



REEL ONE

MAIN TITLES

INT. SCULLERY

MAN'S hand starts to cut out  
EMMA'S photograph from book  
and then proceeds to cut photo  
up into small pieces.

EPISODE TITLE SUPERIMPOSED.

THE AVENGERS I.D. CARD

COMMENTATOR:

Tonight's episode of THE AVENGERS  
is brought to you by:

COMMERCIAL BREAK:

INT./EXT. STEED'S APARTMENT

STEED falls down stairs,  
EMMA breaks glass in door.

STEED:

Mrs. Peel, you're needed.

INT. STEED'S APARTMENT

EMMA:

How are you feeling now?

STEED:

Much better thank you.

EMMA:

You'll have to stay off that leg for  
a while. Lucky for you you didn't  
break it. As it is your tango may  
be irreperably damaged.

STEED:

Lucky you happened to drop by. Err -  
What did bring you here by the way ?

EMMA:

I was going to ask you to drive me to  
Exmoor.

STEED:

What or who is at Exmoor ?

EMMA:

Sir Cavalier Rousioana.

STEED:

He sounds like an opera.

EMMA:

He happens to be one of the greatest  
bridge players in Europe. He read my  
article recently.

STEED:

So did I. All bids, no trumps and  
mathematics. It was very confusing.

EMMA:

Any way, he wants to meet me.

STEED:

Oh!

EMMA:

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

STEED:

Oh!

EMMA:

Sir Cavalier is seventy-five.

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REEL ONE

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"THE JOKER"

STEED:

Oh, well nevermind.  
You know what a rejuvenating effect  
you have, you made me feel better al-  
- - ooh! 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.

EMMA:

You're sure you'll be all right.

STEED:

Quite sure. I wish I could come with  
you, but you can see how it is.

EMMA:

Be good.

EXT. COUNTRY ROAD

EMMA driving along.

INT. STEED'S APARTMENT

STEED:

George.

GEORGE:

Hello Steed.

STEED:

Come in. Come in. Very good to see you.

GEORGE:

Hello. You run into counter espionage?  
Tangle with the minions of a master  
mind?

STEED:

Far more sinister . . . fell down the  
stairs.

GEORGE:

Oh, oh.

STEED:

Care for a drink?

GEORGE:

Thanks. But - a - I just  
popped by to warn you . . . remember  
Max Prendergast?

STEED:

Remember him? How could I forget him.

GEORGE:

He's out. He broke out of jail two  
weeks ago.

STEED:

Two weeks ago.

GEORGE:

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

STEED:

Max Prendergast.

GEORGE:

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

STEED:

Yes . . . I know.

REEL ONE

GEORGE:

Will you tell Mrs. Peel ?  
Well she was more involved with  
Prendergast than anyone. . . . she  
ought to be warned, don't you think ?.

STEED:

Mmm. I'll tell her on Monday.

GEORGE:

Monday ?

STEED:

I'll let her know on Monday. I don't  
want to spoil her weekend.

EXT. COUNTRY LANE

EMMA driving Lotus.

EXT. FRONT OF HOUSE

EMMA drives up and gets  
out of car.

NO DIALOGUE

MAN watches her from bushes.

EMMA:

Good afternoon. I'm Emma Peel.

OLA:

Hallo.

EMMA:

Sir Cavalier is expecting me.

OLA:

He told me.

INT. HALLWAY

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. I got lost  
a couple of times.

OLA:

I'm not surprised. 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.

OLA:

I was reading. An Italian book. I don't  
understand Italian at all. The words  
are so nice and 'rolly'. Dov'e l'ingresso.  
You could almost say that around a lollipop,  
couldn't you ?  
You're not a dentist by any chance are you ?

EMMA:

No.

OLA:

I've got two fillings in my front teeth.

EMMA:

Uhuh ?

OLA:

See, I used to wear a brace. But it hurt.  
A nice hurt.

REEL ONE

EMMA:

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

OLA:

Tell him what ?

EMMA:

That I'm here.

OLA:

Oh, oh, didn't I mention it. He isn't here.

EMMA:

Isn't here.

OLA:

No he was called away. To a meeting in London. The I.B.P.C. The International . . . . something....

EMMA:

Bridge Players Convention.

OLA:

Yes, that's right - a fusty old conference. Fusty's a dreary word isn't it ? All sort of attioy and mildewy. I've got awfully straight teeth, haven't I ?

EMMA:

Awfully. When will he be back ?

OLA:

Back ? Who ?

EMMA:

Sir Cavalier.

OLA:

Oh, later tonight sometime. Oh, and he apologised. He said he was very sorry and I was to look after you until he got back. Yes, that's what Uncle Cavalier said. Would you like to see your room now ?

EMMA:

Thank you. 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. Well I look after him really. He's such an old dear. He's old I mean but not a bit stodgy. He really understands me.

EMMA:

Good for Uncle.

END OF REEL ONE

LENGTH: 895 feet 7 frames.

INT. UPPER LANDING

EMMA:

It's a magnificent house . . . about sixteen twenty isn't it ?

OLA:

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

EMMA:

No, not really.

OLA:

I love the dark. . . . owl time. Full of all sorts of creeps and crawls and chill spines. All sorts of tingles. Full of all sorts of tingles. All sorts of things. There.

INT. EMMA'S ROOM:

EMMA:

It's charming.

OLA:

It is nice, isn't it ? Specially the bed. Ola Monsey Chamberlain. Monsey Hyphen Chamberlain.

EMMA:

So you said.

OLA:

You know what the hyphen is don't you.

EMMA:

Um . . . a bar sinister.

OLA:

Least, that's what it used to mean in the old days. Did I tell you about Monsey ?

EMMA:

A Pirate.

OLA:

We've had them all in our family you know. 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. I'd rather be a Nun really. Making benedictine and stuff.

EMMA:

Monks. They're Monks. Still I expect 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 ? We never had a smuggler, or a surgeon, or a dentist. Have I shown you my teeth ?

EMMA:

Frequently.

OLA:

We never had a politician either.

EMMA:

Ah, now that could be a blessing in disguise.

OLA: Or a murderer.

EMMA: Ola, where are the rest of the staff ?

OLA: Staff ?

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

OLA: We're sort of in between housemaids. It's the end of the world here. Nobody stays for long.

EMMA: And you don't mind being on your own ?

OLA: But I'm not am I ? There's you now isn't there. There's you.

INT. HALLWAY

OLA comes downstairs and looks into mirror.

INT. STEED'S APARTMENT

STEED pours out coffee. Reacts to tripwire.

STEED picks up telephone:

GEORGE'S VOICE O.S.

STEED:

GEORGE'S VOICE O.S.

STEED:

GEORGE'S VOICE O.S.

STEED:

NO DIALOGUE

Wentworth here.

George. My fall downstairs was no accident. It was someone playing a joke on me.

You don't mean it was done deliberately...

That's exactly what I do mean.

I see. What about Mrs. Peel.

Well that's why I called you. I want you to find the address and all the information you can muster on Sir Cavalier Rousioana.

INT. SCULLERY

OLA hacking fish with a chopper.

COMMERCIAL BREAK

INT. UPPERLANDING intercutting with INT. EMMA'S ROOM.

OLA on stairs with candelabra.  
Emma preparing for dinner.  
Man's eye watching her from hole in wall.

REEL TWO

OLA:

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

EMMA:

Well, hadn't we better wait for him?

OLA:

He's going to be late. He insisted that  
you should start without him. Anyway,  
it's ready.

INT. HALLWAY

EMMA:

How do you know your Uncle'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.

INT. DINING ROOM

OLA:

If you'll sit there.  
They're very friendly. I play to them.  
Great scenes of desperate tragedy. I want  
to make them weep. It's fish. And the  
wine is red. It's all I could find. The  
wine cellar's locked up.

EMMA:

Doesn't your Uncle trust you?

OLA:

Oh no, he always locks it up when he goes  
away for any length of . . . . I adore red  
wine, don't you. Dark, blood red. But it  
is fish.

EMMA:

I'm not particular.

OLA:

That's all right then.  
Bells for ringing and bringing me to you.

EMMA:

Aren't you joining me?

OLA:

I'm slimming. It's important for an  
actress to keep her figure. That's for  
Uncle Cavalier when he gets back.  
Work to do.

OLA MOVES INTO HALL.  
PHONE RINGS.

INT. DINING ROOM

OLA:

That was the phone.

EMMA:

Yes, I heard.

OLA:

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

EMMA:

Oh, I am sorry.



REEL TWO

OLA:

She wants me to go over right away.

EMMA:

Then you must.

OLA:

But Uncle Cavalier isn't back yet, and you'll be all . . .

EMMA:

You mustn't be worried about that.

OLA:

But I don't want to leave you here all alone.

EMMA:

I shall be perfectly all right.

OLA:

It's five miles. . . the village . . . it's five miles away. Even if I out across the fields. I mean . . . it's a long way.

EMMA:

Do you drive ?

OLA:

Yes.

EMMA:

Then take my car. Here are the keys. I was going to put it in the garage after dinner.

OLA:

Are you sure. You'll be stuck here. You won't be able to leave.

EMMA:

Why should I want to. You go along to your friend and I'll tell your Uncle when he arrives.

INT. HALLWAY

OLA:

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

EMMA:

I'm not nervous. I'll probably read a book.

OLA:

I read Italian books.

EMMA:

Yes, you told me. Hadn't you better hurry.

OLA:

There was something else. Lock the door. That's it. Lock the door after me.

OLA leaves. EMMA locks door then returns to dining room.

EXT. SHRUBBERY

OLA in car.

NO DIALOGUE.

END OF REEL TWO.

LENGTH 873 feet 5 frames.

INT. HALLWAY

EMMA moves up stairs and goes through door.

EMMA walks along Upper Landing into her room.

INT. EMMA'S ROOM

MAN'S eye watching from hole in wall.

MAN'S P.O.V. OF EMMA.

EMMA picks up record.

EMMA:

Mein lieblich, mein Rose.

EMMA lies on bed with book.

EMMA reacts to noise O.S. (Rocking chair F.X.) She leaves room to investigate.

NO DIALOGUE

INT. SMALL ROOM

EMMA uncovers suit of armour then reacts to bell ringing o.s.

INT. HALLWAY AND STAIRS

EMMA:

Yes. . . yes. . . what is it ?

STRANGE YOUNG MAN:

Don't you recognise me ?

EMMA:

No, should I ?

STRANGE YOUNG MAN:

No, I'm travelling incognito. It's foggy and damp, you'll catch cold.

EMMA:

Do you mind telling me who you are and what exactly you want ?

STRANGE YOUNG MAN:

I could be the Baron Von Duffy looking for a new stately home. I might buy this place. Cash. The entire grounds, fabric and contents.

EMMA:

It's not for sale.

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 how late it is ?

STRANGE YOUNG MAN:

It's the jalopy . . . my car . . . over there, it's run out of petrol.

EMMA:

Well, why couldn't you say so in the first place.

REEL THREE

EMMA:

I don't see a car.

STRANGE YOUNG MAN:

Well you wouldn't, would you.  
Not in this fog, but it's there.

EMMA:

What are you doing ?

STRANGE YOUNG MAN:

The fog! It's your phone I'm after.  
Big property deal. I want to buy land.  
I want to expand, develop. I want to  
build skyscrapers. I also want a gallon  
of petrol for my car or else I'll have to  
walk home. My feet would be sore.  
You do have a phone ?

EMMA:

Yes, there's a phone.

STRANGE YOUNG MAN:

Are you all alone in this great big house?

EMMA:

Here is the phone.

STRANGE YOUNG MAN:

Thanks.

EMMA:

Don't mention it.

STRANGE YOUNG MAN:

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

EMMA:

Will you please get on with your call.

STRANGE YOUNG MAN:

I'm not really the Baron Von Duffy.  
He's a much smaller man. Also he's  
dead. All right. All right, make the  
call.  
This is a strange situation.

EMMA:

What do you mean ?

STRANGE YOUNG MAN:

Tender young woman, alone in this great  
big house. Mysterious stranger comes  
to the door. May I use your phone, she  
admits him, he picks up the phone.  
Da Da Da Da Da Da. The wires have been  
out. The wires HAVE been out. I mean  
it. Da Da, Da Da!

COMMERCIAL BREAK

AVENGERS I.D. CARD

COMMENTATOR:

THE AVENGERS will continue, following  
this pause for station identification.

A.B.C. LOGO CARD.

THE AVENGERS I.D. CARD

COMMERCIAL BREAK

END OF REEL 3

612 feet 0 frames.

INT. STEED'S APARTMENT

STEED:

Do you have the number ?

GEORGE:

I've already tried. The line's dead.  
And another thing, Sir Cavalier Rousioana  
left the country four days ago. A holiday  
abroad. Officially that house is empty.

STEED:

Little Deighton. That's the other side of  
Exmoor, isn't it.

GEORGE:

Yes.

STEED:

Take us some time to get there.

GEORGE:

If we get there . . . fog, it's  
thicker than pea soup in that area.  
We may not get through.

STEED:

We've got to get through. Come on.

GEORGE:

Hello!  
It's a razor blade on the back of the  
card . . . see ?  
That's a darn fool thing for anyone to  
do.

STEED:

Huh! George.... George.

GEORGE:

It was meant for you . . . .  
meant for you.

INT. SCULLERY

EMMA:

Any luck ?

STRANGE YOUNG MAN:

Nothing. Not even a pair of pliers.  
Wire and pliers is what you need to  
mend that phone.

EMMA:

The extension upstairs is dead too.

STRANGE YOUNG MAN:

Dead! You - you did it to keep me here.

EMMA:

Now why would I want to do that ?

STRANGE YOUNG MAN:

I've got vitality, charm.

EMMA:

You've got a vivid imagination.  
Why is your car parked in the driveway?  
This house is a good half mile from the  
road. You must have been 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. I saw your light and I thought  
I might be able to use the phone.

EMMA:

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

STRANGE YOUNG MAN:

Through the trees.

EMMA:

In thiook fog.

STRANGE YOUNG MAN:

All right, so I knew the house was here.  
I've told you, property's my business.  
The Baron Von Duffy.

EMMA:

Is dead!

INT. HALLWAY

STRANGE YOUNG MAN:

Yes, he's dead. And here I am alone  
in this great big house with you.

EMMA:

I'm not alone.

STRANGE YOUNG MAN:

Oh come now, surely you're not trying  
to tell me someone else is hiding.

EMMA:

No, nobody's hiding. I'm expecting  
company. The owner of this house,  
Sir Cavalier, he'll be back soon.

STRANGE YOUNG MAN:

In this fog. He'll never make it.  
No one will.

EMMA:

And then there's Ola.

STRANGE YOUNG MAN:

Ola? Oh yes, Ola. She's dead too,  
I killed her, like the Baron Von Duffy.  
I cut her into teany tiny pieces and  
scattered her around. Take a look into  
the garden, that's Ola all over. I told  
you I was travelling incognito. It's a  
fact. What do you think of that?

EMMA:

I think it's late. I'm tired and I want  
to go to bed.

STRANGE YOUNG MAN:

In that case, how would you like me to  
tuck you up?

EMMA:

In that case, how would you like me to  
break your arm.  
OUT!

STRANGE YOUNG MAN:

Now look.

EMMA:

I've had enough of you.

STRANGE YOUNG MAN:

You're not throwing me out?

EMMA:

I'm really throwing you out.

STRANGE YOUNG MAN:

On a night like this?

EMMA:

Frightened?

STRANGE YOUNG MAN:

No, I think I prefer to be out there.  
This place disturbs me. You can tell  
the owner I've decided definitely not  
to buy. This place is not grand enough  
for my retinue of . . . all right.

STRANGE YOUNG MAN:

I take back what I said. I don't think you are alone in the house. Take a look in the dining room.

EMMA walks into dining room.

INT. DINING ROOM

EMMA looks around.

NO DIALOGUE

EXT. FOG

STEED driving along in Bentley.

NO DIALOGUE

INT. THE HOUSE

EMMA walks towards her room.

NO DIALOGUE

INT. EMMA'S ROOM

EMMA picks up roses. She lies on bed with book, reacts to the out photograph.

NO DIALOGUE

EXT. FOG

STEED in Bentley, looking at sign.

NO DIALOGUE

INT. EMMA'S ROOM

EMMA being watched from MAN'S EYE, from hole in wall.

NO DIALOGUE

EMMA takes gun out of case and moves out on landing.

NO DIALOGUE

EMMA kicks door then reacts to telephone ringing and rushes to answer it, then again reacts to noise o.s.

NO DIALOGUE

EXT. OUTSIDE SCULLERY

EMMA investigates then moves back inside scullery and pulls knife from wall.

NO DIALOGUE

INT. OUTHOUSE

STRANGE YOUNG MAN:

Just a minute. There's only half.

OLA:

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

HE SCREAMS  
STRANGE YOUNG M N:

There, is that good enough?

OLA:

We'll make it easy for you.

HE SCREAMS:

END OF REEL FOUR

LENGTH 827 feet 0 frames.

INT. OUTHOUSE

EMMA investigating,  
reacts to noise o.s.

NO DIALOGUE

EMMA walks towards  
house.

INT. THE HOUSE

EMMA moves into kitchen,  
then into hall and reacts  
to bell ringing.

NO DIALOGUE

INT. HALL

EMMA:

Who is it ?  
Where are you ?

EMMA reacts to crash  
and rushes into the  
scullery, then back  
into hall and dining  
room.

SHE HEARS SINGING O.S.  
RECORDED VOICE:

SHE leaves dining room  
to investigate.

SINGING VOICE O.S.  
(IN GERMAN)

JED'S MAL ICH WACH DENK ICH AN DICH  
MEIN LIEB MEIN SCHÖNE ROSE  
ICH DENK AN DIEN LÄCHELN  
ICH DENK AN DEIN AUGEN  
ICH DENK DER SCHÖNEN STUNDEN  
JED'S MAL WIR KÜSS BIN ICH HILFOS

INT. EMMA'S ROOM / LANDING

DISC REVOLVING ON  
GRAMOPHONE:  
RECORDED VOICE CONTINUES:  
(louder now)

MEIN LIEB MEIN SCHÖNE ROSE

EMMA moves along landing:

RECORDED VOICE O.S.

HILFOS IN DEIN ARMEN

HILFOS ZU DEIN CHARMS  
HILFOS IN DEINE NAHE

EMMA COMES INTO ROOM:

ICH BIN GANZ VERHEBT LEIB DICH  
LEH BIN SKLAVE DEIN WÜNSCHE  
IM TRAUME ERSCHEINST DU MIR  
YUNGE ZARTE ROSE  
JED'S MAL ICH WACH DENK AN DICH  
MEIN LIEB MEIN SCHÖNE -

EMMA snatches up record  
and breaks it then rushes  
along landing to Small  
room.

EMMA kicks open door.

INT. SMALL ROOM

EMMA:

All right! Stand up and turn around.  
STAND UP!!!

BODY FALLS ON FLOOR.

COMMERCIAL BREAK

EXT. UNDERGROWTH

STEED:

Mrs. Peel! Mrs. Peel!

INT. SMALL ROOM & LANDING.

EMMA sat in rocking  
chair. Singing starts  
up again:

EMMA goes to investigate

RECORDED VOICE O.S.

JED'S MAL ICH WACH DENK ICH AN DICH  
MEIN LIEB MEIN SCHÖNE ROSE  
ICH DENK AN DEIN LÄCHELN  
ICH DENK AN DEIN AUGEN  
ICH DENK DER SCHÖNEN STUNDEN  
JED'S MAL WIR KUSS BIN ICH HILFLOS  
MEIN LIEB MEIN SCHÖNE ROSE  
HILFLOS IN DEIN ARMEN  
HILFLOS ZU DEIN CHARMS  
HILFLOS IN DEINE NAHE  
ICH BIN GANZ VERHEBT ICH LEIB DICH  
LEH BIN SKLAVE DEIN WÜNSCHE  
IM TRAUME ERSCHEINST DU MIR  
YUNGE ZARTE ROSE  
JED'S MAL ICH WACH DENK ICH AN DICH  
MEIN LIEB MEIN SCHÖNE ROSE  
ICH DENK DEINES LÄCHELNS

RECORD STOPS.

INT. HALL AND STAIRS.

MURDERER'S VOICE:-

Emma!  
Emma Peel!  
Dear Emma.  
Emma.

EMMA:

Who are you ?

MURDERER'S VOICE:

Just a friend Emma  
An old friend.  
I don't want to frighten you.  
Dear Emma.

EMMA:

Just step out so I can see you.

MURDERER'S VOICE:

A quiet little chat, that's all I want.  
About old times.



EMMA:

I don't know you.

MURDERER'S VOICE:

Oh yes, you know me.

EMMA:

Then show yourself. Where are you ?

MURDERER'S VOICE:

I'm everywhere Emma. Everywhere you might run to. I am inescapable. I might be here you see. Or I might be right behind you. Do you see me ? Am I close enough to stretch out my hand and touch you ?

The key has gone Emma.

You won't get out that way.

Oh, but I'm frightening you again.

I don't want to frighten you. The

point of no return Emma. Now you

have to commit yourself. It's a

puzzle isn't it ?

Which way will it be ? Where oh

where ? Back up the stairs into

my arms.

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

END OF REEL FIVE

695 feet 14 frames.

INT. DINING ROOM

MURDERER:

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

EMMA:

Who are you ?

RECORDED SINGER'S VOICE

JED'S MAL ICH WACH DENK ICH AN DICH.

MURDERER: (over singer's voice)

Remember that Emma ?

RECORDED SINGER'S VOICE continues:

Mein LIEB MEIN SCHONE ROSE.

MURDERER:

MEIN LIEB MEIN SCHONE ROSE.

You were right, it is a rather brutal language. "My love, my rose, my tender beautiful rose".

Yes, I've thought of you often my dear - Berlin. . . not long ago - mm ? I think for one reason or another Berlin has become the most exciting City in Europe. Certainly the most dangerous.

EMMA:

Prendergast!

MURDERER:

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

EMMA:

Max Prendergast!

MURDERER:

You were always teasing me . . . so charmingly. Those days were too few but I shall always be grateful for them . . . and to you . . . I loved you, you know. And that last day, I was leaving for Rio, but I had to see you before I left.

EMMA:

I'd forgotten.

MURDERER:

Had you ? I hadn't. You wouldn't let me leave. I kept telling you I had a plane to catch but you 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. There were roses in the room that day. Roses, and we kept playing that tune over and over. "MEIN LIEBLING, MEIN ROSE". Over and over. That wasn't quite fair of you Emma. You knew I had a plane to catch. But you planned it that way, didn't you ? You and that man, Stead. Delaying me. Keeping me there, then - and then, the police . . . and the handcuffs, you betrayed me Emma.

EMMA:

You made a business of betrayal.

MURDERER:

My dear, a few insignificant refugees.

EMMA:

No human life is insignificant. You can't justify the suffering you inflicted. That man upstairs.

MURDERER:

That man. Oh, yes, yes, I had to kill him. You shouldn't have made me miss that plate Emma. I loved you, you know.

EMMA:

That was your weakness.

MURDERER:

The melody has lost its sweetness. They destroyed me you know. Being shut up inside that place. It killed me. I died. They give you magazines to read you know., and sometimes I'd find a photograph of you and when I saw your face I'd cut it out with plastic scissors, because they only let you have plastic scissors, and plastic scissors aren't nearly sharp enough.

EMMA:

Keep away.

INT. HALL:

EMMA:

Keep away.  
I warn you, stay back.

MURDERER:

You see Emma, I'm not alone anymore.

OLA:

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

EMMA:

One more step and I shoot.

MURDERER:

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

OLA:

He said I could watch.

EMMA FIRES.

MURDERER: (LAUGHS)

OLA:

Yours are blanks.

(LAUGHS)

Mine aren't.

FIGHT SEQUENCE STARTS.  
EMMA AND OLA, then  
EMMA AND MURDERER,  
backing into  
dining room.

INT. DINING ROOM

MURDERER:

My love, my rosa.

SINGER'S RECORDED VOICE:

JED'S MAL ICH WACH DENK ICH AN DICH  
 MEIN LIEB MEIN SCHONE ROSE  
 ICH DENK AN DIEN LACHELN  
 ICH DENK AN DEIN AUGEN  
 ICH DENK DER SCHONEN STUNDEN  
 JED'S MAL WIR KUSS ICH HILFLOS.

MUSIC AND VOICE CONTINUE  
 softly under dialogue

EMMA:

Steed!

STEED:

Oh dear, do you think I frightened him ?

STEED:

Can I take you home or would you like  
 to stay until Monday ?

EMMA:

It's been quite a night.

STEED:

Ah, well it's morning now, the fog's  
 lifted. Let's get a breath of fresh  
 air.

COMMERCIAL BREAKINT. STEED'S APARTMENT

EMMA:

Red eight on black nine.

STEED:

I've seen that.

EMMA:

Then why don't you do it.

STEED:

I was saving it until later. I was  
 savouring it.

EMMA:

This too.

STEED:

Solitaire as the name implies is a game  
 for one person.

EMMA:

I know, highly anti-social. Let me show  
 you a trick. Now then, take a card.  
 Memorise it. Don't show it to me, now  
 put it back. Quick shuffle, think of  
 a number ?

STEED:

Err, six.

EMMA:

Six. One - two - three - four - five  
 six. There's your card.

STEED:

No it isn't.

INT. STEED'S APARTMENT (continued)

EMMA: Cheat!

STEED: Now I'll show you one.  
You take two cards.

EMMA: Uhumm.

STEED: Add up the number.  
The sum of the two equals the  
vintage year of this champagne.

EMMA: Now that's one trick I won't  
spoil.

COMMERCIAL BREAK

END TITLES

THE END

LENGTH OF REEL SIX

759 feet 14 frames.

OVERALL LENGTH

4663 feet 8 frames.

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 Elstree Studios,  
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 Herts,  
ENGLAND.

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