

the avengers

A. J. BAKER

J O K E R



T H E A V E N G E R S

JOKER

by

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THE AVENGERS

JOKER

FADE IN:

1. INT. SCULLERY. NIGHT.

1.

Part of an old house - the sort of scullery where the food was cooked, and the servants gathered for the gossip in the old days. A room dominated by a large, scrubbed wood table.

NOTE: At this stage we do not want to establish much of the room itself - merely the objects as outlined below:

OPEN CLOSE ON a large, rather ugly old clock - an ornate antique that might be delegated to kitchen work. The lower half is open, and we can see the big pendulum swinging. The clock has a loud, distinctive tick.

PAN DOWN TO REVEAL a small table below the clock - on this table lies a glossy magazine. Then a MAN'S HANDS enter SHOT, holding a candlestick and flickering candle. The hands are hairy, powerful, and adorned by a large ring with a distinctive 'spade' design on it (as in the ace of spades). MAN'S HANDS turn the magazine over and we see its glossy cover bears the legend: "BRIDGE PLAYERS' INTERNATIONAL GUIDE".

MAN'S HANDS now take the magazine - and WE GO WITH IT - as MAN places the magazine down on scrubbed wood table nearby. Now MAN'S HANDS flick through pages of magazine - finally turning them out at a centre-spread: one side of the spread is a full page photo (a smiling, happy photo) of EMMA PEEL - on the other side is text and the banner headline: "BETTER BRIDGE WITH APPLIED MATHEMATICS - BY MRS. EMMA PEEL".

MAN'S HANDS linger over these pages for a moment - one finger lightly tracing the curve of EMMA'S smile - then HANDS abruptly move away to:

KITCHEN RACK nearby - from a row of hooks hang a variety of huge (old style) kitchen knives - and at the end hangs a pair of scissors. MAN'S HANDS take down the scissors and return to:

EMMA'S PHOTO in magazine. Again the hands lightly touch EMMA'S smiling face - then take the scissors and cut the photo page out of the magazine. This done - the scissors again begin to cut into the photo. For a moment it appears that Emma's head is merely being cut out 'and around' as one might normally do - but the scissors suddenly take a vicious turn, slicing across one cheek, and around one eye, removing it.

Now the mouth is cruelly cut across, the forehead in two, one ear removed, the neck slashed - the photo is soon in pieces. And the pieces lie on the wood table.

But now the MAN'S HANDS begin to rearrange the pieces - a severed eye is placed on a piece of forehead, the mouth over the nose, an ear on one cheek - until finally the photo of EMMA becomes a crazy surrealist picture - a sinister, obscene jig-saw.

(CONTINUED)

1. CONTINUED:

1.

Finally the owner of the HANDS sits back, hands resting on the table, clenched tight enough to whiten the knuckles.

The owner of the HANDS begins to laugh (off screen) - his laughter begins as a soft giggle, but becomes wilder, wilder - hilarious.

HOLD CLOSE ON THE SLASHED PHOTO.

HOLD THIS.

THE AGENGERS

Episode Title

JOKER

"Steed trumps an ace
Emma plays a lone hand".

FADE OUT:

COMMERCIAL BREAK

FADE IN:

2. INT. STEED'S FRONT DOOR. DAY.

2.

EMMA, in carefree mood, wearing trouser suit, arrives at door - presses the door bell.

3. INT. STEED'S APARTMENT. DAY.

3.

As DOOR BELL SOUNDS - PAN AWAY ACROSS empty flat to spiral staircase at rear of flat. We HEAR FOOTSTEPS DESCENDING STAIRCASE FROM ABOVE.

CUT TO:

CLOSE UP. STAIRCASE.

A few steps up from the bottom is a small device (like the self retracting tape measure made of spring steel) - from the body of it projects a thin blade (a trip wire).

CUT TO:

WIDER ANGLE.

REVEALING STEED hurrying down from above.

CUT TO:

CLOSE UP. STAIRCASE.

As STEED'S ankle encounters the trip device - trips over it.

CUT TO:

3. CONTINUED:

3.

CLOSE SHOT. STEED.

At the moment he loses his balance - starts to fall
TOWARDS CAMERA.

CUT TO:

WIDER ANGLE.

STEED falling awkwardly down and off the staircase.

CUT TO:

CLOSE UP. STAIRCASE.

The trip device - its job done - retracts into itself.

CUT TO:

WIDER ANGLE.

STEED - hitting bottom - crashing badly - knocking over
some bric-a-brac loudly.

CUT TO:

4. INT. STEED'S FRONT DOOR. DAY.

4.

EMMA reacts to loud crash within - starts to try the
door - it opens - and:

5. INT. STEED'S APARTMENT. DAY.

5.

EMMA plunges in - reacts to:

STEED; he lies at foot of stairs, amid broken bric-a-
brac, gripping his leg, obviously in great pain.

STEED

Mrs. Peel ... you're needed!

And then he slumps forward in a faint.

CUT TO:

6. INT. STEED'S APARTMENT. DAY.

6.

CLOSE UP: ICE CUBES being dropped into glass - liquor
and soda added - and then WE PULL OUT TO REVEAL EMMA
taking drink to STEED - who sits in a chair - his
damaged leg supported on another chair, looking a bit
shaken up.

EMMA

How do you feel now?

STEED

Much better thanks.

EMMA

You'll have to stay off that
leg for a while - lucky you
didn't break it - as it is,
your tango may be irreparably
damaged.

(CONTINUED)

6. CONTINUED:

6.

STEED

(grins)

Lucky you came by when you did.

(sips drink)

What did bring you here, by the way?

EMMA

I WAS going to ask you to drive me to Exmoor. Have to take myself now I suppose.

STEED

What - or who is at Exmoor?

EMMA

Sir Cavalier Rousicana.

STEED

He sounds like an opera.

EMMA

He's probably the greatest bridge player in Europe ... he read my article recently....

STEED

(nods)

Saw it. All bids, no trumps and mathematics - very confusing.

EMMA

Anyway, he wants to meet me.

STEED

Oh?

EMMA

Invited me down to his house for the week-end.

STEED.

OH.

EMMA

Sir Cavalier is seventy-five.

STEED

Oh.

(grins)

Just the same - be careful - you know what a rejuvenating effect you have. Look at me - I feel better....

(slaps his leg -

winces horribly)

..already. Well, almost.

EMMA

It's quite a privilege to meet Sir Cavalier - he hardly ever sees anyone.

STEED

Well, don't let me delay you.

(CONTINUED)

6. CONTINUED:

6.

EMMA

Sure you'll be all right?

STEED

Quite sure. You run along and enjoy yourself - only wish I was coming with you, but ... well, it was not to be...

He gestures casually towards staircase.

CUT TO:

CLOSE UP. STAIRCASE.

HOLDING ON the TRIP DEVICE.

CUT TO:

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

7.

As EMMA's CAR comes right up TO CAMERA - and we PAN WITH IT as it whirls past.

8. INT/EXT. EMMA'S CAR. DAY. (LOCATION)

8.

EMMA driving - wind catching at her scarf - a nice, carefree feel about her - she is off on a trip she plans to enjoy.

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

9.

As EMMA's CAR moves away FROM CAMERA - recedes up the deserted road.

CUT TO:

10. INT. STEED'S APARTMENT. DAY.

10.

STEED is hobbling painfully over to cigar humidor - selects cigar - DOOR BUZZER SOUNDS. STEED hobbles over to open it - and reveal MAJOR GEORGE FANCY - about 35, pleasant, rugged features - wearing Army uniform.

STEED

George!

GEORGE

Hello, Steed.

STEED

Well, come in, come in - nice to see you.

He hobbles back into room - GEORGE reacts:

GEORGE

Hello! You run into counter-espionage?

(STEED shakes head)

Tangle with the minions of a master mind?

(CONTINUED)

10. CONTINUED:

10.

STEEED
Far more sinister...
(confidentially)
Fell down the stairs.

GEORGE
Oh. OH.

STEEED
Care for a drink?

GEORGE
Thanks, but I only popped by
to warn you.
(STEEED reacts)
Remember Max Prendergast?

STEEED
Remember!? Be impossible to
forget him.

GEORGE
He's out.

STEEED reacts - stares at GEORGE.

GEORGE
He broke out of jail two weeks
ago.

STEEED
Two weeks ago!?

GEORGE
The German authorities didn't
think to tell us until they
realised he was heading our way.
(rather grimly)
We're pretty sure he's here,
Steed - perhaps in London.

STEEED very thoughtfully starts to cut and trim his cigar.

STEEED
(muses)
Max Prendergast.

GEORGE
You know what kind of man he is -
that mad, warped sense of humour...

STEEED
Oh, I know.

Slight pause.

GEORGE
Will you tell Mrs. Peel?
(STEEED looks at him)
Well, she was more involved
with Prendergast than anyone -
she ought to be warned don't
you think?

(CONTINUED)

10. CONTINUED:

10.

STEED

(nods)

I'll tell her on Monday.

(GEORGE reacts)

She'll be safely tucked away in the country for the next couple of days. I'll tell her on Monday - no point in spoiling her week-end.

CUT TO:

11. EXT. LONELY COUNTRY ROAD. DAY. (LOCATION)

11.

A bleak, deserted road. IN DEEP F.G. a SIGN points off the road to "ROUSICANA HALL".

In B.G. we see EMMA'S CAR speeding up to the sign - slowing to a stop.

12. EXT. EMMA'S CAR. DAY. (LOT?)

12.

EMMA looks up at:

13. EXT. LONELY COUNTRY ROAD. DAY. (LOCATION)

13.

The SIGN pointing off the road.

14. EXT. EMMA'S CAR. DAY. (LOT?)

14.

EMMA smiles, engages gear and:

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

15.

EMMA'S CAR turns under the sign - and starts up - what we see is a rough road, or an overgrown driveway - the house itself is not in sight. As EMMA'S CAR recedes from CAMERA:

16. EXT. ROAD LEADING TO HOUSE. DAY. (LOCATION)

16.

EMMA'S CAR travelling along the road - if possible a road overhung with trees - a lyrical shot - no hint of menace yet please.

Then - as EMMA'S CAR turns a curve in the road - turns out of sight:

CUT TO:

17. EXT. FRONT OF HOUSE. DAY. (STUDIO)

17.

A big, sprawling edifice - the fabric of the place is in repair, but the undergrowth around is pretty wild - it has grown up fairly close to the building.

EMMA'S CAR enters SHOT and stops. EMMA regards the house - then she alights - takes her week-end suitcase - moves up to the front door.

(CONTINUED)

17. CONTINUED:

17.

There is a huge bell-pull near the door. EMMA tugs it - and WE HEAR THE BELL ECHOING MOURNFULLY AWAY WITHIN THE HOUSE.

A pause - a silence - EMMA reaches for bell pull again - as she does so:

ANOTHER ANGLE.

We are seeing EMMA from some way away - from behind some shrubbery - then MAN'S HAND enters DEEP F.G., pushing aside the shrubbery so as to view EMMA more clearly. The hand is adorned by the distinctive ring seen in Scene 1.

EMMA still waits at the door - then as the door starts to open - MAN'S HAND hastily withdraws, letting shrubbery bounce back into place again.

ANOTHER ANGLE.

EMMA at front door - as it is opened by OLA MONSEY-CHAMBERLAIN.

OLA is in her twenties, a very fey and strange young lady - her hair is cropped very short; her eyes are wide, her mouth often becomes a pout, her mind is often 'elsewhere' - she can switch conversational topics at a bewildering rate as we shall see. She wears a 'way-out' top with jeans or slacks.

She merely stares at EMMA.

EMMA
Good afternoon. I'm Emma Peel.

OLA
Hello.

She makes no move - merely stares at EMMA, who is a little uncertain under the gaze of OLA's wide, blue eyes.

EMMA
Sir Cavalier is expecting me.

OLA
He told me.

And she pulls the door wider - to admit EMMA into:

18. INT. HALLWAY. DAY.

18.

Dim, dark wood and shadowy. The hallway is large enough to accommodate furniture such as tables and chairs, etc. Large doors lead to dining room - a door near or under the staircase leads to kitchen quarters. The stairs are elegant - and at the top is a huge playing card that (turning on a central pivot) serves as a door to the upper part of the house. The card is a huge, cheery, puckish looking Joker.

It will be seen that throughout the house there are items of Mediaeval history - swords, implements, tapestries, etc.

(CONTINUED)

18. CONTINUED:

18.

EMMA enters - OLA closes the door behind her.

OLA
I'm Ola. Ola Monsey-Chamberlain.
Isn't that a shriek? Monsey was
a pirate. I was on the bed when
you rang.

EMMA
I'm a bit late I'm afraid. Got
lost a couple of times.

OLA
I'm not surprised.

EMMA reacts mildly.

OLA
This place is the end of the
world, isn't it? I'm not
surprised you got lost. I
like your coat.

EMMA
Why, thank you, I...

OLA
I was reading.

She whirls away to lean on banister rail.

OLA
An Italian book. I don't
understand Italian at all.
(She frowns -
then smiles)
But I like reading it. Aloud.
The words are so nice and 'rolly'.
(She demonstrates
'rolliness' with her
tongue)
Dov'e L'ingresso! You could even
say that around a lollipop. Do
you like the old homestead?

EMMA surveys the hallway.

EMMA
It's...impressive.

OLA
It's all dead things. Nasty.
Do you play bridge?

EMMA
Yes.

OLA
I hate bridge. You're not a
dentist, are you?

EMMA
(startled)
No.

(CONTINUED)

18. CONTINUED:

18.

OLA

(bares her teeth)

I have two fillings at the back,
see? I used to wear a brace.

But it hurt.

(another thought)

A nice hurt.

EMMA

Miss Chamberlain, don't you think
you should tell Sir Cavalier?

OLA

(stares)

Tell him what?

EMMA

That I'm here.

OLA

Oh, my goodness, didn't I
mention it? He isn't here.

EMMA reacts.

OLA

He was called away this morning.
A meeting in town. The I.B.P.C.
...The International...

(frowns)

...something...

EMMA

Bridge Players Convention.

OLA

That's right. A fusty old
conference. Fusty's a dreamy
word, isn't it? All sort of
mildewy and...and atticy.

(suddenly bares
her teeth)

My teeth are awfully straight,
aren't they?

EMMA

Extremely. When will he be back?

(OLA stares blankly)

Sir Cavalier?

OLA

Oh, later tonight sometime.

Oh, and he apologised.

(recites)

He said...he was very sorry, and
I'm to look after you until he
gets back. Yes, that's what
Uncle Cavalier said. Would you
like to see your room now?

EMMA

Thank you.

OLA suddenly takes EMMA's suitcase.

(CONTINUED)

18. CONTINUED:

18.

OLA

This way.

She starts up the stairs. EMMA moves to follow.

EMMA

Uncle Cavalier. So you're related?

OLA

Not really. I'm his ward. Mummy and he were awfully good friends. Mummy's dead now and he looks after me.

(smiles)

Well, I look after him more - he's such an old dear. I mean, he's old but not a bit stodgy. He really understands me.

EMMA

(sotto voce)

Good for Uncle Cavalier.

Then OLA has reached the enormous playing card of the joker - she pushes it - it pivots in the centre - OLA and EMMA pass through - and the card is pivoted right round to the 'closed' position now - save that we are now seeing the reverse side of the card: it depicts a stylised drawing of Death - the card is the Ace of Spades!

HOLD THIS:

CUT TO:

19. INT. UPPER LANDING. DAY.

19.

Like the rest of the house - dark wood and shadowy. After stepping through the playing card 'door' one enters a long, long corridor - filled with armour, tall furniture behind which a man might hide. At one end are a few steps up to a closed door - at the other, far end is the closed door to Emma's room.

OLA is leading EMMA towards this door.

EMMA

It's a magnificent house - about 1760, isn't it?

OLA

I don't know. I don't really know much about these things at all. Except that this house is rather dreamy. Especially at night. Are you afraid of the dark?

EMMA

Not especially.

They have reached Emma's door - OLA stops - regards EMMA.

(CONTINUED)

19. CONTINUED:

19.

OLA

I love the dark. Owl time.
Full of creeps and crawls and
chill-spines. One can imagine
all sorts of tingles. All
sorts of...things.

And suddenly she opens the door.

OLA

There.

EMMA moves to enter:

20. INT. EMMA'S ROOM. DAY.

20.

EMMA steps into:

A gracious room - dominated by a draped four-poster bed.
It also contains a high backed armchair - and an oaken
chest.

EMMA is delighted by the room - she surveys it.

EMMA

Why, it's charming - utterly
charming.

OLA plumps EMMA's suitcase on the bed.

OLA

It IS nice, isn't it?
'Specially the bed. One can
imagine some pale maiden with
golden tresses just lying on it -
wasting away for her knight to
come....

EMMA

(smiles)

Knight with a 'K'?

OLA giggles. EMMA moves to open her suitcase - start
unpacking - OLA watches her - wandering around the
room as she does so.

OLA

Ola Monsey-Chamberlain. Monsey-
hyphen-Chamberlain.

EMMA

(working)

So you said.

OLA

You know what the hyphen is,
don't you? A bar sinister.
Least that's what it used to
mean in the old days. Monsey-
hyphen-Chamberlain. Did I tell
you about Monsey?

(CONTINUED)

20. CONTINUED:

20.

EMMA
(nods)
A pirate.

OLA
We've had them all in our
family you know.

As she talks, she is picking up some of EMMA's clothes -
admiring them, holding them up.

OLA (cont.)
Pirates. Judges. Soldiers.
Nuns.

EMMA
And you?

OLA
I'm an actress.

EMMA
Oh, what have you done recently?

OLA
Well, I've only JUST become an
actress.
(gestures)
I'd rather be a nun really...
(dreamily)
..making Benedictine and stuff.

EMMA
That's monks.
(OLA stares at her)
Monks do that.
(smiles)
Never mind, perhaps you could
be smuggled in.

OLA
We never had a smuggler in the
family. Monsey was a pirate
though - that's almost the same
thing, isn't it?

She whirls away to the window - it is open - curtains
flap slightly - she half leans out. She stares down
and off at:

21. EXT. WOODED GROUNDS. DAY. (LOCATION)

21.

EYELINE AS FROM OLA'S POV - LONG, LONG SHOT to a MAN
standing in the shrubbery - standing quite still,
staring up at the window - at this distance he is
merely a man - we cannot see his face or identify
him clearly.

22. INT. EMMA'S ROOM. DAY.

22.

OLA at window - staring off and down.

(CONTINUED)

22. CONTINUED:

22.

OLA
We never had a smuggler, or a
surgeon, or a dentist.
(half turns)
Have I shown you my teeth?

EMMA
Frequently.

OLA stares off at:

23. EXT. WOODED GROUNDS. DAY. (LOCATION)

23.

LONG SHOT to vague figure of MAN - unmoving.

24. INT. EMMA'S ROOM. DAY.

24.

OLA at window - EMMA unpacking in b.g.

OLA
We never had a politician
either.

EMMA
Well, that could be a blessing
in disguise.

OLA stares off at:

25. EXT. WOODED GROUNDS. DAY. (LOCATION)

25.

LONG SHOT to vague figure of MAN - unmoving.

OLGA'S VOICE (off - over)
Or a murderer.

26. INT. EMMA'S ROOM. DAY.

26.

EMMA looks up at OLA by the window (perhaps it is here
that she gets her first feeling of uneasiness).

EMMA
Ola...

She moves towards OLA - who hastily closes and turns
from the window.

EMMA
...where are the rest of the
staff?

OLA
Staff?

EMMA
Surely you don't run this place
on your own?

(CONTINUED)

26. CONTINUED:

26.

OLA

Only at the moment - for a little while. Nobody stays for long, you see. It's the end of the world here, so nobody stays for long - except Mrs. Darbright - the housekeeper - and she's away at the moment, in Scotland - visiting her sister. And we're sort of between house-maids - the old one left yesterday - the new one arrives Monday.

EMMA

I see. And you don't mind being here on your own?

OLA

But I'm not am I?
(EMMA reacts)
There's you now, isn't there?
There's you.

OLA suddenly moves away to the door.

OLA

I'd better start preparing dinner.

She opens the door - then pauses - smiles.

OLA

Funny.
(EMMA looks
questioningly)
That you're not afraid of the dark.

OLA exits.

HOLD ON EMMA - gazing after her - then finally turning back - starting to hang out her clothes.

CUT TO:

27. INT. HALLWAY. DAY.

27.

OLA moves away from stairs - pauses - looks back up them to:

The card is again reversed - it is the Joker who is now guarding the top of the stairs again.

Then OLA moves to the door leading to kitchen quarters.

CUT TO:

28. INT. SCULLERY. DAY.

28.

OPEN CLOSE ON A HUGE FISH - staring glassy eyed - it resides on a scrubbed wood shelf. OLA enters - moves to:

Rack of huge knives - she selects one - smiles as she tests its edge - then she takes up the fish - places

(CONTINUED)

28. CONTINUED:

28.

it on scrubbed wood table - and then plunges the knife into the fish as she starts to prepare it for cooking. A nasty image.

HOLD THIS - then, as we BUILD UP SOUND OF CLOCK TICKING - PAN AWAY TO REVEAL the ornate clock we saw in Scene 1. We now have no doubt that we are in the same set as Scene 1.

HOLD ON CLOCK - accentuate TICKING.

FADE OUT.

COMMERICAL BREAK

FADE IN:

29. INT. HALLWAY. NIGHT.

29.

CLOSE UP. OLA's HAND strikes a match - PULL OUT TO REVEAL OLA lighting candles in candelabra around the hallway - her face eerily high-lighted by the candles she lights. She is dressed as before, save that she now wears a voluminous sweater - right down to her thighs.

HOLD ON HER, she now picks up a candelabra - moves to the staircase with it - looks up at the Joker at the top of the stairs.

30. INT. EMMA'S ROOM. NIGHT.

30.

EMMA has just finished dressing for dinner - she now wears a trouser evening suit. She puts the finishing touches to her hair - touches the big bunch of flowers residing in vase nearby - then she notices the long, oaken chest (large enough to hold a body).

EMMA runs her hand along it - then lifts the lid - reacts to find that it contains hundreds of gramophone records - old '78's' - and at this precise moment: A HUGE GONG BANGS NEARBY.

Startled - EMMA spins round to see OLA standing in doorway - eerily lit by the candles she holds - just replacing the stick she has used to bang the gong near the door.

OLA

Dinner is served. Dinner is always served at eight in this house. It's the only thing Uncle Cavalier is really strict about.

She stands aside for EMMA to exit.

EMMA

Shouldn't I wait for him?

(CONTINUED)

30. CONTINUED:

30.

OLA
He's going to be late. He
insisted that you go ahead
without him.
(turns)
Anyway, it's ready.

OLA exits. EMMA frowns - follows out into:

31. INT. UPPER LANDING. NIGHT.

31.

OLA is moving towards the staircase. EMMA follows her. OLA pushes the pivoted playing card - moves on. EMMA is about to follow - then she pauses - glances along to the door at the other end. The door is closed - but a light shines out from below it. EMMA notices this - then follows through pivoted playing card.

HOLD ON LIGHT BENEATH THE SMALL DOOR -

32. INT. HALLWAY. NIGHT.

32.

OLA precedes EMMA down staircase - the card is once again the Ace of Spades, the death image.

EMMA
How do you know he's going
to be late?

OLA
Mmm?

EMMA
Your Uncle - how do you know
he's going to be late?

OLA
Oh. He phoned me.

She steps off staircase - moves away towards dining room doors.

HOLD ON EMMA - as she steps off staircase - pausing to frown at the phone which stands on a small table near foot of stairs. She is puzzled, clearly she has not heard it ring.

Then EMMA follows OLA to dining room doors. OLA pushes the doors - they protest slightly - then open onto:

33. INT. DINING ROOM. NIGHT.

33.

The loveliest room in the house. Running down the centre from the door is a long, long table - there is a place setting (in magnificent silver) at either end. Down the centre of the table are dozens and dozens of lit candles. They give the room a fairy-tale effect - they also highlight the table itself, but throw the remainder of the room, the periphery, into deep shadow.

(CONTINUED)

33. CONTINUED:

33.

Down either side of the table are two sets of huge playing cards, depicting the Ace, King, Queen & Jack of two suits - while at the far end of the table is another huge playing card depicting the Joker.

EMMA and OLA enter. EMMA is enchanted by the room.

OLA moves right down to the place at the far end.

OLA
If you'll sit here.

EMMA moves to take her place at the far end - OLA busies herself at a small serving table nearby - opening a bottle of wine. EMMA seats herself - looking at the faces of the playing cards - in the eerie candlelight they seem almost human - their eyes staring at EMMA.

OLA
They're very friendly. I play to them. Great scenes. Full of desperate tragedy. I want to make them weep.

Wine bottle open - she pours some - holds it to the light.

OLA
It's fish, and the wine is red.
It's all I could find - the wine cellar is locked up.

EMMA
(smiles)
Doesn't your Uncle trust you?

OLA
Oh, no - he always locks it up when he goes away for any length of....

(She stops - she has almost said too much)
I adore red wine, don't you?
Dark. Blood red.
(frowns)
But it is fish.

EMMA
I don't mind - my palate's quite adaptable.

OLA plumps the glass down.

OLA
That's all right then.

She whirls away - takes up a salver from serving table - puts it down in front of EMMA - lifts lid - reveals a meal.

Then OLA picks up a small silver handbell - demonstrates it loudly.

(CONTINUED)

33. CONTINUED:

33.

OLA
Bell's for ringing - and
bringing me to you.

She prepares to move away. EMMA reacts - indicates the other place setting at far end.

EMMA
But aren't you joining me?

OLA
I'm slimming. It's important
for an actress to keep her
figure.

(indicates place
setting)
That's for Uncle Cavalier.
When he gets back.

She hurries away to the door - pauses - smiles back at EMMA.

OLA
Work to do.

She exits.

HOLD ON EMMA - she gazes after Ola - then shrugs - picks up her wine, is about to drink - then becomes aware of the playing cards all around her - staring at her. She glances over her shoulder at the grinning face of the Joker. She is uncomfortable - it is like being stared at while eating. EMMA hesitates - then takes a good drink - settles down to eat.

TRACK BACK, BACK, BACK until EMMA is a tiny, lonely figure at the dining table.

HOLD HER.

CUT TO:

34. INT. SCULLERY. NIGHT.

34.

CLOSE ON RACK OF KNIVES - as OLA runs her hand along them - setting them swinging - and eventually ending up by a hook where her top-coat and scarf is hanging. OLA takes these garments - puts them on - then moves back to sit down - and watch the clock.

HOLD ON CLOCK - accentuate TICKING.

35. INT. HALLWAY. NIGHT.

35.

Silent, dim and empty - PAN ACROSS IT TO HOLD ON THE PHONE.

Pause - then suddenly the PHONE starts to ring.

CUT TO:

36. INT. SCULLERY. NIGHT.

36.

CLOSE UP: OLA - swinging round INTO CAMERA, as PHONE RINGS O.S.

CUT TO:

37. INT. DINING ROOM. NIGHT.

37.

EMMA - pauses in her eating as she HEARS PHONE RINGING O.S.

CUT TO:

38. INT. HALLWAY. NIGHT.

38.

As OLA appears from kitchen area - hurries towards the phone.

CUT TO:

39. INT. DINING ROOM. NIGHT.

39.

EMMA still listening to PHONE RINGING O.S. Slight pause - then PHONE STOPS. EMMA continues to listen, but there is utter silence for some moments. EMMA continues to listen - then continues with her meal again.

Slight pause - then suddenly door bursts open and OLA enters.

OLA
That was the phone.

EMMA
I heard it.

OLA
A friend of mine. In the village.
She's been taken ill.

EMMA
I am sorry.

OLA
She wants me to go over right
away.

EMMA
Then you must.

OLA
But Uncle Cavalier isn't back
yet ... and you ...

EMMA
You mustn't worry about that.

OLA
I don't want to leave you here
all alone. I mean I...I couldn't...

EMMA
(smiles)
I'll be perfectly all right.

OLA
It's five miles.
(EMMA looks blank)
The village. It's five miles
away. Even if I cut across
the fields. I mean...it's a
long way....

(CONTINUED)

39. CONTINUED:

39.

EMMA
Do you drive?

OLA
Yes.

EMMA
Then take my car.

She produces car keys - dangles them - OLA stares at them.

OLA
Are you sure?

In answer - EMMA presses the keys into her hand.

OLA
You'll be stuck here. You won't
be able to leave.

EMMA is on her feet - moving with OLA to the door.

EMMA
Why should I want to? You
go along to your friend -
I'll explain to your Uncle
what's happened.

They exit into:

40. INT. HALLWAY. NIGHT.

40.

OLA and EMMA move to the front door.

OLA
You won't like it here - all
alone.

EMMA
I'm not the nervous type. I'll
probably curl up with a book.

OLA
I read Italian books.

EMMA
Hadn't you better hurry?

OLA opens the door - pauses.

OLA
There was something else.
(sharper)
Lock the door! Yes, that's it.
Lock the door after me!

OLA exits.

EMMA gazes off after her for a few moments - then closes the door. She hesitates, then, half smiling at herself for doing it, she firmly slides the bolt home. Then she turns - moves back into the dining room.

(CONTINUED)

40. CONTINUED:

40.

HOLD ON EMPTY HALLWAY - PAN TO ANGLE UP THE STAIRS TO WHERE the Ace of Spades can be seen.

ZOOM OR TRACK IN TOWARDS IT - AND:

CUT TO:

41. INT. UPPER LANDING. NIGHT.

41.

EYELINE along landing to the closed door at one end - a light still shines from beneath it. HOLD ON THE DOOR - what menace lies behind it?

CUT TO:

42. INT. DINING ROOM. NIGHT.

42.

EMMA - returns to the table - now she takes a brandy balloon - pours herself some brandy - and then (perhaps?) she selects a miniature cigar from nearby. We do not see her light it.

CUT TO:

43. INT. UPPER LANDING. NIGHT.

43.

EYELINE along landing to light beneath the closed door - HOLD IT a moment - then the line is broken as a shadow passes across it - someone is moving in the room!

CUT TO:

44. INT. STEED'S APARTMENT. NIGHT.

44.

STEED is making some coffee in his kitchen area - he half turns - knocks over the sugar bowl - sugar lumps cascade to the floor.

STEED bends to pick them up - starts popping lumps back in the bowl - he is facing the spiral staircase - now he starts to straighten up - then reacts as he looks at the staircase.

He moves closer to examine it - and sees:

CLOSE UP: TRIP DEVICE.

RESUME STEED.

He frowns - touches the device - pulls it free from its place of concealment on the stairs - moves back into the body of the room with it, hobbling on his injured leg.

He now fiddles with it - pulls the trip device out - touches it - it springs back again.

STEED stares at it - stares back at staircase - touches his leg - realising the implication of the device.

Then he hurries to the phone - lifts it - dials: a pause - during which STEED fiddles with the trip device - then:

(CONTINUED)

44. CONTINUED:

44.

GEORGE'S VOICE

Hello?

STEED

George? It's not April the
First is it?

GEORGE'S VOICE

Eh?

STEED

It's not All Fools Day.

GEORGE'S VOICE

Well, of course it isn't.

STEED

Thought not.

GEORGE'S VOICE

Steed - you delirious or
something?

STEED

My fall down the stairs - wasn't
an accident - it was somebody
playing a joke on me.

GEORGE'S VOICE

Now look here, Steed....
(stops - then,
very serious)
You don't mean ...?

STEED

Exactly what I DO mean.

Pause - then:

GEORGE'S VOICE

What about Mrs. Peel?

STEED

That's why I called you. I
want the address - and all the
information you can muster on
Sir Cavalier Rousicana.

GEORGE'S VOICE

Who!?

STEED

Sir Cavalier Rousicana. He
lives on Exmoor somewhere.

CUT TO:

45. INT. HALLWAY. NIGHT.

45.

As EMMA emerges from dining room - and, brandy glass
in hand, she starts to ascend the stairway. As she
pushes the playing card:

46. INT. UPPER LANDING. NIGHT.

46.

EMMA appears through playing card - reversing it again - so that the Ace of Spades, the death image is THIS side now.

EMMA moves away towards her room. WE PAN AWAY to the other door at far end - there is no longer a light showing below it.

47. INT. EMMA'S ROOM. NIGHT.

47.

EMMA enters - not noticing that the curtains around the four poster have been drawn - so that the bed is concealed.

EMMA puts down her drink - switches on the radio she unpacked earlier. Then she moves to the book-case to search for a book as:

RADIO ANNOUNCER'S VOICE

...announces a further drop in subsidies to counteract the recent potato glut. That concludes the news headlines, and now here is a summary of the weather. Widespread fog is reported tonight in outlying districts of West & South West England. This is particularly dense in and around Exmoor where visibility is reported as being down to...

EMMA, having selected a book, rises to her feet, snapping off the radio.

Then she looks at the old fashioned horn and wind-up gramophone nearby. She remembers the records - moves to open oaken chest - she picks up a record.

INSERT: RECORD.

A 78 - old and scored, with an old label announcing: "My Love, My Tender, Beautiful Rose" - IN GERMAN PLEASE.

RESUME EMMA - she looks at the record - murmurs its title in German. She frowns, the title is strangely evocative for her, but she cannot place just why. She puts down the record, selects another from the pile in the box - she reacts - it bears the same label - she takes another, another, another.

INSERT: RECORDS IN EMMA'S HANDS.

All bear the same title: "My Love, My Tender, Beautiful Rose" - IN GERMAN.

RESUME EMMA.

She is puzzled - all the records in the chest are the same - eventually she replaces them, closes the lid - turns back, and for the first time notices that her bed is now draped.

(CONTINUED)

47. CONTINUED:

47.

EMMA hesitates - then pulls aside the curtain drapes - and reacts to:

Sitting on the bed, grinning at her - is a large Teddy Bear.

EMMA touches it - finds it has a zip belly - she opens it - and smiles as she finds it contains a hot water bottle.

EMMA now climbs onto the bed - settles down to read her book.

HOLD ON EMMA - she starts to become engrossed in the book - and so does not immediately notice a STRANGE, FAINT CREAKING NOISE somewhere in the house. But then she becomes aware of it - looks up and towards the door. The NOISE CONTINUES.

EMMA frowns - puts her book down on top of the Teddy Bear - and then she moves to the door.

HOLD ON THE BOOK residing on top of the TEDDY BEAR.

48. INT. UPPER LANDING. NIGHT.

48.

EMMA emerges from her room. The NOISE IS LOUDER here. EMMA moves along the landing - then stops - turns towards the closed door at the far end - she moves towards it - and the NOISE GETS LOUDER - CLOSER.

EMMA reaches the door - hesitates - then opens it - and steps into:

49. INT. THE SMALL ROOM. NIGHT.

49.

A small room of odd architectural shape - a room where old bric-a-brac is stored. It contains large pieces of furniture - concealed by huge dust sheets, under which a man MIGHT hide - and in the centre of the room is the SOURCE OF THE NOISE - an old rocking chair, empty, but moving back and forth.

EMMA stares at it in astonishment - moves further into the room - turns to survey it - turns her back to: a large chair swaddled by a dust-sheet - something starts to move under the dust-sheet - but at this moment:

DOOR BELL RINGS EERILY.

EMMA swings round towards doorway.

The movement stops under dust-sheet.

DOOR BELL RINGS AGAIN.

EMMA turns and hurries out of the room.

50. INT. UPPER LANDING. NIGHT.

50.

EMMA hurries towards the stairway - pushes through the card 'door' - exits.

(CONTINUED)

50. CONTINUED:

50.

The door to the small room - swings firmly closed with a small click.

CUT TO:

51. INT. HALLWAY. NIGHT.

51.

EMMA is hurrying down the stairs - DOOR BELL RINGS AGAIN.

Then someone starts KNOCKING HEAVILY on the door.

EMMA fumbles with the bolt - withdraws it - swings the door open and reacts to:

Fog swirls just outside the front door - a shadowy figure stands shrouded in the fog. The figure of the STRANGE YOUNG MAN.

EMMA

Yes...?

A slight pause - then STRANGE YOUNG MAN moves forward a pace, out of the fog, and we see him clearly for the first time. He is about 28-30 - an odd-ball, with a bored, inscrutable face. His hair is either very close cropped - or very long in a 'Beatle' haircut - nothing in between. He wears dark glasses of strange design. There is a latent intensity about him - one hand hangs lank at his side, and, from time to time, throughout his scenes, he snaps the fingers of this hand. A habit - a disturbing, nervous habit. His other hand is clad in a thin, black leather glove.

EMMA

Yes, what is it?

STRANGE YOUNG MAN removes his dark glasses - stares at EMMA.

STRANGE YOUNG MAN

Don't you recognise me?

EMMA

No. Should I?

STRANGE YOUNG MAN

No. I'm travelling incognito.
(eyes EMMA)

It's foggy and damp, and you'll catch cold.

EMMA

Look, will you please tell me who you are, and what you want?

STRANGE YOUNG MAN

I could be the Baron von Duffy looking for a new stately home.
(a gesture)

I might buy this place. Cash. The entire grounds, fabric and... contents.

He eyes EMMA - who starts to push the door.

(CONTINUED)

51. CONTINUED:

51.

EMMA

It's not for sale.

STRANGE YOUNG MAN puts a hand against the door - stops her closing it.

STRANGE YOUNG MAN

You doubt me. But it could be true, couldn't it. You don't know for a FACT that I'm not the Baron von Duffy?

EMMA

Do you know what time it is?

STRANGE YOUNG MAN

It's the jalopy.
(jerks thumb)
My car. Over there. Ran out of petrol.

EMMA

(pulls door wider)
Well, why didn't you say so in the first place!?

STRANGE YOUNG MAN steps into the house. EMMA starts to close the door - then stops - gazes off out of the door at:

52. EXT. GROUNDS. NIGHT. (STUDIO)

52.

EMMA'S EYELINE - seen through FOG EFFECT - just vague outline of shrubbery and undergrowth.

53. INT. HALLWAY. NIGHT.

53.

EMMA turns to STRANGE YOUNG MAN nearby.

EMMA

I can't see a car.

STRANGE YOUNG MAN

Well, you wouldn't, would you? Not in this fog. But it's there. What makes you think I'm NOT the Baron von Duffy? Do you know him personally?

EMMA is about to retort - but he leans past her - leans gently on the front door, closing it firmly.

STRANGE YOUNG MAN

It's your phone I'm after. Big property deal you see? I want to buy land. I want to expand, develop. I want to build skyscrapers. I also want a gallon of petrol or I have to walk home. My feet would get sore. Us Baron von Duffy's are human you know. You do have a phone?

(CONTINUED)

53. CONTINUED:

53.

EMMA

Yes, there's a phone.

She moves away to lead him to the phone - turns - he has not moved - he is staring at her, clicking his fingers.

STRANGE YOUNG MAN

Are you all alone in this-great-big-house?

EMMA

(losing patience)

The phone. Is here.

STRANGE YOUNG MAN suddenly smiles for the first time (he is mean with his smiles) - and then he moves towards her and the phone. His walk, accompanied by his finger-snapping, is more a lope, a dance - he might break out into West Side Story at any moment.

STRANGE YOUNG MAN

Thanks.

EMMA

(bit acid)

Don't mention it.

She turns away - STRANGE YOUNG MAN puts his hand on the phone - but doesn't lift it. He studies her.

STRANGE YOUNG MAN

Plastic surgery.

EMMA turns questioningly.

STRANGE YOUNG MAN

That's why you didn't recognise me. Plastic surgery. Had my face fixed. Amazing what they can do nowadays.

EMMA

Will you please make your call!

STRANGE YOUNG MAN

I'm not really the Baron von Duffy. He's a much smaller man. Also - he's dead.

EMMA takes a warning step towards him - he holds out a placating hand.

STRANGE YOUNG MAN

All right, all right. Make the call.

He picks up the receiver - puts it to his ear - occasionally jiggles the rest, trying to get a connection.

STRANGE YOUNG MAN

This is like a movie situation, isn't it?

(CONTINUED)

53. CONTINUED:

53.

EMMA

What do you mean?

STRANGE YOUNG MAN

Tender young woman alone in old dark house. Mysterious stranger calls. "May I use your phone?" She admits him - he picks up the phone...and then...da, da, da, da! ... the wires have been cut!
(reacts flatly)
The wires have been cut.

He turns to EMMA.

STRANGE YOUNG MAN

I mean it. Look.

He holds cut phone wires up for EMMA to see. EMMA stares at them.

STRANGE YOUNG MAN

Da-da-da-da!

HOLD THEM.

FADE OUT:

COMMERCIAL BREAK

FADE IN:

54. INT. STEED'S APARTMENT. NIGHT.

54.

CLOSE ON STEED - talking into phone.

STEED

That's the other side of Exmoor, isn't it?

GEORGE'S VOICE

Yes.

STEED

Take some time to get there.

GEORGE'S VOICE

IF you get there.

STEED

What?

GEORGE'S VOICE

Fog. Thicker than pea-soup in that area. You may not get through.

STEED

I'll get through. I have to!

(CONTINUED)

54. CONTINUED:

54.

He hangs up - hobbles over to umbrella-stand - selects a stout walking stick to lean on - grimly he checks that it contains a sword blade - then he hobbles towards the door.

CUT TO:

55. INT. SCULLERY. NIGHT.

55.

CLOSE ON STRANGE YOUNG MAN - crouching over an old tin trunk containing old nails, screws, tools, etc. Now he gets to his feet - moves to rack of knives - smiles as he touches them, sets them swinging. Nearby the CLOCK TICKS ON.

Door opens - EMMA enters.

EMMA

Any luck?

STRANGE YOUNG MAN

Nothing.

(gestures at tin trunk)

Not even a pair of pliers. Wire and pliers - that's what you need to fix that phone.

EMMA

(thoughtful)

The extension upstairs is out of order too.

STRANGE YOUNG MAN

Out of order?!

He takes down one of the knives - toys with it.

STRANGE YOUNG MAN

Wouldn't call cut wires 'out of order' - would you?

(turns on her)

More likely ... 'deliberately disabled'.

EMMA

That's ridiculous. I mean - why... who?

STRANGE YOUNG MAN

You?

EMMA stares at him.

STRANGE YOUNG MAN

To keep me here.

EMMA

Why would I want to do that?

STRANGE YOUNG MAN

I've got...vitality, charm...

EMMA

(interjects)

You've got a vivid imagination!

(CONTINUED)

55. CONTINUED:

55.

STRANGE YOUNG MAN
(another rare smile)
Didn't imagine the cut wires.

He lopes away. EMMA studies him.

EMMA
Why is your car in the driveway?

He turns - regards her.

EMMA
This house must be a good half
mile off the main road. Were
you on your way here?

STRANGE YOUNG MAN
That's right.

EMMA
Why? Who were you coming to see?

STRANGE YOUNG MAN
No one. I knew I was running out
of gas, see? Saw your light -
thought I'd just about get here,
and be able to phone.

EMMA
What light? You can't see this
house from the road.

STRANGE YOUNG MAN
Through the trees.

EMMA
In thick fog?

STRANGE YOUNG MAN stares at her for a long moment.

STRANGE YOUNG MAN
All right, so I knew the house
was here.
(lighter)
Told you - property's my business -
stately homes...the Baron von
Duffy...

EMMA
Is dead.

He stares at her - then suddenly laughs aloud.

STRANGE YOUNG MAN
So he is. So-he-is.

And suddenly he whirls away - out the door - EMMA
moves to doorway.

56. INT. HALLWAY. NIGHT.

56.

STRANGE YOUNG MAN & EMMA appear.

(CONTINUED)

56. CONTINUED:

56.

STRANGE YOUNG MAN
He's dead - and here am I - alone
in this great big house with you.

EMMA
I'm not alone.

STRANGE YOUNG MAN
(gesturing upstairs)
Oh, come on now - you can't tell
me there's someone hiding...

EMMA
(interjects)
Not for long anyway. I'm
expecting company.
(He regards her)
Sir Cavalier - the owner of this
house - he's due back soon.

STRANGE YOUNG MAN
In this fog! He'll never make
it. No one will.

EMMA
Ola only went to the village.

STRANGE YOUNG MAN
Ola?

He moves to dining room door - leans there - gazing into
dining room, reacting curiously.

STRANGE YOUNG MAN
Ola.
(suddenly)
She's dead too. Like the Baron
von Duffy. Dead. I killed her.
(flourishes knife)
I cut her up. Into teeny-tiny
pieces - scattered all around.
Take a look in the garden -
that's Ola all over!

He leaps onto staircase - whirls around.

STRANGE YOUNG MAN
Said I was travelling incognito,
didn't I? Fact. I'm really
Jack the Ripper.
(waves knife menacingly)
What do you think of that, eh?

EMMA
(unimpressed)
I think...it's late, I'm tired,
I want to go to bed.

STRANGE YOUNG MAN
In that case...
(jumps off staircase)
How would you like me to tuck
you up?

He grips EMMA - she regards him sweetly - then, in
one lightning move, puts a hold on him.

(CONTINUED)

56. CONTINUED:

56.

EMMA

How would you like ME to break
your arm?

She frog-marches him to the front door.

EMMA

Out!

STRANGE YOUNG MAN

Oh, now look....

EMMA

I've had enough of this nonsense.

She thrusts him against the front door.

STRANGE YOUNG MAN

You're really throwing me out?

EMMA

I'm really throwing you out.

STRANGE YOUNG MAN

On a night like this?

EMMA

(ironic)

Frightened?

She opens front door - some fog swirls around the door.
STRANGE YOUNG MAN gazes out - then back at EMMA.

STRANGE YOUNG MAN

No. I'll feel safer out there -
this place - too creepy.

(suddenly)

You can tell the owner I've
definitely decided not to buy.
Tell him it's not grand enough
for my retinue of....

He stops as EMMA meaningly opens the door wider - he
regards her - then nods.

STRANGE YOUNG MAN

All right.

He moves out of the door - EMMA starts to close it -
but he turns:

STRANGE YOUNG MAN

By the way - I take it back.

EMMA looks questioningly.

STRANGE YOUNG MAN

About you being alone in the house.
I don't think you're alone.

(smiles)

Take a look in the dining room!

And he hurries away - to be swallowed up in the fog
beyond the door.

(CONTINUED)

56. CONTINUED:

56.

HOLD EMMA - puzzled - she slowly closes and bolts the door - then turns to stare towards the dining room door.

CUT TO:

57. EXT. FRONT OF HOUSE. NIGHT. (STUDIO)

57.

THICK FOG EFFECT - STRANGE YOUNG MAN moving through shrubbery near front of house - suddenly beam of a torch hits his face. He reacts - blinks at:

REVERSE ANGLE.

Someone holds the torch - but the halation, the FOG EFFECT, the shrubbery serves to keep this person an utter mystery - we should not know whether it is a man or a woman.

STRANGE YOUNG MAN suddenly smiles - relaxes.

STRANGE YOUNG MAN
I think I worried her. I think
I REALLY worried her.

CUT TO:

58. INT. HALLWAY. NIGHT.

58.

As EMMA pushes dining room door wider - moves into:

59. INT. DINING ROOM. NIGHT.

59.

EMMA enters - some of the line of candles have burned out - a couple more sputter. EMMA sees and reacts to:

The unused place setting has been used - remains of food on plate, a used wine glass, a half filled brandy glass, a cigar stub in the ashtray.

EMMA stares at it - then moves to look at her own place setting at other end - it is as she left it. A sense of foreboding is starting to take hold of her as she looks back at the door - wondering who - or what - lies beyond it.

CUT TO:

60. EXT. STEED'S CAR. NIGHT. (STUDIO - DRUM?)

60.

THICK FOG EFFECT shrouds STEED as he drives along at a snail's pace - constantly peering over the windscreen.

HOLD HIM.

CUT TO:

61. INT. HALLWAY. NIGHT.

61.

EMMA - looks at the phone - the cut wires - then up at the Ace of Spades at top of stairs. Finally she starts to ascend the stairs.

62. INT. EMMA'S ROOM. NIGHT.

62.

CLOSE ON TEDDY BEAR on bed - book lying across it - exactly as Emma left it.

PAN AWAY TO HIGH BACKED ARMCHAIR - we can just see MAN's hand and arm rest on arm of chair - the fingers are nervous and bear the distinctive ring.

63. INT. UPPER LANDING. NIGHT.

63.

EMMA comes through card door - moves towards her room.

64. INT. EMMA'S ROOM. NIGHT.

64.

EMMA enters - with some relief to find the room normal and welcoming. The armchair is empty.

EMMA picks up her brandy glass - reaches out for her book - but it has gone it no longer lies on top of the teddy bear. EMMA frowns - then sees that her book rests on the arm of the chair. She moves to pick it up - then hears a CREAK - and sees that the window is open and swinging very slightly. EMMA moves to close the window, then sees that the vase of roses lies at her feet - the flowers neatly fanned out - apparently knocked to the ground by the wind or the window, (outside of which there is only FOG).

EMMA bends to pick up vase by the neck - flowers by their stems - reacts to find she holds only the stems - the heads of the roses remain on the floor - someone has cut them off. EMMA's eyes flash - it is such a useless and malicious thing for anyone to have done.

EMMA picks up the heads of the roses and, rather tenderly, places them on table. Finally, still preoccupied about the flowers, she moves back to sit on the bed - and open her book - pieces of paper flutter out of the book. EMMA stares at the pieces of paper.

They are mutilated pieces of her own face (as in Scene 1).

CUT TO:

65. EXT. STEED'S CAR/UNDERGROWTH. NIGHT. (STUDIO)

65.

CLOSE ON STEED - in THICK, THICK FOG EFFECT - at the instant his car collides with something.

PULL OUT. STEED reacts - switches off engine - takes a torch - climbs out of his car and moves to the front of it. He finds that the car radiator is hard up against a signpost. STEED lifts his torch beam to the top of the post - and discloses a sign that reads: "FROM THIS VANTAGE YOU HAVE A BREATH-TAKING VIEW OF FOUR COUNTIES".

STEED - reacts to this.

STEED

Four counties! I'd settle for
a hand in front of my face!

(CONTINUED)

65. CONTINUED:

65.

He turns back limping - gets into his car - restarts it - and at the instant he starts to back up:

CUT TO:

66. INT. EMMA'S ROOM. NIGHT.

66.

CLOSE ON TORN PICTURE OF EMMA - now pieced together so that it is completely recognisable - BUT - the fact that it is a jig-saw of a face makes it even more weird.

EMMA - looks at the reassembled photo. Then she makes a decision - she hurries to her suitcase - opens it - takes out her gun - hastily checks it - then turns to the door - she exits to:

67. INT. UPPER LANDING. NIGHT.

67.

EMMA, determined now, makes her way towards the room at other end.

She reaches the door - grabs the handle - but finds it is now locked. She shakes the handle.

68. INT. SMALL ROOM. NIGHT.

68.

Rocking chair prominent - silent, unmoving. Either side the furniture under dust covers.

We HEAR EMMA TRYING THE DOOR.

69. INT. UPPER LANDING. NIGHT.

69.

EMMA trying the door - but to no avail - now she steps back, kicks at the door. The door shakes but holds. EMMA is about to kick at it again - when:

DOWNSTAIRS, THE PHONE BEGINS TO RING. EMMA spins round towards card door to stairs. The death image stares back at her.

THE PHONE CONTINUES RINGING.

EMMA hesitates - then she hurries towards the staircase.

70. INT. HALLWAY. NIGHT.

70.

CLOSE ON PHONE - RINGING.

PULLING OUT TO REVEAL EMMA coming through card door - hurrying down the stairs.

As the card door turns so that the Ace of Spades is this side now - HOLD IT FOR A MOMENT - ESTABLISH IT.

EMMA runs down to the phone - and at the instant she picks it up, it STOPS RINGING.

(CONTINUED)

70. CONTINUED:

70.

EMMA
Hello? Hello!

She rattles receiver rest - but the line is dead. Now she looks down, grasps the phone wires - lifts them up INTO SHOT. The wires are still cut!

Unnerved - EMMA drops the wires as though they were hot. She backs away from the phone. Then suddenly, from behind her, from the kitchen area, there is a banging sound. EMMA turns about - hurries towards kitchen area.

HOLD ON THE ACE OF SPADES at top of stairs.

CUT TO:

71. INT. SCULLERY. NIGHT.

71.

EMMA enters - wary - not sure what to expect. But then she sees the back door is open and banging - beyond can be seen foliage, hanging vines - FOG.

EMMA grips the door - closes it firmly. Then she 'gets a hold of herself' - looks around - sees big tin labelled 'Coffee' - she takes it down - then takes a whistling kettle - puts it on the stove - lights the gas.

As EMMA starts to make herself some coffee:

CUT TO:

72. INT. HALLWAY. NIGHT.

72.

PANNING FROM PHONE with dead wires hanging - UP THE STAIRS TO WHERE:

The Joker card is now showing. Clearly someone else has passed through the card door!

CUT TO:

73. EXT/INT. OUT-HOUSE. NIGHT.

73.

Adjoining rear of house - not far from back door of scullery - one has to push through shrubbery and overhanging vines to reach it.

A mildewed, rank sort of place - crumbling and decaying. The dominant feature is an old car - a shell of a car - minus wheels, etc. Nearby is a pile of old clothes - a dress-maker's dummy - assorted bric-a-brac. FOG EFFECT too.

OPEN CLOSE ON STRANGE YOUNG MAN - he has door of car open. - sits in it, his feet on the ground.

STRANGE YOUNG MAN
Funniest caper I've ever been on.
But why try to scare her to death?

PULL OUT TO REVEAL OLA - nearby, chewing at her thumb.

OLA
I told you. It's a joke. A practical joke.

(CONTINUED)

73. CONTINUED:

73.

STRANGE YOUNG MAN
Well, you've got your work cut
out - that one doesn't scare
easily. Not that one.

He scuffs the floor with his feet.

STRANGE YOUNG MAN
How long's he going to be?

A pause.

STRANGE YOUNG MAN
Look, I've done my job - I just
want to be paid off and...

OLA
He's coming now.

FOOTSTEPS APPROACH. STRANGE YOUNG MAN gets to his feet -
looks off screen. Then - a wad of notes sail through the
air and fall at his feet. He eagerly picks them up -
flicks through them.

STRANGE YOUNG MAN
Wait a minute - there's only
half....

He gazes off screen - then at OLA.

STRANGE YOUNG MAN
There's only half here.

OLA looks off screen - then:

OLA
The scream. You haven't given
us the scream.

STRANGE YOUNG MAN
Oh, yes - the blood curdling
scream.

And suddenly he screams out.

STRANGE YOUNG MAN
There - that good enough?

A pause - OLA looks off screen - then:

OLA
(giggles)
No, I'm afraid it ISN'T good
enough.

STRANGE YOUNG MAN reacts - then spins round to gaze off
screen as:

INTO DEEP F.G. projects a silenced gun - held by the
MAN'S HAND - distinctive ring prominent.

STRANGE YOUNG MAN stares off for a moment - then:

(CONTINUED)

73. CONTINUED:

73.

STRANGE YOUNG MAN

Oh, no...no...
(backing up)
No..!

His last 'NO' becomes a blood-curdling scream - mingling with the 'phut' of the silenced gun.

CUT TO:

74. INT. SCULLERY. NIGHT.

74.

EMMA - waiting for kettle to boil - reacts to scream - spins round towards back door.

Then she moves - snatches up a torch or lantern from shelf nearby - then, gun in hand - she exits through the rear door.

HOLD ON KETTLE on stove.

CUT TO:

75. EXT. OUTSIDE SCULLERY DOOR. NIGHT. (STUDIO)

75.

Double clad of scullery. A decaying area - dead vines hang down in profusion.

EMMA starts to move warily through this area. FOG EFFECT.

CUT TO:

76. EXT/INT. OUT-HOUSE. NIGHT.

76.

Silent and empty - we HEAR APPROACH OF EMMA - then she moves through and out into the area. The Strange Young Man has gone - the place appears empty. But then EMMA sees that the car door is shut - but, leaning against it from inside is a man - hat on head - quite still. (FOG EFFECT).

EMMA approaches - opens the car door - and from it falls the 'man' - it is in fact the dressmaker's dummy - with a hat squashed on its 'head' - a scarf around its 'neck' - and a crude face scrawled onto the blank features - a smiling face - the smiling face of the Joker we have seen earlier.

EMMA reacts to this - moves forward to examine it closer - her foot crunches onto something. She bends down and picks up: the Strange Young Man's shattered sun-glasses.

She stares at them - then spins round as: A WHISTLE SHRIEKS OUT NEARBY.

CUT TO:

77. INT. SCULLERY. NIGHT.

77.

CLOSE ON WHISTLING KETTLE - boiling now - shrieking out its warning.

CUT TO:

78. INT./EXT. OUT-HOUSE. NIGHT.

78.

WHISTLE CONTINUES as EMMA turns - starts to move back the way she came. (FOG EFFECT).

CUT TO:

79. EXT. OUTSIDE SCULLERY DOOR. NIGHT. (STUDIO)

79.

EMMA appears - moving through the undergrowth towards scullery door - the WHISTLE SUDDENLY STOPS - EMMA pauses - reacts - then hurries on to scullery door and:

(FOG EFFECT).

80. INT. SCULLERY. NIGHT.

80.

EMMA appears - plunging in - stopping - reacting to:

The kettle: has been removed from the flame of the gas-stove.

All is silent, save for the TICKING OF THE CLOCK.

EMMA stares at kettle - then her eyes lift to:

The door to the hallway - is creaking - swinging closed.

EMMA moves towards the door.

CUT TO:

81. INT. HALLWAY. NIGHT.

81.

EMMA appears - starts to move across the dim hallway - towards the stairway - she looks up at the Joker at the top of stairs - then suddenly - a LITTLE BELL TINKLES from dining room.

EMMA moves to dining room. She pauses by the door.

EMMA

Who is it? Who's there!?

No answer - she pushes door wider - steps into dining room doorway and sees:

82. INT. DINING ROOM. NIGHT.

82.

All the candles have burned right down - at the far end of the table most of them are out. So the room starts at the door with some light - drifting away to shadow and darkness.

EMMA stands at the door - staring at:

The little silver bell - it lies on its side - rolling gently to and fro to a stop.

EMMA

Who's there!

(CONTINUED)

82. CONTINUED:

82.

She is about to step into the room - when: from behind her:

MURDERER'S VOICE

Emma.

It is the faintest whisper - so faint that EMMA (and even we, the audience) is hardly sure that she heard it.

She spins round into:

83. INT. HALLWAY. NIGHT.

83.

EMMA turns to look around her.

MURDERER'S VOICE

Dear Emma.

Again a VERY low pitched whisper - seeming to come from the kitchen area. EMMA moves towards the kitchen area.

HOLD HER A MOMENT - then:

CUT TO:

84. INT. DINING ROOM. NIGHT.

84.

EYELINE FROM DOOR - lit by the sputtering candles. We see the big playing cards on either side - faces staring - then we see the vague shape of the Joker card at the end. The shape moves slightly - someone is standing in front of the card!

CUT TO:

85. INT. SCULLERY. NIGHT.

85.

As EMMA enters - ready for trouble - seeking the owner of the voice.

The place is empty - EMMA shakes off her fears - turns back - exits to:

86. INT. HALLWAY. NIGHT.

86.

EMMA appears - looks around - then decides to have a closer look in the dining room. HOLD HER - then:

ANOTHER ANGLE.

Revealing that the card at the top of the stairs is now the Ace of Spades again!

CUT TO:

87. INT. EMMA'S ROOM. NIGHT.

87.

CLOSE ON REASSEMBLED PHOTO OF EMMA - as she left it - on the bed.

Then MAN's HAND enters shot - touches it (distinctive ring prominent) - and then disassembles it again.

(CONTINUED)

87. CONTINUED:

87.

Then the HANDS move away - to oaken chest - open it - take out record - move to ancient gramophone - put record on it - start to wind it up.

88. INT. DINING ROOM. NIGHT.

88.

EMMA - has now surveyed the full depth of the room - and, satisfied there is no one hiding in there, she playfully rights the silver bell - and then:

FAINTLY - from the upper part of the house - the RECORD STARTS TO PLAY - it is a German song of the thirties - sung in German by a typical tenor - sickly sentimental - a scratchy, bad recording, obviously dated by its rhythms and its orchestration. EMMA stands for a moment as the music pours over her - then she slowly turns - and moves to the door.

89. INT. HALLWAY. NIGHT.

89.

EMMA appears. The song ("My Love, My Rose - My Tender Beautiful Rose" - IN GERMAN) is louder here - EMMA moves to the foot of the stairs - obviously the song is coming from above.

EMMA starts up the stairs towards it.

CUT TO:

90. INT. EMMA'S ROOM. NIGHT.

90.

CLOSE ON ANCIENT GRAMOPHONE - record playing.

CUT TO:

91. INT. UPPER LANDING. NIGHT.

91.

As EMMA appears through card door - starts towards her room - the music gets louder and louder as she approaches the source.

She reaches the door - holds her gun ready - then enters:

92. INT. EMMA'S ROOM. NIGHT.

92.

EMMA enters - stops - reacts:

There is no one in the room - but it is now a mass of roses - every vase is filled with them - roses are strewn across her bed. And beyond, in background, the record has just finished and is now hissing round and round.

EMMA stares at the scene - then, in a release of pent-up tensions, she strides over, takes the record off the gramophone and smashes it - smashes it into several pieces.

And then, in the sudden silence, she again hears the CREAK OF THE ROCKING CHAIR.

She turns - and running now - she exits.

93. INT. UPPER LANDING. NIGHT.

93.

As EMMA sprints towards the door of the small room - reaches it - slams against it with her foot - and crashes into:

94. INT. SMALL ROOM. NIGHT.

94.

EMMA rushes in - stops dead. In the rocking chair, rocking gently, his back to Emma, is a MAN. EMMA moves forward - gun ready:

EMMA

Stay right where you are!

The MAN does not move - just continues rocking. EMMA moves right up to him.

EMMA

Right. Stand up - and turn around ve-ry slowly.

MAN just continues rocking. EMMA reacts - then touches his shoulder with the gun. The MAN slumps - falls from the chair face up. He is the STRANGE YOUNG MAN - dead (eyes closed please).

EMMA stares down on him for a long moment - while the rocking chair continues rocking gently.

HOLD THIS.

FADE OUT:

COMMERCIAL BREAK

FADE IN:

95. EXT. UNDERGROWTH/SHRUBBERY. NIGHT. (STUDIO)

95.

THICK FOG EFFECT.

CLOSE ON STEED in his car - moving along at inches per hour - then suddenly he jerks as he collides with something with a RESOUNDING CLANG. STEED reacts - jumps from the car - and, torch in hand, moves to see what he has hit this time.

STEED hobbles to the front of the car and plays his torch over:

EMMA'S CAR - carelessly parked across the road or driveway - empty.

STEED reacts - he plays his torch over her car to establish that it is empty. He looks around.

STEED

Mrs. Peel? Mrs. Peel?

But his torch only reveals shrubbery shrouded by fog.

(CONTINUED)

95. CONTINUED:

95.

Now he turns - looks back the way EMMA'S CAR must have come - he moves back to grab his walking stick - then, limping painfully, he sets off in that direction.

CUT TO:

96. INT. SMALL ROOM. NIGHT.

96.

EMMA - having completed her examination of the STRANGE YOUNG MAN, sighs as she pulls a dust sheet over his body. She rises to her feet - and then: FAINTLY - THE SONG BEGINS AGAIN. EMMA turns towards the door - moves to exit to:

97. INT. UPPER LANDING. NIGHT.

97.

EMMA emerges from small room - reacts to see:

All along the upper landing now are roses - vases and vases of roses.

THE SONG IS A BIT LOUDER HERE. EMMA moves along landing -

She looks to where the door of her own room is open - but the SONG does not come from there. She turns towards card door to stairway. She pushes through it, and:

CUT TO:

98. INT. HALLWAY. NIGHT.

98.

EMMA appears through card door - and stops at the top of the stairs - gazing down at:

EMMA'S POV - the hallway below. Dim, eerie - with some light spilling out from the dining room. And from somewhere comes the SONG. The sweet, sentimental song.

RESUME EMMA - the victim - as slowly, very slowly, she begins to descend to the hallway - the SONG CONTINUES. HOLD ON EMMA.

She reaches the bottom of the stairs - stands there, near the phone table - looking about her. She is still trying to establish where the SONG is coming from. Then - the SONG gets stuck in a groove - one phrase is repeated over and over (Mein Leiben, Mein Rosen) for some moments - then suddenly the needle is lifted - the SONG stops. Slight pause - then EMMA jerks round as the SONG starts up again - VERY FAINTLY this time - and it is coming from the upstairs of the house now!

EMMA has half turned away to stare up the stairs - when:

MURDERER'S VOICE
(whispers)

Emma.

(CONTINUED)

98. CONTINUED:

98.

The VOICE comes from right beside EMMA - she gasps - spins round - and almost shoots as she finds herself facing...herself. A long mirror has been angled near bottom of stairs. EMMA stares at herself in the mirror - on the mirror, in lipstick, has been drawn a rose - and a heart with an arrow through it.

MURDERER'S VOICE

Emma Peel.

EMMA turns - this time it has come from the dining room. She takes a step towards it.

MURDERER'S VOICE

Dear Emma.

This time the voice comes from the kitchen area. The voice - until we actually see the Murderer is soft, modulated, a caressing whisper.

MURDERER'S VOICE

Emma.

This time the voice comes from front door area. EMMA now stands in hallway - not sure which way to go.

EMMA

(whispers)

Who are you?

MURDERER'S VOICE

Just a friend, Emma. An old friend.

The VOICE comes from dining room again.

MURDERER'S VOICE

Don't be frightened.

The VOICE comes from above her.

MURDERER'S VOICE

(from kitchen area)

I don't want to frighten you, Emma. Dear Emma.

EMMA

(hard)

Just step out where I can see you!

MURDERER'S VOICE

(from front door)

A quiet little chat - that's all I want. A chat - about old times.

EMMA

I don't know you.

MURDERER'S VOICE

(from dining room)

Oh, yes, you know me.

(CONTINUED)

98. CONTINUED:

98.

EMMA

Then show yourself - where are you?!

MURDERER'S VOICE

(from hallway)

I'm everywhere, Emma. Everywhere you might run to. I am inescapable... I might be here you see...

(from dining room)

Or...I might be right behind you.

(voice right behind
EMMA)

EMMA spins round - peers into the shadows.

MURDERER'S VOICE

(close by)

Do you see me? Am I close enough to stretch out my hand and touch you?

The thought is too much for EMMA - she whirls away to the front door - tugging at it.

MURDERER'S VOICE

(from kitchen area)

The key has gone, Emma. You won't get out that way....

She turns - stares back into body of hallway.

MURDERER'S VOICE

(from hallway)

Oh, but I'm frightening you again. I don't want to frighten you.

EMMA moves away from the front door - turning this way and that - seeking, yet seeing nothing.

MURDERER'S VOICE

(from hallway)

The point of no return, Emma. Now you have to commit yourself. It's a puzzle, isn't it?

(from kitchen area)

Which way will it be? Where, oh where?

(echoes from way above)

Back up the stairs into my arms?

And then suddenly his voice loses the slightly 'Tannoy' effect it has had. Becomes normal as:

MURDERER'S VOICE

Or here? Here, Emma - where I am waiting for you?

EMMA turns - the voice has clearly come from the dining room. She moves towards the open door - stops - staring in at:

99. INT. DINING ROOM. NIGHT.

99.

EMMA stands in doorway - staring at:

The dining table - candles still sputter and flicker - but the far end of table is in deep shadow - we can see the face of the Joker card - and below it the silhouetted figure of the MURDERER, who is seated at the far end. But for the moment he remains a faceless figure - a menacing silhouette.

Suddenly his hand leans forward - into the light - and selects a hard green apple from the fruit bowl. His hand - wearing the distinctive ring - begins to polish the apple gently.

MURDERER

Your face was always so perfectly...symmetrical. Not an eye out of place. It's such a pleasure to see you again. I've thought of you often you know. I like to think that, just once in a while, you thought of me.

EMMA

Who - are - you!?

Upstairs - FAR OFF - the SONG (which had stopped) STARTS UP AGAIN.

MURDERER

Remember that, Emma?
(in German)
"My Love, My Rose, My Tender,
Beautiful Rose".

And suddenly he rejects the apple - crushes the hard green apple to a pulp in his hand. EMMA stares at his hands - reacting to this show of prodigious strength.

MURDERER (cont.)

...You were right, it IS a rather brutal language.

He is dropping pulped apple back - selecting another one.

MURDERER

"My Love, My Rose, My Tender
Beautiful Rose".
(sighs)
Yes, I've thought of you often,
my dear.

His hand again enters the light - selects a sharp knife - and begins to cut the apple into slices, and eventually into tiny pieces.

MURDERER

Berlin. Not so long ago. I think, for one reason or another, Berlin has become the most exciting city in Europe. Certainly the most dangerous.

(CONTINUED)

99. CONTINUED:

99.

HOLD ON EMMA - as she realises who this is.

EMMA
(falters)
Prendergast?

The MURDERER stops slicing his apple for a moment - he laughs lightly - reaches out for candelabra - pulls it towards him - and we see his face for the first time.

He is MAX PRENDERGAST - about 40 - a handsome man, a man who smiles easily. But a man with madness in his face.

MURDERER
There, you see - you knew all along, didn't you?

EMMA
(softly)
Max Prendergast.

MURDERER
You were always teasing me - so charmingly.

He is slicing his apple again.

MURDERER
Oh, those days were too few - but I shall always be grateful for them. And to you.
(He smiles)
I loved you, you know.
(pauses)
And that last day.

He sits back - remembering it - his face juxtaposed to the Joker.

MURDERER
I was leaving for Rio - but I had to see you before I left.

EMMA
I'd forgotten.

MURDERER
Had you?
(back to his apple)
I hadn't. You wouldn't let me leave. I kept telling you I had a plane to catch, but you just wouldn't let me go. You flattered me outrageously. How could I refuse?

EMMA
What is it you want?

MURDERER
Just a chat. A quiet chat.

He starts decimating his apple into tinier pieces.

(CONTINUED)

MURDERER

These were roses in the room that day. Roses. And we kept playing that tune over and over. "Mein Leiben, Mein Rosen". Over and over. That wasn't quite fair, Emma - you KNEW I had a plane to catch.

(suddenly frowns)

But you planned it that way, didn't you? You and that man - what's his name? - Steed. Yes, Steed. Delaying me. Keeping me there. And then the police - arrest.

EMMA

You sold people from East to West as though they were cattle!

MURDERER

My dear - a few insignificant refugees...

EMMA

No human being is insignificant! Not those 'few refugees' - or that man upstairs! Did you HAVE to kill him!?

MURDERER

Man?

(frowns)

Oh, yes. I had to kill him.

EMMA

Just like that.

MURDERER

You shouldn't have made me miss that plane. I loved you, Emma.

EMMA

And I hated you! And what you did - and what you were! People like you have to be stopped! If I had to do it all over again - I would!

Upstairs - the FAINT SOUND OF THE SONG - running down - the music getting slower and slower - the tenor becoming a dragging bass.

MURDERER

The melody has lost its sweetness.

He works on his apple again - the pieces are getting minute.

MURDERER

They destroyed me, you know. In that place - being locked up - it killed me. I died.

(looks at her)

(CONTINUED)

99. CONTINUED:

99.

MURDERER (cont.)

They give you magazines. In that place. Your face has often beguiled me. So symmetrical. Whenever I found your face I.... cut it out. With plastic scissors. They only let you have plastic scissors.

The apple is finished. MURDERER's facade of normality is rapidly disintegrating. He stands up.

MURDERER

Plastic scissors aren't nearly sharp enough.

Holding the knife - he moves towards EMMA. She backs up, gun ready.

EMMA

Keep away.

She backs out through the door - into:

100. INT. HALLWAY. NIGHT.

100.

As EMMA backs out. MURDERER pursues her.

EMMA

Stay back!

Then she breaks - runs to the stairs - and then: the card door swings round - and OLA appears at the top of the stairs - holding a gun.

EMMA reacts.

MURDERER

You see, Emma - I'm not alone any more. I've found someone who understands me - in sympathy.

EMMA stares from him to OLA.

EMMA

Do you know what kind of man he is? Do you have any idea....

OLA

(giggles)

He's going to kill you. He said I could watch.

EMMA regards her - then, as MURDERER moves towards her - she swings her gun round on him.

EMMA

Don't make me shoot you.

MURDERER - stops - smiles.

MURDERER

I'm dead, Emma. You can't kill me twice.

(CONTINUED)

100. CONTINUED:

100.

OLA giggles again.

OLA

He SAID I could watch.

MURDERER moves in on EMMA - who backs up until she can go no further - the MURDERER keeps coming in with his knife.

A tension builds - the MURDERER relentlessly moves in on EMMA - slow, deliberate steps. He is a few feet away, knife poised for the kill. EMMA fires at him point blank. But - he seems unharmed - keeps coming at her. She whirls away - firing again, and again - he keeps coming at her.

EMMA - astonished - rushes to the staircase - looks up at OLA, gauging her chances against her. OLA smiles.

OLA

Yours are blanks.

She fires her gun at card door - drilling a hole through the 'heart' of the card image there.

OLA

Mine aren't.

EMMA reacts - stares at her gun, realising it holds blanks - and then she spins round as the MURDERER plunges in. She grapples him - but he has the strength of madness. They struggle.

OLA watches with an orgiastic delight.

EMMA & MURDERER are locked - then she manages to chop the knife from his hand - send it spinning away out of sight. She breaks free - runs towards dining room door. MURDERER runs after her - grabs her - gets a stranglehold on her. EMMA struggles against him - but he is slowly and surely strangling her. It seems she must lose - but then:

FROM UPSTAIRS - WE HEAR THE SONG BEGIN TO PLAY.

OLA reacts - turns towards card door.

MURDERER reacts - diverted for a moment - turning his head to look towards the stairs.

EMMA seizes her chance - she chops his hands away - but he plunges back - they struggle back into the dining room - crash onto the table - roll right across it - sending all the candles flying. The room is suddenly in pitch darkness - we can only HEAR THE SOUND OF THE FIGHT.

ANOTHER ANGLE.

OLA - still stares at the card door - hearing the SONG beyond it.

Then suddenly - someone pushes the card door hard - it pivots, slams hard against OLA - knocks her out and half down the stairs - and STEED appears.

(CONTINUED)

100. CONTINUED:

100.

Hampered by his leg, leaning heavily on his stick - he starts to move down the stairs - his eyes on the:

STEED'S EYELINE DOWN STAIRS TO: Dark mouth of dining room door - from it we hear sounds of a terrific struggle - crash of cutlery - a candlestick spins out along the floor.

RESUME STEED - hobbling down the stairs urgently.

STEED

Mrs. Peel....

And then he trips over OLA's unconscious body and:

STEED falls right down the stairs.

STEED hits the bottom - lies there - in pain - gripping his leg.

STEED starts dragging himself towards:

The dining room - we see through the doorway - the table shudders - hear crash and smash of fight within.

STEED crawls towards it. Then suddenly - there is a terrific crash - a pause - then:

Out of the dark mouth of the dining room appears:

The MURDERER - he walks normally - holds a knife. He strolls to the door - stares at STEED on the floor - then:

Slowly he folds to the ground - clutching his belly.

STEED stares at him - then:

STEED

Mrs. Peel?

(urgent)

Mrs. Peel, are you all right!?

Then: From upstairs:

EMMA'S VOICE

Yes, Steed.

Then - from behind STEED.

EMMA'S VOICE

I'm all right.

STEED

(baffled)

Where...where are you?

CUT TO:

101. INT. DINING ROOM. NIGHT.

101.

Darkness - then match lights - EMMA lights a candle - and we see she is speaking into a mike linked to a radio device (telling us how the Murderer threw his voice) - she flicks a switch and:

102. INT. HALLWAY. DAWN.

102.

EMMA'S VOICE
(from kitchen area)
Oh, I'm around.

STEED turns towards kitchen area - then turns back as EMMA appears at door of dining room.

They regard one another.

EMMA
It's been quite a night.

She moves to the front door - unlocks it - bright, dawn sunlight floods in.

She gazes out on:

103. EXT. FRONT OF HOUSE. DAWN.

103.

EMMA'S EYELINE - a bright scene - BIRDS STARTING the dawn chorus.

104. INT. HALLWAY. DAWN.

104.

EMMA
The fog has lifted.

Slight pause - then she turns to STEED - brighter now.

EMMA
Talk of lifting....

She moves to start assisting STEED to his feet.

STEED
Won't argue with you. Afraid
I haven't got a leg to stand
on.

HOLD THEM.

They start to smile.

PULL BACK TO LONG SHOT OF STEED & EMMA in hallway - OLA lying on stairs - MURDERER near dining room.

HOLD THIS.

FADE OUT:

COMMERCIAL BREAK

FADE IN:

105. INT. STEED'S APARTMENT. DAY.

105.

STYLISTED CLOSING.

FADE OUT:

THE END.

