: And get them to verify our position. We shouldn't be in ground control range yet. /

8. 2 (A-16)  
C.S. Slade

SLADE: They should know. Shamrock Approach. Will accept ground control. Please verify our position. Over.

FILTER VOICE: Jetline G.C.B.A. You are now ten miles from touchdown and eight hundred feet above the flight path. / Descend to fifteen hundred feet immediately. Over.

9. 3 (A-24)  
2-s. Pilot/Slade.  
PAN DOWN to throttle control.

10. 2 (A-9)  
C.S. Pilot. TRACK  
BACK to hold 2-s.

PILOT: How's the beacon?

SLADE: We're coming on to it now.

FILTER VOICE: You are now nine miles from touchdown and still five hundred feet above the flight path. Over. /

11. 3 (A-24)  
Single Pilot. HOLD  
2-s. inc. Slade.

PILOT: Right.

HOLD 3-s. as Margot enters.

MARGOT: Didn't you tell me twenty minutes?

PILOT: We miscalculated. Tell the passengers we're coming in now.

TRACK IN to C.S. Pilot

FILTER VOICE: You are still two hundred feet above the glide-path and only five miles from touch down. Over.

Coming to 2A - shot 12



On 3A - shot 11.

BOOM A.1.

12. 2A PILOT: Undercarriage and flaps.  
 M.C.S. Undercarriage  
 lever. PAN UP to  
 2-s. Pilot/Slade

FILTER VOICE: You are now on the  
 glide-path. Two miles from touch  
 down. Height one thousand feet,

13. 3 (A-16)  
 M.C.S. 2-s. Pilot/  
 Slade.

PILOT: Where's this fog?

SLADE: Right ahead of us.

PILOT: That's not fog. Pull  
 her back.

14. 2 (A-9)  
 T.I. to C.S. Pilot  
 C.S. Margot at door.

MARGOT: Look out!

15. 3 (A-16)  
 B.C.U. Pilot, a look of  
 horror on his face.

T/C

FILM: Shot of plane about  
 to crash, then  
 wreckage of crashed plane

GRAMS:  
 Explosion  
 MIX to  
 Ambulance  
 Siren, air-  
 port fire  
 engines.

SUPER T/C

SLIDE 1 'DEAD ON COURSE'

LOSE SUPER

LOSE FILM

16. MIX FREEDMAN'S OFFICE/INT - DAY F/U TAPE  
1 (A-24) Announcement

C.S. Loudspeaker on  
 pillar. CRAB R and  
 PAN L to reveal desk.  
 Freedman enters shot L.

LOUDSPEAKER (On tape) Canada  
 Jet-ways announce the arrival of  
 their flight four five nine from  
 London en route for Montreal.  
 Passengers for Montreal and  
 Toronto should proceed now to  
 the departure lounge.

Spot F/X  
BUZZ

CAM. 2 TO POS. B  
CAM. 3 TO POS. B

Coming to 4A - shot 17.



On 1A - shot 16.

BOOMS B.I.  
C.I.

HOLD Desk L, pillar  
R.

EASE in slightly.

FREEDMAN: Oh yes. Right, thank  
you. Your medical man has arrived  
from London.

STEED: Good.

As he puts phone  
down TRACK BACK to  
shoot thro' map  
holding Steed L,  
Freedman moves down  
to map R.

FREEDMAN: Would you bring him over  
to my office please. Well, have  
you got your geography worked out  
yet?

STEED: Just about. I take it  
this is the flight lane.

FREEDMAN: Yes. At this point  
it's twelve miles wide. All air-  
craft coming in from North America  
are guided within that path by  
radar beacons here and here.

F.M. STRIKE Pillar

STEED: And the crash took place here.

FREEDMAN: Right on that headland.

STEED: And twenty miles north of the  
flight lane./ How experienced was  
the pilot?

17. 4 (A-16)  
2-s. Steed/  
Freedman

FREEDMAN: One of the best we had./  
He's flown that route over two  
hundred times. I just don't  
understand why he didn't call Shamrock  
control tower if he was in trouble.

STEED: That depends what sort of  
trouble he was in.

Q KNOCK

As Freedman turns  
19. 3 (B-24)  
On door.

FREEDMAN: Come in.

On 3B - shot 19.

BOOMS B.I.  
C.I.

PAN L with King  
to hold 3-s.  
Freedman/Steed/  
King. TRACK IN  
slightly.

STEED: Good. You made it. Dr.  
King - Mr. Freedman, Irish Manager  
of the charter company that lost  
the plane last night.

CAM. 1 TO POS. B - SAME SET

KING: How do you do.

FREEDMAN: You must excuse my  
appearance, but ...

STEED: He's been tramping through  
the bogs half the night.

KING: You look as though you could  
do with some sleep.

FREEDMAN: Perhaps I will later on. S/M Phone  
Excuse me.

Move Freedman L.  
HOLD TIGHT shot.

STEED: You were quicker than I  
expected.

KING: It just happened there was a  
convenient plane. I was in bed  
when I got your telegram.

STEED: I'm sorry about that.

KING: I bet you are.

FREEDMAN: I wonder if you gentlemen  
would excuse me for a while. A  
boffin from the Ministry of Aviation  
has just arrived. I'll have to show  
him some of the wreckage we brought  
in this morning. I shall be in the  
workshop hangar if you want me.

STEED: Fine. I'll join you there  
shortly. He's in a hell of a state.  
I don't blame him.

GRAMS

Coming to 1B - shot 20.

On 3B - shot 19.

BOOMS B.I.  
C.I.

KING: What's all the panic?

20. 1 (B-24)

2-s. Steed/King,  
shooting thro'  
map.

STEED: At ten thirty last night a four engined jet plane, carrying thirty four passengers and a crew of four crashed. It took place on this headland. It's a pretty isolated spot and apart from a group of nuns from a convent nearby and a few local people, rescue parties didn't reach them until nearly one o'clock.

KING: I gather there were no survivors.

STEED: As far as we know. There was pretty dense fog up there and the wreckage was scattered. They were still bringing in the bodies when I left.

T.I. to single King.

21. 4 (A-24)

2-s. Steed/King.

KING: When you left? What time did you get here? \*

STEED: Three o'clock this morning.

Cam. 1 TO POS. C  
CONVENT CLOISTERS

KING: And what's so special about an air crash to get you up in the middle of the night?

PAN R with Steed  
to chair. HOLD  
2-s. King L f/gd,  
Steed R b/gd.

STEED: Three months ago a plane from the same charter line, flying the same course crashed less than five miles away from the same spot. The circumstances were identical except that the first one crashed in the sea and nothing was recovered.

KING: What do you suspect - sabotage?

Coming to 3B - shot 22.

On 4A - shot 21.

BOOMS B.I.  
C.I.

22. 3 (B-16)  
Single King. STEED: That's what I was sent to find out.

PAN King R to  
2-s. inc. Steed

KING: Then you'll discover that from the wreckage surely. How does that involve me? Or did you just get me over here for someone to chat to?

STEED: Partly.

KING: Then in that case, you've just lost me. I've got things to do. If you want a chat you can ring me up.

CLEAR BOOM C  
to POS. 2

23. 4 (A-9)  
Single King. STEED: I also thought you could give me an expert opinion on that wreckage ..

KING: I deal with people.

24. 3 (B-9)  
Single Steed. STEED: Exactly - the wreckage of thirty-eight people. I spoke to the local doctor early this morning. So far he hasn't had a chance to make a proper examination but he seemed a bit puzzled about the way the victims

25. 4 (A-9)  
Single King. HOLD  
2-s. as Steed  
enters L. died. He said I ought to get an expert in. So I did.

26. 3 (B-9)  
Single Steed. KING: Flattery will get you nowhere.

STEED: But you will help me, won't you?

EASE back.  
27. 4 (A-16)  
2-s. Steed/King. KING: Of course! Where are they?

STEED: They're in the Convent of St. Mary. Three miles from the scene of the crash and just outside the village of Ballyknock. It's an hour and a half's drive from here. I've got a car waiting to take you up there now. Have you had breakfast?

CAM. 3 TO POS. C  
CONVENT PORCH

Coming to 3C - shot 28.

On 4A - shot 27.

BOOM B.I.

HOLD 2-s. on all moves.

KING: You're getting very considerate. No.

F.M. STRIKE MAP and DESK BACK

STEED: Well at least I've arranged lunch for you. It's at Joyce's Saloon, Ballyknock. And welcome to the Emerald Isle.

As King exits, HOLD Steed to desk.

KING: And begorrah to you too.

CLEAR KING QUICKLY

STEED: Traffic Manager, Airport precincts please. Hullo. There's a Dr. King arriving in the main hall in a few moments. Yes, he's the man I ordered the car for. Can you give him priority clearance and a flask of coffee. The driver is to take him straight to the Convent of St. Mary, Ballyknock.

28. 3 (C-24) CONVENT PORCH - DAY F/X  
LOW / Sister Isobel  $\frac{3}{4}$  Sporadic  
back to cam. walking tolling bell  
to door. CRAB R to door.

as she reaches door  
29. 2 (B-16) SLUNG MIC.  
King against wall, KING: Good morning. My name is King.  
holding window L. Dr. King. May I come in.  
HOLD 2-s. Isobel/  
King.

As window closes  
30. 3 (D-24) CONVENT - CLOISTERS - DAY BOOM A.2.  
LOW / C.S. Locks and  
bolts. TRACK BACK as  
door opens. Let King  
go L.

KING: Could you tell me who is in charge here? Is your Mother Superior here?  
31. 1 (C-24)  
2-s. King/Isobel

32. 3 (D-24)  
C.S. Sister Isobel.  
EASE BACK to hold 2-s.  
Coming to 1C - shot 33.

On 3 - shot 32.

BOOM A.2.

As Mother Superior  
enter TRACK BACK.  
Hold 3-s.

MOTHER SUPERIOR: She may not answer  
you. We are a silent order. Only  
I am allowed to speak.

KING: I'm sorry.

HOLD 2-s. King/  
Mother Superior.

MOTHER SUPERIOR: I understand you  
are the doctor taking over from Dr.  
Leary.

KING: Yes. Is he here?

MOTHER SUPERIOR: He left an hour ago  
to get some rest. He left this  
report for you.

As he turns

33. 1 (C-35)  
LOW / 2-s. King/  
Mother S. Sister,  
Isobel in b/gd.

KING: Thank you. Are these all  
the victims?

CAM. 3 TO POS. E SAME SET

MOTHER SUPERIOR: No. These are  
bodies we brought in first of all.  
The remainder are in the main hall.

34. 3 (E-35)  
LOW / over body.

KING: You must have had a pretty  
tough job last night.

MOTHER SUPERIOR: We are not strangers  
to death. It was fortunate that we  
were near the scene of the disaster  
- but still too late to save any lives.

Q KNOCK

As they look to door

35. 1 (C-9)  
C.S. Sister I. at door

36. 3 (E-35) MOTHER SUPERIOR: Excuse me.  
2-s. Mother S/King.  
CRAB R with M.S.  
to door.

CAM. 1 TO POS. D RECESS, QUICKLY

As door opens

37. 2 (B-24)  
On body on stretcher.  
PAN L as it moves thro'  
door. HOLD door.

38. 3 (D-24)  
2-s. King/M.S.

MOTHER SUPERIOR: I was wrong, doctor.  
They have found another poor soul.

Coming to 1D - shot 39.

- 10 -

On 3 - shot 38.

PAN DOWN. HOLD 2-s.  
King/Margot.  
PAN UP. HOLD 2-s.

CAM. 4 TO POS. B - HANGER

BOOM A.2.

KING: Where did you find her?

AMBULANCE MAN: About a mile from the  
crash, sir. She was lying in some  
heather. We must have missed her  
last night in the fog. Shall we put  
her down by the others.

KING: No. Have you got anywhere  
warm we can put her?

CRAB L with King  
and Mother S.

MOTHER SUPERIOR: In that recess -  
we have a fire burning. But why?

KING: This girl is still alive.  
Is this the place?

MOTHER SUPERIOR: Yes.

KING: Right. Bring her through.  
Be careful with her.

BOOM C.2.

39. As they enter recess  
1 (D-24)

CONVENT RECESS - CANDLE LIGHT

M.C.S. entrance to recess.  
TRACK BACK with stretcher.

TRACK IN to hold TIGHT  
2-s. King/Mother S.

KING: Can you arrange a bed in here?

MOTHER SUPERIOR: Yes. I'll arrange  
that now.

TRACK IN to TIGHT  
2-s. Margot/King.

KING: Air hostess? I wonder how she  
got so far away from the crash.

CRAB L to hold 2-s.  
King/Ambulance Man.

AMBULANCE MAN: She might have made  
a run for it, sir, before the plane  
set fire.

CAM. 3 TO POS. F-RECESS

KING: Probably.

Coming to 3F - shot 40.

- 10 -



On 1D - shot 39.

BOOM C.2.

CAM. 2 TO POS. C - PUB

40. 3 (F-9) AMBULANCE MAN: Do you want us to  
C.S. Margot take her to Shamrock hospital. /

41. 1 (D-16) KING: No. She'll be better off  
2-s. King/Ambulance here in the warm for the time being. /  
Man.

AMBULANCE MAN: Then we'll carry on  
searching for the other one, sir.

CAM. 3 TO POS. G  
AIRCRAFT HANGAR

KING: What other one?

AMBULANCE MAN: The co-pilot. We  
had an identity check this morning  
and found two of the crew were missing.  
We're still looking for the other one.

PAN DOWN to single  
Margot.

42. 4 (B-24) AIRCRAFT HANGER/INT - DAY BOOM B.2.

On tested piece of  
metal. HOLD metal  
as it is lifted by  
Hughes to end of bench.  
CRAB R with Hughes.  
HOLD move to drawing brd.

43. 3 (G-24)  
Hughes f/gd R, Freedman  
Steed L. HOLD 3-s.

FREEDMAN: This is Mr. Hughes from  
the Aeronautical Research College.  
Mr. Steed ... who's been sent down  
to help us. /

44. 4 (B-9)  
M.C.S. Hughes

STEED: Any luck?

45. 3 (G-24)  
3-s. Steed/Freedman/  
Hughes.

HUGHES: Luck doesn't come into my  
calculations Mr. Steed. /

Coming to 4B - shot 46.

On 3G - shot 45.

BOOM B.2.

CAM. 1 TO POS. E - PUB

TRACK INTO 2-s.  
Steed/Freedman.

HOLD TIGHT 2-s.

FREEDMAN: We managed to get two of the engines back by helicopter this morning. They're on the test bed now.

STEED: How did they shape up?

FREEDMAN: No faults traceable.

STEED: Which engines are they?

FREEDMAN: Port and starboard outer.

STEED: So even if the two inner ones had gone she could still have flown.

FREEDMAN: Probably wouldn't even have lost height. /

46. 4 (B-24)  
Single Hughes.

HUGHES: Excuse me.

STEED: Was there much fire damage on the motors?

HUGHES: Motors are accustomed to heat. That's how they work.

TRACK BACK.  
CRAB L with Hughes  
to bench.  
HOLD 2-s. Steed/  
Hughes.

STEED: I meant - around the motors.

HUGHES: The cowlings you mean.

STEED: And the electrical installations.

HUGHES: Very little.

STEED: Isn't that unusual?

HUGHES: Every crash is unusual. That's why we have to hold an inquiry. /

47. 3 (G-16) TRACKED L  
Single Steed

Coming to 4B - shot 48.

On 3G - shot 47.

BOOM B.2.

TRACK BACK to  
hold 2-s. Steed/  
Hughes.

STEED: What I meant was - that fire usually starts in a plane crash through the fuel bursting over the hot engines. Isn't that the case?

HUGHES: Yes. But it isn't this case. Here the fire started further back.

TRACK IN and DOWN  
to piece of metal  
on bench.

STEED: Somewhere around here? Isn't that coupling you've got there part of the rudder controls.

HUGHES: That's right.

TRACK OUT to  
hold single Steed.

STEED: It's an aluminium alloy, isn't it? What would be its melting point... about twelve hundred degrees fahrenheit?

48. 4 (B-24)  
2-s. Steed/Hughes.

HUGHES: Twelve to twelve fifty.

STEED: Some fire. That would be right under the baggage compartment wouldn't it?

PAN L to hold 2-s.  
Freedman/Steed.

FREEDMAN: Er, yes, yes it would.

STEED: Have you got a list of what was in that baggage compartment?

CRAB L with Freedman.  
FREEDMAN: Yes, I had it wired over from Canada. It's over here.

HOLD on Steed.  
Freedman goes out R.

STEED: Thank you.

49. 3 (G-16)  
(Shooting along bench)  
2-s. Freedman/Hughes

HUGHES: Who the devil is that?

Coming to 4B - shot 50.

On 3G - shot 49.

BOOM B.2.

FREEDMAN: He's been sent over from London. I've been told to give him every possible co-operation.

50. Freedman turns to Steed  
4 (B-24) CRABBED L  
M.C.S. Steed. EASE  
BACK to hold 2-s.  
Steed/Freedman

HUGHES: Well I haven't.

STEED: This consignment from the Canadian Bank - was that damaged in the fire?

FREEDMAN: The box carrying it was burned quite extensively.

STEED: Can I see it?

51. 3 (G- )  
2-s. Steed/Hughes

FREEDMAN: Yes ... of course.

As Freedman returns  
52. 4 (B- )  
2-s. Steed/  
Freedman. HOLD  
shot as Freedman  
moves to Steed.

STEED: The consignment was a quarter of a million pounds in sterling bank notes.

FREEDMAN: That's right. We have a contract with the bank clearing houses in Canada. We fly back all their sterling to the Bank of England.

STEED: How much would you say was here?

FREEDMAN: About five hundred pounds.

TRACK IN to  
single Steed.

STEED: And the rest?

FREEDMAN: That's all we've found. The rest seemed to have been burned.

STEED: And left no ash?

GRAMS:

Coming to 2C - shot 53.

53. 2 (C-24) JOYCE'S PUB/INT - DAY BOOM C.3.  
3-s. (shooting over  
shoulder of customer  
onto Joyce) Customer/  
Joyce/Vincent. JOYCE:

CAM. 4 TO POS. C - CLOISTERS

HOLD Vincent to  
2-s. with Joyce.

Put it on the floor there. Now  
where's the whisky I told you to  
bring in?

VINCENT: But I brought a bottle in  
yesterday Mr. Joyce.

JOYCE: I know you did, and it was  
drunk by all the rescue fellers  
from the crash now, wasn't it?

VINCENT: Oh aye, so it was.

JOYCE: Then will you listen to me  
when I tell you and bring me another  
one.

CRAB R, PAN L  
to hold 2-s.  
King/Vincent.

On Q  
54. 1 (E-16)  
2-s. Joyce/Vincent.

VINCENT: Mr. Joyce, who's that feller?

55. 2 (C-24)  
2-s. King b/gd,  
Vincent f/gd.

JOYCE: Never mind who it is. Go and  
help him with his bags. Get the  
whisky after. / Good day, sir.  
Would you be the gentleman from Sham-  
rock we're expecting for lunch?

56. 1 (E-24) TRACKED L  
Single Joyce.

HOLD 2-s. King/  
Joyce.

KING: Probably.

57. 2 (C-9)  
C.S. Vincent.

JOYCE: Right. Vincent go to the  
kitchen and ask Maureen for the meal  
that was ordered this morning. /  
Take the bags up after.

58. 1 (E-24)  
2-s. King/joyce.

Coming to 20 - shot 59.

On 1E - shot 58.

BOOM C.3.

JOYCE: (Contd.) He's not very bright  
sir, but he's a good strong lad.  
Would you like a drink first, sir.

TRACK IN to O/sh  
King/Joyce.

KING: I could do with a beer.

59. 2 (C-16)  
Single King.

JOYCE: I bet you could, after the  
sights you must have/seen this  
morning.

KING: News soon gets around?

EASE BACK to 2-s.  
King/Joyce.

JOYCE: Oh you know what it is in a  
small village. There you are sir.

CAM. 1 TO POS. F - SAME SET

HOLD 3-s. as  
Vincent enters R.

VINCENT: Mr. Joyce, Maureen says  
she's just heating it up now.

JOYCE: All right. Go and set the  
table then.

HOLD 2-s. King/  
Joyce

KING: I wonder if I could use your  
phone.

JOYCE: Certainly, sir. It's by the  
stairs here. Is it a long distance call?

KING: To Shamrock.

JOYCE: Then I'll get you the line  
meself for it has to go through the  
post office and it's a bit of a  
complication.

CRAB L to hold Joyce  
to phone.

KING: Thank you.

60. 1 (E- )  
On booth door 1.  
CRAB L with King/Vincent  
to booth door 2.

VINCENT: You'll be eatin' over there,  
sir. Over there.

Coming to 2D - shot 61.

CAM. 2 TO POS. D - SAME SET

On 1F - shot 60.

BOOM B.3.

VINCENT: (Contd.) There. Have you just come down from the Convent?

KING: That's right.

HOLD TIGHT 2-s.

VINCENT: I live not a mile from there.

KING: You must have seen something of the crash then.

VINCENT: I did. I'd just got home. It was me that gave the warning. I ran all the way back down here and gave the warning.

KING: That was a very sensible thing to do.

VINCENT: Did you find anything out up there?

KING: Such as what?

VINCENT: I could tell you a few queer things about that business.

KING: All right. Sit down and tell me.

VINCENT: It's more than my job's worth. /

SLUNG MIC

61. 2 (D-24)  
Joyce R f/gd, King  
L b/gd.

JOYCE: Your call, sir. I've got you through now.

CAM. 1 TO POS. G/  
SWITCHBOARD

KING: Hullo? Shamrock? I want to speak to Mr. Steed, Canada Jet-Ways. All right, well put me through.

Coming to 3G - shot 62.



- 18 -

On 2D - shot 61.

SLUNG MIC

JOYCE: Could I just give you a word of advice sir. I wouldn't take too much notice of anything Vincent tells you. He's a great romancer.

KING: Hullo? Did you know we found another victim? Yes, the air hostess, and she's still alive.

62. 3 (G-16) CRABBED L 3 ft.  
C.S. Steed

AIRCRAFT HANGER/INT - DAY BOOM B.2.

STEED: Has she said anything?

KING: (DISTORT) She's unconscious. She may not come round for several hours - if at all.

STEED: I'm counting on you to keep her alive.

KING: (DISTORT) Thank you for reminding me of my job. Did you also know the co-pilot's missing.

EASE BACK to hold  
2-s. Freedman/Steed

STEED: Just hold on a minute. Were any of the crash victims taken anywhere else apart from the convent.

FREEDMAN: No.

STEED: Well we're one short, the co-pilot. Who was he?

FREEDMAN: Slade, a Canadian ... but I understood they brought all the bodies out of the pilot's cabin.

Coming to 2D -- shot 63.

- 18 -

On 3G - shot 62.

BOOM B.2.

EASE IN to C.S. Steed

STEED: Well they didn't bring this one. Didn't the local doctor realise he was missing?

63. 2 (D-9)

JOYCE'S SALOON/INT - DAY

SLUNG MIC

C.S. King on phone.

WHIP PAN to receiver.

CAM. 3 TO POS. E - CLOISTERS

KING: He probably didn't even know a plane like that carried a co-pilot. (PHONE CLOCK)  
Hullo? Hullo?

64. 1 (G-16)

SWITCHBOARD/INT - DAY

SLUNG MIC

C.S. face of switchboard. CRAB L to reveal operator's face.

OPERATOR: H ullo. Ballyknock Post Office. Hullo caller. I'm sorry you was cut off. I'll put you through again now.

RECORDED CONVERSATION

F/U TAPE

HOLD B.C.S. Operator.

KING: Hullo? Oh you're still there.

STEED: What time are you going back up to the convent?

KING: As soon as I've had my lunch! I've got to give the girl another injection.

STEED: Right. I'll join you up there in about two hours.

EASE BACK to M.C.S. operator.

FADE after click on phone.

EASE in to B.C.S. Operator

OPERATOR: Hullo? There's just been a call from this doctor feller at Joyce's pub. I thought you might be interested.

Coming to 3E - shot 65.

BOOM A.2.

CONVENT CLOISTERS/INT - DAY

65. 3 (E-24) ELEVATED  
On figure covered in  
shroud.

PAN R with Male Nun  
to door.

CAM. 1 TO POS. D - RECESS

STEED: Good afternoon. I called  
to see Dr. King. Is he in?

NUN CLOSSES HATCH AND OPENS DOOR

As he turns  
66. 4 (C-9)  
C.S. Steed

STEED ENTERS.

67. 3 (E-9)  
Male Nun at door

STEED: Er .. Dr. King. Where would  
I find him? /

68. 4 (C-16)  
M.C.S. Steed

STEED: He's about medium size ...a  
.. a man.

As they move  
69. 3 (E-24) TRACKED BACK  
Steed/Male Nun at door.  
Hold as group of nuns  
pass across them R. to  
L. HOLD on Steed.

70. 4 (C-16)  
M.L.S. Nuns disappearing  
in distance.

STEED: Eh ... Miss .. Dr. King.

71. 3 (E-24)  
2-s. King/Steed.  
TRACK IN.

KING: Looking for me?

STEED: Oh! It's a bit eerie isn't it?  
Well how's the girl?

KING: Still in a coma.

PAN them L and CRAB  
L to recess.

STEED: Well let's have a look.

As they enter  
72. 1 (D-24)  
2-s. Steed/King.

RECESS/INT - CANDLE LIGHT

Coming to 3H - shot 73.

On 1D - shot 72.

BOOM A.2.

CRAB L to frame 4-s.  
as Steed/King come  
to bed., inc. Margot/  
Sister Isobel

CAM. 3 TO POS. H - SAME SET

STEED: Can she be moved?

KING: I wouldn't advise it yet.  
She may have a spinal fracture.  
I wouldn't like to trust moving  
her over these roads. Have you  
found the co-pilot?

STEED: I was just going to ask  
you the same thing.

KING: I spoke to the rescue men  
again just before you arrived.  
They've combed the whole area.  
They've even got the police out  
with dogs. I suppose he was on  
the plane.

As King rises to Steed  
PAN UP to hold 2-s.

STEED: Yes. He gave a routine  
weather report in mid-Atlantic.  
We'll just have to wait and hope  
he's alive. What's the medical  
verdict on the others?

73. As they leave Recess  
3 (H-24)  
2-s. King/Steed.  
HOLD 2-s. on all  
moves. CRAB R with  
them.

CLGISTERS/INT - DAY

KING: I didn't want to talk in  
front of Sister Isobel. Most of  
these dies on impact when the  
plane hit the ground. Those two  
victims dies of shock. The rest  
are simple concussion followed by  
multiple burns and asphyxiation due  
to fire. According to the  
ambulance men they were mainly from  
the rear end of the plane.

Coming to 4D - shot 74.

On 3H - shot 73.

BOOM A.2.

STEED: That's what I expected.  
The seat of the fire seems to  
have been in the tail section,  
Now what about the rest of the  
crew. The nose section hit soft  
ground and was relatively un-  
damaged.

PAN DOWN to face of  
wireless operator and  
PAN UP to hold 2-s.  
Steed/King.

KING: The air hostess we know  
about. The co-pilot - we shall  
know if we find him. This is the  
wireless man. He's a straight  
concussion case.

STEED: And what about the pilot?

KING: HE's the odd man out.

As he pulls sheet back  
74. 4 (D- ) TRACKED L  
C.S. Pilot's face  
(Upside down)

STEED: What do you mean by that?

KING: He was strangled.

GRAMS:  
Dramatic  
sting.

F/U T/C

SLIDE 2: "THE AVENGERS" - End of Part 1

GRAMS:  
Theme

FADE SOUND AND VISION

COMMERCIAL BREAK

CAMERA 1 TO POS. H - PUB  
CAMERA 2 TO POS. E - PUB  
CAMERA 3 TO POS. F - RECESS  
CAMERA 4 TO POS. C - CLOISTERS

F/U T/C

SLIDE 3: "THE AVENGERS" - Start of Part 2.

GRAMS:

Theme

75. 2 (E-24)

JOYCE'S PUB/INT - MORNING

BOOM C.4.

On Joyce checking  
bottles.

JOYCE: Good morning, sir.

TRACK BACK and  
CRAB R to hold  
2-s. King/Joyce

KING: Good morning.

JOYCE: Did you sleep all right last  
night?

KING: Yes.

JOYCE: I'm afraid we don't get many  
people staying.

KING: No.

JOYCE: I'm afraid it's still a bit  
damp up there.

KING: Yes.

JOYCE: Your friend's here sir. Vincent's  
just getting him some breakfast, Would  
you like some?

Coming to 1H - shot 76.

On 2E - shot 75.

BOOM C.3.

CRAB L with King  
to hold 2-s. Steed/  
King (Steed on  
bench L)

KING: No thanks, just some coffee.

BOOM B.3.

STEED: Hullo. Did you sleep  
all right?

KING: Swimmingly!

STEED: Oh dear! Was the bed  
damp? Well you did say you had  
to be near your patient at the  
convent, otherwise I'd have  
fixed you up in Shamrock.

KING: What brings you up here so  
bright and early?

STEED: I've been to see the local  
Guards./ They're still hunting for  
that co-pilot. So far they've  
found no trace of him.

76. 1 (H-16)

C.S. Steed

As Vincent arrives

77. 2 (E-16)

3-s. Steed/Vincent/  
King.

VINCENT: Your eggs, sir, and I  
brought coffee for you.

STEED: Thank you. This'll  
dissipate the damp. What on  
earth have you got in this?

Coming to 1H - shot 78.



On 2E - shot 77.

BOOM B.3.

As Vincent exits,  
TRACK BACK.

VINCENT: It's Irish coffee, sir -  
laced with spirits.

STEED: This'll keep out the chill.  
Hullo. What's this?

(O.C.V.)

TRACK IN to lose  
Steed/King

KING:/ Isn't that the one that met  
me at Shamrock?

(O.C.V.)

STEED:/ That's right. Her name's  
Deidre.

(O.C.V.)

KING:/ You're a mine of information.  
What brings her here?

As Deidre moves to  
booth, TRACK BACK  
to hold 3-s.

STEED: We're just about to find out.

DEIDRE: Dr. King?

KING: Yes.

DEIDRE: I hope I'm not disturbing  
you, but I had to find out about  
Margot.

EASE IN to 2-s.  
Deidre/King.

KING: Margot?

DEIDRE: The hostess on the crashed  
plane. She was a very close friend  
of mine. Mr. Freedman told me she  
was still alive.

KING: Yes, she is. I'm just about  
to go up to the convent myself. If  
you'd care to share a car with me?

78. 1 (H-9)

Reaction on Steed

DEIDRE: Oh I don't want to put you out.

KING: Not at all.

Coming to 2E - shot 79.

On 1H - shot 78.

BOOM B.3.

79. 2 (E-24)  
3-s. Steed/Deidre/  
King. STEED: You still have a cup of coffee here. / Though I don't want to hold up the call of duty.

KING: I think you could cope with that. The car's outside. I shan't be a minute.

EASE IN  
As King ret. to Steed  
80. 1 (H-16)  
TIGHT 2-s. Steed/  
King STEED: I shan't be here when you get back. I'm off back to Shamrock to make a call to London.

KING: Can't you make it from here?

STEED: When you were phoning me yesterday someone was tapping that line.

KING: Oh!

STEED: It may be the normal practice here to listen into people's conversations - or it may be more than that. But you might bear it in mind. /  
81. 2 (E-9)  
C.S. King.

KING: All right. By the way, have a word with Vincent.  
82. 1 (H-16)  
Single Steed  
Hold his sit.

VINCENT: Does the gentleman not want his coffee?  
83. 2 (E- ) As V. enters  
2-s. Steed/  
Vincent.

STEED: No. I can't think why, but he didn't like the mixture. Have one yourself - without the coffee.

VINCENT: Thank you, sir, but I'm not allowed to. /  
84. 1 (H- )  
Single Steed. HOLD  
2-s. as Vincent leans in. Coming to 4C - shot 85.

On LH - shot 84.

BOOM B.3.

EASE IN to TIGHT  
2-s. Steed/  
Vincent.

STEED: But you do on the quiet,  
don't you?

CAM. 2 TO POS. F-RECESS

VINCENT: I sometimes have a little  
nip in the cellar out the back. He  
doesn't know about that.

STEED: Then next time you're out  
there have one on me.

HOLD Vincent's  
sit

VINCENT: I'll do that. Would you  
like to join me?

STEED: Sounds like a good idea.

VINCENT: If you can wait about half  
an hour. He'll be sending me out for  
some more stout. I'll tip you the  
wink.

STEED: Fine.

VINCENT: You pretend you're goin'  
out to the Gents.

EASE IN to C.S.  
Steed.

STEED: That's a very bright idea.

BOOM C FAST  
MOVE to POS.2

85. 4 (C-35)

CONVENT CLOISTERS/INT - DAY

GRAMS

L.S. Cloisters.  
2 Nuns walkd down  
cloisters L - R.  
Deidre/King  
enter R. T.I.  
with them to  
recess.

CONVENT RECESS/INT - CANDLE LIGHT

BOOM C.2.

86. 3 (F-16) ELEVATED

C.S. Margot. T.B.  
to reveal Isobel  
sitting on chair

KING: How is she now? / I'm sorry.

Good.

87. 2 (F-24)

Single Sister  
Isobel. PAN R  
to hold 2-s. King/  
Deidre.

DEIDRE: Is she improved?

Coming to 3F - shot 88

CAM. 1 TO POS. J - CELLAR  
CAM. 4 TO POS. E - CELLAR

On 2F - shot 87.

BOOM C.2.

PAN DOWN with King  
As he turns  
88. 3 (F-9)  
2-s. Margot/King

KING: Slightly. The pulse rate's quickened up, that means her heart must be a bit stronger. With reasonable luck she may recover consciousness by tonight. / Did you know any of the rest of the crew very well?

DEIDRE: I'd flown with the pilot several times.

89. 2 (F-9)  
C.S. Deidre

KING: And the co-pilot? /

DEIDRE: Bob Slade? I've never flown with him but I have met him a few times.

KING: What sort of a man is he?

90. 3 (F-9)  
C.S. King

DEIDRE: I'm afraid I didn't know him that well. Why do you ask? /

91. 2 (F-9)  
C.S. Deidre

KING: Just curious? /

92. 3 (F-9)  
C.S. King

DEIDRE: Do you know if they've found his body yet? /

93. 2 (F-9)  
C.S. Deidre.

KING: Body? Why, is he dead? /

DEIDRE: I ... I don't know. I assumed so.

KING: And what made you think he was still missing?

DEIDRE: The police stopped my car on the way to the village. They were looking for him. Have they looked for him here?

Coming to 3F - shot 94.

On 2F - shot 93.

BOOM C.2.

PAN off Deidre onto  
Mother S.

HOLD 3-s. M.S./  
King/Deidre.

94. 3 (F-16)  
2-s. Margot/King

MOTHER SUPERIOR: The Guarda may not  
enter here, and I can assure you I  
have searched every corner of the  
convent. How is the poor girl,  
doctor? /

KING: With any luck we may be able  
to move her to a hospital tonight.

MOTHER SUPERIOR: Over these roads?  
They are little more than cart tracks.

KING: As soon as she gets a bit  
more strength I think we can get  
her away in a helicopter. /

95. 2 (F-16) CRABBED L 2'  
2-s. M.S./Deidre

MOTHER SUPERIOR: Of course. In the  
meantime we shall be praying for her.  
We are going to Mass now. Perhaps  
you would care to join us my child?

DEIDRE: That is the least I can do.

96. 3 (F-9)  
C.S. King.

KING: I shall be going back down  
shortly. / Do you want me to give  
you a lift back to the village?

97. 2 (F-16)  
4-s. M.S./Deidre/  
Sister I/King.

DEIDRE: No, I'll stay on here for a  
while thank you. Please don't wait  
for me.

MOTHER SUPERIOR: Have you any  
further instructions for Sister  
Isobel before you leave doctor?

KING: No, it's all down here on the  
pad. Unless, of course, she recovers  
consciousness.

Coming to 3F - shot 98.

On 2F - shot 97.

BOOM C.2.

98. 3 (F-9)

MOTHER SUPERIOR: And then?

Single King,  
PAN L to C.S.  
Sister Isobel.

KING: I would like her to make a  
very careful note of everything  
this girl says. No matter how  
trivial it sounds.

GRAMS  
Dramatic Sting.

99. 4 (E-24)

CELLAR/INT - DAY

BOOM A.3.

C.U. bottle on box.  
As Vincent's hand comes in

100. 1 (J-24)

Hold Vincent into  
2-s. with Steed.

VINCENT: I think I could squeeze  
another little drop out of this  
bottle as well, don't you?

CAM. 2 TO POS. G-HANGAR  
CAM. 3 TO POS. J-HANGAR

STEED: You're a very bad lad,  
aren't you?

VINCENT: Oh, I am. Yes. But  
d'you know he only pays me four  
pounds a week and me working all  
hours that God made.

101. 4 (E- )

Single Steed.  
PAN L to ladder.  
Vincent enters L

STEED: Why don't you go somewhere  
else?

VINCENT: Sure and where would I go?

STEED: Emigrate. Canada, Australid,  
New Zealand, anywhere.

VINCENT: I do have a brother in  
America. I was thinking of emigrat-  
ing. But I'd not tell Joyce that.  
Here's the best to you, sir.

102. 1 (J- )

2-s, Vincent/Steed.  
PAN Steed R to sit.  
HOLD 2-s. as  
Vincent enters L.

STEED: And to you. Now we've got  
that settled, you were telling me  
about the night of the crash.

Coming to 4E - shot 103

On 1J - shot 102.

BOOM A.3.

VINCENT: I was. Well I saw this fire blazing away on the mountain.

STEED: How soon was this after the crash?

VINCENT: I'm not sure about that sir. For I was very confused.

STEED: Never mind. Go on.

CRAB R.

103. 4 (E- )  
C.U. Steed

VINCENT: Then I ran down to the village and knocked up Michael Joyce and he rang for the Guarda and the fire men. / But they was a long time coming for they all live twenty miles away and the fog was bad.

104. 1 (J- )  
C.U. Vincent

STEED: And did you go back up with them? /

105. 4 (E- )  
O/sh 2-s. Vincent/  
Steed.  
As Vincent rises

VINCENT: No. For Michael says stay down here in case the rescuers was wanting drinks later on. And I stayed down here till after the feller came. /

106. 1 (J- )  
Single Vincent.

STEED: What fellow?

HOLD 2-s. as  
Steed comes in R.

VINCENT: I promised Michael Joyce on my mother's grave I'd never tell that to a soul.

STEED: Your mother's grave, eh? What's it worth to break a promise?

VINCENT: Well, seeing as how me mother isn't actually dead yet - but I couldn't take all that sir.

Coming to 4E - shot 107.



On 1J - shot 106.

BOOM A.3.

STEED: It'll pay for the price of this bottle.

HOLD 2-s. as  
they sit.  
EASE in to TIGHT  
2-s.

VINCENT: All right, sir. But I'll give you the change. As soon as we get back into the bar I'll go to the till and give you the change. Now, sit down sir and I'll tell you about this fella. He was a young fella in a uniform.

STEED: An airman's uniform?

VINCENT: That's right, it was.

STEED: What time was this?

VINCENT: About one o'clock in the morning. Everyone but Michael and I had gone up the mountain. Then he comes knocking at the back door. Michael lets him in and then they said something. I couldn't hear. Then Michael told me to make meself scarce.

STEED: And did you?

VINCENT: No, I went into the public bar and watched them in the mirror. I saw the feller pass some money over to Michael. / It looked like a lot of money.

107. 4 (E- ) CRABBED R  
C.U. Steed

STEED: But you didn't hear what was said? /

108. 1 (J- )  
C.U. Vincent

VINCENT: I think the feller was asking the way to Dublin because I heard Michael explaining the way to get on the Dublin Road. / When I came back in the feller had gone.

109. 4 (E-9)  
C.U. Steed

Coming to 1J - shot 110.

On 4E - shot 109.

BOOM A.3.

110. 1 (J- )  
2-s. Steed/Vincent

STEED: Now you're quite sure you're  
not making any of this up? /

VINCENT: It's gospel truth. But  
you won't say a word to Michael Joyce  
will you, for he'll throw me out of  
here for sure.

HOLD as they rise

JOYCE: (O.O.V.) Vincent.

VINCENT: He's coming for me.

JOYCE: (O.O.V.) Vincent! Where the  
devil are you?

VINCENT: What'll I do when he finds  
us here drinking?

TRACK IN and PAN  
UP with Steed to  
see Joyce at top  
of ladder.

STEED: Go behind there,  
Oh, I seem to have got lost some-  
where. Where's the .. er, what's it?

JOYCE: It's over the other side of  
the yard sir - with the white door.

STEED: I've tried that. It seemed  
to be locked.

As Steed turns at  
top of ladder T.B.  
QUICKLY to inc.  
Vincent.

JOYCE: Oh that'll be that dumb lad  
of mine in there. I'll soon have  
him out of there for you. Vincent!

STEED: Quick. Get back in the bar.

CRAB R to hold  
single Vincent.

VINCENT: Oh, you're a clever feller,  
all right. A clever feller, indeed.

Coming to 2G - shot 111.

111. 2 (G-24) WORKSHOP HANGER/INT - DAY BOOMS B.4.  
C.5.

On door, as Freedman enters CRAB I to reveal 2-s. Hughes/Freedman

FREEDMAN: We've managed to get the port inner motor back more or less in one piece. Would you like us to have it rigged up for you?

HUGHES: No. There's no question of engine failure. Give it to your friend Steed to play with. He can amuse himself for hours. Has he taken over the airport yet?

FREEDMAN: Not quite. At the moment he's monopolised my office and is checking my files.

112. 3 (J- )

Steed at door.  
PAN him R to 2-s.  
with Freedman.  
HOLD 2-s.

STEED: Ah, there we are gentlemen. Could I have a work with you Freedman? Keep at it old boy, you're doing a good job. I understand you have another bank consignment going out tomorrow night?

FREEDMAN: Yes, but this is strictly confidential information.

STEED: Yes, I know. Now could I suggest you make it a little less confidential at this end?

FREEDMAN: But that's asking for trouble.

STEED: That's what I want to do.

FREEDMAN: Mr. Steed, you seem to forget that apart from the money we're risking the lives of passengers and crew.

STEED: I hadn't forgotten.

Coming to 2G - shot 113.

BOOMS B.4.  
C.5.

On 3J - shot 112.

EASE BACK to hold  
3-s. as Hughes  
enters R.  
As he leaves EASE  
IN to 2-s. holding  
Hughes in b/gd.

HUGHES: Excuse me.

STEED: Now what can you tell me  
about this co-pilot Slade?

As Freedman exits R

113. 2 (G- )

HOLD 2-s. Steed/  
Freedman. Steed  
moves fwd.

FREEDMAN: He'd been with the company  
about eighteen months. Prior to  
that he was on internal airlines in  
Canada. You can see his history  
sheet in the personnel office.

CRAB L to hold 3-s.  
Steed/Hughes/  
Freedman

STEED: I already have. But one  
thing it didn't tell me - his religion.  
Was he a protestant or a catholic?

FREEDMAN: As far as I know he was  
a protestant.

STEED: Are you sure?

FREEDMAN: Yes, he was. Why?

As Steed goes to  
steps CRAB R to  
hold 2-s. inc.  
Freedman.

STEED: Oh it's a useful thing to  
know. Do you think I might use your  
office again.

FREEDMAN: Go ahead. Who do you  
want to see?

As Steed exits, hold  
on Freedman. CRAB  
R to hold 2-s.  
Freedman/Hughes.

STEED: Miss Deidre O'Connor. I  
wonder if you could have her called.

FREEDMAN: Hullo. Relay Room.  
Freedman here. Would you make an  
announcement for Miss O'Connor to  
go to my office straight away please.

GRAMS  
Dramatic build up.

Coming to 1K - shot 114.

FREEDMAN'S OFFICE/INT - DAY BOOM B.1.

114. 1 (K-24)  
M.L.S. Deidre at desk

115. 3 (K-16)  
C.S. Deidre lighting cig.

As she moves

116. 1 (K-24)  
M.S. Deidre. She  
walks to map. CRAB  
R to inc. map. As  
her eyes look L, PAN  
DOWN to folder  
As she picks up folder

STEED: Ah Miss O'Connor, do sit down.

DEIDRE: Thank you.

117. 3 (K-24)  
Single Steed at  
door. PAN him L  
to hold 2-s. inc.  
Deidre.

STEED: And how was Margot when  
you left?

STRIKE DESK BY MAP

DEIDRE: I thought she looked a lot  
better, though she's still unconscious.

STEED: It's a pretty bleak place up  
there, isn't it?

DEIDRE: The convent you mean?

STEED: Yes. Not that I've got  
anything to compare it with. They've  
never let me in a convent before.  
Of course, I suppose you're used to it.

CRAB R to O/sh 2-s.  
Deidre/Steed.  
Hold 2-s.

DEIDRE: Why?

STEED: You were brought up in one  
weren't you?

DEIDRE: Oh ... yes. Yes, I was.

STEED: Your parents put you there,  
I suppose.

DEIDRE: Yes. They're very strong  
Catholics. You know what it's like  
in Irish villages.

Coming to 1K - shot 118.

On 3K - shot 117.

BOOM B.1.

118. 1 (K-9) STEED: Indeed, I do./ That must  
C.S. Steed have made your marriage rather a  
119. 3 (K-16) ELEVATED problem Mrs. Slade?/ SEE RING ON  
2-s. Deidre/Steed. CHAIN. Is that why you don't wear this?  
T.I. QUICKLY to  
C.S. Deidre.  
120. 1 (K-9) DEIDRE: I don't know what you mean?  
C.S. Steed  
121. 3 (K-16) STEED: Oh come along Deidre. You  
C.S. Deidre. were married to Robert Austin Slade  
As she rises T.B. at a Registry Office in Manitoba  
to hold 2-s. eleven months ago./ Knowing how your  
Deidre/Steed. parents would react to a mixed  
122. 1 (K-9) marriage you two kept the whole thing  
C.S. Steed quiet.

DEIDRE: How did you know about this?

STEED: Well, it was inevitable really.  
When he was presumed dead we had to  
look around for his next of kin.

123. 3 (K-16) Which turned out to be you./ Of course,  
Single Deidre. if he isn't dead, then you'd be the  
TRACK BACK to 2-s. best person to help us find him.  
inc. Steed.

124. 1 (K-9) DEIDRE: I don't know where he is./  
C.S. Steed

- STEED: Then who were you looking for  
125. 3 (K-16) at the Convent this morning./ You didn't  
2-s. Deidre/Steed. just go up to see your friend, Margot,  
TRACK IN to C.S. did you? / Did you know that a quarter  
Deidre. of a million pounds was missing from

126. 1 (K-9) that plane?  
C.S. Steed

127. 3 (K-16)  
2-s. Deidre/Steed

DEIDRE: I heard this morning.

CAM. 2 TO FOS. D - PUB/

STEED: And was that an additional  
reason for keeping quiet?

DEIDRE: If you think Bob took that  
money you're mistaken. He'd never do  
a thing like that.

Coming to 1K - shot 128.

ON 3K - shot 127

BOOM B.I.

As he moves

128. 1 (K- )

STEED: All right.

2-s. Deidre/Steed

DEIDRE: Is that all?

HOLD action in 3-s.

As he turns from door

129. 3 (K- ) CRABBED R

STEED: That's all. It's all right.

We've finished our little chat. Can

2-s. Freedman/

Steed

you arrange with the security police

to have that girl followed -

discreetly of course.

FREEDMAN: Yet ... but.

STEED: Good.

FREEDMAN: The airport cashier sent

this down for you.

PAN L with Steed

STEED: Ah! Now we're getting some-

130. 1 (K-16)

where. /

2-s. Steed/Freedman

FREEDMAN: What is it?

STEED: I got a list of the stolen

EASE IN to TIGHT 2-s.

notes from the Canadian bank and

had it circulated. This one has

turned up. It was handed in somewhere

131. 3 (K-9)

in this airport. / Hullo, could you

2-s. Steed/Freedman

get me Ballyknock 432. Can you get

the cashier's department to check

back where that note was handed in?

FREEDMAN: It might be difficult, but

CRAB L to C.S. Steed

- leave it to me.

DOOR BANG

STEED: Hullo. Joyce's Saloon. Oh,

is that you Vincent? This is your old

drinking partner. Can you find Dr.

King for me urgently.

Coming to 2D - shot 132.

132. 2 (D-16) JOYCE'S PUB/INT - DAY SLUNG MIC  
M.C.S. Vincent on  
phone  
VINCENT: I'm afraid he's not  
here, sir. I think he's gone  
up to the Convent.  
STEED: (DISTORT) Now listen  
Vincent.
133. 3 (K-9) FREEDMAN'S OFFICE/INT - DAY BOOM B.I.  
C.S. Steed  
STEED: (Contd.) If he comes back  
in the next twenty minutes I want  
you to ask him to go back up to  
the convent and wait for me.
134. 2 (D-16) JOYCE'S PUB/INT - DAY SLUNG MIC  
M.C.S. Vincent on  
phone.  
PAN with phone  
STEED: (DISTORT - Contd.)  
Now have you got that?  
VINCENT: Yes, sir. I've got  
that. (HE PUTS DOWN PHONE)
135. 1 (L-16) BALLYKNOCK POST OFFICE/INT - DAY BOOM C.3.  
Side on to face of or SLUNG  
switchboard.  
WHIP PAN to C.S.  
operator  
OPERATOR: Did you get all that?  
... I don't know. But I don't  
think you ought to take any more  
chances.
136. 4 (F-24) CONVENT RECESS/INT - CANDLE LIGHT SWING BOOM  
3-s. King/Sister I/ C to POS. 2  
Margot.  
As Margot's head goes  
back on pillow CRAB L  
to single Margot.  
King enters shot L.  
HOLD 2-s. King/Margot  
KING: All right. Just relax her  
back on the pillow.  
MARGOT: Who are you?  
Coming to 1M - shot 137
- BED IN POS. 2/  
CAM. 1 TO POS. M-RECESS  
CAM. 3 TO POS. L-RECESS



- 40 -

On 4F - shot 136

BOOM C.2.

KING: I'm a doctor. Now you're all right. Just keep as still as you can.

MARGOT: Where am I?

KING: You're being taken good care of. Now can you hear what I'm saying to you.

MARGOT: Yes.

KING: What do you remember?

MARGOT: Remember?

KING: Yes. What is the last thing you remember?

MARGOT: I came into the cabin.

KING: The pilot's cabin?

MARGOT: Yes.

KING: Go on.

MARGOT: We were coming into land. Then ... I don't remember any more.

KING: Do you remember waking up after the crash?

HOLD legs of M.S.  
as she enters thro'  
arch in b/gd.

MARGOT: Yes ...yes I do. I was lying on the floor. It was all quiet. And then I saw ...

KING: Yes?

Coming to 1M - shot 137

- 40 -

On 4F - shot 136

BOOM C.2.

MOTHER SUPERIOR: Doctor!

137. 1 (M-16)  
M.C.S. Mother S.

KING: Just a moment please. /

CAM. 4 TO POS. C - CLOISTERS

MOTHER SUPERIOR: Doctor, I'm sorry  
but this seems to be urgent.

KING: What is it?

HOLD 2-s. as King  
rises into shot

MOTHER SUPERIOR: There's someone  
to see you outside. The man who  
was here yesterday.

KING: Steed?

MOTHER SUPERIOR: Yes. He said  
it's very important.

As M.S. moves down  
CRAB L. HOLD 2-s.  
M.S./KING as King  
rises

KING: Show him in please.

MOTHER SUPERIOR: Doctor, normally GRAMS  
men are never allowed in this " Chanting  
convent. Because of the special " "  
circumstances I have broken all " "  
the rules to allow medical staff " "  
to enter. But we are now going " "  
to vespers, and I will not allow " "  
anyone else in here until they are " "  
over. I'm afraid you'll have to " "  
see him outside. / " "

138. 3 (L-24)  
2-s. King/Margot

KING: All right, I'll be there in  
a moment. Now carry on with what  
you were saying. Can you still  
hear me? She's lapsed again. / " "

139. 1 (M-16)  
2-s. King/Sister I.  
CRAB L to hold M.S.  
exiting. King exits.

Keep her completely relaxed until  
I get back I shall only be a few  
minutes. You understand? " "

Coming to 4C - shot 140.

On 1M - shot 139.

BOOM C.2.  
GRAMS (Cont.)

CAM. 3 TO POS. M-CLOISTERS  
FAST

MOTHER SUPERIOR: She understands

"

"

140. 4 (C-35)

CONVENT CLOISTERS/INT - CANDLE LIGHT

"

Very L.S. King.  
Six nuns walk past  
cam. R - L.

F.M. Clear Sister Isobel quickly.  
Male Nun in position.

"

"

/CAM. 3 TO POS.

"

"

On Q

141. 3 (M-24)

Nuns passing R - L.  
Track IN to M.C.S.  
King.

"

"

"

142. 1 (N-16)

CONVENT RECESS/INT - CANDLE LIGHT

"

Shooting under bed  
as feet approach.  
ELEVATE cam. to hold  
M.C.S. Margot R, Male  
Nun L. CRAB L along  
body. HOLD legs kicking.

"

"

"

F/U T/C

GRAMS:  
Theme

SLIDE 4: "THE AVENGERS" End of Part 2

FADE SOUND AND VISION

COMMERCIAL BREAK

CAMERA 1 TO POS. P - TELEPHONE BOX

CAMERA 2 TO POS. H - POST OFFICE

CAMERA 4 TO POS. D - SAME SET

F/U T/C GRAMS:  
SLIDE 5: "THE AVENGERS" Start of Part 3 Theme  
FADE SLIDE  
T/C  
FILM:

144. 3 (M-35) CONVENT CLOISTERS/INT. - DAY BOOM A.2.

3-s. King/2 Ambulance  
Men  $\frac{2}{4}$  front.

CRAB R. HOLD  
3-s. PAN them R  
to door.

KING: Right, put her straight on the  
helicopter, please.

145. 4 (D-16)

Single King. PAN  
King R to Steed.  
HOLD 2-s.

Are you going back with them?

STEED: Yes. I told the pilot to  
wait for me.

KING: What am I supposed to do now?

STEED: Just kick your heels a bit  
at the pub. Vincent will contact  
you. I've asked him to do a little  
job for me.

KING: How do I let you know the  
result?

STEED: Some other way than by public  
telephone. It's just a bit too  
public. Does that bell ring all  
the time?

Coming to 3M - shot 146.

On 4D - shot 145

BOOM A.2.

KING: It seems to.

146. 3 (M-9) CRABBED R  
C.S. Mother S.

STEED: I thought vespers was over. /

MOTHER SUPERIOR: We also ring it  
when we have suffered a bereavement.

STEED: I see! Mother Superior, when  
can I talk to Sister Sobel?

MOTHER SUPERIOR: You will not be able  
to see her. She will be in private  
prayer for many hours. /

147. 4 (D-16)  
2-s. King/Steed

STEED: Look, can't you absolve her  
from her vows of silence? We must know  
what happened.

MOTHER SUPERIOR: She has told me what  
happened.

148. 3 (M-9)  
C.S. Mother S.

STEED: Well I want to know from her. /

MOTHER SUPERIOR: You will learn  
nothing more. She is incapable of  
telling lies. /

149. 4 (D-16)  
2-s. King/Steed

KING: She seems capable of disobeying  
instructions. She was told never to  
leave that girl.

MOTHER SUPERIOR: She will be punished  
for that. / But she was, after all, on  
a mission of mercy. The girl asked  
for water and she left for a few  
moments to fetch some.

150. 3 (M-16)  
Single M.S.  
TRACK BACK to hold  
3-s. King/Steed/  
Mother S.

STEED: Those few moments were long  
enough for a murder to be committed.

Coming to 4D - shot 151.

On 3M - shot 150.

BOOM A.2.

MOTHER SUPERIOR: She will remember that all her life.

TRACK IN to 2-s.

STEED: Now look, you must allow us to search this convent. You're all in danger - everyone of you.

MOTHER SUPERIOR: We are not afraid of fanger and death to us is a release. If there is a criminal here we shall pray that he will come to us and confess. / When he does so we will persuade him to go to the civil authorities.

151. 4 (D-9) CRABBED L  
Single Steed

STEED: I'm afraid that just isn't good enough. Anyway, I can't let you take the risk. / I'm going to arrange for this convent to be surrounded by the Guards in case the killer attempts to break cover. / I shall also ask the Chief Constable of the county for a search warrant. /

152. 3 (M-9) CRABBED L  
Single Mother Sup.

153. 4 (D-9)  
Single Steed

154. 3 (M-9)  
Single M.S. A/B

MOTHER SUPERIOR: You seem to forget Mr. Steed, that you are in Ireland. No police officer will dare to enter this place without my permission and no authority will override it. I must go now and help Sister Isobel in prayer.

As she goes CRAB R to hold 2-s. King/ Steed.

155. 4 (D-16)  
2-s. Steed/King

KING: You can't win every time.

156. 2 (H-16)  
Side on Switchboard.

BALLYKNOCK POST OFFICE/INT. - DAY BOOM C.3.

CAM. 3 TO POS. K - FREEDMAN'S OFF.  
Cam. 4 TO POS. G - " "

Coming to 1P - shot 157

On 2H - shot 156

- 46 -

BOOM C.3.

OPERATOR: Hallo, Ballyknock Exchange.

DEIDRE'S VOICE: (FILTER) Would you put me through to the Convent, please.

OPERATOR: I'm afraid that's impossible Miss, there's no such line.

DEIDRE: I think you'll find there is.

157. 1 (P-16)

TELEPHONE BOX/INT - DAY SLUNG MIC

M.C.S. Deidre. T.I.  
QUICKLY to C.S.

DEIDRE: It's four two two zero

OPERATOR: (DIST.) Four two two zero.

158. 2 (H-16)

BALLYKNOCK POST OFFICE/INT - DAY BOOM C.3.

M.C.S. Operator

OPERATOR: (Cont.) Just a moment please, Miss.

159. 1 (P-9)

TELEPHONE BOX/INT. - DAY

SLUNG MIC

C.S. Deidre

DEIDRE: Hallo, I wondered if I might attend evening Mass tonight.

VOICE: Tonight?

DEIDRE: Yes.

VOICE: At what time?

DEIDRE: Ten fifteen.

She moves out of box,  
to cam.

VOICE: Arrangements will be made. GRAMS:

159A.3 (K-24)

FREEMAN'S OFFICE/INT. - DAY

BOOM B.I.

C.U. Taperecorder.  
TRACK BACK to hold 2-s.  
Steed/Freedman

CAM. 1 TO Q - PUF  
CAM. 2 TO J - PUB

Coming to 4G - shot 160.

- 46 -

On 3K - shot 159A.

BOOM B.I.

160. 4 (G-16)

2-s. Freedman/  
Steed. T.B. with  
Steed to hold 2-s.

STEED: Thank you, engineers. Can  
you trace that call back? Right,  
thank you. (PUTS DOWN PHONE) /

She made it from a public call box  
on the airport approach road. This  
plane carrying the bank consignment.  
What time does it cross the Irish  
coast tonight?

FREEDMAN: About ... twenty two  
fifteen.

As he turns

161. 3 (K- )

Single Steed

STEED: Ten fifteen.

FREEDMAN: I'll get her up here.

STEED: I'd rather you didn't for the  
time being.

FREEDMAN: But if she's been tipping  
someone off about those flights.

STEED: We shall need something more  
tangible than that phone call.

162. 4 (G- )

Single Freedman.

T.B. to hold 2-s.  
Steed/Freedman

FREEDMAN: Hullo. Oh, excellent.  
Send her into my office straight  
away please. I think I've got the  
proof we need. That stolen bank  
note you asked me to check on? / One  
of the women who runs a cigarette  
kiosk handed it in with her takings  
last night.

163. 3 (K- )

Single Steed

STEED: And you think she got it  
from Miss O'Connor do you? /

164. 4 (G- )

2-s. Steed/Freedman.  
CRAB R with Freedman  
to door to inc. Kiosk  
Woman.

Coming to 3K - shot 165.



On 4G - shot 164.

BOOM B.I.

FREEDMAN: She could have got it from her husband.

WOMAN: You wanted me, sir?

FREEDMAN: Yes. Now you know what it's all about don't you? /

165. 3 (K- )  
2-s. at door Freedman/  
Woman.

WOMAN: About the pound note I took at the kiosk yesterday.

FREEDMAN: That's right. How many English pounds did you take yesterday? /

166. 4 (G- )  
Single Woman

WOMAN: Not many sir. For I'm in the departures section so most people have got Irish currency they're trying to get rid of. In fact, I think I only took the one.

FREEDMAN: And was that given to you by an air hostess? /

167. 3 (K- )  
Reaction Steed

WOMAN: No sir. For I only sell cigarettes and why should an air hostess buy cigarettes from me when they've got their own supply on the plane?

168. 4 (G- )  
Single Woman. T.B.  
to 3-s. inc. Freedman  
and Steed L f/gd.

STEED: A very good point. /

FREEDMAN: You're quite sure about that?

WOMAN: Quite sure, sir. It was given me by a gentleman.

FREEDMAN: And do you remember what that gentleman looked like?

Coming to 3K - shot 169.

On 4G - shot 168

BOOM B.I.

WOMAN: Well, if I remember rightly  
sir, it was ... it was that gentleman  
there.

169. 3 (K)  
Single Steed

FREEDMAN: You. / But how did you get  
hold of one of those notes.

STEED: I can't imagine ... unless I  
picked it up in a pub somewhere ... GRAMS:

170. 4 (G)  
3-s. Freedman/Steed/  
Woman. TRACK IN to  
2-s. Freedman/Woman  
CAM. 3 TO N - SAME SET

171. 1 (Q-16)  
On till.

JOYCE'S SALOON/INT. - DAY BOOM C.4.

CAM. 4 TO H - CELLAR

As Joyce moves, T.B.  
to hold 2-s. King/  
Joyce.

JOYCE: There you are, sir, one Irish.

KING: Thank you. Have you any soda?

As Joyce moves CRAB R.  
HOLD 2-s.

JOYCE: Oh I'm sorry sir, I've run  
right out. I sent the lad for it ten  
minutes ago. I'll go and get him.

KING: No, no don't bother. I want to  
go out the back. I'll give him a  
shout.

JOYCE: You do more than that, sir,  
you kick his behind for him. It's  
time somebody did. GRAMS:

172. 2 (J-35) DEPRESSED  
On stack of crates.

CELLAR/INT. - DARE BULB BOOM A.3.

KING: Well, what have you found?

Coming to 4H - shot 173.

On 2J - shot 172.

BOOM A,3.

CRAB L, holding  
Vincent.

VINCENT: Only beer and spirits, sir,  
like I told your friend. This is the  
only one I haven't looked at.

CAM. I TO L - POST OFFICE

KING: Why not?

HOLD 2-s. as King  
enters.

VINCENT: I'd get into terrible trouble  
if I opened it. This is the holy wine  
for the convent sir. /

173. 4 (H-9)  
C.S. King.

KING: This is a funny place to keep  
it, in a pub cellar.

VINCENT: Mr. Joyce has an arrangement  
for it to be delivered here and we take  
it up to them when they want it. /

174. 2 (J-35)  
2-s. Vincent/King.

HOLD them to table.

KING: Well let's open it up and have  
a look at it shall we?

VINCENT: Well now, sir, if I do that  
you'll have to take full responsibility.  
We'll get it over there.

175. 4 (H-24)  
C.S. Grate.

Look at that now! Soda water. Now  
what would they want with that?

PAN UP with bottle  
to 2-s. Vincent/  
King.

KING: It's a funny coloured soda water.  
Smell it.

VINCENT: What is it?

KING: Petrol, loaded under pressure.  
With half a dozen of these little  
flame throwers, you could burn out a  
plane in five minutes. Can you  
drive Vincent?

VINCENT: Yes sir. I used to drive  
a truck in Kerry.

Coming to 2J - shot 176.

- 51 -

On 4H - shot 175.

BOOM A.3.

HOLD 2-s.

KING: I want you to take my car and drive to Shamrock as fast as you can. When you get to the airport, ask for Mr. Steed. Then you'll tell him exactly what we've found. Understand?

VINCENT: Yes sir, but what'll I tell Michael Joyce?

KING: You leave that to me. I'll tell him you've gone sick and I've sent you home. Here's the keys. Now hurry.

VINCENT: You'll not come with me, sir?

KING: No. There's someone I'd like a word with first. Off you go.

VINCENT: But I ought to put that stuff back.

176. 2 (J-9)

Reaction Vincent on stairs.

KING: Leave that to me.

GRAMS:

177. 4 (H)

Single King holding stairs b/gd. PAN DOWN to crate. PAN UP with habit.

178. 1 (L-24)

M.C.S. Operator.

POST OFFICE/INT. - DAY

BOOM C.3.

EASE in to C.S.

CAM. 2 TO K-FREEDMAN'S OFF  
CAM. 4 TO J - CLOISTERS

OPERATOR: Yes. I've got it all ready for tonight. But don't you think it's a bit dangerous with that doctor feller still snooping around at Joyce's? All right, but it'll be the last one. Then we'll clear out of here fast.

179. 2 (K-24)

Single Vincent.

FREEDMAN'S OFFICE/INT. - EVENING BOOM B.5.

Coming to 3N - shot 180.

On 2K - shot 179.

- 52 -

BOOM B.5.

CRAB R to hold  
2-s. Steed/Vincent.

STEED: All right Vincent. You've  
been a great help. Thanks.

180. 3 (N-24)  
Single Vincent.

VINCENT: That's all right, sir/ It's  
a funny business though, isn't it?

As Freedman enters  
181. 2 (K)  
Single Freedman

STEED: It is indeed.

VINCENT: Look, there was just one  
other thing I wanted to talk to you  
about.

FREEDMAN: I've just come down from  
the radio tower. That plane's only  
seventy minutes from the coast.

STEED: I know. Now Dr. King's going  
to need his car back. Can you make  
the journey back?

VINCENT: Now that's the thing I wanted  
to talk to you about. I wouldn't go  
back there to save me life.

STEED: I'll arrange for a couple of  
security police to go with you if you  
like.

VINCENT: I wouldn't go back to  
Ballyknock now if half the Irish  
Army was with me.

183. 3 (N)  
3-s. Vincent/Steed/  
Freedman

STEED: What are we going to do with  
you then? /

VINCENT: Well, I was thinkin'.  
I've saved up a bit in the post office.  
I have it with me. Do you think that  
would be enough to get to me brother  
in America?

Coming to 2K - shot 184.

- 52 -

On 3N - shot 183.

- 53 -

BOOM B.5.

As he looks to Freedman  
184. 2 (K-16)  
Single Freedman

STEED: Well, hardly. But since  
you've given us so much help you can  
probably have it on the house.

flat  
185. 3 (N-9) CRABBED R end of/  
C.S. Vincent.

FREEDMAN: Certainly. We can get you  
to Montreal and I'll arrange for you  
to be re-routed from there. /

STEED: Fine. Thanks.

PULL BACK to  
TIGHT 2-s. fav.  
Vincent/Steed

VINCENT: Then could I go now, sir?

STEED: Now? But what about your  
cottage - your belongings?

186. 2 (K-9)  
TIGHT 2-s. Vincent/  
Steed, fav. Steed.

VINCENT: The cottage I rented from  
Michael Joyce and he's welcome to it.  
And as for me belongings, I stopped  
off home on the way in the Doctor's  
car and put a few things in a bag for  
I had no intention of going back.

STEED: Well, in that case ... when's  
the next plane to Montreal?

FREEDMAN: There's a scheduled flight  
in about fifty minutes.

TRACK BACK with Steed. VINCENT: That'd be fine for me.

187. 3 (N-9)  
B.C.S. Vincent. CRAB  
L to hold 2-s. Steed/  
fav. Vincent.

STEED: But you've got no passport. /

VINCENT: Well, as a matter of fact,  
I bought it twelve months ago in  
case I ever got the chance.

STEED: Well all right then. Go and  
get a bite to eat and we'll have a  
ticket waiting for you in the  
departure lounge.

As Vincent moves  
188. 2 (K-24)  
3-s. Steed/Freedman/  
Vincent at door.

Coming to 3N - shot 189.

- 53 -

On 2K - shot 188.

- 54 -

BOOM B.5.

VINCENT: Thank you, sir. Thank you both.

STEED: Oh, he'll need a visa for the States. See the Irish Consul in Montreal.

VINCENT: The Irish Consul in Montreal. I'll do that.

STEED: He's not quite so dumb as he looks. Still I don't like to think of the poor lad travelling on his own for seven hours. Can you give him an air hostess?

CRAB L with Steed.  
HOLD 2-s. Freedman/  
Steed.

FREEDMAN: I don't think I've got one free.

TRACK IN and CRAB L  
to hold M.C.S. Steed.

STEED: How about Deidre? She's not doing anything.

FREEDMAN: I thought you wanted her kept here.

STEED: I've changed my mind. And could you also get a security guard to run King's car back to Ballyknock. He may need it. In the meantime, there's just one thing puzzling me.

189. 3 (N-16) CRABBED L  
2-s. Freedman/Steed,  
fav. Freedman

FREEDMAN: Yes?

190. 2 (K-16) TRACKED IN  
C.S. Steed.

STEED: This message from Deidre. She gave a phone number of the Convent. I don't get it.

FREEDMAN: Try dialling it.

STEED: I have. There's no such number. Just a moment though. You mention dialling it. That gives me an idea.

Coming to 1L - shot 191.

- 54 -

BOOM B.5.

BALLYKNOCK POST OFFICE/INT - EVENING

191. 1 (L-9)

B.C.S. dial of phone  
on switchboard.

STEED: Four two two oh ... does  
G.D.B..B..O mean anything to you?

FREEDMAN: <sup>D</sup> G/D.B.C.O. That does.

STEED: It's the same thing on the dial.

FREEDMAN'S OFFICE/LINT - EVENING

192. 2 (K-9)

C.S. Steed

STEED: What does it mean?

193. 3 (N-9)

C.S. Freedman

FREEDMAN: It just happens to be the  
call sign of the plane that's flying  
towards the coast now./

194. 2 (K-9) A/B

STEED: Now I wonder what they wanted  
that for?/What time did you say  
that plane was leaving for Montreal?

195. 3 (N-9)

Reaction Freedman

196. 2 (K-9) A/B

C.S. Steed.  
EASE IN to B.C.S.

GRAMS:

CONVENT CLOISTERS/INT. - NIGHT

BOOM A.2.

197. 4 (J-24)

M.L.S. Nun walking  
towards camera. As  
she comes fwd. CRAB R  
and PAN L.  
Hold 2-s.

KING: I want a word with you.

They go out L.

CONVENT RECESS/INT. - NIGHT

BOOM C.2.

198. 1 (R-16)

2-s. Sister I/King.

CAM. 3 TO A - PLANE  
CAM. 4 TO K - RECESS

CAM. 2 TO A - PLANE

Coming to 4K - shot 199.



On 1R - shot 198.

- 56 -

BOOM C,2.

KING: Now Sister Isobel. I have a problem. I have a death certificate to make out for that air hostess. So I need to know how she died. And I think you can help me.

Look, I am asking you to break your vows. I know that. And I know how serious that is to you. But unless you do, more people may die, and your silence will have been responsible.

As she turns to King  
199. 4 (K-9)

B.C.S. Sister I.

Will you help me?

200. 1 (R-16)

2-s. Sister I/King

Good. I'm very grateful. / I only want

201. 4 (K-9)

B.C.S. Sister I.

to know one thing. Who killed that girl? /

SISTER ISOBEL: I ...

KING: Go on. Please go on.

202. 1 (R-16)

2-s. Sister I/King

SISTER ISOBEL: I ... don't know. /

203. 4 (K)

Single Sister I,  
HOLD 2-s. as King  
enters R.

KING: Then I'm sorry I've made you break your silence just to learn that. /

SISTER ISOBEL: No. I wanted to speak to you before, several times, but I did not dare.

KING: What did you want to tell me?

SISTER ISOBEL: A few months ago most of our Sisters left here to go to Rome. A few of us remained to maintain the Convent while they were away.

KING: Go on.

Coming to 1R - shot 104.

- 56 -

104. 1 (R-9) CRABBED L  
C.S. King.

SISTER ISOBEL: Our Mother Superior went with them. A few days later we were joined by the present Mother Superior. For many weeks she did not speak to us. She seemed to be watching us. Almost as though she was trying to learn how we lived and what services we held. / Only then did she join in with them. And at first she made mistakes.

205. 4 (K-9)  
C.S. Sister Isobel

KING: Yes. /

SISTER ISOBEL: It was almost as though ... she was learning the life of a sister for the first time.

KING: Wasn't there anyone you could go to to find out if she was genuine.

206. 1 (R-16)  
2-s. Sister I/King

SISTER ISOBEL: You know our rules. We may not speak to anyone - except her. /

KING: Now can we get back to yesterday afternoon when the girl was killed. You say you left to get water for the girl. /

207. 4 (K-9)  
C.S. Sister Isobe.

SISTER ISOBEL: No. I left because the Mother Superior asked me to leave.

KING: And she stayed on behind here?

208. 1 (R-24)  
3-s. Sister I/Mother S/King.

MOTHER SUPERIOR: No. I went with her. / She will confirm that. She never tells a lie. That's at least one vow she has not broken. Now leave here, I will speak to you later.

On 1R - shot 208.

BOOM C.2.

As Mother S. swings round KING: I haven't finished with her yet.  
209. 4 (K-16)

LOW / Mother S  
with gun.

MOTHER SUPERIOR: Yes you have, Dr.

King. You have finished.

GRAMS:

T/C

FILM:

GRAMS:

Jet air-  
craft noises  
They cont.  
thro' scene  
"  
"

210. 2 (A-24)

2-s. Freedman/Steed

PILOT'S CABIN/INT. - NIGHT

BOOM A.I.

CAM. 4 TO L - PLANE

STEED: How am I doing.

211. 3 (A)

Single Freedman.  
CRAB R to hold  
Single Steed.

FREEDMAN: Not bad. When did you  
last fly one of these.

CAM. 1 TO S - LADDER SET

STEED: Never been inside one before.

FREEDMAN: Well this is a fine time  
to tell me.

STEED: Oh, I have flown Lancasters  
during the war. They're basically the  
same though there's not so many dials./

212. 4 (L-16)

C.S. Freedman

FREEDMAN: You do still hold a pilot's  
licence I suppose. /

213. 3 (A-16)

C.S. Steed

STEED: Oh yes. I always keep up  
things like that. How about you? /

214. 2 (A-24) CRABBED R

2-s. Freedman/Steed

FREEDMAN: I was chief pilot on this  
line for five years.

STEED: Then I'll let you land it.

Coming to 3A - shot 215.

On 2A - shot 214.

- 59 -

BOOM A.I.

215. 3 (A-16)  
C.S. Steed.

FREEDMAN: Thank you. I'm sure the  
passengers will be relieved./

STEED: Well it's twenty two ten.  
Time we turned back.

FREEDMAN: Turned back?

216. 4 (L-9)  
B.C.S. Freedman

STEED: You didn't think I was going  
to take you all the way to Canada  
did you? /

FREEDMAN: But if we turn back now  
we'll be right on the tail of G.C.B.O.  
on the scheduled flight.

217. 3 (A-16)  
C.S. Steed.

STEED: No we shan't./ She had  
instructions to turn south ten minutes  
ago. /

T/C

FILM:

217A.3 (A) A/B

T.B. to hold 2-s.  
Freedman/Steed.

FREEDMAN: I shall be glad when I can  
have my airline back. Then maybe I'll  
know what's going on.

218. 4 (L-9)  
Single Steed.

STEED: Well, it's time we took over  
the scheduled flight.

FREEDMAN: So whatever's in store  
for .Bravo Oscar .....

219. 2(A-16)  
M.C.S. Freedman. T.I.  
to C.S.

STEED: That's the idea./ Now, can  
you pick up that homing beacon?

CAM. 4 TO M - CLOISTERS

FREEDMAN: We're on the wrong vector.  
We're forty miles south of that  
beacon. /

220. 3 (A-16)  
2-s. Freedman/Steed

CAM. 2 TO L - BELL TOWER

STEED: No, it's forty miles north  
of us. Right on that headland.

Coming to 4M - shot 221.

- 59 -

On 3A - shot 220.

BOOM A.I.

FREEDMAN But there isn't a beacon on that headland.

T.I. to C.S. Steed.

STEED: Then somebody must have built one.

FREEDMAN: What do we do about it?

STEED: Follow it. That's what they want.

GRAMS:

221. 4 (M) CONVENT CLOISTERS/INT. - NIGHT BOOM A.4.  
L.S. Mother S/King.

PAN with them to hold ladder in f/gd. They march towards it.

MOTHER SUPERIOR: That's far enough.

Up the ladder.

CAM. 3 TO P - PLANE

222. 1 (S-24 or 35) DUPLICATE SET

Hold single King. He goes out top of shot. Mother S. enters shot bottom frame. PAN UP with her to top of ladder

CAM. 4 TO N - BELL TOWER

223. 2 (L-24) SHELF, BELL TOWER/INT. - NIGHT BOOM A.4.

Trap in floor. HOLD 2-s. Mother S/King. CRAB R to hold 2-s. King/Slade

MOTHER SUPERIOR: Now go over there by the other one.

T/C

FILM:

224. 3 (P-24) PILOT'S CABIN/INT. - NIGHT BOOM B.6.

M.C.S. Freedman at radar.

On 3P - shot 224.

- 61 -

BOOM B.6.

CAM. 1 TO L - POST OFFICE

STEED: Call Shamrock Approach Control.

FREEDMAN: Hello, Shamrock Control. This is Jetline G.C.B.O. 458.

CRAB R to hold 2-s.

LOUDSPEAKER VOICE: Hello Jetline G.C.B.O. This is Shamrock Ground Control Approach. There is fog at ground level. Do you require talk down. Over.

FREEDMAN: That's not Shamrock.

STEED: I know. But how is it Shamrock can't overhear it?

EASE in to single F.

FREEDMAN: They're probably using a low power transmitter with a twelve mile range. It wouldn't reach.

STEED: All right, tell them we accept.

BOOM C.3.

225. 1 (L)

C.S. transmitter. T.B.  
and PAN UP to inc.  
Operator.

POST OFFICE SWITCHBOARD/INT. - NIGHT

CAM. 3 TO A - PLANE

OPERATOR: You are now five miles from touchdown. Descent to one thousand feet. Over.

226. 2 (L-24)

4-s. King/Slade R f/gd,  
Mother S/Male Nun b/gd. L

CONVENT BELL TOWER/INT. - NIGHT

BOOM A.4.

Coming to 4N - shot 227.

- 61 -

On 2L - shot 226

BOOM A.4.

227. 4 (N-16)

2-s. Mother S/Male  
Nun. Hold Nun to  
trap.

MOTIER SUPERIOR: Here she comes.  
Tell Gerry to bring her down a bit.

As he descends

228. 2 (L-16)

2-s. King/Slade.  
HOLD TIGHT 2-s.

KING: How long have you been here?

SLADE: They dragged me here after  
the crash.

KING: Why didn't you yell out?

SLADE: Every time anyone was around  
they rang that damn bell. It's  
nearly driven me crazy.

KING: How many are involved, do you  
know?

SLADE: Just these two. The rest are  
genuine. This place is out of bounds  
to them. That one has only left the  
bell tower once.

As they look

229. 4 (N-16)

2-s. Mother S/Male Nun

230. 2 (L-16) As Nun enters

Single Slade. EASE  
BACK to hold 2-s.

KING: And I know what that was for.

SLADE: Then there's someone at the  
post office, and there's one other,  
but I don't know who it is except  
that he runs the show.

CAM. 4 TO P - CLOISTERS

KING: Why didn't they kill you off  
the same as the others?

HOLD Mother S. in  
b/gd of shot.

MOTIER SUPERIOR: Be quiet.

231. 3 (A)

Single Deidre. T.B.  
with her to hold 3-s.  
Freedman/Deidre/ Steed

PILOT'S CABIN/INT. - NIGHT

BOOM B.6.

Coming to 2A - shot 232.

On 3A - shot 231.

- 63 -

BOOM B.6.

CAM. 2 TO POS. A - PLANE

DEIDRE: What's happening?

STEED: We're coming in to land.

LOUDSPEAKER: You are two miles from  
touchdown. Descend to five hundred  
feet.

STEED: If You've got anything to tell  
us you've got about forty seconds to  
do it in. /

232. 2 (A)

Single Vincent.  
CRAB R to 2-s. Deidre/  
Vincent.

LOUDSPEAKER: You are now on the  
glide path. A mile and a half from  
touchdown.

CRAB R QUICKLY to  
hold 3-s. Freedman/  
Vincent/Steed.

VINCENT: What's happening. Why are  
we turning back?

FREEDMAN: Would you please go back to  
your seat. Passengers are not allowed  
in here!

CRAB L to hold Single  
Vincent.

LOUDSPEAKER: You are now on the glide-  
path, one mile from touchdown.

VINCENT: Stop the talk down! You've  
got the wrong plane.

STEED: Take over. I've pulled her up.  
She'll need full throttle.

You took us for a nice little ride  
didn't you Vincent. Now who's  
running that bunch? / Who's running  
that bunch?

234. 3 (A)

C.S. Vincent.

VINCENT: I was.

Coming to 2A - shot 235.

- 63 -



On 3A - shot 234.

- 64 -

BOOM B.6.

STEED: And what about Joyce? Has he got the quarter of a million pounds?

VINCENT: That old fool can't even run a pub.

PAN UP to C.S. Steed with hand. PAN DOWN to C.S. Vincent.  
235. 2 (A)  
2-s. Steed/Vincent.  
HOLD on all moves.  
As Steed turns to Deidre  
236. 3 (A)  
Single Deidre.

STEED: Who's got the money?

VINCENT: It's in me baggage.

STEED: I expected you to break first. Why didn't you?

DEIDRE: They've got Bob - my husband. That's why I had to give them the information. Otherwise they would have killed him.

STEED: But they had information before the crash. And for the one before that. Did you give them that as well?

DEIDRE: No. They got that from Margot. But she thought the information was for insurance assessors. If she'd really known what it was for, she'd never have been on the plane herself.  
237. 2 (A)  
Single Steed

STEED: And your husband. Where is he now? /  
238. 3 (A)  
Single Deidre.

DEIDRE: He's probably dead. They said they'd kill him if anything went wrong.

239. 1 (L-24)  
M.C.S. Operatof.

POST OFFICE/INT. - NIGHT

BOOM C.3.

CAM. 2 TO L - BELL TOWER  
CAM. 3 TO Q - LADDER SET

Coming to 4P - shot 240.

On 1L - shot 239.

- 65 -

BOOM C.3.

OPERATOR: How was I to know it was the wrong plane? And what was O'Drien doing on it. He must have been making a run for it.

240. 4 (P)SHOOTING DOWN CLOISTER CONVENT CLOISTERS/INT. - NIGHT

M.S. Sister Isobel.  
As she stops CRAB R to  
hold Sister Isobel L/  
Ladder R.  
CRAB L with her to  
recess holding ladder R.

CAM. 1 TO R - RECESS

241. 1 (R-16)

CONVENT RECESS/INT. - NIGHT

BOOM C.2.

C.S. Mother S on phone.

CAM. 4 TO N - BELL TOWER

HOLD 2-s.

MOTHER SUPERIOR: All right you'd better close everything fown and get out onto the Galway Road. We'll pick you up on the way out.

NUN: What are we going to do with the other two?

They rush to door.

MOTHER SUPERIOR: A couple more bodies won't make much difference now.

242. 2 (L-16)

SHELF ON BELL TOWER/INT. - NIGHT BOOM A.4.

On trap. PAN R to  
hold 2-s. King/Slade.

Coming to 4N - shot 243.

- 65 -

BOOM A.4.

SLADE: Now they've sent up another one!

243. 4 (N-24) KING: It's all right. / Quickly. Over  
3-s. Sister I/King/ here. In my pocket you'll find a  
Slade. knife. /In the jacket. Now, you can  
244. 2 (L-16) TIGHT 3-s. Sister I/  
King/Slade. cut these ropes on my wrists.  
EASE IN to C.S.  
ropes being cut.

LADDER SET/INT. - NIGHT

245. 3 (Q-16)  
2-s. (Back to cam.)  
Mother S/Male Nun.  
PAN UP with him to  
 $\frac{1}{2}$  way up ladder.

BELL TOWER SHELF/INT. - NIGHT

246. 2 (L-24) CRABBED L  
M.S. Slade freeing  
himself. CRAB L  
with Slade. Hold  
Nun/Slade

LADDER SET/INT. - NIGHT

247. 3 (Q-16)  
PANNED UP Dummy falling.

FOOT OF BELL TOWER/INT. - NIGHT BOOM B.7.

248. 4 (N-16)  
C.S. Mother S. at  
foot of ladder.

Coming to 2L - shot 249.

249. 2 (L-24) MOTHER SUPERIOR: Come on down.  
TIGHT 3-s. King/  
Slade/Sister I.

BELL TOWER SHELF/INT. - NIGHT

MOTHER SUPERIOR: (O.O.V.) All right then,  
I'll fetch you down.  
KING: Pass me one of those siphons.

PAN L to hold King  
to trap.

Keep back.

FOOT OF BELL TOWER/INT - NIGHT

250. 4 (N) TRACKED BACK  
M.S. Mother Superior  
enveloped in smoke.

CONVENT CLOISTERS/INT - NIGHT BOOM B.7.  
PULLED BACK

251. 1 (T)  
L.S. Shooting down  
cloisters to door.  
HOLD Steed up to cam. KING: I take it we're not flying?  
HOLD King to 2-s,  
King/Steed.

STEED: No ... no I don't think so.

F/U T/C SLIDES: F/U GRAMS:  
SLIDE 6: PATRICK MACNEE, JON ROLLASON Theme

CHANGE SLIDE  
SLIDE 7: JOHN McLAREN, LIAM GAFFNEY, DONAL DONNELLY

CHANGE SLIDE  
SLIDE 8: PEGGY MARSHALL, ELIZABETH MURRAY, JANET HARGREAVES

CHANGE SLIDE  
SLIDE 9: NIGEL ARKWRIGHT, BRUCE BOA, MARGO JENKINS, TREVOR REID

CHANGE SLIDE  
SLIDE 10: EDWARD KELSEY, MOLLIE MAUREEN, DENIS CLEARY, WILFRED GROVE

CHANGE SLIDE  
SLIDE 11: TELEPLAY BY ERIC PAICE

CHANGE SLIDE  
SLIDE 12: "THE AVENGERS" THEME etc.

CHANGE SLIDE  
SLIDE 13: DESIGNED BY BOB FUEST

CHANGE SLIDE  
SLIDE 14: PRODUCED LEONARD WHITE

CHANGE SLIDE  
SLIDE 15: DIRECTED BY RICHMOND HARDING

FADE TO BLACK  
CHANGE SLIDE

SLIDE 16: AN A.B.C. PRODUCTION

FADE SOUND AND VISION