

SECOND REVISED SHOOTING FINAL

THE LAST PATROL



AUGUST 1, 1966

AN IRWIN ALLEN PRODUCTION
IN ASSOCIATION WITH
TWENTIETH CENTURY-FOX TELEVISION, INC.

THE TIME TUNNEL

"THE LAST PATROL"

by

Bob and Wanda Duncan

2ND REVISED SHOOTING FINAL
August 1, 1966

CAST LIST

TONY

DOUG

KIRK

SWAIN

ANN

T. T. TECHNICIAN

GENERAL SOUTHALL

COLONEL SOUTHALL

CAPTAIN HOTCHKISS

MAJOR SUTHERLAND

LIEUTENANT REYNERSON

CAPTAIN JENKINS

SENTRY

AMERICAN SERGEANT

AMERICAN CORPORAL SCOUT

GENERAL ANDREW JACKSON

BRITISH FIRING SQUAD OFFICER

SET LIST

1. INT. TIME TUNNEL CONTROL
2. INT. COLONEL SOUTHALL'S TENT CABIN
3. EXT. A CAMPSITE (BUCKSKINS AND WATER BUCKET)
4. EXT. SECTIONS BRITISH CAMP
5. EXT. SECTION AMERICAN CAMP
6. EXT. BOG
7. EXT. ROCKET SIGNALLING STATION IN WOODS
8. EXT. NUMEROUS WOODED AREAS

"THE LAST PATROL"

TAG OF PRECEDING SHOW

FADE IN

A EFFECT SHOT - TONY AND DOUG IN TIME VORTEX (STOCK) A

1 EXT. WOODED AREA - DAY 1

MED. SHOT

as TONY MATERIALIZES; tries to get his bearings; comes through the brush, approaching CAMERA, against the gloom of the black trees of the forest. He comes into MEDIUM CLOSE SHOT, stops short, CALLS out, but not in a loud voice.

TONY

Doug?

He waits. There is no answer. Suddenly there is the CRACKLE of GUNFIRE and he dives into the bushes.

2 MED. CLOSE SHOT - TONY 2
as he crawls into the shelter of a log, raises up, looks out.

3 TONY'S P.O.V. - FIGURES (CAPT. HOTCHKISS AND SOLDIER) X
as he sees men moving through the underbrush at a distance, but they are too obscured by the bushes to be clearly seen. They disappear. We hear AD-LIB shouts in English. 3

4 BACK TO TONY 4
He stands up and then, cautiously, begins to move through the brush, very warily now, gaining speed.

5 PANNING WITH HIM 5
so that we only see his legs and feet as he runs through the brush.

6 MED. SHOT 6
as Tony runs through the brush, approaches CAMERA, runs into a MEDIUM CLOSE SHOT and stops, breathing heavily, looks around.

7 TONY'S P.O.V. - THE CAMP SITE 7
There is a camp site near some bushes on which clothes have been put out to dry, including a couple of buckskin suits. A BUCKET of water is INCLUDED.

8 EXT. CAMPSITE - DAY 8

MED. SHOT

as Tony approaches it, very warily, moving up behind a bush next to the tent, peering around it. But there is no sign of movement. He runs his hand over his suit, looks at it as if it's a liability, takes the buckskin suits off the bush; takes the bucket, drinks from it.

9 EXT. WOODS - DOUG 9
who MATERIALIZES. As he looks around:

DOUG
(calls)
Tony....Tony...!

10 MED. CLOSE SHOT - TONY 10
as he begins to drink thirstily. He HEARS the call; reacts, then suddenly, TWO SHOTS ring out: bullets hit nearby tree. Tony drops the bucket and makes a run for the bushes, carrying the buckskin suits, as the MUSKET FIRE INCREASES.

DOUG'S VOICE
(calling out)
Tony! Over here!

CAMERA, with Tony running through bushes until Doug is INCLUDED; dives into the brush.

11 TWO SHOT - DOUG AND TONY 11
as Doug grabs him, half drags him into a ditch.

TONY
Am I glad to see you.

He hands Doug one suit of buckskin.

DOUG
Buckskins!

TONY
Camouflage. Come on and keep low.

He runs OFF into the bushes, Doug following. The MUSKET FIRE INCREASES.

DISSOLVE TO:

X

12

EXT. WOODS - DAY

12

MED. SHOT - DOUG BEHIND LOG

as Tony crawls over a log, sinks behind it, tired. We HEAR NO MUSKET FIRE NOW. They finish getting into their new clothes.

DOUG

Who's trying to hunt us down?

13

MED. CLOSE - TONY

as he keeps watch over the log.

13

TONY

I think we've got ourselves caught in the middle of a battle. There are troops all over.

DOUG'S VOICE

(o.s.)

What kind of troops?

TONY

I don't know. But they speak English.

14

TWO SHOT - DOUG AND TONY

14

DOUG

From the kind of trees...we could be in southern United States somewhere... But when?

Tony frantically signals. Doug sinks down as Tony hides behind the log. B.g., we see booted feet of Hotchkiss and Soldier running. Tony raises up, looks after them

X

TONY

We're going to have to get out of here and find a better place to hide until we get our bearings.

DOUG

Let's go.

Tony goes over the tree trunk followed by Doug.

15

MED. SHOT

As Tony and Doug run, there is a spatter of MUSKET FIRE.

15

Cont.

X

15 Cont.

15
Cont

CAPTAIN HOTCHKISS' VOICE
(o.s., calling out)
Over there. Get after them.

Tony and Doug change direction, running through the underbrush.

16 TRAVELLING SHOT - DOUG AND TONY 16
Their legs as they run through the brush.

17 TRAVELLING SHOT - A BRITISH SOLDIER 17
His legs as he runs after them.

CAPTAIN HOTCHKISS' VOICE
(o.s., yelling)
They're heading toward the
American lines!

18 WIDER ANGLE - TONY AND DOUG 18
as Tony runs across a small clearing into the brush.
Doug follows but he trips suddenly, falls sprawling.
He looks up, fearful.

19 DOUG'S P.O.V. - BRITISH SOLDIER 19
Dressed in a red coat and appropriate uniform, the
SOLDIER raises his musket instantly.

20 CLOSE SHOT - TONY 20
too startled to do anything more than look.

21 CLOSE SHOT - BRITISH SOLDIER 21
as he fires toward Doug.

FADE OUT

END OF TAG

TEASER

FADE IN

- 22 EXT. FOREST CLEARING - DAY 22
 MED. CLOSE SHOT - DOUG
 as he rolls to one side on the ground, the musket ball
 kicks up dirt in the spot where he was lying.
- 23 WIDER ANGLE 23
 As Doug stands up, Tony appears, his hands raised, a
 BRITISH SOLDIER prodding him in the back with a bayonet.
 Now two other BRITISH SOLDIERS appear, their muskets
 levelled. Doug raises his hands.
- 24 MED. CLOSE SHOT - CAPTAIN HOTCHKISS 24
 as the Captain comes into the clearing. He is about
 Doug's size, a very rugged-looking man. He says nothing.
- 25 WIDER ANGLE 25
 as Captain Hotchkiss looks them over, evenly, then nods
 to the Soldier. They search Doug and Tony, come up with X
 papers from each of their pockets. Hotchkiss glances at
 them, then looks at Doug and Tony.

HOTCHKISS

(evenly)

You will follow me. One sound and
 you're dead.

He turns abruptly, walks off. Hotchkiss and the Soldier X
 move up behind Tony and Doug; they all move off.

DISSOLVE TO:

- 26 OUT OUT 26
- 27 EXT. BRITISH CAMP - DAY 27
 There is a cabin, within a stockade, set among the trees.
 There is a bustle of activity as Tony and Doug are
 escorted through the camp. Nearby, some British Soldiers
 are cleaning their muskets.

X

28 TRAVELLING SHOT - MOVING WITH DOUG AND TONY
as they look around, observing.

29 EXT. COLONEL'S CABIN

29
X

MED. SHOT - THE COLONEL'S CABIN - COLONEL SOUTHALL
LIEUTENANT REYNERSON
COLONEL SOUTHALL is talking to LIEUTENANT REYNERSON as
Tony and Doug are marched up, b.g. Southall is an
aristocrat and a tough soldier, in his fifties. At the
moment, he's irritable.

SOUTHALL

(angrily)

Tell General Pakenham I can't
wait! I must know what strength
to commit in tomorrow's attack,
and I must know today! Now!

Reynerson bolts OFF as Southall, without pausing for
breath, turns to Hotchkiss.

SOUTHALL

Did you reach the American
lines? Did you get the information?

HOTCHKISS

No, sir --

SOUTHALL

I told you the intelligence was
vital to us!

HOTCHKISS

Yes, sir, but the woods are full
of American patrols. We --

SOUTHALL

Who are these two?

HOTCHKISS

We ran into them inside our own
lines: spies.

Hotchkiss hands him the papers which he took from
Tony and Doug.

TONY

(bristling)

Spies? Now, wait a minute...

DOUG

(to Southall)

Are you the commandaner of this
regiment, sir?

Cont.

X

29 Cont.

29
Cont.

SOUTHALL
(reading the
papers)
I have that honor.

DOUG
This may sound strange to you,
Colonel, but there's been a mixup.
We are non-combatants here. If
you'll give us a chance to explain...

Southall folds up the papers, puts them in his pocket.

SOUTHALL
(cutting him off)
You will have that chance, sir.
You will be allowed to speak in
your own behalf at the trial...

TONY
The trial?

SOUTHALL
(cutting him off)
...after which you will be shot
for the spies you are. Take them
away, Sergeant.

30 TWO SHOT - DOUG AND TONY 30
A moment of shock before the Sergeant hustles them off
and we:

FADE OUT

END OF TEASER

X

ACT ONE

FADE IN

31 EXT. DAY - BRITISH TROOPS MASSING (STOCK) 31

32 EXT. BRITISH CAMP - DAY 32

TWO SHOT - SOUTHALL AND HOTCHKISS
as Southall looks at the o.s. troops.

SOUTHALL

You will relay the order of bivouac,
Captain. Inform the Major that there
will be no cookfires. The troops will
be ready for battle at dawn tomorrow.

HOTCHKISS

(startled)

Begging the Colonel's pardon...

SOUTHALL

(a little archly)

Do you expect an American attack,
Captain?

HOTCHKISS

The woods between here and New Orleans
are full of their troops, sir.

SOUTHALL

And that is where they will stay,
Captain. The Americans are hope-
lessly outnumbered and they will
have to concentrate their strength.
We will have to discover their weak
point and hit there.

HOTCHKISS

Perhaps if I take another patrol...

SOUTHALL

You will, Captain, but this time you'll
have some help. There's always a way
to reach one's objective.

Southall looks o.s.

33 SOUTHALL'S P.O.V. - DOUG AND TONY 33
They are sitting against a tree, some distance away,
their legs in irons which are attached by a chain to a
tree.

34

BACK TO SOUTHALL AND HOTCHKISS
as Southall studies Doug and Tony speculatively.

34

SOUTHALL

Convene a court-martial immediately,
Captain.

HOTCHKISS

Sir.

Southall EXITS toward his cabin. Hotchkiss looks after him
a moment, not knowing what he's up to and then goes in
another direction.

35

ANOTHER ANGLE - DOUG AND TONY
As Tony tests the chains with his hands, not with full
force, a little puzzled. There is no give in them. A
SENTRY stands nearby.

35

TONY

(gives up)

We're not going to pry these loose.
They look like the leg irons off a
ship.

DOUG

I imagine the British invading party
brought them ashore.

TONY

(startled)

You know where we are?

DOUG

I have an idea.
(turns to the sentry)
Do you really think you can beat General
Jackson, soldier?

SENTRY

We'll take him right enough. You Yanks
should've known when to quit.

He looks toward British Soldiers as they walk past.

TONY

(a dawning)

New Orleans.

Cont.

DOUG

(grimly)

We're getting set for the last battle
in the War of 1812. It's going to be
a bloody one...and a useless one.

Doug looks up.

- 36 DOUG'S P.O.V. - CAPTAIN HOTCHKISS 36
as the Captain approaches.
- 37 MED. SHOUT - DOUG AND TONY 37

DOUG

(to Tony, low voice)

Watch your chance. We've got to
get out of here.

Now Hotchkiss walks INTO SHOT, nods to the sentry who leans
down to unlock the leg irons. Doug looks at Hotchkiss,
gauging, but Hotchkiss' face is stern. Tony and Doug,
now unlocked, begin to move through the camp.

- 38 INT. TIME TUNNEL CONTROL - DAY 38

ANGLE ON CONTROL AREA - ANN, SWAIN
who are busy at the controls. There is no tension; things
are going well. Kirk comes INTO SHOT.

KIRK

Have we got a fix on Doug and Tony?

SWAIN

Not yet.

Kirk glances toward the Image Area.

- 39 ANGLE ON IMAGE AREA (STANDARD MATTE) (STOCK) 39
showing British soldiers in forest.

ANN

(o.s.)

We have a time lock on the period.
They've got to be in this area someplace.

- 40 BACK TO ANGLE ON KIRK, ANN AND SWAIN 40
as the PHONE BUZZES. Kirk picks it up.

KIRK

Kirk.

(pauses a beat, listening)

Yes, General Southall's been cleared.
Send him in.

He hangs up.

SWAIN

Pentagon?

Cont.

KIRK

No. General Southall's attached to the British Embassy. I called him in.

ANN

To help us pinpoint the unit?

KIRK

Partly. But he's got a special interest in the War of 1812. One of his ancestors was in it.

41

WIDER ANGLE

41

as Kirk moves toward the door, General Southall comes into the Control Area. He is a British Brigadier, in his early sixties.

42

TWO SHOT - KIRK AND SOUTHALL

42

as they meet, shake hands. Southall looks around, amazed at the Complex.

GEN. SOUTHALL

Incredible...!

KIRK

I'm glad you could come, Phillip...
Dr. MacGregor...Dr. Swain..

GEN. SOUTHALL

How do you do...How are you...
(to Kirk)

I appreciate you calling me, Woody..

They move toward the Time Tunnel. We MOVE WITH THEM.

KIRK

I think we have a fix on the Seventh Royal Regiment. I want you to confirm it.

GEN. SOUTHALL

I'll do my best.

ANN

I've located them, General!

He stops, faces the screen.

43

P.O.V. IMAGE AREA (CONT. STANDARD 39) (1ST UNIT)

43

As Tony and Doug walk in front of the Colonel's cabin, two British soldiers walk past. They have blue facings to their redcoats.

44

TWO SHOT - GEN. SOUTHALL AND KIRK

44

As Gen. Southall concentrates intently, peers at the o.s. screen, he has a strange intensity to his voice.

GEN. SOUTHALL

(nods)

It's the Seventh. They wore blue facings on their redcoats.

(CONT.)

GEN. SOUTHALL (CONT.)

(almost to himself)

Yes, that's the Butcher's regiment,
all right.

KIRK

(curious)

The Butcher?

GEN. SOUTHALL

(with some irony)

That's what they called my ancestor,
the good Colonel Southall.

(a beat)

Why's the identification of the
regiment so important?

ANN

It's possible to get a time-lock on
Tony and Doug if they're with other
persons we can fix in time historically.

KIRK

Our historical computers don't give us
any record of the Seventh.

Gen. Southall is staring at the screen now, fascinated,
a little grim.

GEN. SOUTHALL

My ancestor led the Seventh into a
bloody slaughter. By an easy move, he
could have flanked the American fortifi-
cations and defeated Jackson, but he did not.

(a beat, then)

The battle was fought January 7, 1815.

KIRK

The date our Synchronizer gave is
January Sixth.

Southall points at Image o.s.

GEN. SOUTHALL

The British will attack at dawn. The
Seventh will be almost completely destroyed.
If that's where your two men are, I suggest
you get them out, if you can.

KIRK

The Time Tunnel's far from perfected.
If we try to move them without an
exact time fix, we could kill them.

GEN. SOUTHALL

(pointed)

If they move with the Seventh Regiment, they
will have absolutely no chance at all.

He looks back toward the Tunnel.

45 P.O.V. - IMAGE AREA (CONT. STANDARD 39) (1ST UNIT) 45
 as Hotchkiss moves Doug and Tony into Col. Southall's cabin.

46 INT. COLONEL SOUTHALL'S CABIN - DAY 46

MED. SHOT

A table has been set up and Col. Southall sits behind it. He is flanked on his right by a MAJOR and on the left by Lieut. Reynerson. Doug and Tony are brought in and stand in front of the table. The Lieutenant has a paper and pen in front of him. Hotchkiss is in b.g.

COL. SOUTHALL

(perfunctorily)

By the grace of His Royal Majesty, George the Third, according to the ordinance of Charles the First and the Statute of 1689, this court is convened, Colonel Phillip Southall acting as Judge advocate for the Crown.

(to Doug and Tony)

The formal charge against you is conspiracy against his Majesty's armed forces, espionage in time of war. How do you plead?

TONY (

Wait a minute. You can't...

COL. SOUTHALL

(cutting him off)

How do you plead?

DOUG

Not guilty.

COL. SOUTHALL

You have the right to be represented by counsel, if you wish.

DOUG

We don't need counsel. This is all a mistake, Colonel.

COL. SOUTHALL

(a tight smile)

It is always a mistake to be caught.

(to Reynerson)

Let the record show that the accused declined the offer of counsel.

(back to Tony and Doug)

What are your names?

DOUG

I'm Dr. Douglas Phillips. This is Dr. Anthony Newman.

The Lientenant records their names.

Cont.

COL. SOUTHALL

Doctors? It is a rare thing to catch spies who are also physicians...or are you philosophers?

The other officers smile at his joke.

DOUG

If I told you the truth, you wouldn't believe me. But I will tell you this, Colonel. A treaty has already been signed between the United States and England, ending the war. It was concluded at Ghent, on the twenty-fourth of December.

COL. SOUTHALL

(the smile persists)

Oh? You are the first spy I have questioned who also claims to be clairvoyant.

(smile fades, takes out papers)

I have here two passes which were found on your persons, attaching you to General Jackson's forces and allowing you to pass through the American lines at will.

TONY

We took some clothes hanging on a bush in the woods. The passes were in them.

COL. SOUTHALL

Then you deny that you are attached to Jackson's army at all, is that right?

TONY

Yes.

COL. SOUTHALL

So by a remarkable coincidence, you chanced on clothes containing American passes and took them. If that is to be believed, then you are guilty of nothing more serious than simple theft.

DOUG

That's about it. Yes.

COL. SOUTHALL

So you are not military men at all.

DOUG

No.

COL. SOUTHALL

Then what, pray, are you?

47

TWO SHOT - DOUG AND TONY

As Tony looks at Doug, gives him a warning look, then plunges into what will be an attempt at an excuse.

47

TONY

We're naturalists, Colonel.

48

WIDER ANGLE

48

as Southall stands up, near a battle map mounted on an easel.
The pace of his questions picks up.

COL. SOUTHALL

From where?

TONY

(no hesitation)

Cincinnati.

COL. SOUTHALL

Collecting what?

TONY

Medicinal plants.

COL. SOUTHALL

By what route did you come here?

TONY

Down the Ohio to the Mississippi, then
down the Mississippi to New Orleans.

COL. SOUTHALL

And when did you arrive here?

TONY

This morning.

COL. SOUTHALL

(pounces on this)

Come, sir. You'd better reconsider your
story. We have the river blockaded now.
And our scouts have been so thick up river
for the past week that even a dog could not
have come through without our knowledge.
You're lying and I know it.

He looks from Tony to Doug, but neither of them says
anything. Now he softens his tone somewhat.

COL. SOUTHALL

(continuing)

The penalty for your crime is a severe one,
I can assure you. But the Judge Advocate
is permitted to recommend mercy to the
court, should circumstances warrant it. So
let us drop all pretense, gentlemen.

(to Doug)

What is your rank? To what unit are you
attached?

DOUG

We have no unit, Colonel, and we haven't
been anywhere near the battle area.
That's the truth.

Cont.

COL. SOUTHALL

(harder now)

The only truth I want is the position of Jackson's defensive line. I want a listing of his forces and artillery. I want to know his plans for the next twenty-four hours.

DOUG

We don't know them, Colonel.

COL. SOUTHALL

You are digging your graves by your silence.

He glares at them. They say nothing he sits down again at the table.

49 FRESH ANGLE - THE COLONEL, THE MAJOR AND THE LIEUTENANT 49
as the Colonel looks to each of them, then back to Doug and Tony.

COL. SOUTHALL

It is the duty of the Judge Advocate to advise the members of the court on the application of the law, and to recommend sentence.

(to the officers)

In this case, the evidence speaks for itself. The defendants were found behind British lines, out of uniform and yet in possession of American military passes. The evidence is quite conclusive.

(directly to Doug and Tony)

It is the unanimous judgment of this court that you are guilty of the crime with which you have here been charged.

50 TWO SHOT - DOUG AND TONY 50
as they react.

DOUG

We demand the right of appeal, Colonel.

51 WIDER ANGLE 51

COL. SOUTHALL

Your appeal is denied. The court hereby sentences you to be executed by firing squad, the sentence to be carried out immediately. Take them out, Captain.

52 P.O.V. - IMAGE AREA (STANDARD MATTE) (1ST UNIT) 52
Tony starts to make a break for it, but he moves no more than a foot before Hotchkiss' pistol is levelled at him. He stops short. The two are marched out.

53

INT. TIME TUNNEL CONTROL AREA - DAY

53

ANGLE SHOT

as Kirk and Gen. Southall look at the o.s. screen.

ANN

(panic)

General!

GEN. SOUTHALL

(grimly)

It looks as though my ancestor's
reputation is much deserved.

Kirk turns toward the control panels. We PAN with him as he comes up to the instrument panel where Swain is flipping some switches, looking at the lights that come on when he does. He frowns.

KIRK

Dr. Swain, we're going to try to bring them back.

SWAIN

I'm having trouble refining the time-lock, General.

KIRK

I'll wait until the last possible moment.

54

FRESH ANGLE

54

as Kirk turns to Ann at the electrograph.

KIRK

Superimpose their signals. Be ready to go when I give the word.

He turns toward the screen.

55

EXT. BRITISH CAMP - DAY

55

MED. SHOT

Tony and Doug are being tied to trees some distance apart, by a British soldier. Col. Southall stands near Doug, Captain Hotchkiss near Tony. A line of four British soldiers stands ready to serve as a firing squad.

56

TWO SHOT - DOUG AND COL. SOUTHALL

56

As the Soldier finishes tying his hands, steps away, Doug glowers at the Colonel.

DOUG

Is this what you call British justice, Colonel.

COL. SOUTHALL

There is no justice on the battlefield, only experience. And you really offered me no alternative, you can see that surely. I have no desire to kill either of you, but the evidence was so conclusive and your defense so feeble, I could scarcely let you go. I would be called to account by my superiors for that.

(CONT.)

COL. SOUTHALL (CONT.)

(a beat, then)

However, if you reconsider and choose to cooperate with me, there is still time.

DOUG

I can't do that, Colonel. Neither of us knows anything that would be of the slightest tactical value to you.

COL. SOUTHALL

I am almost tempted to believe you, sir. But my hands are tied.

(a beat, then)

Do you have any messages you would like forwarded before sentence is carried out?

Doug shakes his head. The Colonel nods as if the last word has been said, turns and starts to walk away, and then stops, as if he has had an afterthought. He turns back to Doug.

COL. SOUTHALL

(continuing)

Something just occurred to me, a condition that might soften matters somewhat. There's really no need for both of you to die.

DOUG

What do you mean?

COL. SOUTHALL

One of my men on an intelligence mission was captured by the Americans. They are always willing to trade captives and one of you might be spared for this purpose.

DOUG

And what would happen to the other?

COL. SOUTHALL

He would have to be executed, of course.

(nods toward Tony)

Since you appear to be his senior, it is only logical that you should be the one to be exchanged.

DOUG

(shakes his head, no)

No.

COL. SOUTHALL

I can have him killed first, if you wish, before I set you free. There's no need for him to know.

Cont.

DOUG

It wouldn't work, Colonel. The Americans won't trade for me. He's your man.

The Colonel purses his lips, speculatively, looks at him, pleased, then looks toward Tony.

57 TWO SHOT - CAPTAIN HOTCHKISS AND TONY 57
as Hotchkiss lights a pipe, looks at Tony speculatively with an expression that is supposed to be sympathetic.

HOTCHKISS

You can have tobacco if you like.

TONY

No.

HOTCHKISS

Is there anything I can do for you? I mean, if you have a family you would like to be notified...

TONY

We're not spies, Captain.

HOTCHKISS

That's neither here nor there, is it? I mean, the Colonel goes strictly by the regulations and the book says he should execute you, so he'll do it. Now me, I see things a little different. You're just doing your job, the same as I do mine. If I had my way, I'd keep you under guard and turn you loose when there was nothing more you could do to harm us.
(puffs on his pipe, has a thought)

There is a way around the old man. And there's no reason I shouldn't do it, since I'm in charge of prisoner exchange. But unfortunately, it would only save one of you.

TONY

One of us?

HOTCHKISS

We trade prisoners with the Americans man for man. They have a Captain of ours we'd like back and I see no reason why they wouldn't trade for one of you.

Cont.

TONY

(suspicious)

It won't work, Captain. You can't play us off against each other.

HOTCHKISS

Nothing like that. I'm not trying to get information out of you. You're doing your duty just as I'd do mine under the same circumstances. You won't have to say a word. Your friend will be executed...that should satisfy the old man...and then you'll be exchanged.

(a beat, then)

Well, how about it? It's a chance for you to come out of this alive.

TONY

No.

HOTCHKISS

No?

TONY

Use my friend to make your trade.

Hotchkiss just looks at him, shrugs, walks OUT OF SHOT.

58

TWO SHOT - COLONEL SOUTHALL AND HOTCHKISS
As Hotchkiss walks up to Colonel Southall.

58

HOTCHKISS

You had it pegged right, Colonel, and that's a fact.

COL. SOUTHALL

(half smile)

It seems that either one would give his life to save the other. Bring that one to my cabin.

He indicates Tony.

HOTCHKISS

Yes, sir.

Hotchkiss walks back toward Tony as Col. Southall walks back to his cabin, goes in.

59

INT. TIME TUNNEL CONTROL AREA - DAY

59

MED. SHOT

Gen. Southall is staring at the screen o.s., absorbed.
Kirk turns to Ann and Swain.

KIRK

They've given us a breather, but
not a long one. I want to try a
transfer before they get separated.

SWAIN

Still having trouble with the time-
lock, General.

60

TWO SHOT - KIRK AND GENERAL SOUTHALL

60

As Kirk comes back to him, Gen. Southall is still
absorbed in the picture in the Image Area.

GEN. SOUTHALL

Look at him, Woody.

Kirk looks toward the Image Area.

61

OUTOUT

61

62

INT. TIME TUNNEL - TOWARD IMAGE AREA (NEW SUPER)
(1ST UNIT).

62

SHOWING INT. SOUTHALL'S CABIN - CLOSE - SOUTHALL
as he studies himself in a small, round field mirror.

GEN. SOUTHALL

He's vain, self-centered, cocky enough
on the eve of battle to worry about his
eyebrows. But that's hardly the portrait
of a butcher. Something's going to happen
to throw him off.

KIRK

Where will the Seventh spend the night?

GEN. SOUTHALL

Right where they are.

He looks back toward the screen and a GUARD brings Tony
into the Colonel's cabin.

TONY

(protesting)

You've got the wrong man, Colonel.
I told you, the Americans won't trade
for me.

63 INT. COL. SOUTHALL'S CABIN - DAY 63

CLOSE SHOT - COL. SOUTHALL

COL. SOUTHALL

(with a half smile)

You have proved your bravery, sir. But further protestations are unnecessary. You have the opportunity to earn your life and the life of your friend.

64 WIDER ANGLE 64
as the Colonel studies him.

COL. SOUTHALL

Captain Hotchkiss will take your friend's clothes and you will lead him on a patrol through the American lines.

TONY

Not a chance, Colonel.

COL. SOUTHALL

If you and the Captain are back by dawn, you and your friend will be set free. If not, your friend will be shot.

TONY

(after a beat)

You don't give me any choice, do you?

COL. SOUTHALL

You were willing to sacrifice your life for your friend, sir. I have no doubt you will be willing to sacrifice your honor.

(turns to the Guard)

Take him out.

The Guard takes Tony out.

65 EXT. BRITISH CAMP - DAY 65

MED. SHOT - DOUG

Doug struggles against the ropes that bind him, looks up as Tony approaches, the Guard standing near him. Doug stops struggling.

DOUG

Has the Colonel set up the arrangements for the trade?

Cont.

65 Cont.

65
Cont.

TONY

There's no trade. Listen to me.
I'm leading the Captain on a patrol.
In return, the Colonel's agreed to
let us go. So don't do anything to
get yourself killed.

DOUG

But you don't know any more about
the country than they do!

TONY

(lowers his voice)

It's a case of the blind leading
the blind. Just sit tight. I'll
be back by dawn.

DOUG

Tony...no heroics from you either.

TONY

This is the last battle of the war.
Nothing we can do will change the
outcome. History will take its
course and we'll be exchanged when
it's over.

Doug thinks about this a beat and then nods.

DOUG

(uneasily)

Trouble is that history doesn't
record everything -- like two
anonymous suspected spies being
executed in the wilderness.

DISSOLVE TO:

66

INT. COLONEL SOUTHALL'S CABIN - DAY

66

CLOSE SHOT

as Colonel Southall stands in front of the table with the
battle map spread in front of him, jabbing with his finger
at the points he mentions. As he talks, we PULL BACK TO
INCLUDE Hotchkiss, listening intently.

Cont.

66 Cont.

66
Cont.

COLONEL SOUTHALL

As soon as you exchange clothes with any hostage you will leave with the other prisoner and infiltrate the American lines in the woods about here.
(points)

X

You will scout their entire line, discover their strength and where it is concentrated. We are going to hit their weakest point, Captain. You are going to tell us where that is.

HOTHCKISS

Yes, sir.

COLONEL SOUTHALL

(points to a spot on map)
You will find a rocket signalling station at this point. You will be there before dawn, Captain, and your signal will give us the line of march.

HOTCHKISS

(frowns)
Yes, sir.

COLONEL SOUTHALL

You have a question, Captain, a doubt?

HOTCHKISS

Not about the directions, sir, but what about the American? Do I bring him back here?

67 ANGLE SHOT - COLONEL SOUTHALL

as he turns to a field cabinet, removes a bottle of brandy and two glasses, proceeds to pour them full.

67

COLONEL SOUTHALL

The first rule of war, Captain, is to eliminate those questionable elements which might contribute to defeat.

(hands him a glass)

The Americans have been tried before a proper military court and judged guilty.

(raises his glass)

In short, the time of execution is a matter of personal discretion. So... when he has served his purpose, you will carry out the sentence of execution.

Hotchkiss raises his glass slightly and they drink as we:

FADE OUT

ACT TWO

FADE IN

68-
69

OUT

OUT

68-
69

70

EXT. FOREST - DAY

70

MED. SHOT

as Tony and Hotchkiss move through the forest. Tony moves a few steps in front of Hotchkiss who follows with a pistol in his belt. Hotchkiss is growing suspicious.

HOTCHKISS

Hold up.

Tony stops and Hotchkiss comes up to him.

HOTCHKISS

We should have reached the first ditch by now.

TONY

(equivocating,
skillfully)

If we'd taken a straight route, we would have run into Jackson's pickets.

HOTCHKISS

(doubtfully)

I don't know about that.

TONY

I intend to get you back to the British camp before dawn, Captain. But if you don't trust me, you lead.

HOTCHKISS

(grins
humorlessly)

You'd like that, wouldn't you? The chance to get behind...

His voice trails OFF as he HEARS men coming through the brush. He takes out his pistol, waves Tony into the brush. He follows.

71 ANGLE SHOT - TONY AND HOTCHKISS 71
as they crouch down in the brush, Hotchkiss holding the
pistol against Tony.

72 MED. SHOT 72
as THREE AMERICAN SOLDIERS, a Sergeant and two Corporals,
come into the clearing, look around.

SERGEANT
I'm sure I heard 'em.
(to the Second Corporal)
You scout the river. Me and the
Corporal'll head back for the
redoubt.

The Sergeant and First Corporal head off.

73 TIGHT TWO SHOT - HOTCHKISS AND TONY 73
Hotchkiss is under great tension now. He pushes the
pistol tighter in against Tony's back.

74 WIDER ANGLE 74
as the Second Corporal goes off down the path. Slowly,
Hotchkiss stands up, still feeling a residual of tension.

HOTCHKISS
Now that we know the direction of
the redoubt, we'll have no need
for any more games of fox and hare,
will we?

TONY
It's your patrol, Captain.

HOTCHKISS
(evenly)
That it is. And in case you get
any ideas of striking out on your
own, you should know that in the
Peninsula campaign, I killed a
man on a fast horse at a hundred
yards with this pistol.

Cont.

X

74 Cont.

74
Cont.

TONY

(just as evenly)

Maybe you'd better get something straight, Captain. What information you get out of this patrol is up to you. But I'm going to get you back to your camp by dawn. That's the only thing that concerns me.

HOTCHKISS

Very well. Now, move out.

Tony leads the way in the same direction that the Corporal took.

DISSOLVE TO:

- | | | |
|----|---|---------|
| 75 | EXT. FOREST - DAY | 75 |
| | MED. SHOT
An area strewn with logs and thick underbrush. Tony comes across it, moving very slowly, followed by Hotchkiss. We HEAR the SOUNDS of many men talking, working, the confusion of a camp in the distance. Hotchkiss motions with the pistol for Tony to get down, then Hotchkiss lowers himself to the ground and creeps forward to a gnarled log, slowly raises his head to look. | |
| 76 | CLOSE SHOT - HOTCHKISS' FACE
as he looks, an expression of interest comes into his eyes. | 76 |
| 77 | HOTCHKISS' P.O.V. - THE AMERICAN FORTIFICATIONS IN THE DITCH (STOCK)
The men are building a wall of logs with sharp stakes protruding in front of it. NOTE: This SHOT will have to be reversed in order to imply that the fortification is in one direction, the main American line, in the next STOCK SHOT, in another direction. | 77 |
| 78 | EXT. FOREST

TWO SHOT - HOTCHKISS AND TONY
as Tony comes up beside Hotchkiss and they look in the other direction. | 78
X |
| 79 | P.O.V. SHOT - THE MAIN AMERICAN LINE (STOCK)
as the Americans are putting cotton bales in a line at the edge of the ditch. A wagon pulls up and men begin to unload kegs of gunpowder. | 79 |
| 80 | EXT. FOREST

BACK TO HOTCHKISS
His eyes narrow as he sees something of special interest. | 80
X |

81 P.O.V. SHOT - GENERAL JACKSON 81
GENERAL JACKSON is standing near a cotton bale, talking
with two soldiers.

82 EXT. FOREST 82
X

TWO SHOT - HOTCHKISS AND TONY
Hotchkiss raises his pistol, steadies it on the log,
smiles.

HOTCHKISS
One pull of the trigger and
General Andrew Jackson is a dead
man.

Tony does not move. Hotchkiss sites along the barrel of
the pistol.

83 P.O.V. SHOT 83
down the barrel of the pistol toward the distant figure
of the General.

84 EXT. FOREST 84
X

BACK TO HOTCHKISS AND TONY
Hotchkiss squints now. He pulls back the hammer to full
cock.

HOTCHKISS
(quietly)
Quite a dilemma for you, isn't
it? Whether to sacrifice your
friend to save the General.

TONY
(calmly)
You won't shoot, Captain.

HOTCHKISS
Oh?

TONY
You can't be sure of killing him
from this distance. And you're
not going to jeopardize your
mission just to take the chance
for a little personal glory.

Hotchkiss thinks about this a beat, lowers the hammer
on his pistol.

TONY
If you've seen enough, we'd
better get moving.

Cont.

84 Cont.

84
Cont.

HOTCHKISS

I want a closer look at the right flank. Unless, of course, you'd rather save me the trouble by telling me what defenses he has there.

TONY

(evenly)

I wouldn't give you the time of day, Captain.

Hotchkiss just looks at him, then stands up, gestures with the pistol.

HOTCHKISS

We'll have a look. Move out. And step lively. We don't have much daylight left.

Tony stands up, moves to his right, followed by Hotchkiss.

85 EXT. WOODS - DAY

85

MED. SHOT

as Hotchkiss and Tony move through the woods, Tony leading. WE MOVE WITH THEM. Suddenly, a VOICE calls out from behind them.

SERGEANT'S VOICE

(calling out o.s.)

Halt!

Tony stops. Hotchkiss wheels, his hand with the pistol coming up, ready to fire.

86 P.O.V. SHOT - THE AMERICAN SERGEANT AND FIRST CORPORAL.

86

coming out of the brush, their muskets levelled.

87 WIDER ANGLES

87

as Hotchkiss puts the gun back in his belt, glances at Tony warningly as if to tell him to take over. Tony tries to play this with a certain ease, but he's under great stress.

TONY

We're Americans.

Cont.

X

87 Cont.

87
Cont.

SERGEANT

Give the password.

TONY

We're new to this area, Sergeant.
But we have passes.

He takes out his papers and Hotchkiss does likewise.
They hand them to the **Sergeant, who looks them over.**

SERGEANT

They seem to be in order, but
you'll have to come with us.

TONY

We're on a special mission for
General Jackson, **Sergeant.** We
can't afford the time.

SERGEANT

(brings his
rifle up)

I'm afraid you're just going to
have to take the time to talk to
Captain Jenkins...

(to 1st Corporal)

Take his pistol.

The Corporal moves forward, holds out his hand to Hotchkiss. For a moment, it appears that Hotchkiss will resist, but he decides against it, takes the pistol out of his belt and hands it to the Corporal. At that moment, **Tony** knocks the rifle barrel aside. It discharges, and he runs OFF into the trees. Hotchkiss can't follow; the First Corporal covers him with his own pistol.

88

ANGLE SHOT

88

FAVORING the Sergeant who runs to the edge of the woods, reloading his musket, then comes back, breathless, angry.

SERGEANT

Let's get this one back to
Captain Jenkins.

DISSOLVE TO:

89

EXT. AMERICAN CAMP - NIGHT

89

CLOSE SHOT - JENKINS

CAPTAIN JENKINS is a large, rawboned man and his uniform is rather decrepit as if he's seen enough fighting in the past few days to last him a lifetime. He is eating his supper, chewing on a chicken leg.

89 Cont.

89
Con'

There is a pronounced skepticism in his eyes and his voice. As he talks, we PULL BACK TO A WIDER ANGLE TO INCLUDE Hotchkiss guarded by a SCOUT on the other side of the table. The American camp is more full of life than the British. There are tents scattered around and we see the gleam of cookfires.

JENKINS

You have the papers but you don't have the countersign. I'd call that a peculiar circumstance since no man was given a pass without the countersign to go with it. What do you say to that?

Hotchkiss says nothing. Jenkins stands up, scratches his chin, looks at him studiously a beat and then turns to Scout.

JENKINS

Can't he talk?

SCOUT

Ain't said a word since the Sergeant told me to bring him in here.

JENKINS

Maybe he just doesn't want us to hear that extra fine British accent I think he's got.

(to Hotchkiss, firmly)

Speak up, mister. You might as well be hung for a sheep as a goat.

90 MED. CLOSE SHOT - HOTCHKISS

90

He is really sweating it now. He looks around, and then, he turns suddenly, knocks the Scout to one side and starts to make a break for it. But he gets no more than five feet before the Scout grabs him, swings him around, brings him under control.

HOTCHKISS

Take your hands off me.

91 WIDER ANGLE

91

as the Captain sits down, leans back in his chair.

Cont.

91 Cont.

91
Cont.

JENKINS

Let him go.

The Scout releases Hotchkiss. He stands with affected dignity in front of the table.

HOTCHKISS

I am Captain Richard Hotchkiss of his royal majesty's seventh regiment. I demand treatment according to my rank.

JENKINS

(evenly)

The rank is in the uniform, sir, and you appear to be without it at the moment. What are you doing here?

HOTCHKISS

(almost by rote)

I am Captain Richard Hotchkiss of...

JENKINS

(cuts him off)

Never mind, Captain, I know why you're here. But you won't have the chance to use the intelligence you've collected, I can guarantee you that.

(to the
soldiers)

Take him away.

The Scout exits with Hotchkiss. We HOLD on Jenkins as he looks after them a beat, and then we:

DISSOLVE TO:

92 EXT. BRITISH CAMP - NIGHT

92

MED. CLOSE SHOT - DOUG

He sits against the tree, working on the leg irons, trying to pull them loose. It's a hopeless task, but he tries anyway.

SENTRY'S VOICE

(O.S.)

Here now. None of that.

Doug looks up.

X

as the Sentry approaches with a tin plate of beans.

SENTRY

Accept your fate instead of
struggling against it. That's my
advice. There's always the chance
that the Colonel might change his
mind, declare an amnesty.

DOUG

What are you talking about?

SENTRY

He's not such a bad sort. 'Take
the prisoner a plate from the
Officers' mess,' says he. It's
traditional that you should have
the best we have for your last
meal.

Now Doug understands what he's talking about, looks
at him incredulously.

DOUG

Then the Colonel doesn't mean to
keep his bargain?

SENTRY

I don't know about that. Now,
do you want the beans or don't you?

He extends the plate toward Doug who is boiling by now.
Doug reaches out, knocks the plate out of his hand.
The Sentry draws back belligerently.

DOUG

(angry)

Tell your Colonel I want to see
him.

SENTRY

Now see here...

DOUG

(intense)

I said, tell him!

The Sentry glowers at him and then goes off through
the camp. We HOLD ON Doug a beat and then:

DISSOLVE TO:

- 94 EXT. WOODS - NIGHT 94
- MED. SHOT - TONY
as he moves through the woods, keeping low so he will not be seen. He moves up to a thick screen of bushes, crouches behind them.
- 95 CLOSER SHOT - TONY 95
as he parts the bushes, peers through.
- 96 TONY'S P.O.V. - AN AMERICAN SOLDIER 96
sitting behind a log, his rifle resting on it, obviously one of Jackson's line pickets.
- 97 BACK TO TONY 97
as he crawls through the bushes, out of SHOT.
- 98 WIDER ANGLE - PICKET 98
He yawns slightly, cuts a wad off a plug of tobacco and pops it into his mouth, just as Tony grabs him from behind, a hand over his mouth, pulling him backwards into the brush.
- 99 WIDER ANGLE - BRUSH 99
There is a stir of movement in the brush and then Tony stands up, having dealt with the picket, carrying the musket with the bayonet on it. He moves off into the brush.
- 100 EXT. WOODS - NIGHT 100
- MED. SHOT - TONY
as Tony moves along, keeping in the shadows of the trees, we see the reflection of the flickering campfires from the American camp and hear the MURMUR of distant voices, punctuated by an occasional sharp laugh. He walks into a MEDIUM CLOSE SHOT, looks o.s.
- 101 EXT. AMERICAN CAMP - NIGHT 101
- TONY'S P.O.V.
On this side of the clearing, there is a guard tent with a SOLDIER standing in front of it, armed with a musket. In the middle ground is a campfire with a group of American soldiers, frontiersmen and Indians sitting around it, eating out of a big pot suspended over the fire. They are LAUGHING as if one of them just told a joke. On the far side of the clearing is a smaller fire with a man sleeping near it, and just beyond him, a smaller tent.

- 102 BACK TO TONY 102
as he makes his way through the trees around the edge of the clearing. We HEAR the babble of voices of the men at the fire under this SHOT.
- 103 CLOSER ANGLE - TONY 103
as he stops, moves through the bushes to have another look.
- 104 TONY'S P.O.V. - THE SMALLER TENT 104
with the campfire and the man sleeping beside it.
- 105 CLOSE SHOT - TONY 105
as he looks across the camp.
- 106 TONY'S P.O.V. - THE SOLDIERS AND INDIANS 106
at the main campfire. None of them are looking in his direction.
- 107 BACK TO TONY 107
as he comes out of the brush near the tent, first looks inside to make sure it's empty, then he moves to the fire, picks up a burning stick, pauses as the sleeping Soldier groans, rolls over, pulls up his blanket and goes back to sleep. Tony moves on to the tent.
- 108 ANGLE SHOT 108
as Tony approaches the rear of the tent, leans down and puts the burning stick near the canvas. The canvas starts to flame, slowly at first. Tony waits only long enough to see the blaze starting and then he moves away, back into the brush.
- 109 MED. SHOT - CAMPFIRE 109
as the Soldiers and Indians are LAUGHING, one of the Soldiers looks around, spots the burning tent.
- SCOUT
(yelling)
Fire! Corporal of the Guard!
- Immediately, there is confusion, a babble of VOICES, people YELLING. "FIRE! GET THE BUCKETS! GET A MOVE ON!" The men run toward the fire.
- 110 ANGLE SHOT - GUARD TENT 110
The Guard is looking toward the fire and we see the flickering reflection of it. Tony comes up from behind, taps him on the shoulder and as the Guard turns, Tony hits him, once, and the Guard goes down.
- A-110 ENTRANCE OF TENT A-110
as Hotchkiss comes out. Tony takes the Guard's musket, horn and pouch; crosses to him away from Guard. Hotchkiss looks at the o.s. fire and Guard with smug satisfaction.

Cont.

X

HOTCHKISS

I rather thought you wouldn't
let your friend back at our camp
go hang.

TONY

Let's go, Captain.

Hotchkiss holds out his hand, quite coolly.

HOTCHKISS

I'll take the musket, if you
please.

TONY

Not a chance.

HOTCHKISS

I insist. You don't think I'm
going back across the lines at
musket point, do you?

TONY

If you want to get back, you'll
do as I say.

HOTCHKISS

(smiles)

That's precisely the point. I
have nothing to lose by staying here.
But you most certainly do. If I
am not back to relay the rocket
signal, the Colonel will undoubtedly
take the right road anyway. And
I shall be free tomorrow in any
event.

(a beat)

Now, do we stay or do we go?

Tony hesitates a moment and then hands him the musket,
horn pouch. He moves off into the trees with Tony.

111 OUT

OUT

111

DISSOLVE TO:

X

112 EXT. WOODS - NIGHT

112

MED. SHOT

as Tony and Hotchkiss move up a path, Tony leading by about ten feet. Hotchkiss stops.

HOTCHKISS

This is far enough.

Tony stops, turns.

TONY

(startled)

We're not halfway there.

HOTCHKISS

I can make better time alone.

TONY

(beginning to understand)

Your Colonel made a bargain, Captain.

HOTCHKISS

We don't make bargains with the enemy. Technically, you are under a sentence of death which has been delayed. And I have been assigned to carry it out.

113 CLOSE SHOT - TONY
A startled expression.

113

114 MED. CLOSE SHOT - HOTCHKISS
as he raises the musket.

114

HOTCHKISS

(indicates)

Just behind that brush...move!

FADE OUT

END OF ACT TWO

X

ACT THREE

FADE IN

- | | | |
|-------|--|-------|
| 115- | | 115- |
| 118 | <u>OUT</u> | 118 |
| A-118 | EXT. WOODS - NIGHT | A-118 |
| | MED. PAN | |
| | as Tony, followed by Hotchkiss, moves through the brush.
Tony sees something in his path ahead. | |
| B-118 | LONG SHOT - LONG BOUGH | B-118 |
| | It is lying parallel to Tony's line of march. | |
| C-118 | MED. SHOT - TONY | C-118 |
| | formulating a plan on the instant. As he reaches the
far end of the bough, he stumbles and falls heavily. | |
| D-118 | MED. SHOT - BOUGH - TONY | D-118 |
| | as he falls into the scene, twisting so that he looks
back toward Hotchkiss. | |
| E-118 | LONG SHOT - PAST TONY - HOTCHKISS | E-118 |
| | who comes to a quick halt self-protectively. | |
| | HOTCHKISS | |
| | No need to be nervous. We've all
got to go sometime -- | |
| | Tony, pinning his end of the bough with his arm, swings
the far end with his foot. | |
| F-118 | LONG SHOT - PAST TONY - BOUGH AND HOTCHKISS' LEGS | F-118 |
| | as the swinging bough hits his legs. | |
| G-118 | LONG SHOT - PAST TONY - HOTCHKISS | G-118 |
| | as his rifle discharges in the air and he goes down.
Tony jumps up and runs off. | |

- 119 LONG SHOT - TONY 119
as he runs into the brush, disappearing.
- 120 BACK TO HOTCHKISS 120
He recovers, reloads from the powder horn, ramming the
wadding and ball into place.

HOTCHKISS

(not loud)

If you're thinking about getting
away, you can forget it. I have
orders from the Colonel to kill
you, and kill you I will.

Now, the musket loaded, Hotchkiss moves forward into
the brush and we:

DISSOLVE TO:

- 121 EXT. BRITISH CAMP - NIGHT 121
- MED. SHOT - THE COLONEL'S CABIN
As Lieutenant Reynerson approaches, Colonel Southall is
standing outside his cabin. X

COLONEL SOUTHALL

Yes, Lieutenant?

REYNERSON

The General sends his regards, sir.

COLONEL SOUTHALL

(irritated)

Hang his regards! Hard facts are
what I need. Did he send any infor-
mation concerning the American
position?

REYNERSON

No, sir. The General advises that
you are to proceed at your own dis-
cretion.

COLONEL SOUTHALL

(fuming)

Inform the General that the Seventh
will be moving at dawn.

REYNERSON

Yes, sir.

Colonel Southall goes into his cabin.

122-124 OUTOUT 122-
124

A-124 INT. TIME TUNNEL

A-124

ANGLE ON IMAGE AREA - DAY (STANDARD MATTE) (1ST UNIT)
as Colonel Southall comes into the cabin in a rage, sweeps
all the papers off his work table and takes the bottle
out of the cabinet.

B-124 INT. TIME TUNNEL CONTROL AREA - DAY

B-124

ANGLE SHOT - KIRK AND GENERAL SOUTHALL
as Southall watches the o.s. Image, intently now, really
caught up in this. Kirk is as interested in Southall's
reaction as he is in the screen.

GENERAL SOUTHALL

(frustrated)

If I could only talk to him, know what
he's thinking. You have no idea how many
times I've had to answer for his mistake.

(mimicking)

Southall, eh? Are you any relation to
the Butcher of New Orleans?

KIRK

I don't see that it's hurt you any.

GENERAL SOUTHALL

Perhaps it was responsible for my
success, such as it is. It made me
work harder.

(a beat)

Woody, I'm not under orders. I'm on
terminal leave...and I have no family.
I want you to send me back there.

KIRK

(flatly)

It's out of the question.

GENERAL SOUTHALL

I want to talk to him, Woody. I have
to know what he was thinking, why he
butchered five hundred men.

Kirk looks at him a long beat, sympathetically, then
shakes his head in the negative.

Cont.

B-124 Cont.

B-124
Cont.

KIRK

I'm sorry, Phil, but the answer has to be no. Even if I wanted to let you go, I don't have the authority.

GENERAL SOUTHALL

(with some coldness)

Who has the authority?

Kirk shakes his head, knows what's coming.

KIRK

You intend to take this over my head, then?

GENERAL SOUTHALL

I do, General. You have a direct line to the Pentagon, I believe.

KIRK

It won't work, Phil.

C-124 ANGLE SHOT - FEATURING GENERAL SOUTHALL
as Southall crosses OFF.

C-124

125 INT. COLONEL SOUTHALL'S CABIN - NIGHT

125

MED. SHOT

Colonel Southall is in a real swivet now. He stands up, throws a brandy glass on the ground, yells out.

COLONEL SOUTHALL

(yelling)

Lieutenant! I want you, Lieutenant!

There is a bustle of activity outside the cabin and in a moment Lieutenant Reynerson comes in.

COLONEL SOUTHALL

Bring the prisoner here immediately.
The one Hotchkiss took this afternoon.

REYNERSON

Yes, sir.

Reynerson turns, EXITS.

ANOTHER ANGLE

As Col. Southall paces the room, stops to pick up the map of the area which he pushed onto the floor. He replaces it on the table, then walks to the far side of the tent, his hands behind his back, his fingers twitching restlessly. In another moment, Lt. Reynerson comes in with Doug.

REYNERSON

The prisoner, sir.

COL. SOUTHALL

That's all, Lieutenant.

Reynerson salutes, exits. Doug stands in front of the table, filled with a cold anger. The Colonel does not even turn to face him. He draws his sword out of its sheath, examines its edge in the lamplight.

COL. SOUTHALL

(continuing)

There is a map on the table. Look at it.

Doug stares straight at the Colonel.

COL. SOUTHALL

(continuing)

I said, look at it.

DOUG

I can't help you, Colonel.

Now the Colonel turns **and** quite suddenly brings the sword down on the table, making a loud WHACK with its flat side.

COL. SOUTHALL

(angry)

You will help me, I guarantee you that. Before you leave this tent, you will tell me exactly where General Jackson's strength is concentrated. You will give me detailed listings of the troops on his right flank.

DOUG

(coldly)

You didn't understand me, Colonel. I can't tell you anything because I don't have the information you want!

The Colonel raises his sword **so that it is** pointed at Doug's throat **but not touching it.**

COLONEL SOUTHALL

Then, by heaven, I'll kill you here
and now.

The Colonel is enraged now. Lieutenant Reynerson comes through the door, braces. The Colonel does not move the sword.

COLONEL SOUTHALL

(to Reynerson)

What do you want?

REYNERSON

The signalmen are here, sir...
awaiting your orders.

Colonel Southall lowers his sword, turns to the table.

COLONEL SOUTHALL

Come here.

Reynerson approaches the table. Southall points at a place on the map.

COLONEL SOUTHALL

There is a clearing here. You will proceed to this clearing with the signalmen and await the arrival of Captain Hotchkiss. If the regiment is to attack to the east, you will fire the rocket in that direction. If to the west, you will so aim the rocket. Do I make myself clear?

REYNERSON

Yes, sir.

COLONEL SOUTHALL

Dismissed!

Reynerson turns to go; Southall stops him.

COLONEL SOUTHALL

Wait outside, Lieutenant.

REYNERSON

Sir.

He EXITS.

127

TWO SHOT - SOUTHALL AND DOUG

as the Colonel sits down, his sword held in front of him, the blade resting on the table. He has calmed down somewhat now, but Doug has not.

127

Cont.

127 Cont.

127
Cont.

COLONEL SOUTHALL

(gauging)

I have no desire to see you dead,
sir, unless you push me to it.

DOUG

(flaring)

You're a liar, Colonel. You have
no intention of leaving me alive.
I know the truth.

COLONEL SOUTHALL

(startled,
then evenly)

In that event, I see no reason to
detain you further. You will be
of no service to me.

DOUG

What did you do with Tony?

COLONEL SOUTHALL

I imagine that he's dead by now.
Hotchkiss had orders to shoot him
when he ceased to be of value.

Doug starts forward, angrily, but the Colonel merely
raises his sword and Doug stops.

COLONEL SOUTHALL

(calls out)

Lieutenant!

Reynerson comes in.

COLONEL SOUTHALL

You will call a firing squad and
have this man marched away from camp
and executed. You will enter in the
morning report that two American spies,
names unknown, were properly tried
before a military court, found guilty
and executed. You will then proceed
to the rocket launching site.

(a beat)

Take him out.

As Doug glowers at the Colonel, Reynerson grabs his
arm and takes him out of the cabin.

128 INT. TIME TUNNEL CONTROL - REVERSE FROM IMAGE AREA - DAY 128

MED. SHOT

as Ann, Kirk and Swain look up at the o.s. Image. B.g.,
General Southall is on the telephone.

KIRK

(to Swain)

Can we make a try for a single
retrieve?

SWAIN

It would kill him for sure---
we're tuned for a superimposure.

129 FRESH ANGLE

as General Southall turns from the telephone to Kirk. 129

GENERAL SOUTHALL

General White wants to speak to you,
Woody.

Kirk gives him a look, comes over and takes the telephone.

KIRK

(into the phone)

This is Kirk. Yes, General...

(listens)

I appreciate your position. Yes,
I'll notify you immediately. Thank
you, sir.

He hangs up the telephone, looks back to General Southall
who is waiting expectantly.

KIRK

General White threw it in my lap.

GENERAL SOUTHALL

Then let me go. Not just for my own
personal satisfaction. Your man's life
is at stake. Maybe I can do something
to help him. It only takes one man to
countermand an order of execution...
Colonel Southall.

Kirk begins to lean toward the idea in spite of himself.

KIRK

What makes you think you could
change his mind?

Cont.

129 Cont.

129
Cont.

GENERAL SOUTHALL

I've made a lifetime study of the man. I know his strengths...his weaknesses.

Kirk glances toward the Image Area.

130 P.O.V. - THE IMAGE AREA (STANDARD MATTE) (1ST UNIT) 130

We see Doug being marched out into the woods now, his hands tied behind him, led by Reynerson, followed by the members of the firing squad, four British Soldiers.

131 AWAY FROM THE IMAGE AREA 131

as Kirk looks back to General Southall, very worried now.

KIRK

I'd be risking your life on the chance of saving his.

GENERAL SOUTHALL

I'm risking my life. You have no right to refuse my offer.

KIRK

(a beat; makes up his mind, turns to Swain)

Activate the Tunnel.

132 ANGLE SHOT - SWAIN 132

as he moves to the panel, flips the "First Safety" and "Second Safety" switches. He then throws the third switch marked "Activator".

133 MED. SHOT - FEATURING GENERAL SOUTHALL AND KIRK 133

as the lights in the Control Area go off and the design circle in the floor glows, giving the people an eerie look. The LOW WHINE BEGINS TO RISE in the b.g.

KIRK

There are a couple things you should know. We can send you there in complete safety but it's doubtful we can ever get you back. And you can't change your ancestor. He's part of history.

GENERAL SOUTHALL

I shan't mind spending my remaining years in that time. And killing Doug Phillips isn't a part of history...not yet.

134 ANGLE SHOT - SWAIN AND ANN 134
at the countdown device as the lights begin to blink.

SWAIN

Countdown ready. All systems green
and clear.

135 TWO SHOT - KIRK AND GENERAL SOUTHALL 135
as Kirk shakes his hand.

KIRK

Just walk straight into the Tunnel
and keep going. Good luck.

GENERAL SOUTHALL

Thank you, Woody.

He throws his shoulders back, nervous, a little scared,
and then starts into the Tunnel.

136 ANGLE SHOT - SWAIN AND ANN 136
as Kirk joins them.

SWAIN

Count him down, Ann.

ANN

Ten...nine...eight...

137 CLOSE SHOT - KIRK AND SWAIN 137
reacting, as over this, we HEAR:

ANN'S VOICE
...seven...six...five...four...
three...two...one...zero.

138 ANGLE ON TUNNEL 138
As General Southall going deeper into the Tunnel, is
obscured by the blue mist and disappears.

139 EXT. FOREST - NIGHT 139

MED. SHOT

as Reynerson marches Doug up to a tree, turns him around.
Reynerson takes a blindfold out of his pocket. Doug
shakes his head, Reynerson puts it in his pocket, walks out
of SHOT. Doug stares straight ahead.

140 DOUG'S P.O.V. - THE FIRING SQUAD 140
as Reynerson joins them, barks out a command, takes out
his sword.

REYNERSON

Attention!

The squad snaps to attention. Reynerson raises his sword.

REYNERSON

Ready!

The squad comes to ready.

REYNERSON

Aim!

The muskets come up, pointed at Doug.

141 REVERSE ANGLE - DOUG 141
staring straight ahead, a desperate expression on his
face as we:

FADE OUT

END OF ACT THREE

X

ACT FOUR

FADE IN

142 EXT. FOREST - NIGHT 142

MED. SHOT

The firing squad is ready to fire and Reynerson is ready to give the order. But before he can bring his sword down, General Southall materializes near Doug almost as if he had dropped out of the tree.

143 ANGLE SHOT 143
as the Officer brings his sword down.

REYNERSON

Fire!

But the squad does not fire. They MURMUR, confused. The Officer turns, spots General Southall who slowly, authoritatively walks into the line of fire between Doug and the squad.

144 FULL SHOT 144
as Doug takes advantage of the confusion and, with his hands still tied behind him, darts into the woods.

REYNERSON

Shoot him!

The squad fire after Doug, then run off into the forest X after him. General Southall walks up to Reynerson.

145 TWO SHOT - GENERAL SOUTHALL AND REYNERSON 145
General Southall is still amazed, stunned at the fact that he is here, but he preserves his military bearing. Reynerson is startled out of his customary correct military deportment.

REYNERSON

Who are you? Where did you come from?

GENERAL SOUTHALL

I am Brigadier General Phillip Southall of the British War Office. I want to see your Commanding Officer.

Cont.

X

145 Cont.

145
Cont.

REYNERSON

(evaporating
authority)I asked you, sir, where did you...
'Southall...' did you say, sir?His eye is caught and held by the General's pips and
hashmarks, and by the authority of his bearing and eye.

REYNERSON

Will you come with me, sir?

GENERAL SOUTHALL

(the General)

After I have a wash, and tidy up
a bit.

REYNERSON

Yes, sir. Follow me, sir.

As they go OFF.

146 EXT. WOODS - NIGHT 146

MED. SHOT

as Doug moves into a cluster of concealing
shrubs, breathing heavily. We can HEAR the o.s. SHOUTS
and thrashing of the pursuing Soldiers as they pass close,
then fade into the distance.147 CLOSE SHOT - DOUG 147
as he works his hands, trying to free them from the rope.
Finally, he breaks loose, sheds the rope.148 ANGLE - DOUG 148
as he rubs his wrists to restore the circulation, then
darts OFF into the forest in another direction.

149 EXT. WOODS - NIGHT 149

ANGLE SHOT - HOTCHKISS

as he moves along a path, stops, listens. He HEARS a
noise, a man moving through brush, off to his right. He
moves toward it, stealthily but quickly.

150 EXT. BOG AREA - NIGHT 150

CLOSE SHOT - TONY

as Tony runs down a path, we PAN WITH HIM INTO A MEDIUM
SHOT of the Bog Area, a clearing fringed with bushes which
tend to hide the pool of water and the mud. Tony runs up
to the edge of it, pauses to look around before he starts
to cross it, and it is this pause that saves his life.

Cont.

150 Cont.

150
Cont.

Because, as he steps into the water, he feels himself sinking and he grabs desperately for the bushes on the bank and slowly pulls himself out.

- 151 CLOSE SHOT - TONY 151
as he sits on the bank, getting his breath, he HEARS a noise, a man moving through brush and his head jerks sharply to the right.
- 152 WIDER ANGLE 152
as Tony stands up, an idea occurring to him. He moves around the Bog and stands in the trees at the far side, partially obscured.
- 153 ANGLE SHOT - HOTCHKISS 153
as he runs down the path TOWARD CAMERA, stops short.
- 154 HOTCHKISS' P.O.V. - TONY 154
standing in the trees. The Bog is screened by the brush.
- 155 WIDER ANGLE 155
Hotchkiss raises the musket and fires as Tony ducks away. But Hotchkiss is close to his kill now and with an AUDIBLE exhalation of triumph, he lowers the bayonet and rushes forward. He gets about two steps into the Bog, just far enough that he is beyond the reach of any of the brush and then he begins to sink, slowly but surely. He holds the musket above the water, looks about him incredulously. Tony steps out from behind the trees.

TONY

Throw me the musket, Captain.

But Hotchkiss just glares at him, threshes around some more, finds himself sinking, turns, YELLS out.

HOTCHKISS

(yelling)

Help! Help me, somebody!

- 156 EXT. SIGNALLING STATION - NIGHT 156

MEDIUM SHOT

Two British Soldiers are making final adjustments on the rocket ramp, putting the rocket in place. Reynerson paces around the clearing, restless, waiting. There is a signal torch stuck in the ground near the rocket. Now, from far OFF, we HEAR Hotchkiss' voice.

Cont.

156 Cont.

156
Cont.

HOTCHKISS' VOICE

(faintly)
Help....!
(faintly)
Help....!

Reynerson hears it, stops in his tracks, listening. The other soldiers raise their heads, listening too. The voice comes again.

HOTCHKISS' VOICE

(o.s.)
Help....!

Reynerson turns to one of the Soldiers.

REYNERSON

Could be a hundred yards...could
be half a mile...you come with me.
(to the other)
You stay here.

Reynerson and the Soldier go OFF into the trees at a dead run.

157 EXT. BOG - NIGHT

157

MEDIUM SHOT

Hotchkiss sinks now until he is almost up to his armpits. He glares at Tony, terrified.

HOTCHKISS

For the love of heaven, don't let
me drown.

TONY

I won't because I need you.
(barks out)
The musket. Throw it to me.

Finally, Hotchkiss attempts to throw the musket, but it falls short, sinks in the mire.

158 ANGLE SHOT - TONY

158

as he looks around, finds a sturdy stick on the ground, extends it to Hotchkiss..

159 WIDER ANGLE 159
 Tony extends the stick as far as he can, but Hotchkiss still can't reach it. He stretches toward it as far as he can, but his fingers are just inches short.

HOTCHKISS

(panics)

It's too short. I can't reach it.
 Get something else!

TONY

Don't panic, Captain. You'll sink faster if you do.

160 ANGLE SHOT - TONY 160
 as he spots a long tree limb lying on the ground. He grabs it. Now Reynerson and the Soldier come out of the woods. Tony sees them but he doesn't stop dragging the limb.

TONY

Don't just stand there. Give me a hand.

Reynerson gestures to the Soldier who helps Tony drag the limb.

161 WIDER ANGLE 161
 as Hotchkiss grabs hold of the limb with Tony and the Soldier. It is a laborious process but they pull Hotchkiss out on the bank. Reynerson comes up to Hotchkiss.

REYNERSON

Are you all right, sir?

HOTCHKISS

Help me up.

Reynerson helps him to his feet. Hotchkiss is beginning to regain his strength now.

HOTCHKISS

What time is it?

REYNERSON

Five in the morning, sir. It should be daylight soon.

Cont.

161 Cont.

161
Cont.

HOTCHKISS

How far is your signalling station
from here?

REYNERSON

About half a mile, Captain.

Now Hotchkiss has fully regained his wind. He looks to
Tony rather archly.

HOTCHKISS

I think it appropriate that you
should see the signal which will
lead to the defeat of your army...
before I kill you.

REYNERSON

Kill him..! He just saved your
life!

HOTCHKISS

Colonel Southall's orders are to
execute him.

(to Soldier)

Move him out.

The Soldier gestures with his musket and Tony moves,
followed by Reynerson and Hotchkiss.

162 INT. COLONEL'S TENT

162

CLOSE SHOT - COLONEL SOUTHALL

He is staring incredulously at General Southall whom
the PULL BACK OF THE CAMERA NOW REVEALS.

COLONEL SOUTHALL

Incredible...fantastic...
impossible. If I believe that
you come from the future - I would
have to say that I was mad.

GENERAL SOUTHALL

How else can you account for what
I've told you about yourself...
your family.

Colonel Southall can only shake his head in
confused disbelief.

Cont.

X

GENERAL SOUTHALL
But my present interest is knowing whether you have a present intention of throwing your brigade against the strong west flank of Jackson's fortifications, come what may.

Colonel Southall considers the question to be a mad one.

COLONEL SOUTHALL
Of course not! I intend to hit their weak side!

GENERAL SOUTHALL
Which is...?

COLONEL SOUTHALL
That is information which I hope to have signalled to me by a rocket in a forward position.

GENERAL SOUTHALL
That rocket, Colonel -- so the official investigation will show - will tell you to attack Jackson's east flank. Why will you attack his west flank and sacrifice five hundred British lives?

COLONEL SOUTHALL
Why, sir, do you insult my intelligence with the constant pretense that you know the future - that you, indeed, come from the future! And fanciful jokes about official investigations are not to my liking!

Cont.

X

GENERAL SOUTHALL

There will be an investigation.

COLONEL SOUTHALL

Indeed, and what will I say?

General Southall for answer, gets up, deliberately looks around the cabin, then goes to a FIELD FILE. He puts his hand on it.

GENERAL SOUTHALL

Colonel, your written statement in the course of that investigation will begin with an entry from your own field report, written in your own hand. It will read:
'January seventh, eighteen fifteen...'
in spite of repeated requests to General Pakenham for the number of brigades to commit today and for intelligence as to the point in Jackson's defense line against which they ought to be committed I received no reply...

During the above speech, Colonel Southall, as though seeing a ghost, crosses to General Southall, opens the field case, tremblingly feels through it for his Report Book. He takes it out with his eyes still fixed on the General. Then, finally?

COLONEL SOUTHALL

In this Book just one-half hour ago, I wrote in my own hand...
(reads)

'January seventh, eighteen fifteen...
in spite of my repeated requests to General Pakenham for orders for the number of brigades to commit today, and for intelligence as to the point in Jackson's defense line...'

His voice fails him.

GENERAL SOUTHALL

(probing sternness)

Do you still say that your intention is to attack in accordance with the rocket signal, and not against it?

Cont.

162 Cont.2

162
Cont.2

COLONEL SOUTHALL

I do! Of course I do!

General Southall takes the Book as:

163 EXT. WOODS - DAWN 163

MED. SHOT

as Doug moves across a clearing, stops to catch his breath, looks up.

164 STOCK SHOT - THE SUN COMING UP THROUGH THE TREES 164

165 BACK TO DOUG 165

as he pushes on through the woods.

166 EXT. SIGNALLING STATION - DAY 166

MED. SHOT

as Hotchkiss, Reynerson, the Soldier and Tony comes into the clearing. Hotchkiss is feeling rather expansive now.

HOTCHKISS

You will set the rocket to the east,
Lieutenant - that's Jackson's weak side.

REYNERSON

Yes, sir.

Reynerson nods to the Soldier who inclines the ramp toward the left, while Hotchkiss turns to Reynerson.

HOTCHKISS

Light the fuse, Lieutenant.

Reynerson goes to pick up the torch.

167 ANGLE SHOT - DOUG 167

as he comes up through the brush at the edge of the camp, stops, looks.

168 DOUG'S P.O.V. - SIGNALLING STATION 168

as Hotchkiss looks at Tony triumphantly, unable to resist X gloating.

HOTCHKISS

I appreciate your help. I
never could have done it without
you.

X

- 169 WIDER ANGLE 169
Hotchkiss takes the musket from the Soldier, and Reynerson, dividing his attention between Hotchkiss and the fuse, lights the fuse.
- HOTCHKISS
(to Tony)
And now I intend to carry out my promise.
- He brings the hammer of the musket back to full cock and at that moment, with a YELL, Doug charges out of the brush, knocks one Soldier down and out and takes on the second. In the moment of distraction, Tony reaches out, grabs the barrel of the musket, tries to wrestle it away from Hotchkiss.
- 170 CLOSE SHOT - THE FUSE 170
burning, getting shorter.
- 171 WIDER ANGLE 171
Doug has his hands full with the second Soldier and Reynerson who is trying to grab his arms. Tony swings Hotchkiss off balance. The musket discharges and Hotchkiss lets loose, falls.
- 172 OUT OUT 172
- 173 WIDER ANGLE 173
as Tony hits Reynerson with the musket, Doug downs the Soldier. Tony heads toward Hotchkiss.
- 174 TWO SHOT - TONY AND HOTCHKISS 174
as Hotchkiss staggers to his feet, partially dazed. Tony grabs him, hits him. Hotchkiss goes down. Dazed, too stunned to move, he looks toward the rocket launcher.
- A-174 CLOSE SHOT - HOTCHKISS A-174
- HOTCHKISS
(too weak to shout)
No...you've faced it the wrong way!
- He tries to move; cannot.
- 175 TWO SHOT - DOUG AND TONY 175
as they look toward the rocket. The fuse has burned to a fraction of an inch of the end.

X

176 INT. COLONEL'S CABIN

176

COLONEL SOUTHALL AND GENERAL SOUTHALL

The Colonel is a man in a mental daze who has somehow accepted the fact that General Southall has some weird power.

COLONEL SOUTHALL

I can only say that I would never needlessly sacrifice the lives of my men...of any men.

GENERAL SOUTHALL

How do you view your order to execute the two spies you caught today?

COLONEL SOUTHALL

The laws of war permit the action I took. The present battle conditions make the action necessary...

BRITISH VOICE

(shouts, o.s.)

Colonel - the signal rocket!

The Colonel, followed by General Southall, rushes out of the tent.

177 EXT. COLONEL'S CABIN

177

Colonel Southall and General Southall ENTER SCENE from cabin.

178 P.O.V. SHOT - THE ROCKET

(STOCK)

178

as the rocket breaks above the trees, trailing smoke behind it, going to the left.

179 BACK TO SHOT - COLONEL SOUTHALL, GENERAL SOUTHALL
a Soldier is included.

179

COLONEL SOUTHALL

(triumphant; to Soldier)

To the west...we attack Jackson's west flank, that's the weak side! Give the order to march.

The Soldier salutes and goes.

COLONEL SOUTHALL

(mentally confused)

General, I still don't really believe anything about you. But if you like, you may march in the second rank...I trust you heard my order to attack in accordance with the rocket.

Cont.

X

179 Cont.

179
Cont.

The General feels a wave of thankfulness: the truth is that his ancestor is not a "butcher."

GENERAL SOUTHALL

Thank you, Colonel. Thank you very much.

We HEAR the BAGPIPES and the DRUMS in the distance. The two MEN move off.

180 INT. TIME TUNNEL (NEW SUPER) (STOCK) 180

TOWARD IMAGE AREA

ON THE SCREEN, the British troops elevate their battle flags, begin to advance, the Highland pipers in the front rank. Ann is in front of the electrograph. There are three lines on the scope now.

ANN

I'm getting a signal for General Southall.

She looks up toward the Image Area on which we see General Southall walking along between two British soldiers (1ST UNIT) with a couple more soldiers in the b.g. to tie in with STOCK FOOTAGE. Kirk crosses to Swain near an instrument panel.

SWAIN

We can't take a triple, General. We'd be stretching it to take a double.

KIRK

We'll stretch it then. I don't intend to leave General Southall there.
(turns to Ann)
When you have the three signals superimposed, let me know.

ANN

Yes, sir.

She looks toward the Image Area on which we see the British troops march across the stubble of a cane field through the ground fog. (STOCK)

181 EXT. AMERICAN CAMP - DAY 181

MED. SHOT

Captain Jenkins and a squad of soldiers are lined up behind three cotton bales, their rifles ready, waiting. In b.g. we HEAR the SOUND of the DRUMS and PIPES approaching.

181 Cont.

181
Cont.

JENKINS

(startled, pleased)

They're coming straight into us -
right into our strong point -
Hold your fire until I give the
command.

182 STOCK SHOT - LINE OF BRITISH SOLDIERS ACROSS A FIELD. 182

183 STOCK SHOT - BRITISH DETAIL WITH ROCKET LAUNCHERS,
WAITING. 183

184 EXT. WOODS - DAY 184

TWO SHOT - DOUG AND TONY
as they stop, hearing the SOUND of the DRUMS and PIPERS
in the distance.

TONY

(grimly)

It's going to be a bloody one.
I think we'd better get out
of here.

DOUG

We can't do it, Tony They sent
someone through the Tunnel to help
us, a British officer.

TONY

If he's out there, heaven help him.

They move to a rise, protected by brush.

185 CLOSE TWO SHOT - DOUG AND TONY 185
as they look out.186 OUT OUT 186

187 EXT. AMERICAN CAMP - DAY 187

MEDIUM SHOT
as Jenkins raises his arm, the SOUND of the BAGPIPES
and the DRUMS grows louder.

JENKINS

(yelling)

Fire! Let 'em have it, boys!

The men fire their rifles.

188	STOCK SHOT The whole American line bursts loose with a volley.	188
189	STOCK SHOT The first line of PIPERS begins to go down.	189
190	STOCK SHOT The British rocket batteries firing.	190
191	STOCK SHOT SLOW PAN of the American line as the rockets WHOOSH overhead, the riflemen FIRING.	191
192	STOCK SHOT The American cannon FIRING.	192
193	EXT. BRUSH - DAY TWO SHOT - DOUG AND TONY watching.	193
194	<u>OUT</u>	<u>OUT</u> 194
195	STOCK SHOT British rockets FIRING.	195
196	INT. TIME TUNNEL (STANDARD MATTE) P.O.V. THE IMAGE AREA The American cannon is knocked out in an EXPLOSION. The riflemen on the line keep FIRING.	(STOCK)196
197	REVERSE FROM IMAGE AREA - TWO SHOT - KIRK AND SWAIN watching, fascinated.	197
198	P.O.V. THE IMAGE AREA (CONT. STANDARD 196) The British troops being mowed down, one by one.	(STOCK)198
	CUT TO:	
199	TWO SHOT - DOUG AND TONY in the brush.	199
200	INT. TIME TUNNEL CONTROL AREA - DAY CLOSE SHOT - KIRK as he looks at the o.s. screen and then turns to Ann.	200
	KIRK Are the signals superimposed?	

201 CLOSE SHOT - ANN 201
as she stares at the electrograph, puzzled.

ANN
I'm losing the signal for General
Southall.

202 WIDER ANGLE 202
as Kirk comes up to her, looks at the electrograph and
then to Swain who joins them.

KIRK
Why's he losing radiation?

SWAIN
(quietly)
There's only one explanation.

Kirk looks at him sharply, questioningly.

SWAIN
I think he's dying.

203 EXT. BRUSH - DAY 203

MED. SHOT
as Tony and Doug change positions, moving through the
woods now, the SOUND of the battle tapers off and then
everything is quiet. They run into a TWO SHOT, stop,
look.

204 P.O.V. SHOT - THE BATTLEFIELD (STOCK) 204
The battle is over. The ground is covered with British
troops as far as the eye can see.

205 EXT. FIELD - DAY 205

MED. SHOT
as Tony and Doug walk out onto the battlefield, past the
bodies of two British soldiers. They look around.

Cont.

205 Cont.

205
Cont.

GENERAL SOUTHALL'S VOICE

(calls out o.s.)

Dr. Phillips...

They turn, look, move OFF.

206 MEDIUM SHOT

206

as they come up to General Southall who lies near a log. He is dying but he is not unhappy about it although he can hardly focus. He just has to pass on a message before he goes. Doug kneels down beside him to see to his wound. He opens his coat.

GENERAL SOUTHALL

No time...

Doug grimaces slightly, closes the coat, knowing that Southall is right.

GENERAL SOUTHALL

(with effort)

Colonel Southall was not a butcher...
no...he made an honest error...misled
by a rocket signal which moved him...
in the wrong direction.

Tony and Doug exchange glances.

GENERAL SOUTHALL

Tell...War Office...

TONY

I will.

GENERAL SOUTHALL

Want it...in the record.

DOUG

We'll see if we can't find a
doctor.

Cont.

206 Cont.

GENERAL SOUTHALL

No use...worth it...it was worth
it...worth coming...stay together...
The Time Tunnel trying to get you
back...

His voice trails OFF and he dies. Doug lowers him to the
ground, stands up.

207 MED. SHOT - DOUG AND TONY

207

They look down at the General and then begin to walk back
toward the woods through the ground fog and the litter
of battle. We HOLD and as they near the trees, they
suddenly CHANGE into their TRAVELLING CLOTHES, then
dematerialize. We are left with the desolate battlefield
and not a sign of movement. We HOLD a long beat and then:

208 EFFECT SHOT - DOUG AND TONY IN TIME VORTEX.

FADE OUT

END OF EPISODE