SECOND REVISED SHOOTING FINAL

THE LAST PATROL

The TIME TUNNEL

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 SOUTHWELL'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
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) 3 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.

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.
EXT. CAMPsite - DAY

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.

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

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

MED. CLOSE SHOT - TONY
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.

TWO SHOT - DOUG AND TONY
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:
EXT. WOODS - DAY

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?

MED. CLOSE - TONY
as he keeps watch over the log.

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.

TWO SHOT - DOUG AND TONY

DOUG
From the kind of trees...we could
be in southern United States some-
where... 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

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.

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

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

Tony and Doug change direction, running through the underbrush.

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

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

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

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

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

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

CLOSE SHOT - BRITISH SOLDIER
as he fires toward Doug.

FADE OUT

END OF TAG
FADE IN

22 EXT. FOREST CLEARING - DAY

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
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
as the Captain comes into the clearing. He is about
Doug's size, a very rugged-looking man. He says nothing.

25 WIDER ANGLE
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

27 OUT

26 EXT. BRITISH CAMP - DAY

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.
EXT. COLONEL'S CABIN

MED. SHOT - THE COLONEL'S CABIN - COLONEL SOUTHWALL
LIEUTENANT REYNERSON

COLONEL SOUTHWALL 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.

SOUTHWALL

(angrily)

Tell General Packenham 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.

SOUTHWALL

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

HOTCHKISS

No, sir --

SOUTHWALL

I told you the intelligence was
vital to us!

HOTCHKISS

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

SOUTHWALL

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 commander of this
regiment, sir?

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.

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

FADE OUT

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

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.

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.

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.

DOUG'S P.O.V. - CAPTAIN HOTCHKISS
as the Captain approaches.

MED. SHOUT - DOUG AND TONY

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.

INT. TIME TUNNEL CONTROL - DAY

ANGELE ON CONTRAL 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.

ANGELE ON IMAGE AREA (STANDARD MATTE) (STOCK)
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.

BACK TO ANGLE ON KIRK, ANN AND SWAIN
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?
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.

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

TWO SHOT - KIRK AND SOUTHALE
as they meet, shake hands. Southall looks around, amazed
at the Complex.

GEN. SOUTHAL
Incredible...!

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

GEN. SOUTHAL
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. SOUTHAL
I'll do my best.

ANN
I've located them, General!

He stops, faces the screen.

P.O.V. IMAGE AREA (CONT. STANDARD 39) (1ST UNIT)
As Tony and Doug walk in front of the Colonel's cabin,
two British soldiers walk past. They have blue facings to
their redcoats.

TWO SHOT - GEN. SOUTHAL AND KIRK
As Gen. Southall concentrates intently, peers at the c.s.
screen, he has a strange intensity to his voice.

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

46
INT. COLONEL SOUTHWELL'S CABIN - DAY

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. SOUTHWELL

(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. SOUTHWELL

(cutting him off)
How do you plead?

DOUG
Not guilty.

COL. SOUTHWELL
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. SOUTHWELL

(a tight smile)
It is always a mistake to be caught.

(to Reynerson)
Let the record show that the accused
denied 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 Lieutenant records their names.
COL. SOUTHWELL
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. SOUTHWELL
(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. SOUTHWELL
Then you deny that you are attached to Jackson's army at all, is that right?

TONY
Yes.

COL. SOUTHWELL
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. SOUTHWELL
So you are not military men at all.

DOUG
No.

COL SOUTHWELL
Then what, pray, are you?

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.
Tony

We're naturalists, Colonel.

Col. Southall

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.
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.

FRESH ANGLE - THE COLONEL, THE MAJOR AND THE LIEUTENANT
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.

TWO SHOT - DOUG AND TONY
as they react.

DOUG
We demand the right of appeal, Colonel.

WIDER ANGLE

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.

PO.V. - IMAGE AREA (STANDARD MATTE) (1ST UNIT)
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.
INT. TIME TUNNEL CONTROL AREA - DAY

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

ANN
(panic)
General!

GEN. SOUTHELL
(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.

FRESH ANGLE
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.

EXT. BRITISH CAMP - DAY

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.

TWO SHOT - DOUG AND COL. SOUTHELL
As the Soldier finishes tying his hands, steps away, Doug glowers at the Colonel.

DOUG
Is this what you call British justice, Colonel.

COL. SOUTHELL
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.
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.

TWO SHOT - CAPTAIN HOTCHKISS AND TONY 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.

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.

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

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.
INT. TIME TUNNEL CONTROL AREA - DAY

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.

TWO SHOT - KIRK AND GENERAL SOUTHALL
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.

OUT

INT. TIME TUNNEL - TOWARD IMAGE AREA (NEW SUPER) (1ST UNIT).
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.
INT. COL. SOUTHALL'S CABIN - DAY

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.

WIDER ANGLE
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.

EXT. BRITISH CAMP - DAY

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?
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:

INT. COLONEL SOUTHALL'S CABIN - DAY

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.
COLONEL SOUTHELL

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)
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 SOUTHELL

(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.

HOTHCKISS

(frowns)

Yes, sir.

COLONEL SOUTHELL

You have a question, Captain, a doubt?

HOTHCKISS

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

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

COLONEL SOUTHELL

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

END OF ACT ONE
FADE IN
EXT. FOREST - DAY

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

MED. SHOT
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.

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

WIDER ANGLE
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.
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:

EXT. FOREST - DAY

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.

CLOSE SHOT - HOTCHKISS' FACE
as he looks, an expression of interest comes into his eyes.

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.

EXT. FOREST

TWO SHOT - HOTCHKISS AND TONY
as Tony comes up beside Hotchkiss and they look in the
other direction.

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.

EXT. FOREST
BACK TO HOTCHKISS
His eyes narrow as he sees something of special interest.
P.O.V. SHOT - GENERAL JACKSON
GENERAL JACKSON is standing near a cotton bale, talking with two soldiers.

EXT. FOREST

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.

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

EXT. FOREST

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.
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.

EXT. WOODS - DAY

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.

P.O.V. SHOT - THE AMERICAN SERGEANT AND FIRST CORPORAL,
coming out of the brush, their muskets levelled.

WIDER ANGLES
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.
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

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

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.
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.

MED. CLOSE SHOT - HOTCHKISS
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.

As the Captain sits down, leans back in his chair.
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:

**EXT. BRITISH CAMP - NIGHT**

**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.
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:
EXT. WOODS - NIGHT

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.

CLOSER SHOT - TONY
as he parts the bushes, peers through.

TONY'S P.O.V. - AN AMERICAN SOLDIER
sitting behind a log, his rifle resting on it, obviously one of Jackson's line pickets.

BACK TO TONY
as he crawls through the bushes, out of SHOT.

WIDER ANGLE - PICKET
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.

WIDER ANGLE - BRUSH
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.

EXT. WOODS - NIGHT

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.

EXT. AMERICAN CAMP - NIGHT

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.
BACK TO TONY
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.

CLOSER ANGLE - TONY
as he stops, moves through the bushes to have another look.

TONY'S P.O.V. - THE SMALLER TENT
with the campfire and the man sleeping beside it.

CLOSE SHOT - TONY
as he looks across the camp.

TONY'S P.O.V. - THE SOLDIERS AND INDIANS
at the main campfire. None of them are looking in his
direction.

BACK TO TONY
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.

ANGLE SHOT
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.

MED. SHOT - CAMPFIRE
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.

ANGLE SHOT - GUARD TENT
The Guard is looking toward the fire and we see the flicker-
ing 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
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.
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.
EXT. WOODS - NIGHT

MEDIUM 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.

CLOSE SHOT - TONY
A startled expression.

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

HOTCHKISS
(indicates)
Just behind that brush...move!

FADE OUT

END OF ACT TWO
ACT THREE

FADE IN

115-118 OUT

A-118 EXT. WOODS - NIGHT

MED. PAN
as Tony, followed by Hotchkiss, moves through the brush.
Tony sees something in his path ahead.

B-118 LONG SHOT - LONG BOUGH
It is lying parallel to Tony's line of march.

C-118 MED. SHOT - TONY
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
as he falls into the scene, twisting so that he looks
back toward Hotchkiss.

E-118 LONG SHOT - PAST TONY - HOTCHKISS
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
as the swinging bough hits his legs.

G-118 LONG SHOT - PAST TONY - HOTCHKISS
as his rifle discharges in the air and he goes down.
Tony jumps up and runs off.
LONG SHOT - TONY
as he runs into the brush, disappearing.

BACK TO HOTCHKISS
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:

DISOLVE TO:

EXT. BRITISH CAMP - NIGHT

MED. SHOT - THE COLONEL'S CABIN
As Lieutenant Reynerson approaches, Colonel Southall is
standing outside his cabin.

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.
A-124 INT. TIME TUNNEL

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

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.
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.

125 INT. COLONEL SOUTHALL'S CABIN - NIGHT

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.

Cont.
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.
COLONEL SOUTHWELL
(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 SOUTHWELL
(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 SOUTHWELL
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 SOUTHWELL
(calls out)
Lieutenant!

Reynerson comes in.

COLONEL SOUTHWELL
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.
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.

as General Southall turns from the telephone to Kirk.

**GENERAL SOUTHLAND**
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 SOUTHLAND**
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.
GENERAL SOUTHALL
I've made a lifetime study of the man. I know his strengths...his weaknesses.

Kirk glances toward the Image Area.

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

AWAY FROM THE IMAGE AREA
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.

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

MED. SHOT - FEATURING GENERAL SOUTHALL AND KIRK
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.
ANGLE SHOT - SWAIN AND ANN
at the countdown device as the lights begin to blink.

SWAIN
Countdown ready. All systems green and clear.

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

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

GENERAL SOUTHERALL
Thank you, Woody.

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

ANGLE SHOT - SWAIN AND ANN
as Kirk joins them.

SWAIN
Count him down, Ann.

ANN
Ten...nine...eight...
CLOSE SHOT - KIRK AND SWAIN
reacting, as over this, we HEAR:

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

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

EXT. FOREST - NIGHT

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.

DOUG'S P.O.V. - THE FIRING SQUAD
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.

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

FADE OUT

END OF ACT THREE

X
FADE IN

142 EXT. FOREST - NIGHT

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
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
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
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
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

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
as he works his hands, trying to free them FROM the rope.
Finally, he breaks loose, sheds the rope.

148
ANGLE - DOUG
as he rubs his wrists to restore the circulation, then
darts OFF into the forest in another direction.

149
EXT. WOODS - NIGHT

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

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

CLOSE SHOT - TONY
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.

WIDER ANGLE
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.

ANGLE SHOT - HOTCHKISS
as he runs down the path TOWARD CAMERA, stops short.

HOTCHKISS' P.O.V. - TONY
standing in the trees. The Bog is screened by the brush.

WIDER ANGLE
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, locks 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!

EXT. SIGNALLING STATION - NIGHT

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.
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.

EXT. BOG - NIGHT

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.

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

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.

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.

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

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.
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.

INT. COLONEL'S TENT

CLOSE SHOT - COLONEL SOUTHAL
He is staring incredulously at General Southall whom the PULL BACK OF THE CAMERA NOW REVEALS.

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

GENERAL SOUTHAL
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.
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.
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 Packenham 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 Packenham 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.
COLONEL SOUTHALL

I do! Of course I do!

General Southall takes the Book as:

EXT. WOODS - DAWN

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

STOCK SHOT - THE SUN COMING UP THROUGH THE TREES

BACK TO DOUG
as he pushes on through the woods.

EXT. SIGNALLING STATION - DAY

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.

ANGLE SHOT - DOUG
as he comes up through the brush at the edge of the camp, stops, looks.

DOUG'S P.O.V. - SIGNALLING STATION
as Hotchkiss looks at Tony triumphantly, unable to resist gloating.

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

CLOSE SHOT - THE FUSE
burning, getting shorter.

WIDER ANGLE
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.

OUT

WIDER ANGLE
as Tony hits Reynerson with the musket, Doug downs the Soldier. Tony heads toward Hotchkiss.

TWO SHOT - TONY AND HOTCHKISS
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.

CLOSE SHOT - HOTCHKISS

HOTCHKISS
(too weak to shout)
No...you've faced it the wrong way!

He tries to move; cannot.

TWO SHOT - DOUG AND TONY
as they look toward the rocket. The fuse has burned to a fraction of an inch of the end.
INT. COLONEL'S CABIN

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, c.s.)
Colonel - the signal rocket!

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

EXT. COLONEL'S CABIN
Colonel Southall and General Southall ENTER SCENE from cabin.

P.O.V. SHOT - THE ROCKET
(STOCK)
as the rocket breaks above the trees, trailing smoke behind it, going to the left.

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

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.
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.
JENKINS
(startled, pleased)
They're coming straight into us -
right into our strong point -
Hold your fire until I give the
command.

STOCK SHOT - LINE OF BRITISH SOLDIERS ACROSS A FIELD.

STOCK SHOT - BRITISH DETAIL WITH ROCKET LAUNCHERS,
WAITING.

EXT. WOODS - DAY

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.

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

OUT

EXT. AMERICAN CAMP - DAY

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.
STOCK SHOT
The whole American line bursts loose with a volley.

STOCK SHOT
The first line of PIPERS begins to go down.

STOCK SHOT
The British rocket batteries firing.

STOCK SHOT
SLOW PAN of the American line as the rockets WHOOSH overhead, the riflemen FIRING.

STOCK SHOT
The American cannon FIRING.

EXT. BRUSH - DAY

TWO SHOT - DOUG AND TONY
watching.

OUT

STOCK SHOT
British rockets FIRING.

INT. TIME TUNNEL (STANDARD MATTE) (STOCK)

P.O.V. THE IMAGE AREA
The American cannon is knocked out in an EXPLOSION. The riflemen on the line keep FIRING.

REVERSE FROM IMAGE AREA - TWO SHOT - KIRK AND SWAIN
watching, fascinated.

P.O.V. THE IMAGE AREA (CONT. STANDARD 196) (STOCK)
The British troops being mowed down, one by one.

CUT TO:

TWO SHOT - DOUG AND TONY
in the brush.

INT. TIME TUNNEL CONTROL AREA - DAY

CLOSE SHOT - KIRK
as he looks at the o.s. screen and then turns to Ann.

KIRK
Are the signals superimposed?
CLOSE SHOT - ANN
as she stares at the electrograph, puzzled.

ANN
I'm losing the signal for General Southall.

WIDER ANGLE
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.

EXT. BRUSH - DAY

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.

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

EXT. FIELD - DAY

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

Cont.
GENERAL SOUTHALL'S VOICE
(calls out o.s.)
Dr. Phillips...

They turn, look, move OFF.

MEDIUM SHOT
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.
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.

MED. SHOT - DOUG AND TONY
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:

EFFECT SHOT - DOUG AND TONY IN TIME VORTEX.

FADE OUT

END OF EPISODE