

T H E   A V E N G E R S

AN HOUR TO SPARE

DRAFT SCRIPT

" T H E A V E N G E R S "

"AN HOUR TO SPARE"

by

Roger Marshall

IN WHICH EMMA DISAPPEARS -  
AND STEED HAS TO FACE THE MUSIC

MAY, 1965.

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Associated British Elstree Studios,  
Boreham Wood,  
Herts.

THE AVENGERS

AN HOUR TO SPARE

FADE IN:

1. EXT. FIELD/SHRUB LAND. DAY. (LOCATION)

1.

PANNING ACROSS, ESTABLISHING a deserted stretch of wild, rambling country.

It is a Constable landscape, peaceful and totally still; not even the sound of a bird disturbs the serenity.

CONTINUE PANNING & PICK UP shrubbery and thickening foliage on the perimeter of the area - suddenly we vaguely hear a strange WHINING SOUND - unidentifiable for some moments - odd, eerie - then suddenly, out of the undergrowth bursts a DOG.

It is a distinctive DOG, possibly a Dalmatian, or a piebald mongrel. Obviously the beast is in great distress - WHINING and WHIMPERING as it runs at great pace - as though escaping from something.

PAN WITH THE DOG - ACROSS the country area - occasionally disappearing behind clumps of undergrowth - only to burst out the other side.

CLOSE UP. THE DOG. Flecked with sweat.

PANNING WITH DOG - through a number of clumps of undergrowth or hedges - we should build a regular pattern of it entering one patch of undergrowth - bursting out the other side - still in the country area - then entering another stretch of undergrowth - and so on - until it comes as quite a shock as:

The DOG bursts through some undergrowth - and startlingly:

2. EXT. COUNTRY ROAD. DAY. (LOCATION)

2.

The DOG bursts out and INTO CAMERA - and we are suddenly aware that it has run out onto a quiet country road - no sooner does this register - than there is a SCREECH OF BRAKES - mingling with the strange WHINING OF THE DOG.

CLOSE UP. BONNET OF CAR - coming AT CAMERA.

CLOSE UP. DOG. POV SHOT from fast moving car.

CLOSE UP. MAN'S FOOT thumping down hard on brake pedal.

CLOSE UP. CAR WHEELS - locked over - skidding.

CLOSE UP. MAN'S HANDS desperately swinging steering wheel round.

CLOSE UP. REAR WHEELS OF CAR - skidding ACROSS FRAME.

CLOSE UP. DOG. SOUND OF SCREECHING TYRES OVER (O.S.)

CLOSE UP. CAR WHEELS mounting small hump of grass verge - with ditch beyond.

(CONTINUED)

2. CONTINUED:

2.

CLOSE UP. CAR BONNET looming in on small tree at side of road. As it touches the tree:

CLOSE UP. CAR'S DASHBOARD - as something or someone is flung forward and a big dial in the dashboard is shattered.

CLOSE UP. THE DOG - scuttling away unharmed - SOUND OF COLLISION & CRASH OVER (O.S.)

CLOSE UP. CAR'S FRONT WHEEL - the car has mounted the small hump of verge and been stopped by the tree - the front wheel is left, an inch or two from the ground - spinning freely.

HOLD IT - Then PULL OUT SLIGHTLY - to REVEAL that the car is a big, open Vintage sports - steam is gushing out from its radiator.

PAN ON - CLOSE TO THE CAR - there lies a dented bowler hat - NOW PAN UP AND REVEAL the car's occupants - EMMA PEEL lies huddled in her seat - JOHN STEED has been thrown forward - across the wheel and the windscreen.

HOLD THEM - then:

CLOSE UP. The dashboard - the only shattered dial is that of the big clock. The hands show "11".

HOLD THIS.

THE AVENGERS

Episode Title

"AN HOUR TO SPARE"

FADE OUT:

COMMERCIAL BREAK - U.S.A.

FADE IN:

3. EXT. COUNTRY ROAD. DAY. (LOCATION)

3.

CLOSE ON FRONT WHEEL - it has stopped spinning - PULL OUT TO REVEAL STEED and EMMA in the car, that remains at an angle on the grass verge.

STEED is the first to stir - he comes round - shakes his head - takes stock of his surroundings - then suddenly remembers EMMA.

STEED

Mrs. Peel!

EMMA has slumped fairly low in the passenger's seat - but as STEED anxiously grips her shoulder - she stirs - lifts her face to him.

(CONTINUED)

3. CONTINUED:

3.

STEED  
Are you all right?

EMMA stirs gingerly.

EMMA  
I think so.  
(sits up higher)  
How about you?

STEED  
Bit shaken that's all.  
(feels his back)  
And a bruise you'll have  
to take my word for.

EMMA  
(sits right up)  
What happened?

STEED  
(nods ahead)  
Dog.

EMMA  
Oh, yes.

She looks off down the country road - PULL OUT TO REVEAL  
that it is completely empty and tranquil.

EMMA  
...Did we hit it?

STEED  
(shakes head)  
My reflexes were on top form.  
O..o..oh...

He groans and grimaces as he lifts himself from the car.

STEED  
Needed to be too - way it  
came streaking across the  
road.

He begins a glum inspection of the car. EMMA remains  
seated - watching.

EMMA  
Yes, and it wasn't chasing  
anything was it?

STEED  
(kicks car wheel)  
Don't think so.

EMMA  
(thoughtful)  
Strange behaviour for a dog.

STEED crouches beside the car - examining something.

EMMA  
Well, what's the verdict?

(CONTINUED)

3. CONTINUED:

STEED

One good punch should put  
it back into shape.

EMMA reacts - but then STEED rises into view holding his  
bowler - puts his fist into it - knocks out the dent. He  
pops it back onto his head, then becomes aware of EMMA's  
look.

STEED

Oh, this.  
(slaps the car)  
It'll need lifting tackle. I  
can phone a garage when we get  
to the camp.

EMMA

And how far is the camp?

STEED

About half a mile.  
(opens her door)  
That's if you feel up to  
walking?

EMMA gestures, she has no alternative - she climbs from  
the car.

EMMA

I'll need to change my shoes.

She leans into car - produces flat shoes - and proceeds  
to change out of her high heels and into the flat shoes.  
To do this, she clings to STEED, standing first on one  
leg, then the other. During this action, STEED gazes  
off down the road.

STEED

Y'know, this stretch of road  
hasn't changed in years.  
Curves away there beyond the  
trees - then down past green  
grassy banks - and up to the  
main gate of R.A.F. Camp 472 -  
Hamelin! Must have driven  
along this road a hundred  
times during the War.

EMMA

If you know it so well -  
remarkable you couldn't stay  
on it.

He reacts - EMMA, shod in flat shoes now, waves her high  
heels at him - he grins - takes them - puts them on the  
rear seat of the car - then offers his arm - They stroll  
off.

HOLD ON CAR - PAN IN CLOSE TO CLEARLY ESTABLISH EMMA'S  
SHOES ON REAR SEAT - THEN UP TO HOLD ON SHATTERED CLOCK -  
obviously it has stopped - the hands still point to "11".

(CONTINUED)

3. CONTINUED:

3.

ANOTHER ANGLE.

EMMA & STEED strolling along the road - STEED cutting at the bushes with his umbrella.

STEED

Must confess - not the first time I've ended up in a ditch along here. Remember one Christmas - fifteen of us in a four seater car - Fire Brigade had to cut us loose.

EMMA

Amazing really that we had time to win the War.

STEED grins - then suddenly steers EMMA off the road and towards a gap in the hedge. EMMA reacts - looking on down the road.

EMMA

I thought you said the main gate was....

STEED

Short cut. Secret back entrance - very handy after 'Lights Out'.

EMMA reacts - they push through the hedge and out into:

4. EXT. FIELD/SHRUB LAND. DAY. (LOCATION)

4.

STEED & EMMA strolling along - pushing through shrubbery - approaching the place where we first saw the DOG in Scene 1.

STEED pauses - eyeing the undergrowth.

STEED

Now let's see - used to be a gap ... Ah!

He finds the gap - pretty overgrown - but still passable - he holds aside bushes to let EMMA through.

EMMA

"After lights out". How on earth did you find this place in the dark?

STEED

Experience - and remarkable vision.

ANOTHER ANGLE.

As STEED follows EMMA through - they enter another area of shrubland.

STEED

'Cat's Eyes' Steed - that's what they called me. Returning from a mission - hunched over the controls - eyes rimmed with fatigue - the men groaning in the back.

(CONTINUED)

4. CONTINUED:

4.

EMMA

Where'd you been - the Ruhr?

STEED

One of the local pubs. Ah!

He strides ahead now - as he sees the outline of a rusting wire fence amongst the undergrowth - he starts to examine it closely.

STEED

There was a gap in the wire -  
place you could slip through...

(sudden terrible  
thought)

They can't have repaired it!

But then he beams as he finds what he was looking for - a stout looking post supporting the wire - he tests it - then promptly pulls it from the ground - a cunningly cut section of wire goes with it.

STEED

Scene: The same. Time:  
Some years later.

He gestures gallantly. EMMA moves through the gap.

EMMA

Do you know the back way  
into every camp in Britain?

STEED

Believe there's one in Scotland  
I missed out on.

5. EXT. SHRUBLAND/INCLINE. DAY. (LOCATION)

5.

EMMA & STEED moving through scrub - and going up a moderate incline - beyond the brow of the incline we cannot see - but at the apex is a faded wooden sign.

EMMA

Steed, I know the camp is  
closing down, and they're  
giving a party - but why  
are we invited?

STEED

Told you - spent a lot of time  
here during the War. Used to  
be an Agents' launching pad -  
you'd get a posting here and...

EMMA

'You' personally?

STEED

Sometimes. A couple of nights  
later you'd be in a plane bound  
for wherever it was.

(CONTINUED)



5. CONTINUED:

5.

EMMA  
(looking around)  
The scenery doesn't exactly  
make me want to reach for my  
paintbrush.

STEED  
You should see it in the cold  
light of hangover.

He reaches the brow of the incline first - we now see  
that the sign reads: "R.A.F. 472 - HAMELIN - W.D.  
PROPERTY - KEEP OUT".

STEED moves up to it - looks at the sign - then  
beyond - EMMA moves up to join him.

Together they gaze over the brow and down onto:

6. EXT. THE CAMP. DAY. (LOCATION)

6.

STEED'S POV. HIGHISH ANGLE DOWN TO rows and rows of  
deserted huts, rusting water towers, etc. There is  
no sound, no sign of movement.

7. EXT. SHRUBLAND/INCLINE. DAY. (LOCATION)

7.

STEED & EMMA JUXTAPOSED TO THE SIGN.

EMMA  
(a little awed)  
Looks deserted.

STEED  
(sadly)  
R.A.F. 472 - Hamelin - and  
as from tomorrow it won't  
exist -

8. EXT. THE CAMP. DAY. (LOCATION)

8.

STEED'S POV. PANNING ACROSS the deserted scene.

STEED'S VOICE (OVER O.S.)  
At one time there were 20,000  
men stationed here - today  
there's thirty....

9. EXT. SHRUBLAND/INCLINE. DAY. (LOCATION)

9.

EMMA & STEED.

EMMA  
And tomorrow - none.

STEED  
The end of an Era.

EMMA  
"Sic friat crustulum".

(CONTINUED)

9. CONTINUED:

9.

STEED

Eh?

EMMA

"That's how the cookie crumbles".  
The Latin cookie.

She turns to again look at the silent scene (off).

EMMA

Where are they going to?  
The thirty survivors?

STEED

Oh, dispersed around the globe.  
Aden, Singapore, Germany -  
wherever there's a British  
Air Base.

He shakes off his sad nostalgia.

STEED

Well! That walk has given me  
a thirst.

EMMA

And the festive board awaits.

STEED

Better hurry before supplies  
run out!

They hurry out of SHOT.

PAN TO & HOLD ON THE SIGN - CONCENTRATE ON THE PHRASE:  
"KEEP OUT".

10. EXT. CAMP/STREET. DAY. (LOCATION)

10.

A BICYCLE lies on its side in the gutter - front wheel  
still spinning. CAMERA SHOOTS THROUGH THE WHEEL TO  
PICK UP STEED & EMMA approaching.

STEED lifts the bike and 'parks' it against the kerb-  
side - playfully rings the bell.

STEED

The Officers' Mess is round  
the next corner.

(moving on)

Be nice to see all the old  
chums again - Wiggins, Porky  
Purser - and Geoff Ridsdale.  
Nice chap Geoff - you'll like  
him.

They move on - turn corner and:

11. EXT. CAMP/STREET OUTSIDE MESS. DAY. (LOCATION)

11.

EMMA & STEED turn corner - pause as they faintly hear  
the strains of a beat-up jangling piano. EMMA gives  
STEED a look.

(CONTINUED)

11. CONTINUED:

11.

STEED

Early risers these boys -  
probably been at it since  
breakfast.

They move on to the Officers' Mess. Outside, a flag hangs limply at its pole, a few cars are parked - and, near the door, are a couple of barrels of beer.

STEED & EMMA move to the door - en route, STEED pats the barrels.

STEED

Reinforcements. Sensible.

At the door now - the piano can be heard very loudly - a typical bar-room piano hammering away (if possible a World War II tune like 'Roll Out The Barrel').

EMMA is about to enter - but STEED hangs back - frowning.

EMMA

What's wrong?

STEED

Tricky decision.

EMMA

What is?

STEED

What to have? Beer to slake  
my thirst - or the wine-cup  
to set me up.

EMMA

Why not both - in moderation?

STEED beams - then together they shoulder through the doors, and into:

12. INT. OFFICERS' MESS. DAY.

12.

CLOSE ON STEED & EMMA as they enter the room - the sound of PIANO IS DEAFENING now - their look of anticipation changes to one of mild amazement.

PULL OUT. REVEALING OFFICERS' MESS - typical; crossed propellers over a door, plaque giving war record, photos, drawings, easy chairs, a bar with numerous drinks on it - and nearby - the piano. The piano is an automatic one - the keys go up and down on their own, rattling out the jangling tune. But the bar is completely deserted!

STEED & EMMA move closer - amused and intrigued - he strides over - looks at the piano mysteriously playing itself - then he switches it off - the silence is profound - STEED turns - moves to the bar - bangs on the service bell - pause - no answer.

EMMA looks at the still swinging ball of indoor skittles game (tethered ball and nine pins). Thoughtfully she stills its movement - looks around her.

(CONTINUED)

12. CONTINUED:

12.

STEED, at the bar - looks at a half smoked cigarette - still smouldering in ash-tray - the many glasses - all at various stages of having been drunk. He goes round the back of the bar - bangs the service bell again.

STEED

Anyone home!?

No answer - he turns - then gets an idea as he sees drapes in one corner.

STEED

(whispers)

They're playing a joke...

He creeps up to drapes - jerks them aside - but... there is no one there. STEED frowns - turns about.

STEED

All right! Come out. Come out, wherever you are!

No answer - STEED turns back to EMMA - reacts to see that she is making herself comfortable - helping herself to wine-cup from a large bowl.

EMMA

(shrugs)

Well - as our hosts aren't here to receive us...

She hands STEED a glass - he tastes it appreciatively.

STEED

Mmm...shade too much Grenadine.

EMMA

Your recipe I suppose?

STEED

Naturally. Wherever I linger, I leave my mark.

EMMA

(gestures)

So do your friends. I suppose you've got the right day, Steed?

STEED moves to pick up a dart - the other two darts are in the board - scores chalked up nearby.

STEED

Looks like a party doesn't it?

EMMA

Bit thin on the ground. Are you sure it wasn't yesterday?

STEED throws the dart into the board - produces his invitation.

STEED

"President and Members of the Mess request the pleasure... etcetera, etcetera...Saturday, eleven a.m.

(CONTINUED)

12. CONTINUED:

12.

EMMA

Well, they certainly haven't gone far.

She picks up a drink - swirls it - ice still in it chinks against the glass.

EMMA

Or gone long.

STEED has paced away to gaze out of window - now he turns - flicks his fingers.

STEED

Of course!

(EMMA reacts)

Out on the air-field. There's an old training plane. Two-wing job. They take it up and do a few stunts. Last time they ended up with the police from three counties after them.

(moves to door)

That's where they'll be...

He exits. EMMA swallows her drink - shrugs - follows.

HOLD ON EMPTY ROOM - PAN ACROSS the 'party aftermath' - then PICK UP A BOWL OF GOLDFISH placed somewhere near the bar. The fish all lie on the top of the water as if dead.

HOLD THIS - THEN PAN UP TO CLOCK ABOVE THE BAR - it has stopped at "11"! - It is a pendulum clock - the pendulum hangs unmoving - still.

13. EXT. CAMP/STREET. DAY. (LOCATION)

13.

STEED & EMMA hurry along a deserted street - EMMA gazing up and around at the sky.

EMMA

I can't hear any plane.

STEED

It takes some coaxing to get it started - so will you when you're that age.

They step out of one street into:

14. EXT. CAMP/STREET NEAR FILLING STATION. DAY. (LOCATION)

14.

STEED hurries out - turns in certain direction - EMMA is about to follow - but then she hears a SOUND LIKE WATER OVERFLOWING - GUSHING OUT. She turns - glances back - and:

EMMA

Steed!

(CONTINUED)

14. CONTINUED:

14.

STEED turns back - looks back along the street they have just entered - at:

ANOTHER ANGLE.

The small filling station in the camp. A car is parked beside it - both doors wide open - the gas pump nozzle has been inserted in the car's petrol tank, and left there - it has filled the tank to overflowing - and now remains wedged - petrol gushing back out of car's tank - and pouring away across the tarmac.

STEED & EMMA react - approach the scene with growing trepidation - worried for the first time. Until now things have been amusing. Now they have become serious.

They move up to the strange scene - look at the petrol gushing out. HOLD THEM - THEN PAN AWAY TO AN OLD CLOCK SITUATED OVER FILLING STATION. It has stopped at "11".

HOLD IT. The SOUND OF GUSHING PETROL grows steadily louder and more menacing.

FADE OUT:

COMMERCIAL BREAK - U.S.A.

FADE IN:

15. EXT. CAMP/STREET OUTSIDE SHOPS. DAY. (LOCATION) 15.

HIGH, LONG SHOT - STEED & EMMA moving down the street - checking the camp's shops.

CLOSE SHOT. STEED & EMMA - looking in the windows of all the shops - all are empty - and locked - save the last - the baker's shop.

STEED & EMMA move up to the window.

16. EXT. SHOP WINDOW. DAY. (STUDIO) 16.

EMMA & STEED look into the window - by the window they can just see a large cake lying on the counter inside.

They move to the door.

17. INT. SHOP. DAY. 17.

STEED & EMMA enter - the door bell pings as STEED opens the door.

Inside the door are several trunks and packing cases marked "Air Base 69 - Aden".

STEED  
(moving in)  
Shop!

(CONTINUED)

17. CONTINUED:

17.

No answer - EMMA moves to look at the counter.

On the counter is a huge party cake - lying beside the cake, across a basin of icing, is an icing gun. Across the cake is scrawled the unfinished inscription: "GOODBYE HAMELI...."

STEED touches it - then they both look at the icing gun - even as we see it, a drop of icing forms on the nozzle, and drips to the counter.

STEED & EMMA exchange a look - then STEED tastes some of the freshly iced cake.

STEED

A Sergeant Davidson special.  
He made a cake when Winco  
Adams retired...biggest cake  
you ever saw. With a rather  
shapely WAAF girl inside it....

While talking - he paces away to discover phone - lift it - and find that the line is dead.

STEED

Then they iced the lid down -  
wheeled it in, and sang "For  
He's A Jolly Good Fellow"...

He slowly replaces the receiver.

STEED

Nothing happened. Lid didn't  
spring up. Girl didn't jump  
out. Nothing ... Have you  
noticed the time?

EMMA turns - looks at clock. It has stopped at "11".

STEED moves to stand under it - studying it.

EMMA

What happened to her? The  
girl in the cake?

STEED

Eh? Oh, seems when they iced  
the lid down they cut off her  
air supply. Just got her out  
in time. Lots of memos about  
it. All got very ugly.

They both know that his patter has been to conceal his very real anxiety - he has been scanning the entire place - looking for some kind of explanation.

STEED turns - picks up the icing gun - then:

STEED

There must be some explanation!

At this moment they both react to the strange WHIRRING, ELECTRICAL SOUND OF A MILK FLOAT STARTING UP AND MOVING AWAY.

They exchange a look - then hurry outside.

18. EXT. CAMP/STREET OUTSIDE SHOPS. DAY. (LOCATION) 18.

STEED & EMMA burst out of the shop - out into the middle of the street - stop - trying to locate the SOUND OF THE MILK FLOAT - finally they locate it in a certain direction.

STEED

This way...!

They hurry down the street - round a corner and:

19. EXT. CAMP/SIDE STREET. DAY. (LOCATION) 19.

EMMA & STEED appear - stop - the street is empty - but it seems they had just missed the milk float - because they can hear the SOUND OF MILK FLOAT beyond the next turning - they run to it. They turn another corner and:

20. EXT. CAMP/STREET LEADING TO QUARTERS. DAY. (LOCATION) 20.

EMMA & STEED appear - stop - the sound has gone - a profound silence remains. They can see right down the long, long street lined with the Officers' bungalows - it is absolutely deserted.

EMMA

(finally)

What's down there?

STEED

Officers' Quarters.

They set off down the street - walking at an even, yet cautious pace, becoming more and more aware of the empty silence - the empty bungalows on either side.

This sequence should be allowed to 'play' for some moments - their slow, wary advance - with a possible threat concealed in the silent, empty bungalows on either side - so that it is quite startling when EMMA suddenly grips STEED's arm - and indicates off screen.

STEED follows her gaze to:

21. EXT. OFFICER'S BUNGALOW. DAY. (LOCATION) 21.

Empty and silent - but outside - absolutely filling the front porch, are stacks of milk crates - each of them loaded with full bottles of milk.

22. EXT. CAMP/STREET LEADING TO QUARTERS. DAY. (LOCATION) 22.

STEED & EMMA exchange a look - then move to the bungalow.



23. EXT. OFFICER'S BUNGALOW. DAY. (LOCATION)

23.

EMMA & STEED move through the small garden - up to the front porch - where they stare at the many milk bottles. STEED crouches to examine them.

STEED  
(finally)  
Well - either the milkman  
can't read - or they forgot  
to put out the note.

EMMA  
Forgot to lock the door too.

He looks up - she is at the front door - and it has opened to her touch. EMMA & STEED enter the bungalow cautiously.

24. INT. BUNGALOW. DAY.

24.

Immediately inside the front door is a small hall area - opening directly out into the main living room beyond. This hallway is cluttered with several trunks - marked: "AIR BASE 931 - SINGAPORE".

The living room itself is in the process of being stripped prior to removal - crates litter the floor - boxes containing straw - china already packed, etc.

Some furniture remains - amongst it a bureau - a flex leads from a table lamp nearby - into the top drawer of the bureau - and from this drawer comes an ODD, RATTLING SOUND.

STEED & EMMA enter - immediately spot the sound - EMMA moves towards it - but STEED stops her - advances on the drawer with caution - carefully shields his face - slowly opens the drawer - peers in - reacts - relaxes - then produces the source of the sound: an ordinary electric razor!

STEED switches it off - turns to look at EMMA in mild astonishment.

STEED now turns - sees RAF uniform hanging up - a Squadron Leader's uniform, complete with medal ribbons.

STEED  
This is Geoffrey's place.  
(EMMA looks  
questioningly)  
Squadron Leader Geoffrey  
Ridsdale...D.F.C...  
(he fingers the  
medal ribbons)  
...and bar....

His eyes now fall on photo standing by clock on bureau - it is of GEOFFREY RIDSDALE - in RAF uniform.

STEED  
Your host.

He takes photo - displays it to EMMA.

(CONTINUED)

24. CONTINUED:

24.

EMMA

How do you do? Sorry you  
couldn't stay for the party.

STEED turns to place photo back - then reacts as he sees  
that the clock on the bureau has stopped...at "11"!

EMMA has moved to examine some of the crates - all of  
them marked: "AWAITING TRANSIT - SINGAPORE - Etc."

EMMA

Do you think he just hopped  
a plane to Singapore?

STEED is still staring at the clock - he starts.

STEED

Eh?

EMMA

Singapore.  
(taps a crate)  
Looks as though that's where  
he's being posted to.

She sighs - stands up - paces away - picks up the phone  
- jiggles it - but it is dead.

EMMA

I suppose all the lines go  
through the Camp switchboard...

STEED is examining a small glass fronted cupboard on  
the wall - a cupboard to contain glasses.

STEED

What do you make of this?

EMMA moves to look into the cupboard - it is firmly  
closed - but inside can be seen half a dozen brandy  
glasses - the stems are all intact - but the 'balloon'  
part of the glasses are shattered into pieces or  
cracked right across.

STEED opens the cupboard - reaches in - pulls out a  
stem and base of brandy glass.

STEED

Wedding present.

EMMA

From you?

STEED

Soames, head porter of my club.  
He died three years ago.

EMMA

Is that relevant?

STEED

(indicating room)  
Is any of this? Soames got  
me the glasses. He was seventy  
nine. Didn't drink, didn't  
smoke. Come to think of it -

(CONTINUED)

24. CONTINUED:

24.

STEED  
(contd.)  
he wasn't much of a porter  
either....

EMMA  
What shattered the glasses?

STEED  
Caruso?

EMMA  
He's dead.

STEED  
Geoffrey then - singing in his  
bath.

A slight pause - they both think the same thing -  
STEED turns on her.

STEED  
Yes - and perhaps he's dead  
too.

He prowls away.

STEED  
Razors still running, petrol  
pumps gushing...

EMMA  
Ten thousand bottles of milk.

He meets her eye.

STEED  
...And thirty full grown men.  
All sane, highly trained,  
technical men. Suddenly up  
and dance away from....

EMMA  
(interjects)  
From Hamelin!

They look at each other - then STEED makes a decision.

STEED  
(moves to door)  
Top of the old control tower.  
(EMMA reacts)  
Bird's eye view.

As they move:

25. EXT. CAMP/CONTROL TOWER. DAY. (LOCATION)

25.

PANNING STEED & EMMA as they move up to the shadow of  
the control tower. They pause - they look up:

PAN UP TO REVEAL THE CONTROL TOWER stretching way up  
above them.

(CONTINUED)

25. CONTINUED:

25.

STEED & EMMA - he looks at her.

STEED

If there's anyone left around  
here - should see them from  
up there.

And he starts to climb the rusty rungs up the side of the building.

ANOTHER ANGLE.

As STEED & EMMA reach the first stage of the climb - the first platform - then they move to the next ladder up to the tower itself. They start up it.

ANOTHER ANGLE, DOWN FROM THE TOWER - onto STEED & EMMA climbing up.

Finally they reach the top - climb out onto the apron of the tower.

EMMA pauses for breath - looks around - WIND SINGS THROUGH THE WIRES up here - rippling the puddles that stand there - if the air of desolation on the ground was profound - this is absolute.

STEED & EMMA move to the edge of the tower and look out across:

26. EXT. CAMP/PANORAMA. DAY. (LOCATION)

26.

POV SHOT - from the tower - SLOWLY PANNING RIGHT ROUND the entire area - the vast, empty runways - the minute buildings - the hangars - but nowhere is there a sign of movement - no sign of habitation.

27. EXT. CAMP/CONTROL TOWER. DAY. (LOCATION)

27.

STEED & EMMA gaze out for some moments - then STEED, disappointed, starts to turn away - but EMMA grabs his arm - points off - he turns to look at:

28. EXT. CAMP/PANORAMA. DAY. (LOCATION)

28.

STEED'S POV RIGHT DOWN AND ACROSS THE VAST RUNWAY - a very small figure of a MAN is running down the middle of the runway.

He runs for dear life, zigzagging crazily from side to side. HOLD HIM as he runs and runs and runs.

The MAN's run is taking him closer and closer to the control tower - then suddenly there is the sharp CRACK OF A RIFLE SHOT - without ever slowing down, the MAN is bowled over and over like a rabbit.

He finishes quite close to a distinctive marker near the tower - he lies still.

29. EXT. CAMP/CONTROL TOWER. DAY. (LOCATION) 29.

STEED rushes to the rail - looks down on the MAN - then around the camp.

30. EXT. CAMP/PANORAMA. DAY. (LOCATION) 30.

QUICK PANNING SHOT - it is completely deserted - no sign of life.

31. EXT. CAMP/CONTROL TOWER. DAY. (LOCATION) 31.

STEED, closely followed by EMMA - rushes to the ladder - begins to hurry down.

CLOSE UP. EMMA'S & STEED'S FEET descending the iron rungs of the ladder at high speed.

ANOTHER ANGLE.

STEED & EMMA reach the first platform of tower - rush to the ladder that will take them to the ground. STEED starts to descend.

START PANNING HIM - THEN PAN AHEAD - to PICK UP the vague, crumpled figure of the MAN lying near the distinctive marker.

HOLD ON HIM - then STEED & EMMA run into SHOT - grip the MAN and turn him over.

STEED & EMMA react as they see:

THE MAN - wears a uniform jacket, cap, apron and leather purse of a Milkman!

HOLD THIS.

FADE OUT:

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COMMERCIAL BREAK - U.S.A. & U.K.

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FADE IN:

32. EXT. CAMP/HANGAR. DAY. (LOCATION) 32.

Huge hangar building looms in DEEP F.G. Control Tower seen in distant B.G. STEED & EMMA approach from it - reach the hangar - STEED pauses - looks back towards the Control Tower.

STEED

The shot came from ... about here....

He and EMMA move to the hangar - moving with some caution - ready for trouble. The big hangar doors are open - cautiously they enter:

33. INT. HANGAR. DAY. (LOCATION)

33.

Huge, windy, eerie building - the big doors are open at either end - so that light shafts through north and south - the building is piled high with huge bales of hay.

STEED  
(softly)  
Local farmers are moving in  
already...

They move to the gangway between the hay bales - hesitate - creep forward - then STEED sees something on the ground - touches it with his umbrella - it is a 'dead' rabbit.

STEED now gestures to EMMA - she remains near main door - STEED creeps along the bales towards far end.

HOLD HIM - he reaches far end - finally turns - relaxing.

STEED  
Nothing!

He moves back towards EMMA.

STEED  
Not a soul. Just one dead  
rabbit.

EMMA  
Steed. It isn't dead ... look.

EMMA holds the rabbit in her hands gently.

CLOSE SHOT. RABBIT - its chest goes in and out as it breathes.

EMMA & STEED - they exchange a look.

EMMA  
Just unconscious - But why?  
What did it?

STEED  
Rabbit punch?

EMMA tenderly places the rabbit back on some straw. STEED turns to survey the hay - poking his umbrella into it.

EMMA  
There's another thing - haven't  
you noticed - since we've been  
here we haven't seen a dog....

STEED  
Thought you'd seen enough of  
dogs for one day...

EMMA  
Or a cat, or a bird...nothing....

STEED turns - thoughtful.

(CONTINUED)

33. CONTINUED:

33.

                          STEED  
          No birds...?  
                          (brisk)  
          Perhaps they all flew away!

He turns and hurries out.

34. EXT. CAMP/HANGAR. DAY. (LOCATION)

34.

Several hangars - but all the doors are closed on these - STEED & EMMA enter SHOT - STEED tries the doors - they are locked - he snoops around - finds a chink in the door - peers through at:

35. INT. A HANGAR. DAY. (LIBRARY STOCK?)

35.

IF POSSIBLE A RESTRICTED ANGLE. STEED'S POV into a hangar containing several modern planes.

36. EXT. CAMP/HANGAR. DAY. (LOCATION)

36.

STEED steps back - turns to EMMA.

                          STEED  
          Well, perhaps the birds flew  
          away - but certainly Geoff  
          Ridsdale and Co. didn't.

                          EMMA  
          Now what?

Before STEED can reply - they both hear the faint, sinister SOUND OF A MILK FLOAT. They react - turn back towards Control Tower - the SOUND seems to be coming from that direction - they start to run towards it.

37. EXT. CAMP/CONTROL TOWER. DAY. (LOCATION)

37.

HIGH ANGLE. LONG SHOT DOWN TO STEED & EMMA running over to the Control Tower - they reach the base of it - then:

ANOTHER ANGLE.

STEED & EMMA at base of Tower - they peer in between the various buildings - but there is no sign of milk float - and the sound has gone.

They search for a moment - then EMMA glances off - reacts - and:

                          EMMA  
          Steed!

He turns - follows her gaze to: The distinctive marker where the Milkman fell - the marker remains, but the body has gone.

STEED & EMMA hurry to the spot - the grass is flattened where the body lay - EMMA looks around, a bit bewildered.

(CONTINUED)

37. CONTINUED:

37.

EMMA

Steed, we did see him, didn't  
we? He was here?

STEED crouches - grimly touching the grass - to come up  
with blood on his fingers.

STEED

He was here all right - one  
dead milkman.  
(straightens up)  
The plot thickens.

EMMA

And now includes body-snatching.

STEED

Makes a change from unconscious  
rabbits.

At this moment they react as they hear SOUND OF MILK  
FLOAT - WHINING TO LIFE - THEN WHIRRING AWAY  
ELECTRICALLY.

They turn about - trying to trace the source of the  
sound. It appears to come from a congregation of  
buildings some way away.

EMMA

Better split up this time....

She hurries off in one direction - STEED takes the  
other.

38. EXT. CAMP/STREET. DAY. (LOCATION)

38.

TIGHT SHOT - SECTION OF STREET - SOUND OF MILK FLOAT  
VERY LOUD.

PAN OUT SLIGHTLY TO PICK UP EMMA entering the  
street - SOUND OF MILK FLOAT LOUD - EMMA looks about -  
reacts - PULL OUT. The street is quite empty - the  
SOUND OF MILK FLOAT seems to be coming from the  
other side of row of huts - EMMA starts to run  
along the row - hoping to 'beat the sound' to the  
end of the row - the SOUND PRECEDES HER.

EMMA runs to the end of row - turns the corner and:

ANOTHER ANGLE.

EMMA reacts - the other side of the row of huts is  
empty - she looks about - the SOUND now seems to be  
coming from another direction - EMMA pursues it.



39. EXT. CAMP/STREET. DAY. (LOCATION)

39.

STEED hurries into SHOT - turns about - trying to identify direction of SOUND OF MILK FLOAT - but all around him are intersections - PAN TO EACH ONE - the SOUND appears to be coming from all of them - STEED chooses a certain direction - sets off.

40. EXT. CAMP/STREET. DAY. (LOCATION)

40.

EMMA chasing the SOUND through row of huts.

41. EXT. CAMP/STREET. DAY. (LOCATION)

41.

STEED chasing SOUND through row of huts.

42. EXT. CAMP/STREET. DAY. (LOCATION)

42.

EMMA running into a conglomeration of huts and buildings not too far from the oldschool building. And suddenly the sound STOPS. EMMA spins about - listening.

43. EXT. CAMP/STREET. DAY. (LOCATION)

43.

STEED spins about - listening - the silence is profound.

44. EXT. CAMP/STREET. DAY. (LOCATION)

44.

EMMA starts to move very cautiously along a row of huts - the sudden eerie silence has brought a hint of danger imminent.

HOLD THIS sequence for some moments - let it 'play' as EMMA edges cautiously along the row of huts.

PAN HER IN CLOSE SHOT - then suddenly, startlingly there is a bang - and something dark swings out in front of EMMA - she gasps - then reacts as she sees it is just an open door or window, banging in the wind - she stares at it - the wind catches it again - and it creaks back to bang again.

45. EXT. CAMP/CHILDREN'S PLAYGROUND. DAY. (LOCATION)

45.

STEED reacts as he hears the VERY FAINT BANGING SOUND - turns towards the sound - starts to move across the playground, through the old swings, chutes, etc.

46. EXT. CAMP/STREET. DAY. (LOCATION)

46.

EMMA, recovered from her momentary shock - firmly closes the door or window back into place - turns about to move on - then reacts as she sees:

ANOTHER ANGLE.

EMMA'S POV - just across from the row of huts is another 'road' or gap between the buildings - through this gap can be seen the ugly snout of a MILK FLOAT.

EMMA regards it - then cautiously moves through the gap and towards it.

She gets to the edge of the gap - pauses - then steps out and clearly sees:

47. EXT. CAMP/AREA NEAR CINEMA. DAY. (LOCATION)

47.

The MILK FLOAT stands silent - piled up with crates of milk -

EMMA moves closer - moves to the rear of the vehicle - then reacts - for, bundled onto the rear platform - eyes staring sightlessly, is the dead MILKMAN.

EMMA regards him - then moves closer - touches him - and at this moment - the milk crates on the float begin to rattle - at first just a gentle shiver of a rattle - but then, growing in intensity. ON SOUND TRACK this RATTLE BUILDS and MINGLES WITH A CERTAIN STRANGE THEME. EMMA reacts - HOLD ON HER - as the rattling of the milk crates grows to terrific intensity.

48. EXT. CAMP/CHILDREN'S PLAYGROUND. DAY. (LOCATION)

48.

STEED is just passing under the idle chains that once supported children's swings - suddenly the chains begin to jiggle and vibrate - to rattle loudly.

STEED stares up at the chains - ZOOM IN CLOSE ON THE CHAINS - dancing and rattling from the pole that holds them.

STEED - suddenly something happens to him - we PICK UP THE GROWING MENACING THEME ON THE SOUND TRACK - MINGLING WITH THE AGITATED RATTLING OF THE CHAINS ABOVE HIM.

STEED, obviously in some pain, tries to cover his ears - he begins to reel - very much off balance - he staggers as though he were drunk.

He staggers, back, back - and finally trips back and falls onto the children's roundabout. The force of his weight sets it turning.

(CONTINUED)

48. CONTINUED:

48.

POV SHOT. THE SKY.

The sky spins faster and faster - then CAMERA TILTS CRAZILY to PICK UP GROUND & BUILDINGS SPINNING AROUND - then TILTS CRAZILY UP AT THE SKY AGAIN.

HOLD THIS for some moments - then the spinning starts to slow - the POV SHOT becomes clearer - less hectic - the SOUND OF RATTLING FADES AND DIMINISHES.

ANOTHER ANGLE.

STEED - spreadeagled across the roundabout - it slowly spins to a halt.

STEED staggers off it - gets to his feet - but then sways all over the playground - very much off balance.

CLOSE ON UPRIGHT OF SWINGS. As STEED enters SHOT - thumps into the upright - and clings to it - recovering himself. The SOUND OF RATTLING DIES AWAY ALTOGETHER - STEED glances up at the chains - they are now only swinging gently - the earlier agitation has stopped.

STEED, recovered now, very puzzled, pushes himself clear of the upright - and then reacts as he hears the FAINT SOUND OF THE MILK FLOAT.

He turns - looks across the empty playground - then sets off in search of the sound.

49. EXT. CAMP/AREA NEAR CINEMA. DAY. (LOCATION)

49.

CLOSE ON STEED - as he rounds corner - stops - looks at:

Empty area - Emma, and the milk float have gone.

STEED moves towards the spot - then suddenly stops - looks down - bends to examine something.

CLOSE SHOT. A PUDDLE - the float has driven through the puddle, leaving a clear tyre mark either side.

STEED studies this - registers it - then glances up - sees something else nearby - and bends to pick it up. He reacts - straightens up holding something.

CLOSE ON STEED as he examines the object - it is the distinctive watch we saw Emma wearing around her neck throughout preceding scenes.

CLOSE UP. WATCH. It has stopped at "11".

HOLD STEED's reaction, as he absently puts the watch in his pocket.

FADE OUT:

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COMMERCIAL BREAK - U.S.A.

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FADE IN:

50. EXT. CAMP/STREET. DAY. (LOCATION)

50.

EXTREME CLOSE UP. As door is opened into CAMERA - then slammed shut to REVEAL STEED - angry, worried now, he is going along a line of huts - pushing open each door - peering in - moving on.

HOLD HIM in this action as he moves right AWAY FROM CAMERA - and down the very end of the row - without success - then:

CLOSE UP - STEED. He pauses - looks around - makes a decision - turns INTO CAMERA - moves right up to us and:

51. EXT. CAMP. DAY. (LOCATION)

51.

EXTREMELY HIGH, LONG SHOT TO STEED - for a moment pointing his isolation - a tiny figure moving through the vastness of the empty camp.

52. EXT. OFFICERS' MESS. DAY. (LOCATION)

52.

STEED strides up to the building - then pauses as he hears a strange WHIPPING SOUND - he looks around him - then up and off at:

P.O.V. SHOT. THE FLAG.

The wind is whipping it around - causing it to 'crack'.

STEED turns - strides into the Officers' Mess.

53. INT. OFFICERS' MESS. DAY.

53.

STEED walks in - crosses to the bar and helps himself to a stiff drink - obviously he has come here to pause and assess the situation.

Drink in hand, he turns and surveys the room - nothing has changed - he moves to finger the keys on the automatic piano - then he looks at the indoor skittle game - then he notices for the first time - the 'dead' fish floating on top of their bowl. Finally his eyes go to the bar clock - stopped at "11".

Nothing makes any sense, and, in a rare fit of pique, STEED suddenly turns and angrily hurls his glass against a wall.

CLOSE SHOT. The wall - the glass has shattered just below a flying picture - and now, down the wall, trickles the remainder of STEED's drink.

STEED angrily turns about to the door - when suddenly he stops as he hears a faint noise - a SOUND LIKE A DUSTBIN LID ROLLING ON A PAVEMENT - STEED turns about - staring towards the back of the bar. The SOUND IS REPEATED - and swiftly, but cautiously, STEED hurries around the back of the bar - exits through a door there.

54. EXT. CAMP. REAR OF OFFICERS' MESS. DAY. (LOCATION) 54.

STEED appears - starts creeping along a wall - SOUND IS REPEATED.

55. EXT. OUTHOUSES. DAY. (STUDIO) 55.

Against a wall are half a dozen huge metal dustbins - and in front of them, piled high, various sacks and containers of garbage.

STEED ENTERS SHOT - then sees that the sacks of garbage are moving slightly - someone, or something is behind them. STEED creeps up - hesitates - then, at the ready, he jerks away the sacks - and meets the startled eyes of ... HICKEY.

HICKEY squats behind the sacks and amid the dustbins he is searching through. His age is indeterminate, because he is bearded, scruffy, wears an old Balaclava helmet, and is swaddled in a fantastic assortment of British and American Air Force uniforms - complete with flying boots - these old clothes are held together with chunks of string - and hanging from around his neck are hundreds of assorted lengths of string.

HICKEY holds an empty bottle - and his first reaction as he sees STEED, is to cover his face.

HICKEY

I'm not doing any harm ...  
honest, I'm not doing any  
harm!

STEED

Who are you?

HICKEY

Hickey, sir. Benedict,  
Napoleon Hickey.

STEED

What are you doing here?

HICKEY

Doing? Why nothing, sir. No  
harm, that is. No harm at all.  
I was looking. No harm in  
just looking.

STEED

Looking for what?

HICKEY

Victuals, sir. Sustenance and  
comforts.

(eyeing dustbins)

Lived off dustbins all my  
working life, sir. From  
Biggin Hill to Mildenhall -  
Cardington to Hamelin here ...

STEED

All Air Bases.

(CONTINUED)

HICKEY

Of course, sir. None of that Army or Navy nonsense for me, sir. I'm loyal I am. Loyal to the Air Force. Always have been. Best dustbins in the business. Finest garbage.

(excitedly)

Like these boots here, sir.

(extends a tatty foot)

Straight out of an Air Force dustbin. Flown forty operational flights those boots have. ... Er ... I wasn't inside them at the time, you understand. Not me. Con-see-men-cious subjector I am. Don't approve of war. Or violence. Or stamp collectors.

STEED

Stamp collectors!?

HICKEY

(wandering)

Filthy habit - collecting stamps. All that old saliva. More disease gets spread that way. Generations of old saliva. Foreign saliva too!

STEED

How long have you been here?

HICKEY

This camp? About eight months now. Sorry to see it close down tomorrow - finest garbage there is - Air Force garbage.

STEED

I mean - how long have you been standing here ... er ... looking?

HICKEY

Not long, sir. Got a bit dry you see. Thought I might find a little drop in the bottom of a bottle ... No luck though - empty.

STEED

While you've been here - did you see anything unusual?

HICKEY

Unusual, sir?

STEED

A young lady for instance.

HICKEY

Well, if I had - that wouldn't

(CONTINUED)

55. CONTINUED:

55.

HICKEY  
(contd.)  
be unusual would it, sir?  
Nothing unusual about a young  
lady, is there?

STEED regards him - then makes a decision.

STEED  
Come on.  
(HICKEY frowns)  
I'll get you a drink.

HICKEY beams - moves to follow STEED.

56. INT. OFFICERS' MESS. DAY.

56.

CLOSE ON STEED pouring a drink.

PULL OUT TO REVEAL HICKEY waiting in pleasurable anticipation - he eagerly takes the drink STEED hands him - drinks, smacks his lips.

HICKEY  
Lovely, that was, sir. Lovely.

Wordlessly, STEED recharges his glass.

Slight pause.

STEED  
Now then, Hickey - you've been  
out there for some time ...

HICKEY is preoccupied - staring around the room.

HICKEY  
Never been INSIDE one of the  
buildings before. Not inside.  
I know my place, you see ...  
outside - among the dustbins.

STEED  
Were you on the camp first  
thing this morning?

HICKEY  
It's NICE inside. Of course  
I've heard them - enjoying  
themselves ... singing away ...

STEED  
(quick)  
Did you hear them singing this  
morning!?

HICKEY  
Nice and warm ...

STEED  
(grabs him)  
Hickey!  
(HICKEY stares  
at him)

(CONTINUED)

STEED

(contd.)

Did you hear anyone in here  
this morning?

HICKEY

(stares at him)

They've gone haven't they,  
sir? The camp's closing  
down ...

STEED

That's tomorrow. The camp  
closes down tomorrow.

HICKEY

Yes, it's a shame. Summer  
coming and all. It's like  
people dying just before  
Christmas. Always seems a  
shame. Nothing lasts, does  
it, sir?

(wistfully)

I watched them running up  
the flag this morning - for  
the last time.

STEED reacts - moves closer.

STEED

And then what did they do?

HICKEY

(frowns)

I felt funny.

STEED

Did you see them come back  
in here?

HICKEY

It was my ears you see.  
Suddenly felt funny. Dizzy.  
(brightens)  
As though I'd had a few drinks.  
(glum)  
But I hadn't had a few drinks.

STEED

But you felt ... "drunk"?

HICKEY picks up darts - starts tossing them at the board.

HICKEY

Do you think there'll be  
another war, sir? I hope so.  
Good for business. Dustbins  
are always full during a war.

STEED

Hickey - when you 'felt funny'  
- about what time was this?

(CONTINUED)



56. CONTINUED:

56.

HICKEY

And rationing - that was fun.  
I enjoyed that. Having my  
name on a little ration book.  
My name. Haven't done much  
reading since.

STEED

Was it early this morning -  
or later in the day?

HICKEY tires of the darts - turns to the window.

HICKEY

Lovely sunrise you get over  
Runway Number Four. Lovely.  
(suddenly)  
I heard the clock start strik-  
ing. Then it stopped. Just  
like that. Clock stopped  
striking. It was eleven o'clock.

STEED reacts - turns to look at bar clock - stopped  
at "11".

A pause - and during this pause - STEED reacts as he  
hears a FAINT SCRATCHING NOISE from the main door - he  
turns towards the closed door - regards it. The  
SCRATCHING NOISE IS HEARD AGAIN - then a FAINT WHIMPER.

STEED moves to the door - suddenly jerks it open - and  
into the room runs the DOG we saw in Scene 1.

STEED stares, reacting as he watches the DOG cross the  
room and start to rub itself against HICKEY.

HICKEY

Rosie. Rosie, girl!

He stoops to fondle it.

HICKEY

Come back then? That's a  
good girl, Rosie. You came  
back.

HICKEY glances up - meets STEED's eye.

HICKEY

Should've seen her this morning.  
Took off as though the devil  
were after her. Racing across  
the fields like a mad thing ...  
Come back though, didn't you,  
Rosie?

STEED

Is that your dog?

HICKEY is preoccupied - selecting piece of string from  
the many pieces around his neck - tying it to the DOG's  
collar.

(CONTINUED)

56. CONTINUED:

56.

HICKEY

Useful stuff string. I've got the best collection in the South-East.

STEED

Does Rosie belong to you?

HICKEY

(winks)

In a manner of speaking. In my line of business you see - pays to make friends with the guards' dogs.

(patting DOG)

There we are Rosie.

STEED

She belongs to a guard?

HICKEY

That's right.

STEED

Which one?

HICKEY

The feller on the main gate.

STEED reacts - pauses - then:

STEED

(indicates bottle)

Help yourself!

He hurries away.

HOLD ON HICKEY - he ties DOG to a chair - then picks up the darts - turns to gaze after STEED - holding the dart in what could be a menacing attitude.

57. EXT. CAMP/MAIN GATE. DAY. LOCATION.

57.

Where the main road leads into the camp - the striped pole which stops cars entering is in the 'up' position.

STEED appears - approaching the gate house - then he spots something - becomes wary.

ANOTHER ANGLE.

STEED's P.O.V. to window in gate house - a portion of the window is blocked out by a uniform.

Very warily, STEED approaches the gate house - edges up to the door - then plunges forward - and throws it open.

STEED's P.O.V. - into the gate house - it is empty - the uniform is just that:- an empty uniform hanging by the window.

The door now being open - a breeze sends some papers scurrying about.

(CONTINUED)

57. CONTINUED:

57.

STEED stands - staring in - then his eyes go up to a clock just above the door. It has stopped at "11".

STEED regards it - frustrated yet again - he turns about - is about to move away - when he spots something on the ground.

He moves to investigate - crouches down to pick up and examine a smoking cigarette butt.

He is just debating the import of this discovery, when he hears a faint creaking SOUND - still at a crouch, he half turns - reacts as he sees:

STEED'S P.O.V. - The striped barrier pole - falling STRAIGHT AT CAMERA.

ANOTHER ANGLE.

STEED, hit over the head by the heavy pole, crumples and pitches forward on his face.

The pole, which has fallen with all the force of its own weight, bounces a few moments - then is still.

PULL OUT. There is absolutely no one in sight - the area is empty and still.

PAN AWAY to HOLD on gate house clock. Stopped at "11".

FADE OUT:

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COMMERCIAL BREAK - U.K. & U.S.A.

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FADE IN:

58. EXT. COUNTRY ROAD, DAY. (LOCATION)

58.

CLOSE ON DENTED BOWLER HAT lying in the road.

PULL OUT to REVEAL the front wheel of STEED'S car slowly spinning to a stop - we hear faint gush of steam - PAN UP TO REVEAL the bonnet of STEED'S car - steam or water hissing out. PAN ON TO REVEAL that the car is up on grass verge at an angle. KEEP PANNING - then, just as we are about to see the car's occupants:

CLOSE UP - STEED. Lying across the steering wheel of his car. (This attitude - and indeed every attitude in this sequence should be exactly the same as in Scene 3.)

STEED stirs, he comes round - shakes his head - takes stock of his surroundings - then suddenly remembers - looks at the seat beside him.

PULL OUT. Emma's seat is empty! STEED stares at empty space - touches it - then remembers her high heeled shoes - he swings round - reaching for them - but his hands only encounter an empty rear seat.

(CONTINUED)

58. CONTINUED:

58.

He feels around - still shaken and bewildered.

STEED sits up higher - grimacing as he feels his back - he looks off. PULL OUT TO REVEAL the country road ahead - empty - tranquil.

STEED now looks about him - then reacts as he sees:

The dashboard clock in car - shattered - stopped at "11".

Slowly, as though in a dream, STEED alights from the car, looks around - sees his dented bowler - picks it up - puts his fist into it to reshape it - pops it back onto his head - then he looks around - gets his bearings - and sets off down the road.

HOLD ON the silent car.

ANOTHER ANGLE.

STEED finding the gap in the hedge - pushing through into:

59. EXT. FIELD/SHRUB LAND. DAY. (LOCATION)

59.

STEED pushing through shrubbery - eyeing the undergrowth - finding the overgrown gap.

He starts to push aside the bushes - then pauses - remembering the last time he performed this action, Emma was with him. This thought seems to ginger up his actions - he pushes through with a fresh urgency.

ANOTHER ANGLE.

STEED - coming up to outline of rusty wire fence amongst the undergrowth - he moves straight to the stout post - now imbedded back in the ground again - he lifts it - moves through the cut-out section of wire.

60. EXT. SHRUBLAND/INCLINE. DAY. (LOCATION)

60.

SHOOTING DOWN past the big sign in deep f.g. - to STEED hurrying up the slope towards it.

ANOTHER ANGLE.

On the sign - revealing its message: "RAF 472 - HAMELIN - etc". STEED reaches the sign - and leans against it, regaining his breath as he gazes down on:

61. EXT. THE CAMP. DAY. (LOCATION)

61.

STEED's P.O.V. - HIGHISH ANGLE DOWN to rows and rows of deserted huts, etc. There is no sound - no movement.

62. EXT. SHRUBLAND/INCLINE. DAY. (LOCATION)

62.

STEED moves on out of shot.

63. EXT. CAMP/STREET. DAY. (LOCATION)

63.

STEED striding along the street - then suddenly stopping as he comes to ...

A bicycle lying on its side in gutter - front wheel still spinning.

STEED stares at it - but this time makes no attempt to right it - instead - he hurries on to the next corner and:

64. EXT. CAMP/STREET OUTSIDE OFFICERS' MESS. DAY. (LOCATION)

64.

STEED turns corner - starts towards the Officers' Mess - then pauses - once again he can hear the jangly piano music.

The scene outside is exactly as it was before - parked cars, beer barrels, etc.

STEED now breaks out into a run towards the building - running faster and faster - so that when he reaches the door, he literally bursts in to:

65. INT. OFFICERS' MESS. DAY.

65.

CLOSE ON STEED - as he slams through the door - then stops dead - reacting. The sound of piano is deafening now.

STEED looks amazed at:

The Officers' Mess. The Mess is full of people - some are playing darts, some indoor skittles - a certain half finished drink is now raised to the lips of a SERVICEMAN - the half smoked cigarette is just being picked up and smoked by a PRETTY GIRL.

It is a noisy, rowdy party scene.

STEED stands at the door - stunned, shocked (is he dreaming!!!???) and un-noticed for a moment or two.

Then GEOFFREY RIDSDALE - uniformed, smiling - almost exactly as in his photograph - turns away from a group at the bar - and sees STEED.

GEOFFREY  
John! John Steed!

With obvious pleasure - he moves in on STEED, (who will remain stunned to silence, bewildered, for some moments yet) and pumps his hand.

GEOFFREY  
Good to see you again, old chap. Been far too long.

WIGGINS, a handsome RAF officer - and 'PORKY' PURSER - a tubby RAF officer are amid another group - now they see STEED.

(CONTINUED)

65. CONTINUED:

65.

WIGGINS  
It's Steedy-boy!

PORKY  
Johnno!

WIGGINS, PURSER, and some other OFFICERS move to cluster around the bewildered STEED, pumping his hand, clapping him on the shoulder.

AD LIBS FROM OFFICERS  
Steed!  
Welcome back!  
Good to see you.

PORKY  
Glad you could make it.

WIGGINS  
And bang on time as usual.

At mention of 'time' - STEED's eyes go to the clock.

THE CLOCK - shows "11.03" - the pendulum is swinging again.

GEOFFREY (off - over)  
He's always on time when there's  
a drink to be had!

OFF SCREEN LAUGHTER.

REVEAL STEED - stunned - surrounded by laughing faces - a kaleidoscopic MONTAGE -- seeming to heighten his confusion.

GEOFFREY  
Must be thirsty, John. Come  
on ...

He moves towards the bar.

GEOFFREY  
Introductions later - that's  
if there's anyone here you  
don't already know.

STEED, still staring back at the clock - allows himself to be led to the bar - groups of OFFICERS and GIRL FRIENDS part to let him through - many of them touching his shoulder as he passes, saying, "Hello, John - Steed - Welcome - etc."

GEOFFREY  
(to CORPORAL  
BARMAN)  
Set 'em up, Corporal. Large  
ones!

STEED, during this action - looks at his watch.

CLOSE ON STEED's watch - it shows "12.03".

STEED turns - looks at the party around him - the darts

(CONTINUED)

65. CONTINUED:

65.

game is on again - the scoring taking up from where STEED last saw it.

STEED sees OFFICERS continuing the game of indoor skittles. Behind him, glass in hand, GEOFFREY holds soda syphon poised.

GEOFFREY

Is it still, "one dash and half a splash"?

Slight pause - then STEED starts - turns to look at GEOFFREY's friendly face.

STEED

Eh? Oh, yes, please.

GEOFFREY

See - I remember - after all these years.

(hands STEED drink)

How's YOUR memory?

(STEED stares at him)

The Squadron toast? You can't have forgotten that.

(prompts)

"Into the fight! Fly right - bottoms up ... and liquor ... down!"

STEED

(takes it up)

" ... Fly right - bottoms up ... and liquor ... down."

His voice trails off as he sees the goldfish bowl - the fish are swimming happily around in it. Wonderingly, he moves closer to examine them.

GEOFFREY

They're new. Company mascots. Bertha - Billy - though which is which I've no idea ...

STEED, really doubting his own sanity - stares at the fish - their staring gaze, and idiot mouthing seem to echo his own attitude.

GEOFFREY

(laughs)

But I expect they know!

STEED frowns - rubs his brow - GEOFFREY looks at him.

GEOFFREY

Something wrong, old chap?

STEED

Er ... no ... bumped my head that's all.

GEOFFREY

(anxiously)

You sure? You don't look on top form.

(CONTINUED)

65. CONTINUED:

65.

PHILLIP LEAS, an Officer of about 40 - rugged, not un-  
handsome - suddenly turns from a neighbouring group and  
joins the conversation - as people do at parties.

LEAS

Hel-lo - is that a cue for  
me?

GEOFFREY

Oh, don't think you know  
Phillip Leas - our tame  
dentist? John Steed.

LEAS

(shakes hands)  
Glad to know you. Did I hear  
you're not feeling too well?

GEOFFREY

He's had a crack on the head.

LEAS

(brightly)  
Oho! Let's take a look then!

He moves STEED closer to a source of light - examines  
his head.

LEAS

You must excuse my glee, Mr.  
Steed. Fact is - since the  
real M.O. left here - I've  
been in charge of First Aid.

GEOFFREY

And having the time of his  
life too - playing at doctors  
- with nobody to contradict him.

LEAS finishes the examination - steps back.

LEAS

There IS a bit of a bump there,  
but no abrasion. Make you feel  
groggy, did it?

STEED

A bit.

LEAS

Mmm. There's a chance of mild  
concussion then - might get a  
bit of giddiness - mind a bit  
hazy -  
(brightly)  
Might even get the odd hallu-  
cination.

STEED reacts - LEAS eyes him amiably.

LEAS

How did it happen?

STEED hesitates - he is no longer sure himself.

(CONTINUED)



65. CONTINUED:

65.

STEED  
(finally)  
Swerved to avoid a dog.  
Car ran off the road.

LEAS  
(smiles)  
I think you'll be all right.  
(picks up bottle)  
But I'd stay off this for a  
while.  
(grins)  
Then there'll be more for me!  
(moving away)  
Sorry to hear about Mrs.  
Peel by the way - was looking  
forward to meeting her.

LEAS moves away - STEED has reacted to the statement -  
stares after him - then turns on GEOFFREY.

STEED  
What's this about Mrs. Peel!?  
(grabs him)  
What's happened to her!?

GEOFFREY  
(reacts)  
Easy, old chap. You ARE shaken,  
aren't you?

STEED  
What did he mean about Mrs.  
Peel?

GEOFFREY  
Why - that she couldn't make  
the party, that's all.  
(drains his glass)  
She phoned through her apologies  
about an hour ago.  
(looks at his  
empty glass)  
Excuse me.

GEOFFREY moves back to the bar - HOLD ON STEED -  
reacting to the information - then he turns - and sees:

The wall where he shattered his glass.

STEED moves to examine the place below the flying  
picture - he runs his fingers along it (not unlike a  
C.O. inspecting for dust) - but the wall is perfectly  
dry - there is no sign of a mark.

GEOFFREY (off)  
What's this - C.O.'s inspection?

STEED turns - GEOFFREY is there - hands him a glass.

GEOFFREY  
Oh, I know what Leas said -  
but just one more can't do any  
harm - and you look as though  
you need it.

(CONTINUED)

65. CONTINUED:

65.

STEED takes the drink - sips it. GEOFFREY drinks - surveys the room.

GEOFFREY

Sad day for Hamelin 472, Steed.  
Splitting up. Never have all  
these chaps together under one  
roof again. All be in different  
parts of the world. Scattered.  
(sighs)

This time tomorrow I'll be en  
route to Singapore - and Porky  
there - he'll be on his way to  
Aden ... Wiggins to Germany,  
and ...

STEED

Geoffrey, what time did you  
get up this morning?

GEOFFREY

(surprised)  
Eh? Oh, about 9.30.

STEED

And then what did you do?

GEOFFREY

What?! John, what are you ... ?

STEED

It could be important. Please.

GEOFFREY gives STEED an odd look - then humours him.

GEOFFREY

Well, I got up - climbed into  
a bath - shaved ...

STEED

(interjects)  
With an electric razor?

GEOFFREY

(surprised)  
Yes.

STEED

And then?

GEOFFREY

I got dressed - left the house  
- and came here.

STEED

Had the milkman called?  
(GEOFFREY stares  
at him)  
The milkman. Had he left any  
milk?

GEOFFREY

I didn't notice. I suppose  
so.

(CONTINUED)

65. CONTINUED:

65.

STEED

What time did you arrive here?

GEOFFREY

Just a few minutes before you.  
About eleven o'clock.

(eyes him -  
worried about  
him)

Steed ... ?

STEED

(interjects)

Is Hickey still on the camp?

GEOFFREY

Hickey?

We see CORPORAL BARMAN moving closer - offering cigar cuspidor to OFFICERS.

STEED

Yes - old man who hangs around  
air fields - a scavenger.

GEOFFREY

Never seen anyone like that  
around her.

(CORPORAL arrives)

What about you, Corporal -  
ever seen an old tramp hanging  
about the camp?

CORPORAL

A tramp, sir?

(grins)

Have to stay pretty well hidden,  
wouldn't he, sir. Else Security  
would soon throw him out on his  
ear!

He offers the cuspidor to GEOFFREY and STEED - each  
takes a cigar.

CORPORAL moves away - GEOFFREY eyes STEED with concern.

GEOFFREY

John, all these questions.  
Mind telling me what it's all  
about?

STEED

It's nothing - just ... just  
blame them on that bump on  
the head.

STEED moves away slightly - now convinced that his  
statement is true. He toys with the unlit cigar - then  
feels in his pockets for matches - then suddenly reacts  
- and brings something from his pocket. He looks at it.

CLOSE ON the object in STEED's hand - it is Emma's  
watch!

STEED stares at it for a moment or two - then:

(CONTINUED)

65. CONTINUED:

.65.

LEAS (off)  
Feeling any better?

STEED reacts - his hand closes around the watch - and he turns to meet LEAS' smiling face.

STEED  
A lot better, thank you.

He visibly becomes brisker - the old Steed again.

STEED  
A breath of fresh air - and  
I'll be right as rain again.

STEED moves away.

HOLD ON LEAS smiling after him.

LEAS  
Good idea.

66. EXT. REAR OF OFFICERS' MESS. DAY. (LOCATION)

66.

STEED appears - pauses - takes a good deep breath - then examines Emma's watch again - more closely. As he does this he hears a FAINT WHIMPERING SOUND - he looks up.

The DOG has appeared - WHIMPERING - obviously wanting STEED to follow it.

STEED follows the DOG.

67. EXT. OUTHUSES. DAY. (STUDIO)

67.

CLOSE ON the dustbins and garbage - the area is empty and silent - then DOG runs into shot and begins to rub against a certain dustbin and to WHIMPER.

STEED follows DOG into shot - reacts to the DOG's agitation - and lifts lid off dustbin.

ANGLE INTO DUSTBIN.

At first there appears to be just rubbish - then STEED pushes old boxes, etc., aside - and reveals a hand - then he pushes aside a flattened cardboard box - and stares down onto:

HICKEY's staring face - he is dead - obviously strangled with his own string.

HOLD HIM A MOMENT - then:

STEED reacts - replaces the lid - then pricks up his ears as he hears the FAINT WHINE OF A MILK FLOAT.

68. EXT. CAMP/STREET. DAY. (LOCATION)

68.

As the milk float comes right UP TO CAMERA - we clearly see the DRIVER, a powerful man, wearing milkman's

(CONTINUED)

68. CONTINUED:

68.

uniform - and behind him are crates of milk.

REVEAL STEED - concealed behind a building - watching the milk float approach - drawing back into cover as it goes past.

STEED's P.O.V. - the milk float going PAST CAMERA.

STEED watches it - then reacts as he sees:

STEED's P.O.V. - the milk float RECEDING FROM CAMERA. Lolling on the back of the float - almost concealed by milk crates - is a SERGEANT/COOK - in shirt sleeves - Sergeant's Chevrons over the bulge of a rolled up sleeve. The SERGEANT appears to be dead!

STEED watches the milk float purr away - then moves to hurry after it.

69. INT. OFFICERS' MESS. DAY.

69.

CLOSE ON STEED's untouched drink - and unlit cigar.

PULL OUT as GEOFFREY looks at them - reacts - frowns - then turns to the nearest person - LEAS.

GEOFFREY

Phil. Where's Steed?

LEAS

Don't know.

(looks around)

Said he was popping out for some fresh air.

GEOFFREY

Did he?

HOLD his reaction - he is perturbed.

70. EXT. CAMP/STREET OUTSIDE SHOPS. DAY. (LOCATION)

70.

The milk float pulls up outside shops. DRIVER alights - whistling, very casual, he carefully looks around him - and, satisfied that the street is clear - he moves to rear of milk float - pulls out the SERGEANT's 'dead' body - humps it over his shoulders - and hurries into a shop with it.

STEED - watching the whole operation from a concealed vantage.

Slight pause - then STEED steps out of cover - moves towards the shop to investigate.

He is a few paces from it - when suddenly the DRIVER steps out of the shop - still whistling cheerfully. He sees STEED - nods, grins.

DRIVER

'Morning.

And he strides past to climb onto his milk float again.

(CONTINUED)

70. CONTINUED:

70.

STEED is astonished by the reaction - he turns towards the shop the DRIVER has just left.

71. EXT. SHOP WINDOW. DAY. (STUDIO)

71.

STEED's P.O.V. - The SERGEANT - shirt sleeves rolled up, Sergeant's Chevrons clearly seen, is finishing icing the cake.

STEED moves into shot - to stare in wonderingly - SERGEANT looks up, catches his eye - nods in friendly manner.

STEED, a bit dumbfounded, turns BACK INTO CAMERA.

72. EXT. CAMP/STREET. DAY. (LOCATION)

72.

STEED's P.O.V. to milk float moving away up street - then it stops - DRIVER alights to pick up some empty milk crates - put them aboard - start up and move away again.

PAN TO PICK UP STEED following discreetly.

73. EXT. CAMP/STREET NEAR MEDICAL CENTRE. DAY. (LOCATION)

73.

CLOSE ON sign: "MEDICAL CENTRE".

PAN OUT as we hear sound of approaching milk float - PICK UP the float approaching the Centre - it slows and stops - DRIVER alights - moves to door of the Medical Centre - enters:

74. INT. HUT/CORRIDOR. DAY.

74.

Just inside the door is a corridor - with doors leading off. No sooner is DRIVER inside main door - than GLOVER, a tough looking man, grips him.

GLOVER

What kept you?!

DRIVER

Easy on. Don't panic.

GLOVER

Panic!? There's still two more to put back. Come on ... before they wake up!

He moves a pace or two - to where TWO RAF OFFICERS lie slumped on the floor - unconscious. GLOVER and DRIVER start to lift one OFFICER between them.

75. EXT. CAMP/STREET NEAR MEDICAL CENTRE. DAY. (LOCATION)

75.

STEED looks at the building - is about to move - but then ducks back as GLOVER and DRIVER appear, carrying

(CONTINUED)

75. CONTINUED:

75.

OFFICER between them - they dump the OFFICER onto back of milk float - then turn back and re-enter the hut again.

STEED hurries out of hiding - rushes over to the milk float and looks at the OFFICER - he lifts one lid - and an unseeing eye stares back at him - but the man's chest still moves - he is breathing - he is alive, but unconscious.

Mystified, STEED just has time to duck to one side of the Medical Centre hut as the door opens - and GLOVER and DRIVER reappear, carrying the SECOND OFFICER - they dump him on the milk float too - then climb aboard the milk float - it moves off away down the street.

HOLD IT - THEN PAN TO PICK UP STEED watching it go - then he turns his attention to the Medical Centre hut - approaches the door cautiously - and enters:

76. INT. HUT/CORRIDOR. DAY.

76.

STEED enters - we now see that the corridor is typical services place - white paint, fire buckets, notice boards. Each of the doors along the corridor has a notice on it: "CASUALTY DEPT." - then, "DOCTOR'S OFFICE" - then, "DENTIST'S SURGERY".

STEED creeps along - opens the first door - peers in - then the next - finally he opens the "Dentist's" door - and:

77. INT. DENTIST'S SURGERY. DAY.

77.

STEED opens door - peers in - and reacts - for sitting on a chair, his back to the door is a GUARD - across his knees is a rifle - he wears a Balaclava helmet.

Beyond him we can see the back of the dentist's chair tilted at a strange angle - and dentist's equipment.

STEED stops dead as he sees the man.

STEED

(a beat)

Oh, so sorry, I was looking  
for the ...

He stops - the GUARD gives no sign that he has heard STEED.

STEED frowns - advances on the GUARD - is this man 'dead' too?

But then STEED stretches out his hand and gently touches the GUARD's shoulder. The effect is instantaneous - the man starts - swings round, hard faced, bringing the rifle to bear.

But he is just in time to receive STEED's fist in his face - he falls back - to lie still, unconscious.

STEED bends over the fallen GUARD - then pulls aside

(CONTINUED)

77. CONTINUED:

77.

the Balaclava helmet - to reveal that the man wears an elaborate pair of ear-muffs - round, padded, covered in shiny leather or plastic.

STEED rises holding the muffs, examining them - but then he reacts as he hears a muffled sound from the other side of the dentist's chair.

Instantly alert, STEED picks up the GUARD's rifle - and cautiously moves around the chair - then stops - reacts - as he looks down on:

EMMA - strapped into the dentist's chair - gagged with a dentist's gag. The chair itself is back at an angle - so that her legs are higher than her head (an altogether erotic sight, please).

EMMA stares up at STEED - and gurgles behind the gag.

STEED recovers from his surprise - then quickly removes the gag.

STEED

(beams)

Mrs. Peel! Nice to see you again - how are you?

EMMA

Steed - you may waive the formalities.

She indicates she would like to be unstrapped. STEED eyes her.

STEED

Well - scared of dentists is one thing - but when they have to tie you to the chair ... !  
(starts to un-  
strap her)

You wouldn't care to offer an explanation?

EMMA

I suddenly felt dizzy - must have passed out - next thing I knew - I was here. Though how I got here I ...

STEED

Probably on a milk float!  
(she reacts)  
Seem to run a very good service here - door to door - one every five minutes.

EMMA

Why a milk float?

STEED

Most innocent thing they could think of. Anyone who happened to be passing - what would they see? ... Milkman doing his rounds.

(CONTINUED)



77. CONTINUED:

77.

EMMA's arms and body are free now - she leans forward to help unstrap her legs and thighs.

EMMA

Steed, while I've been ...  
"resting" ... here - had time  
to think - look around.  
(points off)  
Over there - those ampoules.

She points to bench close by - hypodermic and ampoules prominent - STEED moves to pick them up.

EMMA

They're a drug known as  
"C.11" aren't they?

STEED has to peer at the ampoule before he can read it.

STEED

(murmurs)  
Remarkable eyesight.

EMMA

"Cat's Eyes" Peel!

Freed now - she stands up - moves close to face STEED.

EMMA

"C.11". It's a derivative  
of the truth drug - even  
more powerful.

STEED

Used in brainwashing.

STEED searches her face questioningly.

EMMA

I'm just guessing, mind you.

STEED

Guess away.

EMMA

Well ... Suppose someone -  
or something - put this entire  
camp into a coma - a hypnotic  
state - then brought them here  
- and went to work on them ...

STEED

(shakes ampoule)  
With this?

EMMA nods - STEED paces away thoughtfully - idly touching rows of false teeth on bench - finally reaching a cylinder of gas - and starts to twist the valve.

EMMA

Not an appropriate moment  
to play with that.  
(he reacts)  
Nitrous Oxide. Laughing gas.

(CONTINUED)

77. CONTINUED:

77.

STEED moves away - faces her.

STEED

All right - suppose that IS  
what happened - what next?  
They wake up at twelve o'clock  
... but the clocks all show  
eleven.

EMMA

Back where they started ...

STEED

One hour of their lives gone  
- just like that!  
(snaps fingers)  
And they don't remember a  
thing.

EMMA

But perhaps they do - one  
particular thing.  
(he regards her  
questioningly)  
Steed, the unit's splitting  
up isn't it? "Dispersing all  
over the globe"?

STEED is fiddling with dentist's drill now.

EMMA

Well, if I AM right - and they  
HAVE been brainwashed - then  
something could have been  
imbedded in their sub-conscious  
- something that could be  
triggered off at a moment's  
notice.

STEED

(reacts)

A potential saboteur in every  
strategic air base in the world.

HOLD THEM - they look at each other - STEED has set  
drill going - its revs whine up.

78. INT. OFFICERS' MESS. DAY.

78.

The party in full swing now - the piano hammering  
away - then through the piano sound, we hear an  
oscillation - a crackling, whining sound.

Gradually the party members become aware of it - they  
look for the source of the sound.

PAN UP to tannoy over the bar - then PAN DOWN to LEAS  
and RIDSDALE below it - both looking up at it.

79. INT. DENTIST'S SURGERY. DAY.

79.

STEED still fiddling with drill - putting revs up and  
down as he talks.

(CONTINUED)

79. CONTINUED:

79.

STEED

Still one piece of the jig-saw missing.

EMMA. pacing away, looks questioningly.

STEED

A coma - a hypnotic state - it's a bit glib, isn't it ... ?

EMMA

Well, perhaps they were ...

She stops now - her pacing has taken her to another area of the room - here there is a small table - and on it an oscilloscope (a box 2' x 1' with some switches, dials and a small scanner screen). The screen is oscillating to the dentist's drill.

EMMA

Steed!

He turns to look at her - she quickly traces some wires from the oscilloscope - across the room - and into the base of the dentist's drill.

She comes up - face to face with STEED.

EMMA

Sonic sounds!  
(STEED looks blank)

Sounds - well above the speech frequency range - pushed out over the P.A. system - effective over a limited area.

STEED

How limited?

EMMA

About the size of the average air field! That's it, Steed - it has to be ...

STEED

(interjects)  
Now hold on!  
(holds up drill)  
How would THIS knock anybody out?

EMMA

Well - the electrical activity in the human brain has a 'fundamental frequency' ... call it a limit of sound vibrations if you like - a bridge has much the same thing.

STEED

You mean - why soldiers break step before they cross it?

(CONTINUED)

79. CONTINUED:

79.

EMMA

(nods)

Otherwise it vibrates and ...  
disintegrates - well, sonic  
sound waves affect the brain  
in the same way.

STEED stares at the now silent drill in his hands.

EMMA

(points at drill)

They've juggled the sounds  
around - and got the right  
mixture.

STEED

(picks up ear-  
muffs)

Hence the ear-muffs - other-  
wise they'd knock out their  
own men.

LEAS VOICE (off)

Quite a creditable explanation.

STEED and EMMA spin round - LEAS and GLOVER at the  
door - both armed - GLOVER just picking up the rifle.

STEED and EMMA can only stand and watch as LEAS  
saunters closer.

LEAS

I could pretend it was years  
of experiment - my life work!  
But it wasn't. It was an  
accident - found that by  
raising the speed of the drill,  
I could induce myself into a  
hypnotic state.

(pats the equipment)

I took it from there - ultra-  
sonic apparatus - high speed  
drills - simple ... but  
remarkably effective, don't  
you think?

STEED

Remarkably.

EMMA

What's the next step?

LEAS

An auction. Thirty pre-  
conditioned minds to the  
highest bidder. Ought to  
make me a rich man ...

(smiles)

But first I have to deal  
with you ...

He steps in as he speaks - but he is cut short as STEED  
suddenly swings the chair around - it hits LEAS -  
sends him thumping back into GLOVER.

(CONTINUED)

79. CONTINUED:

79.

EMMA moves fast - pounding in on GLOVER - charging him before he can recover - hitting him - and together they sail out into the corridor.

80. INT. HUT/CORRIDOR. DAY.

80.

EMMA and GLOVER - hit the ground and roll - locked together.

81. INT. DENTIST'S SURGERY. DAY.

81.

LEAS getting up - scrambling for his fallen gun - but STEED gets there first - kicks it aside - locks with LEAS - and together they bang against the bench -

CLOSE SHOT. The laughing gas cylinder - as it thumps to the floor - and we hear a faint HISSING begin.

82. INT. CORRIDOR/HUT. DAY.

82.

EMMA and GLOVER - as she recovers from the roll - comes up at an advantage - he rushes her - but she steps aside - tripping him - he falls - gets up again - and EMMA is in on him - turning him - and throwing him hard and high - he thumps down the corridor - hits one of the doors and disappears inside.

As the flapping door swings back into position - we read the notice on it: "CASUALTY DEPT."

EMMA gets to her feet - turns to return to surgery (the door of which is now some way away) - then:

DRIVER (off)

Hey - you!

EMMA turns - sees DRIVER rushing down corridor at her - she prepares to meet and close with him.

83. INT. DENTIST'S SURGERY. DAY.

83.

CLOSE ON hissing gas cylinder.

PICK UP STEED and LEAS - they have fallen into and onto the dentist's chair - locked together - swapping punches. Their every movement causes the chair to go left and right, up and down - tilt all over the place.

As they swap punches - the first of the gas gets at them - LEAS grimaces with exertion - and then gives a foolish giggle - STEED bears down on him - suddenly he guffaws.

HOLD this amusing fight for some moments - then suddenly STEED pulls LEAS up and out of the chair - swings a punch at him.

CLOSE SHOT.

LEAS receiving STEED's punch on the jaw.

(CONTINUED)

83. CONTINUED:

83.

CLOSE SHOT.

THE FLOOR - as dozens of teeth (or perhaps a full set of dentures?) bounce onto the floor.

WIDEN ANGLE.

STEED and LEAS fighting - alternately giggling and guffawing as they do so. STEED's punch has caused LEAS to knock over the false teeth on bench - they have cascaded to the floor.

CLOSE SHOT.

STEED's and LEAS' feet crunching, kicking many sets of teeth on the floor. HOLD ON a particularly grinning looking set - OFF SCREEN we hear the insane laughter of the combatants.

84. INT. HUT/CORRIDOR. DAY.

84.

EMMA and DRIVER locked together - then she pushes him away - moves in - gets a hold on him - throws him - he falls heavily - then, as he starts to rise - EMMA moves in - putting a knee to his back - spinning him around - putting an elbow to his jaw. The DRIVER falls unconscious.

EMMA, breathing hard - turns to look along the full length of the corridor to the dentist's surgery.

From the surgery she can hear laughter - she reacts - moves towards it.

85. INT. DENTIST'S SURGERY. DAY.

85.

STEED - pushed to the ground by LEAS - to lie at the foot of the tilted chair (at its lowest point).

LEAS - with an advantage now - giggling furiously - scrambles to pick up the fallen gun - then he appears over the other end of the chair (the highest point) - gun pointed at STEED - he aims it carefully - giggles loudly.

STEED - facing death it seems - guffaws at the sight of the gun - then, just as LEAS is about to pull the trigger - STEED thumps both his arms, and his full weight onto the end of the dentist's chair - like a seesaw - the other end flips up - hits LEAS under the chin - stops him cold mid-giggle.

LEAS' eyes glaze - his bright, laughing face fades - he slides down the other side of the chair, out of sight.

STEED, chuckling, guffawing in little bursts - gets to his feet - moves to turn off the gas cylinder.

Then turns just as EMMA comes through the door - and stops - reacting to STEED's little burst of laughter.

(CONTINUED)

85. CONTINUED:

85.

EMMA  
Steed ... ?  
(moves to him)  
What is it ... ? What's  
wrong?

STEED can hardly speak for suppressed laughter -  
between giggles he reveals his watch - points at it -  
and:

STEED  
I think ...  
(laughs)  
I think my watch ...  
(a burst of  
laughter -  
barely con-  
trollable)  
... my watch ... has  
stopped!

He roars with laughter. EMMA stares at him - then she  
too is infected - she begins to laugh - HOLD ON THEM.

FADE OUT:

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COMMERCIAL BREAK - U.S.A.

---

FADE IN:

86. EXT. MILK FLOAT. DAY. (B.P.)

86.

CLOSE ON STEED and EMMA. Seated on milk float -  
purring along - the rattle of milk crates behind them.

EMMA  
Steed, I've heard of coming  
home on the milk train - but  
this is ridiculous ... !

STEED  
Nonsense - very relaxing.

EMMA  
You promised me a quiet ride  
in the country.

STEED  
Well, what could be quieter  
than a milk float?

She smiles - then takes off his bowler - swaps it for  
a milkman's cap.

HOLD THEM. They smile.

87. EXT. COUNTRY ROAD. DAY. (LOCATION)

87.

The milk float - STEED and EMMA aboard - receding up

(CONTINUED)

87. CONTINUED:

87.

a deserted country road towards a bright horizon.

HOLD THIS.

FADE OUT:

FADE IN:

END CREDIT TITLES

FADE OUT.



*Mr. Roger Marshall*

"THE AVENGERS".

AN HOUR TO SPARE.

Minor Amendments.

13.7.65.

PAGE 7. SCENE 8.

Scene 8. should now read:-

8. EXT. SCANNER. DAY. (LOC)

8.

STEED

At one time there were 20,000  
men stationed here - today there's  
thirty.....

---

PAGE 7. SCENE 9.

Set should now read:-

9. EXT. SCANNER. DAY. (LOC).

Continue as per script.

---

"THE AVENGERS"

AN HOUR TO SPARE

Minor Amendments

13.7.65

PAGE 11. SC.13.

Amend as follows--

13. EXT. CAMP/GUNNERY DOME. DAY. (LOC)

HOLDING ON the bowler like dome - PULLING BACK & PANNING  
TO PICK UP STEED'S BOWLER - STEED beneath it - he and EMMA are  
hurrying past the weird building.

EMMA

I can't hear any plane.

STEED

It takes some coaxing to get it started -  
so will you when you're that age.

And, despite himself, he glances at gunnery dome in passing -  
touches his bowler -

They step out of one street into

CONTINUE SC.14 AS PER SCRIPT.

---

PAGE 12.

Delete from and including Sc.15 to bottom of page.  
Amend as follows:

15. EXT. CAMP/AREA. DAY. (LOC )

HIGH, LONG SHOT (perhaps from cab of crane driver's rig?) -  
DOWN PAST the long snout of the crane to STEED & EMMA -  
moving about - checking various buildings - looking in windows etc.

Then, both STEED AND EMMA see at the same time:

Smoke rising from stack pipe of building marked: "BAKERY".

16. EXT. BAKERY. DAY. (STUDIO?)

EMMA & STEED look into the window - and can see a large cake  
lying on bench just inside - they move to the door.

17. INT. BAKERY. DAY.

STEED & EMMA enter.

Inside are several trunks and packing cases marked:  
"AIR BASE 69 - ADEN".

STEED

Anyone home?

There is no answer. Continue Page 13. as per script.

CONTINUED/2.

MINOR AMENDMENTS

PAGE 15.

Delete Sc. 23. and first paragraph of Sc. 24.

Amend as follows:-

23. EXT. RIDSDALE'S QUARTERS. DAY. (STUDIO) 23.

CLOSE ON DOOR with sign: "Number 7 - Squadron Leader G. Ridsdale".

STEED enters shot - tries the door - it opens - he enters - followed by EMMA.

23A. INT. HALLWAY OF QUARTERS. DAY. 23A.

Very tiny hallway just inside front door - with door leading into living room.

STEED & EMMA approach the door - then pause as they hear a strange BUZZING SOUND from within - STEED cautiously opens the door.

24. INT. LIVING ROOM OF QUARTERS. DAY. 24.

It is cluttered with several trunks - marked: "AIR BASE 931 - SINGAPORE".

CONTINUE AS PER SCRIPT:-

The living room itself is in the process of being stripped prior to removal - etc. etc.

---

PAGE 19.

Delete Scene 32. at bottom of page.

---

PAGE 23. SC.45.

Amend Scene 45. as follows:-

45. EXT. CAMP AREA. DAY. (LOC) 45.

STEED reacts as he hears VERY FAINT BANGING SOUND - he turns towards the sound - starts to move past engine hoist area - with hanging chains - at moment hanging limp.

CONTINUE PAGE 23A. AS PER SCRIPT.

---

PAGE 24. & 25.

Delete Sc. 48. at bottom of Page 24. and top of Page 25.

---

18. EXT. CAMP/STREET OUTSIDE BAKERY. DAY. (LOC). 18.

STEED & EMMA burst out of the bakery - out into the middle of the street - stop - trying to locate the SOUND OF THE MILK FLOAT - finally they locate it in a certain direction.

STEED

This way...!

They hurry down the street - round a corner and:

19. EXT. CAMP/SIDE STREET. DAY. (LOC). 19.

CLOSE ON A LENGTHY PUDDLE ON GROUND.

PAN ALONG IT - PICK UP the reflection of a strange object (milk float) in it - then, before we can identify it - CLOSE SHOT: as STEED'S FEET enter puddle - set it rippling.

PULL OUT. STEED & EMMA have appeared - they stop - look about them - but the street is empty - they have just missed the milk float - but they listen for it.

ANOTHER ANGLE. STEED & EMMA reflected in puddle.

Then they hear SOUND OF MILK FLOAT again - they run out of shot.

PULL OUT & HOLD THEM as they turn next corner and:

20. EXT. CAMP AREA. DAY. (LOC). 20.

EMMA & STEED appear - stop - the sound has gone - a profound silence remains - they stand in a camp area - with huts, and avenues between them all around - but there is no milk float to be seen.

STEED & EMMA exchange a look - and then move on - walking at an even, yet cautious pace - becoming more and more aware of the empty silence - the empty buildings around them.

Inanimate objects suddenly assume a sinister air. An engine lifting rig 'broods' over them as they pass it by. This sequence should be allowed to 'play' for some moments - their slow, wary advance - with possible threat concealed in every building.

Then they both stiffen as they hear a FAINT CREAK - warily, with the utmost trepidation - they slowly turn and identify the SOUND:

The door of a building some way away - has blown open a foot or two - and is now creaking back again.

STEED & EMMA exchange a look - then, with EMMA in the lead - they stride towards it.

To reach the hut, they have to cross a grassy area - and:

EMMA suddenly treads on something - and there is a strange POPPING SOUND.

- 14A. -

20. CONTINUED.

20.

EMMA freezes - her foot poised on the object - she looks down - she is standing on a white carton - now she tastes it - puts more weight on it - and cream squelches out.

EMMA bends down to pick up the object - and to show it to STEED.

It is a carton of cream - labelled, "FRESH DAIRY CREAM".

STEED & EMMA look at each other - typically, STEED takes a dab of cream on his finger, and tastes it appreciatively. But then EMMA looks beyond him - grips his arm - reacts.

STEED turns to look - beyond or between the buildings to:

21. EXT. A RUNWAY. DAY. (LOC).

21.

There, piled in the middle of the runway (as far away from the nearest building as possible) are stacks of milk bottles.

It is an isolated, ridiculously incongruous sight.

STEED & EMMA react - then move towards the milk bottles.

ANOTHER ANGLE.

As STEED & EMMA cross the empty runway to where the milk bottles are stacked. The impression should be a mound of milk - some loose bottles - some in crates.

CLOSER SHOT. As STEED & EMMA crouch to examine the phenomenon.

EMMA finds an empty bottle containing a note - she unfolds it and reads:

EMMA

One pint today please!

She looks at STEED - but he has found a milkman's receipt book tucked into one of the crates - an elastic band causes it to open at a certain page - he scans it - frowns - holds it out to EMMA to read:

22. INSERT. MILKMAN'S RECEIPT BOOK.

22.

Opened at page reading: "Squadron Leader G. Ridsdale - Block A - number 7". HOLD THIS.

34. INT. EMPTY HANGAR. DAY. (LOC)

34.

CLOSE UP. STEED - thoughtful for a moment, looking around - then:

STEED

Well - there's nobody hiding in here.

It should be quite startling that his voice echoes so much. He looks towards EMMA.

ANOTHER ANGLE.

STEED'S P.O.V. EMMA right as far end of completely empty hangar. She is a small figure - silhouetted against open door behind her.

STEED stands by the open door at the farthest end.

CONTINUE AS PER SCRIPT - PAGE 20A.

- 24A. -

48. EXT. CAMP AREA. DAY. (LOC).

48.

STEED just passing under idle chains hanging from hoists - they are limp - but now they begin to jiggle and vibrate - to rattle loudly.

STEED stares up at chains - ZOOM IN CLOSE ON CHAINS - dancing and rattling.

STEED - suddenly something happens to him - we PICK UP GROWING, MENACING THEME ON SOUND TRACK - MINGLED WITH THE RATTLING OF THE CHAINS ABOVE HIM.

STEED. obviously in some pain, tries to cover his ears - he begins to reel - very much off balance - he starts to totter around as though drunk.

STEED'S P.O.V. - CAMP PANORAMA - the sheds, the chains, the huts suddenly begin to whirl - to become a blur.

ANOTHER ANGLE.

STEED - tottering along the edge of the dugout pit - a foot drop below him.

STEED'S FEET - narrowly missing the edge of the dugout.

STEED - reeling.

P.O.V. SHOT. THE SKY.  
Spinning crazily.

STEED - on edge of dugout - suddenly misses his footing - but instead of falling into the dugout - he rolls down the slope beside it.

CLOSE SHOT. A DOOR - situated in any building.

As STEED half falls - half rolls against it - it gives - he continues inside:

48A. INT. JUST INSIDE THE DOOR. DAY.

48A.

STEED enters - still reeling, tries to get to his feet - stumbles - and in so doing - slams the door shut.

48B. EXT. THE DOOR. DAY. (LOC).

48B.

Slamming shut into camera - so we can read the notice on it: "FALL OUT SHELTER FOR TWO PERSONS".

HOLD IT - then WHIP PAN AWAY TO:

THE CHAINS - in a fever of agitation now - having reached a peak.

WATER IN BOTT OR BUCKET - rippling madly - agitated.

WINDOW - shaking madly.

AN OLD TIN CAN - rattling madly.

- 24B. -

48C. INT. JUST INSIDE THE DOOR. DAY. 48C.

STEED leaning against it - still groggy, but recovering.

48D. EXT. CAMP AREA. DAY. (LOC) 48D.

CLOSE ON CHAINS - agitation dying away - SOUND OF MENACING  
THEME RECEDING TOO - until the chains stop rattling  
altogether - and merely swing gently into immobility.

A profound silence - as we PULL OUT TO REVEAL the deserted  
area.

48E. INT. JUST INSIDE THE DOOR. DAY. 48E.

STEED - recovering fast now - he turns to the door -  
fumbles for the handle - wrenches it open, and:

48F. EXT. THE DOOR. DAY. (LOC). 48F.

As it opens - STEED exits - still staggering a bit -  
still clinging to door jamb for support.

He regains his balance - then gazes out around him at:

48G. EXT. CAMP AREA. DAY. (LOC). 48G.

The deserted area - finally the chains - swinging ever so  
gently.

PULL OUT as STEED moves further out into the area - completely  
baffled by his experience - he takes a few more paces - then  
reacts as he hears the FAINT SOUND OF THE MILK FLOAT - he  
spins round towards it - then hurries off in search of the  
sound.

CONTINUE: PAGE 25. SCENE 49. as per script.



- 19A. -

32. EXT. HANGAR. DAY. (LOC).

32.

Old style PLANE looms in DEEP F.G. Control Tower seen in distant B.G. The plane stands on tarmac - not far from a big hangar.

STEED & EMMA approach - pause as they reach the plane - standing under the wings.

STEED looks back at Control Tower.

STEED

The shot came from....about here....

EMMA

Well, one thing's certain.

STEED looks questioningly - EMMA points at plane.

EMMA

They didn't fly away.

STEED'S attention is directed to the plane - he walks around it - examining it.

Meanwhile - EMMA sees something under the plane - investigates - comes up holding a 'dead rabbit' STEED has moved back to her - she shows him the rabbit - he glances at it, but he is still preoccupied by the plane - now he climbs up to search or check it (we might make something of his search from outside?)

HOLD ON EMMA - examining the rabbit - frowning at it.

Slight pause - then STEED jumps down from the plane.

STEED

Nothing - not a soul.  
(gestures)  
Just one dead rabbit.

EMMA

But, Steed, it isn't dead - look.

CLOSE UP. RABBIT. It's chest moving as it breathes.

EMMA & STEED exchange a look.

STEED

Unconscious. But why? What did it?

EMMA

Rabbit punch?

He gives her a look - then turns to look at the hangar - then strides away towards it.

EMMA pauses to tenderly place the rabbit down - then hurries after him.

HOLD ON 'THE DEAD RABBIT (and - optional to Director - perhaps a shadow falls across it?)

SCENE 33. DELETED.