

THE AVENGERS

"TOO MANY CHRISTMAS TREES"

By

TONY WILLIAMSON

---

Representative: Richard Hatton.

THE AVENGERS  
"Too Many Christmas Trees"

C A S T

STEED.  
EMMA PEEL.  
FREDDY MARSHALL  
JENKINS  
FELIX TEASEL  
JANICE CRANE  
DAVID PAXTON  
MARTIN TRASK  
BRANDON STOREY

Non-speaking.

GUESTS.  
SERVANTS.  
M.P.  
QUARTER

SETS:

STEED'S APARTMENT:

Lounge  
Bedroom  
Bathroom

STOREY MANSION:

Entrance  
Main Hall  
Stairs-Upper Landing  
Passage  
Steed's Bedroom.  
Lounge  
Library  
Projection Room  
Mirror Room.  
Cellar.

Corner Sets: Front Bench, House of Commons.  
Steed's Car (B.P.)

FILM:

Location -- A country lane or "trail" covered in SNOW. (30 secs)

---

THE AVENGERS

"TOO MANY CHRISTMAS TREES"

By

TONY WILLIAMSON

---

FADE IN:

1. INT. HOUSE OF COMMONS.

1.

OPEN WIDE ANGLE of the Commons. The members are listening to the Minister of Defence -- FREDERICK MARSHALL. He is not seen in long shot.

VOICE OVER.

MARSHALL

... the most vital issue presently confronting our entire defence system is that.....

CLOSE SHOT. MARSHALL.

MARSHALL is about sixty, military bearing. He pauses, frowns, rubs his forehead and checks his notes. He starts to speak again but looks slightly confused.

MARSHALL  
(Continued)

...Our multi-lateral commitments must be upheld. In fact, it is the intention of.....

MARSHALL pauses again, as though unable to concentrate. Go into CLOSE UP of his eyes, slightly dazed.

DISSOLVE TO:

2. INT. PROJECTION ROOM.

2.

OPEN CLOSE ON PHOTOGRAPH OF MARSHALL projected onto a screen. PULL OUT to show it is a projected picture.

NEW ANGLE. In the semi darkness of the room ~~xxx~~<sup>four</sup> people are concentrating on the picture. SLOW PAN of their faces, emphasis on eyes. At the head of the group is FELIX TEASEL, a dark, saturnine figure. Beside him sits JANICE CRAIG, an attractive brunette who goes for extreme hair styles and fashions. Beside them sit DAVID PAXTON, aged late twenties with sensitive features and unruly hair; and MARTIN TRASK, a scholarly figure in late fifties.

(DIRECTOR PLEASE NOTE: Theme music played during all telepathic sequences should have mysterious quality to it -- high vibrating notes if possible)

MUSIC: TELEPATHIC THEME.

NEW ANGLE. CLOSE UP of FELIX'S EYES.

VOICE OVER.

MARSHALL  
(OOV. ECHOE F/X)

... It is our conviction that the  
nuclear arm should be extended,  
certainly in the far east. ...

DISSOLVE TO:

3. INT. COMMONS. MARSHALL'S FRONT BENCH.

3.

MARSHALL pauses, sways on his feet, shakes head and gets control of himself. Looking distinctly confused he glances at his notes again.

MARSHALL

By increasing our commitments in  
this area it is believed...

Again he staggers, puts hand to his head.

4. INT. PROJECTION ROOM.

4.

CLOSE ON FELIX, eyes wide, tightly concentrating.

5. INT. COMMONS. MARSHALL'S FRONT BENCH.

5.

With extreme effort MARSHALL tries to speak.

MARSHALL

It is believed that we can...  
That is to say, the multi-lateral  
force could....

He stops, licks dry lips and rubs forehead.

SUPER IMPOSE. CLOSE UP of FELIX'S eyes. They bore relentlessly into him.

MARSHALL staggers, holds his seat with one hand, grimacing in pain.

6. INT. PROJECTION ROOM.

6.

EXTREME CLOSE UP of FELIX'S EYES. SUPER IMPOSED over is shot of MARSHALL, holding head and staggering.

INCREASE MUSIC F/X.

NEW ANGLE. All four pairs of eyes staring hard at picture of MARSHALL.

7. INT. COMMONS. MARSHALL'S FRONT BENCH.

7.

MARSHALL drops his notes, holds onto his desk, gasping, then grimaces and holds head with both hands.

SUPER CLOSE UP of FELIX'S eyes.

MARSHALL is suddenly afraid, he tries to shout something. His eyes go wide, then blank. He collapses over his desk

An M.P. moves to him, turns him over, MARSHALL'S head falls back, his eyes wide and blank. FADE OUT SUPER of FELIX and MUSIC F/X. HOLD CLOSE on MARSHALL'S lifeless face.

## Episode title

TOO MANY CHRISTMAS TREES

FADE OUT.

---

COMMERCIAL BREAK U.S.A.

---

FADE IN:

8. INT. DREAM FOREST, NIGHT.

9.

WIDE ANGLE of forest of Christmas trees, all garishly decorated with fairy lights, tinsel and giant Christmas decorations. The average tree is about ten feet high. They are set against "black" and the ground is covered with artificial snow. In the background there is a tinkling of bells.

STEED backs out from between two trees, bewildered. He looks round, afraid of something but not knowing what.

PAN trees, neon signs flashing with "Merry Christmas", "Noel", "Greetings" etc.

STEED, confused, moves down a path between the trees. He stops, afraid to go on. There is faint sound of music, a Christmas carol. He backs away, turns to go through the trees.

SHOCK CUT TO:

CLOSE SHOT, SANTA CLAUS.

A bearded jovial Santa Claus blocks his way, laughing.

CLOSE SHOT, STEED.

He reacts, backing away.

NEW ANGLE. STEED, moving quickly, runs down the path and tries to get between two more trees. He parts the branches, freezes.

CLOSE SHOT, SANTA CLAUS.

He stands before him, laughing.

CLOSE SHOT, STEED.

Face tight with strain, he turns and crashes through trees on other side of path.

NEW ANGLE. STEED, parting branches to get through, bumps into a pair of feet. He looks up in horror.

CLOSE SHOT, MARSHALL

MARSHALL'S body is hanging from a branch in the tree.

NEW ANGLE. STEED backs away in horror. He backs between two trees into a clearing, the centre of which is dominated

STEED turns, looks desperately around the clearing.

WIDE ANGLE. The clearing. JANICE, dressed as a fairy, is smiling and pointing a silver wand at STEED.

CLOSE SHOT. STEED.

He reacts, afraid.

CLOSE SHOT. JANICE.

The smile is now cruel, the wand a revolver. She fires repeatedly.

NEW ANGLE. The shots are very loud<sup>X</sup>, echoing. PAN up to the tree, the shots have started the bells shaking. The tinkle begins to echo, turns into the persistent ringing of a doorbell. The tree shimmers, goes out of focus.

DISSOLVE TO:

X9.INT. STEED'S APARTMENT. DAY.

9.

OPEN CLOSE on STEED'S face, covered in perspiration. The doorbell is ringing. He opens his eyes with a grimace, looks towards the door and starts to get out of bed, shaking head almost with a shudder.

CUT TO lounge looking at the door. The bell stops for a moment, then starts to ring again. STEED enters from the bedroom, putting his dressing gown on. He crosses to the door, opens it. EMMA stands with her finger against the bell, face registering bored persistence. The lounge has some Christmas decorations up.

STEED

Ah. Morning.

EMMA enters, giving him a "look".

EMMA

Whose party were you at? Or is that a difficult question?

They are moving to the centre of the room, EMMA noting STEED'S jacket and tie, shoes etc strawn around.

STEED

You have a suspicious mind.  
~~Rxxxxxxxxtxxxxxxxmxxxxxxxxtxxx~~  
~~Ixxdxxxxxxxixxnightxx~~

EMMA picks up his jacket, holds it pointedly. STEED takes it from her, putting it over the back of a chair.

STEED

The creases will soon fall out.

EMMA

How about yours?

STEED

Hmmm?

EMMA

And a Merry Christmas to you, too!

STEED rubs his cheek, feeling the bristle.

STEED  
(Continued)

...Hmmm. Suppose I could stand a shave.

EMMA

And some coffee.

STEED

My, we are perceptive this morning.  
...Black, please.

EMMA goes to the coffee percolator while STEED goes into the bathroom. She measures out some coffee, then sees there is no water in the percolator. She takes it to the bathroom.

CUT TO BATHROOM,

STEED is unwrapping a razor blade, his hands shaking badly. We see something of his earlier tension. EMMA appears in the doorway with the percolator. She sees his shaking hands.

EMMA

You are in a bad way.

STEED

Not really. ~~Always~~ Just petrified of razor blades first thing in the morning.

STEED takes the percolator, filling it.

EMMA

Seriously, Steed, what's happened?

STEED

Nothing dramatic. Just a bad night.

He hands her the percolator. She takes it, giving him a worried look.

NEW ANGLE. EMMA, crossing from the bathroom with the percolator.

EMMA

That's not like you. ... What's wrong, your past catching up with you?

STEED  
(OOV)

That could be fun!

EMMA grimaces, plugs the percolator in. We hear the tap turned on in the bathroom. She looks towards it, then

EMMA  
(Barbed)

I thought only little boys had  
nightmares.

STEED sticks his head out of the bathroom, lathering his  
face.

STEED

Ah, yes, but this one was for  
adults only!

EMMA  
(A "look")

Really?

STEED

In fact, if you hadn't rung the  
bell just then I might still be  
struggling with a most delightful  
fairy.

✕

EMMA

It doesn't sound like a nightmare  
to me!

STEED goes back into the bathroom. EMMA moves to coffee.

STEED  
(OOV)

It could have been fun -- if she  
hadn't be taking shots at me with  
her wand!

EMMA is putting cups out, looks towards the bathroom.

EMMA

Her what?

STEED  
(Shouting)

Her wand. Damned clever, these fairies!

We hear the bath water start to run. EMMA continues putting  
out the cups, checks the coffee.

EMMA  
(Shouting)

Well it can't be over-work, so it  
must be over-eating.

STEED  
(Shouting)

Probably. Funny how old Freddy  
Marshall kept getting mixed up in  
~~with~~ it, though.

EMMA  
(Shouting)



(OV)Shouting)

Freddy Marshall, the defence  
minister.

EMMA freezes, turns towards the bathroom.

EMMA

What about him?

CUT TO STEED in bathroom, shaving.

STEED

Well...in my dream he was dead.  
With all the trimmings.

STEED grimaces to himself. EMMA says something which we  
can't hear. STEED pauses, turns off the bath water. He turns  
back to the mirror.

STEED

What was that?

CUT TO EMMA, looking very strange.

EMMA

I said -- he is dead!

There is a pause, then STEED comes out of the bathroom,  
razor in hand, dabbing his cheek which he has cut.

STEED

Dead?

EMMA  
(Puzzled)

Yes, it's in all the morning papers.  
He died in the Commons last night!

CLOSE SHOT, STEED. He is shocked, and baffled. He looks  
at the blood on his fingers.

CUT TO:

10. INT. PROJECTION ROOM, DAY.

10.

The room is dimly lit. FELIX is just switching off the  
projector. He turns on the lights and the group relax.  
JANICE stands, moves to FELIX. DAVID and MARTIN remain  
seated, waiting. FELIX has a faint foreign accent, is  
very sharp, disciplined.

FELIX

Alright, David -- Martin, you can  
go now.

MARTIN and DAVID start to leave, but DAVID takes his time,  
hanging back, FELIX crosses to a desk beside the projection  
screen, JANICE meeting him there.

FELIX

Well?

JANICE

He's not easy, DOCTOR.

FELIX

We didn't expect him to be. You're getting through, though?

JANICE

Hmmm. We could do with a bigger group.

FELIX

~~Yes~~ We'll have to manage. The director says they've got a lead on a man in Switzerland. ... But it'll take time.

JANICE

Which we don't have.

FELIX takes a morning paper, looks at the front page story.

FELIX

Yees.

CLOSE SHOT. FRONT PAGE. There is a large picture of FREDDY MARSHALL under a headline "Minister Dies In Commons Debate" Sub heading reads: "Heart Attack During Defence Row" NEW ANGLE.

JANICE  
(Smiling)

Heart attack. .

FELIX

Naturally!

FELIX suddenly frowns, turns sharply. NEW ANGLE shows DAVID standing beside the projector, watching them.

FELIX

Yes, Paxton? What ~~it~~ is it?

DAVID  
(Covering)

Er-- Just thought I'd put the slides away.

FELIX  
(Coldly)

Leave them.

DAVID

(SHRUGS) Alright. ... Will you need us again today?

FELIX

FELIX  
(Sharp)

When I need you, you'll know!

~~EXTEN~~  
DAVID

Yes. Yesm, of course.

DAVID turns and leaves. JANICE watches him go, thoughtfully.

JANICE

I don't like the way he's<sup>been</sup>/thinking  
lately.

Q FELIX

Don't worry, I'll handle him.

Q JANICE

I could check him out at the next  
session?

FELIX

Humm. Yes, why not. Can't afford  
to have a weak link.

They look back at the newspaper.

FELIX  
(Continued)

Not when we're ready for phase  
two, eh?

JANICE nods. FELIX, smiling, takes a photograph from the  
desk and places it over the picture in the newspaper.  
NEW ANGLE. Over his shoulder, looking down at the paper.  
It is a picture of STEED.

JANICE

Yes. I'm looking forward to getting  
to know Mr Steed....

MUSIC CUE.

HOLD ON STEED'S picture.

FADE OUT.

---

COMMERCIAL BREAK. U.S.A

---

FADE IN:

11. INT. STEED'S APARTMENT, DAY.

11.

EMMA is sitting on the sofa. Two cups of coffee are on the  
coffee table. STEED comes out of the bedroom, his normal  
self, adjusting his tie in the mirror.

EMMA

EMMA

I still think you ought to get away for a few days.

STEED  
(Adjusting tie)

Oh, it'll work itself out. A little tense, that's all.

STEED crosses to a table by the door and picks up his mail, including a large number of Christmas cards.

EMMA

Exactly. You need to relax. ... Look, why don't we spend the Christmas weekend in the country?

STEED is going through the cards, pauses and gives her a "look".

STEED

Sounds fascinating!

EMMA

I was thinking of a party I've been invited to.

STEED moves to the table, takes his cup of coffee.

STEED

Ah. Whose?

EMMA

Brandon Storey. ~~Myxxxxhixxxxxxxxixix  
hixixxshuudixhixfuxx~~

STEED

The millionaire?

EMMA

Yes. He's a bit eccentric, but it should be fun.

STEED

I had no idea he was an admirer of yours,

EMMA, a "look".

EMMA

We have a mutual friend.

STEED is opening one of the cards, reacts.

STEED

I see. ... Now isn't that nice.

EMMA

What?

STEED

Pamela. ... She never forgets.

STEED crosses to a Christmas tree and starts to hang the cards on the branches, taking great care.

EMMA  
(Grimaces)

I thought we might drive out this afternoon, come back on Boxing Day...?

STEED is opening more cards.

STEED

Monica ... Marilyn ... Ah, Liz ... I wondered where she was. Charming girl.

EMMA

The roads aren't too bad. We could use your car.

STEED

...And Joyce. Ah, happy days.

STEED pauses, looking at few remaining envelopes.

STEED  
(Continued)

Whatever happened to Susan this year?

EMMA

Who?

STEED

Susan.

EMMA  
(Grimacing)

She took a husband. Remember?

STEED

~~My~~ Of course. ... Poor girl.

STEED continues to hang cards on the tree. EMMA shows some irritation.

EMMA

Well?

STEED

Hmm?

EMMA  
(With great patience)

The party?

STEED

By all means, my dear. I'd be delighted.

STEED has taken another card out. He looks at it and freezes.

EMMA

Shall I meet you here?

STEED doesn't reply, he stands looking at the card as though hypnotised. EMMA, puzzled, moves towards him.

EMMA

Is anything wrong?

STEED  
(Recovering)

Er--no. No, just a card.

EMMA

After lunch, then?

STEED

Alright.

STEED, thoughtful, escorts EMMA to the door. She gives him a puzzled look, is about to say something, shrugs and exits.

EMMA  
(Leaving)

Don't forget to pack, will you!

STEED nods, closes the door. He returns to the centre of the room, tapping the card in his hand. He looks at it again, tense and worried.

CLOSE SHOT. THE CARD.

It has a picture of the forest of Christmas trees with the fairy standing beside the centre tree.

NEW ANGLE. STEED looking at the card.

MUSIC CUE. TELEPATHIC THEME.

(NOTE: ALTERNATIVE BREAK)

12. INT. CLASSROOM. DAY.

12.

TELEPATHIC MUSIC THEME.

OPEN WIDE on class of about ten pupils, aged from twenty to fifty years. They include MARTIN, DAVID and JANICE, who sits off to one side. SLOW PAN of class. They all sit rigidly at their desks, pencils in hand and pads in front of them, but all their eyes are closed. There is the sound of a bell and everyone opens their eyes, only they are strangely blank.

FELIX  
(OOV)

Card number one -- now.

After a brief pause, the pupils write something down.

NEW ANGLE. FELIX stands behind a tall desk at the front of the classroom. Behind him is a blackboard with various symbols on it. FELIX has a pack of cards in his hand which he is shuffling. He takes a card, looks at it with concentration.

FELIX

Card number two.

CLOSE SHOT. MARTIN,

Looking blankly ahead, he concentrates a moment, then writes on the pad.

NEW ANGLE. He has written 7 Hearts below Ace Clubs.

NEW ANGLE. The class.

FELIX

Card number three.

They write down. Start slow PAN down class, we see that some of the pupils are having difficulty. Some are obviously new to this, or inexperienced. FELIX continues to repeat cards four, five, six, seven at intervals. Continue PAN to DAVID. He is not concentrating very well, frowning a little.

NEW ANGLE. Over DAVID'S shoulder, we see that instead of writing down the names of the cards, he is doodling on the pad. As we watch the doodle becomes a rope fashioned into a hangman's noose.

NEW ANGLE. JANICE is not writing, instead she is looking at DAVID, concentrating on him.

CLOSE SHOT. FELIX,

He places card number ten on the pile to his left then rings a bell.

FELIX

Alright, that's enough for today.

...

NEW ANGLE. The class comes out of its trance.

FELIX  
(Continued)

Now remember, I want at least an hour's exercise on concentration.  
... Class dismiss.

The class starts to file out. FELIX gestures to JANICE and she collects the pads from the desks, taking them to FELIX. He starts to study them.

FELIX  
(Reading pads)

What did you get?

JANICE

He's hiding something. I couldn't get through his block, but that could have been due to the rapport.

FELIX

Humm. Pity. ... We'll have to use him, of course.

JANICE

But is it wise?

FELIX

The director isn't very perturbed. His main concern is Steed.

JANICE  
(Doubtful)

Yes, I suppose so. ... How about the others.

FELIX

None of them are ready yet. Only a couple are scoring accurately. ... Ah!

FELIX stops with DAVID'S pad, looking at the drawing of a hangman's noose.

FELIX  
(Continued)

Perhaps this is what's bothering Comrade Paxton?

JANICE looks at it.

JANICE

Could be. But is it motivated by fear -- or guilt?

FELIX

(THOUGHTFUL PAUSE) ... It hardly matters, he'll soon have served his purpose. Tonight is all we need.

JANICE  
(Reacting)

Then the subject is....?

FELIX  
(Smiling)

On his way!

They look at each other.

DISSOLVE TO:

13. EXT. COUNTRY ROAD. AFTERNOON.

13.

STEED'S car comes into shot, drives past.

14. INT. STEED'S CAR. AFTERNOON. (B.P. COUNTRY ROAD) 14.

STEED is driving, whistling a tuneless "Jingle Bells". EMMA is suffering beside him. After a moment she opens her handbag, takes out a penny and offers it to him. He gives her a "look".



STEED

I thought I did it rather well.

EMMA

Obviously!

STEED gives a mock shudder. After a moment!

STEED

By the way, I hope you brought an extra stocking?

EMMA

Why?

STEED

To hang ~~xxxx~~<sup>at</sup> the foot of your bed. You never know, the jolly old chap might drop in during the night.

EMMA

Any jolly old chap who drops into my room will go right out of the window!

STEED

Tut-tut. Where is your festive spirit?

15. EXT. COUNTRY ROAD. AFTERNOON.

15.

STEED'S car driving along the road. It slows and stops at a T junction.

16. INT. STEED'S CAR. (B.P. ROAD) AFTERNOON.

16.

STEED leans forward, looking left and right. EMMA is not quite sure of the direction.

EMMA

We go right, I think.

CLOSE SHOT. STEED.

He is suddenly puzzled.

STEED  
(Slowly)

No, it's left. Just round the next bend.

NEW ANGEE.

EMMA  
(Surprised)

I didn't know you'd been here?

STEED is tense and worried, but tries to cover.

STEED

Oh, full of surprises. ...

CLOSE SHOT. STEED.

He puts the car into gear, turns the corner. He is serious, puzzled by the fact that he knew the way. He looks at the road, trying to remember if he has been there.

STEED

Actually, I've never been within ten miles of here.

NEW ANGLE.

EMMA  
(Puzzled)

Then how...?

STEED

I don't know. ... I suddenly had the feeling that I knew where it was.

EMMA gives him a strange look.

17. EXT. COUNTRY ROAD. AFTERNOON.

17.

The car turns a bend and slows at the entrance to a large country mansion. It turns in.

18. EXT. STOREY MANSION. AFTERNOON.

18.

WIDE ANGLE, FROM HIGH POINT. The car enters the long drive, comes to a stop in front of the mansion. STEED and EMMA get out.

NEW ANGLE. STEED is tense, baffled. He looks at the house, the grounds, obviously disturbed.

SOUND F/X. Tinkle of bells, echoing.

EMMA has started up the steps to the main door. She pauses, turns back.

EMMA

Come on, Steed.

FADE SOUND F/X.

STEED shakes head, baffled, moves after her. PAN UP and ZOOM FAST INTO window of Mansion. FELIX stands looking out.

19. INT. PROJECTION ROOM. AFTERNOON.

19.

FELIX stands at the window, looking out.

MUSIC. TELEPATHIC THEME.

FELIX

He's left the car, walking up to the door.

NEW ANGLE. JANICE sits with DAVID and MARTIN. They both have eyes wide, semi-trance. JANICE looks straight ahead.

JANICE

He seems worried.

FELIX

He does indeed. ... Almost  
at the door.

JANICE

Very tense.

FELIX turns from the window, looks at JANICE.

FELIX

Excellent!

CLOSE UP, JANICE'S EYES.

Increase MUSIC.

Echo SOUND F/X of heavy oak door being unlocked and opened.  
Bring in tinkle of bells, echoing.

SLOW DISSOLVE TO:

20. INT. MANSION HALL. DAY.

20.

SIDE ANGLE of main door. The BUTLER -- one of the "heavies"  
-- has just opened the door.

BUTLER

Good afternoon, sir -- madam.

STEED and EMMA enter.

BUTLER

Could I take your coats, please?

NEW ANGLE. CAMERA looks at door. STEED, tense, takes his  
coat off and hands it to the BUTLER. He helps EMMA with  
hers. The BUTLER gestures towards the main hall.

BUTLER  
(Gesturing)

This way, if you please.

STEED and EMMA walk towards CAMERA TRACKING BACK.  
Increase SOUND F/X -- Tinkle of bells echoing. Distant  
laughter of SANTA Claus. Suddenly STEED freezes, looking  
ahead in horror.

NEW ANGLE. The Main Hall is decorated with the forest  
of Christmas Trees from STEED'S dream. A life size dummy  
fairy stands pointing a wand.

FAST MONTAGE of cuts from STEED to trees, Close Up of Steed,  
the fairy, the bells, STEED shaking head, bewildered.

Increase sound F/X until the laughter is booming, the  
bells jangling stridently.

HOLD ON STEED.

FADE OUT.

FADE IN:

21. INT. UPPER LANDING. DAY.

21.

A WINDING stairway leads up from the hall to a dark, very wide and ornate, old fashioned landing. The landing runs across the top of the hall, which is circular, so looks down onto the tops of the Christmas tree display. From there it runs into a wide dark passage with the bedrooms leading off on either side. This is one of the wings of the mansion.

OPEN WIDE ANGLE from below as EMMA walks across the landing.

NEW ANGLE. EMMA halfway across, looking down on the hall and trees. She enters the passage. PAN to STEED'S room where she knocks and enters.

22. INT. STEED'S BEDROOM. DAY.

22.

The room is dominated by a large four-poster bed, with matching period furniture. STEED stands at some French windows which lead onto a balcony. He has just turned as EMMA enters. She goes to the bed, looking at it, testing the springs.

EMMA

How do you like it?

STEED  
(Tense--reserve)

Fine. ... Yours the same?

EMMA

You know,  
Yes./I've always fancied sleeping  
in one of these.

3

STEED  
(Lightly)

They're great for old fashioned  
nightmares!

EMMA, a "look".

EMMA

The idea is to get away from that.  
... You were rather quiet when we  
came in?

I thought we came here to forget  
about that.

STEED

Yes...But I don't think that's  
going to be possible.

EMMA  
(Puzzled)

What do you mean?

STEED

STEED

That festive display in the hall happens to be straight out of my dream!

EMMA

What! ... You mean all those Christmas trees?

STEED  
(Dry)

With bells on!

EMMA looks at him in astonishment.

EMMA

But it can't possibly.... Steed, you couldn't have known...?

STEED

The way I couldn't have known about Freddy Marshall...?

THEY look at each other silently. EMMA is not convinced, but puzzled. She sits on the bed. STEED crosses to her, deadly serious.

STEED

Emma, who suggested that you invite me here?

EMMA

Who? ... No one. It was my idea.

STEED looks at her thoughtfully. He takes the Christmas card from his pocket and hands it to her. She looks at it, reacts, astonished.

STEED

Very strange -- don't you think?

CLOSE SHOT. CHRISTMAS CARD.

A picture of the display in the Main Hall.

DISSOLVE TO:

23. INT. MAIN HALL. DAY.

23.

The same angle as the Christmas Card picture. JANICE enters from the lounge, where there is a background of talk and laughter. She looks around, sees no one and hurries to a door which opens off the hall near the stairs. She enters.

24. INT. PROJECTION ROOM. DAY.

24.

There is a large photograph of STEED on the rear wall and the projector and screen stand ready. PAXTON faces FELIX, tense and worried.

PAXTON

PAXTON

...I'm still not convinced this is going to work, Doctor. We're risking everything by having him in the same house.

FELIX

If I were you I wouldn't let the director hear you talk like that. If we succeed with Steed we'll have enough information to justify the entire project -- and shut up the sceptics in Moscow!

PAXTON  
(Nervous)

If. ... I'm sorry, but I don't like it. There's too many people in the house for one thing.

JANICE enters. PAXTON looks at her nervously. She stands off to one side, watching him closely.

FELIX  
(Sneering)

They're fools, Paxton. And every one of them will be drunk by midnight!

PAXTON  
(Doubtful)

Well....I hope you're right.

FELIX

I am. Now you'd better find Martin. It's time we went into rapport.

JANICE  
(Concentrates briefly)

He's in the lounge.

FELIX nods. PAXTON, reluctant, exits. As the door closes FELIX looks sharply at JANICE.

FELIX

Well?

CLOSE SHOT, JANICE.

She slowly shakes her head, implying that PAXTON is too dangerous.

NEW ANGLE. FELIX, concerned, thinks for a moment. Then:

FELIX

( Perhaps I'd better speak to the director. ... By the way, where is Steed?

CLOSE SHOT, JANICE.

Again we see this brief concentration.

JANICE

He's just leaving his room. Coming down stairs.

FELIX

Good.

CUT TO:

25. INT. MAIN HALL. DAY.

25.

WIDE ANGLE looking up the staircase. STEED and EMMA are coming down the stairs. They cross the hall, passing through the trees into the lounge. There is the sound of laughter from the room.

26. INT. LOUNGE. DAY.

26.

WIDE ANGLE. It is an extremely large room, once the banquet hall, but now luxuriously furnished with modern reproductions. The room is oak beamed and panelled, a large open stone fireplace with copper chimney piece dominating one side. A table along one wall is laden with cold roasts. It is brightly lit, lamps compensating for the poor light, and the atmosphere is merry with logs crackling in the fire. The over-all effect is almost Dickensian, with BRANDON STOREY in character. He is a small, round, cherubic man of about fifty. He stands with a group of about ten guests at the fire, holding a tankard and roaring with laughter. He turns, sees EMMA and STEED and bounces towards them.

BRANDON

Ah, my dear Mrs Peel -- and Mr Steed. Come and join the group. ~~Wonderful~~ Marvellous of you to come. Shocking weather. Here now, grab hold of a hot toddy and tell us all about yourselves.

BRANDON has shaken hands with them and now leads them towards the fire, an arm round each of their waists, to one of the servants who is making hot toddies in tankards from hot water heated in a large copper kettle by the fire.

STEED

How very jolly.

BRANDON  
(Jovial laugh)

Isn't it, Love Christmas. Always have. ... There we are, my dear.

BRANDON passes a hot toddy to EMMA.

EMMA

Thankyou.

BRANDON hands one to STEED.

BRANDON

Here's to a merry Christmas. Cheers everybody.

Some of the guests standing round the fire join in the toast then carry on with their conversations. STEED and EMMA toast, take a drink.

EMMA

Hmmm, Delicious.

BRANDON

Ah, yes, brings a sparkle to the eyes, eh? ... Oh, food! Dinner's at seven, but we've got a bit of a snack over here. Come along, then.

EMMA exchanges glances with STEED. They follow BRANDON across the room to the buffet table.

BRANDON

(Moving. Expansive)

Quaint old place, this. Don't use it half as much as I should. ... Now then...?

They stop at the table. BRANDON'S idea of a snack is enough food to feed an army.

BRANDON

(Continued)

Just help yourselves. Plenty for all, eh?

EMMA

Quite.

STEED

(Taking plate and selecting meat)

X

You must be expecting quite a few guests, Mr Brandon?

BRANDON

Frankly, old fellow, I haven't the faintest idea who's coming. ~~Yamxkaxx~~ Half the time I don't know who's staying here and who isn't. I like company though. Always have.

STEED

Quite an impressive display in the hall?

BRANDON

Oh, the trees. Captures the festive spirit, don't you think? Like to feel a tree's a tree, if you know what I mean. Can't abide these fiddling little things.

STEED

Of course. Did you design it yourself?



BRANDON

Good heavens, no. (GESTURES AT BUTLER) Jenkins takes care of all of that sort of thing. Knows just what I want. Ah, excuse me.

Two more guests have just entered. BRANDON bounces towards them, arms out-stretched.

BRANDON

Tommy Rawlings -- and dear Hilda, how are you.

NEW ANGLE. STEED and EMMA, putting food on their plates.

STEED

Jovial old chap.

EMMA

Yes. Can't say the same for the Butler.

STEED

Jenkins?

EMMA

Yes. He's been watching us ever since we came in.

STEED

Has he now?

STEED turns casually to look at JENKINS. The butler, who had been watching surreptitiously, turns away. STEED gives EMMA a "look".

27. INT. PROJECTION ROOM. DAY.

27.

MARTIN and DAVID sit on either side of JANICE. FELIX is beside the projector.

FELIX

I think we're ready.

JANICE nods. FELIX switches on the projector, putting STEED'S picture on the screen.

JANICE

On the count of three.

She waits for a moment while DAVID and MARTIN compose themselves.

JANICE  
(Continued)

One. Two. Three.

On "three" their heads fall forward, they take a deep breath and go stiff, then lax. In unison they lift their heads and gaze blankly at the projected picture.

FELIX leaves the projector, moves and sits in front of them. He speaks in a flat, monotonous voice.

FELIX

Gently now, don't push. ...  
Work only on sleep. ... Sleep.  
... He must go to sleep ...  
sleep. ... Sleep. ...

PAN to the picture of STEED, TRACK IN to CLOSE UP,

SOUND F/X. Echoing laughter from the lounge.

DISSOLVE to: ~~XXXXXX~~

28. INT. LOUNGE. DAY.

28.

BRANDON is telling a story by the fire, everyone is laughing.

OPEN on STEED, he is smiling then stops and stifles a yawn.

NEW ANGLE. PAN guests as they laugh, listen to BRANDON.

BRANDON

...So another ~~xxxxxx~~ seven years roll by and the head monk calls all the monks together and tells them it's time to speak again. Naturally they're not very keen, some of them have forgotten how to, but a little fellow at the back stands up and says he'd like to say ~~xxxxxxx~~ a few words. They're all surprised

BRANDON

... So another seven years roll by and the head monk calls all the monks together and says that if they want to say a few words, now's the time. Naturally they're not very keen, some of them have even forgotten how, but a little fellow at the back stands up, clears his throat, and says: I disagree entirely about the porridge. As far as I'm concerned it's very good. ...

Everyone starts to laugh. STEED yawns. EMMA looks at him in surprise.

BRANDON  
(Continued)

...And that was it for another seven years. So the years go by and once again the head monk calls them all together -- some of them are getting on a bit by now -- and tells them they can say a few more words. Well, the first monk, he's in his fifties now, gets angrily to his feet and says he wants to resign, leave the order. The head monk is astonished, says why on earth do you want to do that. The monk says: "Oh, the life's alright, but I can't stand all this damned arguing!"

(DIRECTOR PLEASE NOTE: During the telling of the story, could we play for atmosphere, cutting from tankards to the log fire, Brandon, the guests listening, the room and the food. At the same time, establish that STEED is feeling tired, trying not to yawn, that EMMA is aware of this and wondering. Also the butler, JENKINS, is watching STEED closely)

Everyone laughs loudly. EMMA nudges STEED who is stifling another yawn.

EMMA

You'll be snoring in a minute!

STEED

Hmmm? Oh, sorry.

BRANDON hands his tankard to the servant making hot toddies, turns expansively to STEED.

BRANDON

Now, Mr Steed, let's have one from you? I've a feeling you can tell a rare story or two.

STEED yawns and stretches.

STEED

Not just now if you don't mind, odd chap. I think I'll take a nap before dinner ... Get me in form for this evening.

BRANDON

By all means. We'll see you at seven, then.

STEED nods, tries to stifle another yawn.

EMMA  
(Sarcastic)

You sure you can make it?

STEED  
(Smiling)

I'll manage. See you later.

STEED leaves. EMMA, puzzled, looks after him. This isn't like STEED. She shrugs, turns back to the group.

29. INT. MAIN HALL. DAY.

29.

STEED going up the stairs, we watch him onto the landing crossing out of sight.

NEW ANGLE. JENKINS has watched him from the door, he moves quickly now to the door to the library beside the stairs. He enters.

30. INT. LIBRARY. DAY.

30.

The room is lined with bookcases and has a collection of weapons and trophies on the wall. Pieces of armour and native spears stand in corners, a pair of crossed swords are hung above a large stone fireplace. On the floor in

front of the fire is a large tiger skin, head preserved.

JENKINS crosses the room to the fireplace, looks round furtively, then pulls one of the swords. It swings down causing a bookcase on the right to swing open. Brilliant light comes from the opening. JENKINS steps inside, the bookcase closes.

31. INT. STEED'S BEDROOM. DAY.

31.

STEED enters, shaking head, a little puzzled by his sudden tiredness, but not suspicious. He sits on the bed, starts to remove his shoes. He yawns, stops, leans back and is instantly asleep.

32. INT. PROJECTION ROOM. DAY.

32.

MARTIN, DAVID and JANICE are awake. JENKINS, near the door, is putting on a Santa Claus suit. ~~JENKINS~~ is with the group. FELIX

~~FELIX~~  
~~JENKINS~~

You're sure he's asleep?

JANICE

Quite sure.

FELIX

Alright, then. Now I want this to be more of a trial run, soften him up a little for tonight.

DAVID

(GLANCING AT JENKINS) You're going to use distortion?

FELIX  
(Hard)

Yes. Any objections?

DAVID  
(Nervous)

No. But Marshall couldn't take it!

FELIX  
(Sharp)

Steed is no Marshall, believe me. Now as soon as you feel me join rapport I want everything, you've got. Understand. Everything!

DAVID hesitates, about to say something. JANICE gives him a hard look.

JANICE

Ready?

DAVID nods reluctantly. They take deep breaths, heads fall forward, then rise together with wide staring eyes. FELIX gestures to JENKINS.

JENKINS nods, goes into the MIRROR ROOM which connects with the library. As he opens and closes the door we see again the brilliant light.

KKK FELIX moves to the head of the group and sits down. He takes deep breath and goes into semi trance.

PAN their eyes, staring blindly ahead.

MUSIC: TELEPATHIC THEME.

DISSOLVE TO:

33. INT. STEED'S BEDROOM. DAY.

33.

CLOSE on STEED'S face. He is struggling to wake up, perspiration standing out on his forehead. His face starts to twist and grimace with effort.

INCREASE MUSIC.

SOUND F/X: Bells echoing. A shimmering sound.

DISSOLVE TO:

34. INT. DREAM FOREST.

34.

STEED is picking himself up, shaking his head as though to clear it of the sound of echoing bells. He looks round, reacts.

NEW ANGLE. The Christmas trees are very distorted, shimmering and changing shape as STEED looks at them. He starts to walk along the path, but the ground seems to heave and twist, causing him to stagger. His walk should be in SLOW MOTION if possible.

(DIRECTOR PLEASE NOTE: The distortion should be played up as much as possible, particularly shots of the trees and various Santa Claus figures. From the story point of view, the distortion is being obtained through a room of distorting mirrors)

The sound of bells and distant laughter builds up. STEED tries to leave the path. He is confronted by a thin, incredibly tall, Santa Claus.

NEW ANGLE. STEED reacts, starts to run down the path in SLOW MOTION. He enters the clearing.

NEW ANGLE. SLOW PAN of the trees, twisting and shimmering. They tilt at odd angles.

INCREASE SOUND F/X.

CLOSE SHOT. STEED.

The nightmare is taking effect. He breathes heavily, face tense.

NEW ANGLE. From between every tree in the clearing a Santa Claus steps out. All of them are distorted in different ways. They start to move forward, laughing.

SOUND: Booming laughter.

STEED looks left and right, trying to escape.

INTERCUT with series of CLOSE SHOTS of the advancing figures, each of them carrying a gleaming kris which they swing menacingly in front of them.

STEED growing desperate, backing away.

SOUND F/X: Echoing voice of EMMA in distance shouting "STEED".

CLOSE SHOT. SANTA CLAUS, horribly distorted face raising the kris. Suddenly it goes out of focus.

DISSOLVE TO:

35. INT. STEED'S BEDROOM. DAY.

35.

OPEN CLOSE on out of focus face. It comes into focus and is EMMA, very worried, trying to wake STEED up.

EMMA

Steed, wake up! Wake up!

NEW ANGLE. STEED lying on the bed, EMMA shaking him. He opens his eyes, dazed, then sits up.

EMMA

What is it, Steed? I thought you'd never wake up?

STEED  
(Grim)

I didn't seem able to. ... The nightmare -- only a lot worse.

EMMA

There's something wrong, that isn't natural. With a dream like that your subconscious should automatically wake you up.

STEED  
(Wryly)

I think my subconscious was right there with me -- petrified.

EMMA looks at him hard, worried.

EMMA

You know, there's something very odd. You're not one to take a nap in the afternoon, or have nightmares.

STEED

Exactly. Either my marbles are loose -- and two and two still seem to make four -- or....

EMMA

Or what?

STEED

Of they're not my dreams at all!

THEY look at each other, both shocked by the thought. After a moment EMMA shakes her head in disbelief.

EMMA

No. That's impossible.

STEED

Is it? I'm not one for coincidences and there have been far too many already. The Christmas trees in the dream, the display downstairs. The card. Freddy Marshall.

EMMA

But what's so unusual about Christmas trees? They're all over the place at this time of year.

STEED

Not with Freddy Marshall hanging from the branches!

EMMA

Hmmm. Well you did know Freddy.

STEED

Not more than a hundred others.... Except that he was involved in a case I'd been working on.

EMMA

Oh?

STEED

There'd been leakages from his department. He was one of the suspects.

EMMA

Freddy!

STEED

Hmmm. Hard to believe, but a lot of the stuff was top secret. Now many people were in on it.

There is a pause, EMMA watches him, still worried.

EMMA

You've ~~xxx~~ not been letting things get you down, have you? ... I mean, things like Freddy Marshall?

STEED

I'm not in need of a straight-jacket if that's what you mean! ... ~~NE~~

EMMA, a "look".

STEED  
(Continued)

No, I'm convinced there's something

STEED  
(Continued)

more to the dream.

EMMA  
(Doubtful)

Well...There have been cases where voodoo has had a similar effect -- but I can't see you being very susceptible to witchcraft.

STEED

It could be electronic?

EMMA

Hardly.

STEED  
(Relaxing)

Why not? A chap sits in a room somewhere and broadcasts the late-late dream ... Only I think they got Boris Karloff to produce mine.

EMMA

Steed, be serious! ... You just can't stop sleeping.

STEED

The thought had crossed my mind.

EMMA

Was there any clue in the dream itself?

STEED

Just the Christmas trees and a horde of Santa Claus. I think they had knives. ... Yes, those Malayan things -- kris.

EMMA

And what did they do?

STEED

The general idea seemed to be a festive carve-up of John Steed!

EMMA  
(Baffled)

It doesn't make sense.

STEED

Exactly. ... Mind you, I may never send a Christmas card again.



EMMA shakes her head, moves to the dressing table and touches up her hair in the mirror.

EMMA

I can't help feeling that there's a perfectly normal explanation. All dreams are composed of things that you've seen or know, it's just the random sequence that makes them frightening.

STEED

Really?

EMMA  
(Turning)

Look, the Santa Claus is quite natural. The forest, feeling of being trapped, that's the claustrophobic syndrome. The knives -- fear impulse.

STEED

You're rather good at this, aren't you?

EMMA, a "look".

STEED  
(Continued)

There's just one little snag. ... In the dream everything was fantastically distorted. I've never seen anything like it in my life -- and hope I never do!

MUSIC.

EMMA looks surprised and baffled. She begins to wonder if STEED is right.

36. INT. PROJECTION ROOM. DAY.

36.

OPEN on 2-shot. JANICE and FELIX.

FELIX

Pity he woke up.

JANICE

Yes. Still, we do know he's ready.

FELIX

Exactly. The director will be delighted.

JANICE

Then it's tonight?

FELIX

Yes. ... Yes, I think we'll

FELIX  
(Continued)

break Mr Steed tonight!

NEW ANGLE. DAVID PAXTON is listening near the door, holding the Santa Claus suit as though he's been putting it away. He looks towards FELIX, afraid,  
MUSIC CUE.

FADE OUT.

---

COMMERCIAL BREAK U.S.A.

---

FADE IN:

37. INT. LOUNGE. EVENING.

37.

The party is in progress. A large number of guests mill around the room. STEED and EMMA enter from the hall. A quartet plays background music on a corner platform. NEW ANGLE. STEED and EMMA in the doorway, looking round. Suddenly a Santa Claus figure steps in front of them with a booming laugh. STEED reacts tensely, then relaxes as the beard is pulled down and we see it is BRANDON STOREY.

BRANDON

Come in, come in. I really must get round to introducing you to my guests. ... (CHUCKLES) ... If I can remember who's who. ... But first, a glass of champers.

BRANDON beckons to a nearby waiter who comes over with a tray of champagne.

EMMA

Thankyou.

BRANDON passes the glasses out.

BRANDON

Your very good health, and let us hope that we are all merry -- gentlemen.

EMMA  
(Smiling over glass)

Indeed.

STEED  
(Drinking)

Excellent. A fifty-two?

BRANDON

Ah, an appreciative palate. ...  
A very fine year, Mr Steed.

STEED

One of the best. Not many left.

BRANDON

I must say I'm rather proud of my cellar. Remind me to take you round. Used to be dungeons, but I find it far more satisfying to have a few good bottles on the rack. ...Eh.

BRANDON chuckles, STEED and EMMA smiles, FELIX walks up, although we don't see him in the shot. BRANDON turns looking "off" and gestures.

BRANDON

Oh, Felix, let me introduce you to Mrs Peel and Mr Steed. ... Fascinating fellow, this -- Doctor Teasel.

CLOSE SHOT. FELIX.

He smiles and nods. FELIX  
How do you do.

CLOSE SHOT. STEED.

He looks at him carefully, a little puzzled.

STEED

Haven't we met before?

NEW ANGEE. Guarded reaction from FELIX.

FELIX

No, I don't think so.

BRANDON

Take it from me, Steed, Felix never forgets a face. His memory is infallible.

STEED

That must be handy.

BRANDON turns to EMMA, takes her arm.

BRANDON

Come along, my dear, there are one or two people I want you to meet. And we must pull a cracker, I've had them made specially. Simply dying to get them open.

EMMA and BRANDON leave.

STEED  
(Casual)

I suppose the mind needs careful training to develop a perfect memory?

FELIX

Just a little discipline, Mr Steed. A matter of concentration more than anything else.

STEED

Not one of my strong points,  
I'm afraid.

FELIX

Really? Have you tried self  
hypnosis?

STEED

No.

FELIX

Oh but you must. Putting  
yourself to sleep is far more  
efficient than -- dropping off.

STEED

Funny you should say that, I'm  
... ah!

STEED has been putting his hand in his pocket to get a  
cigarette. He pauses, taps his other pockets.

STEED

There you are, you see, I've even  
left my cigarettes upstairs.

FELIX

Then you must leave them there.  
~~Just do this~~ Convince yourself  
that you don't want to smoke.

STEED

Alright.

STEED, smiling, concentrates. FELIX watches him closely.

FELIX

Reject the need. After all, you  
never really enjoyed smoking --  
did you?

There is a sudden intensity in FELIX as he tries to  
ascert his will over STEED, He relaxes just as quickly.

STEED

(Smiling)

You know ... I think you're right.

FELIX smiles.

STEED

(Continued)

Better get them all the same,  
though. Just to be on the safe  
side. ... Excuse me.

STEED exits. FELIX looks after him, controlling his irritation  
with an effort. He turns and moves away.

STEED climbing the stairs onto the landing, goes to his room and enters.

NEW ANGLE. As STEED opens the door to enter we see DAVID PAXTON standing nervously in the centre of the room.

39. INT. STEED'S BEDROOM. EVENING.

STEED closing the door.

STEED

I think you've got the wrong room,  
old chap.

DAVID, tense and agitated, walks round the room as he talks in a fast nervous voice.

DAVID

Not at all. Matter of fact, just  
admiring the bed, lovely piece of  
work ... lot of trouble though,  
You know, funny effect they always  
have on me.

STEED  
(Baffled)

I'm not surprised.

DAVID

Yes. Never can sleep. When I do,  
nightmares.

STEED reacts. DAVID walks quickly to windows.

DAVID

Lovely view from here, love the  
gardens, especially in summer. Cellars  
are handy too. Like to meet you  
there. Later.

STEED

In the garden?

DAVID

Cellar. Can't explain. Must talk.  
Beautiful painting this. Always  
like his work. ... About the dreams.  
It is a bit dreamy isn't it.

STEED

Alright. What time?

DAVID

Later. Should be a nice night, full  
moon too. Love the moon. Specially  
around midnight. It's very xxx  
interesting at midnight.

STEED

I'll be there. Any particular  
~~sort~~ <sup>VINTAGE</sup> you'll be drinking? ~~out~~  
~~out~~

DAVID  
(Leaving)

Love champagne. Always have,  
Like the fifty-five best. Much  
more to it.

STEED follows him to the door. He exits.

STEED

I'm sure there is.

STEED closes the door, turns with a very puzzled expression.  
He shrugs, takes his cigarette case from the dresser and  
exits.

40. INT. LOUNGE. EVENING.

40.

EMMA and BRANDON, with a group of people, are pulling  
a giant Christmas cracker. Everyone is laughing. The  
cracker bursts. From her half EMMA takes an expensive  
necklace. Everyone applauds. BRANDON puts it round her  
neck. He gestures to a waiter who has some mistletoe  
suspended from a pole. While Brandon is fastening the  
necklace the waiter holds the mistletoe over them.  
BRANDON looks up, mock surprise.

BRANDON

Well now, fancy that!

EMMA

Yes, just fancy.

BRANDON kisses EMMA, breaks off a sprig of mistletoe and  
gives it to her. General applause and laughter.

BRANDON

There's plenty more where that  
came from, my dear.

EMMA

I'm sure there is.

BRANDON beams at her, picks up another cracker.

BRANDON

Now who's next?

There is a friendly scuffle and a woman gets hold of  
the other end. EMMA, turning away, is confronted by STEED.

(STEED  
Dry)

Enjoying yourself?

EMMA

Every minute.

STEED

Splendid.

STEED takes EMMA by the arm and leads her a little way from the group, pauses to take two glasses of champagne from a passing tray and gives one to her.

STEED

Chap by the name of Paxton. David I think. See what you can find out about him.

EMMA

Anything in particular? Or are you just trying to palm me off?  
INTERCUT shot of FELIX talking to JANICE, STEEDX sees them.

STEED

*Perish the*  
~~Terrible~~ thought. Actually, he's dying to tell me something vitally important but seems to be scared out of his wits.

EMMA

Ah. Is he here now?

9

STEED

Haven't seen him. He's a bit of a chatterer, but you'll get used to him. ... Oh. May I?

STEED takes the sprig of mistletoe from her. She is a little surprised, but smiles.

EMMA

Well, well....

STEED

Rather handy for introductions.

STEED winks, walks away. EMMA glares furiously after him.

CUT TO FELIX with JANICE.

FELIX

I told him to be here. You can't er...?

JANICE concentrates, wrinkles brow.

JANICE

Hmm, not in the room. Bit crowded for -- ah. (SURPRISED)  
He's in the cellar.

FELIX

What!

JANICE

Rather drunk!

FELIX gives an exclamation of disgust and leaves quickly. JANICE turns back to her drink, which is on a table. She picks it up. A hand appears, drops a mistletoe berry into the drink.

NEW ANGLE. JANICE turns, STEED is beside her, smiling.

STEED

Makes the world of difference.

JANICE  
(Smiling)

Who for?

STEED

Me, of course.

JANICE smiles, takes another glass of champagne and hands it to STEED.

JANICE

Join me?

STEED

I was hoping you'd ask.

JANICE takes a berry from the sprig he is carrying and drops it into his drink. She lifts her glass, giving him a "look".

JANICE

To Santa Claus.

STEED

Lucky fellow.

41. INT. CELLAR. EVENING.

41.

The cellar is dimly lit, lined with racks of bottles and casks of wine. A stairway, old and festooned with cobwebs, leads down into it. A door opens above, the stair light goes on and JENKINS appears, looking round with difficulty.

JENKINS

Mr Paxton?

There is no answer. JENKINS reaches the floor, moves forward searching for DAVID. He almost stumbles over some feet.

NEW ANGLE. DAVID, with a magnum of champagne in one hand, looks up and smiles blearily.

DAVID  
(drunken)

Ah, Jenkins...Come and have a snort.

JENKINS

Doctor Teasel wants you upstairs.



DAVID  
(Drunkenly)

Too bad ... Important appointment.  
... Have a bottle on the house.

DAVID holds out the bottle, JENKINS, suddenly vicious, slaps the bottle out of his hand so that it shatters on the floor, DAVID looks mildly astonished, JENKINS pulls him roughly to his feet.

DAVID

Hey, steady on!

JENKINS

You were warned, Paxton!

JENKINS starts to slap DAVID hard, turning the slaps into brutal blows that finally knock him to the floor unconscious. With a disgusted look, JENKINS exits.

42. INT. LOUNGE. EVENING.

42.

The party in full swing. STEED and JANICE.

STEED

And how long are you staying?

JANICE

It's hard to say, really. You see, I'm here on business.

STEED

Are you, now? You hardly seem the business type?

JANICE  
(Smiling)

I work with Doctor Teasel. Have you met him?

STEED

Yes, charming fellow. We had quite an interesting chat.

JANICE

I'm not surprised, He's one of the finest psycho analysts in the country!

STEED  
(Reacting)

Really...?

CUT TO FELIX on other side of the room, JENKINS has just reached him.

FELIX

Well?

JENKINS

Drunk alright. I worked him over,  
but he's useless.

FELIX

Blast! We'll have to go ahead without  
him!

FELIX turns towards the quartet and gestures to the drummer.  
There is a roll of drums and clash of cymbals.

CUT TO:

JANICE and STEED.

JANICE

Oh, there's my cue.

STEED

Cue?

JANICE

Yes. Come on.

JANICE takes STEED by the hand and starts to lead him  
towards the small platform. STEED, puzzled, follows.

NEW ANGEE. BRANDON bounces onto the platform, holds up  
his hands for silence.

BRANDON

Ladies and gentlemen, I trust you're  
all enjoying the festive spirit ~~vv~~,  
but before you've enjoyed too much of  
it, I'd like to introduce one of my  
charming guests who has kindly offered  
to challenge your perception. Ladies  
and gentlemen -- Miss Janice Crane.

There is general applause. JANICE gets onto the platform,  
still pulling STEED with her. INTERCUT a "look" from EMMA  
as STEED gets onto the platform.

JANICE

Thankyou. Mr John Steed has very kindly  
offered to help me in these little  
illusions, so first I'll ask him to  
blindfold me. ... Please.

STEED, shrugging, takes out his handkerchief and folds it  
carefully, tying it round her head. While he does this  
JANICE explains to the audience.

JANICE

I'm now going to ask Mr Steed to  
move among you, stopping at random  
and taking some item from the  
person nearest to him. I shall try to  
tell you what these items are. ...  
Are you ready?

STEED

Why not?

PAN STEED among the guests, he passes EMMA and shrugs at her "look". He reaches a woman who giggles when he stops. She opens her handbag and gives him a compact which he holds in front of him, standing with his back to JANICE.

JANICE

Ah, yes. ... You have a powder compact, belonging to a ... Mrs Rawlings.

The woman nods. STEED hands the compact back. There is applause as STEED moves to the next person, a man. He takes his wallet.

JANICE

You now have a wallet...containing about thirty pounds in notes and a driving licence made out to a Mr Peterson.

STEED  
(To man)

May I?

He nods. STEED opens the wallet, nods.

STEED

Correct.

Another burst of applause. STEED moves on.

CUT TO: FELIX and MARTIN. They are watching intently.

MARTIN

How much longer, Doctor?

FELIX

Soon. She knows what she's doing.

NEW ANGLE. LONG SHOT of room. JANICE is naming a new article.

JANICE

A small diamond brooch with a centre ruby ... It belongs to Mrs Jacobs.

A burst of applause. CUT BACK to FELIX and MARTIN.

FELIX

Alright, you'd better get ready.

MARTIN

It won't be easy without David.

FELIX  
(Sharp)

Then you'll have to work harder, won't you!

MARTIN moves away, FELIX looks towards JANICE.

NEW ANGLE. The audience is applauding as STEED helps JANICE to take off the blindfold. She then picks up two sealed packs of cards, opens them and hands one to STEED. JENKINS has moved to the front of the audience and is ready when JANICE hands the other pack to him.

JANICE

Thankyou. Now for this next illusion I need complete concentration from you all. I shall ask the butler to take any card from the pack he is holding and hold it up so that you can all see. ... Now, if you all concentrate hard enough we should be able to get Mr Steed to select the same card from his pack ... without having seen the first.

There is an "OH" and scattered remarks from the audience. STEED, looking slightly uncomfortable, waits with the pack in his hand. A small table is placed in front of him and JANICE takes the cards, spreading them face down in front of him. She stands back.

STEED  
(Sotto voce)

I hope you know what you're doing.  
I'm a rotten card player.

JANICE  
(Smiling)

Don't worry, Mr Steed. ... Can we have the first card, please.

The BUTLER takes a card, holds it up facing the audience.

JANICE

Now will you all please concentrate.  
Think the card at Mr Steed.

STEED relaxes, smiling, then suddenly goes tense. He shakes head slightly. CLOSE SHOT. JANICE. Her eyes staring.

MUSIC CUE: TELEPATHIC THEME.

NEW ANGLE.

TRACK IN TO CLOSE UP of STEED. He is tense and worried. We hear JANICE'S voice as though from a ~~img~~ great distance.

JANICE  
(F/X. OOV)

Take a card, Mr Steed.

STEED looks down. CUT TO his hand, which seems to reach out by its own volition and pick up a card. He holds it up.

NEW ANGLE. The audience applaud. STEED recovers slightly, but JANICE, watching him closely, gestures to JENKINS. He holds up another card and the audience go quiet.

JANICE

Once again, please.

STEED grimaces, worried.

FAST MONTAGE of shots, building up TELEPATHIC THEME and bringing in SOUND of tinkling bells, starting to echo.

MONTAGE: JANICE, eyes staring at STEED. FELIX, intense, triumph. ~~EMMA~~, worried. STEED, tense and strained. MARTIN, semi-trance. The audience, silently concentrating. STEED, trying to resist, swaying slightly on his feet. JANICE, eyes hard and staring.

SOUND: Echoing bells, louder. Distant laughter.

The audience, beginning to shimmer and go out of focus. STEED, eyes wide, growing desperate. FELIX, watching.

CLOSE on EMMA. She looks round, then at STEED, very concerned. Carefully she drops her champagne glass. With the shattering of the glass the MUSIC and SOUND F/X stop.

NEW ANGLE. STEED shakes head, recovers. He quickly picks up a card, holds it up to the audience. There is a collective "AW" of disappointment.

STEED

Oh, what a pity. Very interesting, though.

STEED steps quickly off the platform. JANICE, covering her anger with an effort, turns to the band and nods. They start to play.

NEW ANGLE. STEED with ~~JANICE~~<sup>EMMA</sup>, moving away.

EMMA

You look as though you need a drink.

STEED

Yes. ... We really must be more careful with the glasses, though.

EMMA, a "look". They move towards a waiter.

FADE OUT.

FADE IN:

43. INT. MAIN HALL. NIGHT.

43.

Two guests are climbing the stairs. BRANDON STOREY, slightly drunk, stands in the centre of the hall. JENKINS waits nearby.

BRANDON

Good night.... And a Merry Christmas, to you both.

They wave from the landing. BRANDON staggers, JENKINS moves to him.

BRANDON  
(Drunkenly)

*Well,*  
~~I think~~ it's time for me to retire, Jenkins. Do you think we can negotiate our way up those stairs?

JENKINS

I think so, sir.

BRANDON

Good. Excellent.

JENKINS helps BRANDON up the stairs with some difficulty. About halfway up he starts to stagger down backwards. JENKINS quickly grabs him by the arm, changes position so that he can support him from behind. BRANDON starts to laugh.

BRANDON

Nearly foxed you there, eh? ... Here we go, then. ... Oh, don't forget to hang up my Christmas stocking, there's a good chap.

JENKINS

I've got it all ready, sir.

They reach the landing and go out of sight. A clock starts striking midnight. There is a rustle in the trees and STEED steps out, followed by EMMA.

STEED

You say the cellar's along there?

He gestures to a passage leading off the HALL.

EMMA

Yes.

They move towards it, passing the clock which is striking.

STEED,

Ah, Christmas Day. Merry Christmas, my dear.

STEED kisses EMMA, who is more concerned with getting out of sight.

EMMA

You could wait until we're out of the hall.

STEED

What! And do it in the cellar?  
Really, ~~XXXXXXXXXX~~ Mrs Peel!

EMMA, a "look". They move into the passage.

44. INT. CELLAR. NIGHT.

44.

The stair light goes on and STEED enters with EMMA. There is an eerie atmosphere to the scene as they reach the cellar and walk down the racks of wine.

EMMA

He said he'd be here?

STEED

On the croak of midnight.

EMMA grimaces. STEED steps in the broken glass from the bottle JENKINS smashed. He looks down.

STEED

I hope that wasn't a fifty-two.

They look around in the shadows.

EMMA

There should be another light somewhere.

STEED

Hmmm. Strange he isn't here.

EMMA is looking for the light switch, finds it in a corner.

EMMA

(Switching light on)  
Unless the festivities were too much for him?

EMMA is facing STEED. He freezes, looking at the wall beside her. She turns, following his ~~awkward~~ gaze.

NEW ANGLE. On the wall is the shadow of a body, hanging, swinging slightly.

CLOSE SHOT. EMMA. She reacts, shocked, turns round looking up.

NEW ANGLE. The body of DAVID PAXTON is hanging from a beam beside the cellar light.

MUSIC CUE.

FADE OUT:

---

COMMERCIAL BREAK. U.K. U.S.A

---

FADE IN:

REK 45. INT. STEED'S BEDROOM. NIGHT.

45.

STEED is lying on the bed, EMMA sitting in a chair.

EMMA

...But if only we knew what he meant to tell you?

STEED  
(thoughtfully)

I could hazard a guess.

EMMA

Please do!

STEED

He mentioned nightmares, so that bears out the theory that someone is....?

EMMA  
(Sceptical)

Maybe he's had them himself?

STEED

Hmmm. ... And then there was the way he spoke. Kept chattering on as though....

STEED looks at EMMA suddenly and snaps his fingers.

STEED

Of course!

EMMA  
(A "look")

But naturally! ... Of course what?

STEED

How much do you know about telepathy?

EMMA

Oh now really...?

STEED

Just think about it. I'm getting these dreams, they involve things I couldn't possibly know, Marshall, the Christmas trees, Paxton. Then there's that business at the party tonight. Suddenly I began to feel as though I was back in the nightmare again.

EMMA  
(Doubtful)

Then you think Janice Crane is...?

STEED

Why not? The business ~~xxxxxx~~ with the wallets and compacts was quite convincing.

EMMA

But that's a standard act. I've seen it a dozen times.

STEED

With the assistant a total stranger?

THEY look at each other.

EMMA

Well.... There have been various



EMMA  
(Continued)

studies of telepathy. More than one research group have offered conclusive proof that it exists. ... But only in a basic form -- detection of symbols, cards, things like that.

STEED

Suppose it was more than that?  
Someone who is extremely advanced?

EMMA  
(Slowly)

Or a group?

STEED

Group?

EMMA

There is a theory -- American I think -- that suggests a group of people only slightly telepathic could increase their power <sup>by</sup> linking their minds. A mental rapport.

STEED

Right. That gives us Doctor Teasel, Janice Crane ... and probably David Paxton. ... (GRIM) It explains something else as well, Marshall. No wonder there were leakages from his department.

EMMA suddenly realizes a danger.

EMMA

But Steed....

STEED  
(Continued)

And now I know what they want from me!

EMMA  
(Urgently)

Steed! Look, if they can read ~~your~~ minds then everything we're saying is being heard!

THEY look at each other, shocked.

CUT TO:

46. INT. PROJECTION ROOM, NIGHT.

46.

FELIX stands watching JANICE, she is concentrating. MARTIN SITS to one side, nervous. JANICE opens her eyes, worried.

JANICE

I don't know, he's very strong.  
But there's something....

FELIX  
(Sharp)

What?

JANICE  
(Thoughtful)  
~~Thoughtful~~

I can't understand it. He's suddenly started to resist -- as though he knew!

FELIX and JANICE look at each other, worried. MARTIN, close to panic, reacts.

MARTIN

I told you that illusion act would be a give-away! I told you!

FELIX  
(Hard)

Be quiet! ... It has to be more than that.

JANICE  
(Softly)

Of course, it doesn't really matter.

FELIX gets her point, nods slowly in agreement.

FELIX

True.

JANICE

His resistance to the dream is so low now he can't possibly hold out through the night.

FELIX

(NODDING) And once we've opened his subconscious he ceases to be of importance.

MARTIN  
(Tense)

You've still got to get him to sleep.

FELIX  
(Smiling)

You know your trouble, Martin? ...You lack imagination.

FELIX goes to the wall and presses a button. He is smiling, confident again.

47. INT. ~~STIKKINXANBERSON~~ UPPER LANDING. NIGHT.

47.

EMMA, carrying a gift-wrapped package, comes out of her room and crosses to STEED. She opens the door, reacts with alarm, and rushes in.

STEED is lying on the bed in his dressing gown, apparently asleep. EMMA hurried to him, shaking him roughly.

EMMA

Steed! For heavens sake!

STEED opens his eyes, giving her a "look".

STEED

Just meditating, my dear.

EMMA  
(Concerned)

And suppose they'd ~~xxxx~~ put~~ting~~  
you to sleep?

STEED

You've only been away two minutes.

EMMA looks at him angrily, then thrusts the present at him.

EMMA

Here. Merry Christmas!

STEED  
(Taking gift)  
Oh, you shouldn't.

EMMA

I know.

STEED opens the package. Inside is a black box with a lever. He looks at it, smiling, although he hasn't the faintest idea what it is. He tries to open it, but can't. There is a small lever on the side.

STEED

Now isn't that nice. What I've  
always wanted.

EMMA

Good. ... What is it?

STEED

As a matter of fact, I was just  
going to ask you.

EMMA, a "look", leans over and presses the lever. There is a winding of gears, the top of the box slowly opens and a hand comes out, switches off the lever and returns into the box. They laugh.

(DIRECTOR NOTE: This gadget can be bought, although my description may not be too accurate. Basically it is a box with a hand which turns off the switch that turns it on. Popular executive toy in the U.S.)

EMMA  
(Smiling)

It's quite useless.

STEED

Yees. Still, it's the thought  
that counts.

STEED crosses to the dressing table and takes a small  
gift from a drawer. He hands it to EMMA.

STEED  
(Continued)

I'll bet you thought I'd forgotten.

EMMA opens the gift. Inside is a seemingly normal fountain  
pen. She is a little surprised, and knowing STEED a little  
suspicious.

EMMA

Oh...Very nice. Thankyou.

STEED

It's quite handy, really. ...  
Just one thing -- be careful how  
you handle the clip.

EMMA  
(Suspicious)

Why?

STEED

Oh, just a precaution.

EMMA

It blows up!

STEED

Good heavens, no.

EMMA, a "look".

STEED  
(laughing)

Actually it's rather fun. Instead  
of holding ink -- it's full of  
tear gas!

EMMA  
(Sarcasm)

Just what I've always wanted.

STEED

You never know. Specially  
designed for girls who like to  
live dangerously!

There is a knock at the door and they are both immediately  
on their guard.

STEED crosses to the door, opens it. JENKINS is outside with a tray holding two glasses of hot milk and a bottle of brandy.

JENKINS

Mr Storey heard you were still awake, sir, and thought you might like a nightcap.

STEED

Oh, very kind of him.

JENKINS keeps one hand under the tray out of sight, with the other he takes up the bottle.

JENKINS

Will you have some brandy in it, sir?

STEED

Hmmm, yes. Just a little.

JENKINS pours in a little brandy, puts the bottle back on the tray and offers the glass to STEED. He takes it casually. JENKINS turns to EMMA so that his back is towards STEED.

JENKINS

I suppose you'll want to take yours in your room -- won't you, madam?

EMMA

Oh, I....

She steps, looking at JENKINS with frozen expression.

NEW ANGLE. JENKINS is looking politely at EMMA, but is pointing a gun at her from under the tray.

JENKINS

Would you care to leave now, madam?

NEW ANGLE. EMMA looks quickly at STEED, but he is casually sniffing his milk with appreciation.

STEED

Delightful combination.

EMMA

Yes. ... Yes, thankyou.

STEED

My, we are getting conventional, aren't we.

EMMA

Goodnight, Steed.

STEED gestures, they exit. He turns back to his milk.

EMMA and JENKINS outside STEED'S room. EMMA pauses, JENKINS gestures with the gun.

JENKINS

Straight ahead.

They walk along the passage until they are crossing the landing which looks down at the hall. ~~JENKINS pauses,~~

~~EMMA looks at him, then back at the door.~~  
~~JENKINS looks at her, then back at the door.~~

~~EMMA looks at him, then back at the door.~~

~~JENKINS looks at her, then back at the door.~~  
~~EMMA looks at him, then back at the door.~~

~~JENKINS~~

~~EMMA looks at him, then back at the door.~~

~~JENKINS looks at her, then back at the door.~~  
~~EMMA looks at him, then back at the door.~~

~~EMMA looks at him, then back at the door.~~

~~JENKINS looks at her, then back at the door.~~  
~~EMMA looks at him, then back at the door.~~

~~JENKINS~~

~~EMMA looks at him, then back at the door.~~

EMMA

I suppose the milk is drugged?

EMMA pauses, turning casually for the answer.

JENKINS

Let's just say ~~it's~~ -- it makes the perfect nightcap. ... Move!

On "move" EMMA takes a fast sidestep, knocks the tray and glass of hot milk into JENKINS' face. For a brief moment he tries to evade the hot milk. EMMA grabs his wrist, bangs his hand hard against the wall so that he drops the gun. JENKINS staggers forward, half-blinded by the hot milk. EMMA hits him hard behind the ear and he goes down like a log.

She runs for STEED'S room, reaches it, throws open the door and stops.

SIDE ANGLE.

EMMA

Steed!

MUSIC CUE.

FADE OUT.

STEED stands in the centre of the room with the empty glass in his hand. EMMA enters, looking at the empty glass, horrified.

EMMA

It was drugged!

STEED

Naturally. ... That's why I poured it all away!

STEED gestures to a corner basin. EMMA gives him a "look" and relaxes with relief.

STEED

And the butler?

EMMA

Sleeping it off.

STEED

Clever girl,

EMMA  
(Impatient)

But you see what this means?  
They've only one reason for  
wanting you asleep!

STEED

Exactly. A few minutes for the  
drug to work, then they'll start  
putting the 'fluence on. We've  
not much time, but first we'll take  
care of the butler.

STEED and EMMA exit.

STEED and EMMA move to the butler. STEED picks him up by the shoulders, EMMA by the legs. They start to carry him towards the bedroom. STEED pauses near the door, shakes his head, tense.

STEED

They're starting.

EMMA

The dream?

STEED

Yes. Have to talk random. ... Time  
for the races. Must be off soon. Make  
good time. Get to the post first.

THEY enterx STEED'S room carrying the butler.

MARTIN sits nervously while FELIX stands over JANICE waiting. JANICE speaks in a flat, emotionless voice.

JANICE

He's still awake. ... Not reacting well.

FELIX  
(Tense)

What the devil's Jenkins playing at! ... We'd better use distortion. Martin?

FELIX gestures to the mirror room. MARTIN is reluctant.

MARTIN  
(Nervous)

I don't like the way he's thinking. Something's gone wrong.

FELIX

Shut up! ... (HARD) You're forgetting, there's no defence against the dream. None!

JANICE  
(Alert)

Wait a minute. Yes, he's relaxing. Feels tired!

FELIX

Ah! ... Come on then, move!

MARTIN hurries quickly to the mirror room. FELIX sits beside JANICE. As MARTIN opens the door to the mirror room there is the glare of reflected light, then he closes it. From his chair FELIX switches the projector on.

JANICE

On the count of three, doctor.

START SLOW TRACK IN TO CLOSE UP OF FELIX as JANICE counts.

9 JANICE  
(Continued)

One...Two...Three.

FELIX takes deep breath, his eyes go wide, staring ahead.

DISSOLVE TO:

53. INT. STEED'S BEDROOM. NIGHT.

53.

STEED is lying on the bed, EMMA looking on, worried.

EMMA  
(Tense)

It's too risky, Steed!



STEED

Only chance to find out what they're  
up to. ... Love that hair-do, suits  
you. ... Bring me out if the going  
gets rough. ... Pity about the snow,  
would have preferred a white Christmas.

EMMA

But we don't know what you're up  
against! Suppose I can't wake you?  
mpf

STEED

Never could stand cold water, or  
a slap or two ... Gives me a shocking  
temper ... Must make a resolution  
about that. ... Night night!

EMMA

Steed!

STEED  
(Drowsy)

The dream's starting. ... Only  
way we can find out who and where  
they are. ...

STEED goes to sleep. EMMA, tense and worried, watches him  
closely.

TELEPATHIC MUSIC THEME.

CLOSE SHOT. STEED.

He suddenly grimaces, as though in pain. He starts to twist  
and turn, as though in some desperate struggle. His face  
twists with fear, starting to perspire.

CLOSE SHOT. EMMA.

She watches, anxious. Uncertain whether or not to wake him.

54. INT. PROJECTION ROOM. NIGHT.

54.

TELEPATHIC MUSIC THEME.

CLOSE on the eyes of FELIX and JANICE, staring ahead.

NEW ANGLE. The projected picture of STEED.

SUPER IMPOSE CLOSE SHOT OF STEED'S face, tormented, as he  
fights the dream.

FADE OUT SUPER.

55. INT. STEED'S BEDROOM. NIGHT.

55.

INCREASE MUSIC. SOUND F/X echoe of bells.

STEED, stiff and resisting with all his strength, is breathing  
heavily, perspiration covering his face. EMMA, suffering  
with him, suddenly starts to shake him.

EMMA

Steed, that's enough! Wake  
up, Steed!

She gets no response. She starts to slap his face.

EMMA

Steed, can you hear me!

Desperately EMMA slaps him really hard a number of times. He wakes up, blinking, then sitting up rubbing his cheek.

STEED

That felt as though you enjoyed it!

EMMA

The dream? What happened?

STEED looks blank for a moment, then gets off the bed quickly.

STEED

We were right, it's Teasel and the Janice girl. Another chap too, couldn't get much on him.

EMMA

But where are they?

STEED

(Thinking hard)

A room, and a spotlight -- shining right at me. ... Another room -- books -- weapons ... A naked woman on a white horse.

EMMA

A what!

STEED

Well it was my dream, you know. ... Come on, and start thinking nonsense.

They start to leave.

EMMA

With you that's easy!

They exit.

56. INT. UPPER LANDING. NIGHT.

56.

STEED and EMMA walking towards the stairs.

STEED

Mary had a little lamb, its fleece was white as snow.....

EMMA

~~Mary had a little lamb, its fleece was white as snow.....~~  
Lamb's alright, but I prefer roast beef, with a strong mustard.

STEED

STEED

And a good rich burgundy ... A  
Romanée-Conti -- Fifty-three, I  
think.

They reach the stairs, start to descend.

EMMA

Good year. My aunt went to South  
Africa then. ... Sent a card.

R

STEED

Always have mine sent from the  
South of France!

EMMA, a "look". STEED gestures, they move slower as they  
reach the bottom of the stairs.

STEED  
(Sotto Voce)

No talking. Random thoughts, though.  
... Like Alice.

EMMA

I'll get my ~~glass~~ looking glass.

They cross the hall. STEED pauses, quietly opens door to  
Library. He enters, EMMA following.

57. INT. LIBRARY. NIGHT.

57.

They enter the room. EMMA sees the painting over the  
fireplace.

EMMA

Your naked lady rides again.

STEED'

Marvellous sport. ... Doesn't  
sit it very well, though ...  
~~Natxushxstxpatxrxshxixkixkx~~  
Can't see her playing much polo.

STEED is examining the painting, particularly the frame.  
He notices the candle stick, tests it lightly, motions to  
EMMA who stands to one side. He pulls the candlestick and  
the bookcase swings out. There is the glare of reflected  
light. STEED reacts, surprised.

58. INT. PROJECTION ROOM. NIGHT.

58.

FELIX, angry, is standing over JANICE who is looking worried.  
MARTIN, nervous, stands by the projector.

FELIX

What went wrong? I thought we  
had him?

JANICE

We did. No one should have been  
able to break out of that.

FELIX

Unless he had help?

JANICE

Yes.

FELIX

Martin, better see if you can find Jenkins.

MARTIN  
(Nervous)

But suppose Steed knows..?

FELIX  
(Sharp)

Steed knows nothing!

FELIX looks at JANICE who nods.

JANICE

He seems very confused, that's all.

MARTIN shrugs, exits into the Mirror Room.

59. INT. MIRROR ROOM. NIGHT.

59.

OPEN on MARTIN as he closes the door behind him. It has a normal mirror facing. He turns. Stops in shocked amazement.

NEW ANGLE. The room is lined with various distorting mirrors. Bright lights above illuminate them. Into each mirror steps the image of STEED, distorted into a variety of shapes. MARTIN opens his mouth to cry out. EMMA chops him behind the ear and he falls without a sound.

NEW ANGLE. STEED moves to her, helps to pull the body to one side. He picks up a Santa Claus suit.

STEED

That explains the nightmare.

EMMA nods. They stand on either side of the door. STEED grips the handle.

60. INT. PROJECTION ROOM. NIGHT.

60.

JANICE is frozen, eyes wide, concentrating. FELIX is looking at her.

FELIX

What's wrong?

JANICE

I don't know. I've lost Martin!

FELIX

Lost Martin! ~~Max~~ Don't be ridiculous.

JANICE  
(Worried, Puzzled)

He just -- went off...

CLOSE SHOT. FELIX.

He suddenly suspects what has happened.

FELIX  
(Fast)

Steed! Where is he?

STEED  
(OOV)

Right here, Doctor.

NEW ANGLE. FELIX and JANICE turn quickly. STEED and EMMA stand just inside the door. JANICE looks at STEED, astonished, then her eyes widen.

JANICE

He knows the plan! All of it!

STEED and EMMA are moving forward. FELIX, desperate, dives towards a desk. STEED runs to intercept him, JANICE tries to tackle EMMA.

FELIX reaches the desk, ~~springingxxxxxxkxxxxxx~~ but before he can get a drawer open STEED reaches him and they struggle. FELIX, vicious, staring hard at STEED as though to break his resistance. He pushes STEED away. Pulls open the drawer, starts to pull a gun out. STEED, using his foot, slams the drawer closed on FELIX'S hand. He screams. STEED releases the pressure, opens the drawer and takes out the gun.

STEED

Dangerous things these, doctor!

CUT to EMMA and JANICE fighting. EMMA throws JANICE across the room, moves towards her as she staggers to her feet. JANICE pushes the projector over, narrowly missing catching EMMA with it. Looking desperately towards FELIX, JANICE makes a run for the door to the Mirror ROOM. EMMA tries to reach her, but before she does the door opens and BRANDON STOREY enters. He is dressed in a nightshirt, dressing gown, and nightcap. He beams at them all, everyone stopping -- almost self-conscious!

BRANDON

Well, well, well, we do seem to be having a Merry Christmas! And my dear Mrs Peel -- so late for you to be up.

STILL smiling, BRANDON pulls out a gun and levels it at STEED and EMMA.

BRANDON

I think I'd better take the gun, Mr Steed. What a pity, I was sure you were going to be the life and soul of the party!

STEED gives him a hard look carefully puts the gun on the desk.

STEED

Of course. They had to be your  
er -- prot~~eg~~es. ... Or should I  
say -- comrades?

BRANDON

Say what you like, my dear Steed,  
I'm afraid it's time your little  
nightmare came to an end. ...  
(SHARP, to FELIX) What went wrong?

FELIX, uncomfortable, shrugs.

STEED  
(Smiling)

I'm very strong-willed.

BRANDON

Really? ... Let me tell you how we  
perfected our technique. In the early  
stages we used subjects who were first  
given pentathol. We then bombarded their  
minds with distorted images until they  
were on the verge of insanity. ... Quite  
powerless to <sup>prevent</sup> us probing all the secrets  
of their subconscious. ... Felix!

STEED has grown increasingly tense during BRANDON'S description. He looks from side to side, desperately, as FELIX goes to a cupboard and takes out a syringe and phial of pentathol. STEED looks at EMMA.

NEW ANGLE. EMMA, with extreme caution, has moved her foot so that it is resting on the edge of the projection table. This is heavy, made of metal, with wheels on the legs for easy movement. EMMA gives STEED a warning look.

NEW ANGLE. FELIX is moving towards STEED with the syringe. STEED and EMMA act simultaneously, STEED grabbing FELIX by the wrist and swinging him across the room to crash into the screen. EMMA, pushing the trolley table hard, sends it straight at BRANDON. He tries frantically to avoid it, but is caught and thrown against the wall. EMMA tackles him, knocking the gun from his hand, JANICE jumps on EMMA'S back enabling BRANDON to break loose and exit into the mirror room. STEED, halfway across the room, pauses to help EMMA, but as she throws JANICE hard he shrugs and runs after BRANDON.

HOLD on JANICE and EMMA fighting. CUT to FELIX, dazed, but recovering. He looks towards the desk where STEED put his gun. INTERCUT the gun. FELIX starts to crawl towards it.

CUT TO:

61. INT. LIBRARY, NIGHT.

61.

BRANDON, close to panic, is opening a desk drawer. STEED enters from the Mirror Room on the other side of the room. BRANDON pulls a gun from the drawer and shoots wildly. STEED dives behind a chair, taking an African spear from a display in the corner.

CLOSE SHOT. BRANDON.

He is not a man used to fighting and he is close to panic. He looks wildly, breathing heavily.

BRANDON

It's no use, Steed. Come on out.

NEW ANGLE. STEED throws the spear hard, causing BRANDON to leap to one side. While he is off balance STEED grabs a crossbow from the wall and ducks behind another chair.

NEW ANGLE. STEED behind the chair checking the crossbow. It is fully wound and loaded with a bolt.

STEED  
(Shouting)

Nice of you to keep your collection in such good order. I've always wanted to use a crossbow!

NEW ANGLE. BRANDON, afraid, holds the gun tightly in front ofx him and backs towards the Mirror Room.

BRANDON

Felix? ... Felix!

There is no answer. STEED shows himself briefly with the crossbow. BRANDON shoots, enters the Mirror Room. STEED, moving quickly, runs to the door, steps in and to the side.

62. INT. MIRROR ROOM. NIGHT.

62.

~~MIRROREX~~ BRANDON, centre, is about to open the door to the Projection Room. He's desperately afraid, the gun shaking in his hand. A mirror on either side of him suddenly shows STEED with the crossbow.

STEED  
(Reflected)

~~MIRROREX~~

It's a rotten way to spend ~~the~~ Christmas, don't you think?

BRANDON, turning quickly, looks around in horror.

WIDE ANGLE. STEED is reflected in every mirror in the room, most of them distorted, so that BRANDON sees about twenty images.

NEW ANGLE. BRANDON starts to fire wildly at the images of ~~THE~~ STEED. INTERCUT with various Mirrors shattering. CLOSE SHOT. STEED. He shoots the crossbow. CLOSE SHOT. BRANDON. He screams, a bolt in his shoulder. Dropping his gun he sags against the wall. STEED walks up to him, looks at the wound.

STEED

Dear, dear. Messy things, aren't they!

STEED opens the door to the projection room. The room is full of tear gas. EMMA staggers out, coughing, tears running down her cheeks.

STEED

What on earth....?

EMMA  
(Disgusted)

That damned fountain pen!

STEED starts to laugh, ~~kniping~~ FELIX and JANICE stagger out of the room coughing.

EMMA, a "look".

63. EXT. SLEIGH, DAY.

63.

OPEN ~~GL~~ CLOSE on STEED and EMMA wrapped in scarves and heavy coats.

STEED

Pity about the Christmas dinner.  
I was rather looking forward to it.

EMMA

Next Christmas, remind me not to invite you.

STEED

Oh, I don't know. At least we won't starve.

PULL OUT. They are in a sleigh with a heavy fur rug across their laps. STEED has an immense turkey on a silver tray and is slicing a piece off.

STEED

Dig in!

EMMA gives him a "look". He reaches down and brings up a bottle of champagne, pouring a glass.

LONG SHOT of the sleigh, going on down the road.

MUSIC CUE.

~~RXXXXXXX~~

FADE OUT:

COMMERCIAL BREAK U.S.A.

FADE IN:

END CREDIT TITLES.

FADE OUT