

# MASTER SHOOTING SCRIPT

342

B+W

"THE AVENGERS"

"THE HOUSE THAT JACK BUILT" 23

by

Brian Clemens

IN WHICH STEED TAKES A WRONG TURNING...  
AND EMMA HOLDS THE KEY TO ALL.

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Associated British Elstree Studios,  
Boreham Wood,  
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THE AVENGERS

THE HOUSE THAT JACK BUILT

FADE IN:

1. EXT. CLOSE SHOT. SIREN. DAY. 1.

CLOSE ON SIREN wailing out an urgent warning. HOLD IT - then, as the SOUND OF SIREN starts to FADE:

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

CLOSE SHOT. TWO BLOODHOUNDS - bursting through bushes AT CAMERA - baying loudly.

PULL OUT TO REVEAL that they are on a long leash held by JACKSON, a wiry man in Prison Warder's uniform - under his arm he carries a shotgun.

STAY WITH JACKSON AND DOGS as they plunge through undergrowth.

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

PICK UP MARTIN - a hard faced, very tough looking Prison Warder - searching another part of wood - the BAYING OF THE HOUNDS can be heard faintly nearby.

MARTIN too carries a shotgun. Grimly he moves through undergrowth - searching it.

4. EXT. WOODED COUNTRY. DAY. (LOCATION) 4.

JACKSON & DOGS - plunging on.

5. EXT. WOODED COUNTRY. DAY. (LOCATION) 5.

MARTIN searching thick undergrowth - he has obviously left the main body of the hunt - because the BAYING OF THE HOUNDS can only just be heard here... and as he moves deeper into undergrowth - we FADE DOWN SOUND OF HOUNDS and lose it altogether - so that the CRACKLE OF UNDERGROWTH is very prominent.

MARTIN moves slowly, surely, expertly - surveying left and right - holding his shotgun always at the ready.

Now he stops as he hears a TWIG CRACK nearby - he turns towards the sound - sees some bushes moving slightly - cautiously moves towards the area - about halfway, he has to pass a tree in DEEP F.G. At the instant he passes it - startlingly - frighteningly - a huge brawny forearm is clamped across his throat. His attacker half drags him back behind the tree - screening the actual murder - but we see the shotgun slip from MARTIN's fingers - then we see his hand - just around the tree - fingers biting into the bark for some moments - then relaxing in death - then MARTIN's HAND slides slowly down the tree to the ground.

(CONTINUED)

5. CONTINUED:

5.

Only then does this attacker step out and into sight - he is BURTON, a huge, frightening looking man - hard of face and manner - wearing a very recognisable suit of convict's clothes (we should take licence and put him into stripes - or arrowed material if necessary).

BURTON bends to pick up the shotgun - then moves back to the dead MARTIN - who is still just half a body projecting from behind tree - BURTON bends over him - jerks at something - and comes up holding a belt of shotgun shells.

The gun and ammunition give BURTON a fresh confidence - then he reacts to FAINT BAYING OF HOUNDS AGAIN - BURTON takes to his heels - runs off through the undergrowth.

6. EXT. WOODED COUNTRY. DAY. (LOCATION)

6.

EXTREME CLOSE UP. BLOODHOUNDS - straining at the leash - in full cry - coming AT CAMERA.

7. EXT. THE HOUSE. DAY. (LOCATION)

7.

(Note: As little as possible of the house and grounds should be dwelt on at this stage - we should see most of it through Emma's eyes later).

CLOSE ON SURROUNDING WALL - Then BURTON'S HANDS appear - then he heaves himself up onto the wall and gazes off at:

THE HOUSE. BURTON'S POV. Possibly Victorian - set amid grounds in a very isolated position indeed. The grounds are empty - overgrown.

BURTON - satisfied with what he sees - drops down the other side of the wall - and sets out across the grounds.

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

8.

CLOSER SHOT - ON HOUSE itself - as BURTON runs into SHOT by front porch and front door - he pauses - peers around cautiously - then starts to creep low (but quickly) past the front door and along the side of the house to big window. Either side of front door are two stone lions.

At the windows, BURTON pauses - then risks a tiny peep - what he sees causes him to relax - to step out in front of windows and peer in boldly.

He reacts now to VERY FAINT SOUND OF HOUNDS IN DISTANCE.

He hesitates for a moment - looks around - then suddenly puts the butt of the shotgun through one of the windows.

9. INT. THE STUDY. DAY.

9.

CLOSE ON WINDOW. BURTON'S HAND reaching in broken pane and operating the window catch - this done - he pushes window open - drops lightly into the room and looks around.

(CONTINUED)

9. CONTINUED:

9.

It is fairly shadowy -- but we can see that it is a man's room - there is a large desk, with music box on it - the desk itself is littered with papers. There are leather chairs, books, and on a small table, mounted on a tripod - a shiny brass telescope.

A prominent feature of the room is a line of 'death' masks - set along one wall - fairly low on the wall.

BURTON has little time for any of these things - he freezes - listening - but the house is silent.

Encouraged - BURTON moves away from the window - moves across to the door to hallway. - here again he pauses - puts his ear to the door - listening.

ANOTHER ANGLE.

THE BRASS TELESCOPE - is so angled that it is pointing directly towards BURTON.

BURTON - satisfied, grasps the door handle - turns it a fraction - opens it a crack - then grasps the shotgun more firmly - jerks the door wide open - steps out - then reacts in sheer horror as:

10. B.P. SHOT.

10.

BURTON'S POV - as a huge, roaring Lion comes AT CAMERA.

11. INT. STUDY. DAY.

11.

CLOSE ON BURTON - in terror - he fires both barrels of gun AT CAMERA. But to no avail it seems - because then he covers back - screaming - his scream mingling with the lion's roar.

12. EXT. THE HOUSE. DAY. (LOCATION)

12.

SHOT OF FRONT PORCH & DOOR - the two stone lions waiting impassively. HOLD THIS SHOT.

THE AVENGERS

Episode Title

THE HOUSE THAT JACK BUILT

FADE OUT:

COMMERCIAL BREAK - U.S.A.

FADE IN:

13. INT. STEED'S APARTMENT. DAY.

13.

CLOSE ON FRONT DOOR - it is ajar - EMMA appears - taps on door - then enters the apartment.

(CONTINUED)

13. CONTINUED:

13.

PULL OUT as she advances - the apartment appears empty.

EMMA  
Steed...?

Now she hears a faint sound from the kitchen - smiles - moves to kitchen door - opens it and:

14. INT. STEED'S KITCHEN. DAY.

14.

SHOOTING BACK TO THE DOOR - IN DEEP F.G. is a strange BLACK OBJECT - moving ever so slightly.

EMMA can be seen at door in B.G. - reacting as she sees the object.

EMMA  
(uncertainly)  
Steed...?

The BLACK OBJECT moves with more agitation - EMMA moves slowly towards it - stretches out a hand to touch it - but, before she can do so:

STEED's head pops up so quickly that EMMA draws back in mild alarm.

STEED  
Ah - good morning, Mrs. Peel.

ANOTHER ANGLE.

We now see that the black object is in fact an all enveloping black bag.

EMMA stares at STEED in astonishment.

STEED  
My patent, do it yourself,  
portable dark room.  
(disappearing into  
bag again)  
Just developing some of my  
holiday snaps...  
(muffled - from  
within bag)  
Won't keep you long. Soon as  
I've finished this roll we'll  
go to lunch.

EMMA  
Don't bother.

STEED  
(muffled)  
Mmm?

His head appears from bag again - questioningly.

EMMA  
I can't keep our lunch date.

She produces her car key-ring - apart from the ignition key, dangling from it is THE KEY - very large, distinctive, old fashioned.

(CONTINUED)

14. CONTINUED:

14.

EMMA  
(swings huge key)  
Another appointment.

STEED  
(stares)  
Where - at the Bastille?

EMMA  
No - uncle of mine died some  
while back - left me his house.  
I have to go and look at it.

STEED  
Very upsetting.

EMMA  
Not really. I never knew the  
old boy.

STEED  
I meant that you have to dash  
off - just when my hands are  
full, and I fancy a cup of  
coffee.

EMMA gives him a look - capitulates - she puts the key  
down:

CLOSE UP. THE KEY - EMMA has placed it on sealed packet  
marked "BROMIDE PAPER".

PULL OUT. EMMA has moved away to start fixing coffee  
(already half prepared nearby).

STEED grins appreciatively - re-enters the black bag.

STEED  
(muffled)  
Where is this place anyway?

EMMA takes a letter from her pocket - consults it.

EMMA  
"Seven Pines" - Pendlesham.

STEED  
(muffled)  
Oh, yes - in Hampshire.

EMMA  
D'you know the area?

As she talks - she prods the bag - STEED appears -  
takes coffee she offers. Together they will wander  
into the apartment proper.

STEED  
Driven through it once or  
twice.

EMMA  
How do I get there?

(CONTINUED)

14. CONTINUED:

14.

STEED

Easy. You take the B.31 most  
of the way. Very pleasant run  
it is too...

They both exit towards apartment.

PAN TO HOLD ON - THE KEY - lying on Bromide Paper - NOW  
PAN UP TO WALL BAROMETER just above it - the needle is  
moving erratically.

15. INT. STEED'S APARTMENT. DAY.

15.

STEED & EMMA.

STEED

Generous of the old boy to  
remember you.

EMMA

(nods)

Especially as I never actually  
met him. Didn't even know I  
had an Uncle Jack until my  
lawyers wrote to me.

(thoughtfully)

"Uncle Jack" - ?

STEED

Black sheep of the family?

EMMA

Or a Great-Uncle....

(briskly - finishes  
coffee)

Well, sorry about lunch, Steed.  
I'll call you when I get back.

She starts away - STEED nods - he leans against open  
kitchen door - reacts.

STEED

Mrs. Peel. Forgotten the key  
of the door.

She pauses. STEED enters kitchen.

16. INT. STEED'S KITCHEN. DAY.

16.

CLOSE UP. THE KEY lying on Bromide Paper - then  
STEED's HAND picks it up.

PULL OUT - STEED hands KEY to EMMA at door.

EMMA

'Bye, Steed.

She moves away.

STEED

(calls)

Don't forget to look in the  
cellars - he might have laid  
down some wine!

(CONTINUED)

16. CONTINUED:

16.

DOOR SLAMS OFF. STEED smiles - turns - his eye catches the barometer - he frowns slightly - taps it (clearly the reading is wrong) - then forgets all about it as he returns to work - he picks up:

CLOSE UP. PACKET OF BROMIDE PAPER.

As STEED carefully peels off the sealing strip, and:

PULL OUT. STEED, starting to open the packet - disappears into the black bag again.

HOLD ON BLACK BAG - moving slightly.

17. INT. EMMA'S CAR. DAY.

17.

CLOSE ON CAR COMPASS - mounted on dashboard - its needle steady.

PULL OUT SLIGHTLY as EMMA'S HAND inserts ignition key - the KEY dangles from same key-ring.

PAN UP TO CAR COMPASS - suddenly it is behaving erratically - spinning round.

WIDER ANGLE.

EMMA - starting the car - setting it rolling.

18. EXT. EMPTY STREET. DAY. (LOCATION)

18.

Or a London mews - deserted - save for EMMA's car - picking up speed - roaring AWAY FROM CAMERA.

19. INT. STEED'S KITCHEN. DAY.

19.

CLOSE ON BLACK BAG - moving for a moment - then STEED appears - holding some damp prints. He shakes surplus water off them - then spreads them out on table to admire them - he looks at the first - then reacts:

INSERT: PHOTO.

It is of STEED - but now, right in the middle of it is superimposed the ghostly, unmistakable image of THE KEY.

STEED reacts - looks along the line of photos.

INSERT: PHOTOS.

All are STEED's holiday snaps - and in the middle of each of them is the image of the key.

STEED is astonished for a moment - he examines the photos carefully for a moment - then remembers something - looks at:

PACKET OF BROMIDE PAPER - STEED frowns at it thoughtfully - he drums his fingers on the spot where the KEY rested for a few moments - remembering the whole incident.

(CONTINUED)



19. CONTINUED:

19.

Very, very perplexed, STEED paces away - examining the photos - then suddenly he makes a decision - moves to the phone - starts to dial a number.

20. INT. PENNINGTON'S OFFICE. DAY.

20.

VERY TIGHT SET - enough for man, phone and portion of desk. CLOSE ON PHONE RINGING - then hand lifts it up - and WE PAN UP TO REVEAL MR. PENNINGTON, a wizened, dry little man wearing pince-nez and wing collar. Throughout this sequence his hands are employed in sealing a parcel with wax and taper - He tucks the phone under his chin.

PENNINGTON

Hello...

21. INT. STEED'S APARTMENT. DAY.

21.

STEED

Mr. Pennington?

PENNINGTON'S VOICE (filtered)

Yes.

STEED

My name is Steed. John Steed.  
We did meet some time ago.  
I'm a friend of a client of  
yours....

22. INT. PENNINGTON'S OFFICE. DAY.

22.

PENNINGTON

Mrs. Peel. Yes, I remember  
you quite well, Mr. Steed.  
Well, what can I do for you?

23. INT. STEED'S APARTMENT. DAY.

23.

STEED

It's about this legacy of Mrs.  
Peel's - the house willed to  
her by her Uncle Jack....

24. INT. PENNINGTON'S OFFICE. DAY.

24.

PENNINGTON

(interjects)

Just a moment, Mr. Steed -  
afraid I don't follow you.  
Legacy you say...?

25. INT. STEED'S APARTMENT. DAY.

25.

PENNINGTON'S VOICE

...I know nothing of any  
legacy. And what's this  
about her Uncle Jack?

(CONTINUED)

25. CONTINUED:

25.

STEED  
(reacts)  
He died and left a house to  
Mrs. Peel.

26. INT. PENNINGTON'S OFFICE. DAY.

26.

PENNINGTON  
Jack!? Jack, y'say...? Quite  
impossible!

27. INT. STEED'S APARTMENT. DAY.

27.

STEED  
But she had a letter - it quite  
definitely stated....

PENNINGTON'S VOICE  
(interjects)  
Mr. Steed. I have been lawyer  
to Mrs. Peel's family for years.  
I can state - quite categorically  
- she has no Uncle Jack!

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

28.

EMMA's CAR speeding along deserted road.

29. INT. EMMA'S CAR. DAY.

29.

EMMA relaxed - driving. PAN DOWN TO THE KEY - jiggling  
away.

30. INT. STEED'S APARTMENT. DAY.

30.

CLOSE ON PHOTO - IMAGE OF KEY. STEED'S HANDS toying  
with it - PULL OUT - he has the phone to his ear -  
waiting - then:

STEED  
(into phone)  
Pongo? Steed here. Got a job  
for you. It's Mrs. Peel. She's  
on her way to Pendlesham right  
now. No, no, listen... she has  
a key with her - ordinary door  
key - but, strange thing is....  
(He studies PHOTO  
with KEY IMAGE  
on it)  
...it seems to have some sort  
of electronic properties....

HOLD KEY IMAGE.

31. INT. EMMA'S CAR. DAY.

31.

CLOSE ON KEY jiggling in dashboard.

(CONTINUED)

31. CONTINUED:

31.

PULL OUT. EMMA driving - now she leans forward to switch on the radio. Nothing happens. EMMA frowns - turns the dials around - but the radio remains dead.

EMMA dismisses the incident with a shrug - drives on.

HOLD ON KEY AGAIN.

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

32.

EMMA's CAR driving along deserted country road - passing a sign that indicates this road is the "B.31". As CAR takes a bend:

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

33.

EMMA's CAR rounds bend in road - enters new stretch of road - with high ground stretching away ahead and on either side.

HOLD ON CAR for a moment - then PAN UP & FOCUS ON HIGHEST POINT of high ground far ahead.

HOLD IT - THEN START ZOOMING IN TOWARDS IT AT HIGH SPEED - and then:

34. EXT. HIGH GROUND. DAY. (LOCATION)

34.

CLOSE UP. As a BROAD BLADED KNIFE is imbedded into a tree trunk - the strap of binoculars case is hung on it - then MAN's HANDS open case - take out binoculars - move with them to some shrubbery.

CLOSE SHOT. SHRUBBERY - as MAN's HAND parts the shrubbery and REVEALS the view below to:

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

35.

POV SHOT AS FROM HIGH GROUND - down to the narrow ribbon of country road, far below. FAINTLY WE HEAR SOUND OF CAR APPROACHING.

36. EXT. HIGH GROUND. DAY. (LOCATION)

36.

CLOSE SHOT. MAN has binoculars to his eyes - masking his face as he peers down and off to:

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

37.

POV SHOT - MASKED AS THROUGH BINOCULARS - to road below - SOUND OF CAR GETS CLOSER - then we see EMMA's CAR speeding round a bend - and onto long stretch of road.

38. EXT. HIGH GROUND. DAY. (LOCATION)

38.

CLOSE SHOT. MAN masked by binoculars - following Emma's progress. He lowers them, and we see he is WITHERS - about 35, lean, rangy, rather

(CONTINUED)

38. CONTINUED:

38.

sinister looking. Satisfied with what he has seen, he puts binoculars aside, and replaces them with round, steel rimmed spectacles that add to his 'beady' look.

Then he scrambles to his feet - and only now do we see that he is fully dressed as a Scoutmaster! Shorts, stove, the lot. He retrieves his scout knife.

He pauses to glance back down below again - SOUND OF APPROACHING CAR IS LOUDER NOW.

With a last glance, WITHERS turns and begins to scramble through scrub and bramble - taking great, leaping strides - an altogether strange sight as he bounds down the hillside - clearly intent on cutting off the car lower down the road.

HOLD HIM.

FADE OUT:

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COMMERCIAL BREAK - U.S.A.

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FADE IN:

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

39.

POV SHOT - EMMA'S EYELINE TO DESERTED ROAD AHEAD.

40. INT. EMMA'S CAR. DAY.

40.

EMMA driving along quite happily for a few moments - then she reacts to something up ahead.

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

41.

POV SHOT. EMMA'S EYELINE AHEAD. Out into the middle of the road springs WITHERS - waving his arms, straddling the road, flagging the car down.

42. INT. EMMA'S CAR. DAY.

42.

EMMA reacts - hits the brake.

CLOSE UP. EMMA'S FOOT thumping brake pedal.

EMMA fights the bucking wheel - we HEAR TYRES SQUEALING.

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

43.

EMMA'S EYELINE AHEAD. WITHERS standing in the road - the car hurtling down on him.

44. INT. EMMA'S CAR. DAY.

44.

EMMA reacting.

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

45.

WITHERS calmly standing there - as EMMA'S CAR SCREECHES to a stop - inches from him.

EMMA angrily leans out of the car, and:

EMMA

What on earth do you think  
you're doing!?

WITHERS merely stares at her beadily through his spectacles - then moves slowly along the car to her - a strangely menacing advance. He looms over EMMA.

EMMA

I might have killed you!

WITHERS

(shakes head)

The speed you were going - the stopping distance of this car is one hundred and forty seven feet - allowing for average reflexes - I positioned myself one hundred and fifty feet away.

EMMA

Very mathematical of you.

WITHERS

I am a very mathematical person.

His voice is a flat monotone.

EMMA

You are also stupid. Suppose I hadn't seen you - suppose I'd been dreaming at the wheel?

WITHERS

In that case, my death would have been entirely your fault.

(EMMA stares at  
this curious man)

I would like a lift, please.

EMMA

Well of all the nerve! You give me the fright of my life with your Orpheus-Up-From-The Underworld gambit - and then you have the audacity to ask...

(simmers down -  
regards him)

Where to?

WITHERS

As far as you are going.

Pause - EMMA regards him a bit uncertainly.

(CONTINUED)

45. CONTINUED:

45.

WITHERS

I should say I am desperate to obtain a lift. Desperate enough to...

(his hand creeps to his sheath knife - then continues to his pocket)

...recompense you for your trouble.

EMMA

That won't be necessary. Jump in.

WITHERS nods - moves to climb into the car beside EMMA.

46. INT. EMMA'S CAR. DAY.

46.

WITHERS climbs in wordlessly - EMMA glances at him - then sets the car moving.

CLOSE SHOT. Movement of the car sets the KEY jiggling.

WITHERS watches it.

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

47.

EMMA's CAR speeding along deserted road.

48. INT. EMMA'S CAR. DAY.

48.

A silence between EMMA and WITHERS - finally:

EMMA

What were you doing out here all alone anyway? Acquiring your Woodcraft Badge?

WITHERS turns his beady stare on her.

WITHERS

Studying birds.

(stares at EMMA)

I am intensely fond of birds.

EMMA feels a bit uncomfortable under his gaze - she looks ahead.

HOLD ON WITHERS - his hand unconsciously caresses his bare leg - then moves up it to settle on the big sheath knife.

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

49.

EMMA's CAR hurtles up to and past a sign - HOLD ON SIGN: "PENDLESHAM - 9 MILES".

50. INT. EMMA'S CAR. DAY.

50.

The silence is oppressive -

(CONTINUED)

50. CONTINUED:

50.

Finally:

EMMA

Where do you want me to drop  
you off?

WITHERS

As far as you are going, Mrs. Peel.

She reacts to her name - he turns to face her with a  
cold eye.

WITHERS

Mrs. Emma Peel.  
(takes out his knife)  
I read your name - on this.

He suddenly stabs the floor between his legs - comes up  
with empty envelope (bearing Emma's name) impaled on it.  
He stares at her.

WITHERS

I have you at a disadvantage.  
(mildly - removing  
knife from envelope)  
Withers. Frederick Withers.  
Yes indeed, Mrs. Peel - as far  
as you are going will suit me  
very well.

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

51.

EMMA'S CAR speeds up and past sign reading: "PENDLESHAM".

52. INT. EMMA'S CAR. DAY.

52.

WITHERS watching the road flash by.

WITHERS

Very pleasant countryside. Very  
pleasant indeed. So...quiet...  
empty...

(startlingly - turns  
to EMMA)

Was it really the fright of your  
life?

(a bit startled -  
EMMA looks at him)

When I jumped out on you. You  
said it gave you the fright of  
your life. Did it?

EMMA

(eyes him)

Just a figure of speech.

WITHERS stares at her coldly for a moment - then nods  
as though to say, "I see" - and relaxes back again.

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

53.

CLOSE ON FADED SIGN: "SEVEN PINES".

PULL OUT. SIGN is set at intersection of several  
country roads - it points down the right hand road.

WE HEAR CAR FAINTLY APPROACHING.

PULL OUT & PAN - REVEAL a bend at far end of road - the  
road is empty at the moment - but we can HEAR CAR COMING.

54. INT. EMMA'S CAR. DAY. 54.  
EMMA and WITHERS.
55. EXT. COUNTRY ROAD. DAY. (LOCATION) 55.  
EMMA'S EYELINE AHEAD - the bend in the road is up ahead.
56. EXT. BEND IN ROAD. DAY. (LOCATION) 56.  
CLOSE ON SMALL METAL BOX half buried in hedgerow - wires run from it - a small lever is set in its side - and a glass lens points at the road.  
ESTABLISH THIS - THEN PULL BACK TO REVEAL EMMA'S CAR bearing down on it.  
PAN DOWN TO METAL BOX - reflected in the lens we get the faint blur as EMMA'S CAR passes right by it.
57. INT. EMMA'S CAR. DAY. 57.  
CLOSE UP. THE KEY jiggling away.
58. EXT. BEND IN ROAD. DAY. (LOCATION) 58.  
CLOSE ON METAL BOX - responding to the key with a MECHANICAL WHIR - the small lever drops down.
59. EXT. COUNTRY ROAD. DAY. (LOCATION) 59.  
CLOSE ON SIGNPOST - slowly it turns - and now points down the left hand road.  
PULL OUT TO REVEAL EMMA'S CAR approaching it.
60. INT. EMMA'S CAR. DAY. 60.  
EMMA reacts to the signpost - pulls wheel round to take the road indicated.  
CLOSE SHOT. THE KEY.
61. EXT. COUNTRY ROAD. DAY. (LOCATION) 61.  
SIGNPOST IN F.G. - EMMA'S CAR goes past in B.G.  
PAN DOWN TO FOOT OF SIGNPOST. REVEAL that at the foot is another METAL BOX - again we get reflected blur of EMMA'S CAR passing the lens of box - again we HEAR A MECHANICAL WHIR.
62. INT. EMMA'S CAR. DAY. 62.  
CLOSE UP. THE KEY.



63. EXT. COUNTRY ROAD. DAY. LOCATION)

63.

CLOSE ON METAL BOX - small lever snaps up.

PULL OUT. EMMA'S CAR is already receding down the indicated road. Slight pause - then slowly the SIGN-POST turns - reverts to its original position.

CLOSE UP. METAL BOX.

It WHIRS again.

And suddenly - from nearby foliage - a notice slams down across the road - barring it to traffic, and announcing: "ROAD CLOSED". HOLD THIS.

64. INT. EMMA'S CAR. DAY.

64.

EMMA and WITHERS driving along.

65. EXT. ROUGH ROAD. DAY. (LOCATION)

65.

EMMA'S CAR running along a road that gets more and more wild and overgrown - then it turns a bend, and:

66. INT. EMMA'S CAR. DAY.

66.

EMMA reacts to something up front.

67. EXT. THE HOUSE. DAY. (LOCATION)

67.

EMMA'S POV THROUGH WINDSCREEN - UP AHEAD to where the road widens out - and runs up to big iron gates - both standing wide open - invitingly. (Perhaps one gate hangs away - or some other single image to immediately suggest neglect)

68. INT. EMMA'S CAR. DAY.

68.

EMMA stops the car - applies the hand brake - looks off at:

69. EXT. THE HOUSE. DAY. (LOCATION)

69.

EMMA'S POV - to the grounds - and the house rearing above undergrowth in the background.

CLOSE SHOT. A FADED SIGN - swings, creaks - announces: "SEVEN PINES".

70. INT. EMMA'S CAR. DAY.

70.

EMMA turns to WITHERS meaningly.

EMMA  
Well, Mr. Withers.

He is preoccupied, gazing off at the house - he starts - looks at her.

(CONTINUED)

70. CONTINUED:

70.

EMMA

This is as far as I go.

WITHERS

Yes, of course.

He alights from the car.

71. EXT. THE HOUSE. DAY. (LOCATION)

71.

WITHERS stands by the car - gazing again at the house for a moment - then he looks at EMMA, who is still seated in the car.

EMMA engages gear - sets car rolling - turning it to enter the big gates and go on up the gravel drive.

CAR ROARS AWAY.

HOLD ON WITHERS - he stares off after the car.

72. EXT. THE HOUSE. DAY. (LOCATION)

72.

As EMMA'S CAR sweeps up to stop near one of the big stone lions by the porch.

EMMA alights - looks at the nearest lion - then up at the house.

EMMA'S POV TO THE HOUSE - towering, brooding above her.

EMMA briskens - leans back into the car, and:

73. INT. EMMA'S CAR. DAY.

73.

CLOSE SHOT. THE KEY - as EMMA removes it and ignition key from dashboard and moves away.

HOLD ON DASHBOARD - denuded of the key now - the RADIO STARTS TO SOFTLY PLAY SOME MUSIC.

74. EXT. THE HOUSE. DAY. (LOCATION)

74.

CLOSE UP. THE KEY - as EMMA inserts it in big lock in front door. She turns it.

EMMA removes the key from the lock - pushes the door - it gives - but EMMA does not immediately enter - she pauses - glances back and around her at:

EMMA'S POV - the deserted, overgrown grounds of the house.

EMMA pushes the door wider - enters the house - and then:

In the grounds - shrubbery parts - WITHERS peers out - creeps out of cover - pauses - takes a big automatic out of his shirt - checks it - moves on towards the house.

75. INT. HALLWAY. DAY.

75.

As EMMA enters.

It is dim, shadowy - not too clearly defined. Several doors lead off to other rooms - and in the shadowy, innermost depths, the suggestion of a staircase. On one wall is a portrait of a smiling woman - the eyes are painted so that they seem to 'follow' you around the room. A hallstand bears a man's hat, overcoat and umbrella. Near the study door is a suit of armour - holding a big spiked ball in one mailed fist. The whole area is dusty and murky.

EMMA surveys the place - turning this way and that - then she is startled as she collides with something - there is a clatter - she spins round - sees she has only knocked against the hall-stand - and set it rocking. As it rocks, the man's overcoat slips from the peg - drops to the floor - and dust cascades from it.

EMMA picks up the coat to replace it on peg - wrinkling her nose at its dusty condition.

EMMA moves deeper into the hallway - turns towards the stairway - then reacts in mild surprise as she finds herself facing...herself, in a long, dusty mirror. EMMA smiles at her own foolishness - pauses to adjust her appearance in the mirror.

EMMA turns away from the mirror - sees the knight in armour - studies him - then, on impulse, lifts up his vizor - the suit of armour is empty - EMMA drops the vizor back into position - and this sets the spiked ball held by the 'knight' swinging slightly.

EMMA turns away - then reacts - turns - listening - as she hears a FAINT GROWLING SOUND - not unlike the sound of a wild beast stalking prey.

EMMA is puzzled - the SOUND appears to be coming from above her - the stairway - she takes a pace or two towards it - when suddenly, somewhere a MUSIC BOX brings to PLAY A LIGHT, PLEASANT LITTLE TUNE.

EMMA slowly turns to the source of the sound - the study door flanked by the knight.

Briskly, EMMA crosses to the study door - opens it and:

76. INT. STUDY. DAY.

76.

EMMA enters.

The drapes are drawn across the windows - it is dimly lit - save for a desk lamp alight over large desk at far end of the room - under this lamp stands a music

(CONTINUED)

76. CONTINUED:

76.

box. It is the kind of music box that has a little ballerina on top, who pirouettes to the music.

EMMA reacts to the scene - crosses to the music box - snaps it off - then stares at the lit desk lamp.

The masks and the telescope seem to "watch" EMMA.

77. INT. HALLWAY. DAY.

77.

An enormous, distorted shadow falls right along the length of it - moving in.

PAN ALONG THE SINISTER SHADOW - THEN PICK UP a PAIR OF BONY KNEES - PAN UP TO PICK UP WITHERS' FACE - as, gun in hand, eyes bright behind his spectacles, he moves softly into the hallway.

78. INT. STUDY. DAY.

78.

EMMA experimentally flicks the desk lamp on and off - she is puzzled that she found it burning.

Now she looks at the desk it stands on - littered with papers - a batch of papers catch her eye - some smoothed out - some creased - she examines them.

INSERT: PAPERS:

All letter headed: "PENNINGTON & CO. - SOLICITORS". On top of the papers is a huge glossy photo blow-up of a signature: "H.W. PENNINGTON". On the letter headed paper are a series of abortive attempts at copying the signature. It is significant that with each attempt the forgery becomes more proficient.

CLOSE ON TELESCOPE - seeming to observe - EMMA, holding photo blow-up in one hand - attempts at forgery in the other - slowly realising the significance of what she has found.

EMMA reacts to what she has found - drops the papers - and turns, hurries towards the half-open study door - she is almost there when: PHONE RINGS. It is a shattering sound in the silent room. It stops EMMA dead. She looks back at the phone on the desk - it CONTINUES TO RING.

EMMA hesitates - then turns - moves to pick up the phone and:

EMMA  
(into phone)  
Hello?  
(pause -  
silence)  
Hello?

79. INT. HALLWAY. DAY.

79.

CLOSE UP. WITHERS' BONY KNEES - he has moved close to study door now - PAN UP TO REVEAL his impassive face.

EMMA (O.S.)

Hello!

80. INT. STUDY. DAY.

80.

EMMA with phone.

EMMA

Who's there?

Slight pause - then she reacts as, on the other end of the line she hears a FAINT, RASPING, ASTHMATIC BREATHING.

EMMA

Who is it?! Hello...?

But there is a CLICK - the line goes quite dead. EMMA jiggles the phone cradle.

EMMA

Hello! Hel....

She stops - reacts as she sees:

The study door slowly swinging shut. Through the doorway she clearly sees the hallway outside. She is frozen for a moment - then the door slams shut - and the spell is broken - EMMA takes out a tiny gun - moves briskly to the door - then stops - hesitates - the other side of the door she can hear a FAINT, ANIMAL-LIKE SCRATCHING. Still she hesitates - then, from beyond the door comes a TERRIBLE SCREAM.

EMMA reacts - gun ready - she jerks open the door and plunges out into:

81. INT. CENTRAL AREA. DAY.

81.

CLOSE UP. EMMA - stopping dead - staring off at:

EMMA'S POV. The hallway has disappeared! Instead there is now an octagonal 'central area' - fairly brightly lit from above.

(CONTINUED)

81. CONTINUED:

81.

In the middle of this central area is a perpetual motion machine. This area is like the hub of a wheel - and the spikes are corridors running off to blackness on either side. The corridors are painted black and white with a jagged, crazy pattern (not unlike dazzle camouflage used on aeroplanes) - this not only serves to give the area a weird, distorted look, but also conceals the joins between walls and floor - adding to the strangeness of it all.

(NOTE TO ART DIRECTOR: Use of distorted perspectives and intervening gauze curtains are optional).

EMMA stares at this area for a moment - then swings round to the study - but:

The study has disappeared too - in its place are more corridors running away from the central 'hub'.

EMMA is stunned - living in a nightmare it seems - she looks this way and that - she tests the walls - but they are completely solid.

HOLD HER:

82. INT. MACHINE ROOM. DAY.

82.

CLOSE ON SUPER MODERN COMPUTER MACHINE - we are CLOSE ON central section - this is so symmetrical in design that, for a moment, it has the appearance of a grotesque face - dials for eyes, etc.

We now see that it is all lights and dials - with several opaque strips built into it. One OPAQUE STRIP lights up to register the word:

"TARGET". Wheels click and turn - OPAQUE STRIP NOW REGISTERS: "TARGET - TRAPPED".

Another OPAQUE STRIP lights up to register: "ALL SYSTEMS...GO".

"GO" flashes on and off - PAN SLIGHTLY - so that with every flash of the opaque strip, we briefly see the vague face of THE MAN reflected in one of the dials.

DURING THE PAN TOO - we PICK UP MAN'S HAND lightly resting on arm of chair facing computer.

HOLD THIS.

FADE OUT:

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

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FADE IN:

83. INT. STEED'S APARTMENT. DAY.

83.

CLOSE SHOT. PHOTO WITH KEY IMAGE ON IT. STEED'S FINGERS drum on it - the PHONE RINGS - PULL OUT as STEED snatches it up and:

STEED

Pongo!?

MAN'S VOICE

(filtered)

No, Steed - Pongo hasn't reported back yet.

STEED reacts - pause - then:

MAN'S VOICE

(filtered)

If you like I can send ...

STEED

(interjects)

No. I'm going out there to check for myself.

He hangs up - hurries away to pick up bowler and umbrella, then hesitates - drops umbrella back into stand - takes a walking stick instead - twists the handle to reveal and check a gleaming steel blade (it is really a sword stick).

STEED slams the blade back into the sheath - hurries to the door and exits.

84. INT. CENTRAL AREA. DAY.

84.

CLOSE ON PERPETUAL MOTION MACHINE - EMMA'S FACE REFLECTED IN THE TURNING MIRRORS.

PULL OUT. EMMA, her back to the machine - gun in hand, surveys each of the dark corridors - tests the confining walls. The machine turns very slowly.

85. INT. MACHINE ROOM. DAY.

85.

CLOSE UP. EMMA seen in central area (follow on to preceding shot).

THEN PULL OUT TO REVEAL she is being observed on a TV SCREEN set into machine.  
Again we suggest the presence of the MAN watching:

86. INT. CENTRAL AREA. DAY.

86.

EMMA is worried, puzzled, a bit scared - but still in control, still ready to fight back.

EMMA looks at each of the corridors - finally sets off along one of them.

87. INT. CORRIDOR. DAY.

87.

EMMA moves along it - with every step, the darkness at the end becomes clearer - until - she reacts as she sees the gleam of a door at the far end. EMMA quickens her pace - runs to the door - opens it - and enters:

88. INT. CENTRAL AREA. DAY.

88.

EMMA is back in central area again - the Buddha grinning at her - she turns back the way she came - but can only see:

EMMA's POV - the corridor stretching away to darkness behind her.

A bit unnerved, EMMA looks about her - then moves along a different corridor this time.

89. INT. CORRIDOR. DAY.

89.

As before - EMMA moves along it - eventually sees a door ahead - opens it - and enters:

90. INT. CENTRAL AREA. DAY.

90.

Again EMMA is back in central area again - again the machine confronts her. She turns - looks back along:

A corridor terminating in darkness.

EMMA is shocked - but still in control - she looks about her - but only the black mouths of the corridors can be seen - then she whirls about - and runs down yet another different corridor.

91. INT. CORRIDOR. DAY.

91.

EMMA runs along corridor - to the inevitable door - plunges through and:

92. INT. CENTRAL AREA. DAY.

92.

EMMA is back facing the motion machine again!

She reels back - looks this way and that - then she gets an idea. From her purse or pocket she takes out her compact gun - takes out the lipstick - and then clearly makes a big mark on the machine.

Determined not to be tricked this time, EMMA pats the machine - turns, and more confidently this time, she sets off down yet another corridor.

93. INT. CORRIDOR. DAY.

93.

EMMA moves along it - then pauses - looks back to:

EMMA's POV. BACK DOWN CORRIDOR - to where machine and central area can be seen.

(CONTINUED)



93. CONTINUED:

93.

EMMA moves on - sees the inevitable door ahead - pauses again - looks back to:

EMMA's POV. BACK DOWN CORRIDOR - machine and central area can just be seen at far end - already shadows are obscuring the area.

Satisfied - EMMA moves to the door - opens it - and:

94. INT. CENTRAL AREA. DAY.

94.

EMMA enters - faces up to the machine again! But it is turning very fast now - it could be another machine. But then EMMA finds her lipstick mark!

EMMA's mind reels - she touches her forehead - spins about - to look back at:

A corridor terminating in darkness.

EMMA cannot comprehend it - then, so faint that neither she or we are sure we hear it - there comes a FAINT, ANIMAL LIKE GROWLING.

EMMA turns this way and that - but on every side is a dark corridor - the sound appears to be coming from all or any of them.

EMMA staggers back against the machine - and now she hears a FAINT, MOCKING LAUGH - gun in hand, she surveys all sides.

EMMA

Who is it! Who's there!?

But there is no answer - the silence is profound. EMMA's voice has acquired an edge of hysteria - but she controls herself with a considerable effort.

Slight pause - then again she HEARS THE FAINT MOCKING LAUGHTER - from behind her now - she spins round - peering into the darkness of a corridor - but sees nothing.

Then she hears a TINY DRY SOUND - like a leaf moving in the breeze - she sees, something at the mouth of a corridor - moving slightly to the faintest breeze.

EMMA moves to pick up the tiny object and examine it:

INSERT. OBJECT. It is a scout's shoulder flash - announcing: "PROFICIENCY IN WOODCRAFT".

EMMA's mouth tightens as she examines the badge:

EMMA

(whispers)

Withers!

Now she turns to the corridor the badge lay in - moves closer - and a breeze catches at her hair. Gun ready - EMMA moves along:

95. INT. CORRIDOR. DAY.

95.

EMMA moves along it some way - then suddenly her foot encounters something - she bends down - picks up: Withers' scoutmaster's stave.

EMMA reacts to it - then tosses it down - and moves more briskly towards the source of the breeze - a small draped window at the end of the corridor. Drapes are billowing.

EMMA jerks them aside - and reacts as she stares out through a casement window to:

96. EXT. COUNTRY. NIGHT. (LOCATION)

96.

A night sky and landscape - stars twinkling - moon shining!

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

97.

STEED's car speeds up to CAMERA. It is a nice day - BIRDS ARE SINGING.

98. INT. STEED'S CAR. DAY.

98.

STEED at the wheel.

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

99.

STEED's car speeds PAST CAMERA - and away up the road.

100. EXT. COUNTRY. NIGHT. (LOCATION)

100.

Night sky and landscape.

101. INT. CORRIDOR. DAY. (NIGHT)

101.

EMMA astonished - stares out of window - looks at her watch - shakes it - again stares out of window. The window is open a fraction or two at the top - hence the breeze. EMMA, still a bit stunned, grips the window, but it will not budge.

Finally she glances back at stave a few yards behind her - she gets an idea - moves a pace or two away to pick up the stave - then turns whirling it high above her head to shatter the window - then gasps - lets the stave fall from her hands - to go skidding along the floor of:

102. INT. CENTRAL AREA. DAY.

102.

The window has disappeared - the turning perpetual motion machine confronts her - spinning slowly again now. Dazed, EMMA steps out to survey it - it speeds up - seeming to echo her own spinning mind - then faintly she hears a FAINT ANIMAL LIKE GROWLING - she spins round - the noise subtly assaults her from all sides.

(CONTINUED)

102. CONTINUED:

102.

EMMA staggers back - and is brought up short by something behind her - it clangs metallically - she turns, and -

finds that in the mouth of one of the corridors is now a narrow, iron spiral staircase running down to darkness below.

Again we hear the ANIMAL LIKE SOUND - then EMMA temporarily loses control - breaks - turns to hurry down the spiral staircase.

No sooner is she out of shot - than: INTO DEEP F.G. - shuffle a PAIR OF MEN'S FEET.

HOLD THEM.

103. INT. SPIRAL STAIRCASE. DAY.

103.

CLOSE ON EMMA'S FEET - a series of shots as she runs down, down, down, down the spiral staircase - until:

104. INT. BOX ROOM. DAY.

104.

The staircase terminates in a very small room - bare save for a big window - with bars criss-crossing it.

EMMA runs off the staircase - over to the window - where she grips the bars and stares out onto:

105. EXT. COUNTRYSIDE. DAY. (LOCATION)

105.

POV SHOT AS FROM WINDOW - it is now bright daylight again - and furthermore, despite EMMA's downward run, this room is clearly placed at the very top of the house! The landscape can be seen far, far below!

106. INT. BOX ROOM. DAY.

106.

EMMA stares out of the window - utters a little cry - spins about to look at the staircase - but sees only:

107. INT. CENTRAL AREA. DAY.

107.

Staircase has disappeared - instead the 'Box Room' is merely an extension of a corridor leading back to the area where the machine turns slowly.

FAVOUR EMMA - it is too much for her - for the moment she is spent.

EMMA'S THOUGHT VOICE

Now then - get a hold of yourself, Emma Peel. This is the twentieth century. There's a logical reason for everything. It's all a trick - an elaborate trick. The question is.....how?

(CONTINUED)

107. CONTINUED:

107.

EMMA raises her head to stare at the turning machine.

EMMA  
.....And why?

Slight pause - then, VERY FAINTLY she hears the TINKLE OF THE MUSIC BOX.

EMMA slowly gets to her feet - turns to trace the SOUND - until she decides it comes from one particular corridor.

She moves towards it - diffident now - she has been 'had' once too often - she is half resigned to failure as:

108. INT. CORRIDOR. DAY.

108.

EMMA moves along the corridor - but the SOUND OF MUSIC BOX GROWS LOUDER - until she is at the end of the corridor - and at the door - she stops - presses her ear to the door - the MUSIC BOX IS CLEARLY JUST THE OTHER SIDE OF DOOR.

Still, half thinking she will fail again, EMMA pushes open the door and enters:

109. INT. STUDY. DAY.

109.

CLOSE UP. EMMA staring off for a moment - then PULLING OUT TO REVEAL that she IS back in the study again (having entered through a panel alongside the bookshelves).

EMMA surveys the study - turns back - but already her means of entrance is smooth panelling again now.

With fresh hope, EMMA strides across the study - opens the door and enters:

110. INT. HALLWAY. DAY.

110.

EMMA enters - the front door is in sight. Behind its opaque glass, roses and plants can be seen - EMMA practically runs to it now - snatches it open and plunges out into:

111. INT. STUDY. DAY.

111.

EMMA reacts - she is back in the study again! The door snaps shut behind her - EMMA is stunned - she tugs at it - but it holds fast.

Now she hurries to the draped windows - pulls them aside - finds there are no windows behind them.

EMMA is just reacting to this - when she freezes - she senses someone else nearby - she turns - looks towards a wing backed, swing chair placed with its back to her - at the bottom of the chair, feet can be seen.

EMMA tenses - and, gun ready - creeps over to the chair - grabs it - and swings it round to face her. As it creaks round - HOLD EMMA'S reaction of horror at:

Seated in the chair is WITHERS - eyes staring sightlessly - he is quite dead.

HOLD HIM.

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

112.

"ROAD CLOSED" SIGN is still up - SIGNPOST still points the wrong way.

WE HEAR CAR APPROACHING - PULL OUT TO REVEAL STEED'S CAR driving up.

113. INT. STEED'S CAR. DAY.

113.

STEED - gazes off at:

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

114.

STEED'S POV AS FROM CAR - "ROAD CLOSED" SIGN goes by - then the signpost to "SEVEN PINES".

115. INT. STEED'S CAR. DAY.

115.

STEED swings the wheel and:

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

116.

STEED'S CAR swings past 'Road closed' sign - follows signposted road - recedes down the (wrong) road.

117. INT. THE STUDY. DAY.

117.

CLOSE ON WITHERS' BODY. EMMA has now pulled his scouts' hat down to cover his face.

PULL OUT TO REVEAL EMMA pacing, hugging herself - staring back at the body.

(CONTINUED)

117. CONTINUED:

117.

Then she is seized by a sudden ague - she trembles - hugs herself tighter to control it - but to no avail. She moves to snatch up brandy decanter and a glass - pours herself a stiff one - the neck of decanter rattles against glass in her shaking hands.

She downs the drink at a gulp - and it serves to calm her a bit.

Edgily she looks about her.

EMMA'S THOUGHT VOICE

I'm being watched. Every  
move I make. Someone is....  
watching....

This last as her eye alights on the telescope - she moves to it - examines it - tries to pick it up - then finds that a wire from one leg disappears into hole in the desk.

EMMA reacts - then she grasps the telescope - jerks it - breaks the wire - flings it against the wall.

ANOTHER ANGLE.

The masks continue "watching" her.

EMMA looks at the remains of the telescope - then tenses as she hears a faint CLICK. She turns - sees that handle of study door is being pushed down to fullest extent - and is then released again - returns to its original position.

EMMA immediately starts towards the door - then stops dead.

EMMA'S THOUGHT VOICE

No! Reason it out. Work it  
out! Rooms that move. Whole  
areas that disappear.

(sharper)

Rollers under the floor. Some  
kind of motor as a driving  
force! But what triggers it?

Frowning, she looks around - then smiles.

EMMA'S THOUGHT VOICE

The door!

She regards the door handle - moves closer to study it - reaches out her hand to touch it ever so lightly - a caress almost.

EMMA'S THOUGHT VOICE

One opens the door ... and ...

EMMA grips handle more firmly - turns it - opens the door an inch or so - nothing happens. The hallways can be seen or suggested beyond.

(CONTINUED)

117. CONTINUED:

117.

Then EMMA reacts to something set into door jamb - a plunger (such as operates courtesy light in a car) set in the wood - it is slowly coming out of the wood. It reaches its fullest - stays out. EMMA touches it gingerly.

EMMA'S THOUGHT VOICE

Electronic plunger. It comes out-is activated - then - as the door swings shut.....

EMMA, standing in half open door, suits action to words - she pushes the plunger back in with her hand.

Instantly:

ANGLE THROUGH HALF OPEN STUDY DOOR - the hallway beyond starts to move sideways - very fast. It should appear that we are in a fast moving vehicle (the study) moving sideways. (This illusion can be achieved by TRAVELLING MATTE or by WHIP PANNING CAMERA).

EMMA reacts - glances back to:

DECANTER CORK - lying in tray - rolling sideways to the sudden movement.

EMMA stares off at:

ANGLE THROUGH DOOR - Hallway has gone now - replaced by a dark area - still with illusion of fast movement.

EMMA releases the plunger under her hand.

DECANTER CORK - suddenly stops rolling - gently rolls back to its original position in tray - lies still.

EMMA hesitates - pulls door wider - then peers out into the dark area. She steps out into:

118. INT. MACHINERY AREA. DAY.

118.

Dark and shadowy - narrow - running away like a strange corridor. Most of it is suggested by silhouettes and shapes - it is not unlike being behind a studio set - or in the wings of a theatre. Here is the suggestion of the stark machinery that creates the illusion. Pulley ropes hang down - there is a vague outline of machinery in background.

EMMA steps out into it - looks back at the study. From this side the study looks like the back of a studio set - a box - but attached to the bottom of the box are several wheels.

EMMA's footsteps echo as she moves further out into the area - gun ready. She searches the darkness around her.

(CONTINUED)

118. CONTINUED:

118.

EMMA'S THOUGHT VOICE  
So this - is where it all happens.  
(grips gun more determinedly)  
Now - let's find out WHO is making it happen!

119. EXT. ROUGH ROAD. DAY. (LOCATION)

119.

STEED'S CAR bouncing along a fairly rough road.

120. INT. STEED'S CAR. DAY.

120.

STEED driving - then he reacts to something (off) ahead - slams on the brakes.

121. EXT. GRAVEL PITS. DAY. (LOCATION)

121.

STEED'S CAR has stopped where the road comes to a dead end - at the edge of an empty area of gravel pits - or similar locale.

There is no sign of a house anywhere.

122. INT. STEED'S CAR. DAY.

122.

STEED reacts to this.

123. INT. MACHINERY AREA. DAY.

123.

EMMA moving through dark area - then she reacts to a FAINT TINKLING SOUND - she listens - SOUND IS REPEATED - EMMA turns towards it - and, in the dim light, sees a large door.

EMMA moves to the door - listens - HEARS TINKLING SOUND AGAIN - she tries door handle - it gives - and, gun ready, she thrusts open the door - and steps into:

124. INT. EXHIBITION AREA. FOYER. DAY.

124.

THE SOURCE OF THE SOUND - a tiny CHANDELIER softly illuminating a minute velvet lined entrance foyer - soft drapes lie ahead - concealing the main area.

EMMA moves towards the drapes - then reacts as: behind her - the door slams shut. She reacts - hesitates - then opens the drapes - and steps through to:

125. INT. EXHIBITION AREA. DAY.

125.

EMMA pulls aside drapes - then reacts to: an area - softly lit - elegant - laid out like an exhibition (which we shall see later) - at the far end is a HUGE photo blow up of EMMA'S FACE - and hanging down just inside the drapes is an elegant sign - it reads:

(CONTINUED)



125. CONTINUED:

125.

"WELCOME TO AN EXHIBITION DEDICATED TO THE LATE EMMA PEEL".

ZOOM IN ON the 'LATE'. HOLD EMMA's reaction.

FADE OUT:

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COMMERCIAL BREAK - U.S.A.

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FADE IN:

125A. EXT. COUNTRY ROAD. DAY. (LOCATION)

125A.

STEED'S CAR comes up from signposted road - out onto main road - passing 'ROAD CLOSED' sign. It continues a bit - then stops.

126. INT. STEED'S CAR. DAY.

126.

STEED - very thoughtful - looks off at:

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

127.

STEED'S POV TO "ROAD CLOSED" SIGN.

128. INT. STEED'S CAR. DAY.

128.

STEED considers a moment - then engages gear.

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

129.

STEED'S CAR - reverses up past 'ROAD CLOSED' sign - stops - then moves forward - turning towards the sign.

STEED'S CAR drives right over the 'ROAD CLOSED' sign - shattering it - squashing it flat as he takes the 'closed' road.

CLOSE UP. METAL BOX near signpost - WHIRS INTO LIFE - small lever snaps up.

130. EXT. ROUGH ROAD. DAY. (LOCATION)

130.

STEED'S CAR taking path taken by EMMA - speeding along.

CLOSE UP. SECTION OF ROAD

Suddenly opens up - to present a line of wicked looking spikes.

ANOTHER ANGLE.

WHEELS OF STEED'S CAR - speeding up to the spikes.

131. INT. STEED'S CAR. DAY.

131.

STEED reacting as suddenly all four tyres are punctured - terrific SOUND OF TYRES BLOWING. STEED fights the wheel.

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

132.

CLOSE UP. STEED'S CAR WHEEL - running on flat tyre.

WIDER ANGLE.

STEED'S CAR skidding wildly.

133. INT. STEED'S CAR. DAY.

133.

STEED fighting the skid.

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

134.

STEED'S CAR - finally being controlled - brought to a skidding halt.

CLOSE UP. SPIKES - retracting into the road.

ANOTHER ANGLE.

STEED'S CAR - as door opens - STEED alights - mops his brow - looks down at his flat tyres. He looks around hopelessly.

135. INT. EXHIBITION AREA. DAY.

135.

FANNING EMMA around the softly lit area - as she examines exhibits pinned up and/or displayed around the room. *There will be a child's dolls house prominent*

The first section has a baby's bootie pinned to wall - a length of ribbon - and some pictures of (presumably) EMMA as a baby - vague photos of baby held by adoring parents. An old fashioned photo of a woman who is presumably Emma's mother (and very beautiful).

The next section has a long plait of hair (complete with hair ribbon) pinned up - a girl's school hat - a childish drawing - and photos of EMMA at about 12 years old (on a pony, etc.). Below is a gym slip pinned to wall.

The next section has a faded corsage of orchids pinned up - a framed diploma - a mortar board - a long silk dress - some gloves - and photos of EMMA (looking more or less as we know her now) - in coming-out ball gown - skiing outfit - etc.

It terminates with a clipping from a glossy magazine depicting a photo of a handsome, dignified man with his arm around EMMA - and headed: "SIR JOHN KNIGHT & DAUGHTER EMMA".

EMMA stares at this - and then:

KELLER'S VOICE

Welcome, Mrs. Peel ...

(CONTINUED)

135. CONTINUED:

135.

EMMA spins round to stare at: a MASK has suddenly been illuminated from behind in a dark section of the area - it is a death mask of KELLER (and, if possible, we should recognize him as being the MAN we have seen in Machine Room). His voice comes from behind the impassive, eyeless mask.

KELLER'S VOICE

I hope you find this little ...  
'exhibition' amusing ... I  
contrived it for you. Especially  
for you ... I have waited so long  
for you to see it ... so very  
long.

EMMA

You ... expected me?

KELLER'S VOICE

You are highly intelligent,  
Mrs. Pecl. I knew you would  
find your way here. Sooner or  
later.

136. INT. MACHINE ROOM. DAY.

136.

EMMA seen on TV SCREEN - looking around.

EMMA

(filtered)

Show yourself - where are you!?

137. INT. EXHIBITION AREA. DAY.

137.

KELLER'S VOICE

I am ... close by.

EMMA

Who are you - what do you want?!

KELLER'S VOICE

I imagine you are intrigued.  
You are wondering ... why?  
You will find the answer in  
Section Four of my little  
exhibition. Section Four.

EMMA stares at the mask - then, despite herself, moves to next section.

This begins with a news-seller's sheet - across which is scrawled: "JOHN KNIGHT DEAD!" Then another news-seller's sheet announcing: "TYCOON DIES IN HUNTING ACCIDENT!"

Next is a neatly folded and pinned section of newspaper with headline: "THOUSANDS MOURN SIR JOHN". With a photo of EMMA in mourning - and sub-headline: "DAUGHTER EMMA ATTENDS FUNERAL".

Next is a section headed: "FINANCIAL PAGE" - then full face photo of EMMA - and headline: "EMMA KNIGHT TAKES THE HELM OF HER FATHER'S INDUSTRIES". Another headline reads: "21 YEAR OLD GIRL TO HEAD THE BOARD".

(CONTINUED)

137. CONTINUED:

137.

Next is a button marked "Press". EMMA presses it - and, from below the button ticker tape disgorges from a slit - rattles its way out.

EMMA feeds it through her hands - reading: "KNIGHT INDUSTRIES SOAR - THE AMAZING EMMA KNIGHT RUNS COMPANY MORE EFFICIENTLY THAN EVER".

Next is another news-seller's sheet - with announcement: "KNIGHT BOARD MEETING - AMAZING SCENES!".

Next a paper headlined: "EMMA KNIGHT DISMISSES AUTOMATION MAN FROM THE BOARD".

Next is a small tape recorder marked: "SWITCH ON". EMMA does so - and from the recorder we hear:

STREET SOUNDS - GENERAL MELEE - then:

ANNOUNCER'S VOICE

Good evening. I am speaking from the steps of the John Knight Building - when, even now, a storm of controversy rages around the young, sensational Miss Emma Knight, who this morning sacked an automation expert from the Board of Knight Industries, and sparked off a ...

(hastily)

... here she comes now ...

(we hear a

babble of voices)

... Miss Knight ... Miss Knight ...

(EMMA'S VOICE

says 'please')

One question, Miss Knight - your motive for this shock dismissal?

EMMA'S VOICE

I couldn't agree with his methods.

During this sequence we should CUT TO: Exhibition photos of EMMA - the many and various ages and faces of EMMA.

ANNOUNCER'S VOICE

What were his methods?

EMMA'S VOICE

Automation to the ultimate degree - replace man with machine - subjugate him to it ... equate man with machine - I couldn't agree to that. I don't even think it is entirely possible ... That is why I dismissed Professor Keller. Professor Keller. Professor Keller. Professor Keller ...

The tape goes on repeating the name until EMMA pushes switch - her eyes fall on newspaper clipping headed:

(CONTINUED)

137. CONTINUED:

137.

"PROFESSOR KELLER SACKED" - and a large full face photo of KELLER.

EMMA stares at the face - then turns to look at death mask of KELLER.

EMMA  
(whispers)  
Keller ... ?

138. INT. MACHINE ROOM. DAY.

138.

EMMA seen on TV SCREEN. MAN'S (KELLER'S) FACE vaguely reflected in machine dials.

139. INT. EXHIBITION AREA. DAY.

139.

KELLER'S VOICE  
Please examine Section Five -  
the Final Section of my  
exhibition ...

EMMA moves on the final section - it bears a single item: a wreath and in the middle of it - a piece of paper headed: "OBITUARY TO MRS. EMMA PEEL".

EMMA stares at it - then:

KELLER'S VOICE  
I have waited so patiently.  
And here you are at last. And  
here am I.

EMMA turns - reacts to:

TV SCREEN has suddenly appeared in dark section of exhibition wall.

On the screen can be seen KELLER (seated in machine room) calmly addressing the CAMERA.

KELLER'S VOICE  
"Equate man to machine." You  
did not 'even think it possible'.  
You laughed at my theories -  
held me up to ridicule. You were  
wrong, Mrs. Peel. You are wrong.  
The machine is not only equal to  
man - but his superior. I shall  
prove it to you. That is why I  
lured you here. Simple. A  
forged letter from your lawyers -  
I knew you would come.

EMMA stares at TV SCREEN - then moves towards it.

KELLER'S VOICE  
There will be no violence. This  
house - I built it for you - and  
it will ... cherish you. It will  
warm you when you are cold. Feed  
you when you are hungry. You will  
be safe here, Mrs. Peel. Safe  
from physical harm.

(CONTINUED)

139. CONTINUED:

139.

EMMA is now examining the screen - finding TV cable - starting to trace it across the room - where it disappears behind the huge photo of herself. She takes out the key - and, using it as one would a knife, starts to slash her photo open - revealing a dark recess beyond.

KELLER'S VOICE

I expect the whole experiment to take some time. A pitting of wits - and finally - proof that the machine is superior to man ... or woman.

EMMA climbs through her own face!

HOLD ON EMMA'S SLASHED PHOTO - a disturbing image.

140. INT. SECOND MACHINERY AREA. DAY.

140.

EMMA steps through the photo - out into another machinery area - similar but not quite identical to that we have seen earlier. This area includes part of the corridor and central area 'sets' we have seen earlier.

Also there is a DISTANT THROB OF MACHINERY HERE.

EMMA starts to follow the TV cable - with every step the THROB OF MACHINERY GETS LOUDER.

ANOTHER ANGLE.

EMMA tracing her way towards CAMERA - following the cable through a maze of strange shapes and shadows - coming up towards: INTO DEEP P.G. INTRUDES A MAN'S HAND AND FEET.

EMMA is moving closer to the MAN, but she remains unaware.

EMMA finds that the cable stops at a blank wall - PULL OUT SLIGHTLY - beyond is more machinery shape - and standing there is the MAN.

EMMA starts to study the wall - then she reacts to a FAINT SCUFFLING SOUND. EMMA draws back - studies the shadows nearby - then reacts as she sees:

THE MAN'S FOOT projecting from a pool of shadow.

EMMA's mouth tightens - she holds her gun firmly - turns towards the MAN - then:

EMMA

All right, Professor Keller.

A pause - the MAN does not move from his place of concealment. There is the SOUND OF STRANGE, ANIMAL-LIKE BREATHING - an eerie sound.

EMMA

Step out slowly - hands high.

Pause - EMMA moves closer to the hiding place.

EMMA

Profes.....

(CONTINUED)

140. CONTINUED:

140.

She is cut short by a sudden ANIMAL SNARLING - and then she is falling back - firing one shot - then losing the gun altogether as she goes back and down under the silhouetted figure of the MAN - jumping on her - like an animal on its prey.

FAVOUR EMMA during the fight - as the MAN closes with her - his big fingers seeking her throat - and all the time he is making strange, snarling, animal noises.

Throughout the fight we do not see the MAN's face - clearly he is strong - and beserk with rage.

EMMA fights him off - a desperate fight lasting some moments - and then the MAN gets her pressed back against a wall - strangling her. EMMA struggles ineffectually - then knees him - he grunts, loosens his hold - EMMA breaks away from his hands - chops him hard - twice - he staggers - EMMA irish whips him against the wall - he crashes against it - lies still.

EMMA steps back, panting, feeling her neck - then she picks up her fallen gun. She regards the MAN - touches him warily with her foot.

EMMA

Get up, Professor. It's all over. Get up!

The MAN stirs - then begins to moan and slobber like a child - presses himself against the wall - trying to huddle up as small as possible. Then one of his big hands traces aimless circles on the floor - finally he looks up - and we see his face for the first time.

THE MAN is BURTON - now unshaven, emaciated - quite, quite mad. He stares up into EMMA's face and:

BURTON

(sing-song voice)

This is the horse that kicked  
the cow, that chased the dog,  
that bit the cat, that killed  
the rat, that lived in the  
house that Jack built.

HOLD EMMA's reaction.

FADE OUT:

---

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

---

FADE IN:

141. EXT. ROUGH ROAD. DAY. (LOCATION) 141.

STEED'S CAR - silent and empty - standing on four flat tyres.

142. EXT. ROUGH ROAD. DAY. (LOCATION) 142.

CLOSE UP. STEED'S FEET walking along.

PULL OUT TO REVEAL STEED walking on down the road - surveying the ground ahead - puzzled, anxious - he moves on. - pushes aside some shrubbery - stares off at:

143. EXT. THE HOUSE. DAY. (LOCATION) 143.

STEED'S POV - through bushes to where EMMA'S CAR stands outside the house.

144. EXT. ROUGH ROAD. DAY. (LOCATION) 144.

STEED reacts. Lets shrubbery spring back - moves on faster now.

145. INT. SECOND MACHINERY AREA. DAY. 145.

EMMA stands over BURTON, who still sits against the wall. He is still reciting the nursery rhyme in his sing-song voice - tracing his fingers in the dust.

BURTON

This is the bull that tossed  
the horse, that kicked the...  
cow, that chased the ... the ...  
chased the dog, that bit the  
cat ... that killed the rat,  
that lived in the house that  
Jack built.

(Looks up - beams)

Jack built! Jack built!  
Jack built!

EMMA

Who are you?

BURTON

Jack built ... Jack built ...

EMMA

(very gently)

What is your name? Who - are -  
you?

BURTON's eyes grow crafty.

BURTON

Bad man. Bad, bad, bad man.  
Ran away.

(CONTINUED)



EMMA

How did you get here?

BURTON

Ran away. Long time ago. Very long time ago.

Suddenly his eyes fill with tears - he looks up at EMMA - reaches out for her hand.

BURTON

Take me back. Away from here.  
I want to go back.

EMMA regards him with mingled pity and disgust - then she stretches out her hand to help him to his feet. BURTON reacts - his face becomes cunning again. He takes her hand - then makes a pretext of not being able to rise - he reaches out with his other hand as well. As EMMA naturally starts to help him with both hands - he springs up at her - intent on embracing her in a bear hug.

EMMA is faster - she counters - slams him back against the wall. BURTON lies there - he starts to cry for a few moments - then just as suddenly:

BURTON

This is the dog that tossed the horse that killed the cat that chased the cow that bit the rat ... that lived in the house that Jack built.

EMMA regards him - clearly she will get no farther - she moves away - back to blank wall where TV cable disappears - keeping a wary eye on BURTON, she starts to examine the wall.

Then:

BURTON

Peek a' boo.

EMMA glances at him - then freezes to see that he has a shotgun pointed right at her. She realises this is a very dicey situation.

BURTON

(giggles)

Peek a' boo.

EMMA moves very gently towards him.

EMMA

You shouldn't point that at me.  
I'm your friend.

BURTON's eyes harden - he keeps the gun at her.

EMMA

I want to help you get away from here. You want to get away from here, don't you?

.(CONTINUED)

145. CONTINUED:

145.

BURTON nods - lowers the gun - EMMA steps forward - but instantly he has the gun at the aim again.

BURTON

Peek a'boo.

EMMA

Now let's not play silly games.  
That won't help us.

BURTON stares at her - gun aimed.

EMMA

All right. I won't bother  
with you.

And she deliberately turns her back on him - but her eyes betray her - she is very scared - she waits - pause - then she hears the cock of the gun - she tenses - then suddenly drops to the floor - just in time - because BURTON fires at her.

EMMA rolls - kicks out - kicks the gun away - rolls on - snatches it up - comes to her feet holding it - prods BURTON away with it - he falls back into the shadows.

EMMA exhales loudly after her narrow escape - then she reacts as he sees: the blast of the shotgun has hit the wall - forced it in, to reveal the outline of a door.

EMMA moves to it - begins to batter against it with the shotgun stock - the door creaks inwards - suddenly bursts open.

Bright light floods out - EMMA now enters:

146. INT. THE MACHINE ROOM. DAY.

146.

HOLD ON EMMA - as she gazes around at:

The enormous machine - clicking away, dials flickering -  
THE THROB OF MACHINERY.

KELLER'S VOICE

(very loud  
and close)

So you have found your way to  
me. I thought perhaps you  
might.

EMMA reacts - swings round to where KELLER can be seen talking - but he is only an image on the TV SCREEN (with machine room as background).

EMMA has put down the shotgun now - and holds her own automatic.

KELLER'S VOICE

But it will do you no good.  
No good at all.

(CONTINUED)

EMMA steps closer to the screen - then senses KELLER seated just the other side - she spins round - fires a snap shot - the BULLET RICOCHETS away. EMMA reacts to:

KELLER'S VOICE

You see - I am dead. I have been dead for some time. Only the house is alive. Only the house.

EMMA stares at KELLER - he is the man who sits before the machine, in a throne-like chair. But he and the chair are covered in a glass box, an upright casket. KELLER's eyes stare sightlessly ahead. He is quite dead.

HOLD EMMA in this bizarre scene - the machine HUMS AND CLICKS away.

147. INT. EMMA'S CAR. DAY.

147.

CLOSE ON DASHBOARD.

The RADIO IS STILL QUIETLY PLAYING AWAY.

PULL OUT as STEED reaches into the car - switches it off - regards it - then straightens up and looks off at:

147A. EXT. THE HOUSE. DAY. (LOCATION)

147A.

STEED'S POV to the house - silent - imposing.

148. INT. MACHINE ROOM. DAY.

148.

EMMA looking at KELLER on TV SCREEN.

KELLER

My doctors told me I was going to die. They gave me a year. I used that year to great advantage, Mrs. Peel. This house is a machine - an indestructible machine. Powered by solar energy - frictionless bearings. This machine will last a thousand years - perhaps forever. An indestructible monument to my ingenuity.

ANOTHER ANGLE.

JUXTAPOSE KELLER ON TV - to the real dead KELLER in chair.

KELLER

And yet the means of YOUR destruction. You see, Mrs. Peel - the mind of a machine cannot Reason. Therefore it cannot LOSE its reason. That is the machine's ultimate superiority. Its mind has no

(CONTINUED)

148. CONTINUED:

148.

KELLER

(contd.)

breaking point. But your  
mind ...

KELLER smiles out of the TV SCREEN.

KELLER

When this experiment is  
concluded - the machine will  
continue to function perfectly.  
But you, Mrs. Peel. You will  
be quite, quite mad.

EMMA stares at TV SCREEN - then hears noise behind her -  
she turns. BURTON has crawled in on his hands and knees -  
he nods and smiles foolishly. EMMA stares at him - seeing  
her own fate in his face.

KELLER

I would warn you that all  
the workings of the machine  
are quite impregnable. Never-  
theless, the test will be  
fair - the machine is keyed to  
the acoustics of your voice -  
it will answer any questions  
you may have through an auto-  
mated larynx.

(smiles)

I apologize for any delay in  
its answers, the technique is  
quite complex.

(slight pause)

This is the end of my pre-  
recorded message, Mrs. Peel.  
In a few days I will be dead -  
but my machine will live on -  
and sooner or later you will  
stand in this house and hear  
me. Good-bye, dear lady,  
good-bye.

KELLER'S FACE fades from the TV SCREEN.

149. EXT. REAR OF HOUSE. DAY. (LOCATION)

149.

STEED walking around the back of the house - finds  
that all windows are heavily shuttered - tests them -  
moves on.

150. INT. MACHINE ROOM. DAY.

150.

EMMA - moving around the room - testing this and that

(CONTINUED)

150. CONTINUED:

150.

equipment - trying locked sections - she sees a small slot marked: "PROGRAMME FEED CARD SLOT" - she moves on. But it is as Keller said - the machine is impregnable.

Finally EMMA turns away - sees BURTON squatting on floor - moaning softly to himself - rocking to and fro - she turns away again - and, more determinedly addresses the machine.

EMMA

All right - the object of the exercise is to drive me insane. How will you know when you've achieved that?

MACHINE HUMS & CLICKS more wildly - then we hear a STRANGE METALLIC VOICE - that has undertones of Keller in it.

MACHINE VOICE

Because ... you will ... kill yourself.

There are pauses in the speech - pauses punctuated by CLICKING OF MACHINERY.

EMMA

How?

Pause - then:

MACHINE VOICE

You have ... key.

EMMA reacts - feels in her pocket - produces THE KEY.

MACHINE VOICE

Key ... unlocks ... door at end of machine.

EMMA moves to end of machine - finds a tall cupboard there with death's head on it - indeed the key fits it.

EMMA turns it cautiously - nothing happens - equally cautiously she opens the door - and reveals - a small, empty cupboard.

EMMA

And then what?

MACHINE VOICE

Suicide box ... Once inside ... gas ... released ...

EMMA stares into the cupboard - longish pause - then:

MACHINE VOICE

You will feel ... no pain ... No ... pain.

(CONTINUED)

150. CONTINUED:

150.

EMMA is chilled by the cold bloodedness of it all.

EMMA

You've made a mistake. Told me what to expect. Now - whatever you do - I will know it's a trick. I can reason it out.

Longish pause - then suddenly MACHINE CLICKS FRANTICALLY - and then, suddenly BURTON screams - huris himself away - EMMA spins round in alarm, and sees:

151.INSERT. B.P. SHOT.

151.

Rushing straight at EMMA - and CAMERA - is a ferocious lion - as it springs at CAMERA:

152. INT. MACHINE ROOM. DAY.

152.

EMMA fires off all shots in her gun - then it clicks uselessly - then:

ANOTHER ANGLE.

EMMA stares at a blank wall - scarred by her bullets - the lion has gone. She has had a bad scare.

THE MACHINE HUMS.

MACHINE VOICE

Just ... beginning. Eventually ... won't be able to distinguish between ... what is real. What is unreal.

EMMA, still shaken, backs up until she encounters cold steel of a cabinet - she puts her hand on it for support - glances down - reacts wildly as:

CLOSE UP. EMMA'S HAND.

Instead of touching cold steel - it has encountered a live rat, or a large spider.

EMMA jerks away - then looks again - sees cabinet is just a cabinet again.

But no sooner has this registered - than all the lights go out.

CLOSE UP. EMMA - as we hear strange things scurrying and flying past her head - touching her hair - she fights them off in a panic.

CLOSE SHOT. BURTON.

Cowering, screaming softly to himself - huddled on the floor.

(CONTINUED)

152. CONTINUED:

152.

EMMA pushes away at the things she can only sense - but cannot see - she runs towards the door.

EMMA'S POV to the door.

EMMA runs

EMMA'S POV to the door - it gets no closer.

EMMA runs.

EMMA'S POV to the door - it gets no closer.

EMMA runs - then suddenly - encounters blank wall - the door has gone - she turns about - finds solid wall right behind her - turns - another solid wall - suddenly she is in a space no bigger than a phone booth - EMMA bangs on the walls.

CLOSE UP. EMMA'S FEET. - on solid floor.

CLOSE UP. EMMA battering on walls.

CLOSE UP. EMMA'S FEET - at the instant the floor has gone - her feet start to fall.

153. INT. CORRIDOR. DAY.

153.

SHOT WITH CAMERA AT AN ANGLE - so that when we right the frame to normal, it will appear that she is falling down dark space.

EMMA rolls down it.

154. INT. STUDY. DAY.

154.

EMMA rolls hard up against desk - gets to her feet - runs towards the door and:

155. INT. HALLWAY. DAY.

155.

EMMA is running towards the knight in armour now - just as she is about to reach him:

156. INT. CENTRAL AREA. DAY.

156.

EMMA encounters the motion machine - clings to it - but it is too smooth - she slips to the ground and:

157. INT. MACHINE ROOM. DAY.

157.

EMMA finds herself on her knees - close to - and facing ... the suicide box.

Shakily she gets to her feet - stares at the box - then backs away from it, shaking her head - then:

(CONTINUED)

157. CONTINUED:

157.

EMMA

Stop it! Stop it!

EMMA clings to the machine as though it were a human being. MACHINE CLICKS INTO ACTION and:

EMMA VOICE

(filtered)

"...You've made a mistake.  
Told me what to expect. Now -  
whatever you do - I'll know it's  
a trick...I can reason it out..."

EMMA stares at the machine - then starts to attack it in a hysterical frenzy. Then suddenly she freezes as she sees BURTON - very close - staring at her - smiling insanely - following her every action - nodding his head to it.

EMMA sees herself in him very clearly - she steps back from her attack on the machine - clearly making an effort to regain control.

EMMA'S THOUGHT VOICE

(firmly)

Reason it out! Get a hold of  
yourself. Reason it out.

EMMA

(aloud)

Reason? Here!

THEN, VERY FAINTLY SHE HEARS A CAR HORN BEING PUMPED.

158. INT. EMMA'S CAR. DAY.

158.

STEED has returned to it - and is now leaning in - pumping the HORN.

159. EXT. THE HOUSE. DAY. (LOCATION)

159.

STEED by the car - operating HORN - looking about him for a sign of EMMA.

160. INT. MACHINE ROOM. DAY.

160.

FAINT SOUND OF CAR HORN.

EMMA has reacted to it.

EMMA'S THOUGHT VOICE

There's still an outside world.  
Not far away either. And you're  
going to see it again, Mrs. Emma  
Peel.

EMMA turns to eye the machine.

EMMA'S THOUGHT VOICE

The answer is there. Somewhere  
there.

(CONTINUED)



EMMA moves closely to inspect the machine again - but a calmer, more lucid inspection than before.

## EMMA'S THOUGHT VOICE

(fitting words to her actions)

Keller was right - two inch steel - rivetted - locked - no way in... no way...

EMMA stops as she again looks at the little slot marked: "PROGRAMME FEED CARD SLOT".

She examines it - then stands over it - looking down into it - THE MACHINE THROBS.

## EMMA'S THOUGHT VOICE

The brain is there. Somewhere down there....

## EMMA'S THOUGHT VOICE

... If I could only.....!

And, on a sudden, wild idea, she produces her gun - puts the muzzle to the slot - but immediately it is evident that the slot is too narrow to allow a gun to be fired through it. EMMA shrugs the idea away.

## EMMA'S THOUGHT VOICE

Not a hope.  
(Swings the gun)  
Anyway, it's empty.

She tosses the gun aside.

EMMA turns away - paces for a moment - then stops - looks at:

EMMA'S POV. THE SUICIDE BOX - door half open - ZOOM IN ON THE KEY still hanging in the lock.

PULL OUT as EMMA moves to retrieve it - examine it - she glances from it to the machine - then she hurries over and tests the key in the feed card slot - it just fits.

## EMMA'S THOUGHT VOICE

The key to the whole situation!

She turns on BURTON - hurries over and picks up the shotgun - waves it at him.

## EMMA

Do you have any shells left?  
(BURTON stares at her)  
Shotgun shells! Have you got any ...?

BURTON stares at her for a long moment - then slowly pushes aside his jacket - to reveal banderilla across his chest - it is empty - EMMA reacts - then reaches forward - begins to pull the banderilla around his chest - more and more of it slides into view -

(CONTINUED)

160. CONTINUED:

160.

until finally ... a single shotgun shell is revealed.

EMMA hastily takes the shell - moves to cabinet - breaks it open - spills out shot - and cordite. Now, eyes bright - she takes THE KEY and starts to tamp cordite into the hollow end of the key.

BURTON squats - staring at her back - his face growing cunning.

EMMA finishes tamping cordite into the key - then looks around.

EMMA

Plunger.....

She looks around - can find nothing - is about to give up in despair - when she remembers - reaches up into her hair - and produces an ordinary hair slide.

She tests it in the key - finds that it just fits into the hollow end - gently fits it in - her home made bomb is ready.

EMMA

(turning)

Now....!

But as she turns - so BURTON attacks her - grapples her - the key falls onto the cabinet top.

EMMA & BURTON grapple together - they bang against the cabinet.

CLOSE SHOT. KEY-BOMB on cabinet - jostled to the edge - another fraction and it will fall and detonate.

EMMA & BURTON struggle - they thump against cabinet - EMMA reacts with horror as!

THE KEY - starts to fall.

EMMA - elbows BURTON aside and dives flat to the floor:

ANOTHER ANGLE.

EMMA - hands cupped - just in time to field the key before it hits the floor. Then she rolls over as BURTON flings himself full length at her - EMMA's roll causes him to miss - he plunges by - and:

CLOSE SHOT. BURTON - as his rolling fall takes him right up to and into the suicide box. Instantly the door slams shut.

EMMA cries out - rushes to the box - snatches at the door - but it sticks - she fumbles with it - finally it opens - and BURTON slumps out - dead.

EMMA stares down on him in horror - then is attracted by the SUDDEN CLICKING OF THE MACHINE.

(CONTINUED)

160. CONTINUED:

160.

She sees opaque strip register: "SUICIDE...ACTIVATED". Pause - then: "IDENTIFY" - pause then: "NOT TARGET" - the "NOT" flashes on and off. Then: "STILL...AWAITING ...TARGET".

EMMA reacts to this - then looks at the key she still holds in her hand.

EMMA moves to the machine with it - holds the key over the slot - starts to insert it carefully into the slot.

THE MACHINE IS SUDDENLY ACTIVATED and:

EMMA reacts to a sudden white light behind her - the ROAR OF A LION O.S. - but she does not look round - she will not be diverted in inserting the key into the slot.

MACHINE CLICKS AGAIN. The lights dim - there is a sudden rushing of wind.

EMMA is suddenly caught in a gale force wind - but she will not let her eyes stray from the job in hand - the key is poised in the slot now.

161. INT. THE MACHINE. DAY.

161.

CLOSE SHOT. The key projecting through the slot above - its plunger clearly seen - hint of mechanical gear below.

162. INT. MACHINE ROOM. DAY.

162.

EMMA - as suddenly in the dim light - there is the sound of things rushing at her again - but she maintains her concentration - and now brings the flat of her hand down hard on the key - smacking it down through the slot.

163. INT. THE MACHINE. DAY.

163.

CLOSE UP. THE KEY suddenly being propelled downwards.

CLOSE UP. An area of valves and wires - as the KEY smacks against the bottom of the machine - and the plunger goes in - there is a small explosion - a flash - some smoke - and perhaps a couple of glass valves are seen to shatter or crack.

164. EXT. THE HOUSE. DAY. (LOCATION)

164.

CLOSE ON STEED - attacking the front door - reacting to a dull sound inside the house.

165. INT. MACHINE ROOM. DAY.

165.

CLOSE ON MACHINE - HUMMING AWAY NORMALLY for a moment - then there is a remarkable change - suddenly every light comes on and off - the HUM INCREASES - CLICKS STEP UP IN FREQUENCY.

(CONTINUED)

N.B. DELETE SCENES 164 & 165 ON PAGE 50

164. EXT. THE HOUSE. DAY. (LOG).

164.

CLOSE ON STEED - trying the front door - then he reacts to a dull thud within the house - and the front door opens - STEED enters:

165. INT. MACHINE ROOM. DAY.

165.

EMMA stares at the machine - suddenly every light comes on and off - the SOUND of the machine steps up - changes - the machine is on the verge of breaking down.

166. INT. HALLWAY. DAY.

166.

CLOSE ON STEED - by bannister rail - it suddenly shudders - STEED clings to bannister rail - while camera whirls around him - STEED reacts as he finds himself (in CLOSE SHOT) in the middle of a house gone mad!  
HOLD THIS SEQUENCE - then:

167. INT. MACHINE ROOM. DAY.

167.

MACHINE has gone berserk now - EMMA, pressed back from it, watches, fascinated by it as the SOUND OF THE MACHINE rises to a TERRIFIC SHRIEK - not unlike a human cry - the main box of the machine is shuddering violently - then:

KELLER'S casket - the glass cracks across - KELLER'S body falls sideways in the chair.

The MACHINE - gives one last shudder - there is a LOUD BANG from within - smoke pours out from the casing - then all the lights go out on the machine - and finally it is silent - and:

EMMA reacts as: the machine room door quietly opens - she moves to exit.

168. INT. HALLWAY. DAY.

168.

STEED - still clinging to bannisters - then reacting to the sudden quiet - experimentally lets go of the rail - nothing happens - he starts to collect himself - then:

EMMA (off)

Steed .....

He turns - as EMMA enters shot.

EMMA

What kept you?

STEED looks around him.

STEED

Sorry, my dear. I ...er....came the roundabout way.

HOLD THEM.

FADE OUT:

N.B. CONTINUE script as from and including Scene 178  
(SCENES 169 - 177 DELETED)

173. CONTINUED:

173.

KELLER - in his casket - the vibration of the machine has cracked the glass casket across - a chunk of glass falls out to the floor - KELLER's body falls sideways in the chair.

EMMA stares at the machine as, with a last shudder - there is another BANG from within - then all the lights go out on the machine - and more smoke pours out of the casing.

EMMA turns to look towards the door - all is silent - then there is a FAINT SWISHING SOUND.

174. INT. EMMA'S POV AS THROUGH THE DOOR.

174.

At first it is pitch dark - then light appears at the far end - and then, like a flower opening - more and more light appears on either side - until EMMA is looking down a long shaft of light to:

175. INT. THE HALLWAY. DAY.

175.

EMMA'S POV AS THROUGH DOOR.

At the far end of the light - EMMA sees that the front door has just been broken in by STEED. He stands, framed in familiar silhouette against the open front door - sunshine and flowers behind him.

176. INT. MACHINE ROOM. DAY.

176.

EMMA stares off - then hurries out of shot.

PAN TO HOLD ON THE ROOM - the wrecked MACHINE - KELLER's BODY lying awry in the shattered casket.

177. INT. HALLWAY. DAY.

177.

STEED by front door - then EMMA runs into his arms. He holds her close - looking beyond her to the hallway, where everything lies shattered and broken.

HOLD THIS.

FADE OUT:

FADE OUT:

COMMERCIAL BREAK - U.S.A.

FADE IN:

178. EXT. COUNTRY ROAD. DAY. (MATTE)

178.

STEED & EMMA riding a tandem - STEED up front - EMMA on back.

(CONTINUED)

EMMA

So Withers was your man?

STEED

Yes. Poor old Pongo ... Sent him along to look after you.

EMMA

Well then - why on earth didn't he tell me that!?

STEED

Well - my fault - I told him to soft pedal a bit.

EMMA

Soft pedal?

STEED

Yes ... er ... didn't want to frighten you.

He turns - their eyes meet. HOLD THEM.

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

179.

As STEED & EMMA recede FROM CAMERA on their tandem - and away up a deserted road towards a bright horizon.

HOLD THEM.

FADE OUT:

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COMMERCIAL BREAK - U.S.A.

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FADE IN:

END CREDIT TITLES

FADE OUT.