

GROUP 10

SHOOTING SCRIPT

"THE AVENGERS"

"NEVER, NEVER SAY DIE"

by

Philip Levene

MAINTAIN COPY
NOT TO BE ISSUED

JANUARY, 1967.

TELEFONEN LIMITED,
Associated British Elstree Studios,
Boreham Wood,
Herts.

THE AVENGERS
NEVER, NEVER SAY DIE

NOT TO BE REPRODUCED

FADE IN:

← 1. EXT. COUNTRY ROAD. DAY. 8secs. *Loc.* 1.

LOW ANGLED SHOT - Broad winding road - tufts of grass rise from verge in f.g.

A pair of booted feet step into frame. Outsize - neatly laced - their shiny solidity should reflect menace.

They halt by the roadside. A car is seen approaching in distance.

← 2. INT. WHITTLE'S CAR. DAY. 24secs. *Loc.* 2.

WHITTLE - a plump, jovial salesman sits contentedly at wheel. His broad, bejewelled chin laps against his coat - it hints at an excitable nature.

He reaches for switch of car radio. It 'clicks' on - a blast of unacceptable music. He twiddles knob. We hear static and interference.

WHITTLE looks up - reacting to road ahead. 1/5

A massive, heavily-built man (THE MONSTER) is poised on verge some distance on. 5

WHITTLE regards him curiously - his hand still on radio - whistling continuing over. 4

← 3. EXT. COUNTRY ROAD. 06secs. *Loc.* 3.

Booted feet in f.g. - WHITTLE's car now approaching at speed.

Suddenly, the feet step deliberately into road.

← 4. INT. WHITTLE'S CAR. DAY. 07secs. *Loc.* 4.

WHITTLE reacts sharply - 3

THE MONSTER has arrived dead centre of bonnet - (We have first brief glimpse of him). A pale, yet distinguished face - reminiscent of Boris Karloff. His hair is silvering. He wears a suit of thick material.

A screech of brakes is heard over as -

WHITTLE's car hits MONSTER with tremendous impact -

DIRECT CUT TO:

5. EXT. HOSPITAL. DAY. (LOCATION) 06secs. 5.

The screech of brakes continues over - a seemingly endless thread of sound as -

AMBULANCE swerves into driveway - emergency bell ringing - warning light flashing - It draws up with apparent urgency.

DIRECT CUT TO:

12.1.67.

NEW PAGE - 2 -

INWARD, NEWER, SAY DIE!

SC. 6. INT. RECEPTION - HOSPITAL. DAY. 1.23 1.175.

Doors open speedily into CAMERA -

A trolley appears with prostrate figure of MONSTER.

TRACKING with trolley - No attendants visible -

The trolley halts -

A screen is drawn hurriedly across CAMERA -

A hand clasps MONSTER'S wrist. PEEPING UP to reveal DOCTOR BETTY JAMES - Young and pretty - screen in b.g. JAMES discards wrist. NURSE now revealed at foot of trolley. To her right, a wall instrument cabinet - plus wall telephone.

JAMES listens with stethoscope - her face impassive. Clearly no signs of life.

She removes stethoscope. Reaches towards MONSTER'S face.

She raises eyelid. The pupil is dull - lifeless. A final test remains. She presses ear close to MONSTER'S chest - listens momentarily.

JAMES
(unemotionally)
Call the morgue. Dead on arrival.

NURSE responds with brisk nod.

The screen parts - JAMES appears -

WHITTLE appears from b.g. - clearly anxious -

JAMES turns - observes WHITTLE. A shake of the head conveys the news. WHITTLE'S face drops with concern. JAMES moves off.

The NURSE has phone in hand. She is dialling number -

PEERING from NURSE along motionless figure on trolley.

CAMERA WAHES at seemingly lifeless face -

Slowly an eye opens.

The NURSE props herself against cabinet as she awaits reply.

A discernible movement is reflected in glass door. The NURSE too has sensed the movement.

WHITTLE turns sharply towards screen's view, he too reacts with horror -

The figure of MONSTER - pauses in front of CAMERA -

The petrified WHITTLE is revealed, he clatters down wall in dead faint.

CONT'D.....

WAS NOT TO

6. CONTINUED:

THE AVENGERS

Episode Title

NEVER, NEVER SAY DIE!!

"Steed meets a dead man -
Emma fights the corpse!"

FADE OUT:

COMMERCIAL BREAK

FADE IN:

7. INT. EMMA'S APARTMENT. DAY. 22sec - 25s.

A CRASH - a stack of tall crates fall towards CAMERA.
(We are viewing an earlier "AVENGERS" Episode -
"THE CYBERNAUTS" - a clip of final attack on EMMA -
though neither she nor STEED should be visible).

PULL BACK to reveal T.V. screen -

EMMA recumbent and resplendent on sofa - watching screen
with a wistful smile -

EMMA's mouth purses with annoyance as the sound fades,
the picture "breaks up" - EMMA tries to adjust the set.

C.S. SCREEN. STEED appears complete with broly and
bowler.

STEED

Mrs. Peel! ...

EMMA's eyes widen with amused astonishment.

BACK to screen and STEED.

STEED

We're needed!

FADE OUT:

FADE IN:

8. INT. RECEPTION. HOSPITAL. DAY. 1:25 ~~1:25~~ 1:05s.

OPEN CLOSE on empty trolley.

PULL OUT & PAN AWAY TO PICK UP STEED & EMMA appearing.

EMMA

Right! Where's the body?!

STEED

There isn't one.

EMMA

No body?!

(CONTINUED)

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8. CONTINUED:

8.

STEEED
(shakes head)
No body.

EMMA regards him - then:

EMMA
You're joking...trying to make
me feel insecure...you've got
it hidden away somewhere...
concealed...

She looks under the trolley - finds nothing - looks up
to meet STEED's eye.

EMMA
But there's always a body!

STEEED
There WAS a body.

EMMA
Ah!

STEEED
But it got up and walked away.

EMMA stares at him.

JAMES (O.S.)
I can confirm that.

They turn - as JAMES enters.

STEEED
Oh...Mrs. Peel...Dr. James -
the duty resident.

JAMES
(shakes hands)
It's a fact, Mrs. Peel...
There was no pulse, respiration
or heartbeat...Ice cold to the
touch - pupils completely dilated...

EMMA
All the symptoms of death.

JAMES
Unless I've been reading the
wrong text books. Mind you...
if I hadn't seen it with my own
eyes...if there hadn't been
other witnesses...

WHITTLE appears.

WHITTLE
Doctor...?

He stops - surveys STEED & EMMA a bit nervously.

WHITTLE
Is it all right if I go now?

(CONTINUED)

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SC. 8. CONT'D.....

'NEVER, NEVER SAY DIE'

JAMES

Do you feel fit enough to drive?

WHITTLE

Fine. It DID shake me up a bit....
but now I know he's alive again.....

(hesitates)

He IS alive?

JAMES

Not when I examined him.

WHITTLE

(uncertainly)

Well....alive or not.....he's up
and about again, isn't he?

(eyes empty)

trolley)

That's all that matters.

He nods - moves away.

STEED

How severe were the man's injuries?

JAMES

Didn't warrant investigation.
The car hit him head on - he was
thrown twenty feetIf I hadn't
seen him I'd say his chances were
nil.....

STEED

Well....if he was that badly injured -
he couldn't have gone far.....

SC. 9. EXT. HOSPITAL. DAY. 10/2. loc.

WHITTLE approaches his car - climbs in - inserts ignition key. Car
moves off and leaves driveway.

SC. 10. INT. WHITTLE'S CAR. DAY. 10/2. loc.

WHITTLE driving - fiddles with radio - there is interference on it.
He turns the wheel - then reacts as:-

SC. 11. EXT. BEND IN ROAD. DAY. 10/2. loc.

EYELINE SHOTS AS FROM WHITTLE'S CAR - as the MONSTER steps straight out in
front of car - instant reaction of collision:

SC. 12. EXT. HOSPITAL. DAY. 10/2. loc.

DR. JAMES and EMMA at a table in hospital waiting room with DR. BETTY JAMES
as they hear the sound of the crash (CUT). They react - all spin round
to look to where the road bends - slight pause - then:-

Around the corner runs WHITTLE - racing up towards them - STEED, EMMA &
DR. JAMES await him - he reaches them and:-

WHITTLE

I've killed him! I've killed him again!

← 8-190

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12.1.67.

NEW PAGE - 6 -

NEVER, NEVER SAY DIE!

SC. 13. EXT. BEND IN ROAD. DAY. (LOC)

1.05s.pt
(40s)

OPEN CLOSE on prostrate MONSTER - lying on a stretcher. DR. PENROSE - a tough, manning looking man of about 30 - is pressing a stethoscope to MONSTER's chest - then he steps back - gestures to where CARTER & SELBY (two tough looking attendants in uniform) stand by their ambulance nearby.

WHITTLE'S CAR is also nearby - its wheels up on the grass verge of road.

CARTER & SELBY move in - pick up stretcher - load it and MONSTER into rear of ambulance. CARTER gets inside with MONSTER. PENROSE locks the doors - then he and SELBY move to the front cab.

The ambulance starts to turn and move away - its bell ringing.

HOLD ON AMBULANCE speeding away up road - its BELL RECEDING - THEN PAN IN THE OPPOSITE DIRECTION - pick up ANOTHER BELL APPROACHING - then we see another, identical ambulance slow to a stop near WHITTLE'S CAR.

SPEED, EMMA, DR. JAMES AND WHITTLE jump out of the ambulance - move to the front of WHITTLE'S car - then react to find that there is no body. THEY all look at WHITTLE.

WHITTLE

B..But he was here. Just there.....

SPEED AND EMMA move to examine the front of his car - they examine the dented bumper (fender) and smashed headlamp.

SPEED

It looks as though the dear departed - has departed!

EMMA

(touches bumper)
Two fatal collisions - and no sign of blood!

SPEED touches the broken glass thoughtfully. Then EMMA picks up a scrap of paper from near the wheels of car. She examines it.

INSERT. SCRAP OF PAPER.

It bears the initials: "N.O.T. - H.R.M."

EMMA

(over)
N.O.T. H.R.M.

REVERSE SPEED AND EMMA.

SPEED

In agreement?

DR. JAMES

It WAS the same man?

WHITTLE

No doubt about it.....
same man again - dead again!

NOT TO BE ISSUED
MISCELLANEOUS COPY

NEVER, NEVER SAY DIE!

. 445.

SC. 14. EXT. COUNTRY ROAD. DAY. (LOC).

45 sec Loc.

AMBULANCE speeding along lonely country lane - approaching a level crossing (or a halt sign, traffic light - or similar - perhaps workman's traffic light would do).

AMBULANCE stops.

CLOSE SHOT. ESTABLISHING PENROSE AND SELBY in front cab.

ANOTHER ANGLE.

REAR DOORS. They shake - then one metal panel bulges from within - then door bursts open - and we see CARTER struggling ineffectually in the hands of the MONSTER: MONSTER TOSSES CARTER out as though he were a rag doll - then jumps from the ambulance.

The ambulance moves away again.

HOLD ON MONSTER - standing astride the half-conscious CARTER - then MONSTER turns towards the hedgerows and wooded country beyond. MONSTER sets off - HOLD ON CARTER - raising his dazed head to gaze off and after MONSTER.

SC. 15. INT. HOSPITAL. DAY.

27 sec . 285.

OPEN CLOSE ON STEED - turning into camera.

STEED
It's ridiculous.

PICK UP EMMA

EMMA
Ridiculous.

PICK UP DR. JAMES.

JAMES
It's medically impossible. And yet.....
it DID happen.....

STEED
Twice.

JAMES
Well.... what do we do now? Sit
around and wait....wait for him to be
knocked down again....?

STEED
I must say....he seems oddly lacking in
traffic sense.

EMMA
Well, yes....

EMMA lock a bar - she waves the corner of paper.

EMMA
NOE - HRO - must mean something....
I'll do some checking.....
(she moves to the door)
But we know if or when our body
turns up!

CUT TO:

NOT TO BE ISSUED

'NEVER, NEVER SAY DIE'

(.115) .07s.

SC. 16. EXT. OPEN COUNTRY/SHRUBBERY. DAY. (STUDIO) .08s.

CLOSE ON MONSTER - pushing through shrubbery - then stepping, reacting to: the faint sound of jazzy music. MONSTER starts to turn towards the sound.

SC. 17. EXT. VERGE/SHRUBBERY. DAY. (STUDIO) .32s
(.27s) .38s.

CLOSE ON a YOUNG MAN - he has pulled up by the side of the road in his sports car (the top is down) - and now he sits - peeling and munching bananas - reclined in his car - his feet up over the side of one door. He is listening to the LOUD JAZZY MUSIC that comes from the transistor radio he has nearby or in his lap.

HOLD HIM A MOMENT - then suddenly - out of the shrubbery looms the MONSTER - regards YOUNG MAN AND RADIO - then lunges in on him, grabbing for the radio - tearing and smashing it.

The YOUNG MAN has a mouthful of half peeled banana in his mouth when this startling event happens. He can only make muffled protests around the banana - he stretches out his hands to grab at the MONSTER - but; the MONSTER delivers a terrific blow - the YOUNG MAN falls back against seat of the car - and we HOLD ON HIM - the banana is in his mouth still - the splayed out ends of the half peeled bit are spread across his face.
HOLD THIS. And:

CUT TO:

SC. 18. INT. HOSPITAL. DAY. .21s .34s.

CLOSE ON DOOR as trolley is wheeled in by DR. JAMES - STEED watches with interest - then reacts as he sees that the trolley is occupied by the YOUNG MAN - who still has the banana in his mouth - and on his chest the smashed transistor. YOUNG MAN is unconscious.

DR. JAMES

(Explains)

Casualty. Found unconscious about a mile from here. He'd been attacked.

STEED

(awed)

By a banana!?

YOUNG MAN is stirring - DR. JAMES bends over him to remove the banana. YOUNG MAN'S eyes blink open.

DR. JAMES

(gently)

What happened?

YOUNG MAN

He....he hit me.....

DR. JAMES

Who did?

YOUNG MAN

This man. He's taller.....

STEED AND DR. JAMES exchange a look.

STEED

And he attacked you?

YOUNG MAN

(nods)

And the radio...smashed the radio.

STEED AND JAMES look at the shattered radio. HOLD UP CLOSE - then: - CUT TO:

MASTER COPY
NOT TO BE ISSUED

"NUMBER, NEVER SAY LIE"

(15s.)

18s.

SC. 19. INT. COTTAGE WINDOW. DAY. (STUDIO).

CLOSE ON THE OPEN WINDOW of a small cottage - just inside the window stands a large, old fashioned wireless - it is switched on and oscillating.

HOLD IT A MOMENT - then: into shot slashes the MONSTER'S HAND - smashing the radio.

MONSTER moves on - HOLD CLOSE ON SHATTERED RADIO.

← SC. 20. EXT. LAKE/POND. DAY. (LCC). 10s.

CLOSE ON RADIO CONTROL - PULLING OUT TO REVEAL that it is in the hands of an ELDERLY GENTLEMAN. He is adjusting it - looking to what it controls: a large model ship on the water close by.

The ELDERLY GENT sets the radio to his satisfaction - then cautiously looks around him - makes sure no one is about - then moves to his bag nearby - and from it he takes an Admiral's hat - he puts it on - and starts to play boats. We see him operate radio - see the ship starting to respond to the radio control - it begins to move out across the pond.

HOLD ON ELDERLY GENT - happy and incongruous with his hat and his boat. He operates the control - the boat changes course.

CLOSE UP. AS he operates control again and:-

← SC. 21. EXT. OPEN COUNTRY/SHRUBBERY. DAY. (STUDIO). 15s.

THE MONSTER - suddenly alters course too.

← SC. 22. EXT. LAKE/POND. DAY. (LCC). 10s.

THE BOAT - moving across the lake - then changing course again.

THE ELDERLY GENT - operates the boat. He is so absorbed that he does not notice:- the MONSTER appearing out of the shrubbery behind him.

ELDERLY GENT operates radio.

BOAT starts back towards him.

MONSTER starts towards him. THE MONSTER gets within a foot or so of the ELDERLY GENT'S back - he draws back a huge hand to slam at the ELDERLY GENT'S neck - then:-

ELDERLY GENT operates radio.

THE MONSTER is caught 'mid-blow' - slowly it turns away again.

THE BOAT - turns away again.

ELDERLY GENT operates radio.

BOAT STARTS to turn.

THE MONSTER turns - starts to come back at ELDERLY GENT again - this time he gets very close - draws back his hand for the killing blow - starts it.

ELDERLY GENT operates radio

THE MONSTER'S fist is halted, inches from ELDERLY GENT'S neck.

THE BOAT turns away.

MONSTER turns away.

ELDERLY GENT is happily oblivious of the form behind him. He operates radio again.

The BOAT turns right away across the pond.

MONSTER turns right away.

ELDERLY GENT operates radio.

We see the BOAT responding to his radio signals - turning in a number of maneuvers - getting farther and farther away - until he disappears into the shrubbery again.

ELDERLY GENT continues playing happily.

CUT TO:

REHEARSAL, NEVER SAY DIE!

(11-11)

SC. 25. EXT. FOREST. DAY. (STUDIO). 130s.

A small clearing - perhaps a fallen log - a place to sit. Into this area appear an Army SERGEANT and a PRIVATE. The SERGEANT is an old hand at soldiering - he carries Sten gun and walkie-talkie. The PRIVATE is young and gormless, he carries a rifle.

SGT.

This looks as nice a place as any.

Both wear packs and combat outfit. SGT removes his pack - flops down, starts to roll a cigarette. The PRIVATE remains standing - a bit worried.

PRIVATE
(hesitates)

Sarge?

SGT.

Yeah?

PRIVATE

Shouldn't we be on manouveres, Sarge?

SGT stares at him.

PRIVATE

The rest of the Batallion is.....

SGT
(Over-rides)

The rest of the Batallion is ten miles away with any luck!

PRIVATE stares at him.

SGT

Look - we're forward patrol, aren't we?

PRIVATE

Yes, Sarge.

SGT

And what were the last words the Major said to us? 'Use your initiative - that's what he said.

(lies back)

And lying here - while the others chase through the mud - that's real initiative.

(lights cigarette)

Then he reacts as the walkie-talkie crackles. SGT hastily tunes in.

OFFICER'S VOICE

Forward patrol?

SGT

Here, sir.

OFFICER'S VOICE

What's your position?

SGT

(assumed posting)

Heading north, sir.....

OFFICER'S VOICE

What's the terrain like?

REHEARSAL COPY
NOT TO BE ISSUED

"NEVER, NEVER SAY DIE"

SC. 23, CONT'D.....

SGT hastily gestures to the PRIVATE - who, in response, starts to stand up and
down on dry leaves - to rustle some bushes.

SGT
(lying back - panting heavily)
Tough, sir.

COME IN CLOSE ON SGT NOW.

SGT
(cont'd)
But we're pushing on.

OFFICER'S VOICE
Good show! Keep it up, men!

SGT grins - leans back and:-

SGT
(softly)
Initiative!

Behind him, the rustling continues.

SGT
All right - you can stop now.

The bushes keep rustling. SGT turns -

SGT
I said you can.....

He reacts as he sees: the PRIVATE, struggling against the forearm of the
MONSTER - unable to cry out - the bushes rustling as he struggles.
Even as we see him - the MONSTER slams the PRIVATE against a tree - drops
him - moves in on the SGT.

The SGT yelps - grabs up his Sten gun.

SGT
Hold it. HOLD IT!

The last is almost a scream as the MONSTER lunges in - misses - slams
his big hand against a tree - turns instantly on the SGT - who instinctively
fires the gun at him.

CLOSE ON MONSTER - stopped dead by the bullets - holes have appeared across
his chest.

The SGT gawks then as the MONSTER, seemingly unharmed - plunges in again and:

CLOSE UP. as the MONSTER'S BOOT crushes the walkie-talkie.

FADE OUT:

COMMERCIAL BREAK

FADE IN:

SCENES 24 - 35 DELETED.

NEVER, NEVER SAY DIE!

(1980)

SG. 36. INT. HOSPITAL. DAY.

1000

455.

AS STEED reacts to the doors opening - DR. JAMES wheels in the PRIVATE on the trolley - behind it - very stunned, walks the SGT.

DR. JAMES bends over the PRIVATE - examines him.

DR. JAMES

Concussed.....and severely shocked I'd say.

(turns to SGT)

What happened?

SGT

You'd....you'd never believe it.

STEED AND JAMES exchange a look.

STEED AND JAMES

Try us.

SGT.

We were out on manouvers...we'd stopped for a rest(quickly).....no more than minute or so.....

STEED has noted the shattered walkie-talkie slung around SGT'S shoulder.

STEED

You were using the radio?

SGT

Yes.

DR. JAMES

And then?

SGT

This man appeared.....

STEED

A big man. Very big?

SGT

(surprised)

Yes.

He slammed into him.....

(nods at PRIVATE)

The he came at me. So I shot him.

JAMES AND STEED stare at him.

SGT

It was self defence - came at me like a mad thing. I HAD to shoot him.

DR. JAMES

Where was this? Where have you left him?

SGT takes a deep breath.

SGT

I SAID you wouldn't believe it. He wasn't hurt. Kept coming right at me.... and I could see the holes in his chest..... he'd taken a full clip of ammo, but he wasn't hurt. He crushed the radio.

23.1.67.

NEW PAGE - 12cm

'NEVER, NEVER SAY DIE!'

SC. 36. CONT'D.....

STEED

And then.....?

SGT

He.....walked away.

STEED

Which way! Where was he heading!?

SGT

Into the forest.

SCENE 37 DELETED.

CUT TO:

SCENE 38 - as per pink page.

SC. 35. EXT. FOREST. DAY.

SC. 36. EXT. FOREST. DAY.

SC. 37. INT. BROWN'S OFFICE. DAY.

Over there....t...the forest....

CUT TO:

SC. 37. INT. BROWN'S OFFICE. DAY.

CLOSE ON PENROSE.

PENROSE

Towards the forest!

PULL OUT TO REVEAL he is talking to CARTER - SELBY is nearby.

CARTER

Yes. I.....I couldn't stop him.....
you know I couldn't stop him....not me....
not just one man. I couldn't stop him.

PENROSE regards him - then moves away to push a button. An alarm bell starts to ring.

PENROSE

We must recover him - and quickly!

CUT TO:

(.089)
STUDIO

SC. 38. EXT. FOREST. DAY.

As a small shrub is flattered towards camera - by the relentless advance of the MONSTER - moving through the forest.

CUT TO:

SC. 39. EXT. RESEARCH UNIT. DAY.

STUDIO .92s.

As PENROSE appears - followed by CARTER, SELBY - and about SIX ATTENDANTS - they all move towards an ambulance nearby. As they troop past we see that some carry geiger counters - others heavy nets - others carry heavy chains and manacles.

They enter the ambulance - start to drive away.

9A loc EXT Cont'd. CUT TO: Loc. obs.

SC. 40. EXT. FOREST. DAY.

STUDIO .90s.

As landrover drops up near the edge of the forest - SWINT alights - views the timbering forest ahead of him - then leans back into landrover - produces a shot gun - then, rather grudgingly, he enters the forest to commence his hunt for the monster.

CUT TO:

SC. 41. EXT. FOREST. DAY.

STUDIO (.10s.)

The MONSTER moving along. Then disappearing into forest again.

CUT TO:

SC. 42. EXT. FOREST. DAY.

STUDIO (.15s. pt)
(.23s)

SWINT - swiftly moving along - surveying the forest - then eventually he stops and examines - the ground ahead of him. SWINT has left in his wake. SWINT is shown to start talking. His companion he hears faint sounds nearby. He branches into cover - as alerted and set:

THE MONSTER'S FOOT

SC. 43. INT. FOREST. DAY. 12 sec.

MONSTER - seen from a distance through the shrubbery - leaves PERROUSE and some of the MENHENTS. SPED moves and looks for the gallop owners and the animals they hold.

They move on - spreading out to search the area - and then STEED rises up from cover - goes after them - then again he returns to the trail of the MONSTER. He starts to follow it.

CUT TO:

SC. 43. EXT. FOREST. DAY. 12 sec. *STUDIO (120s)*

PERROUSE & CO moving through it - then suddenly PERROUSE throws up his hand - they halt - and he crouches to examine some crushed shrubbery - he regards it - then his eyes follow the trail - taking him back in the same direction as STEED. PERROUSE & CO. set off to follow.

CUT TO:

SC. 44. EXT. FOREST. DAY. 12 sec. *STUDIO (12s)*

STEED moving through undergrowth - then stops - listens - he hears something moving ahead of him. He follows.

CUT TO:

SC. 45. EXT. FOREST. DAY. 12 sec. *STUDIO (10s)*

The MONSTER'S FOOT moving through shrubbery.

CUT TO:

SC. 46. EXT. FOREST. DAY. 12 sec. *(10s)*

PERROUSE AND CO. following. *STUDIO*

CUT TO:

SC. 47. EXT. STONE'S COTTAGE. DAY. 12 sec. *STUDIO (12s)*

STEED arrives at a clearing - he stops - reacts to:

STEED'S EYE-LINE - a small cottage, neglected and ominous.

STEED moves towards it.

SC. 48. EXT. FOREST. DAY. 12 sec. *STUDIO (10s)*

PERROUSE & CO. on the trail.

SCENE 49 - RELATED.

FOCUS - 15 - 16 - 17 - 18 - 19 RELATED.

CUT TO:

31. EXT. TESTING RANGE. DAY. 31.
Empty and bleak.

32. EXT. MACHINE GUN POST. DAY. 32.
CAPTAIN points off.
CAPTAIN
We'll change the arc of fire ...
there ...
He gestures off. SERGEANT swings the gun round to aim.

33. EXT. FIELD. DAY. 33.
Revealing that the 'Danger' sign is thrust awry -
and someone has literally burst through the barbed
wire - HOLD IT.

34. EXT. MACHINE GUN POST. DAY. 34.
PANNING FROM WALKIE TALKIE - which is still
ossilating badly - to SERGEANT behind gun - and
CAPTAIN sweeping the area through binoculars.
CAPTAIN
Fire!
SERGEANT starts firing.

35. EXT. TESTING RANGE. DAY. 35.
LONG SHOT - bullets kicking up dust in an arc - and
then - into the arc of fire marches the MONSTER - to
be hit several times - and fall.

36. EXT. MACHINE GUN POST. DAY. 36.
CAPTAIN
(screams)
Cease firing!
SERGEANT and CAPTAIN rise up and stare off in horror
at:

37. EXT. TESTING RANGE. DAY. 37.
LONG SHOT to the MONSTER lying still.

38. EXT. MACHINE GUN POST. DAY. 38.
CAPTAIN and SERGEANT are shocked into silence for a
moment - then:
CAPTAIN
(hoarsely)
The fool! The darned fool!
He ... he must have seen the signs.

(CONTINUED)

38. CONTINUED:

38.

And then he is galvanised into action.

CAPTAIN

Come on!

CAPTAIN and SERGEANT leap into the Land Rover - start the engine.

39. EXT. TESTING RANGE. DAY.

39.

ANOTHER ANGLE. As Land Rover appears from a side track leading onto the range - swings out - PAN with it to reveal that the area is empty - the Land Rover stops where the body fell.

CAPTAIN and SERGEANT jump out and stare down on: flattened grass or shape in the dust of where the MONSTER lay - but where is he now? They are shocked for a moment - then the SERGEANT glances off - reacts, grips CAPTAIN's arm. Together they both react as they stare off at:

LONG SHOT. THE MONSTER just disappearing into some foliage.

FADE OUT:

COMMERCIAL BREAK

FADE IN:

40. INT. PUB. DAY.

40.

As the door opens - SERGEANT and CAPTAIN enter - both very clearly shocked. STEED and EMMA react to them - then WHITTLE and TAYLOR - then the PUBLICAN - who regards them - then automatically reaches for the brandy and two glasses.

He hands them to SERGEANT and CAPTAIN.

PUBLICAN

(explains to EMMA)

Shock.

STEED and EMMA move to CAPTAIN and SERGEANT.

STEED

What happened?

CAPTAIN

You'd ... you'd never believe it ...

STEED & EMMA

Try us.

(CONTINUED)

40. CONTINUED:

40.

CAPTAIN

We were on manoeuvres ... firing
a mark 4 machine gun across the
range ... it was empty ...
(angrily)
... and there are plenty of
signs ... barbed wire ...

He drinks.

CAPTAIN

It wasn't our fault. He walked
right out into the line of fire
... a full clip of ammo ...
must have taken twenty rounds
or more ...

EMMA

Who walked out?

WHITTLE

A big man?

TAYLOR

In a dark suit. Silvery hair?

CAPTAIN

(surprised)
Yes.

STEED

And you hit him?

CAPTAIN

It wasn't our fault ...

STEED

I'm sure it wasn't. What happened
then? He fell. Lay dead?

CAPTAIN

He HAD to be dead. A full clip
of ammo ...

EMMA

But he got up - apparently
unharmd - and walked away ...

CAPTAIN

(surprised)
Yes.

STEED

Which way was he heading?

CAPTAIN

North. Towards the forest.

CUT TO:

41. INT. FOREST. DAY.

41.

MONSTER's distinctive boots plod through undergrowth,
they pass CAMERA. Music throbs menacingly.

(CONTINUED)

41. CONTINUED:

41.

A splintering wood is heard o.s.

A small tree falls towards CAMERA -

Boots trample across branches of fallen tree.

PANNING along tree to reveal trunk bent and splintered like broken twig.

CUT TO:

42. INT. RESEARCH UNIT CORRIDOR. DAY.

42.

FEET hurrying along corridor - menacing theme continuing over - creating sense of urgency.

TILT UP as SELBY and group of ATTENDANTS (say SIX all told) join DOCTOR PENROSE by entrance of corridor.

The two leading ATTENDANTS carry what appear to be geiger counters complete with earphones. (What others are carrying should not be revealed at this point)

PENROSE
(urgently to SELBY)
He's heading North through the
Forest ... We must recover him
and quickly!

PENROSE moves ahead through entrance door.

43. EXT. RESEARCH UNIT. DRIVEWAY. DAY.

43.

PENROSE comes through door followed by SELBY and ATTENDANTS.

They hurry past CAMERA.

In f.g. an AMBULANCE is visible - broken doors clearly in evidence.

The ATTENDANTS troop past CAMERA - 3rd and 4th, carry heavy nets. The final two heavy chains and manacles.

PANNING with ATTENDANTS, SELBY and PENROSE who hurry down driveway, passing a BLACK VAN. An ATTENDANT climbs into driver's cabin.

The VAN moves off - following group on foot.

DIRECT CUT TO:

44. EXT. COUNTRY ROAD AND FOREST. DAY.

44.

VISTA SHOT - two Land Rovers appear round bend of winding road. STEED (DOUBLE) at wheel of front vehicle, EMMA (DOUBLE) at wheel of second vehicle.

The Land Rovers sweep INTO FRAME approaching forest area.

The vehicles sweep INTO FRAME approaching forest area.

(CONTINUED)

44. CONTINUED:

44.

The vehicles draw up at intersection of two forest roads. A notice with pointers to "SOUTH ROAD" (which ascends), "NORTH ROAD" (which descends).

45. EXT. LAND ROVERS. DAY. (STUDIO)

45.

STEED and EMMA.

STEED

Will you take the high road?

EMMA

I'd prefer the low road.

46. EXT. COUNTRY ROAD AND FOREST. DAY.

46.

EMMA's Land Rover (DOUBLE) moves ahead taking "NORTH ROAD".

STEED's Land Rover ascends "SOUTH ROAD".

47. EXT. FOREST. DAY.

47.

EMMA's Land Rover approaches through wooded area -

She reacts to a point o.s. - she applies brake.

Land Rover draws to a halt.

EMMA turns her head, looks back.

The broken tree trunk from SHOT 41.

She climbs down. She regards tree.

Suddenly - a crackle of branch is heard.

She wheels round -

PANNING across darkened wooded area - It is still and silent. She moves through gap in undergrowth. Build this sequence - suggesting by faint sounds, the presence of another being nearby.

48. EXT. STONE'S COTTAGE. DAY.

48.

EMMA arrives in clearing - eerie and overgrown. She peers ahead - reacts -

HER EYELINE - Small cottage - neglected - ominous -

She moves towards it.

49. EXT. FOREST ROAD. DAY.

49.

STEED's Land Rover draws up on high vantage point.

His eyes scour the forest below - he reacts -

(CONTINUED)

1.15 pt.
46.3

The door is ajar - light spills out, dusty floor -
Reveal STEED - in a room -

The windows are thick with grime. The cottage appears neglected, unlive in.
STEED takes a step - a board cracks & settles -

STEED advances further -
Another creak - he spins round.

The door has swung to leaving a gap of three or four inches. It is the
only light source.

He arrives at table - he reacts with curiosity.

The table is laid for one. Condiments remain - there is a solitary plate
plus sandwich, from which a single bite has been extracted.

He fingers the sandwich - a silhouette of dust has formed below it -
He replaces sandwich.

He examines the desk - finds a desk diary - EMBOSSED ON IT ARE THE LETTERS:
"PROF. F. N. STONE".

STEED flicks through the diary - arrives at the last entry: It reads:
"Insr see George Eccles at Aerial Cottage - he is seriously interfering -
urgent".

STEED frowns at it - then tears off the sheet and starts to pocket it.

PANNING AWAY from STEED towards grimy window -

A shadow falls across the thickly obscured pane - hand reaches out towards
it - It begins to circle with an even movement - slowly the grime is
removed leaving a clean gap -

A moment later - the face of the MURDERER appears - peering into the cottage
through the grimy window.

STEED - his back to the window - very vulnerable - now steps on something -
he picks it up - sees that it is a broken cup.

Then - STEED hears a faint sound - spins round to face the window - the
MURDERER has gone - but STEED sees the freshly rubbed space in the grime -
he moves closer to examine it - and then:

There is a creak - and the soft thud, slam of the door. The shaft of
light that he revealed has gone. The air is very dim now. STEED
has spun round to see that but it is dark. A long, silent pause -
then the faint creak of a doorboard.

Slowly STEED replaces cup - every so often, created - he has a sense
of being alone.

A shadow falls -

The door is ajar -

Another creak - he spins round -

The door is ajar -

NOV. 16. 1954

SC. 50. ...

A small hand down a table - ...

STEED passes screen - A massive hand ...

The screen falls away - revealing MONSTER -

The MONSTER delivers a cutting blow to STEED'S wrist -

STEED'S gun clatters to the floor, slithering under dresser -

STEED tugs at arm encircling his throat - He creates a gap to allow him to slip down - then using MONSTER'S bulk, he propels himself forward - the MONSTER falls heavily against ceiling wall - STEED dives below table -

The MONSTER recovers balance - advances towards table -

STEED looks up -

A massive hand is descending towards table -

STEED dives clear -

The hand hits table - it shatters like balsa wood -

STEED has slithered - the gun is lying in f.g. - He arrives by dresser - reaches gun - MONSTER'S feet are seen advancing quickly from b.g. STEED grabs gun -

He is on his feet -

The MONSTER is advancing towards STEED.

STEED stands his ground.

STEED
Stay where you are!

He continues to approach.

STEED backs up - reluctant to fire. But the MONSTER keeps coming.

STEED
Stay back!

The MONSTER lunges in - STEED fires one barrel. The MONSTER is hit - stepped - even thrust back a little - but then he shakes his head - comes in again.

STEED is astonished - he fires the second barrel.

SC. 51. ...

Studio (104)

HERBERT ... Hearing the faint sound of the shot - turning - running ...

SC. 52. ...

1.08.1

STEED ... STEED is tossed ...

SHOULD OPEN with SHOT ...

UNITED STATES AIR FORCE

SC. 53. COFFIN...

STEED dazed, attempts to rise -

MONSTER circles the overturned couch -

STEED locks up -

The blurred image of MONSTER towers above him - it whips back arm to deliver coup-de-grace -

Suddenly, cottage door bursts open e.s.

MONSTER'S head turns sharply - Daylight now reflected on its face -

PENROSE and ATTENDANTS race in through door -

PENROSE

Hold him!

TWO ATTENDANTS - (formerly with geiger counters) move towards him.

MONSTER turns - and goes to meet them -

The ATTENDANTS arrive, reach for his arms-

The MONSTER - with two lightning thrusts - sends both ATTENDANTS flying back - They land heavily amidst clatter of broken furniture -

TWO OTHER ATTENDANTS are advancing towards it - nets extended -

TWO ATTENDANTS with menacles also arrive - joined now by first TWO ATTENDANTS breathless but determined.

The SIX now surround MONSTER now entangled in net - it struggles with superhuman strength.

STEED still dazed - starts to get to his feet - JUST as PENROSE, MONSTER & CO. disappear through the door.

STEED, shaking his head to clear it - starts to move after them.

SC. 53. INT. STONE'S COTTAGE. DAY. *Studio (10s. pt.) (12s. pt.) (15s. pt.)*

As PENROSE blows a whistle - and around the road appears the ambulance - the MONSTER is thrust into it - held by the many MEN, but still struggling wildly. The doors are shut.

STEED appears at the door of the cottage - sees the ambulance starting to move off.

He watches its route - then locks towards the forest - starts to sprint for it.

SC. 54. EXT. FOREST ROAD. DAY. *Loc 10s.*

Ambulance moving along.

SC. 55. EXT. FOREST ROAD. DAY. *Studio Obs.*

STEED sprinting through it.

SC. 56. EXT. FOREST ROAD. DAY. *Loc 10s.*

Ambulance moving along.

SC. 53. INT. LABORATORY. DAY.

SC. 53. INT. LABORATORY. DAY.

SC. 53. INT. LABORATORY. DAY. *Sto 10 obs.*

STONE reaches for it.

SC. 53. INT. LABORATORY. DAY. *Sto 10 Sto 10 Sto 10*

When STONE reaches for landrover - it stands silent and empty - then: STONE bumps end of the row at - stops - ducks back again as the ambulance breezes past. Then STONE runs to jump into the landrover - set it following the ambulance.

Sto 10 opposite of Ambulance going by door

SC. 54. INT. RESEARCH UNIT. DAY. *Loc. (.06s. f)*

CLOSE UP SIGN: "MINISTRY OF TECHNOLOGY - BIOGENIC RESEARCH UNIT".

They adorn a pair of gates.

HOLD IT - then PAK UP we hear the vehicle approaching - PICK UP the ambulance ~~as it approaches the building.~~ Gates open - ambulance enters - ~~and enters the building.~~

At this moment the landrover enters shot - stops.

STONE sits in landrover - regarding the sign very thoughtfully.

SC. 54. INT. CORRIDOR. RESEARCH UNIT. DAY. *Loc. .33s.*

A trolley with HOFFMEYER'S struggling figure - chained and manacled - is wheeled hurriedly by ATTENDANTS towards far door.

DOCTOR PETROSE meets trolley halfway.

PETROSE
(indicating door)
Hurry! Professor Stone's
waiting to deal with him.....

The trolley and group arrive at door indicated.

Notice reads "DANGER. EXPERIMENTAL SECTION. Strictly forbidden except to GRADE "A" PERSONNEL".

PETROSE is ahead. He presses a button. Door slides back revealing narrow passageway and a further door at far end.

The trolley is wheeled into passageway.

PETROSE assumes position at end of trolley. SELBY takes a step to assist him.

PETROSE
You know the regulations.
Grade "A" personnel, ONLY.

SELBY
But Doctor, he's.....

PETROSE
It's all right. We've got
ready, Professor. We can handle him!

THE TROLLEY moves into passageway with trolley. The door slides back.

THE TROLLEY moves on.

THE TROLLEY moves on.

HOWEVER, NEVER SAY THAT!

PG. 55. JIM. REACTS. JAMES.

(cont'd)

405.

CLOSE ON STEED.

STEED

Both barrels - at point blank range -
yet he barely staggers.....

PULL OUT TO REVEAL JAMES.

STEED (cont'd)

.....care to offer a medical
opinion on THAT?

DR. JAMES

Well, I've had patients who claimed
a cast iron constitution - but this
fellow.....!

THEY turn as door opens - ENMA enters.

ENMA

Steed,,,,,MOT DRU - it stands for

STEED

Ministry of Technology - Neoteric
Research Unit.

ENMA reacts.

STEED

(gestures)

I've seen the place - mile or so
from here.

(placating)

Never mind - did you find out
anything else about it?

ENMA

Not much. All hush-terribly-hush.....

JAMES

Neoteric. Well that means.....

ENMA

Modern - futuristic.....advanced.

(to STEED)

The Ministry wouldn't breathe a word
about it.

STEED

Any idea what goes on in there, doctor?

JAMES

(shrugs)

It's a research establishment & it's run
by a man named Stone - that's all I know.

STEED

Stone?

JAMES

Professor Fred Stone a Stone.

ENMA exits - takes out stack of disk library.

STEED

I found this at his office.

CONT'D.....

11/11/50

LEWISVILLE, MISSOURI

30. 51. 60. 113.

EMMA takes paper from him.

EMMA

(reads)

"Must see George Toobles at Aerial Cottage - he is seriously interfering - urgent."

(looks at STEED)

Dated the 5th.

STEED

I agree - a bit of a belated clue.

EMMA

(thoughtful)

Still - worth following up just the same.

STEED

Exactly.

(folds her hand around the paper)

You do that. While I pay a visit to the good Professor.

PLEASE DELETE PAGE 26.

55. CONTINUED:

55.

STEED

But he didn't fall down?

EMMA

Not the slightest stagger.

STEED

That makes the score so far ...?

EMMA

He's been run down twice -
electrocuted - machine gunned ...
and now shot ...

The PUBLICAN can take no more - he reaches for the brandy.

STEED

Perhaps he has a cast iron
constitution.

(into phone)

Yes, Sir David? Yes..? Run by
whom? I see ... well, thank you.

STEED hangs up - turns to EMMA.

STEED

The Neoteric Research Unit is
engaged in work of such hush-
terribly-hush nature that even
the Minister of Technology doesn't
know exactly what it is.

EMMA

Any more useful information?

STEED

It's run by a Professor Stone.
Professor Frank Norman Stone.

EMMA reacts - STEED notices.

STEED

Yes?

EMMA

That cottage belonged to a
Professor Stone.
(STEED looks questioningly)
Where I found this ...

She produces page of diary.

STEED

"See George Eccles - Arial
Cottage - Urgent".
(frowns at it)
Dated the 5th ... a bit belated.

EMMA

But still worth following up ...

She takes the diary page back again.

EMMA

And you ...?

STEED

A visit to the good Professor.

CUT TO:

(.40s. incl. 58.58pt) ~~STU 10~~

56. EXT. RESEARCH UNIT. DAY. 1:55 sec. ~~STU 10~~ '56.

STEED's finger on bell -

PULL BACK to reveal tall solid gates -

Panel slides back. Face of uniformed ATTENDANT revealed.

STEED extends a pass - The ATTENDANT regards it curiously.

The panel shuts with a slam -

STEED leans on his broolly with an amused grin.

A moment later the gates open -

STEED steps into driveway -

The 1st ATTENDANT is joined by 2nd ATTENDANT.

The 1st ATTENDANT nods to SECOND who indicates main building to STEED,

STEED takes a step - then reaches back and lifts pass from 1st ATTENDANT.

STEED proceeds up driveway accompanied by 2nd ATTENDANT.

re-write

57. EXT. ENTRANCE. RESEARCH UNIT. DAY. 1:11 sec. ~~STU 10~~ 57.

STEED and ATTENDANT arrive at entrance. A bold notice reads "TRANSISTOR RADIOS STRICTLY FORBIDDEN".

The door slides back - STEED moves ahead -

(.40s. incl. 58.58pt)

58. INT. CORRIDOR. RESEARCH UNIT. DAY. 1:50 sec. ~~STU 10~~ 58.

STEED enters corridor - ~~SELBY~~ approaches from small reception desk. He extends a hand towards STEED.

CARTER

~~SELBY~~

I'll need your pass again, sir.

STEED extends his pass.

CARTER

~~SELBY~~ drops pass into slot on wall device complete with small screen. A brief clicking sound is heard. STEED's picture appears on screen. ~~SELBY~~ regards STEED then screen. He presses button. ~~SELBY~~ Picture disappears. Pass is returned through opening. ~~SELBY~~ hands it back to STEED.

CARTER

~~SELBY~~

(inclining head)

This way, sir.

CARTER

~~SELBY~~ moves along corridor - STEED follows him.

CARTER

~~SELBY~~ halts by door - which reads "DIRECTOR OF RESEARCH. PROF. FRANK N. STONE".

STEED observes notice - reacts.

(CONTINUED)

58. CONTINUED:

58.

A door opens o.s.

~~SELBY~~ ^{CARTER}

turns - DOCTOR PENROSE is leaving from Experimental Section.

He approaches STEED and ~~SELBY~~ ^{CARTER}.

~~CARTER~~
~~SELBY~~

Doctor Penrose, this is Mr. Steed. He's from Security ...

PENROSE
(regarding him
coldly)

Security? ... Thank you, ^{CARTER} Selby.

~~CARTER~~

~~SELBY~~ moves off out of FRAME.

PENROSE
(sudden thought)
Oh, yes. We've some V.I.P's arriving next week. You're here to ... er ...

STEED
(lightly)
To be sure they'll be safe and secure.

PENROSE opens door.

PENROSE
If you'll wait in the Professor's office.

59. INT. STONE'S OFFICE. RESEARCH UNIT. DAY. 42Sec.

395.
59.

STEED steps into office, followed by PENROSE.

STEED peruses the office with interest, which contains an imposing desk. A small control panel, with stool. Also a chair near panel, which has appearance of dentist's, with head section bearing similarity to a hair-dryer, though clearly has some scientific significance. Behind it is a small screen, similar to T.V. tube.

STEED moves into room, door closes firmly behind them.

STEED
Your "security" appears more than adequate. Can't recall meeting such stringent precautions.

PENROSE
Very necessary, I assure you.

STEED
I'm assured. Though curious to know what you're harbouring?

(CONTINUED)

59. CONTINUED:

59.

PENROSE

Under the rules covering this establishment, Mr. Steed, our work may only be discussed with our immediate superiors. I have only one. Professor Stone.

DOCTOR PENROSE suddenly looks up past STEED.

STEED turns following his gaze.

C.S. A warning light is flashing above the doorway.

PENROSE joins STEED.

PENROSE

Ah, that's him now.

The main door opens.

STEED reacts with utter astonishment.

A man of massive build is framed in doorway. It is, (or so we think) the MONSTER, except now he is dressed in a white coat - and appears neat, relaxed and human.

He advances into the room.

PENROSE

Mr. Steed ... meet Professor Stone!

STONE advances towards STEED a hand extended.

FADE OUT:

COMMERCIAL BREAK

FADE IN:

60. EXT. COUNTRY ROAD. DAY. 20 sec. ^(.25s) Loc. Double 40.

EMMA's car approaches along unmade country road. C.V. Emma 01.

It draws up by gate in hedgerow.

EMMA glances towards it.

Post box reads, "George Eccles - Aerial Cottage".

EMMA leaves car and moves through gate.

61. EXT. AERIAL COTTAGE. DAY. 22 sec. ^{-28s} STV 310 61.

The front porch of cottage. EMMA approaches front door.

She reaches for knocker - hesitates - GRUFF VOICES are heard O.S. She puts her ear to the door.

(CONTINUED)

61. CONTINUED:

61.

ECCLES (VOICE O.S.)
(with Russian Accent)
... You have gone too far,
Vladimir. A threat to the
Queen I cannot allow!

EMMA reacts to the word "Queen".

VLADIMIR (VOICE O.S.)
If my plan is to succeed, it is
vital to remove her!

EMMA reaches for handle of door.

ECCLES (VOICE O.S.)
(with Russian Accent)
Then comrade you leave me no
alternative ...

62. INT. AERIAL COTTAGE. DAY. 30s-2s. 37s.

62.

Door slowly opens. EMMA's head appears as conversation
continues o.s.

VLADIMIR (VOICE O.S.)
What can you do? You are trapped,
surrounded!

ECCLES (VOICE O.S.)
You are wrong, Comrade ...

EMMA locks into the room.

GEORGE ECCLES is seated in the centre of circular bench,
piled high with crudely contrived receiving and
transmitting equipment. Above low standing equipment
are five assorted speakers also arranged in a circle.
In front of each transmitting set is a chess-board,
(five in all) the games in various stages.

ECCLES, is in his late twenties, a bearded, enthusiastic
radio-ham. He sits in a revolving chair which carries
him round, to any control speaker or chess board.
Beyond the bench, are French doors. The room is
cluttered with wires, aerials, wall maps and technical
diagrams.

At this moment ECCLES faces speaker. ECCLES makes his
move. The entire scene proceeding with tremendous pace.

ECCLES
(as Russian)
Bishop to Queen's knight four ...
Check!

VLADIMIR (Voice on distort)
Please ... I must have time to
consider.

ECCLES
Of course ...

(CONTINUED)

1.1.11.

10.11.11 - 11 -

THEY'RE NEW SPEAKERS!

SC. 62. CONT.

EMM has arrived at one circular desk. Mr ECCLES swings round to face another speaker - EMM appears through the single gap in the speakers.

EMM

Mr. Eccles?

ECCLES

(swings to another speaker)

Yes.

(Flips switch)

Hello? Pakistant? Is that you Savi?

SAVI'S VOICE

Indeed it is.

ECCLES

(in appropriate accent)

And have you deliberated your move?

CUT TO:

SC. 62A. INT. SAVI'S PLACE. DAY. 12.5.11. 05s.

SAVI - A TURBANED INDIAN SITS AT CHESS BOARD.

SAVI

I have. After much thought and prayer my knight shall be moved to rock six.

ECCLES' VOICE

I shall answer with my rock to Bishop four.

SAVI

Goodness gracious me!

SC. 62B. INT. AERIAL COTTAGE. DAY. 13.5.11

ECCLES glances at EMM.

EMM

Mr. George Eccles?

ECCLES

That's right.

EMM

My name is Peel.....Mrs. Peel.....

ECCLES

(swings to another speaker)

Affraid you've called at an inopportune moment. My daily chess hour.....nothing like chess to improve international relations.

(Flips switch)

Come in Tokyo.

CONT'D.....

12.1.47.

ACT PAGE - 51 -

INTERCOMING IN BIRM

SC. 62C. INT. TAKASHI'S PLACE. DAY.

.05s.

TAKASHI - A TYPICAL JAPANESE SET AT CHESS BOARD.

TAKASHI

Greetings, George.

ECCLES' VOICE

Greetings. Has honourable friend made decision?

TAKASHI

I am still luminating.

SC. 62D. INT. AERIAL COTTAGE. DAY. 11/2-11/3

ECCLES

Luminate all you wish.
(Flips switch - and to EMMA)
What do you think?

EMMA

Most impressive.

ECCLES swings to another speaker - flicks switch.

ECCLES

Come in Carolina.

There is some static on the line.

While ECCLES is adjusting the set.

ECCLES

What can I do for you, Mrs. Pool?

EMMA

It's about Professor Stone.....

ANTHEA'S VOICE

(Southern accent)
Caroline calling Eccles.

SC. 62E. INT. ANTHEA'S PLACE. DAY. 11/3-11/4

.06s.

ANTHEA RECEIVES ON COUCH - ALL WE SEE IS HER SEXY LEGS - AN ARM - THE PHONE - THE CHESS BOARD. (A SUSPENSION OF "BABY BOLL") - BUT WE DO NOT SEE HER FACE.

ECCLES

(Southern accent)
Eccles receiving you all. And have you made your l'il ole move?

ANTHEA

I was thinking of moving my l'il ole game to Bishop ave.....

CONT'D.....

12.1.67.

NEW SCENE - ~~BY~~ - EMMA

NEVER, NEVER SAY DAE!

SC. 62F. INT. AERIAL COVERAGE. ... EMMA ...

(...)

ECCLES

O-kay.

(Flips switch - and, to EMMA)
What about Professor Stone?

EMMA

You DO know him?

ECCLES

Course I know him - been hounding
me for months.

EMMA

What about?

ECCLES

(gestures at receivers)
Interference.

EMMA

Interference!?

CUT TO:

63. INT. STONE'S OFFICE. RESEARCH UNIT. DAY. 1107.

.57s.
63:

CLOSE ON STONE as:

STONE

Interference!

PULL OUT TO REVEAL STONE pacing away - STEED nearby -
PENROSE at control board in b.g.

STONE

... That's what it is - downright
interference! You've seen our
security, Mr. Steed - couldn't
be tighter ...

STEED

Just the same - I thought it
best to check up on you ;..

STONE

On me?

STEED

(smoothly)

And the establishment. But
let's start with you ... Do
you spend much time in the
village?

STONE

Very little. Work here is
reaching a climax - I like to
be close at hand ...

STEED

Don't spend much time at your
cottage then?

STONE

Cottage?

PENROSE

(quickly)

Your week-end cottage, Professor ...

STONE

Of course ...

(Smiles at STEED)

... that answers your question,
Mr. Steed - go there so seldom
I've almost forgotten I owned it;

STEED paces away thoughtfully.

STEED

When did you last leave this
establishment?

STONE

More than a month ago. Really.
Mr. Steed ...

(CONTINUED)

SC. 63. CONTIN.....

STEED

(interjects)

You haven't been outside those walls in a month!

PETROSE

Professor Stone is a dedicated man, Mr. Steed.

STONE

Anyway - why should it be so important?

STEED

(covers)

It.....could be important.....
(paces away - breezily)

I understand the Ministers of Science, Technology and Finance will be visiting you soon.....

STONE

That is correct.

STEED

Can't expose them to any risk.

(Smiles)

So shall we run over your security arrangements again?

SC. 64. INT. ANTHEA'S PLACE. DAY. 055000 .045.

CLOSE ON ANTHEA'S HAND.

ANTHEA

Check and I'll ole mate.

SC. 64. INT. AERIAL COYAGE. DAY. 055000 .505.

PULL OUT TO REVEAL ECCLES - ENMA nearby.

ECCLES

Over and out.

ECCLES switches off sets - swings round to face ENMA.

ECCLES

Now then - ?

ENMA

Professor Stone.

ECCLES

Ah, yes - the dear Professor.....
said I was interfering with his experiments.....

ENMA

What?

ECCLES

Using certain anti-missiles - said they obtained with a rocket he was developing.

001710.....

64. CONTINUED:

64.

EMMA
(studying radios)
Which frequencies:

ECCLES
350 megacycles. Hardly in my
territory though.

EMMA
Oh?

ECCLES
Only operates over short
distances.

EMMA
Oh! Well perhaps the Professor
is using that waveband?

ECCLES
Could be. We could easily find
out ... Tune in!

EMMA
Why not.

ECCLES adjusts radio to 350 megacycles - starts tuning in -
a faint whistling is heard.

ECCLES
Mmm..there's something there.
very faint though ...

EMMA
Can you boost it?

ECCLES
I can try.

He reaches for various switches. Whistling sound starts
to build.

65. INT. STONE'S OFFICE. RESEARCH UNIT. DAY. *1:00 min* 65.

*(1.031 include
sc. 67)*

STEED and STONE peruse various maps and layouts spread
on desk. During this scene we will suggest the
whistling sound building.

STONE
That's about it, Mr. Steed -
our complete security lay-out...

STEED
What about this section here?

STONE
That's our experimental section.

STEED
I'd like to see it.

ANOTHER ANGLE.

(CONTINUED)

65. CONTINUED:

69.

PENROSE reacting to needle creeping up dial (accentuate whistling sound) PENROSE reacting to it.

STONE

Sorry, Mr. Steed - but that's prohibited even to you.

STEED

Oh, but surely if I ...

He reacts as STONE suddenly grips his head - staggers slightly.

PENROSE reacts - looks at the dials flickering.

PENROSE

Professor!

STONE turns to stare at PENROSE and flickering dial. Again he grips his head.

STEED

Are you feeling all right?

STONE

No, no ... A slight headache that's all.

PENROSE looks anxiously at the flickering dial - then moves to STONE.

PENROSE

You ought to lie down, sir ... rest.

STONE

No!

His tone is startlingly fierce - he thrusts PENROSE away - quite hard. STEED reacts to this reaction.

PENROSE

He gets terrible migraine headaches ... nothing serious - but he really ought to rest ...

(Glances at flickering dial)

You really should, sir ...

He grips STONE - starts to lead him to the door.

PENROSE

Mr. Steed - I'm sure you'll forgive us if we continue this discussion later?

STONE is almost at the door now - he slams a palm against it hard.

STEED

(very puzzled)

Not at all ... Are you sure it's not serious?

PENROSE

Nothing we can't handle ...

(CONTINUED)

65. CONTINUED:

65.

He opens the door - ushers STONE out into:

66. INT. CORRIDOR. RESEARCH UNIT. DAY. *.16 sec. .14s.* 66.

As PENROSE and STONE appear.

PENROSE
(very fiercely)
Quick, Professor - hurry!

He rushes STONE down the corridor - and through the door marked: "EXPERIMENTAL SECTION". They enter - the door closes.

PAN OUT TO PICK UP STEED - in STONE's office doorway - gazing at the closed door - puzzled - then he turns back to:

67. INT. STONE'S OFFICE. DAY. *108 sec. (1.02s. including SC. 65)* 67.

STEED turns back to frown at: the flickering dials on control board - the whistling sound emanating from it. HOLD THIS and:

68. INT. AERIAL COTTAGE. DAY. *.11 sec. .10s.* 68.

EMMA turning dial on radio.

EMMA
Is this as high as it'll go?

ECCLES
No - we COULD cut in another amplifier.

He reaches out to operate more switches.

69. INT. CORRIDOR. DAY. *.10 sec. .05s.* 69.

CLOSE ON DOOR marked "EXPERIMENTAL SECTION". From within we hear vague shouts - a metallic clatter.

70. EXT. ENTRANCE. RESEARCH UNIT. DAY. *.11 sec. STUDIO .14s.* 70.

STEED has just left - door is closed behind him - he turns to thoughtfully look back at the building. Then steps out of SHOT.

HOLD ON SIGN: "TRANSISTOR RADIOS STRICTLY FORBIDDEN".

71. INT. AERIAL COTTAGE. DAY. *.10 sec. .10s.* 71.

EMMA and ECCLES - the radio blasting out the whistling sound now.

72. INT. CORRIDOR. RESEARCH UNIT. DAY. 30secs. *40s* 72.

The door to "EXPERIMENTAL SECTION" shatters -

A massive fist protrudes through broken door - which falls away from CAMERA.

The MONSTER is revealed in doorway -

The whistling continues over - at higher pitch.

The MONSTER turns its head slowly as though following sound - it moves off down corridor -

MONSTER APPROACHES CAMERA moves out of FRAME.

A shattering of glass is heard o.s.

PENROSE appears breathlessly in the broken doorway from "EXPERIMENTAL SECTION" - He looks down corridor.

HIS EYELINE - shattered full length window. No sign of MONSTER.

Running footsteps approach from all directions along corridor -

SELBY arrives first to join PENROSE.

PENROSE
(breathlessly)
Quick, get the van! He's gone again!

CUT TO:

73. EXT. FIELD. DAY. 15secs. *Loc. Obs.* 73.

MONSTER's boots plod firmly through thick grass - The Music builds - implied music mounting with each footstep -

The MONSTER appears from below a hillock - PULL BACK as he descends incline crossing vast empty field towards distant cottage.

74. INT. AERIAL COTTAGE. DAY. 22secs. *22s* 74.

ECCLES and EMMA by receiver - whistling now boosted to maximum -

ECCLES
No one's using that waveband.
It's just a collection of signals
and harmonics from other stations.

EMMA
Then why did Stone complain?

ECCLES
Well, if you tune into these
high frequencies, it can cause
interference ... Effects
instruments.

(CONTINUED)

12.1.67.

NEW PAGE - 39 -

NEVER, NEVER SAY DIE!

Suddenly, a crash is heard o.s. from garden.

ECCLES and EMMA react.

EMMA

Stay here!

EMMA hurries towards door and exits.

SC. 75. EXT. AERIAL COTTAGE. DAY. 14 sec.

STUDIO 18s.

LOW ANGLED SHOT as EMMA arrives through tall grass.

Her eyes scour garden. She reacts to point o.s.

HER P. O. V. - a newly torn gap in wooden fence.

She continues cautiously through shrubbery - alert for any sound or movement.

Suddenly, a scream shatters silence from direction of cottage.

EMMA wheels round - a resounding crash follows the scream. She reacts towards cottage.

SC. 76. INT. AERIAL COTTAGE. DAY. 12 sec.

.18s.

Cottage door opens. EMMA is in doorway. She reacts.

The bulk of radio equipment is wrecked. Broken speakers, photographs clutter the floor.

ECCLES is circling in revolving chair - his neck tilted at a fatal angle.

SC. 77. EXT. AERIAL COTTAGE. DAY. 08 sec.

~~STUDIO~~ Loc. Same as 73.
.07s.

The MONSTER is disappearing into shrubbery. It halts momentarily and looks back towards CAMERA.

ZOOM IN FAST - to C.S. of impassive, sinister face.

CUT TO:

SU. 78. INT. HOSPITAL. DAY. 14 sec.

.37s.

CLOSE ON STEED: EMMA beside him. DR. JAMES nearby.

STEED

.....you saw no-one?

EMMA

Just his handiwork. He disposed of Eccles and wrecked his equipment.

12.1.77.

12.1.77 - 10 -

'NEVER, NEVER SAID DIE!'

SC. 78. CONT'D....

STEED

(reflecting)

Well, if it was Stone.....
Then he's a Jekyll and Hyde.....

JAMES

You say he was identical to our
corpse?

STEED

Identical.

JAMES

How'd he behave?

STEED

They rolled out the carpet.....
Gave me the full V. I. P. treatment.

EMMA

But no hint of what was going on there?

STEED

Not a-glimmering. All very mysterious.....

EMMA

Like Stone's cottage. Hasn't
been lived in for weeks.....

STEED

Ha - he explained that, he's
residing at the unit.....

EMMA

Just the same - I think it merits
another look.....

STEED

My sentiments exactly!
(she looks questioningly)
Leave no 'stone' unturned.

G.T TO:

SC.79. INT. STONE'S OFFICE. DAY. 12.1.77. 1.39s.

OPEN CLOSE ON STONE - turning into CAMERA in his swivel chair.

STONE

I assure you, Mr. Stead -
whatever's occurred in the village,
has nothing whatever to do with
our work here.....

79. CONTINUED:

79.

PENROSE is in the background.

STEED
You'll have to convince me.

PENROSE
(outburst)
I thought we already had!
(Recovers)
What I mean is - when you were
here last ...

STEED
(interjects)
When I was here last -
Professor Stone was not at
his best ... how are you now,
by the way?

STONE
Oh ... fully recovered ...

STEED
No chance of a relapse?

STONE looks at PENROSE.

STONE
No chance at all.

STEED
Good -
(Briskly)
- so now you can show me
your experimental section.

PENROSE and STONE react.

STONE
I thought I made it quite
clear ...

STEED
I arranged official consent ..
(Lifts phone
receiver)
... do by all means check if
you wish.

Another look between STONE and PENROSE - finally: STONE
takes the receiver and replaces it.

STONE
I'll lay my cards on the
table.

STEED
Ah.

STONE
There have been problems here.
Problems which - perhaps
foolishly - we've tried to
cover up.

(CONTINUED)

79. CONTINUED:

79.

STONE (contd.)
(quickly)
But only because we know we've
now solved them. There will
not be any more 'incidents'
I promise you.

STEED merely regards him - STONE looks at PENROSE.

STONE
We'll have to show him.
(To STEED)
Mr. Steed - an inquiry now could
put back the whole project -
perhaps finish it altogether.
If we show you the results of
our work - if we can convince
you that it is now perfectly
safe - can we rely on your
support?

STEED
Ask me again - AFTER you've
shown me.

STONE hesitates - then opens the door.

STONE
Very well - come with me.

They start to exit. HOLD ON PENROSE - watching them go -
his face taut and menacing.

80. INT. CORRIDOR, RESEARCH UNIT, DAY. 12sec. 14s. 80.

Door from STONE's office slides back. STONE hurries into
corridor.

STEED follows him towards door of "EXPERIMENTAL SECTION" -
now repaired.

STONE arrives at door. He presses button. Door slides
back.

81. INT. PASSAGEWAY, RESEARCH UNIT, DAY. 20sec. 13s. 81.

STONE leads way into passageway, stark and clinical.
He passes CAMERA followed by STEED -

As STEED passes CAMERA - there is a loud 'clang' o.s.

STEED turns sharply - a large grille has descended -
similar to a portcullis -

ANOTHER door is sliding back at end of passageway -
STONE enters through it - STEED moves into FRAME and
through doorway.

82. INT. EXPERIMENTAL SECTION. DAY. 2.15. 3.00. 82.

STEED comes through doorway - a second grille is descending -

STEED watches its descent with heightened curiosity.

STONE reaches for switch - Experimental Section is now illuminated. Cold and bleak as a morgue. Several benches are cluttered with mass of experimental equipment and surgical instruments.

As STEED enters he reacts to a cage-like section which sub-divides room. The area beyond barred section is in semi-darkness.

STONE approaches barred division. STEED joins him.

TWO TROLLEYS are revealed - both containing bodies which are covered in shiny plastic sheets - one black - one white. STONE reaches through bars - grips black plastic sheet and tugs it.

The sheet is removed, revealing STONE's identical image. STEED reacts.

STONE

No, Mr. Steed, it's not my twin ... It's a machine ... what I've called a 'duplicate'.

STEED

A robot?

STONE

(shake of head)

No, no, "robots" require a master control and men to build and maintain them. This can repair and recreate itself. All it needs is power. It's programmed like a computer, - but with a man's complete memory ... His total experience.

STEED

How?

STONE

By the absorption of electrical impulses. What you might call a "brain transfusion". By this means, great minds need never die ... We can preserve not only experience but thinking processes.

STEED

(peering)

The skin's plastic?

STONE

And heat resistant ... I've utilised new alloys and it's virtually indestructable.

(CONTINUED)

STEED

But why like you?

STONE

"In my own image" - vanity perhaps? - I was the first guinea pig. It's easily identified, and a fitting monument to the original. When a man dies his mind could live on forever ... Of course we've had our teething troubles ... The weight's still a problem ... and it's susceptible to certain radio frequencies ... It affects the relays.

(Indicating second trolley)

But that's my Mark II, he will be perfect!

(Indicating MONSTER)

But he won't bother us again. I've drained the memory. It's quite harmless now.

STONE moves back toward grille. Presses button. The grille rises. STONE indicates passageway. STEED moves ahead. STONE switches off light and follows him out.

Grille descends again - Experimental Section illuminated only from passageway.

Footsteps echo and recede along passageway. We hear second grille clatter down o.s.

Silence reigns for brief moment.

PANNING slowly across Experimental Section - toward barred division.

TRACKING in slowly towards MONSTER - strapped and motionless on trolley.

CONTINUE TO TRACK IN through bars - till MONSTER's face is in C.S.

Eye twitches and opens. HOLD on face as muscles tighten - MONSTER clearly attempting to extricate himself.

FADE OUT:

COMMERCIAL BREAK

FADE IN:

83. EXT. STONE'S COTTAGE. NIGHT. 12.25s.

83.

EMMA's car draws up by cottage.

EMMA leaves car. She approaches cottage door with torch in hand.

← 84. INT. STONE'S COTTAGE. NIGHT. 265.

84.

Door creaks open - EMMA enters, torch in hand. She beams torch around room.

TRACKING with her as she arrives at desk. She opens drawers and lifts out a stack of scientific notes.

She flicks through them.

She halts at one - revealing drawing of control panel in STONE's office -

CUT TO:

85. INT. STONE'S OFFICE. RESEARCH UNIT. NIGHT. 1:07⁵.

453.
85.

CONTROL PANEL in reality -

PULL BACK to reveal PENROSE on stool by panel.

PANNING AWAY to pick up STEED and STONE, moving towards doorway.

STONE

... You see the need for secrecy, Mr. Steed. If we can preserve our greatest minds ... in a matter of ten ... twenty years ... we'd outstrip every other nation. There'd be no limit to our advancement!

STEED

(a smile)

But I can't say I relish the idea of permanent politicians ...

STONE presses button on door.

STONE

(quickly)

Oh, no, 'Duplicates' would be carefully selected from the creative fields ... There'd be adequate controls, I assure you.

Door slides back revealing SELBY.

STONE

Well, goodbye, Mr. Steed.

STEED

Goodbye, Professor ...

STEED moves off with SELBY. Door slides back.

STONE stands thoughtfully near door. PENROSE joins him.

PENROSE

(slowly)

This problem of radio frequencies ... it appears insoluble!

(CONTINUED)

THEY WILLIAM WILLIAMS

SC. 85.

STONE

(flamly)

Nothing is insoluble, doctor!

(He taps his forehead)

The answer is buried here, I know it.

PENROSE

(pointedly)

I've utilised every technique,

I promise you.

STONE

(a smile)

I'm sure you have, doctor.

But the answer may often be

found in one's earlier papers....

(He strokes his forehead

lightly in an effort to

recall)

I wonder....It could be at
the cottage.

CUT TO:

← SC. 86. INT. STONE'S COTTAGE. NIGHT. 40:00 105

EMMA pulls open a lower drawer. Something catches her eye. She withdraws small box and opens lid. It contains a cordless electric razor. She stares at it curiously. Lifts it out. Presses starter button. It whirrs slowly. She replaces it, snaps lid closed and returns it to drawer.

She pushes drawer to - it appears to jam - she tries again - it will not budge. She takes drawer out completely - inserts a hand - and withdraws thin crumpled folder - she opens it. The contents are clearly important.

She crosses to phone and lifts receiver.

SC. 87. INT. HOSPITAL. NIGHT. 40:30

PHONE RINGS. JAMES moves into FRAME lifts ear-piece.

JAMES

(into phone)

Hello? Yes, Mrs. Peel?

SC. 88. INT. STONE'S COTTAGE. NIGHT. 40:35 385

EMMA with phone.

EMMA

(into phone)

Is Stued there?.....

No, tell him D called.....told him

I'm at.....

Suddenly the line goes dead. Emma reaches for the receiver.

EMMA

Hello? Hello!

EMERGENCY ROOM

SC. 58A. INT. HOSPITAL. NIGHT. (4/15. including SC. 57)

CLOSE ON HAND firmly holding down receiver rest. PULL OUT-CARTER has cut off line. DR. JAMES looks at him - then beyond him. She reacts as she sees:

JAMES' EYELINE to the floor - standing there are SELMA - and...DR. JAMES; Her identical double.

JAMES' reacts - CARTER grabs her - TIBBY moves in to grab her other arm - she is trapped - and staring off at:

Her identical double.

HOLD THIS.

SC. 68B. INT. TONE'S COFFEE. NIGHT. 1/2s.

EMMA still freezes at the phone - then, more briskly, she grips the folder - moves to the door - opens it - stops dead as she finds herself facing PENROSE, who holds a gun.

PENROSE
I'll take that, Mrs. Peel.
(takes folder from her)
Right. Outside.

He gestures with gun - EMMA can do nothing but obey. As they move.....

SC. 68C. INT. HOSPITAL. NIGHT. 1/2s. 1/2s.

CLOSE ON DR. JAMES (her double) - working with some drugs - working near an open cabinet marked "KEEP LOCKED - DANGEROUS DRUGS" (a cabinet large enough to accommodate a human being.

PULL OUT AS STEED enters.

STEED
Anything new?

JAMES
(working)
No.

STEED
Mrs. Peel didn't call by any chance?

JAMES
As a matter of fact she did.

STEED
And?

JAMES
She has gone back to town.

STEED reacts.

SC. 91. INT. SUBURBAN BAL CONJUNCTION. NIGHT. 1/2s. 1/2s.

Second grille is rising - PENROSE prods EMMA into room from passageway.

PENROSE crosses to cage

Cage is hit - key turned.

PENROSE moves back to grille - Penrose watches - he stops into passageway with grille - as grille descends.

CONT'D.....

STEED. 5th Floor - 1st -

STEED. FROM THE CABINET!

SC. 91. CONT'D....

She watches him depart - she grips bars. Clearly irrevocable.

She turns to peruse cage - DR. JAMES is there - They regard one another - then DR. JAMES moves to the MONSTER she lies motionless on trolley.

RUSHING from MONSTER towards second trolley still covered in white elastic sheet.

DR. JAMES reaches out - she tugs at sheet -

It slithers off - revealing - duplicate of DOCTOR FETTEROSE.
STEED reacts - meets DR. JAMES' eye.

SC. 92. INT. HOSPITAL. NIGHT. 1st floor.

-323-

STEED AND DR. JAMES!

STEED

What else did Mrs. Peel say?

JAMES

Just what I've told you - "she's going back to town".

STEED

But why? Didn't she explain why?

JAMES

(rather cold)

Just what I've told you, Mr. Steed.

And she turns - moves away slightly from the drug cabinet.

STEED

But surely.....

He stops dead - staring at the space of floor she has vacated - the marks of her feet are deeply indented into the floor.

JAMES

Yes?

STEED

(covers)

Surely...surely we've overlooked this.

And he moves to open the drug cabinet wide. JAMES moves to look inside - then she reacts as STEED starts to slam the door - she struggles, but is too late. STEED slams and locks the door - turns the key on her. She is now locked in drugs cabinet. STEED pulls some heavy item of furniture across to reinforce the barricade. Inside the cabinet we hear 'DR. JAMES' struggling to get out.

STEED is now occupied, examining the indentations - touching them - when he straightens up - an idea growing. He turns - rushes for the door.

HEARD IN BARRICADE DRUG CABINET - inside we hear JAMES trying to get out.

CONT'D.....

10.4.41. INT. ROOM - 10 -

INT. ROOM - 10 -

SC. 93. INT. ROOM - 10 - NIGHT. 2-27. *Studio.*

~~STEED enters from the door at the end of the room. He is carrying a bag.~~

STEED climbs out -

Takes a step towards unit - ~~He looks at the door.~~

~~GAD BRACKEN runs across the room into the doorway. STEED quickly presses a large~~

~~button on the wall. STEED looks towards the door.~~

~~STEED'S car has been damaged in underground.~~

~~STEED turns, pushes C.S.~~

SC. 94. INT. STONE'S OFFICE. NIGHT. 2-21. *2-28s.*

C.S. - warning light flashes -

STONE locks up from desk. He is alone.

The door is sliding back. STEED appears in doorway.

STONE

Mr. Steed!

STEED silences him with gesture. Presses button. Door slides closed.

STEED

(urgently)

There's Doctor Fenrose?

'NEVER, NEVER SAY DIRM'

NEW SCENE 2A.....INT.....STONE'S OFFICE.....NIGHT.

C.S. warning light flashes. STONE locks up from desk - he is alone.
STEED appears in the doorway - it closes behind him.

STONE

Mr. Steed.....

STEED

(over-rides)

Do you know Doctor James? Doctor
Betty James?

STONE

(startled)

Yes - she runs the village hospital....
but why.....

STEED

(interjects)

How WELL do you know her?

STONE

Why - hardly at all.

STEED

Let me put it another way - how
closely have you studied her?

STONE

Now look here, Steed. Get to the
point.

STEED

The point is I have just locked
away a replica of Doctor James!

STONE

R.Replica! I don't understand.

STEED

A duplicate. An exact duplicate.
Come on now, Doctor Stone - your
'Mark Two' model down below.....
you didn't show it to me.....who
did you fashion this time? Who's
face did you borrow? Doctor James...?

STONE

(cuts across)

No! It's Penrose!

STEED stops dead - stares at STONE.

STONE

The Mark Two Model is a duplicate
of Penrose.

STEED

Penrose!?

STONE

I made it in his image.

STEED paces away - very thoughtful.

STEED

(breathes)

Penrose!

CONT'D.....

Suddenly he swings round.

STEED
Who models the faces?

STONE
Eh?

STEED
The features - the face - someone has
to make them.

STONE
Penrose handles that.

STEED
(reacts)

STONE
(continues)
He has a certain artistic flair...
so.I.....

STEED
Penrose! Of course...!
(swings on him)
Don't you see what's happened...?
(STONE stares at him)
A robot Penrose down below - the
real one here assisting you...!
There's been a swap. It's the
other way around, Doctor.
Your assistant is a duplicate!

STONE can hardly believe it.

STONE
(dazed)
No....no.....

STEED
Yes! It answers so many questions.

STONE turns away - pause - then turns back to face STEED.

STONE
(operates buzzer)
Leave this to me.

STEED
Can you deal with him....it?!

STONE
There is a way.

The door opens - PENROSE enters.

PENROSE
You wanted me, Doctor?

STONE
Yes. Mr. Steed would like to see
the brain transfuser demonstrated.
(smiles)
I said you'd be sure to volunteer....

PENROSE
Certainly, Doctor.

CONT'D.....

NEVER SAY DIE'

SC. 94. CONT'D.....

He moves to sit in the chair - STONE lowers the head section. Then he presses button. Oscillating sound is heard. STEED glances at brain-wave recording screen nearby. Patterns rise and fall.

STONE

(Brain waves in action)

We can feed them into a duplicate
Or at the turn of a switch withdraw
them!

STONE turns dial switch in full circle -

PENROSE reacts sharply -

He clutches at STONE'S arm -

The oscillating sound rises to high pitch - like a tape recording running in reverse at high speed -

C.S. SCREEN - waves travelling across screen at increased speed.

PENROSE continues to struggle and clutch at STONE'S arm until -

The SCREEN goes black - the waves have ceased.

PENROSE releases STONE'S arm - and has collapsed back in chair - seemingly lifeless -

STONE

We'll check below!

STONE hurries to door. STEED follows him out.

DIRECT CUT TO:

SC. 95. INT. PASSAGEWAY. RESEARCH UNIT. 10s. 06s.

The 1st grille is rising - STONE hurries into passageway past CAMERA - STEED following.

DIRECT CUT TO:

SC. 96. INT. STONE'S OFFICE. NIGHT.

C.S. PENROSE - TILTING DOWN from his face to arm resting on side of chair. Hand moves - slowly at first as it reaches over arm towards switch - Gradually fingers encircle switch - and turns it back slowly -

Oscillating sound recommences -

DIRECT CUT TO:

SC. 97. INT. EXPERIMENTAL SECTION. NIGHT. 105s 40s.

Second grille is rising as STONE appears along passageway and enters experimental section followed by STEED.

STONE switches on light and hurries across to caged area. STONE AND STEED react to find ENEA AND DR. JAMES in the cage.

STEED

Mrs. Peel!

(To STONE)

Well....if you needed confirmation..!

STONE hastens to unlock the cage.

CONT'D.....

23.1.67.

NEW PAGE - 91a -

INVENTOR, NEVER SAY DIE!

SC. 97.....CONT'D.....

STONE

I can't tell you how sorry I am.....
I trust you're unharmed?

EMMA

A little worse for wear, but
no permanent scars!
(A smile)
Do we have a key?

STONE

Yes....yes, of course.....

STONE withdraws key and inserts it in lock.

STEND sidles up to cage to join EMMA in CLOSE TWO SHOT.

EMMA

(lightly)
And how came we here?

CONT'D.....

12.1.67.

NEW PAGE - 52 -

SC. 91. CONTINUED:

STONE
(briskly)
Now, your colleague Mrs. Paul.....
I think I know where we'll find her!

STONE hurries to door. STEED follows him out.

DIRECT CUT TO:

SC. 95. INT. PASSAGEWAY. RESEARCH UNIT. NIGHT. 100 sec.

The 1st grille is rising - STONE hurries into passageway past CAMERA - STEED following.

DIRECT CUT TO:

SC. 96. INT. STONE'S OFFICE. NIGHT. 18 sec. 30s.

C.S. PETROSE - TILTING DOWN from his face to arm resting on side of chair. Hand moves - slowly at first as it reaches over arm towards switch - Gradually fingers encircle switch - and turns it back slowly -

Oscillating sound recommences -

DIRECT CUT TO:

SC. 97. INT. EXPERIMENTAL SECTION. NIGHT. 105 sec.

Second grille is rising as STONE appears along passageway and enters experimental section followed by STEED.

STONE switches on light and hurries across to caged area.

STONE
My apologies, Mrs. Paul....and Dr. James!

EMMA AND JAMES look up from behind bars. A mixture of relief and bewilderment.

STONE
I can't tell you how sorry I am.....
I trust you're unharmed?

EMMA
A little worse for wear, but
no permanent scars!
(A smile)
Do we have a key?

STONE
Yes....yes, of course.....

STONE withdraws key and inserts it in lock.

STEED sidles up to cage to join EMMA in CLOSE TO SHOT.

EMMA
(lightly)
And how come we hear?

CONT'D....

11.11.11

DR. JAMES MONSIEUR....

STONE
(indicating beard)
That's the good Doctor Penrose
you have in there.

JAMES
We gather that.....

STONE opens cage door.

STONE
There!

STEED enters the cage and regards the unconscious DOCTOR STONE.

STEED
Remarkable!

EMMA
(indicating MONSIEUR)
So's he! Don't you think?

STEED regards STONE'S DUPLICATE. His face is damp with perspiration and unshaven.

STEED'S eyes narrow - he exchanges a look with EMMA:

EMMA
Yes, needs a shave, doesn't he?
But who ever heard of a robot
growing a beard!
(Indicating STONE)
There's your duplicate!

STONE in doorway reacts sharply to exchange - He makes a move towards cage door -

EMMA kicks at door before STONE can lock it. It swings open pinning STONE
between cage and back of door.

STEED, JAMES and EMMA race towards passageway.

SC. 98. INT. PASSAGEWAY. NIGHT. 28 sec. .05s.

STEED, DR. JAMES AND EMMA continue to move speedily towards closed door at
end of passageway. JAMES lags back - she stumbles - STEED turns to help
her - but: grille descends between him and her - he spins round to see
the other grille descending. He and EMMA are trapped between the two grilles.

STONE grabs JAMES - thrusts her back into the cell - slams the door on her -
then turns back to passageway.

Meanwhile locks it, door at far end of passageway opens - PENROSE appears.

SC. 99. INT. PASSAGEWAY. NIGHT. 2.07 sec.

3.29s.
'30s completed,
'05 pt.
2.07s.pt.

STEED AND EMMA are virtually in a cage - grille at either end - STONE one
end - PENROSE the other.

STONE
The duplicate was programmed to survive.
Dr. Stead. The program was to take over....
Your instructions will arrive for their
page and....but, duplicate will leave
- duplicate's part of it, they defy
obedience - and so these.

RECEIVED
11.11.11

STONE AND PERCUSE
PAGE 19

He pushes a button - a panel in the passageway opens up - to reveal:

ORANGE LIGHTS - shining in behind panel - containing duplicate EMMI AND EMMA

NOTE - the compartment is in that section of passageway that EMMA & STEED are trapped in.
STEED AND EMMA react.

FAVOUR STONE - as calls across them to PERCUSE.

STONE
Amusing, don't you think, Perouse?
Get uninvited guests - destroyed
by themselves!

WAS
NOT

He pushes another button - the FAKED STEED AND EMMA start to animate slightly - the fixed faces wove a fraction.

FAVOUR STEED AND EMMA
EMMA produces a tiny transistor radio - starts to tune it in.

STEED
(astonished)
Do you want the latest cricket scores?

EMMA
Frequency five, four oh!

The radio is oscillating - but EMMA has not found the frequency - when: FAKED EMMA lunges in - EMMA tosses the radio to:

STEED - who catches it - tries to tune it in. But he never makes it - the FAKED STEED lunges in on him - knocks his arm - the transistor flies away and:

ANOTHER ANGLE.
The radio skids across the floor - to end up close to the cell containing DR. JAMES - the radio is still whistling slightly - DR. JAMES eyes it.

ANOTHER ANGLE .
As FAKED EMMA fights EMMA - FAKED STEED fights STEED It is a hard and difficult fight - because the FAKES do everything the real pair do - EMMA throws FAKED - FAKED throws EMMA in identical manner. Plus the fact that the FAKES appear invulnerable - it is a fight STEED AND EMMA cannot win.

STONE AND PERCUSE watch - oblivious of the fact that:

DR. JAMES is stretching her arm through the bars - the very edge of her fingers touching the transistor - striving to bring it closer.

FAKED STEED AND EMMA fight real STEED AND EMMA. But STEED AND EMMA are fighting a losing battle - they cannot hurt the FAKES.

DR. JAMES has hold on the radio now - she draws it into the cell - starts to tune in the frequency.

STEED AND EMMA end up - back to back in the middle of the passageway - each facing their own FAKE - watching them move in for the kill.

EMMA
(screaming)
I can't stop it.

STEED
I can't stop it! It's invulnerable.

STONE
I can't stop it.

11.11.17.

11.11.17 - 50 -

'NEVER, NEVER, SAY DIE'

SC. 101. CONT'D.....

IRMA
Thank you, Steed.

STEEED takes radiophone.

STEEED
Has a delightful tone.....

He reaches for switch.

IRMA
(suddenly)
No, don't turn it on!

STEEED
(puzzled)
Why not?

NOT FOR ISSUED

101. CONTINUED:

101.

A brief moment of tension (Could it be that EMMA is a duplicate).

EMMA has crossed to T.V. set - she turns on switch.

EMMA

There's something I want to view.

EMMA moves back to couch. Settles back comfortably, STEED joins her. Reaches out for champagne bottle on table by couch.

ANNOUNCER (ON DISTORT)

We bring you a political broadcast on behalf of the ...

The champagne cork 'pops' ... we do not hear the name of the party.

ANNOUNCER

... Here is the Minister of Science ...

A voice is heard from speaker in b.g. - words are monotonous and garbled.

STEED pours out champagne into glasses. He extends a glass to EMMA.

EMMA takes glass - regarding T.V. screen o.s.

EMMA

That was quite a tragedy we averted ... Can you imagine plastic politicians?

STEED

(regarding screen)
Who'd ever know the difference!

They exchange a broad grin. Raise their glasses and drink.

FADE OUT:

END CREDIT TITLES

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