

EPISODE 13

1ST
SHOOTING SCRIPT

" THE AVENGERS "

"A FUNNY THING HAPPENED ON THE WAY TO THE STATION"

Screenplay

by

Roger Marshall

NOT TO BE ISSUED

(c) TELEMEN LIMITED,
Associated British Elstree Studios,
Boreham Wood,
Herts.

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24.2.67.

NEW PAGE - 1 -

'THE AVENGERS'

A FUNNY THING HAPPENED ON THE WAY TO THE STATION

FADE IN:

1. EXT. RAILWAY SIDINGS. DAY. (LOC.) 40s. 1.
12s completed

CAMERA establishes first image: a thick cluster of railway lines going into the distance. They look as though they run for ever.

CAMERA next establishes crowded railway sidings. Various goods trains; comprising coal-trucks, livestock wagons, petrol containers, etc. SOUND of trains shunting and whistling in distance.

Everything is still, then suddenly we pick up LUCAS, a fifty year old ex-Indian Army British Agent. He carries a small brief case with M. LUCAS on it. Face beaded with sweat and fighting hard for breath, he comes running between two trains towards CAMERA. He gives frequent over-the-shoulder glances. He then slips to the ground and slides desperately under a train. CAMERA follows his progress - shooting on his legs under the train - before PANNING to pick up.....

TWO MEN, BART AND FREDDY, pistols in hand, searching amongst the trains. They split up. BART drops to his knees and looks under the trains.

CAMERA PANS, from his eyeline, under rolling stock. No sign of LUCAS.

2. CLOSE SHOT - LUCAS. 32s. 2.

Desperate, he has wedged himself up between two goods wagons. He is straining to hear SOUNDS of pursuit, over the rattle of his own breathing.

2A. EXT. RAILWAY SIDINGS. DAY. (LOC.) 40s. 2A.
05s completed

BART AND FREDDY are approaching. One of them accidentally kicks an empty beer can.

2B. EXT. GOODS TRAIN. DAY. (LOC.) 28s. 2B.
03s completed

LUCAS hears this and frantically hauls himself up into the empty wagon. Breathless and exhausted, it takes all his strength. As he pulls himself up, he smags a piece of his jacket on a nail. He doesn't notice.

CAMERA PANS away to FREDDY coming methodically along the train in which LUCAS is hiding.

2C. EXT. WAGON. DAY. (LOC.) 10s. 2C

LUCAS, hidden in the corner of the truck, suddenly spots the rig in his line of vision. He reaches up and starts to pull it down.

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2D. EXT. GOES TRAIN. DAY. (LOC.) 3c 52s.

2E

FREDDY draws steadily closer. He peers through the gap between the various wagon. His partner is following a parallel route. It seems inevitable that he must notice the piece of fabric caught on the nail, but he doesn't. He passes it. Suddenly his partner whistles to him, he turns and walks back to the last gap between wagons. His partner motions him to slow down as he is going off to investigate something else. It's then that he spots the fabric. Sailing to himself, he closes on the wagon, feeding a bullet into the breach of his automatic as he does so.

SUDDENLY LUCAS pounces from behind FREDDY. He throttles him with his tie. He bundles the body under the wagon, then starts to run off down the length of the train, still carrying his brief case.

3. INT. TELEPHONE BOX. STATION. DAY. (STUDIO). 45

3.

LUCAS, still breathless but a little sharpened up, hurries into the box and shovels coins into the machine. Station SOUNDS. o.s.

CAMERA PANS away to SALT. A man busily sucking a cartoon of milk through a straw. As he casually approaches the box, CAMERA establishes that he has a hearing aid in one of his ears.

LUCAS is now speaking urgently into the phone. At first we don't hear what is said. Then, as SALT arrives outside the box, we suddenly pick up his end of the conversation.

LUCAS' VOICE

Steed? Lucas here - Mark Lucas.
I'm on to something - something big -
can't talk now - meet me off the eight
ten at Norborough.
(emphatically)
Norborough!

He slams down the receiver and hurries out, past SALT. CAMERA CLOSES on SALT as he thoughtfully removes his hearing-aid from his ear, then PANS to a suction connection oriated to the glass window of the box.

SALT pulls it off. He turns into CAMERA. HOLD his grim expression.

REVIEWS
Episode Title.

'A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

PAGE 11

THE
END OF THE LINE

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'A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

4. INT. EMMA'S APARTMENT. NIGHT. '15

STYLISTED OPENING.

EMMA appears from her bedroom - stops - react to:

CLOSE on a very modest clockwork train going round a very simple circle of rail.

EMMA stares as:

The clockwork train appears out of a tunnel, it carries a note: 'Mrs Peel'.

As EMMA registers this, STEED's head appears.

STEED

We're needed!

CUT TO:

5. EXT. NORBOROUGH STATION. PLATFORM. NIGHT. (STUDIO). '55

CAMERA OPENS on B.R. nameplate: NORBOROUGH. Then PANS AWAY as STEED and EMMA arrive beside it. They look o.s. as for approaching train. STEED glances at his watch. EMMA blows on her hands, waves her arms and stamps her feet.

EMMA

Well?

STEED looks at her blandly.

EMMA

To drag a girl away from her fireside. Must be important.

STEED

Indeed it must. (EMMA looks questioningly) Dragged ME away from my electric blanket. (explains) I've no more idea what it's all about than you. But Lucas isn't a man to over-dramatise.

EMMA

Lucas.

STEED

Mark Lucas. One of our more senior agents - called me a while ago. Said he was on to something big - he'll be arriving here at Norborough on the 8.10.

EMMA

Just.... 'something big'?

STEED

Just. Didn't have time to enlarge upon it - sounded agitated - perhaps running from someone.

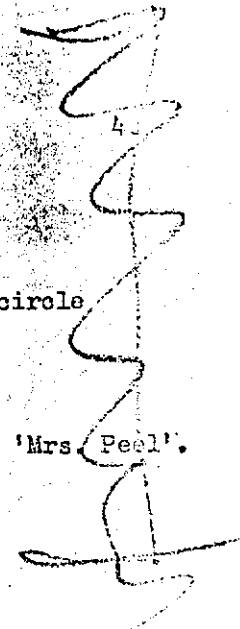
EMMA nods - passes away - pulling her coat collar up.

EMMA (eventually)

Don't approve of them - they make one too self sufficient.

STEED

Er?



EMMA'S COPY
RECORDED
INDEXED

'A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

5. CONT'D.....

EMMA
(explains)
Electric blankets.

STEED
Oh.

A pause.

EMMA
What kind of man is Lucas?

STEED
Brilliant linguist. Bounced round
the Empire. Each time the Union
Jack came down, so he was the last
aboard the gunboat. Eventually, of
course.....

EMMA
No more gunboats.

STEED
Exactly.

EMMA
And now he's speeding through the
Home Counties on a Cold Thursday.

6. EXT. TRAIN. NIGHT. (LOCATION). 04

The train comes bursting, whistle screaming, out of a tunnel.

7. INT. COMPARTMENT. NIGHT. 06 (16s. including sc. 9)

LUCAS sits huddled in compartment - clutching his brief case, rocking
slightly to the movement of the train. He is edgy, tense.

8. INT. TRAIN CORRIDOR. NIGHT. 06 (.25s. including scs 11pt. & 13B)

As TICKET COLLECTOR moves along it - approaching LUCAS' compartment
and:

TICKET COLLECTOR
Norborough. Next stop.....Norborough...

9. INT. COMPARTMENT. NIGHT. 08 (.16s. including sc. 7) 9.

LUCAS reacting as he hears:

TICKET COLLECTOR (off)
Next stop - Norborough.

LUCAS gets to his feet - moves to door - HEARS TRAIN STARTING TO SLOW
DOWN.

10. EXT. TRAIN. NIGHT. (LOC.) 10.

TRAIN starting to slow.

11. INT. CORRIDOR. NIGHT. 08 (.25s. including scs 9 & 13B) 11.
117s. completed

LUCAS emerges from compartment - moves along corridor - draws level
with a compartment where the blinds are drawn and a "JUST MARRIED"
card hangs.

Then LUCAS reacts as he sees:

CONT'D.....

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11. CONT'D....

13.

Further along the corridor is BART (man from teaser) - moving along, looking in the compartments.

LUCAS reacts - suddenly jerks open 'Just Married' door and plunges into:

12. INT. 'JUST MARRIED' COMPARTMENT. NIGHT. .06 (.20s. including Sc. 12A)

The BRIDE (in full regalia) and the GROOM look up - a bit startled.

LUCAS remains by the half open door - watching as:-

13. INT. CORRIDOR. NIGHT. .03

13.

LUCAS' EYELINE - BART comes up to compartment - moves by.

13A. INT. JUST MARRIED COMPARTMENT. NIGHT. .08 (.20s. including Sc. 12) 31.

LUCAS now becomes aware of BRIDE AND GROOM.

LUCAS

Oh....I.....I do beg your pardon.....
so sorry.....do forgive me.....sorry.....

And he edges out into:

13B. INT. THE CORRIDOR. NIGHT. .07 (.25s. including Scs 8 + 11 pt.) 13B.

(10s. including Sc. 14A)

LUCAS emerges again - very furtive - he looks down the other end - where BART can still be seen. LUCAS hesitates - then plunges into:

13C. INT. COMPARTMENT. NIGHT. .11 13C.

It is empty - and LUCAS works very quickly - one eye on the corridor outside, the whole time - he carefully stows his brief case under a seat - then turns back and out into:-

13D. INT. CORRIDOR. NIGHT. .04 13D.

LUCAS emerges - the TRAIN IS SQUEALING TO A HALT NOW.

14. EXT. TRAIN. NIGHT. (LOG) .03 .25s. 14.

TRAIN squealing to halt as it approaches station.

14A. INT. CORRIDOR. NIGHT. .10 (16s. including Sc. 13B) 14A.

LUCAS glances back to where BART still has his back to him - then he sprints for the door to platform.

PAN TO HOLD ON BART - as he turns now - and grins very slowly.

14B. EXT. TRAIN. NIGHT. (CUTTING) .05 14B.

LUCAS moving away from carriage -

PORTRAIT'S VOICE (OFF)
Norborough. Norborough.

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12. INT. TRAIN CORRIDOR. NIGHT. '10 12.

LUCAS comes down the corridor to the end. As the train slows, he lowers the window.

13. EXT. TRAIN. NIGHT. (LOCATION) '09 13.

A train slows down as it approaches a station. Slows then halts.

14. EXT. CARRIAGE. NIGHT. (STUDIO) '15 14.

LUCAS, looking out of his lowered window, opens his door and gets out.

PORTER'S VOICE (O.S.)

Norborough.

He slams the door shut behind him and starts to walk slowly past a lighted carriage. O.S. SOUND of other doors slamming.

15. EXT. TRAIN. NIGHT. (LOCATION) '06 '20s. 15.

Train starts off again, pulling away from the station into the night.

16. EXT. PLATFORM. NIGHT. (STUDIO) '15 16.

Identical set to Scene 5 - save that this station is derelict. As SOUND of train dies away into the night, LUCAS realises he is alone. What little moonlight there is is reflected in the puddles on the platform. He flicks on his cigarette lighter. The station sign of NORBOROUGH reassures him. The lighter blows out. He walks slowly along the dark platform towards the single light shining beside the exit. His footsteps echo hollowly on the uneven cobblestones. It's now absolutely still apart from the wind, which makes the hanging signs creak, and a dog barking in the distance. LUCAS passes the derelict waiting room. As he does so, the door whips in the wind. It slams, then swings open again. LUCAS starts, then resumes walking. CAMERA PANS to the open doorway. Nothing. Then the GROOM suddenly steps forward into SHOT. We pick up the GROOM's faint humming: the Wedding March. LUCAS arrives at the exit. There is no one in sight.

LUCAS

(calling out)

Hello? Hello.

He tries to open the door leading to the station vestibule. It won't open. He raps on the window.

Suddenly, and for no apparent reason, he raises his hands. CAMERA reveals that the GROOM has materialised out of the dark behind him and obviously stuck a gun in his back. The TWO MEN stand stock still. Everything is quiet apart from the dog barking close by. Then, in the far distance, comes the SOUND of an approaching train. It gradually draws closer. The rails start to vibrate. LUCAS looks puzzled that nothing has happened. SOUND of train drawing quite close. Suddenly the two MEN's faces and station area are lit up by a train as it thunders past o.s. As it does so, CAMERA PANS off as a pane of glass in the nearby vestibule mysteriously shatters. LUCAS then slowly topples forward on to his face: shot as

(CONTINUED)

' A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

16. CONT'D.....

16.

train sound muffled gun shot.

The GROOM then crosses to 'NORBOROUGH' station sign. He reaches up and slides it free. As he removes it, we read beneath. 'CHASE HALT', a very battered old sign.

16A. EXT. TRAIN. NIGHT. (LOC). c5

16A.

Virtually same shot as Scene 14. Train slowing to enter station.

17. EXT. NORBOROUGH STATION. PLATFORM. NIGHT. (STUDIO). 18

17.

STEED and EMMA, still beside NORBOROUGH sign, stand shielding their eyes against the bright lights of the train. They react to the fact that nobody is getting off. EMMA glances at STEED who looks worried.

EMMA

Think he missed it?

STEED shakes his head; not knowing what to think. Then - as GUARD 3 whistle blows o.s. - he starts forward.

STEED

Come on. Maybe he's asleep.

EMMA follows.

18. EXT. CARRIAGE. NIGHT. (STUDIO). c8

18.

STEED whips open door and climbs in. He holds out a hand and helps EMMA in.

STEED

Lucas is.....
(here insert description of actor.)

19. EXT. TRAIN. NIGHT. (LOC.) c6

19.

Train gathers speed and pulls away into the night.

20. INT. TRAIN CORRIDOR. NIGHT. c7

20.

STEED comes swaying along the corridor, towards CAMERA, looking in compartment windows. He arrives at the 'Just Married' compartment and looks in.

21. P.O.V. SHOT - INTERIOR COMPARTMENT. c8

21.

The BRIDE is now seated opposite another man (BART). They are drinking champagne; ice-bucket close by. Bart has his back to Steed. Bride looks resentful of STEED'S curiosity.

22. INT. TRAIN CORRIDOR. NIGHT. c7

22.

STEED settles and brings his bowler by the way of congratulations. He continues on his way.

23. INT. COMPARTMENT. NIGHT. c4

23.

(STEED remaining Sc. 25)

EMMA has her face close against glass of door. She looks in at:

'A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

24. P.O.V. SHOT - INTERIOR COMPARTMENT. .04 (.08s.) *insert* 24.

A MAN reading a newspaper over his face. He is SALT.

25. INT. CORRIDOR. NIGHT. .05 (.07 including Sc. 23) 25.

EMMA looks at SALT - then moves on.

26. INT. TRAIN. CORRIDOR. NIGHT. .08 26.

STEED comes to the end of the corridor and passes over the swaying connection between coaches. As he steps carefully over it, the train whistle screams as it passes into a tunnel.

27. INT. GUARD'S VAN. NIGHT. .08 27.

STEED comes into the wired compound of the van. Stacks of boxes of Day Old Chicks cheap noisily.

STEED looks around him - there are several trunks and packing cases (all large enough to contain a body) - and at the far side, something on trestles, under a tarpaulin.

STEED starts to search.

28. INT. CORRIDOR. NIGHT. .08 .10s. 28.

EMMA moves along it - looking in compartment's as she passes by. She passes the 'Just Married' compartment.

29. INT. JUST MARRIED COMPARTMENT. NIGHT. .12 .18s. 29.

The 'groom' looks up - we now see he is BART!

He watches EMMA go past.

BRIDE

You're supposed to be giving
ME the attention.

BART grins - turns to her - starts to embrace her. She pushes him off.

BRIDE

Now let's not get over enthusiastic -
my husband is a very jealous man!

30. INT. GUARD'S VAN. NIGHT. .05 30.

STEED - has now pulled off tarpaulin - to reveal an Egyptian Mummy case. He reacts - starts to examine it closely.

31. INT. RESTAURANT CAR. NIGHT. .57 .55s. 31.

EMMA enters - selects a table - sits down. ATTENDANT moves to her.

ATTENDANT

Can I help you, Madam?

EMMA

Thanks, but I'm waiting for someone.

ATTENDANT nods - starts to move away.

EMMA

Can't understand it.

(ATTENDANT pauses politely)

This man - said he's be here ten minutes ago. Perhaps you've seen him.....?

He's.....(bare insert description of actor playing Bruce).....

CONT'D.....

'A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

31. CONT'D....

31.

ATTENDANT

No, Madam, I've seen no one like that.

TICKET COLLECTOR (Off)

What's the trouble?

EMMA looks up to where the TICKET COLLECTOR looks over her genially.

ATTENDANT.

Lady's lost her friend.

TICKET COLLECTOR

Lost? Off the train?

(grins)

Well, your friend can't have gone far can he....?

EMMA

He isn't a friend exactly.

TICKET COLLECTOR

Oh?

EMMA

No. He....well he seemed agitated, so I spoke to him....he said he was in trouble....

TICKET COLLECTOR

I see...and what else did he tell you?

EMMA

Just that he was broke. That's why I lent him the money.

TICKET COLLECTOR AND ATTENDANT react.

EMMA

Five pounds. I gave him five pounds.

TICKET COLLECTOR

So THAT'S why you're so anxious to find him.

(pops a lozenge in his mouth - sees EMMA watching - explains:)

Tranquillizer. Twenty years on the railway and....

(touches his stomach).....

it still plays me up.

He probably slipped off at Norborough.

This man. Probably gave you the slip at Norborough.

He nods - smiles - moves away. HOLD ON EMMA.

EMMA looks after him.

31.

STEWED has managed to open the funny case - he stares inside - it is empty, apart from a paper bag. He opens the bag and is astonished to find that it contains....sausages. and bread etc.

TICKET COLLECTOR (Off)

Well?

STEWED turns - finds TICKET COLLECTOR in doorway watching him suspiciously.

STEWED

(sucks his lips)

Bread's amazingly fresh. Liver sausage?

Bean butter on the bread.

CONT'D....

'A FUNNY THING HAPPENED ON THE WAY TO THE STATION'EXHIBIT
1410am

31A. CONT'D.....

31A.

NOTE: During this scene Steed finds Lucas's briefcase amongst luggage.

TICKET COLLECTOR

(Eats sandwiches)

As it happens I prefer white bread.

STEED

Oh, so sorry....I didn't realise.....

TICKET COLLECTOR

What are you doing in here?

STEED

Looking for someone.

TICKET COLLECTOR

In there!?

STEED

He always was a mummy's boy.

He moves away to door - pauses and:

STEED

Norborough WAS your only stop?

TICKET COLLECTOR

Yes.

STEED

He must still be on the train then.

STEED exits, with brief case.

HOLD ON TICKET COLLECTOR gazing after him.

31B. EXT. TRAIN. NIGHT. (LOC.) 3

31B.

Speeding along.

EST.

31C. INT. COMPARTMENT. NIGHT. 30

31C.

EMMA seated in it - she looks up as STEED starts to go past - she bangs on window - he reacts - enters compartment.

STEED

Any luck?

EMMA

(shakes head)

Unless he's travelling incognito
as a young bride...he isn't on the train.

She stops as she sees brief case STEED waves.

EMMA reacts as STEED shows her.

INSERT. BRIEF CASE.

Little leather tag bears card with LUCAS' name on it.

RESUME STEED AND EMMA - he looks at her rather grimly.

CONT'D.....

1A. EMMA'S MURDER. (CONT.)

SC. 31C. CORR'D.....

31C.

EMMA

This means he is on the train.

WAS. And he's in trouble.
(See above)

Standard procedure - if an agent hits
trouble in a car, 'leave something
behind' - something to identify.

EMMA

But if that's true - then where did he run to?
We KNOW he didn't get off at Norborough.....
and the train doesn't stop anywhere else.

STEED regards her - then tries to open brief case.

STEED

Locked.

At this moment we HEAR TRAIN STARTING TO SLOW.

31D. EXT. TRAIN. NIGHT. (LOC.) 06 04s.

31D.

Train slowing as it starts to approach station. It's whistle shrieks.

31E. INT. CORRIDOR. NIGHT. 05

31E.

ATTENDANT moves along it. He taps on door as he passes.

ATTENDANT

King's Cross.....

He opens a compartment.

32. INT. COMPARTMENT. NIGHT. 06 08s.

32.

SALT looks up as:

ATTENDANT

End of the line, sir.....

SALT nods - folds his paper.

32A. INT. CORRIDOR. NIGHT. 05

32A.

ATTENDANT moves along it.

32B. INT. COMPARTMENT. NIGHT. 05

32B.

SOUND OF TRAIN STOPPING NOW - STEED AND EMMA are on their feet and
ready to go. STEED gestures at brief case.

STEED

We'll deal with this - back at my place...

EMMA nods - opens door to corridor and:

32C. INT. CORRIDOR. NIGHT. 05

32C.

As EMMA steps out - she is confronted by the ATTENDANT.

ATTENDANT

'Sense no, madam. Gentleman asked
me to give you this.

17. INT. TRAIN CAR. NIGHT. CONTINUOUS

52C. 320.COMM'B.....

ATTENDANT

32C.

Said to apologizing for your inconvenience.

He nods, smiles - moves on. EMMA stares at 25. note.

EMMA

I must try TIME one more often.

EMMA continues to stare at the note as she walks. The route they pass the 'Just Married' compartment.

32D. INT. JUST MARRIED COMPARTMENT. NIGHT. 107 155.

32D.

BRIE AND BART - he looks up and into corridor as: STEED AND EMMA pass by - for a moment STEED'S arm and brief-case are pressed against the glass.

BART reacts - stares at the briefcase. Then:

32E. INT. CORRIDOR. NIGHT. 108

32E.

STEED moves on - following BART - then door of 'Just Married' compartment opens - BART steps out into DEEP F.G. - gazing after STEED - then hitches a gun from his waist-band - and starts to follow.

FADE OUT.

COMMERCIAL BREAK.

33. INT. STEED'S APARTMENT. DAY. 109

33.

CLOSE ON BRIE - STEED'S HAND ATTACKING IT with knife or similar.

It opens - STR. 'HANDS' take from it - a small automatic.

BULL OUT TO REVEAL STEED AND EMMA looting Lucas' brief-case.

EMMA

. 25 Beretta.

STEED

Lady's gun.

EMMA

Not this lady.

Now he takes out a piece of paper bearing the legend: "4-7-67".

EMMA

Four, seven, sixty seven.

Fourth of July - sixty seven?

STEED

Independence Day. Could be.

He now draws out a rather framed photo of a sweet old lady.

STEED

Abe - Auntie Maud.

EMMA

You know her?

STEED

MAUD. M. A. U. D. Microfilm and Uncyphered Documents. Army issue pouch.

EMMA

Agents - for the use of?

STEED

What else?

11.3.67.

NEW SCENE 33.

NEW SC. 33. INT. STEED'S APARTMENT. DAY. EST '53. 33.

CLOSE ON BRIEFCASE - STEED'S HAND ATTACKING IT with knife or similar.

It opens - STEED'S HANDS take from it - a small automatic.

PULL OUT TO REVEAL STEED AND EMMA looting Lucas' briefcase.
EMMA holding label and photo.

EMMA

Is this all, 4-7-67 and Mother?

STEED

Aunti Maud.

EMMA

You know her?

STEED

MAUD. M. A. U. D. Microfilm
and uncyphered Documents. Army
issue pouch.

EMMA

Agents - for the use of?

STEED

What else?

EMMA

4-7-67. 4th July '67. Independence
Day?

STEED

(without interest)

Could be.

He takes photo out of frame - reveals an envelope - and from the envelope
he takes some papers - starts to sort through them. He finds a photo -
glances at it - puts it down - EMMA takes it, starts to study it. STEED
meanwhile is examining the papers in envelope.

STEED

Lucas' notes....take me some time
to decipher these.....

EMMA

Steed.....

(waves photo)
This man - Edward Salt - personal
secretary to Admiral Cartney.

STEED

Mmm?

EMMA

He was on the train.

STEED

Admiral Cartney - he certainly was not.

He takes the photo - examines it - it is of SALT.

"A FUNNY THING HAPPENED ON THE WAY TO THE STATION"

14.3.67.

NEW SCENE 33. CONT'D.....

EMMA
Salt was. I saw him.

33.

STEED turns photo over - reads legend on back.

STEED
Good. He's working for Admiral
Cartney - could be worth a visit.

EMMA
Hasn't he just been posted to
the Admiralty?

STEED
(smiles)
Sshh! That's hush hush!

33. CONT'D.....

He takes photo out of frame - reveals an envelope - and from the envelope he takes some papers - starts to sort through them. He finds a photo - looks at it - then looks at the envelope, starts to study it. SPEED meanwhile is examining the papers in envelope.

EMMA: ...some time to decipher these.....

EMMA

Steed.....
(waves photo)
This man.

STEED

Who?

EMMA

He was on the train.

STEED

Eh?

He takes the photo - examines it - it is of SALT.

EMMA

He was definitely on the train -
I saw him.

STEED turns photo over - reads legend on back.

STEED

"Edward Salt - personal secretary to
Admiral Cartney".

EMMA

Who's Admiral Cartney?

STEED

Big-wig at the Admiralty.
(smiles)
Worth looking into - and, as I said.....

EMMA

.....Code nine will take some time.
(moves to door)
Aye, aye, sir.

34. INT. ADMIRAL'S OFFICE. DAY. 1140. 2.5

CAMERA OPENS TIGHT ON SALT - who is photographing documents on Admiral's desk with Minox camera. PULL BACK TO show the office.

Now he hears footsteps approaching - hastily starts to put away the documents - but forgets the Minox. At this moment the office door opens and in come EMMA, the journalist - with bandage on head, and the patch over his eye. Carrying a Top Secret file in his hand, he leads her to a seat at his desk. CAMERA establishes the Minox camera left on the Admiral's desk.

EMMA

Thank you, Admiral, for the tour.
I didn't think my readers warranted
more than a junior aide.

'A THING HAPPENED ON THE WAY TO THE STATION'

34. CONT'D.....

34.

ADMIRAL

... ..
they're going.... Can't have people
pepping off half the government -
here to make sure all's well and ship-
shape. Have to check every security
arrangement.....

As he talks, the ADMIRAL fiddles with a Nelson-like telescope.

ADMIRAL

(TO SALT)

Which reminds me....Salt! Pop
this file back to the Top Secret
Registry.

SALT

Sir.

EMMA watches impassively as SALT collects what is obviously
a very important file. He also claims the Minnox.

SALT

By the way, sir. Lady Hamilton called.

ADMIRAL

I'll speak to her. See Mrs. Poel
ashore, will you.

EMMA

Thank you, Admiral. For your.....
co-operation.

He takes her by the arm and leads her towards the door.

ADMIRAL

Pleasure, my dear.

EMMA smiles. Ad lib goodbyes. SALT and EMMA go out. The
ADMIRAL returns to his desk. He lifts the receiver on the red phone.

ADMIRAL

(crisply)

Scramble this call.

He dials a number and waits.

ADMIRAL

Hello, you gorgeous little
sailor's friend.....

34A. INT. STEED'S APARTMENT. DAY. ON

34A-

CLOSE ON STEED - wading through the code nine cypher - making notes -
getting interested.

34B. INT. STEED'S FRONT DOOR. DAY.

CLOSE ON BART - pauses outside the door - produces his gun - checks
it - then conceals it in a newspaper, which he idly holds by his side.
Now he rings the door bell.

*don't close 34B
Bart*

2/24/77

1/11/77 - 15 -

THE FIRST THING MARTHA DOES ON THE WAY TO THE STATION!

34C. INT. STEED'S FRONT DOOR. DAY. 40

34C.

MARTHA opens the door - looks at the door - opens it, saying

STEED

Excuse me, I'm.....

ANOTHER ANGEL.

BART stands outside the door - gun held in newspaper - he smiles - *close*
raises the newspaper - STEED senses something - slams the door shut. *Beant.*

34D. INT. STEED'S FRONT DOOR. DAY. 43

CLOSE SHOT. BART - as the door is slammed on him - crushing his *close*
gun hand back against him - the gun goes off. *Beant.* And:

34E. INT. STEED'S APARTMENT. DAY. 53

34E.

STEED waits by the closed door - then tentatively opens it and:

BART falls into the room - dead!

STEED regards him - then examines him - then starts to search his pockets.
He produces a wallet - moves away from the body, examining the contents,
and eventually finding a train or platform ticket.

During this:

Door opens - EMMA enters.

EMMA

Steed..... Whoops!

This as she almost stumbles over BART'S body. She carefully steps
over it - moves up to STEED - still looking back at the body.

EMMA

You really MUST have a word with
that cleaning lady of yours.

STEED

Just tried to kill me.

EMMA

(tats)

Anti-social.....

She moves back to examine BART - reacts - she recognises him as the
Bride's "groom".

EMMA

.....but you've ruined his honeymoon.

STEED

Eh?

LA BUNNY BEING HAD DOWN ON THE WAY TO THE STATION!

BAR. COMP'D.....

34.

EMMA

.....
accidents by a flashing light....

EMMA reaches - she's at the - she's at the - and she
ticket.

STEED

And he was carrying a rail ticket....
.....(quits).....Chase Halt Station.....

EMMA

There's that?

STEED

(grim - thoughtful)
About three stons down the line from
Horborough....except that nothing stops
there anymore.
(EMMA looks questioningly)
Chase Halt closed down years ago.

HOLD THEM and:

35. EXT. CHASE HALT. PLATFORM. DAY. (STUDIO). 15

35.

The wind whistles errily through the deserted station, making signs
swing squeakily. WE OPEN ON THE SIGN ANNOUNCING "CHASE HALT" -
PANNING OUT TO REVEAL the empty platform.

O.S. SOUND OF C/R arriving.

36. INT. STATION VESTIBULE. DAY. 40

36.

Cobwebby and long-deserted. The dirt of ages. Floor strewn with
old newspapers and rubbish. Old weighing machine and slot machine.
Someone is trying to push the door open, against a pile of rubbish.
Filthy windows prevent one seeing in or out. Eventually door
pushes open. STEED comes in, followed by EMMA. They look around.
STEED bursts coughs with his holly. EMMA sniffs.

EMMA

What's the smell?

STEED

Old steam, decaying time-tables,
sunny seaside posters....

They search around. STEED prods around with the tip of his umbrella.
EMMA slips a penny into the machine and weighs herself. According to
the dial, she weighs nine pounds.

EMMA

Platform!

STEED moves to door to platform - he spots a collied hole in one of the
windows.

STEED

Ord.

EMMA

6.9.67.

NEW PAGE - 18 -

'A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

37. EXP. CHASE HALT. PLATFORM. DAY. (STUDIO). 45

37.

OPEN ON EMMA on old weighing machine - it shows "TWO STONE".

EMMA

Platerer!

THEY CONTINUE SEARCHING.

EMMA

Did he say who?

STEED looks questioningly.

EMMA

Lucas - did he say who was doing
the popping off?

STEED

(shakes head)

Nothing specific - just some splinter
group.....fanatics.

(pauses - thoughtfully)

Lucas had intercepted some radio
messages.....

CONT'D.....

N.B.

ON PAGE

19

14.3.67.

NEW SCENE 40..CONT'D.....

40.

STEED

Your station?

CREWE

I bought it. Tell....

(disbelievingly)

.....I'm negotiating to buy it.
Humble beginnings. But - one day - one
day a main line station.

EMMA

Kings Cross? Waterloo?

CREWE

A terminus! Yes, that's what
I've set my heart on.

STEED

Are you always here?

CREWE

I live in the signal box.

EMMA

Do trains ever stop here?

CREWE

No! Not for the past nine years.

STEED

Were you here last night?

CREWE

Last night. Don't talk to me about
last night - it was a nightmare. I
had a phone call from a dealer with an
1892 water cistern. Jubilee commemorative
issue - mint condition. When I got there,
it was a practical joke. Final insult, I
missed the last train - had to take a bus.
(horrified)

A bus.....

He prepares to resume work. As STEED moves away, he knocks a long
parcel wrapped up in socking. It crashes to the floor. STEED goes to pick
up. Doing so, he contrives to unwrap it. A 'NORBOROUGH' station
nameplate is revealed. STEED AND EMMA react, then look up at CREWE.

CREWE

I found them in the Ladies'
waiting room.

STEED

(disbelievingly)

Really?

EMMA

The practical joker, I suppose?

CREWE

I suppose so.

EMMA

Is this station identical to
Norborough?

CONT'D.....

14.3.67.

NEWS SCENE LO CONT'D.....

40.

CREVE

(nodding)

In almost every detail. There's about a couple of dozen of them up and down the country.

STEED

Very interesting. Thank you.

(turns, then as an
afterthought)

Four, seven, sixty-seven. Does that mean anything to you?

CREVE

(thinking hard)

No, I can't help you there.

Ad-lib goodbyes. STEED AND EMMA go out. CREVE crosses to the window and watches them pass outside on the platform. He's suspicious.

'A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

37. CONT'D.....

37.

STEED
(CONT'D...)

.....From their H.Q.....

EMMA

Who ever they are.

STEED

But he couldn't get a fix. Lucas.
Soon as he beamed in on their transmission....
they moved away. Packed up their whole H.Q.....

EMMA

Where-ever THAT is.

STEED

And moved away.....Doesn't make sense.

He is now moving to search the tool chest.

EMMA

Well, perhaps Lucas will fill in the
blanks when we find him.

STEED

No. I don't think so.

EMMA reacts to his tone - turns to see that STEED stands over the now
open tool chest - gazing into it. She moves to join him - reacts as
she gazes down onto: the dead LUCAS (eyes closed please).

EMMA looks at STEED.

EMMA

Lucas?

STEED nods - then both tense as they hear SOUNDS from up the platform -
sound of a high speed grill. THEY exchange a look - then warily they move
towards the waiting room. They pause by the window.

PLEASE DELETE SCENES 38 - 39.

40. INT. WAITING ROOM. DAY. 3.56

40.

Another filthy old cobbler's room. CREWE, a train enthusiast, is
'stripping' the door to let in some light, he cleans the grime
encrusted windows. He cleans a small area about as big as a head.
Suddenly EMMA'S face then STEED'S appear in the space. CREWE
reacts. Anxiously he makes for the door, as STEED and EMMA walk in.

CREWE

Is that... the... the... the...

EMMA

So are you then.

CREWE

It's the station.

STEED

Yes Steed

CREWE

I bought it. Well.....

(GASPING)

.....It's not possible to buy it.

'A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

A.D. CONF'D.....

10.

EMMA

You mean you live here?

GENIE

That's right.

EMMA

Isn't it noisy?

GENIE

(laughing scornfully)

Does a Venetian complain of the sound of water?

EMMA

I didn't realise it was quite the same thing.

GENIE

~~My name's Genie. I live in the original box down the line...~~

(pointing o.s.)
Humble beginnings, but the Station next door ~~is~~ one day - one day a main line station! A terminus! That's what I've set my heart on.

STED

Are you always here?

GENIE

~~Did it ever leave then?~~

EMMA

Yes!

GENIE

Ah, well. Wasn't a very good image then.

STED

Was you here last night?

GENIE

Of course.

STED

Are you sure?

GENIE

Yes!

STED

Thank you.

EMMA

Thank you very much?

GENIE

Hundred per.....
(breaking off)

EMMA

Yes?

GENIE

Last night?

In reply to Genie to buy it

waterloo

I live in the original box.

STEED

That's right.

CREWE

(looking from one to the other suspiciously)

Why do you ask?

STEED

My question first.

~~LAST NIGHT~~ CREWE

~~Thursday~~. I had a phone call. From a dealer with an 1892 water cistern. Jubilee Commemorative Issue Mint condition. ~~At the price it was a giveaway. Absolute giveaway.~~ *Slut*

EMMA

~~Did you get it?~~

CREWE

practical joke
When I got there - it was a hoax. ~~Final insult - I missed the last train. Had to take a bus.~~

(Horrorified)

A bus!

At that moment a TRAIN crashes past outside. The building shakes. CREWE automatically glances at his watch, on a chain across his stomach.

CREWE

The eleven forty-six. Driver's name's Watkins. Welshman, nice fellah! The Welsh've got a feel for the diesel.

EMMA

Do trains ever stop here?

CREWE

No! Not for the past nine years. ~~One likes to see a station go out on a high note. A blaze of glory. I wrote to the Queen, but she didn't answer. Must've got the wrong address. Locospotters, are you?~~

STEED

Loco? Yes, yes.

CREWE

Why not drop in for some refreshments at the Signal Box?

STEED

Some other time.

(CONTINUED)

40. CONTINUED:

40.

CREWE
Suit yourself. Must get on.

He prepares to resume work. As STEED moves away, he knocks a long parcel wrapped up in sacking. It crashes to the floor. STEED goes to pick it up. Doing so, he contrives to unwrap it. A 'NORBOROUGH' station name-plate is revealed. STEED and EMMA react, then look up at CREWE.

CREWE
I found them in the Ladies' Waiting Room.

STEED
(disbelievingly)
Really?

~~CREWE~~
Some prank I suppose.
The Norborough joke I suppose.

~~STEED~~
I suppose so.

EMMA
Is this station identical with Norborough?

CREWE
(nodding)
In almost every detail. It's the 'Scott Simon design' - he was the architect. There's about a couple of dozen of them up and down the country.

STEED
Very interesting. Thank you.
(Turns, then as an afterthought)
Four, one, sixty-seven. Does that mean anything to you?

EMMA
Or four, aye, sixty-seven?

CREWE
(thinking hard)
No, I'm sorry. *I can't help you there.*

Ad lib goodbyes. STEED and EMMA go out. CREWE crosses to the window and watches them pass outside on the platform. He's suspicious.

41. OMIT

41.

1. FUNNY THING HAPPENED ON THE WAY TO THE STATION!

42. EXT. ON SE HALT PLATFORM. DAY. (SCUENIO).

32.

42.

EMMA and STEED return towards the vestibule.

EMMA

Think he's involved?

STEED

(Punning on word)

Very involved. 'Obsessed', I'd say.

EMMA

These nameplates.....Two Norboroughs for the price of one.

STEED

(nodding)

Exit poor old Lucas.

(looking around)

Maybe this was their headquarters.

EMMA

The oldest established permanent floating Headquarters.

STEED

From one derelict station to another?

EMMA

Could be. What now?

STEED

First - get poor Lucas discreetly moved..... and then...we'll give friend Salt at the Admiralty some information.....

EMMA

~~Specialist Information~~
Some other more information in

(nods)

And see where he takes it.

43. INT. ADMIRAL'S OFFICE. DAY.

57 1.20

43.

The red-scrambler phone rings. ADMIRAL lifts it - pressing scrambler device.

ADMIRAL

Admiral Cartney. R.A. Yes, sir...!

He listens. STEED looks up - listens on:

Confidential, sir....

43. CONTINUED:

ADMIRAL

Yes. I've got your coded signal in front of me.

(He picks it up)

Is the Pyrocantha equipped for the job?

As the ADMIRAL talks, SALT crosses to collect a file from the Admiral's desk.

ADMIRAL

Periscope photographs. Yes, I like it. Like it very much.

As SALT is collecting the file, he contrives to knock the signal off the desk on the floor. The ADMIRAL clicks his fingers to SALT, who - back to the ADMIRAL - stoops to retrieve it for him. As he does so, he minnox photographs it. Then he hands it back to the ADMIRAL.

ADMIRAL

Rodney. One other thing. This is a scrambled call, isn't it? ... Can't be too careful. The Chief of the General Staff's retiring. There's a collection. What do you think? Ten shillings or go mad and give him a pound? ... Okay, just wanted to clear it with you ... Yes, I'll destroy it right now. Mustn't fall into the wrong hands. Could be most embarrassing.

He hangs up. By now SALT is back at his desk. There is a tape-recorder by his chair. The ADMIRAL applies a match light to the signal.

ADMIRAL

Some action at last.

SALT

(innocently)

Action, sir?

ADMIRAL

(patriotically)

Top secret manoeuvres - ~~four~~ ^{THE WHOLE GENERAL STAFF IS COME TO} of the enemies off-shore installations!

He grinds the ashes of the signal into a saucer. SALT watches.

44. CLOSE SHOT - LOUDSPEAKER.

Announcement of imminent departure
8-10 train. Calling at Norborough.

45. INT. TELEPHONE BOX. STATION. NIGHT. (STUDIO)

SALT, evening paper in hand, comes past hoarding and telephone box. He then passes c.s. CAMERA CLOSSES on box. The door opens. It's STEED. He follows SALT. O.S. SOUND of station announcement.

6.8.67.

NEW PAGE - 24A -

'A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

45. INT. EMMA'S APARTMENT. NIGHT. EST 19 569.

45.

PHONE RINGS - EMMA picks it up and:

STEED'S VOICE

(distort - with train
noises behind)

Mrs. Peel. I think he's taken the
hook - I'm at the station now - he's
just boarded the train.....I'm following
him.

EMMA

Does it stop at Norborough?

STEED'S VOICE

That's the one.

EMMA

I'll meet you there.

STEED'S VOICE

Right.

45A. EXT. TRAIN. NIGHT. (LOC). Obs. Obs.

45A.

Train speeding along.

CONT'D.....

46. INT. TRAIN CORRIDOR. NIGHT. 12.

46.

SALT comes down the corridor, towards CAMERA, looking in various compartments. Finally he finds the one he's looking for and slides open the door.

47. INT. COMPARTMENT. NIGHT. 11

47.

SALT puts his briefcase in the rack, takes off his coat and settles in a reserved seat. As he does so, CAMERA establishes STEED glancing in window from the platform outside.

48. INT. TRAIN CORRIDOR. NIGHT. 12.

48.

STEED comes down corridor from opposite direction. He glances into various compartments, then casually slides open the door to SALT's compartment.

49. INT. COMPARTMENT. NIGHT. 11.

49.

STEED comes in. SALT looks up from his paper. The two men nod to one another.

STEED

Chilly.

SALT

Very.

SALT returns to his paper. STEED watches him closely.

The GUARD's whistle blows o.s., then train jerks as it starts to pull out of station.

50. INT. TRAIN CORRIDOR. NIGHT. 15 10s pt.

50.

The TICKET COLLECTOR comes swaying along corridor.

TICKET COLLECTOR

Tickets, please. Have your tickets ready.

He goes into a compartment, clips a couple of tickets, then passes on down the corridor.

51. INT. COMPARTMENT. NIGHT. 12

51.

STEED produces his ticket from waistcoat pocket. The door slides open. The TICKET COLLECTOR recognises STEED. He clips his ticket.

TICKET COLLECTOR

(smiling)

Couldn't lend me a fiver, could you, sir?

STEED

'Not tonight, Josephine'.

(CONTINUED)

51. CONTINUED:

51

TICKET COLLECTOR

Glad you got it back.

He clips SALT's ticket. He's a methodical man, carefully snipping and catching piece of ticket as he does so.

TICKET COLLECTOR

First stop Norborough.

He slides open the door and goes o.s., closing door behind him. SALT hasn't yet returned to his paper.

STEED

Do the journey often?

SALT

Pretty often.

52. EXT. TRAIN. NIGHT. (LOCATION) .04

52.

The eight-ten to Norborough speeds through the night.

53. INT. RESTAURANT CAR. NIGHT. .36

53.

SALT is drinking coffee and reading his paper. STEED sits at the opposite table, sipping a glass of brandy and keeping an eye on him. The ATTENDANT puts a bill on a saucer in front of SALT. He also hands one to STEED.

SALT puts a note on the bill. The ATTENDANT picks it up and starts away.

STEED

Steward!

The ATTENDANT crosses to him.

ATTENDANT

Sir?

STEED

Open the window, could you?

ATTENDANT

Certainly, sir.

As the ATTENDANT leans forward to open the window, STEED swaps a note of his own for the one on the tray. ATTENDANT exits. Then SALT gets up and starts out.

STEED, glancing quickly at SALT's note, follows him.

54. INT. TRAIN CORRIDOR. NIGHT. .15

54.

SALT, followed some distance behind by STEED, comes down the corridor and stands smoking outside his compartment.

STEED, following him, suddenly stops. The familiar 'Just Married' card and lucky horseshoe hang on a compartment door. He looks inside.

55

24.2.67.

NE! PAGE - 26A -

'A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

55. INT. COMPARTMENT. NIGHT. 105 .Obs. 55.

POV. SHOT. Seated inside, with the iced champagne routine and the original BRIDE AND GROOM - they look up.

56. INT. CORRIDOR. NIGHT. 125 56.

STEED, in passing, doffs his bowler, then does a double take as he recognises the same BRIDE. Baffled, he moves on to where SALT is still standing outside compartment, finishing a cigarette.

STEED half turns his back to him - lifts his umbrella up.

INSERT. UMBRELLA - we see it bears a tiny button - and at the end of the handle a piece of grill or mesh. STEED presses button - speaks into umbrella handle (it is really a tape recorder).

STEED

(sotto voce)

Haven't let Salt out of my sight, and so far he hasn't made a contact with anyone.... nor has anyone attempted to make contact with him.....

STEED snaps off button - moves to enter compartment.

57. INT. JUST MARRIED COMPARTMENT. NIGHT. 123 .225 57.

The BRIDE is staring after STEED.

BRIDE

That man.

GROOM

What man?

BRIDE

The one who just went past... it's the same one.

GROOM

The same what?

BRIDE

The same man who found Lucas's brief case... the one Bart went after.

GROOM

(reacts)

Not sure?

BRIDE

Positive.

GROOM

Bart didn't report that, did he?

BRIDE

Missing - believed dead.

GROOM

I'd better take a look.

He rises - snatches out into:-

24.2.67.

NS PAGE - 26B -

'A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

58. INT. CORRIDOR. NIGHT.

(see previous sc. 59 pt)

58.

GROOM emerges - SALT has just returned to his compartment.

59. INT. COMPARTMENT. NIGHT.

(22 total) (305 includes sc. 58 pt)

59.

SALT enters - reacts to find that STEED has his seat.

SALT

I....er.....say.....would you mind if we changed seats? Makes me feel sick if I have my back to the engine.....

STEED hesitates - then smiles.

STEED

Not at all.

As THEY start to swap seats - ANOTHER ANGLE. The GROOM stands outside - watching them - then turning away.

SALT IS ABOUT TO SIT DOWN when STEED reacts to reserve note pinned to seat.

59A. INSERT - NOTE.

5

59A.

"Seat 4, Compartment 7, Carriage 67".

RESUME. STEED.

STEED

(murmurs)

4.7.67

60. INT. CORRIDOR. NIGHT.

17 total

18 pt

60.

The GROOM moves on - WE ARE SHOOTING BACK ON TO HIM - he stops - reacting to someone directly ahead.

GROOM

I was just coming to look for you...
The man seated in Salt's compartment....
I think he's trouble.....

ANOTHER ANGLE.

REVEAL TICKET COLLECTOR popping a lozenge in his mouth.

TICKET COLLECTOR

In that case...would better tell Salt about him.

61. INT. COMPARTMENT. NIGHT.

5

15 pt

61.

SALT sits opposite STEED and STEED reacts to find STEED has his seat - build up to STEED reacting to find STEED has his seat - SALT reacts - sits straight up and asks STEED to get STEED.

SALT

Stay right where you are!

HOLD ON STEED - pressing umbrella recorder button.

62. INT. TRAIN. NIGHT. (M.C.)

60

62.

The train speeds through the night.

1A FUNNY THING HAPPENED ON THE WAY TO THE STATION!

63. EXT. NORBOROUGH PLATFORM. NIGHT. (STUDIO). 1/2. .30s. 63.

EMMA paces back and forth - wrapped up against the cold night.

She reacts now as she hears train approaching. She looks off at:-

64. EXT. TRAIN. NIGHT. (LOC.) 1/2. .03s. 64.

EYELINE to a train approaching camera (still some way away - station need not be included in this shot.)

65. INT. JUST MARRIED COMPARTMENT. NIGHT. 1/7. .15s. 65.

As the GROOM, humming Wedding March, resumes his seat beside the BRIDE. She looks at him questioningly.

GROOM

All taken care of, my dearly beloved.
All taken care of.

He hears train stopping - looks towards window.

GROOM

Ah - Norborough.

66. EXT. NORBOROUGH PLATFORM. NIGHT. (STUDIO). 1/2. .32s. 66.

Train stands at station - A VERY FEW PASSENGERS have alighted - and are moving away.

EMMA, waiting for STEED, studies all their faces - but STEED is not among them. She reacts as Guard's whistle is heard. She runs towards train compartment - and:

67. INT. COMPARTMENT. NIGHT. 1/8. 67.

SALT relaxing in his seat - reading paper - oblivious of EMMA at the window - peering in at him - noting that he is alone - then sprinting out of shot.

68. EXT. TRAIN. NIGHT. (LOC.) 1/3. .03s. 68.

TRAIN WHEELS - as they start to move again.

69. INT. CORRIDOR. NIGHT. 1/4. 69.

EMMA - has just about scrambled aboard - now she turns - moves down the corridor to peer in at:

70. INT. COMPARTMENT. NIGHT. 1/2. .06s. 70.

SALT seated reading.

71. INT. CORRIDOR. NIGHT. 1/5 (1/2s. including SC. 72) 71.

EMMA looks in - sees guard and wheels. Then she reacts as she sees:

72. INT. COMPARTMENT. NIGHT. 1/2. 72.

EMMA'S POV. LOOKING IN ON: SALT'S FEET, hand holding from the rack opposite SALT.

HOLD THIS.

73. INT. CORRIDOR. NIGHT. 1/2 (1/2s. included in SC. 71) 73.

FOCUS ON EMMA'S reaction.

PAGE OUT:

12. WHAT IS BEING HAPPENED ON THE WAY TO THE STATION!

FADE IN:

74. EXT. LOUDBEAKER. NIGHT. (STUDIO). 85 74.

LOUDBEAKER VOICE
The train now arriving at platform 4
is the S.L.C. from.....

75. EXT. TRAIN. NIGHT. (LOC). 86 .06s. 75.

HEAD ON SHOT of train coming towards camera - slowing down.

76. INT. COMPARTMENT. NIGHT. 85 76.

SALT reacts as train slows to a stop - starts to gather up his things.

77. INT. CORRIDOR. NIGHT. 87 .27s. 77.

EMMA - just has time to witness this - then she turns, moves away as
SALT emerges - moves to exit.

SALT moves away - then EMMA ducks into the compartment and grabs
STEER'S umbrella.

As she makes off with it:

78. INT. JUST MARRIED COMPARTMENT. NIGHT. 80 .20s. 78.

GROOM AND BRIDE look up as TICKET COLLECTOR looks in.

TICKET COLLECTOR
Salt's just leaving.

GROOM
Good.

TICKET COLLECTOR
Bad. That message he brought us -
lies from beginning to end - not
a word of truth in it.

GROOM reacts.

GROOM
Oh, dear

TICKET COLLECTOR
He'll be going back to his office
sometime tonight.

GROOM
Then indeed I will deal with him
there.

He rises to leave.

EMMA - looks at the umbrella she carries - then she tosses it away.

It falls on the seat - close to 'Just Married' and Lucas's papers. Emma
suddenly reacts - looks at just head - then at STEER'S broly - she takes
it up again - studies it very closely - opens it - she is seeking a

Stead....Stead!

She snaps on the lights - apartment is empty (Bart's body has been taken away).

She frowns - looks at the umbrella she carries - then she tosses it away.
It falls on the seat - close to 'Just Married' and Lucas's papers. Emma
suddenly reacts - looks at just head - then at STEER'S broly - she takes
it up again - studies it very closely - opens it - she is seeking a

CONT'D....

secret as says - then she sees the button on the handle - it presses one way to record, one to play back. EMMA presses the button and a very poor reproduction of STINE'S VOICE emerges from the handle!

STINE'S VOICE
(distorted - with train noises in b.g.)
Salt's just boarded the train.....
(pauses - more noises)
Haven't let Salt out of my sight, and so far he hasn't made contact with anyone..... nor has anyone attempted to make contact with him.....

Pause - we hear sound of train - the diddly bombs change in note and tempo, but we do not need to point this out. Then:

SALT'S VOICE
Stay right where you are!

The diddly bombs continue - then there is no more. EMMA clicks off the umbrella - stands stock still for a moment - then she hurries to the phone - dials.

Slight pause - then:

EMMA
(into phone)
Admiral Cartney? Mrs. Peel. Yes, I know it's long after eight bells.... but I have to see you.....it concerns Salt....SALT.....can I see you in your office....in say, half an hour? Right.

As she hangs up:

30. INT. ADMIRAL'S OFFICE, NIGHT.

2.55 1.42s. pt. 1.03s.

80.

The GROOM, armed with a torch, is busily searching SALT'S desk. As ever, he wears a carnation in his buttonhole. He finds the Minnox camera and pockets it, also various papers, code books, etc. Suddenly he hears the SOUND of steps c.c. He hides behind some wall length draper, fastens back from an ornate chart of the layout of the Battle of Trafalgar.

The door opens and in comes SALT. He crosses hurriedly to his desk and appears to go through much the same routine as the GROOM.

GEMMA PAYS to the GROOM. He steps out from his hiding place. He produces a pistol from a sheath holster. As he starts to fit a silencer, he begins to hum 'The Tiddling March'.

SALT spins round. He obviously recognizes the GROOM.

GROOM
(to SALT)
You're late!

SALT
Why? What time is it?

GROOM
I think you're late and pays you.

SALT
What?

' A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

80. CONT'D....

80.

GROOM

The signal you gave us - it was a fake! H. M. S. Pyroantha's in Moth Balls. Has been for years. So the General Staff won't be visiting enemy installations, will they?

SALT

But I got it from the Admiral - you've got to believe me.

GROOM

You could be right - could be telling the truth.....

SALT

Well then.....

GROOM

In that case it means YOU are under suspicion.

(shakes head)

Sorry - too close to the Big Day - can't take risks.

He shoots - SALT falls behind his desk - humming the crescendo part of the music, the GROOM crosses to make sure his work is complete. It is. He smiles, tossing down his buttonhole as he does so. Then he reacts as he hears FOOTSTEPS AND VOICES:

ADMIRAL (off)

Mrs. Peel, you still haven't explained why you.....

EMMA

(Off)

I will - I promise.

During this - GROOM hurries out of one door - as EMMA AND ADMIRAL hurry in the other.

EMMA

If we can just search his desk...

ADMIRAL

Hold on! (he stops - sniffs the air)
Whiff of grape-shot in the air.

THEY exchange a look - advance to SALT'S desk and find the body.

ADMIRAL

(stares for a moment)

My dear girl - I owe you an apology - there IS something going on.

EMMA

There WAS - someone beat us to it.

She picks up the discarded button hole - sniffs it thoughtfully.

EM A

'Till death do us part...

EM B

Em?

EMMA: Just thinking aloud.

CONT'D.....

LA FUNNY THING HAPPENS ON THE WAY TO THE STATION!

80. CONT'D.....

80.

ADMIRAL

Well, please don't do that - not in THAT vein - those words send a cold shiver right through me timbers.....

EMMA

A sailor's fancy.....

ADMIRAL

A sailor's fancy is fancy free.... spent my whole life avoiding the final splicing....never dropped my anchor in any one port long enough to....
(hastily)

Didn't you want to search the place?

EMMA nods - they start to search SAMP'S desk.

EMMA

(searching)

Admiral - is there any particular V.I.P. about to travel somewhere at the moment?

ADMIRAL

There's ALWAYS a V.I.P. about to travel somewhere. Every waking minute of the day there's one on the move - why?

EMMA

Oh....I was just thinking....Lucas was onto something....a V.I.P. getting popped off.

ADMIRAL

Over my dead body!

EMMA

Could be.

ADMIRAL

Eh?

(Looks at EMMA)

Oh, see what you mean.....

(pointing through deck)

London to Northampton - first class return.

EMMA reacts - he shows her a stack of railway ticket done up in a rubber band.

ADMIRAL

That's a good idea - we must see to it that we don't get caught....

Well, it's a good idea - I don't think that he's going to be in this office and.....

They're all punched.

(sheepish flourish)

See - all punched - straight through the middle 'O' in Northampton.

ADMIRAL stares at it.

'A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

80. CONT'D.....

80.

ADMIRAL

Blistering barnacles! And the hole's about the size of.....

EMMA

A self respecting micro-dot.

ADMIRAL stares at her.

EMMA

Makes sense - Salt fills in the O..... with a micro-dot.....

ADMIRAL

Ticket collector clips it out again.....

EMMA

And bingo! The message is passed on.....

ADMIRAL

To a ticket collector!?

HOLD THEM.

81. INT. CORRIDOR. NIGHT. 1/8

(.29s. including Secs. 82 + 83)

81.

Train is stationary at a station - TICKET COLLECTOR is just opening the door to admit the GROOM. He glances at him - then leans out of the window.

82. EXT. NORBOMORSE STATION. NIGHT. (STUDIO). 1/1

20s. 82. (.29s. including Secs 81 & 83)

TICKET COLLECTOR leans out of window - blows whistle, waves flag.

83. INT. CORRIDOR. NIGHT. 1/5

(.29s. including Secs. 81 + 82)

83.

TICKET COLLECTOR AND GROOM sway slightly as we HEAR TRAIN START TO MOVE AGAIN.

TICKET COLLECTOR

How did it go?

GROOM

Lev'ingly. Mr. Salt is no more....

(produces Mince)

A little keep-sake - a memento.

TICKET COLLECTOR takes it - they move to the 'JUST MARRIED' compartment. They enter:-

THE TICKET COLLECTOR AND THE GROOM

The GROOM is on the stairs and the TICKET COLLECTOR is looking at instructions on how to use the car. The TICKET COLLECTOR crosses to inspect the new.

TICKET COLLECTOR

Progressing?

GROOM

Nearly finished.

CONT'D.....

BRIDE
From this train.

TICKET COLLECTOR
Sounds dangerous.

GROOM
Not at all.

TICKET COLLECTOR
There must be at least a mile
between us.

BRIDE
There will be.

TICKET COLLECTOR
Don't want to blow ourselves
up as well.

GROOM
We won't. At the moment it
goes up we'll be speeding
away in the opposite direction.
Now relax. We all have our
problems.

TICKET COLLECTOR
What's yours?

GROOM
Well - for instance - how do
we get THIS carriage off this
train and onto HIS train?

TICKET COLLECTOR
Easy.

GROOM
I'm sure - but how?

TICKET COLLECTOR produces some sticky labels - waves them.

TICKET COLLECTOR
There's your answer.

He holds up the sticky label - it is very official
looking and reads: "THIS CARRIAGE TO BE COMMANDEERED
AND PREPARED FOR V.I.P. TRAIN".

TICKET COLLECTOR
"This carriage to be commandeered
and prepared for V.I.P. train".
V.I.P.....
(Grins)
VERY important person.

GROOM
Very.

TICKET COLLECTOR makes a little ceremony of licking the
label and sticking it on the window.

'A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

84. CONT'D.....

TICKET COLLECTOR

They'll transfer this carriage tomorrow
I'll attend to it personally. Be
sad to see it go.

GROOM **BRIDE**

Not to worry - you may be losing
a carriage - but HE is gaining a
bride!

*Groom
Runs on Train*

TICKET COLLECTOR nods, grins - exits. GROOM locks the door behind him.
HOLD ON THE STICKER.

85. INT. TRAIN CORRIDOR. NIGHT. 18

85.

The TICKET COLLECTOR returns up the corridor, passing from one
carriage to.....

86. INT. RESTAURANT CAR. NIGHT. 15

86.

The TICKET COLLECTOR comes in. The ATTENDANT is setting tables.
COLLECTOR flops down. He produces one of his queasy stomach lozenges.

ATTENDANT

Get you anything?

TICKET COLLECTOR

Yes. I'll have a straight soda.
A double.

ATTENDANT goes o.s. TICKET COLLECTOR starts to examine Minnco Camera.

87. EXT. TRAIN. NIGHT. (LOC). 13

87.

TRAIN speeds through the night.

88. EXT. CHASE PAIR PLATFORM. DAY. (STUDIO). '30s. '50s. 88.

EMMA appears from vestibule - station is deserted - an early morning
feel about it. She carries SPEED'S umbrella. She immediately goes
to the tool chest - opens it - is relieved to find it empty (No SPEED).
Now she hears CREWE singing or humming to himself - she moves towards
the waiting room - then suddenly she ducks back as she hears someone
approaching from the vestibule. She just has time to hide behind the
tool chest - when onto the platform strides a suspicious looking MAN.
He looks around in furtive manner - reacts to CREWE'S voice - and then he
takes out a gun, checks it - thrusts it away in his pocket, but keeps
his hands buried in his pockets. He then moves to the waiting room.

EMMA rises from cover - starts to follow us:-

INT. CHASE PAIR PLATFORM = 107

89. INT. CHASE PAIR PLATFORM. DAY. '30s. '50s. 89.

EMMA - I saw a man... and rainy relief.
The man... was singing... of the MAN.

EMMA

Yes.

MAN

Ar. Crewe?

CREWE

Yes.

EMMA

You live here?

CONT'D.....

'A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

89. CONT'D.....

39.

CRETE

Well not exactly - I've got a little semi-detached signal box further along the line.....

MAN

You live alone?

CRETE

Yes. Why all the questions? Who are you?

The MAN smiles - reaches into his pocket - and at this moment - EMMA jumps him from behind - throws him heavily - then grabs his hand - jerks it from his pocket - but it does not hold a gun - but an identification card...

MAN

Mrs. Peel!

EMMA reacts - stares at him.

EMMA

I don't know you.

MAN

George Warren. I'm a friend of Steed's.

EMMA

Where does he buy his trilbies?

MAN

He wears bowlers and he gets them in St. James. That's my identification.

EMMA consults identification card - then, satisfied, she hauls him to his feet.

EMMA

What are you doing here?

MAN

I could ask you the same thing,

EMMA

I thought of it first.

MAN

Special security watch: Along this Railway Line.

EMMA

Oh? Someone important travelling along it?

MAN

Perhaps you didn't understand me, Mrs. Peel. Special security - can't divulge details to anyone. And I mean anyone. Now then - what about you? What are you doing here?

CONT'D.....

'A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

89. CONT'D.....

89.

EMMA

I wanted Mr. Crewe's advice - on a railway matter.

CREWE

(preens)

My experience is at your disposal, Mrs. Peel.....but why don't we retire to my signal box? Talk over a nice cup of tea?

EMMA

Splendid.

As they move:

CREWE

What exactly is your problem?

EMMA

It's this umbrella. I want you to listen to it.

CREWE AND MAN react.

6.3.67.

NEW PAGE - 36 -

'A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

90. EXT. TRAIN. DAY. (LOC). ^{EST.} '93 90.

Speeding along.

91. INT. CORRIDOR. DAY. C.S.S. (38s. including sc. 92) 91.

92. INT. JUST MARRIED COMPARTMENT. ^{EST.} '35 DAY. 35s. (38s. including sc. 92.)

BRIDE AND GROOM look up as TICKET COLLECTOR enters - waving the Minnox camera.

TICKET COLLECTOR

There was a film in it.

GROOM

Very practical place to keep
a film I'd say.

TICKET COLLECTOR

I've just had it developed.....
details of security on this line -
they're sending a special branch
man to visit every station along the
route!

BRIDE

Well?

TICKET COLLECTOR

Don't you see - that means Chase Halt
- they'll find Lucas's body.....

GROOM

And then the game IS up.

He stands up - reaches under seat and produces a tommy gun.

GROOM

Unless I get to the special branch
man first. When do we reach Chase
Halt?

TICKET COLLECTOR

Coming up in about ten minutes.

GROOM

Splendid.

(smiles - starts to hum
his tune)

An unscheduled stop is indicated.

CONT'D.....

'A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

93. EXT. RAILWAY LINE/SIGNAL BOX. DAY. (LOC). . c y. . 04s. 93.

LONG, LONG SHOT to signal box at the far end of line.

94. INT. SIGNAL BOX. DAY. 1-7 1.28s. 94.

CLOSE ON EMMA 'playing' the umbrella. We hear STEED'S speech (or part of it) - the diddly boms - and then BALT'S VOICE as before. MAN reacts to this.

EMMA

Well - can you help? Is it possible to pinpoint the exact section of rail which made that noise?

CREWE

Noise!? Noise, Madam!? Poetry. Pure poetry. Another stanza.

EMMA starts to play the diddly bom section again. CREWE listens - intent, entranced.

MAN

What is this?

EMMA

Steed's disappeared.

(MAN reacts)

This is the only lead I have..... if I can find out just where he was when he was held up, it's a step in the right direction.

(TO CREWE)

Well?

CREWE

(frowns)

Is this a trick?

EMMA

Not at all. Why?

CREWE

Play it again. Louder.

EMMA sets the diddly boms going - now we become aware of the fact that there are two sets of diddly boms - one in foreground - and behind it another set that keeps varying.

CREWE

Hear it? There are two sets of diddly boms. Impossible - train can't be going fast and slow at the same time.

EMMA AND MAN listen intently - reacting.

MAN

He's right.

CREWE

Of course it's right. There's one constant diddly bom in the foreground..... and behind it.....

(frowns)

Keeps varying...diddly dee, diddly dee.... triddly da...triddly, triddly, triddly da....

(suddenly)

It isn't a train at all!

MAN (frowns)

Play it again.

CONTIN.....

'A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

94. CONT'D....

94.

EMMA sees it playing again.

CRETE frowns - moves away to window - gazes off.

CRETE

Funny. A train's stopped at the station. But nothing ever stops there.

But EMMA AND MAN pay no attention - they are listening to the diddly boms.

95. EXT. CHASE HALF PLATFORM. DAY. (STUDIO) 1.68

GROOM stands there - as TRAIN stands ticking over (behind him or O.S. by implication).

GROOM moves to the tool chest - opens it - reacts to find it empty.

He turns - gestures off to:

96. INT. CORRIDOR. DAY. 1.65

TICKET COLLECTOR leans out of window.

TICKET COLLECTOR

The signal box. Didn't you say the old boy lived in a signal box?

97. EXT. CHASE HALF PLATFORM. DAY. (STUDIO). 1.68

97.

GROOM reacts - nods - turns to walk off, carrying his tommy gun at the ready.

98. INT. SIGNAL BOX. DAY. 1.15 1.52s.

98.

MAN AND EMMA are concentrating on the diddly boms still.

MAN

Just a minute....just a minute...!
Diddly bom....diddly bom...D. U.
(EMMA is puzzled)
It's the work 5 Tapping Code!

EMMA

Is that good?

MAN

The Tapping Code - sort of shorthand in morse....it was devised so that men could communicate with each other in prisoner of war camps.....

MAN whirls away to pick up paper and pencil - stands poised.

MAN

Give it to me from the top.

EMMA reacts - then, nothing ventured, nothing gained, she turns on the recording again - holding it very close to her ear - and interpreting:

EMMA

Diddly bom, diddly dee - twiddly
dum - twiddly, twiddly, twiddly da -
kerlospity klomp, kerlospity klomp.....

MAN is writing furiously as she talks.

'A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

98. CONT'D.....

EMMA (CONT'D...)

Blinkety bink... blinkety bink... chaddlee
da - chaddlee dum... dippity duff,
dippity duff..... boopity boop.....

MAN (finishes writing)

Durbridge!
I was right.....

EMMA moves to examine the paper. It bears the word DURBRIDGE.

MAN

The tapping code.....

EMMA

Durbridge.

MAN

(Nods - smiles)

Yes.

(sudden terrible thought)

Oh, no!
Durbridge Junction!

EMMA has no idea what it all means.

CRANE

That's on this line....Durbridge Junction...
Nine foot section lines with close coupled
points of Hampson and Hampson design.....
original lines laid down on September 3rd
1899 - further modifications carried out on
April 25th.....

EMMA

(to MAN)

Someone important is travelling this line?

(MAN nods)

Today?

MAN

Tonight!

EMMA

But who's travelling tonight?

MAN is just about to reply when - BURST OF MACHINE GUN FIRE - MAN is hit - EMMA reacts instantly - leaping at CRANE knocking him down to safety.

MACHINE GUN continues - then stops.

99. EXT. SCRUBBERY. DAY. (LOC or STUDIO). 08

CLOSE UP. CROCK - peering out from scrubber - holding the tummy
- then he smiles - turns away - disappears into scrubber.

100. INT. SIGNAL BOX. DAY. 20 35s.

MAN lies dying, EMMA, keeping leg - crawls over to him.

'A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

100. CONT'D....

100.

EMMA

Who is it, Warren? Who's travelling
this line tonight?

MAN

(faintly)

The....The Prime Minister.

His head lolls, his eyes close - he is dead.

HOLD ON EMMA'S reaction.

FADE OUT:

COMMERCIAL BREAK

FADE IN:

101. EXT. RAILWAY SIDING. DAY. (LOCATION). .05s. 101.

Guarded by POLICE OFFICER, a lone carriage is parked in a siding.
CAMERA CLOSES on the sticker which serves as identifying sign.

102. INT. TRAIN CORRIDOR. DAY. .17s. 102.

Stationary train. A red carper is laid the length of the corridor.
The ATTENDANT and TICKET COLLECTOR come towards CAMERA with Prime
Minister's SECRETARY, an officious fussy little man. The ATTENDANT
opens a compartment door, ushering the SECRETARY in.

103. INT. COMPARTMENT. DAY. .29s. 103.

The THREE MEN come in. Compartment is scrupulously clean, fresh
antimacassars, but identifiable by sticker on window. SECRETARY
looks around.

SECRETARY

Oh, yes! Yes. Definitely!
Got an air to it. He'll like it.

TICKET COLLECTOR

We thought perhaps the corner seat.

He points to the one with the bomb underneath it. He and the
ATTENDANT exchange looks.

TICKET COLLECTOR

He likes to face the engine.
Nice view. Push button for
service.

SECRETARY

Excellent. He'll like that.
(looking around)
How beautifully fresh and clean.

TICKET COLLECTOR

We've been saving it for him.
A token of our appreciation.

The SECRETARY sits down, bouncing up and down half a dozen time.
This is watched somewhat apprehensively.

SECRETARY

Little hard in the springing, perhaps.

CONT'D....

24.2.67.

NEW PAGE - 40B-

{A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

103 CONTINUED:

The ATTENDANT looks anxiously at TICKET COLLECTOR.

SECRETARY

No matter. This'll be fine.

TICKET COLLECTOR

Thank you, Sir.

SECRETARY

He may want to thank you personally. You'll both be on the train, I suppose?

TICKET COLLECTOR

(evasively)

Afraid not, Sir. We're on the 8.10. Our regular run.

SECRETARY

Oh! Then we'll pass one another.

TICKET COLLECTOR

(greasily)

So we will. At about 8.57 p.m.

3.17

A FUNNY THING HAPPENED ON THE WAY TO THE STATION! .ob
104. CLOSE SHOT. STATION CLOCK. (STUDIO).

Time is 8.9. As the hand ticks to 8.10, so comes SOUND OF GUARD'S WHISTLE. SOUND OF TRAIN STARTING.

105. INT. CORRIDOR. NIGHT. .50 .23s.

EMMA & CREWE have just about made it aboard. They pause to get their breath.

CREWE
I still dont see why you had to drag me along.....

EMMA
You're my only ally. The only one I can trust.

CREWE (preens)
That's extremely kind of you.

EMMA (interjects)
All the others are dead. Or missing.

CREWE (reacts)
Dear Lady, I fear that MY services would be to no avail and I.....

EMMA (interjects)
You're getting a ride on a train, aren't you? How could you turn your back on that.

CREWE (hesitates)
That's true..
(sudden thought)
But a diesel train.
(snorts)
Runs on oil. OIL

EMMA
But on rails.

CREWE (swayed)
That's true.
(eyes the corridor - feels the fabric of it)
And this - nice example of the 5 oblique stroke seven seven type carriage.....

EMMA (firmly takes his arm)
Later. We must find Steed.

CREWE
Steed?

EMMA
Steed. One of the missing.
(he hangs back)
the 5 oblique stroke seven seven type can wait.

EMMA follows her along the corridor.
EMMA glances into compartment - reacts as she sees.

106. INT. COMPARTMENT. NIGHT. .ob (.30s. includes 109)
EMMA'S P.O.V. - woman sits reading magazine - then she looks up and we see she is the PRINCE.

*Emma
Are you sure
you want to come
for this ride.*

*(new)
if I can last
my hands on the
mechanical work
mechanical stuff
my signal lamp
- who destroyed
all that
Steed's
stained with
the steam & smoke
of past glories
Emma
Sh.*

'A FUNNY THING HAPPENED ON THE WAY TO THE STATION'107. INT. CORRIDOR. NIGHT. 107. 20s.

EMMA

I'll start here - you find the ticket collector.

CREVE

Ticket collector? And then what?

EMMA

Watch him. See what he does - where he goes.

And with this - she enters:

108. INT. COMPARTMENT. NIGHT. 108. (30s. including SC. 106)

EMMA enters - BRIDE glances at her - EMMA sits down facing her.

109. INT. CORRIDOR. NIGHT. 109. 25s.

CREVE moves along it - then reacts as TICKET COLLECTOR emerges from a compartment - starts away down corridor - CREVE follows.

TICKET COLLECTOR opens a sliding door - passes through to next corridor - slides door shut behind him.

CREVE follows - opens door - follows into:

110. INT. CORRIDOR. NIGHT. 110. 15 total 15s. completed

CREVE emerges into next corridor - following TICKET COLLECTOR who now passes through the next door at end. He closes door behind him - CREVE hurries up - tries to open it. But the door is locked - CREVE struggles with it - frowns.

111. INT. RESTAURANT CAR. NIGHT. 111. 30s.

TICKET COLLECTOR crosses the car - tossing a key in his hand - he meets the GROOM who is idly sipping Champagne (otherwise the car is empty).

TICKET COLLECTOR

Close to Zero Hour...we'll keep this door locked from hereon.

GROOM nods and smiles as TICKET COLLECTOR hands him the key.

TICKET COLLECTOR

Don't let anyone through unless they give OUR knock.

He moves on now to enter the Galley.

112. INT. GALLEY. NIGHT. 112. 512.

Ticket collector enters - ... as his cap. replaces it with a green-shade his manner unobtrusive a subtle change too - he is the commander here.

The galley is an ops room - computer, radio, telex, closed circuit T.V., coding devices, etc. In the centre is an 'ops board' - depicting a maze of railway lines - on this board are two trains - a white and a black one - two heavily built men - GEORGE AND FRANCIS - dressed as Dining Car attendants are using long rods to push the two trains into position - it is a nerve centre, a briefing room.

"A FUNNY THING HAPPENED ON THE WAY TO THE STATION" ~~112~~

112. (contd).

Nearby, seated in a chair is STEED - one of his hands is handcuffed to the arm of the chair.

TICKET COLLECTOR

Ah, Mr Steed - had you brought in to witness the final phase. Thought it might amuse you.

STEED

Very decent of you.

TICKET COLLECTOR

It's for me really. I'm a tough extrovert - verging on meglemania you might say...a coup is'nt a coup unless there's someone to see - someone to impress.

STEED (rattles his manacled hand)

I'm afraid I won't be able to applaud. Still - I can shout 'author' if that will help?

TICKET COLLECTOR

The look in your eyes will be enough.

STEED

Apathy?

TICKET COLLECTOR

Agony. Wo-I-am going to kill your Prime Minister.

STEED

Bit presumptuous - how do YOU know which way I voted?

TICKET COLLECTOR

I was not thinking of your politics.. merely your patriotism.

STEED

Greatly exaggerated.

TICKET COLLECTOR

I think not.
(to GEORGE & FRANCIS)
Bring him closer.

113. INT. COMPARTMENT. NIGHT.

(32. pt. *colours* 115pt)

EMMA turns the pages of her paper - she sees newspaper headline:

"PRIME MINISTER RETURNS TO NUMBER TEN".

EMMA glances at the BRIDE opposite.

EMMA

Interesting.

BRIDE looks up.

(47)

13. FURRY THING HAPPENED ON THE WAY TO THE STATION'

113. CONT'D.....

113.

EMMA

The Prime Minister's travelling tonight.

BRIDE nods.

EMMA

On this line
(points off)
We may see him as we pass.....

114. INT. CORRIDOR. NIGHT. 088. 058.

114.

ATTENDANT passing by - stops - reacts to EMMA.

115. INT. COMPARTMENT. NIGHT. 057 (07)

(0507)

115.

EMMA AND BRIDE.

EMMA

We should pass at about.....

BRIDE

.....8.57.

EMMA reacts - BRIDE returns to magazine.

116. INT. GALLEY. NIGHT. 057 (50)

116.

TICKET COLLECTOR AND STEED - WITH GEORGE AND FRANCIS in b.g.

TICKET COLLECTOR

.....At that time we will be running through Durbridge Junction. Durbridge: population 2,413 - principal industry: manufacture of glass eyes for Teddy bears. Fame: non-existent - but after tonight, there won't be a person in the civilised world who hasn't heard of it. After tonight. After I have pressed this button - at 8.57.

TICKET COLLECTOR'S eyes are bright as his hand hovers over bomb button.

TICKET COLLECTOR

A bomb, Mr. Steed - your Prime Minister is sitting on a bomb.

STEED

Activated from this train.

TICKET COLLECTOR

(nods)

The end of a hard road. A long road - 21,214 miles to the centre - shuffling back and forth.

STEED

A noble headquarters. Ingenious. Defies detection. Nice way to make contact as well.....

TICKET COLLECTOR

Our agents nearly board a train - what could be done instead?

CONT'D.....

6.3.67.

NEW PAGE - 44A -

'A FUZZY THING HAPPENED ON THE WAY TO THE STATION'

SC. 117. EXT. TRAIN. NIGHT. (100). 03. 07s. 117.

Speeding along.

CUT TO:

SCENE 119 - AS PER SCRIPT.

'A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

119. INT. CORRIDOR. NIGHT. 12.05. '20s. 119.

CREWE still eyes the locked door. Now the ATTENDANT comes up, brushes past CREWE - and knocks on the door "boom, boom, boom - BOM BOM". The door is instantly opened by the GROOM - the ATTENDANT passes through - the door is shut - CREWE moves in - grips the door - but it is locked again. CREWE is dumbfounded.

120. INT. GALLEY. NIGHT. 12.32 120.

TICKET COLLECTOR is staring avidly as GEORGE AND FRANCIS move the two trains closer together.

TICKET COLLECTOR
Another mile and a half at most,
Mr. Steed....and then.....

GROOM (off)
Sir!

TICKET COLLECTOR turns - sees GROOM AND ATTENDANT in doorway.

GROOM
Could be trouble, sir.

TICKET COLLECTOR
What do you mean - we're almost there!?

ATTENDANT
That woman who lost the £5, sir.

TICKET COLLECTOR
What about her.

ATTENDANT
She's on the train, sir.

GROOM
In compartment, 4, 7, 67.

A pause - then TICKET COLLECTOR'S face tightens (SPEED has reacted to this news of EMMA too.)

TICKET COLLECTOR moves to a kind of Morse key.

TICKET COLLECTOR
My piece de resistance - an ingenious
little device with which I can contact
my agents without approaching them.....
(giggles)
Indeed, they do not even have to leave
their seats!

The station is on the way - but instead of train sounds, the key emits a series of diddly dums.

121. INT. COMPARTMENT. NIGHT. 12.08. '20s. 121.

BRIDE resting her head back against cushions. The sound of the train is suddenly over-riden by diddly dum coming from a concealed mike in the seat cushions (we need not see it). BRIDE starts to react - glances across at:

EMMA, who is lounging opposite - eyes closed - but we see that EMMA has subtly reacted too. She knows a message is being sent - but not sure what the message is.

CONT'D.....

122.

NEW YORK - 122

'A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

122. INT. GALLERY. NIGHT.

122.

TICKET COLLECTOR continues the message - then stops.

TICKET COLLECTOR
As I said - an ingenious device.

CONF'D.....

"A FUNNY THING HAPPENED ON THE WAY TO THE STATION"

122. (contd)

STEED

You lost me after the third twiddly
diddly bomp...what did it say?

GROCK (grins)

Kill the woman opposite.
(switches on TV monitor)

~~Wants to watch,~~
Wants to listen

123. INT. COMPARTMENT. NIGHT. 12

*.35s.
Cover.*

.03s. completed

EMMA & BRIDE - EMMA still, apparently asleep - the BRIDE
slides gun out of her purse - starts to level it - but
EMMA is faster - she kicks out. The gun goes flying -
she closes with the BRIDE - they fight.

124. INT. GALLEY, NIGHT. 24

TICKET COLLECTOR, STEED & CO watching TV screen (off)
STEED watching with partisan spirit.

125. INT. COMPARTMENT. NIGHT. 25 pt.

.04s. completed

EMMA fights BRIDE - eventually clobbers her.

126. INT. GALLEY. NIGHT. 22

As TICKET COLLECTOR angrily switches off the set.

STEED

Hooray! Hooray!

THEY look at him.

STEED (explains)

Patriotism got the better of me.

TICKET COLLECTOR swings round on the GROCK.

TICKET COLLECTOR

Go and deal with her!

GROCK smiles happily - starts to hum his tune as he
moves to exit.

STEED gazes after him - then back at the two miniature
trains being pushed closer to each other.

127.. INT. CORRIDOR. NIGHT. 27

35

.32s

.05s pt.

EMMA emerges from the compartment just as CREVE rushes up.

CREVE

Ms. Deal.....

He stops as he sees BRIDE lying half out of compartment.

EMMA

Difference of opinion - we didn't agree.

CREVE

W..What about?

1

'A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

127. CONT'D.....

127.

EMMA

Whether she could shoot me or not.

She moves past him - he hurries after her.

CREWE

Mrs. Peel. Bom, de, de, bom, bom, -BOM BOM!

EMMA

(listens)

Mum. I like it. Catchy. But I can't see it making the Top Ten.

CREWE

No, no.....the door to the restaurant car is locked....but there's a special knock to get in.

EMMA

Bom, de, de, bom bom?

CREWE

(nods)

BOM, BOM!

EMMA

Stay here - keep an eye on her.

EMMA moves off along corridor.
HOLD CREWE gazing down on the BRIDE.

128. EXT. TRAIN. NIGHT. (LOC). *EST '04*

128.

Train speeding through the night.

129. INT. CORRIDOR. NIGHT. *EST. 1/12 1:25s*

129.

EMMA approaches the locked door - tries it - then knocks the special knock. Instantly the door is opened by the GROOM, holding a tea-pot.

GROOM

Tea?

EMMA goggles - he emerges from the door into corridor - pointing tea-pot spout at her.

GROOM

(explains)

Tea-pot gun. Dinky little thing, isn't it? Do back up, dear lady. I'm afraid you have been the teeniest bit too inquisitive.

EMMA

Shouldn't you be at a wedding or something?

GROOM

Just a cover. They call me 'The Groom' - a session with a few people 'forever hold their peace' so to speak. I have a compulsive death wish. Other peoples'.

He is edging her back - EMMA makes a move - he fires the tea-pot. A hole appears on glass shatters.

EMMA

(Tuts)

Vandalism.

CONT'D.....

'A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

129. CONT'D.....

129.

GROOM

Do open the door.

EMMA double-takes. The only door leads outside.

GROOM

Yes, that one. Much nicer if your death looks like an accident - an unfortunate fall.

He starts to hum his tune - then:-

GROOM

Funny really - cast as the 'Groom' - when at heart I'm really an undertaker.

EMMA opens the door - he levels the tea-pot, EMMA regards it - then feigns a faint - she starts to sway.

GROOM

Oh dear - the weaker sex.....

He is off-guard - and at this instant: EMMA swings a huge right hook - he is clobbered - his tea-pot flies out of the door and:

EMMA wades in - he fights back - trying to force her off the train -

Eventually EMMA throws the GROOM out of the door and off the train. He cries out - disappears from sight. EMMA leans out of the open door, staring off him - then leaning out to grab and close the door.

EMMA

Best man, I think.

CREWE

(Off)

Mrs. Peel!

Closing the door, EMMA turns to face CREWE who hurries towards her - horrified.

CREWE

It's extremely dangerous to lean out of the train while it's in motion!

EMMA gives him a look - moves to enter the restaurant car.

130. INT. GALLERY. NIGHT. 237 02

130.

TICKET COLLECTOR, ATTENDANT STEED AND GEORGE watch the two trains converging.

'A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

132. EXT. TRAIN. NIGHT. (LOC). ^{CS 1/4} 132.

Train speeding from left to right.

133. EXT. ANOTHER TRAIN. NIGHT. (LOC.). ^{CS 1/3} 133.

Train speeding from right to left - we are saying two trains are speeding towards each other.

134. INT. RESTAURANT CAR. NIGHT. (STUDIO). ^{CS 1/3} 40s. 134.

CLOSE ON EMMA - edging her way towards FRANCIS - who paces nearby, gun in hand. CRUIE in b.g.

135. INT. GALLEY. NIGHT. ^{CS 1/4} 135.

CLOSE ON OPS BOARD - the two trains are pushed clear to each other converging to the final point now.

TICKET COLLECTOR
(suppressed excitement)
Do you have the right time?

GROOM
(consults watch)
8.55. sir.

TICKET COLLECTOR
Running right on time then -
splendid.

He removes the cover from the bomb button. His fingers start to tap, he can hardly keep them from pressing the button prematurely.

138. INT. RESTAURANT CAR. NIGHT. ^{29s} 138.

EMMA inches from the armed FRANCIS now - then FRANCIS senses something, swings round - gun ready - EMMA lashes out - gun goes off -

6.3.67.

NEW PAGE - 51 -

'A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

140. INT. GALLEY. NIGHT. ^{EST 10}

140.

TICKET COLLECTOR, GEORGE AND ATTENDANT all swing round as they hear the shot. STEED seizes his chance - grips the chair by handcuffed hand and wields it as a weapon - he knocks GEORGE cold - the ATTENDANT on him.

141. INT. RESTAURANT CAR. NIGHT. ^{EST 12}

.18s.

141.

EMMA disarms FRANCIS - sends HER flying. CREVE reacts.

142. INT. GALLEY. NIGHT. ^{EST 13}

142.

STEED struggles with ATTENDANT - TICKET COLLECTOR has gun ready - waiting for a clear shot.

STEED AND ATTENDANT fight - STEED hampered by the chair - TICKET COLLECTOR gets a clear view of STEED as ATTENDANT turns him round to face him.

ATTENDANT

Shoot him!

But - at this moment EMMA plunges in from behind - kicks the gun from TICKET COLLECTOR'S hand.

STEED now turns the ATTENDANT round and proceeds tolobber him.

TICKET COLLECTOR cries out - plunges in towards control panel.

STEED

(fighting)

The button..!

CREVE In b.g. reacts to the fight.

EMMA realizes - grabs up a wire mesh 'in' tray and inverts it over the button - holds it there as TICKET COLLECTOR'S finger plunges in - goes through the mesh - but stops a fraction from the button. He and EMMA strain - she to hold down the mesh tray - he to get his finger further down to the button.

HOLD THIS FOR A MOMENT.

STEED finally gives the ATTENDANT his come-uppance. As the ATTENDANT is knocked out:

STEED whirls away to grab TICKET COLLECTOR from behind - whirl him away.

EMMA steps in to screen the button - HOLD THIS - then:

TICKET COLLECTOR, STEED AND EMMA all react as:

THEY HEAR THE PRIME MINISTER'S TRAIN THUNDER PAST.

CONT'D.....

6.3.67.

NEW PAGE - 52 -

'A FUNNY THING HAPPENED ON THE WAY TO THE STATION'.

145. EXT. TRAIN. NIGHT. (LOC.) ^{EST} .Obs. .Obs. 145.

SHOT CLOSE as though passing another train - speeding away.

146. INT. GALLERY. NIGHT. ^{EST} 146.

A long, long tension -- then the TRAIN IS GONE and the TICKET COLLECTOR makes a sobbing little sigh and sinks down - beaten, defeated.

CREWE pulls communication cord - about ten yards of chain come away in his hand.

CREWE

Diesels!

HOLD THEM

STEED AND EMMA start to smile - then to laugh.

147. EXT. TRAIN. NIGHT. (LOC.) ^{EST} .Obs. .Obs. 147.

Train thundering away.

148. EXT. NORBOROUGH. NIGHT. (STUDIO) ^{EST} .Obs. .Obs. 148.

PICK UP AND HOLD ON A POSTER we have not revealed before - it reads: 'IT'S SAFER BY RAIL'.

HOLD THIS.

FADE OUT.

COMMERCIAL BREAK

FADE IN:

149. INT. EMMA'S APARTMENT. 149.

STYLISED CLOSING.

END TITLES.

' A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

116. CONT'D.....

116.

STEED

Top marks for ingenuity anyway.

TICKET COLLECTOR

Ah!

STEED

Nice way to make contact as well - your man boards the train - the message is on his ticket naturally...

TICKET COLLECTOR

Naturally.

STEED

Thing that puzzles me though...How do you communicate with them?

TICKET COLLECTOR

A simple device. But we digress.

STEED

(Politely)

You were telling me your diabolically feindish plan.

TICKET COLLECTOR

What a gift for rhetoric you have, Mr. Steed. A superbly turned phrase.

He swings back to the ops board.

TICKET COLLECTOR

My plan?

A bomb, Mr. Steed - a bomb activated from THIS train. A bomb now residing in your.....

CUT AWAY TO:

117. INT. PRIME MINISTER'S COMPARTMENT. NIGHT. 107

117.

SECRETARY is nervous attendance to a man - who remains unseen - but we DO see his feet and legs as we PAN DOWN TO REVEAL some of the trappings of the bomb he is sitting on.

TICKET COLLECTOR'S VOICE

(Continues over)

.....Prime Minister's carriage. At his feet you might say. He is sitting on a powder keg..!

CUT BACK TO:

118. INT. GALLERY. NIGHT. 108

118.

CLOSE UP TICKET COLLECTOR

TICKET COLLECTOR.

How often has he used that phrase in his speeches - "I am sitting on a powder keg" - and now it is true.

(giggles derisively)

It is the literal truth!

119. INT. CORRIDOR. NIGHT. 109

119.

CRUE still eyes the locked door. Now the ATTENDANT comes up,

'A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

311. CONT'D.....

511.

TICKET COLLECTOR
(takes sandwiches)
As it happens I mightn't wait bread.

STEED
Oh, so sorry....I didn't realise....

TICKET COLLECTOR
What are you doing in here?

STEED
Looking for someone.

TICKET COLLECTOR.
In there!?

STEED
He always was a mummy's boy.

He moves away to door - pauses and:

STEED
Norborough WAS your only stop?

TICKET COLLECTOR
Yes.

STEED
He must still be on the train then.

STEED exits.

HOLD ON TICKET COLLECTOR gazing after him.

312. EXT. TRAIN. NIGHT. (LOC.) 512.

Speeding along.

313. INT. COMPARTMENT. NIGHT. 513.

EMILY seated in it - she looks up as STEED starts to go past - she bangs on window - he reacts - enters compartment.

STEED
Any luck?

EMILY
(shakes head)
Unless he's travelling incognito as a young bride....he isn't on the train.

EMILY still in compartment - back end.....

EMILY reacts as STEED shows her.
reacts - comes up holding LUCY'S briefcase.

EMILY reacts as STEED shows her.

INSERT. BRIEF CASE.
Little ladder to doors can't fit EMILY's nose on it.

EMILY reacts as STEED shows her - she looks at door then quickly.

CONT'D.....

'A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

36. CONT'D.....

STEED

Could be.

He kicks at some glass on floor.

STEED

Glass fell inward's.....so if it IS a bullet-hole.....

EMMA

The gun was fired from the platform.

STEED nods - strains against the door - it sticks - then bursts open.

THEY step out onto:

37. EMMA. CHASE EYE. FLEETMAN. DAY. (STUDIO).

37.

EMMA AND STEED emerge - take in the deserted platform - then move along it - there are several old cardboard boxes full of old papers and junk - and beyond is a large tool chest bearing the faded inscription: "FOR USE IN CASE OF FOG".

STEED AND EMMA start to search the old boxes - pulling out assorted junk. STEED finds an old "TIMES".

STEED

(diverted)

I didn't know she'd had twins.

EMMA

How did you get on with Code Nine?

(EMMA D looks questioningly)

Lucas's notes?

STEED

A bit diffused.....Lucas had stumbled onto a plan to pop off a V.I.P. Didn't say who, where or when....

EMMA

V.I.P.? That would link to friend Salt. (explains)

His boss takes care of travel arrangements for V.I.P.'S.

(explains)

Cartney - the amazing Admiral.

THEY CONTINUE SEARCHING.

EMMA

(looking at STEED)

EMMA AND STEED

STEED

(shakes head)

Nothing specific - just some splinter group tactics.

(muses - thoughtfully)

.....interception area with messages.....

44

CONT'D.....

24.2.67.

NEW PAGE - 24A -

A FUNNY THING HAPPENED ON THE WAY TO THE STATION.

45. EXT/INT. TELEPHONE BOX. STATION. NIGHT. (STUDIO). 25

45.

Same set as in opening.

SALT, paper in hand - moves past the box - followed by.....STEED.

He gazes after him - then nips into the box - dials a number and:-

STEED

(into phone)

Mrs. Peel....? I think he's taken
the hook.....just catching the 8.10.
now - booked a ticket to Harborough.
Meet me there!

He hangs up - turns to follow SALT.

45 Shooting thru ticket grille.

Salt looks to Harborough
& exits

Steed looks to Harborough
& exits

U.S. Lane's Opus.
phone rings
Lane picks up phone

Lane looks to
right of frame where
right of frame where
right of frame where

45 B. Night
Landing

'A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

89 CONT'D....

88.

89

CREWE

Well not exactly - I've got a little semi-detached signal box further along the line.....

MAN

You live alone?

CREWE

Yes. Why all the questions? Who are you?

The MAN smiles - reaches into his pocket - and at this moment - EMMA jumps him from behind - throws him heavily - then grabs his hand - jerks it from his pocket - but it does not hold a gun.....but an identification card..

MAN

Mrs. Peel!

EMMA reacts - stares at him.

EMMA

I don't know you.

MAN

George Warren. I'm a friend of Steed's.

EMMA

Where does he buy his trilbies?

MAN

He wears bowlers and he gets them from ~~St. James~~ in St. James. That's my identification.

EMMA consults identification card - then, satisfied, she hauls him to his feet.

EMMA

What are you doing here?

MAN

I could ask you the same thing.

EMMA

I thought of it first.

MAN

Special security watch: Along this Railway Line.

EMMA

Oh? Someone important travelling along it?

MAN

Perhaps you didn't understand me, Mrs. Peel. Special security - can't divulge details to anyone. And I mean anyone. Now then - what about you? What are you doing here?

EMMA

Oh, I'd like Mr. Crewe to listen to this umbrella.

CONT'D....

'A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

89. CONT'D....

89.

MAN AND CREVE double-take at this remark.

EMMA

There are some diddly-boms I'd like identified.

MAN AND CREVE grow more astonished - has she flipped?

CREVE

I thinkI think a wee cup of tea is indicated....if you care to come up to my signal box.....

As he starts to lead away - MAN is still astonished by EMMA, who flourishes the umbrella gaily.

90. EXT. TRAIN. DAY. (LOC.) 105

90.

Speeding along.

91. INT. CORRIDOR. DAY. 105

91.

TICKET COLLECTOR hurrying along it - enters Just Married compartment.

92. INT. JUST MARRIED COMPARTMENT. DAY. 135

92.

BRIDE AND GROOM look up as TICKET COLLECTOR enters - waving the Minnox camera.

TICKET COLLECTOR

There was a film in it.

GROOM

Very practical place to keep a film I'd say.

TICKET COLLECTOR

I've just had it developed..... details of security on this line - they're sending a special branch man to visit every station along the route!

BRIDE

Well?

TICKET COLLECTOR

Don't you see - that mean Chase Halt - they'll find Lucas's body.....

GROOM

And then the guss IS up.

He stands up - reaches under seat and produces a toy gun.

GROOM

Unless I get to the special branch man first. When do we reach Chase Halt?

TICKET COLLECTOR

Coming up in about ten minutes.

GROOM

Splendid. (Smiles - starts to hum his tune) An unscheduled stop is indicated.

"A FUNNY THING HAPPENED ON THE WAY TO THE STATION"

113. (contd)

EMMA

The Prime Minister's travelling
tonight.

BRIDE nods

EMMA

On this line

(points off)

We may see him as we pass....

114. INT. CORRIDOR. NIGHT. 108
ATTENDANT passing by - stops - reacts to EMMA.

115. INT. COMPARTMENT. NIGHT. 107 (323, including SC. 115pt.)
EMMA & BRIDE

EMMA

We should pass at about.....

BRIDE

...8.57.

EMMA reacts - BRIDE returns to magazine.

116. INT. GALLEY. NIGHT.

TICKET COLLECTOR & STEED - with GEORGE & FRANCIS in b.g.

TICKET COLLECTOR (demonstrates on
ops board)

8.57, Mr. Steed..we will pass the Prime
Minister's train at 8.57.. we will be
running through Durbridge Junction at
the time.

Durbridge. Population 2,413 - principal
industry: manufacture of glass eyes for
Teddy Bears. None: non-existent. But
after tonight, there won't be a person
in the civilised world who has'nt heard
of it. After tonight. After I have
pressed this button. *8.57*

TICKET COLLECTOR'S eyes are bright as his hand hovers
over bomb button (which has a cover over it)

TICKET COLLECTOR

The end of a long road - the end of
190,243 miles to be exact.

STEED

That's my Lucas could'nt get a fix on
your radio - you were moving all the time.

TICKET COLLECTOR *Stead*

A mobile headquarters. Ingenious, eh?
Defies detection. ~~It will carry us to
the scene of the crime and carry us
away again at high speed.~~

STEED

The oldest established permanent floating
Headquarters in the country.

TICKET COLLECTOR

I like that. Oh, yes, I like that.

'A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

119. CONT'D.....

119.

brushes past CREVE - and knocks on the door "boom, de, de, bom bom - BOM BOM". The door is instantly opened by the GROOM - the ATTENDANT passes through - the door is shut - CREVE moves in - grips the door - but it is locked again. CREVE is dumbfounded.

120. INT. GALLEY. NIGHT. 132

120.

TICKET COLLECTOR is staring avidly as GEORGE AND FRANCIS move the two trains closer together.

TICKET COLLECTOR
Another ~~million~~ ~~at~~ at most,
Mr. Steed....and then.....

GROOM (off)

Sir!

TICKET COLLECTOR turns - sees GROOM AND ATTENDANT in doorway.

GROOM
Could be trouble, sir.

TICKET COLLECTOR
What do you mean we're almost there!?

ATTENDANT
That woman who lost the £5, sir.

TICKET COLLECTOR
What about her.

ATTENDANT
She's on the train, sir.

GROOM
In compartment 4, 7, 67.

A pause - then TICKET COLLECTOR'S face tightens (STEED has reacted to this news of EM A too.)

TICKET COLLECTOR moves to a kind of morse key.

TICKET COLLECTOR
You wanted to know how we contacted our
agents, Mr. Steed - here's a fine opportunity
for you to find out. *How can I speak to them?*
without anyone knowing?

He starts to use the key - but instead of morse sounds, the key emits a series of diddly dums.

121. INT. COMPARTMENT. NIGHT. 131

121.

BRIDE resting her head back against cushions. The sound of the train is suddenly over-riden by diddly dums coming from a concealed mike in the seat cushions (she would not see it). BRIDE starts to react - glances across at:

EMMA, who is lounging opposite - eyes closed - but to see that EMMA has subtly reacted too. She knows a message is being sent - but not sure what the message is.

122. INT. GALLEY. NIGHT. 135

122.

TICKET COLLECTOR continues the message - then stops.

TICKET COLLECTOR
As I said - an ingenious device.

'A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

127. CONT'D....

EMMA

127.

Whether she should shoot me or not.

She moves past him - he hurries after her.

CREVE

Mrs. Peel. bom,de,de,bom,bom, - BOM BOM!

EMMA

This is not time for song writing.

CREVE

No, no....the door to the restaurant
car us locked....but there's a special
knock to get in.

EMMA

Bom, de,de, bom bom?

CREVE(Neds)

BOM, BOM!

EMMA

Stay here - keep an eye on her.

EMMA moves off along corridor.

HOLD CREVE gazing down on the BRIDE.

128. EXT. TRAIN. NIGHT. (LOC.) :c4

128.

Train speeding through the night.

129. INT. CORRIDOR. NIGHT. / 25

129.

EMMA approaches the locked door - tries it - then knocks the special
knock. Instantly the door is opened by the GROOM, holding a tea-pot.

GROOM

Tea?

EMMA goggles - he charges from the door into corridor - pointing tea-pot
spout at her.

GROOM

(explains)

Tea-pot gun. Dinky little thing,
isn't it? Do back up, dear lady.
I'm afraid you have been the teeniest
bit too inquisitive.

EMMA

Shouldn't you be at a wedding or something?

GROOM

Just a custom. They call a 'Tea-Groom' -
a session with us and people 'forever
held their peace' so to speak.
I have a compulsive death wish. Other
people!He is edging her back - EMMA makes a move - he firms the tea-pot.
A hole appears or glass shatters.

EMMA

(tuts)

Vanaliss.

'A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

129. CONT'D.....

129.

GROOM

Do open the door

EMMA double-takes. The only door leads outside.

GROOM

Yes, that one. Much nicer if your death looks like an accident - an unfortunate fall.

He starts to hum his tune - then:-

GROOM

Funny really - cast as the 'Groom' - when at heart I'm really an undertaker.

EMMA opens the door - he levels the tea-pot, EMMA regards it - then feigns a faint - she starts to sway.

GROOM

Oh dear - the weaker sex.....

He is off-guard - and at this instant: EMMA swings a huge right hook - he is clobbered - his tea-pot flies out of the door and:

EMMA wades in - he fights back - but she has ascendancy - he thrusts her back - dashes back through the door - closes and locks it. EMMA stares at it - tries it - then her eyes go to the open door - she moves to climb out of it.

ANOTHER ANGLE.

CREVE has appeared at the far end of corridor - he stares open mouthed as EMMA climbs out of the train.

CREVE

Mrs. Peck! Only when the train's standing at the station!

But she has gone - he grabs communication cord - pulls it - about nine yards of chain comes away in his hand. He stares at it.

CREVE

(disgusted)

Diesels!

130. INT. GALLERY. NIGHT. (2-3)

130.

TICKET COLLECTOR, STEED, ASBYDALE, GEORGE AND FRANCIS are watching the trains being pushed closer and closer.

GROOM staggers in.

GROOM

The... the... she got away.

STEED is delighted.

TICKET COLLECTOR

You locked the door!?

GROOM

Yes.

TICKET COLLECTOR

(To ATTENDANT)

Go and watch it - (To FRANCIS)
You too.

CONT'D.....

'A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

130. CONT'D.....

130.

ATTENDANT AND FRANCIS exit into restaurant car - leaving door open behind them.

TICKET COLLECTOR returns to ops board.

TICKET COLLECTOR.

No cause for alarm - too late for her to do anything now anyway.

131. INT. PRIME MINISTER'S COMPARTMENT. NIGHT. c6

131.

As before - shot showing MINISTER'S legs - the fabric of the bomb under the seat.

132. EXT. TRAIN. NIGHT. (LOC). c4

132.

Train speeding from left to right.

133. EXT. ANOTHER TRAIN. NIGHT. (LOC). c4

133.

Train speeding from right to left - we are saying two trains are speeding towards each other.

134. EXT. CARRIAGE. NIGHT. (STUDIO). 10

134.

CLOSE ON EMMA - edging her way along outside of train - swaying hair blown about.

135. INT. GALLEY. NIGHT. 15

135.

CLOSE ON OPS BOARD - the two trains are pushed closer to each other converging to the final point now.

TICKET COLLECTOR

(suppressed excitement)

Do you have the right time?

GROOM

(consults watch)

8. 55.sir.

TICKET COLLECTOR

Running right on time then - splendid.

He removes the cover from the bomb button. His fingers start to tap, he can hardly keep them from pressing the button prematurely.

136. EXT. CARRIAGE. NIGHT. (STUDIO). c4

136.

Same as Scene 134 - EMMA edging her way along.

137. INT. GALLEY. NIGHT. c4

137.

Two trains nearly to each other - converging each other now.

PAN TO REVEAL the tense TICKET COLLECTOR, GROOM - GEORGE - and finally.....
SPEED. STUBB is forcing forward, headless now. His handcuffed hand tightens around the arm of the chair - he sizes up his chances.

138. EXT. CARRIAGE. NIGHT. c4

138.

EMMA reaches a window or a door - clings on - reacting to:

CONT'D.....

'A FUNNY THING HAPPENED ON THE WAY TO THE STATION'

139. INT. RESTAURANT CAR. NIGHT. 112

139.

ATTENDANT AND FRANCIS pace near the locked door.

REVEAL that EMMA has appeared at door or window nearby - EMMA slowly opens door or window - starts to climb in.

She is more or less in when FRANCIS senses her - swings round - just in time to get clobbered. ATTENDANT pulls a gun - he and EMMA lock together - they struggle - the gun goes off.

140. INT. GALLEY. NIGHT. 115

140.

TICKET COLLECTOR, GEORGE AND GROOM all swing round as they hear the shot. SPEED seizes his chance - grips the chair by handcuffed hand and wields it as a weapon - he knocks GEORGE cold - the GROOM turns on him.

141. INT. RESTAURANT CAR. NIGHT. 116

141.

EMMA disarms ATTENDANT - sends his gun flying.

142. INT. GALLEY. NIGHT. 117

142.

SPEED struggles with GROOM - TICKET COLLECTOR has gun ready - waiting for a clear shot.

143. INT. RESTAURANT CAR. NIGHT. 118

143.

EMMA throws ATTENDANT through door or window - out into the night anyway. ATTENDANT cries out as he goes.

EMMA turns towards the galley.

144. INT. GALLEY. NIGHT. 119

144.

SPEED AND GROOM fight - SPEED hampered by the chair - TICKET COLLECTOR gets a clear view of SPEED as GROOM turns him round to face him.

GROOM

Shot him!

But - at this moment EMMA plunges in from behind - kicks the gun from TICKET COLLECTOR'S hand.

SPEED now turns the GROOM round and proceeds to clobber him.

TICKET COLLECTOR cries out - plunges in towards control panel.

SPEED

(fighting)

The button...!

EMMA realises - grabs up a wire mesh 'in' tray and inverts it over the button - holds it there as TICKET COLLECTOR'S finger plunges in - goes through it - she cuts him a direct hit on the button. He and EMMA strain - she to hold down the wire tray - he to get his finger further down to the button.

HOLD THIS FOR A MOMENT.

SPEED finally gives the GROOM his come-uppance. As the GROOM is knocked out:

SPEED

Best man I think.

And he whirls round to grab TICKET COLLECTOR from behind - whirl him away.

EMMA steps in to screen the button - HOLD THIS - then:

TICKET COLLECTOR, SPEED AND EMMA all react as:

THEY HEAR THE BRITISH MILITARY'S TRAIN NUMBER 8-27.

CONT'D.....

'A FUNNY THING HAPPENED ON THE WAY TO THE STATION.'

145. EXT. TRAIN. NIGHT. (LOC). 106

145.

SHOT CLOSE as though passing another train - speeding away.

146. INT. GALLEY. NIGHT. 12c

146.

A long, long tension - then the TRAIN IS GONE and the TICKET COLLECTOR makes a sobbing little sigh and sinks down - beaten, defeated.

STEED AND EMMA look at each other.

EMMA

I.....I suppose we did the right thing?

STEED

Bound to get us mentioned in the Honour's List....

(smiles - offers his arm)

Dame Emma.

EMMA

(takes his arm)

Sir John.

HOLD THEM.

THEY START to smile - then to laugh.

147. EXT. TRAIN. NIGHT. (LOC). 106

147.

Train thundering away.

148. EXT. WORSBOROUGH. NIGHT. (STUDIO). 104

148.

PICK UP AND HOLD ON A POSTER we have not revealed before - it reads: "IT'S SAFER BY RAIL".

HOLD THIS.

FADE OUT:

CONNECTIVE BREAK

FIDE IN:

149. INT. EMMA'S BEDCHAMBER. 10c

149.

STYLISED CLOSING.

END TITLES.

NOT A COPY
NOT TO BE USED

116. CONTINUED:

116.

STEED undoes the blanket coat. Inside, rather like a car tool bag is a collection of small arms and charges.

STEED
What's your fancy?

117. INT. GALLEY KITCHEN. NIGHT. 112

117.

The clock now shows 10.35. The two miniature trains are virtually together. The TICKET COLLECTOR is supervising destruction of equipment.

118. INT. TRAIN CORRIDOR. NIGHT. 115

118.

STEED places a small charge against sealed door. It explodes. The door bursts open. STEED and EMMA rush through.

119. INT. GALLEY KITCHEN. NIGHT. 100

119.

Relishing his moment of Glory, the TICKET COLLECTOR removes the cover from the bomb button. Clock ticks on to 10.38. Suddenly the telex starts to chatter. He crosses to it.

As he does so EMMA and STEED burst in. Big punch up.

TICKET COLLECTOR
(shouting)
The button!

Lots of play with someone about to press it and either STEED or EMMA just thwarting them.

Eventually the TICKET COLLECTOR gives STEED the slip, jumps across the galley and triumphantly presses the button. EMMA has just succeeded in ripping out the leads. She holds them up. Suspense! Who got there first?

The clock buzzer sounds.

STEED, EMMA and the TICKET COLLECTOR look o.s. After a moment of suspense, the PRIME MINISTER's train thunders past.

Relief. STEED dusts his hands.

EMMA
Steed.
(Uncertainly)
I suppose we did the right thing?

STEED
(double take)
Damn Emma. Sir John. Can't be bad.

(CONTINUED)

119. CONTINUED:

119.

They agree.

FADE OUT:

COMMERCIAL BREAK

FADE IN:

120. INT. EMMA'S APARTMENT. DAY. 120

120.

Stylised closing.

END TITLES

FADE OUT: