

SHOOTING SCRIPT

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" THE AVENGERS "

"DEAD MAN'S TREASURE"

by

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THE AVENGERS

DEAD MAN'S TREASURE

FADE IN:

1. EXT. COUNTRY ROAD. NIGHT. (LOCATION) .6 1

As DANVERS' car comes screaming and bucking around a corner.

2. INT. DANVERS' CAR. NIGHT. (MATTE) .7 2

BOBBY DANVERS - about 30, handsome, alert - is at the wheel - there are bullet holes in side window (or wind-screen) - DANVERS is driving for his life. He glances back and off.

3. EXT. COUNTRY ROAD. NIGHT. (LOCATION) .6 3

As CARL's car comes screaming and bucking around a corner.

4. INT. CARL'S CAR. NIGHT. (MATTE) .5 4

CARL - a hard man of about 25-30, is behind the wheel. Alongside, gun in hand, sits ALEX, a hard looking man of about 40-45.

5. EXT. COUNTRY ROAD. NIGHT (LOCATION) .6 5

As DANVERS - then CARL's car shoot past CAMERA.

6. INT. DANVERS' CAR. NIGHT. (MATTE) .4 6

DANVERS glances back again - then up ahead:

7. EXT. COUNTRY ROAD. NIGHT. (LOCATION) .5 7

DANVERS' POV - a bend ahead.

8. INT. DANVERS' CAR NIGHT. (MATTE) .6 8

DANVERS swings the wheel - takes the bend fast - then reacts to:

9. EXT. BENSTEAD'S HOUSE. NIGHT. (LOCATION) .6 9

DANVERS' POV - just around the bend are the high hedges - or wall - surrounding a house - there is a gateway - and the gates are open.

10. INT. DANVERS' CAR. NIGHT. (MATTE) .3 10

DANVERS pulls the wheel hard over.

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12. INT. DANVERS' CAR. NIGHT. (STUDIO) .16

12

DANVERS leans forward, slumped against the wheel - panting heavily - then he sits back - shoves a hand under his jacket and brings out a blood-soaked wad. Clearly DANVERS is mortally wounded. Now he looks at the seat beside him - on it rests a small metal dispatch box.

DANVERS stares at it - then looks off at:

13. EXT. BENSTEAD'S HOUSE. NIGHT. (LOCATION) .4

13

Large, silent, unlit.

14. INT. DANVERS' CAR. NIGHT. (STUDIO) .8

14

DANVERS stares off at the house - then at the dispatch box - then off behind him. Then he makes a decision - picks up the box - alights from the car.

15. EXT. BENSTEAD'S HOUSE. NIGHT. (LOCATION) .8

15

Swaying, stumbling - carrying the box - DANVERS makes his way towards the house.

16. EXT. COUNTRY ROAD. NIGHT. (LOCATION) .6

16

As CARL's car halts on long, clear road.

17. INT. CARL'S CAR. NIGHT. (STUDIO) .6

17

CARL & ALEX.

ALEX

He must have given us the slip ...
back there.

CARL nods - engages gear.

18. EXT. COUNTRY ROAD. NIGHT. (LOCATION) .5

18.

CARL's car starts to make a fast turn.

19. INT. BENSTEAD'S STUDY. NIGHT. .33

19.

We hear creak - splinter of wood - then french windows burst open - DANVERS stumbles in - stands, listening - surveying the room for a moment.

Holding the steel box, DANVERS moves further into the room - examining drapes, etc. - clearly looking for a place to hide the box - then suddenly he stops - staring at a small, red painted treasure chest standing on a table nearby - surrounded by pamphlets and invites.

20. EXT. COUNTRY ROAD. NIGHT. (LOCATION) .8 20.

CARL's car moving slowly back the way it came.

21. INT. CARL'S CAR. NIGHT. (MATTE) .6 21.

CARL & ALEX gazing off watchfully - looking for a place a car might be hidden.

22. INT. BENSTEAD'S STUDY. NIGHT. .16 22.

DANVERS has completed invite and slipped it into envelope he is now addressing. He now puts the envelope amongst a pile of already addressed envelopes on table.

Then, gripping his wounded body - he quickly moves to exit.

CUT TO:

23. INT. DANVERS' CAR. NIGHT. (STUDIO) .8 23.

As DANVERS slips under the wheel - starts the engine.

24. EXT. BENSTEAD'S HOUSE. NIGHT. (LOCATION) .12 24.

As DANVERS' car starts to turn - and speed out of the gateway - then he turns out onto the road.

ANOTHER ANGLE. DANVERS' car speeds up the road - just passing CARL's car coming in other direction.

25. INT. CARL'S CAR. NIGHT. (MATTE) .6 25.

CARL & ALEX react - gaze back - then CARL is pulling the wheel over.

26. EXT. BENSTEAD'S HOUSE. NIGHT. (LOCATION) .12 26.

CARL's car starts to turn to chase after DANVERS car (which is already almost out of sight).

WE PAN AWAY TO HOLD ON BENSTEAD'S HOUSE - and then:

CUT TO:

27. INT. BENSTEAD'S STUDY. NIGHT. .15 27.

PANNING ONTO THE PILE OF INVITES. The one DANVERS addressed is prominent - we can just read: "JOHN STEED ESQ".

HOLD THIS.

FADE IN:

COMMERCIAL BREAK

FADE IN:

28. INT. STEED'S APARTMENT. NIGHT. 1-15

28.

CLOSE ON STEED - gazing anxiously out of window. DOOR BUZZER SOUNDS - STEED gazes out a moment longer - then turns to move and open door.

EMMA leans against door jamb - looking very provocative, a mischievous glint in her eye.

STEED

Mrs. Peel.

EMMA

Good evening, Steed.

STEED

'Good morning' would be more accurate. Do you realise it's three thirty?

EMMA

Three thirty two - to be 'more accurate'.

STEED

(smiles)

I can only hope you mean to compromise me.

EMMA

I mean...to invite you to a party.

STEED

Sorry. Can't do. I'm expecting visitors.

EMMA

Ah - but that's the cunning of it. The party...comes..to you.

As she speaks, she leans back around door to produce two Champagne bottles.

EMMA

(innocently)

But perhaps I'm intruding?

STEED

(quickly)

What vintage is it?

EMMA

'29.

STEED

(steps back)

You're not intruding.

EMMA moves into apartment. STEED takes bottles from her -

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED

28. CONTINUED:

STEED

The drone of speeches - the rattle of ambassadorial decorations?

EMMA

(nods)

And all proceeding at the pace of an infirm, gravely debilitated, very old snail.

(STEED is looking out of the window again)

Why the midnight vigil?

STEED

Waiting for Bobby Danvers.

EMMA

The courier?

(STEED nods)

What's he courying?

STEED

Top secret documents from you-know-where.

EMMA

Hot stuff?

STEED

I laid out my asbestos gloves.

He starts to open the Champagne.

STEED

He was due here more than an hour ago.

(frowns)

He's late.

He pops the cork.

CRASH CUT TO:

29. EXT. MEWS. NIGHT. (LOCATION) 20

AS DANVERS' car screeches to a halt - pause - then door opens - DANVERS staggers out, grips the car for support. Then forces himself to move away.

GO WITH HIM - then PAN BACK TO PICK UP CARL'S car just gliding to a halt some way away.

30. INT. CARL'S CAR. NIGHT. (STUDIO) 25

CARL pulls a gun - starts to lean out of window and take aim - but ALEX restrains him.

ALEX

He isn't carrying the box.

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30. CONTINUED:

30

ALEX

(nods)

And now he's heading towards
Steed's place.

He turns to look at CARL.

ALEX

We've got to know what happens
up there, Carl. We've got to
know what's said.

CARL grins - delves into back seat - produces a listening
device with wires and rubber suckers.

31. INT. STEED'S APARTMENT. NIGHT. 147

3

STEED pours last of the Champagne - he looks worried.

EMMA

If it was an ordinary delay -
wouldn't he have phoned?

STEED

Not necessarily. "Personal
contact only" - that's the rule
on a job like this...and if
Danvers....

They both react as DOOR BUZZER SOUNDS. STEED hurries
to open the door. DANVERS stands there - for a moment
he appears normal - but then he sways - grips the wall -
falls - on the wall he leaves a bloody hand-print.

STEED & EMMA crouch over him.

STEED

Danvers....

DANVERS

They...didn't get the box, Steed...
not the box...hid it. I hid it...
confused the trail.

His eyes start to flicker - STEED bends close.

DANVERS

Hid it...treasure chest. Red
treasure chest....

Then his head lolls - he is dead. STEED regards him
grimly - then meets EMMA's eye.

CUT TO:

32. INT. CARL'S CAR. NIGHT. (STUDIO) 15

ALEX looks up as CARL enters car - carrying the end
of a listening device.

32. CONTINUED:

CARL

(grins)

Should be loud and clear.

He snaps on the device - CLOSE IN ON IT - we HEAR IT OSCILLATE - then:

STEED'S VOICE

A red treasure chest!?

HOLD ON DEVICE - then WHIP PAN TO:

33. INT. STEED'S APARTMENT. NIGHT. 15

CLOSE ON A WINDOW - affixed to it is a rubber sucker with a thin wire dropping down and away from it. This is the microphone.

PULL OUT TO REVEAL STEED & EMMA.

STEED

He hid the box in a red treasure chest. It doesn't make sense!

EMMA

How did he arrive here?

STEED

By plane.

34. INT. CARL'S CAR. NIGHT. (STUDIO) 5

CARL & ALEX listening as:

EMMA'S VOICE

Do you know where he landed?

STEED'S VOICE

Yes. Small airfield outside town.

35. INT. STEED'S APARTMENT. NIGHT. 10

STEED & EMMA.

EMMA

Then let's trace the route he must have taken to get here. That may suggest something.

STEED nods - reaches for some maps - and, as he starts to unfold them:

36. EXT. MEWS. DAY. (LOCATION) 5

CARL's car still parked at end of mews - ALEX just walking to it - he opens the car door - and:

37. CONTINUED:

ALEX

What's been happening?

CARL

10.30 - they discreetly smuggled Danvers' body away - 11 - Mrs. Peel left - 11.30 - she came back wearing a rather snazzy outfit in...

ALEX

(interjects)

The essential details. What else?

CARL

Nothing else.

They both react as - via listening device - they HEAR DOOR BUZZER SOUND - door opens - and:

POSTMAN'S VOICE

'Morning, Mr. Steed.

STEED'S VOICE

'Morning.

POSTMAN'S VOICE

Registered package. Sign here, please.

CARL

(relaxes)

The postman.

POSTMAN'S VOICE

'Bye, sir.

38. INT. STEED'S APARTMENT. DAY. .45

STEED just closing door.

STEED

'Bye.

He turns back into the room - holding package - and some mail. EMMA is in background - going over piles of maps. STEED shakes the box - it rattles - he puts it down unopened, near EMMA.

EMMA

Aren't you going to open it?

STEED

I know what it is.

EMMA picks up package - obviously it is heavy, unexpectedly heavy.

EMMA

Lead weights for your diving boots?

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38. CONTINUED:

3

Still holding unopened mail - he leans close to EMMA and maps.

STEED

How are we doing?

EMMA

Not very well ... if he came here the direct way, that still means 35 odd miles of uncharted....

She stops - reacting to letter amongst those that STEED holds. STEED notices her reaction - follows her gaze to:

Letter he holds - addressed to him - but on the front of it is a bloody hand or fingerprint. They stare at it - then STEED turns - holds the letter against the bloody handprint on the wall (that left by Danvers) - they are identical. STEED hastily opens the letter, pulls out an invitation - and wonderingly:

STEED

Mr. George Benstead requests the pleasure of John Steed and guest at his Annual Car Rally....

EMMA

Who's George Benstead?

STEED

No idea -

39. INT. CARL'S CAR. DAY. (STUDIO) 10

3

STEED'S VOICE (cont.)

...but this is definitely Danvers' fingerprint!

ALEX half chokes on his milk - stares at CARL.

EMMA'S VOICE

What's the address?

STEED'S VOICE

George Benstead. High Pines. Edgington.

ALEX & CARL stare at each other.

CUT TO:

40. EXT. COUNTRY ROAD. DAY. (LOCATION) 6

4

STEED's car comes speeding around a bend - STEED & EMMA in it.

41. INT. STEED'S CAR. DAY. (MATTE) 16

4

STEED at wheel - EMMA alongside.

41. CONTINUED:

41

STEED

A lot of people driving a predetermined route from A to B...

EMMA

At a predetermined average speed. Where does Danvers and the secret documents fit into that?

STEED

Dunno. Find out when we get there.

STEED swings the wheel - and:

42. EXT. BENSTEAD'S HOUSE. DAY. (LOCATION) .8

42

As STEED's car turns off the road - up driveway - stops outside the house..STEED & EMMA gaze at it - then move to alight.

PAN BACK TO:

CARL'S CAR just stopping on road outside.

43. INT. CARL'S CAR. DAY. (STUDIO) .4

43

CARL & ALEX gaze off at:

44. EXT. BENSTEAD'S HOUSE. DAY. (LOCATION) .6

44

By the side of the main gates is a sign: "ANNUAL CAR RALLY - by invitation only".

45. INT. CARL'S CAR. DAY. (STUDIO) .5

45

CARL & ALEX exchange a look - then ALEX hefts his gun - they move to alight.

46. EXT. BENSTEAD'S HOUSE. DAY. (LOCATION) .6

46

STEED & EMMA at front door - it is opened - and:

47. INT. HALLWAY. DAY. .18

47

BATES the butler stands there - regarding STEED & EMMA. STEED proffers his invite - BATES takes it - studies it - then:

BATES

This way, sir...madam...Mr.Benstead is waiting to welcome you.

He leads them to a door - that opens into:

48. CONTINUED:

4.

CLOSE SHOT BENSTEAD, wearing dinner jacket, crash helmet, and with oil-spattered face, concentrates furiously through the windscreen of a racing car at the curving track of Brands Hatch as it rushes towards him.

BENSTEAD, a jovial, corpulent gentleman, whose bulk barely squeezes into the racing machine, is driving furiously.

We CUT TO EMMA and STEED standing in the doorway, amazed. BATES standing with them, walks away.

We CUT TO A LONG SHOT of the room. BENSTEAD is sitting in a racing car in the centre of the room. The car faces a curved screen, on which film of Brands Hatch is projected.

BATES, as if it were the most natural thing in the world, unfurls a flag and walks into the side/front of BENSTEAD's car, and waves the finishing flag in front of him. The film on the screen comes to a stop.

BENSTEAD

One minute thirty-five...best
time of the day, eh, Bates....

As he talks, he pushes up his goggles - turns - sees STEED and EMMA.

BENSTEAD

Oh....

BATES

Mr. Steed and guest, sir ...

BENSTEAD

(climbs out of car)

Must forgive finding me like
this ... I do like a little spin
though - exhilarating...

As he talks - he is shaking hands.

BENSTEAD

Steed...good of you to come...
(frowns)

Forgive me...but I can't recall
just where it was we met....

STEED

(quickly)

May I introduce Mrs. Emma Peel...

BENSTEAD

(diverted)

How do you do, my dear....

STEED

(eyes car)

A real beauty.

BENSTEAD

48. CONTINUED:

BENSTEAD

Well, I wouldn't be so bold as
to....

STEED

Her suspension's quite complex too.

BENSTEAD

Eh!?

(realises)

Oh - that - my patent simulator -
all the controls geared to the
film...one mistake...a bell
rings.

EMMA

You've crashed?

BENSTEAD

Metaphorically speaking...
Perhaps you'd care for a run...?

EMMA

Steed is the one with a weakness
for large toys...

BENSTEAD

Capital, excellent...
(swings on STEED)
In you get then....

STEED

(hesitates)

Well, I....

BENSTEAD

I'll adjust the lap speed about
half-way...

STEED reluctantly starts to climb into the racing car -
EMMA nearby - BENSTEAD bumbles away to switchboard nearby -
starts adjusting lap speed on a large speedometer.

BENSTEAD

(rattles on)

Shall we say 80 miles per hour?
Until you get used to it....

He throws a switch - and the screen begins to roll -
STEED starts to drive - the screen runs faster and
faster.

HOLD THIS A MOMENT - then:

EMMA

I bet Bobby enjoyed this.

BENSTEAD

Bobby?

EMMA

Bobby Danvers. We understood

4.
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43. CONTINUED:

48.

BENSTED

Watch that corner! Very tricky...
get into a four wheel drift
there and you

STED does in fact get into trouble - the car starts to
veer off the screen 'track' and:

A bell rings - and STED reacts as he gets a mild shock
from the car seat.

STED

Ouch! Something wrong with
your electrics.

BENSTED

Ho, no ... dear me, I forgot to
warn you, old chap ... when you
make a mistake ... you also get
a mild electric shock

STED gets another shock.

STED

Ouch! So I see.

He throws a switch - the screen starts to slow and stop.

BENSTED

Gingers one up no end, eh?

STED

(rubbing his backside)
End is right.

He is out of the car now - gazing at it.

BENSTED

Quite an experience, eh?

STED

Electrifying.

BENSTED

(booms)

Well then - a little stop at the
pits is indicated, eh?

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48. CONTINUED:

48.

BENSTEAD opens door - moves out - explaining:

BENSTEAD

A drink - before the others arrive.

BENSTEAD exists into:

49. INT. HALLWAY. DAY. 12

49.

BENSTEAD dithers on:

BENSTEAD

Yes, yes - a little pit stop... excellent ...

STEED follows - but gestures to EMMA that she hang back - look around.

She looks towards: Study door.

50. INT. STUDY. DAY.

50.

Window is open - we PAN TO PICK UP CARL - wearing stocking mask, searching the desk (the treasure chest has gone).

CARL finds what he seeks - two blank invitations - he moves to duck out of window - then door starts to open. CARL ducks into cover as:

EMMA enters. She eyes the place - starts to search. Her search takes her closer to CARL'S hiding place. He backs up - encounters some motor horns - one hoots.

EMMA spins round - CARL realises game is up - launches at her - they grapple - fall against motor horns.

51. INT. MAIN ROOM. DAY.

BENSTEAD is pouring drink from patent drink dispenser (petrol pump).

He reacts to sound of horns (off).

STEED (hastily)

High octane stuff, eh?

BENSTEAD

Exactly.

(as STEED drinks)

But all non-alcoholic of course.

(STEED gags on the drink)

Stimulating - and no problem about driving

6.6.67.

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51. CONTINUED:

STEED (quickly)
It should certainly promote walking.

SCENE 52 - DELETED.

Continue - Scene 53 - as per script.

53. INT. STUDY. DAY.

53.

EMMA & CARL fight - she throws him - moves in for the coup - but, CARL upends some furniture - EMMA is tripped and entangled - CARL sprints - jumps out of window - is gone.

EMMA finally picks herself up - gazes at empty window.

54. EXT. GROUNDS. DAY. (LOCATION)

54.

FAST PANNING SHOT - with the masked CARL as he runs through the shrubbery - then startingly he is grabbed by: ALEX.

CARL reacts, startled for a moment - then he peels off the stocking mask.

ALEX

You get them?

CARL

(nods)

Only just - Mrs. Peel jumped me.

ALEX

(mocking)

Mrs. Peel - jumped you?

CARL

You didn't see it ...

(feels his sore arm)

She's well and truly emancipated that one.

ALEX takes the invitations - smiles at them.

ALEX

Anyway - you got them. So
We're in!

ALEX waves invitation.

FADE OUT:

COMMERCIAL BREAK

FADE IN:

55. EXT. BENSTEAD'S HOUSE. DAY. (LOCATION) 8

55

PANNING SHOT - REVEALING that many other cars have arrived now.

56. INT. MAIN ROOM. DAY. 1-30

56

Petrol pump is gushing out drink. BENSTEAD host now to quite a few GUESTS - a cocktail party atmosphere. BENSTEAD & STEED are together.

BENSTEAD

'Course I never married...wed my cars instead - distinct advantages...

STEED

You CAN switch a CAR off.

BENSTEAD

That's it - that's it exactly.

He laughs - STEED's eyes are flicking around the place.

STEED

Tell me ... one thing seems to be missing from this room.

BENSTEAD

Oh?

STEED

(probing)

If my memory serves me correct - didn't you have a treasure chest around? A RED treasure chest?

BENSTEAD stares at him - then suddenly roars with laughter.

BENSTEAD

Oh, that's rich - that's really rich.

He bellows laughter - STEED stands wondering - but before he can pursue the point:

BATES

Excuse me, sir...some more guests have arrived.

BENSTEAD

(nods - laughing)

Treasure chest...red treasure chest...! You'd like to see it now I suppose?

STEED

Well, yes, as a matter of fact I...

56. CONTINUED:

56

EMMA

(sotto voce)

No sign of a treasure chest -
but we're in the right place.

STEED looks at her.

EMMA

I ran into trouble. Someone
ransacking Benstead's study.

STEED

Did they sack much ran? /

EMMA

Just a couple of invitations as
far as I could make out. BLANK
invitations.

STEED

So - not only did Danvers hide
the papers somewhere here...

EMMA

...but somebody else knows about
it.

They turn - survey the GUESTS - PAN ACROSS THEM - PICK UP
CARL & ALEX - now mingling with the GUESTS.

ANOTHER ANGLE.

FAVOUR ALEX & CARL.

CARL

(surveys the crowd)

It's not going to be easy, Alex...
this crowd...

ALEX

(interjects)

...provides a perfect cover -
help confuse things...and besides,
we're holding the ace.

(CARL looks questioningly -

ALEX grins - nods towards

STEED & EMMA)

WE know the opposition.

57. EXT. BENSTEAD'S HOUSE. DAY. (LOCATION) '10

57

A line of parked cars - PICK UP a MAN walking away from
them - (we do NOT know which car he has arrived in). He
strolls towards the house - steps between two cars to
reach the house - and is suddenly struck down by an
unseen assailant. He falls out of sight between the
two cars. We see that he has dropped his invitation
card. A hand wearing a leather driving glove reaches
into shot and picks up the invite. (NOTE: We should
not know if the assailant is male or female).

58. INT. MAIN ROOM. DAY. 2.00

58.

CLOSE ON BATES - holding crash helmet, filled with ballots.

BATES

Right, ladies and gentlemen, if I may have your attention please?

CROWD quiets down.

BATES

It is now time to draw for partners.

STEED

Partners!?

BATES

Certainly, sir. Driving partners.

He delves into helmet - then draws first ballot - scans it - then announces:

BATES

George Townsend...with...
(draws another ballot)
Margaret Brading.

MAN & WOMAN smile at each other - pair off. BATES draws another ballot.

BATES

Miss Penelope Playne....

No one moves - BATES surveys the crowd.

BATES

Miss Penelope Playne?!

PENNY (off)

Here.

ANOTHER ANGLE. As PENELOPE (PENNY) PLAYNE sweeps into the room - she is about 25-28 - elegant and gorgeous. She stands there - and we FAVOUR the leather driving gloves she wears.

PENNY

Terribly sorry I'm late, darlings. I had SUCH trouble with my carburettor!

BATES

Miss Playne. You will be accompanying...John Steed.

STEED reacts. PENNY swings on him.

PENNY

Darling! You're with me - I'm so glad - because you remind me so much of dear David.

58. CONTINUED:

58.

PENNY

My fiancé.

STEED

(a glimmer of hope)

Ah - in that case I ought to step aside and let HIM partner you...

PENNY

(overrides)

Silly. David's dead. The poor dear fell into a buzz-saw. He was terribly fond of carpentry.

STEED gapes at her. EMMA moves closer to him. BATES is announcing in b.g.

EMMA

(sotto voce)

We can't go chasing off around the countryside.

STEED

(sotto voce)

No - have to wriggle out of it somehow..stay behind and search the....

MIKE (off)

Mrs. Peel?

EMMA turns to find MIKE COBORNE standing there - he is about 30, rugged, very handsome - inclined to be hearty.

EMMA

Yes?

MIKE

(grins)

Seems we're paired off together. Coborne. Major Mike Coborne. You look a good keen navigating type.

EMMA

(looks at STEED)

I do.

MIKE

Yes. And I want to make it clear right now - I mean to win this treasure hunt!

STEED & EMMA

Treasure hunt!?

ANOTHER ANGLE.

ALEX nearby, gags on his drink - stares at CARL.

58. CONTINUED:

58

PENNY

Well, of course! Don't tell me you didn't know! It's a car rally combined with a treasure hunt. Splendid fun. Clues scattered all along the route - and each one leading you closer to the treasure...the prize.

MIKE

The big prize. It's a thousand guineas this year. Rich pickings, eh? And I intend to....

But STEED has gone. MIKE stares after him - then turns to EMMA.

MIKE

(smiles)

I intend to get you another drink.

He moves away across the room.

59. INT. SIMULATOR ROOM. DAY. 1.07

59

BENSTEAD seated in his racing car - driving along -

BENSTEAD

My dear chap. I'm shocked - whoops!

(He gets a shock)

Deeply shocked.

STEED

But you DO know where the treasure is hidden?

BENSTEAD

(driving)

Naturally. I'm the ONLY one who knows. Hid it myself...But to come right out and ask me where I've hidden it...! And you have all the appearance of a gentleman too....

STEED

I'm not interested in the thousand guineas, Mr. Benstead.

BENSTEAD

(sarcastic)

Oh, no - of course not. Just want to know where I've hidden it, that's all!

STEED

It's in the national interest.

59. CONTINUED:

BENSTEAD screams around a bend.

STEED

More than that I can't tell you...
you have to trust me... Look - as
a gesture of good faith I'll DOUBLE
the prize money, if you tell me
where the treasure's hidden.

BENSTEAD

Double it?

He drives on - thinking as he negotiates several bends.

BENSTEAD

Double it.

STEED

And what's more I'll...look out!

BENSTEAD's attention has wandered - the car is flying
off the 'track' - he corrects, but not fast enough -
the bell rings. BENSTEAD's body arches to an electric
shock (a lethal shock) - sparks fly - then he slumps
down into the seat of the car.

STEED reacts - moves closer - switches off machine -
sees that BENSTEAD is dead - swings round - starts
tracing electric cables to:

60. INT. SWITCH ROOM. DAY. 30

BATES is attending to some huge voltage switches - his
hand on a large switch marked 'DANGER'. STEED grabs
him - turns him round and thumps him against the wall.

STEED

What are you doing!?

BATES is scared and startled.

BATES

The...the switch, sir...I was
adjusting the switch.

STEED

(snarls)

So I saw!

He again thumps BATES against the wall.

BATES

Somebody had altered it to full
voltage...very dangerous...very...

STEED stares at the scared BATES - finally he releases
him -

BATES

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"DEAD MAN'S TREASURE" - NEW PAGE

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60. CONTINUED.

60.

STEED

There already has.

BATES reacts - STEED gestures - turns to lead him through to:

61. INT. SIMULATOR ROOM. DAY.

61.

BENSTEAD is dead - CARL staring in at him, gun in hand - then he reacts as he hears STEED & BATES approaching - he turns - whirls away.

STEED & BATES enters shot. BATES gazes at BENSTEAD. Then slowly he turns to meet STEED's grim gaze.

62. INT. MAIN ROOM. DAY.

62.

ALEX

DEAD!?

CARL (Nervous)

DEAD.

ALEX does a double-take - whirls round on CARL.

CARL

I didn't touch him.

ALEX stares at him.

ALEX

But if you didn't ... and I didn't....

CARL

(nervously looks around)

Then who?!

CUT TO:

PENNY

PENNY

Isn't it time we were all away, darlings?! Where's dear Mr. Benstead.....

FULL OUT as she sees BATES & STEED enter.

PENNY

Ah, Bates. Do tell Mr. Benstead that we're ready and absolutely panting at the leash.

RECEIVED
MAY 10 1967
TELETYPE
UNIT

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"DEAD MAN'S TREASURE"

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62. CONTINUED.

STEED

(whispers)

Just as I said ... go ahead as
though nothing has happened.

BATES

(nods - then
announces)

Oh..ah...Mr. Benstead is feeling
a little unwell... he will be
watching the start from his
bedroom.

PENNY

(points at ceiling)

Mr. Benstead is ...?

BATES

(solemnly)

I sincerely hope so, Madam.
Your partners please...the rally
is about to commence.

ALEX is paired with a MR. BLSTON - CARL with MISS PEABODY.
MIKE grips EMMA's arm - she is lead away past STEED -
PENNY grips him.

CONT'D.....

62. CONTINUED:

PENNY

On the other hand there's some-
thing of Paul about you.

STEED

(blankly)

Paul?

PENNY

My SECOND fiancé. Poor love -
insisted on surveying mountains
by air. Popped up in his
helicopter - and then his whirly
things, whatever you call them,
bumped against a glacier....

STEED

(aghast)

Did he come down again?

PENNY

VERY rapidly.

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63. EXT. BENSTEAD'S HOUSE. DAY. (LOCATION) 1:10

The GUESTS starting to line up facing the long line of
cars. BATES finishes handing each pair a sealed
envelope - then returns to the steps of the house.

BATES

Your first clue is sealed into
the envelope. When I give the
signal - you will open and read
it - and then - off you go.

He picks up a large Union Jack.

INTERCUT - EMMA & MIKE - STEED & PENNY - ALEX & CARL
(each with a partner).

BATES

Remember. I'm the scrutineer -
I will be watching you....

Slight pause - then suddenly BATES brings down the
flag - and instantly:

MR. ELSTON starts to undo the envelope - but ALEX is
faster - he clobbers him with a single blow - grabs the
envelope - gets into his car.

MISS PEABODY has got into a car - and now smiles sexily
at CARL - but CARL looks towards ALEX - then slams the
car door in the startled MISS PEABODY's face - turns
and sprints along to ALEX's car.

EMMA - slides into PASSENGER seat - MIKE sets the car
speeding away.

PENNY fumbles her envelope and drops it - a small hiatus

64. INT. ALEX'S CAR. DAY. (MATTE) .4 64

ALEX driving fast - CARL reading the clue.

ALEX

What's the first clue?

65. INT. MIKE'S CAR. DAY. (MATTE) .4 65

EMMA reads clue to MIKE.

EMMA

"The value at Mithering".

66. INT. STEED'S CAR. DAY. (MATTE) .5 66

STEED & PENNY.

STEED

Mithering?

PENNY

That's what it says.

67. EXT. HOUSE & GROUNDS. DAY. (LOCATION) .25 67

As first MIKE's - then STEED's - then ALEX's car roars out through the gates.

ANOTHER ANGLE.

ON BATES still standing by the front door - he slowly lowers the flag - then, rather grimly he moves to climb into a Land Rover nearby - sets off in another direction - straight across the grounds of the house.

68. EXT. COUNTRY ROAD. DAY. (LOCATION) .12 68

HIGH SHOT - down to: MIKE's CAR - ALEX's - then STEED's - plus other cars - racing along a winding road.

69. EXT. COUNTRY ROAD. DAY. (LOCATION) .12 69

As cars go past - then - out from a nearby field bumps the Land Rover.

70. INT. LAND ROVER. DAY. .4 70

BATES, smiling gently to himself - follows the cars ahead.

71. EXT. COUNTRY ROAD. DAY. (LOCATION) .4 71

FAVOURING STEED'S CAR as it speeds up to CAMERA.

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DEAD END'S REASONS - NEW PAGE

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72. (cont'd).

PENNY

My fiance used to have a car like this.
(a thought - a sigh)
Poor Harold.

STEED

Harold!?

PENNY

My THIRD fiance. Divine man. Cross-Channel swimmer. Then one day he had this SUPER idea of swimming it both ways. 'Underwater.'
(sighs)

Poor Harold. He had simply NO sense of direction.

She puts her feet up on dashboard - mini-skirt reveals her legs - STEED is diverted - reacts - swings wheel and:

73. EXT. CART-TRACK. DAY. (LOC).

73.

STEED'S CAR swings off onto cart-track.

74. INT. STEED'S CAR. DAY. (MATE).

74.

PENNY looks questioningly. STEED 'covers' his error:

STEED

It's a short skirt ... I mean short cut!

75. EXT. COUNTRY ROAD. DAY. (LOC).

75.

CARL'S car takes a short cut.

76. INT. CARL'S CAR. DAY. (MATE).

76.

ALEX looks questioningly.

CARL

Short cut. Should put us about ten minutes ahead of the.....

He reacts to something ahead as:

77. EXT. COUNTRY ROAD. DAY. (LOC).

77.

CARL'S car pulls out onto another road - and finds STEED'S & MIKE'S CARS ahead.

78. INT. MIKE'S CAR. DAY. (MATE).

78.

EMMA glancing back. Then she looks at MIKE.

EMMA

So much for your short cut.

SCENES 72 - 80 - 31 - 82 - 83 - 84 - 85 DELETED.

77. INT. MIKE'S CAR. DAY. (MATTE) .5

77

MIKE swings wheel - EMMA reacts.

MIKE
(grins)
Short cut.

78. EXT. COUNTRY ROAD. DAY. (LOCATION) .4

78

MIKE's car swings into another cart track.

79. EXT. CART TRACK. DAY. (LOCATION) .8

79

ALEX's car bumps along - then reaches an exit to another road - his car swings out onto:

80. EXT. COUNTRY ROAD. DAY. (LOCATION) .4

80

ALEX car on the road again - heading for a bend.

81. INT. ALEX'S CAR. DAY. (MATTE) .5

81

ALEX grinning.

ALEX
That puts us a good ten minutes
ahead. We only have to....

His grin fades as:

82. EXT. COUNTRY ROAD. DAY. (LOCATION) .8

82

EYELINE FROM ALEX'S CAR - as it turns bend - and reveals - road ahead - two cart tracks lead onto it - and swinging from the cart tracks ahead of ALEX are STEED & MIKE'S CARS.

83. INT. ALEX'S CAR. DAY. (MATTE) .4

83

ALEX & CARL react.

84. INT. STEED'S CAR. DAY. (MATTE) .4

84

STEED glances back.

STEED
Someone's been cheating.

85. INT. MIKE'S CAR. DAY. (MATTE) .4

85

EMMA looking back.

EMMA
So much for your 'short cut'.

86. CONTINUED:

THEN PAN BACK TO REVEAL - BATES' LAND ROVER crossing a field nearby - it stops - and we ZOOM IN TOWARDS IT AND:

CUT TO:

BATES - impassive - gazing off through binoculars.

87. EXT. VILLAGE. DAY. (LOCATION) '14

OPEN CLOSE ON SIGN: 'MITHERING'.

PULL OUT - as CARS speed past it - and on into the tiny country village.

ANOTHER ANGLE.

In the village 'square' - STEED, MIKE'S & ALEX' cars stopped in the middle of the village.

88. INT. MIKE'S CAR. DAY. (STUDIO) '6

EMMA & MIKE looking around - and consulting the clue.

EMMA

The vaults at Mithering.

89. INT. STEED'S CAR. DAY. (STUDIO) '17

PENNY & STEED.

PENNY

The bank vaults, do you think...?
But the banks are closed. Now that wouldn't be a problem if we had dear Albert here....

STEED

(looking round)
Fiancé number....?

PENNY

Four. Or was it five? Anyway - Albert was always blowing things up - went all over the world just demolishing things.

90. INT. ALEX'S CAR. DAY. (STUDIO) '14

ALEX & CARL looking around.

ALEX

(examining clue)
It must mean something....

91. INT. MIKE'S CAR. DAY. (STUDIO) '6

EMMA reacts to something off.

92. INT. STEED'S CAR. DAY. (STUDIO) '12

9:

PENNY rattles on.

PENNY

The last thing he blew up was a bridge...only he was always so absent minded poor Albert - he set the charges and then....

STEED reacts to something off.

STEED

...forgot to get off!?

And he is moving to alight and:

93. EXT. VILLAGE. DAY. (LOCATION) '43

9:

EMMA rushing towards a building - STEED moving to follow.

EMMA, STEED - then ALEX run up to building - to stand underneath a swinging inn sign - it bears the name "THE VAULTS".

And painted on the other side of the sign is the next clue:

"SWINGINGDALE - GET A MOVE ON"!

EMMA, STEED & ALEX stare up at it - then ALEX turns, sprints away.

EMMA is next. STEED lingers to look longingly at sign: "FINEST ENGLISH ALE SOLD HERE".

Then he too turns back towards the car.

ANOTHER ANGLE. REVEALING that CARL's car is first away - swerving in such a way that MIKE's & STEED's cars are baulked - forced to mount pavement or similar - a delaying tactic. CARL's car speeds away - swerving through cars of other competitors just arriving.

94. INT. CARL'S CAR. DAY. (MATTE) '15

9:

CARL driving - ALEX alongside.

ALEX

We're ahead.

CARL

Now we have to make sure we stay ahead.

ALEX

I'll make sure.

He turns - leans over into back seat - produces some rollers - covered on all sides with long, wicked

95. EXT. COUNTRY ROAD. DAY. (LOCATION) 16 95

CARL'S CAR speeds around a bend - coming out onto a fast stretch of road.

96. INT. CARL'S CAR. DAY. (MATTE) 16 96

ALEX leans out of window - holding the spiked devices -

ALEX
Bombs away!

He drops the spiked devices out of window.

97. EXT. COUNTRY ROAD. DAY. (LOCATION) 16 97

CARL'S CAR speeds out of shot - leaving the road littered with the wicked looking spiked devices.

98. EXT. COUNTRY ROAD. DAY. (LOCATION) 16 98

MIKE'S car speeds up to the bend preceding the fast road - takes it at speed - then:

99. INT. MIKE'S CAR. DAY. (MATTE) 16 99

MIKE & EMMA.

EMMA
(reacts)
Look out!

MIKE swings the wheel.

100. EXT. FAST ROAD. DAY. (LOCATION) 16 100

MIKE'S car hurtles up to spiked area - swerves up onto grass verge - narrowly avoids spikes - regains the road - speeds on.

101. INT. MIKE'S CAR. DAY. (MATTE) 16 101

EMMA gazing back - MIKE driving hard.

MIKE
Lucky.
(She looks
questioningly)
We missed them - doubt if anyone
else will.

EMMA is thinking of STEED.

EMMA
(troubled)
Yes.

103. INT. STEED'S CAR. DAY. (MATTE) .4 103
STEED & PENNY - as he reacts to:
104. EXT. FAST ROAD. DAY. (LOCATION) .4 104
EYELINE AS FROM STEED'S CAR - to the spikes on the road ahead.
105. INT. STEED'S CAR. DAY. (MATTE) .5 105
STEED swings wheel - and hits brakes.
106. EXT. FAST ROAD. DAY. (LOCATION) .4 106
STEED's car swerves towards verge and a large tree.
107. INT. STEED'S CAR. DAY. (MATTE) .4 107
PENNY covers her face - expecting the worst - terrific sound of skidding.
108. EXT. FAST ROAD. DAY. (LOCATION) .3 108
STEED's car must hit the tree it seems.
109. INT. STEED'S CAR. DAY. .4 109
STEED wrestles the wheel - the car eventually stops - and PENNY uncovers her face - looks at:
110. EXT. FAST ROAD. DAY. (LOCATION) '3 110
STEED's car has skidded to a halt inches from the tree.
111. INT. STEED'S CAR. DAY. (STUDIO) '13 111

PENNY

That reminded me of a bobsleigh run I did with Charles ...

(quickly as STEED makes to talk)

My fifth. I was thrown clear - but poor Charles - well, he really SHOULD have been wearing a crash-helmet, don't you think?

But STEED is looking back as:

112. EXT. FAST ROAD. DAY. (LOCATION) .12 112
As another car screams around the corner - hits the spikes - bucks and skids away alarmingly.

113. CONTINUED:

113.

PENNY

I say - someone is awfully keen
on winning, aren't they?

HOLD THEM.

FADE OUT:

COMMERCIAL BREAK

FADE IN:

114. EXT. COUNTRY ROAD. DAY. (LOCATION) 10

114.

ALEX's car speeds PAST CAMERA and a side turning -
and then MIKE's car speeds up - and slews into and
away up the side turning.

115. INT. MIKE'S CAR. DAY. (MATTE) 8

115.

EMMA bouncing around in the car - MIKE driving hard.

EMMA

Another short cut?

MIKE

(grins)

This one's more reliable. It
should ...

(swings the wheel)

... put us ...

116. EXT. COUNTRY CROSS ROADS. DAY. (LOCATION) 8

116.

As MIKE's car draws up at a small cross roads - clearly
signposted to "SWINGINGDALE".

MIKE (OVER)

... about five minutes ahead of
anyone else.

117. INT. MIKE'S CAR. DAY. (MATTE) 8

117.

MIKE smiles at EMMA.

MIKE

Maybe more if we play our cards
right.

He grins again engagingly - then alights from the car.

EMMA watches as:

119. INT. MIKE'S CAR. DAY. (STUDIO) .8

119

MIKE looks at EMMA.

MIKE

By hook - or by crook you said?

He guns the car and:

120. EXT. COUNTRY CROSS ROADS. DAY. (LOCATION) .10

120

As MIKE's car recedes up the right road - leaving the signpost pointing the wrong way.

HOLD THIS - then PAN AWAY TO PICK UP first the sound - then the sight of ALEX's car approaching.

121. INT. ALEX'S CAR. DAY. (MATTE) .8

121

ALEX driving hard - CARL gazing back.

ALEX

Anything?

CARL

(shakes head)

Not a thing.

ALEX

Then we're still ahead.

CARL looks off - reacts.

CARL

Hold it!

ALEX hits the brakes.

122. EXT. COUNTRY CROSS ROADS. DAY. (LOCATION) .30

122

ALEX's car stops by signpost - CARL jumps out of the car - moves to turn the signpost back the right way.

Then CARL returns to the car - grins happily at ALEX - climbs in- they drive off - along the wrong road - the signpost is now back to normal - pointing the right way.

HOLD ALEX's car receding up wrong road - then PAN BACK to PICK UP STEED's car approaching - it swings off along the signposted right road.

123. EXT. COUNTRY ROAD. DAY. (LOCATION) .10

123

CLOSE ON ANOTHER SIGNPOST - pointing back to "SWINGING-DALE". PULL OUT to REVEAL ALEX's car heading in the wrong direction - halting by the signpost pointing back along the way they have come.

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124. CONTINUED:

124.

ALEX

Fool!

CARL

S...Somebody must have altered
that sign before we arrived ...
somebody cheated!

He starts to reverse the car.

CARL

Can I help it if someone behaved
dishonestly!?

ALEX

They're ahead of us now.

CARL

Well - perhaps if we take that
road there ...

ALEX

No - we'll have to chance it
across country.

He guns the car.

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

125.

ALEX's car sets off across fields.

ALEX'S VOICE (off - over)

Fool! Cretin!

126. EXT. VILLAGE. DAY. (LOCATION) .||

126.

OPEN 'ON SIGN: "SWINGINGDALE WELCOMES YOU".

PULL OUT TO REVEAL MIKE's car entering the little village
and stopping.

127. INT. MIKE'S CAR. DAY. (MATTE) -10

127

MIKE & EMMA.

MIKE

Well - this is Swingingdale.

EMMA

NOT very swinging. ✓

MIKE

'Get a move on' - that's what the
clue said.

EMMA

(thoughtful)

128. EXT. VILLAGE. DAY. (LOCATION) .8

EMMA'S POV - the sleepy little English village - then suddenly she sees - nearby a removal van clearly marked "REMOVALS".

129. INT. MIKE'S CAR. DAY. (MATTE) .6

EMMA & MIKE react - he sets the car moving to: ✓

130. EXT. VILLAGE. DAY. (LOCATION) .35

MIKE'S CAR drives up to removal van - EMMA hops out - moves to rear of van - undoes tailboard - it crashes down to reveal the next clue painted on tailboard in white paint: "THE VILLAGE OF GALDING - MR. SMITH'S HAMMER".

EMMA stares at it - then jumps back into the car - just as:

CARL'S CAR comes speeding in from one direction. ✓

STEED'S CAR comes speeding in from opposite direction.
They narrowly avoid colliding - stop by removal van.
MIKE & EMMA are already speeding away. CARL leans out of car to look at clue. PENNY leans out of other car.

131. INT. CARL'S CAR. DAY. (MATTE) .4

CARL pulls head back into car.

CARL
Galding! The village of Galding!

132. EXT. VILLAGE. DAY. (LOCATION) .14

MIKE'S CAR seen speeding away - then CARL'S CAR turning to follow - then STEED'S CAR - establishing that all are pretty close.

HOLD & PAN WITH STEED'S CAR and:

133. INT. STEED'S CAR. DAY. (MATTE) .33

STEED & PENNY.

PENNY
(bouncing about)
Yes - I've always been FASCINATED by men of action. Men who get up and go....

STEED
It sounds as though most of them got up and went.

133. CONTINUED:

133

STEED

Did he?

PENNY

Oh, he broke it all right - but unfortunately...his neck as well.

STEED reacts.

PENNY

'Mr. Smith's hammer' - what do you think it means?

STEED

In the village of Galding. Well - Smith and hammer - what do they conjure up?

PENNY

A...A...
(brightly)
A blacksmith's!

134. EXT. BLACKSMITH'S DAY. (LOCATION) 10

134

As ALEX's car stops - ALEX & CARL alight and enter:

135. INT. BLACKSMITH'S. DAY. 15

135

Full of smith's bric-a-brac.

ALEX & CARL appear - look around - see a line of rusty old sledge hammers - turn them over and find that on the head of each one a word is painted - once all are turned over - the words read: "BARRELS - OF - FUN - AT - TREETOP - FARM".

CARL reads it - eagerly turns.

CARL

Right...!

He starts to move - but ALEX restrains him.

CARL

But Mrs. Peel's ahead of us...

ALEX is gazing off through cracks in shuttered window.

ALEX

And Steed's right behind us.

136. EXT. BLACKSMITH'S. DAY. (LOCATION) 14

136

137. CONTINUED:

13

ALEX

We can at least narrow down the competition.

CARL realises - then he nods - he too draws his gun - they wait.

138. EXT. BLACKSMITH'S. DAY. (LOCATION) .13

13

STEED jumps from the car - hurries towards the smithy - PENNY is slower in following him.

STEED strides towards the building - en route he passes ALEX's car.

PENNY is behind him - she pauses as she looks thoughtfully at ALEX's car.

139. INT. SMITHY. DAY. 1.00

13

STEED strides in - and instantly:

ALEX steps out of the shadows - presses a gun into his back.

ALEX

Hold it right there.

STEED makes to turn - but ALEX jams the gun harder against him.

ALEX

Not a word.

He hustles STEED over to a nearby shadowy area - then glances towards CARL.

PENNY (OFF)

Steed ...?

ALEX nods - CARL moves into position near the door.

Slight pause - then PENNY strides in through the doorway, holding a horseshoe and saying:

PENNY

Look what I found, Steed ... It's ...
(trails off as she sees
the situation)

...supposed ... to ... be ... lucky ...

CARL moves to grab her - but PENNY is faster - she swings the horseshoe - clobbers CARL under the jaw with it - he staggers back.

ALEX is diverted and instantly STEED shows the gun

139. CONTINUED:

13

CARL is recovering - grabs for his gun - but STEED is faster - he kicks it away - STEED moves in - ALEX is struggling under the harness - STEED moves in on CARL - but CARL snatches up a huge hammer and wields it wickedly - he aims several smashes at STEED and narrowly misses.

PENNY watches the whole fight with bated breath.

STEED & CARL circle each other - then suddenly ALEX, still in the harness, kicks out, half-trips STEED - who falls near the big old bellows - CARL moves in - hammer held high - and STEED suddenly operates the bellows - they blow a huge cloud of ancient dust at CARL - who chokes, drops the hammer - claws at his eyes.

STEED - pushes ALEX aside - grabs up the gun - has the ascendancy - when:

PENNY - aims at CARL with a horseshoe - and accidentally clobbers STEED.

STEED sinks back dazed.

ALEX grabs hold of CARL.

ALEX

Come on!

They shoulder PENNY aside - run out - slamming the door behind them.

140. EXT. BLACKSMITH'S. DAY. (LOCATION) 12

14

ALEX (still trying to get the harness off) and CARL - drop a bar into place in the door - locking it from outside - then they run to their car and start to drive off.

141. INT. SMITHY. DAY. 45

14

STEED groans, rubs his head - climbs to his feet - and finds PENNY holding the offending horseshoe.

PENNY

It is ... supposed to be lucky.

STEED tosses the horseshoe away - then reacts to the sound of ALEX's car speeding away - then starts to batter down the door.

STEED

(lots of exertion)
Have to stop them ... get ahead
of them ... if they reach the
treasure first ...

PENNY

141. CONTINUED:

14

He stops - double-takes.

STEED

You what!?

PENNY

Well, it isn't exactly that I wanted to cheat - although a thousand guineas would buy a lot of hats - but I am SO used to giving sugar lumps to horses - and cars ARE sort of horses, aren't they? And when I saw that lonely little car standing there sugarless, I just naturally ...

STEED

Come on ...

STEED has already got hold of her hand - and is tugging her away:

HOLD ON line of hammers spelling out message.

142. EXT. COUNTRY ROAD. DAY. (LOCATION) . 6

142

STEED's car speeds around a curve.

143. INT. STEED'S CAR. DAY. (MATTE) . 4

143

STEED & PENNY - as STEED turns a corner - he reacts:

144. EXT. COUNTRY ROAD. DAY. (LOCATION) . 6

144

STEED'S EYELINE AHEAD TO:

ALEX's car stalled in the centre of the road - ALEX & CARL bend over the open bonnet and the engine.

145. INT. STEED'S CAR. DAY. (MATTE) . 4

145

STEED grins - speeds up.

146. EXT. COUNTRY ROAD. DAY. (LOCATION) . 6

146

CARL & ALEX react as they hear STEED's car rushing at them.

147. INT. STEED'S CAR. DAY. (MATTE) . 4

147

STEED grinning hugely as:

148. EXT. COUNTRY ROAD. DAY. (LOCATION) . 8

148

148. CONTINUED:

148

ANOTHER ANGLE - the aftermath - ALEX sprawled in the road - very dusty - CARL raises himself from the ditch, coated in mud.

149. INT. STEED'S CAR. DAY. (MATTE) .15

149

STEED grins as he glances back - then - to PENNY.

STEED

That's put paid to the opposition -
(beams)

From here on, it's plain sailing ...

PENNY

Penny Playne sailing?

They smile - and then: we hear shot - crash of glass.

ANOTHER ANGLE. The windscreen of STEED's car has become opaque with shatter lines - someone has shot at them.

STEED struggles with the wheel of the car.

150. EXT. COUNTRY ROAD. DAY. (LOCATION) .8

150

STEED's car eventually slows to a stop.

151. INT. STEED'S CAR. DAY. (STUDIO) .8

151

STEED rises up in his seat to inspect the damage to his windscreen - then he meets PENNY's eye.

PENNY

I thought ... I thought you'd put paid to the opposition.

152. EXT. COUNTRY ROAD. DAY. (LOCATION) .6

152

As STEED & PENNY examine the damage.

NOW WHIP PAN AWAY TO:

153. EXT. HIGH VANTAGE. DAY. (LOCATION) .8

153

The Land Rover is parked in a field - and standing up in it - binoculars to his eyes - looking very much like Rommel - is BATES - he gazes off for a moment - then lowers his glasses - his face is inscrutable.

154. EXT. WOODLAND. DAY. (LOCATION) .20

154

EMMA stands near MIKE's car - she reacts - turns as bushes rustle - MIKE returns to the car.

MIKE

There's a farm all right - bottom of the hill - just the other side

154. CONTINUED:

1

MIKE

(grins - shakes head)

Not a thing in sight - we're way
out ahead of the field ... and
all on our own.

EMMA reacts - then they are in the car - and MIKE sets
it moving.

155. EXT. TREE TOP FARM. DAY. (LOCATION) 18

1

CLOSE ON A VERY FADED SIGN SWINGING - it reads: "TREE
TOP FARM"

PULL OUT as MIKE's car enters the yardway - we see that
the farm is tumble-down and derelict - or at least
deserted and in bad repair.

MIKE & EMMA alight - and move to enter:

156. INT. FARM. DAY. 25

1

A main room - rooms off (with restricted eyelines) in
to them.

MIKE & EMMA enter from elsewhere in farm building - stop -
react to:

The area is full of dust and cobwebs - and has obviously,
long ago, been used as a storehouse for barrels of
country wine or beer - the area is full of them.

EMMA & MIKE exchange a look.

EMMA

Tree Top Farm ...

MIKE

Barrels of fun!

Then they are galvanized into action.

MIKE

I'll start here - you try the
other rooms ...

EMMA nods - exits through door into another room -
HOLD ON MIKE - as he starts to attack the barrels -
searching for the clue.

157. EXT. TREE TOP FARM. DAY. (LOCATION) 22

1

PICK UP FEET moving in - the nose of a shotgun hanging
INTO SHOT - feet move towards the farm - PULL OUT & PAN
UP to REVEAL a grim faced BATES moving in.

159. INT. STORE ROOM. DAY. 15

Elsewhere in the building - EMMA chokes with dust as she turns over barrel after barrel - continues searching.

160. INT. FARM. DAY. 3

MIKE - searches on.

161. EXT. FARM. DAY. (LOCATION) 8

BATES reaches the door - touches it to enter - the door creaks a fraction.

162. INT. FARM. DAY. 15

MIKE, his back to door, stiffens as he hears the creak - then, he pretends to continue searching.

PULL OUT SLIGHTLY to REVEAL BATES' FEET advancing on him - HOLD THIS a moment - then suddenly MIKE swings round - confronts BATES, who holds the gun - BATES jerks the gun up as MIKE plunges in - and at this moment:

163. INT. STORE ROOM. DAY. 35

EMMA searching - reacts as she hears a faint crash and clatter elsewhere in the house - she stops - listens - but hears nothing more - so continues searching.

She has exhausted all the barrels now - is about to turn away - but then her eyes are caught by:

An old fireplace is still in the room - and, in the shadows over the fireplace there still hangs a rusted shotgun - its stock is almost rotted away.

EMMA stares at it - then gets an idea - takes it down - examines it.

EMMA
(whispers)
Barrels of fun ...

And as she says this - she examines the barrels of the shotgun - and sure enough, she draws out of one barrel a thin tube of paper - she unfolds it - and reads the final clue: "BACK AT MY PLACE - WHAT A SHOCKING PLACE TO HIDE THE TREASURE!"

EMMA regards this - then smiles - tosses aside the shotgun, and, clue in hand, she hurries to the door.

EMMA
(calls)
Mike!

164. INT. FARM. DAY. 53

CLOSE ON MIKE - just rising INTO SHOT, dusting off his hands - reacting to:

EMMA (OFF)

Mike ... !

PULL OUT as he turns - EMMA enters the room.

MIKE

(smiles)

Had some luck ... ?

EMMA

(nods)

In the store room - I was snooping around and ... I found ...

EMMA falters -

ANOTHER ANGLE as she sees: behind the smiling MIKE - she can just see BATES' feet projecting from behind some barrels. EMMA's hand closes around the clue she holds.

MIKE

You found?

EMMA

(hastily covers up)

A ... a barrel ... there's something painted on the bottom of it - the clue I think - but it was too heavy for me to shift - couldn't move it ... perhaps you ... ?

MIKE

(nods and smiles)

Right ...

He is moving to the door.

EMMA

You can't miss it ... the barrel nearest the window.

MIKE nods - and exits.

Instantly - EMMA moves to where BATES lies behind the barrels.

Quickly she crouches beside him - cradles his head - BATES moans slightly - his eyes flicker open.

EMMA

(gently)

Bates ... are you all right ... ?

BATES

Oh, Miss ... I ... I think so ...

164. CONTINUED:

BATES

Mike Coborne, Miss ... he's an
imposter ... you ... you must stop
him getting the treasure ... you ...
must ...

He grips EMMA urgently.

EMMA

Sure you're all right?

(BATES nods)

Then don't worry - I'll stop him!

And with this, she smiles - turns - exits from the farm
to:

165. EXT. FARM. DAY. (LOCATION) .15

As EMMA runs to MIKE's car - looks around - then gets
in - glances back at the silent farmhouse - and then
she guns the car away.

166. INT. MIKE'S CAR. DAY. (MATTE) .6

EMMA alone - driving - smiling at how she has outwitted
Mike - how she has left him behind.

167. EXT. COUNTRY ROAD. DAY. (LOCATION) .6

MIKE's car speeds around a bend - then out onto a fast
stretch and away.

168. EXT. FARM. DAY. (LOCATION) .11

Deserted for a moment - then STEED's car races INTO
SHOT - stops - STEED & PENNY alight and move towards
farm.

STEED reacts - then they are entering:

169. INT. FARM. DAY. .17

STEED & PENNY enter - pause - look around - then they
hear a clatter behind them - they swing round - just
in time to see:

BATES climbing to his feet from behind the barrels -
he clutches the shotgun.

STEED does not wait for explanations - he charges in -
knocks BATES back and down against the barrels again.

STEED

(hard)

Right, Bates - start talking!

170. EXT. BENSTEAD'S HOUSE. DAY. (LOCATION) .4 170
PICK UP MIKE'S car speeding towards the big gates.

171. INT. MIKE'S CAR. DAY. (MATTE) .14 171
EMMA swings the wheel.

172. EXT. BENSTEAD'S HOUSE. DAY. (LOCATION) .4 172
As MIKE'S car swings in through the gates - heads up to the house.

173. INT. FARM. DAY. .13 173
STEED & PENNY & BATES.

BATES

... Then I saw Corborne shoot at you, sir ... and I followed him here ... that's when he attacked me ... then Mrs. Peel arrived and ...

STEED

(interjects)
Where is she now?
(BATES stares at him)
Mrs. Peel - where is she?!

BATES

She drove back towards the house, sir ...

174. INT. MIKE'S CAR. DAY. (MATTE) .15 174

As EMMA stops it outside the house - pulls on the handbrake - is about to alight - when suddenly a gun is pressed against her neck.

MIKE rises up from where he has been hiding in the rear seat.

MIKE

Nice bit of driving, Mrs. Peel.
Now - lead me to the treasure!

HOLD THEM.

FADE OUT:

COMMERCIAL BREAK

FADE IN:

176. INT. STEED'S CAR. DAY. (MATTE) 1/1

176

STEED driving furiously - PENNY swaying from side to side, clinging on, but enjoying the ride.

PENNY

You're such a SPLENDID driver - almost as good as Edward.

STEED

Another fiancé?

PENNY

(sadly)

He went off on safari - determined to bag a rhinoceros ...

(A pause)

.. It bagged him!

STEED swings the wheel, as he reacts to this.

177. INT. SIMULATOR ROOM. DAY. 40

177

CLOSE UP - HANDCUFFS as one is snapped onto the steering wheel of the racing car - PULL OUT to REVEAL that the other cuff is around EMMA's wrist - she is now handcuffed into the simulator racing car.

PULL OUT to REVEAL MIKE, gun in hand, looming over her.

MIKE

You are being stubborn, Mrs. Peel - that's unfortunate - you see, I don't have much time - no time for finesse - for gentle persuasion ...

He moves to operate the master switchboard - the 'track' on screen starts rolling.

MIKE

The final clue, Mrs. Peel. You will tell me the final clue ...

EMMA stares at him - forgetting the 'track' - she runs off the road - reacts as she receives an electric shock.

MIKE

Better concentrate on the road, Mrs. Peel ...

EMMA receives another shock - grabs the wheel - starts driving.

MIKE

Just a mild shock at the moment - nothing to worry about ...

EMMA is now driving hard.

MIKE

... shall we?

6.6.67.

"DEAD MAN'S MEASURE" - NEW PAGE

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177. CONTINUED:

As he says this - he opens the door to the corridor -
and pushes open the switch room door. 177.

178. INT. SWITCH ROOM. DAY 178.

As MIKE leans in and pushes the voltage lever about
half-way.

179. INT. SIMULATOR ROOM. DAY 179.

EMMA driving furiously. MIKE leans back in the door.

MIKE

The next shock won't be so
pleasant...

EMMA screams around a corner - reaches the apex and:

180. INT. STEED'S CAR. DAY. (MATTE) 180.

STEED completes the action - screams around a corner.

PENNY clings on - then glances behind - reacts.

PENNY looks at STEED.

PENNY

I hate to tell you ... but that
opposition you 'lost'?

STEED reacts - looks at her - then in his rear view
mirror.

SCENES 181 - 182 DELETED.

183. EXT. COUNTRY ROAD. DAY 183.

CLOSE PANNING SHOT - ALEX & CARL in their car in hot
pursuit.

184. INT. STEED'S CAR. DAY. (MATTE) 184.

STEED drives furiously along winding road.

185. INT. SIMULATOR ROOM. DAY. 185.

EMMA driving through series of bends.

EMMA

I keep telling you - there's
nothing here to interest you!

185. CONTINUED:

185

MIKE

Oh, come on, Mrs. Peel ... I'm a free-lance ... no loyalties ... sell to the highest bidder. I keep my ear to the ground, and my eyes open ... and when you and Steed go on a treasure hunt - and two members of the opposition tailing you ... There's got to be something in it for me.

EMMA drives furiously - makes a mistake - arches to the electric shock - drives on.

MIKE snarls as he leans close in on switchboard - pushes the speedo up to 70.

MIKE

The final clue, Mrs. Peel. What is it?

EMMA drives on.

186. INT. STEED'S CAR. DAY. (MATTE) 5

186

STEED drives on. PENNY glances anxiously back.

PENNY

They're gaining.

187. EXT. COUNTRY ROAD. DAY. (LOCATION) 8

187

STEED - then CARL's car speeds up to CAMERA - PAN WITH CARL'S CAR.

188. INT. CARL'S CAR. DAY. (MATTE) 6

188

CARL driving hard - ALEX draws his gun at the ready -

ALEX

Edge up alongside.

189. EXT. COUNTRY ROAD. DAY. (LOCATION) 6

189

CARL's car pulls out - starts to draw level with STEED's car.

190. INT. STEED'S CAR. DAY. (MATTE) 6

190

STEED driving hard - his speedo shows '70'.

191. INT. SIMULATOR ROOM. DAY. 7

191

SPEEDO SHOWS '70'. PULL OUT - MIKE has just pushed

191. CONTINUED:

19

MIKE

Talk!

EMMA

(breathlessly)

What about? The weather? The government? The state of the nation?

MIKE

You haven't had enough yet - not nearly enough.

He slams the speedo over to '90' - EMMA drives furiously.

192. INT. STEED'S CAR. DAY. (MATTE) .4

19

STEED drives furiously.

193. INT. CARL'S CAR. DAY. (MATTE) .4

19

CARL drives furiously.

194. EXT. COUNTRY ROAD. DAY. (LOCATION) .8

19

STEED'S & CARL'S CARS speeding along - ALEX almost alongside now.

195. INT. CARL'S CAR. NIGHT. (MATTE) .4

19

ALEX starts to aim the gun at:

196. INT. STEED'S CAR. DAY. (MATTE) .4

19

STEED & PENNY gaze off in alarm at:

197. INT. CARL'S CAR. DAY. (MATTE) .4

19

ALEX aims the gun and:

198. INT. STEED'S CAR. DAY. (MATTE) .4

19

STEED swings the wheel.

199. EXT. COUNTRY ROAD. DAY. (LOCATION) .L

19

STEED'S car swerves - CARL'S car then swings in towards it.

200. INT. CARL'S CAR. DAY. (MATTE) .10

20

201. EXT. COUNTRY ROAD. DAY. (LOCATION) .4 20

As CARL's car - spins aside, skidding off the road towards a five bar gate.

202. INT. CARL'S CAR. DAY. (MATTE) .6 20

CARL slumps against wheel. ALEX realises they are going to crash - at the last moment he covers his face.

203. INT. STEED'S CAR. DAY. (MATTE) .8 20

STEED & PENNY reacting to crash (off) - they wince to the rending SOUND OF CRASH O.S. STEED stops car.

204. EXT. COUNTRY ROAD. DAY. (LOCATION) .10 20

CLOSE ON FIVE BAR GATE - shattered now - PAN ON TO PICK UP CARL's car having come to a dead halt against a tree.

205. INT. STEED'S CAR. DAY. (STUDIO) .4 20

STEED & PENNY watching.

206. INT. CARL'S CAR. DAY. (MATTE) .6 20

CARL has been thrown forward and now lies still - crumpled in the car. ALEX lies half out of car.

207. EXT. COUNTRY ROAD. DAY. (LOCATION) .8 20

STEED'S POV - moving away from the scene of the crash - CARL's car still against a tree - steam pouring out from under the bonnet. ALEX lies still - half out of car.

208. INT. STEED'S CAR. DAY. (MATTE) .8 20

STEED faces the front again - starts to drive hard again.

PENNY

Just for the teeniest moment I was worried about you then ...
(smiles)

Then I realised I wasn't engaged to you!

STEED reacts - drives on.

209. INT. SIMULATOR ROOM. DAY. .15 20

CLOSE ON EMMA - driving at a terrific pace - she

209. CONTINUED:

PULL OUT to REVEAL the hard face of MIKE - he is tense - his face is beaded with perspiration now.

MIKE
Where is it!?

EMMA drives on - suddenly a very angry MIKE whirls away to the door to corridor.

MIKE
My patience is wearing thin,
Mrs. Peel ...

He enters.

210. INT. SWITCH ROOM. DAY. 4

CLOSE UP. As MIKE pushes the voltage switch full over.

CUT TO:

211. INT. STEED'S CAR. DAY. (MATTE) 6

CLOSE UP. As STEED'S HAND changes gear. PULL OUT to REVEAL STEED driving hard.

212. INT. SIMULATOR ROOM. DAY. 25

EMMA driving hard. PULLING OUT to REVEAL MIKE.

MIKE
It's all or nothing now ...

EMMA
(breathless)
It'll be nothing if you kill me ...

MIKE
I'm a gambler - I play the long
odds ...

He pushes the speedo over to register '100'. The 'track' speeds up.

MIKE
How about you!?

He moves to stand very close.

MIKE
No room for error now - You can't
afford one slip ... one mistake ...

EMMA drives on.

MIKE
Tell me where it is! Now - before
it's too late! Save yourself ...
just tell me where I can find

213. EXT. BENSTEAD'S HOUSE. DAY. (LOCATION) '13 21

STEED's car swings into the drive - up to the house - and STEED is out and running towards the house almost before it has stopped. PENNY starts to follow.

214. INT. SIMULATOR ROOM. DAY. '18 21

CLOSE ON SPEEDO - quivering at '120'.

EMMA driving furiously. MIKE bending over her.

MIKE
(urging her)
Mrs. Peel ... !

He gets no further - for behind him the door crashes open - STEED appears.

EMMA - is almost diverted - she glances towards STEED, reacts with relief - almost goes off the 'track' - and has to hastily regain control.

MIKE - reacts to STEED - starts to tug out a gun.

STEED is faster - he charges in - collides with MIKE - and both disappear into the corridor.

EMMA remains, still driving for her life - listening anxiously to the sounds of the fight (o.s.) in the corridor.

215. INT. CORRIDOR. DAY. '15 21

TIGHT SHOT - as STEED forces MIKE to drop the gun - kicks it away - up the length of the corridor - MIKE whirls away - chases up the corridor - bends down to pick up the gun - and STEED neatly kicks him up the backside!

MIKE crashes forward - through the study door and into the study.

216. INT. MAIN ROOM. DAY. '10 21

STEED plunges in - just as MIKE snatches up a large object and starts to use it as a club. STEED grapples him - they fall against motor horns.

217. INT. SIMULATOR ROOM. DAY. '12 21

EMMA reacts to blast of motor horns - still drives furiously - still wondering what is happening out there.

Then:

PENNY (OFF)

217. CONTINUED:

EMMA looks - reacts to - a smiling PENNY in the room - EMMA almost goes off the track - regains control.

There is another blast of horns off screen.

218. INT. MAIN ROOM. DAY. 110

STEED & MIKE - MIKE now holds a wheel hub hammer - smashes at STEED with it - things look bad for STEED - STEED warily steps away - but MIKE circles him - waiting for the right moment.

219. INT. SIMULATOR ROOM. DAY. 125

PENNY is messing about with the switches controlling the screen - pulling this one and that.

PENNY

It's no good - I can't see how to stop it ...

EMMA

(desperately)

Keep trying!

PENNY

Oh - what about this one!?

She turns a switch - they react with relief as the 'track' starts to slow - EMMA starts to relax - but then - suddenly the whole 'track' starts to move in reverse. PENNY reacts - tries other switches desperately - but no avail - EMMA is now driving at 100 m.p.h. in reverse!

220. INT. MAIN ROOM. DAY. 144

MIKE & STEED - as MIKE comes in for the coup - slams down hammer - misses - but his movement has taken him near to the car boot (trunk) desk - STEED acts fast - slams the lid down on MIKE's hand - MIKE yells - his hand trapped in the 'desk'.

STEED

Sorry, old boy.

And he releases the lid - flips it up sharply - it slams MIKE under the chin. MIKE's eyes glaze - he starts to fall.

221. INT. SIMULATOR ROOM. DAY. 155

EMMA - driving for her life backwards.

PENNY still trying to operate the switch-board.

221. CONTINUED:

EMMA cannot believe his casual attitude.

EMMA
(driving
desperately)
Steed ... Steed!

He strolls closer - still frowning at the bottle.

EMMA
Steed! The voltage control ...

She goes off the 'road' - stiffens as the bell rings - she awaits the fatal shock - but it does not come.

STEED
(casually)
I disconnected it.

He now moves to the master switch - presses a button - the screen starts to stop.

EMMA relaxes - glares at STEED for having put her through that last moment. But he quickly moves to her, popping the Champagne cork.

STEED
It's the custom I think ...

He picks up a trophy cup nearby.

STEED
... a drink for the glorious victors.

He starts to pour drink. Hands the trophy to EMMA.

PENNY
What about the treasure?

STEED & EMMA react - they had forgotten.

EMMA
"What a shocking place to hide the treasure."

STEED looks blank.

EMMA
That was the last clue ...

STEED
What a shocking pl...

He beams - moves to lift EMMA up in the car racing seat - lifts the seat - produces small treasure chest from recess below - opens it - shakes out - a flutter of bank-notes - and then: the steel box.

15.6.67.

'DEAD MAN'S TREASURE'

SPYLISED CLOSER.

INT. STEED'S APARTMENT. NIGHT.

OPEN CLOSE ON DOOR. We hear a knock - pause - then door opens - EMMA enters, wearing evening wear. She looks around.

EMMA

Steed.....? St.....

She is out short as, from kitchen (or upstairs, or some other room) - she hears the SOUND OF A RACING CAR STARTING UP, GOING THROUGH RAPID GEAR CHANGES, ETC.

Astonished, wary - EMMA moves towards the SOUND.

EMMA

Steed.....?

Then she reacts as STEED appears, wearing dinner suit (sans jacket at the moment) - holding an electric shaver - from which comes the RACING CAR SOUND. He snaps it off - SOUND dies away - then he meets EMMA'S astonished gaze.

STEED

Latest thing. Exceptionally powerful motor.

(demonstrates on his chin)

Fast down the straights. Nippy around the curves. Four forward speeds and reverse.

EMMA

Reverse!? What on earth does reverse do!?

STEED (reacts)

Hadn't thought about it.

Puts the bristles back d'you think?

He toys with the shaver - but EMMA firmly takes it from him - switches it off.

EMMA

It's running hot - better be careful - I'd hate to see your shin burst into flames!

(whirls away)

Now then - where's the party?

STEED grins as he starts to pull on his dinner jacket.

STEED

At your place.

EMMA reacts.

STEED

The party comes to you - remember?
Smuggled the stuff in earlier on.
Four magnums of the best bubbly
ready to go.

15.6.57.

'DEAD MAN'S TREASURE'

Cont'd....

He stops as he sees EMMA'S aghast face.

STEED
What's wrong?

EMMA
Why didn't you tell me!?

STEED
And spoil the surprise?
Mrs. Peel....what IS the matter?

EMMA
The matter is.....I lent my
place to a girl friend.. .
(regards STEED)
She's throwing a party.
(STEED stares at her)
I told her to use whatever
she found in the flat.

STEED
Oh.

EMMA
(meaningly)
I told her to eat whatever food -
drink whatever drink she found.

STEED
(weakly)
Oh.

He sits down. EMMA sits down beside him. A tragic pause.

EMMA
(finally)
Whitstable oysters?

STEED (nods)
The plumpest available.

EMMA
And the Champagne? It wasn't....?

STEED (nods)
It was.

EMMA
The last of your '33'?

STEED glumly nods - then reacts - springs to his feet.

STEED
Not quite the last. Kept one against
emergencies.

EMMA smiles as she extends her glass.

EMMA
That I like about you, Steed.....

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221. CONTINUED:

22

STEED
Finder's keepers.

PENNY
Goody!

They react, turn to see that PENNY is scooping up the thousand guineas from the floor.

HOLD THEM.

FADE OUT:

COMMERCIAL BREAK

FADE IN:

222. INT. STEED'S APARTMENT. DAY. 1.00

22:

Stylised closer.

FADE OUT:

END CREDIT TITLES

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