

A.J. BAKER

Bill Adams.

the avengers

THEY KEEP KILLING STEED

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T H E A V E N G E R S

T H E Y K E E P K I L L I N G S T E E D

by

Brian Clemens

NOTE: All European locations to be shot abroad are designated "E" throughout the script.

ABC TELEVISION FILMS LIMITED,
Elstree Studios,
Boreham Wood,
Herts.

THE AVENGERS

THEY KEEP KILLING STEED

FADE IN:

1. EXT. SPANISH VILLAGE. DAY. (LOCATION) E. 1.

If possible, situated on fairly high ground - a dusty hairpin road leads up to it.

ESTABLISH the village - typically Spanish - it is siesta time, the place is deserted.

(NOTE TO DIRECTOR: Although we are shooting abroad we MUST MAINTAIN "The Avengers" tradition when shooting outside - we are creating a limbo, de-populated world - and, even though the traditionally dressed passer-by might add local colour to the scene, we must resist the temptation and, wherever possible, keep the scenes empty of all people not directly concerned in the plot. BUT an apparently driverless donkey cart - the driver by inference asleep in the back - would be perfectly acceptable.

ALL SCENES SHOT ABROAD MUST ADHERE AS CLOSELY AS POSSIBLE TO THE SCRIPT - AND WHEN CHANGED OUT OF NECESSITY MUST STILL MAINTAIN THE INTENTION OF THE ORIGINAL SCRIPT. Obviously there will be no opportunities for re-takes on Foreign location.)

CUT TO:

2. EXT. OUTSIDE A BULLRING. DAY. (LOCATION). E. 2.

Purporting to be in the village - as ancient and ramshackle a structure as possible. It does not appear to have been used in years - any posters are torn and virtually indecipherable.

CUT TO:

3. EXT. BULLRING. DAY. (LOCATION). E. 3.

Inside the bullring itself. It is utterly deserted, but as WE PAN AROUND IT we PICK UP the tiny figure of ARCOS seated in one of the stands.

CLOSER SHOT: ARCOS - dressed entirely in black - bull necked and ugly. At the moment his face is concealed by a black handkerchief, he lies back, arms spread, and for a few moments we should think he is dead - then:

MARKIN'S VOICE (off - echoing)

Mr. Arcos! Mr. Arcos!

And suddenly ARCOS is galvanised into action, he jerks the handkerchief from his face, and squints across the ring to the door which leads under the ring proper. (This is the door the bull would make its entry through).

Now, with surprising agility for so large a man, ARCOS hurries down the stands, leaps lightly into the arena itself and moves across to the door.

4. EXT. BULLRING DOOR. DAY. (STUDIO MATCH)

4.

As ARCOS enters shot, the door is opened by MARKIN, a tall, wiry man of about 35.

MARKIN
(urgently)
Mr. Arcos.

ARCOS enters the door and:

5. INT. VILLAINS' H.Q. DAY.

5.

Immediately inside the bullring door, which bears a heavy lock, one enters a short tunnel, reflecting the ancient architecture of the bullring above, but simple and stark - it is dim and cool here.

ARCOS enters, follows MARKIN, they turn corner at end of tunnel and step out into:

The H.Q. proper. What was once an area to pen bulls has been converted into an H.Q. There is a brass bed, tables chairs, a clinical looking bench, several cabinets, etc.

There is a door off to a side room - but no other way out of the area - the main source of light is a Moorish style, fretted window set fairly high up in the back wall. Sunlight shafts through this window and strikes: VICTIM STEED who is strapped to a chair in the centre of the area. Beside him stands VERNO, a heavy. MARKIN & VERNO are both dressed like the man in the Sandeman's Port advert. - long black coat, flat, wide brimmed hat.

VICTIM STEED (who, like all the other Steeds in the episode, will be played by Patrick McNee, and his voice dubbed where applicable) wears shirt sleeves - and his head is entirely incased in a kind of huge steel egg (shiny steel), it has a hinge on one side, a snap catch on the other. There are tiny slits where the eyes and nose would be.

MARKIN looks questioningly at ARCOS who nods. MARKIN & VERNO move to snap the catch - the 'egg' breaks into two halves, and as it is removed we see VICTIM STEED for the first time - tousled and sweating, but a replica of Steed!

He stares wildly from ARCOS to MARKIN - MARKIN silently takes a hand-mirror and holds it up in front of VICTIM STEED, who stares at his face for a moment - then:

VICTIM STEED (dubbed voice)
That's...not me...Not my face...
NOT MY FACE!

MARKIN turns to ARCOS, and:

MARKIN
Well?

ARCOS picks up some full plate photos of STEED - starts to compare them to VICTIM STEED. Finally:

(CONTINUED)

5. CONTINUED:

5.

ARCOS
The nose is wrong. The hair-
line...the ears...

He tosses the photos down on the ground.

ARCOS
We can't work from photographs!
We need Steed - the real man -
we need Steed!

He paces away.

ARCOS
It won't work without him.
We must capture Steed!

MARKIN
And what about him?

ARCOS has turned away from VICTIM STEED - now he turns -
gun in hand.

ARCOS
Dispensable!

Even as he speaks, VICTIM STEED starts to cry out -
and ARCOS fires.

ANOTHER ANGLE

VICTIM STEED is knocked back by bullet - chair topples,
he lies dead.

HOLD ON dead VICTIM STEED - his head is juxtaposed to
the photos of STEED scattered on floor - and the two
halves of the egg, rocking slightly, so that we can
see the interior, one half of the egg bears mould
of Steed's face.

FREEZE FRAME.

SUPERIMPOSE TITLE
THEY KEEP KILLING STEED

FADE OUT:

COMMERCIAL BREAK

FADE IN:

6. EXT. SPANISH HOTEL. DAY. (LOCATION) E.

6.

Need not be lavish - quite the contrary, it should
visually be a piece of old Spain.

A taxi has arrived - STEED & TARA (DOUBLES) alight
and move to enter hotel. As they enter:

INTO DEEP F.G. glides another taxi - at the wheel is
MARKIN - ARCOS in the back - they both gaze off and
up at the hotel.

7. INT. CORRIDOR. DAY.

7.

Echoing the hotel - old, cool, charming. A PORTER is just opening door to admit TARA to:

8. INT. TARA'S ROOM. DAY.

8.

As the PORTER ushers TARA into a simple, charming room - fairly dim because the shutters or blinds are closed. PORTER puts TARA's suitcases down as TARA surveys the room.

TARA
(in perfect Spanish)
It looks nice. Cool and quiet.

PORTER
(in English - heavy
accent)
Si, si, Senorita - quiet -
much quiet.

TARA smiles, thanks him in Spanish as she tips him. PORTER bows his way out.

TARA again looks around, then moves to window, opens blinds or shutters and gazes out at:

9. EXT. SPANISH HOTEL. DAY. (LOCATION) E.

9.

TARA'S EYELINE DOWN TO: The street below - if possible, empty save for the taxi with ARCOS & MARKIN standing idly beside it, gazing up at hotel.

10. INT. TARA'S ROOM. DAY.

10.

TARA at window gazing down and off - then there is a knock at door.

TARA
Come in.

We hear door start to open. TARA gazes down and off at:

11. EXT. SPANISH HOTEL. DAY. (LOCATION) E.

11.

TARA'S EYELINE DOWN TO: Street below - ARCOS & MARKIN are gazing up rather pointedly now.

12. INT. HOTEL ROOM. DAY.

12.

TARA has just become aware of the men below - she might be about to comment on them, but:

STEED (off)
Ole!

TARA turns, sees that STEED has entered (Note: even abroad he remains the English gentleman - bowler, umbrella, etc.)

(CONTINUED)

12. CONTINUED:

12.

TARA

You've been at the phrase book again.

STEED

(nods)

I've finally mastered the Spanish for "My grandfather's ear trumpet has been struck by lightning!"
Terribly useful.

TARA smiles, throws herself luxuriously down onto the bed.

TARA

I think...I am going to like it here. What's your room like?

STEED

Very different.

TARA looks up, suspecting HIS room might be better.

TARA

OH!?

STEED

Yes, this...
(he inches a side table nearer window)
...is nearer the window.

TARA smiles, rolls onto her back.

TARA

Who'd have thought it, Steed?
A holiday at last!

STEED

It is not - a holiday.

TARA

Well, al-most.

STEED

We're official observers at the Peace Conference. Very serious business...

TARA

And very routine.
(swings to her feet)
And then the sun, the beach, the vino...
(swings round on him)
VE-RY thoughtful of them to hold the Conference in Spain.

STEED

VE-RY thoughtful of the Spaniards to instigate it.
(moves to the door)
Fancy an anisette?

(CONTINUED)

12. CONTINUED:

12.

TARA
(moving to door)
Never tried it.

STEED
Highly recommended - a jigger
of anisette, piece of ice,
splash of cool water...

As he talks, he is opening the door for TARA. As she steps out into the corridor:

13. INT. CORRIDOR. DAY.

13.

TARA in doorway, is startlingly confronted by the BARON VON KURT - he is about 30, startlingly blonde, athletic and handsome. Although of Bavarian extraction he speaks perfect English - only the very occasional pronunciation of a word, or his vernacular gives him away.

BARON
Will you marry me?!

14. INT. TARA'S ROOM/CORRIDOR. DAY.

14.

TARA & STEED react. The BARON insinuates himself further through the doorway - he is glancing back along the corridor now - we can HEAR FOOTSTEPS OR LIFT APPROACHING.

BARON
Will you be my wife?!
(a polite aside
to STEED)
Good day, sir.
(to TARA)
Will you? Please.

TARA
B.Be your wife!?

BARON
Only for five minutes or so.

TARA
Five minutes!?

BARON glances back along corridor as HELGA & MIRANDA, two very beautiful girls, appear, catch sight of BARON, squeal and rush towards him.

BARON
(hastily to TARA)
Say nothing. Leave every-
thing to me.

HELGA & MIRANDA appear at the door.

HELGA
Baron. Kurt baby.

MIRANDA
(simultaneous)
You promised to choose between
us.

(CONTINUED)

14. CONTINUED:

14.

BARON
(overrides)
Ladies. May I present my
wife...? My wife...
(looks at TARA)

TARA
Tara.

BARON
Tara.

HELGA
Your wife!?

MIRANDA
(simultaneously)
But you never said anything
about being married...!

HELGA
(agonised)
Kurt Baby!
(to MIRANDA)
ANOTHER one out of circulation.

BARON
Goodbye, Helga - Miranda...
goodbye.

He closes the door on them - leans against it - sighs
with relief - then remembers himself - smiles at TARA.

BARON
You have earned my undying
gratitude.
(bows)
May I present myself...The Baron
Von Kurt...always at your service.

STEED
John Steed...Tara King.

BARON
(shaking hands)
Sir. You must forgive my
intrusion...but as you have seen...

STEED
You have problems.

BARON
My own fault - a foolish
mistake...I arranged...

STEED
(interjects)
...two rendezvous at the same
time?

BARON
(smiles)
We understand one another, Mr.Steed.
(turns to TARA)
Again, my thanks, Miss King...

(CONTINUED)

14. CONTINUED:

14.

BARON (cont.)
(to STEED)
..with your permission, sir..?
(he takes TARA's hand
and kisses it)
It was a privilege being married
to you.

And with this, he bows out. HOLD ON TARA, still a bit
stunned by it all. Finally she turns to look at a
frankly amused STEED.

STEED
These holiday romances - they
never last!

TARA is about to retort, but at this moment, the PHONE
RINGS, she picks it up and:

TARA
Hello?
(in Spanish)
Yes, he's here.
(to STEED)
Captain Jose of the Spanish
Secret Service...
(as STEED takes phone)
Want me to interpret?

STEED
(into phone - in
perfect Spanish)
Good morning, Captain, we haven't
met, but delighted to talk to you.
(to TARA - in English)
I think I can manage.
(into phone -
in Spanish)
Want me to come along right away?
The address? Certainly. Good-
bye, Captain,

He hangs up - turns to TARA.

STEED
He wants to see me right away.
I'll buy you that drink later...

As STEED moves to exit:

15. EXT. PHONE BOOTH. DAY. (LOCATION) E.

15.

As MARKIN steps out of booth on a quiet Spanish street -
he pauses, smiles triumphantly.

16. EXT. SPANISH HOTEL. DAY. (LOCATION) E.

16.

IN DEEP F.G. ARCOS sits at the wheel of the taxi - he
reacts as, beyond in LONG SHOT, STEED (DOUBLE) appears
and looks around for a taxi. ARCOS quickly puts on a
cap, and sets the taxi moving to stop at the hotel.
We see STEED get into the taxi.

17. INT. TAXI. DAY. (MATTE) (E. LOCATION Matte required). 17.

As STEED gets into taxi and, to ARCOS:

STEED
14, Calle da Luna.

ARCOS nods, sets taxi moving.

18. EXT. SPANISH HOTEL. DAY. (LOCATION) E. 18.

As taxi speeds away.

CUT TO:

19. EXT. PHONE BOOTH. DAY. (LOCATION) E. 19.

MARKIN lurks on the street nearby - he is watching a side turn - suddenly taxi containing ARCOS & STEED (DOUBLE) enters the street - startlingly screams to a halt by MARKIN, who leaps to open the passenger door.

20. INT. TAXI. DAY. (MATTE) (E. LOCATION Matte required). 20.

ARCOS up front - STEED utterly taken by surprise as MARKIN leans into the car, gets in, pointing a gun at STEED.

STEED starts to move to take evasive action, but the surprise is too complete - MARKIN or ARCOS clobber him with gun butt. As STEED falls across seat unconscious, MARKIN slams door shut behind him and:

21. EXT. PHONE BOOTH. DAY. (LOCATION) E. 21.

Taxi with MARKIN, ARCOS & STEED (DOUBLE) aboard, speeds away.

CUT TO:

22. INT. TAXI. DAY. 22.

TIGHT SHOT - NO MATTE REQUIRED.
ON STEED'S face, he lies face up on rear seat - then MARKIN'S hands enter shot and clamp an 'egg' over STEED'S head. HOLD THIS IMAGE.

CUT TO:

23. INT. VILLAINS' H.Q. DAY. 23.

CLOSE UP. STEED'S HEAD - exactly same as preceding shot - encased in a steel 'egg'.

Now MARKIN'S HANDS enter shot - remove the egg - it pulls free with a 'sucking' sound, and STEED'S face is revealed.

PULL OUT. REVEAL that STEED lies unconscious on bed, his hands are tied with rope.

(CONTINUED)

23. CONTINUED:

23.

ARCOS & MARKIN are in the area, they examine the inside of the 'egg' - it now bears mould of Steed's face - MARKIN touches it, we see that the solution inside the egg is still tacky. But they now have a perfect mould of Steed's face.

MARKIN

Nearly dry.

ARCOS

Excellent.

ARCOS is searching Steed's pockets, and now comes up with a security pass bearing Steed's name and photo. He smiles, goes to cabinet, and we see he has a bundle of identical forged passes - all blank, awaiting a name and photo. ARCOS quickly sets up a camera facing STEED.

ARCOS

Bring him round.

ARCOS starts to slap STEED's face - STEED starts to stir - all the while ARCOS is angling the camera.

HOLD STEED, his eyes flicker, open, come alert - and suddenly - a flash bulb pops and we see that ARCOS has taken STEED's photo. The camera obviously works on a Polaroid principle (although we should NOT use or identify a Polaroid camera), because ARCOS immediately starts to open it and produce a perfect photo of STEED, same size as the pass it is designated for.

MARKIN

Why not use HIS pass?

ARCOS

It has to be signed - the signatures would differ.

He starts to slip the photo into pass and mark Steed's name on it.

During the whole of this action, STEED is becoming more and more conscious. Finally he sits right up.

STEED

(finally)

Buenos dias, gentlemen.

ARCOS

We're not Spanish.

STEED

Nor are you gentlemen.

ARCOS busies himself with the pass - MARKIN is getting some papers from cabinet.

STEED

I have a shrewd suspicion that there is dirty work afoot.

They continue working.

(CONTINUED)

STEED

May sound a foolish question -
but may I ask what?

ARCOS

(working)

We are going to infiltrate
the Peace Conference.

STEED

With a forged pass?!

ARCOS turns.

ARCOS

With a forged face.

STEED reacts. ARCOS picks up the egg, looks into it.

ARCOS

It's dry now - firmly set...
(proffers egg
to STEED)
...recognise him?

STEED stares into the mould in the egg - realises -
looks at ARCOS in some astonishment.

ARCOS

(nods)

YOUR face, Mr. Steed...and with
your face..and this pass...

NOTE: during remainder of scene, we will reveal that
STEED has found a sharp edge of the bed, and is
beginning, very cautiously, to rub his securing
ropes against it.

ARCOS (cont.)

...it will be child's play to
get past the security guards.

STEED stares into the egg again.

STEED

Won't he look a little...
plastered?

ARCOS

Not plaster, Steed - flesh -
living flesh!
(smiles)

I won't bore you with the
scientific jargon...dealing
with plastoids, pigments,
molecular re-arrangement...
Suffice to say that if a man
fits this mould over his face...
and injects himself with this...

He produces a box containing several hypodermics and
several bottles of fluid.

(CONTINUED)

23. CONTINUED:

23.

ARCOS

...Within minutes his face will assume the shape, texture and every detail of the moulded face.

STEED stares for a moment.

STEED

Instant plastic surgery.

ARCOS

Exactly. I could not have expressed it more succinctly myself. Instant plastic surgery.

STEED

It works?

ARCOS

You will have to take my word for it.

MARKIN

Mr. Arcos.

ARCOS turns to MARKIN, who proffers a paper bearing a list of five names.

MARKIN

All five of these agents are here in Spain - all five resemble Steed in build.

ARCOS scans the list.

ARCOS

Nadine. We will use Nadine.

MARKIN nods - starts to write out a tag bearing NADINE's name - then STEED watches as ARCOS opens face mould egg - drops hypodermic and bottle of fluid into it - adds forged pass - closes the egg - MARKIN sticks label onto it.

During this scene STEED notices - other 'egg' masks stacked nearby.

ARCOS

(over above action)

In an hour or two Nadine will receive this kit - he will use it - and step out of the door as YOU, Mr. Steed.

(hands kit to MARKIN)

Bruno will pick this up for delivery later.

MARKIN puts the egg kit into a moderately sized suitcase nearby.

ARCOS

(smiles at STEED)

Clever don't you think?

(CONTINUED)

23. CONTINUED:

23.

STEED
Fiendishly.

ARCOS bows slightly.

STEED
The fake me will destroy the
Conference of course?

ARCOS
Of course.

He starts to move away.

ARCOS
(to MARKIN)
I have other things to attend
to - I'll be back later.

He moves away - turns corner and:

ANOTHER ANGLE

As ARCOS moves along short tunnel - unlocks the door
(key is in the lock) - and exits to:

24. EXT. BULLRING. DAY. (LOCATION) E.

24.

As ARCOS closes door and moves out into the ring - he
pauses to glance off into the stands where:

VERNO stands guard nearby - and, much further away we
see GOLDA and SMANOFF - two heavies - both wearing the
Sandeman's port outfit.

ARCOS gestures that they keep watch.

VERNO nods, gestures back with gun.

NOTE: In the ring, near the door is a litter of old
matador's equipment - some capes, swords, etc.

ARCOS moves away across the ring.

25. INT. VILLAINS' AREA. DAY.

25.

STEED alone with MARKIN, who is putting papers away.
STEED is rubbing away at the ropes again.

STEED
What happens now?

MARKIN
To you?

STEED
(smiles - nods)
I'm selfish that way.

MARKIN
We will keep you here until the
job is done - until there is
no chance of a slip up...

(CONTINUED)

25. CONTINUED:

25.

STEED

And then...?

MARKIN

Then we will kill you!

HOLD STEED & MARKIN.

FADE OUT:

COMMERCIAL BREAK

FADE IN:

26. EXT. SPANISH HOTEL. DAY. (LOCATION) E.

26.

ESTABLISHING SHOT.

27. INT. HOTEL FOYER. DAY.

27.

Small, dark, cool - very Spanish. There is a reception desk - stairs or a lift - and an area with bar and tables.

(NOTE TO ART DIRECTOR - may not be necessary to match exit door - perhaps screened by Moorish screens or bead curtains, etc.)

PICK UP TARA as she emerges from lift or stairs - having changed into cool trouser suit now - probably something in silk.

She pauses - looks around the bar area - and then sees BARON.

BARON

Hello again.

(gets to his feet)

It's not my lucky day, is it?

(TARA looks
questioningly)

You are not looking for me?

TARA

(smiles)

Actually no.

BARON

Your friend Steed?

TARA

Yes.

BARON

Well, there is a clear view of the door here. As long as you're waiting, why not sit down and join me?

(TARA hesitates)

(CONTINUED)

27. CONTINUED:

27.

BARON (cont.)

Besides the fact that I owe you
a drink - I would be enchanted.

TARA smiles - sits down.

BARON

It IS my lucky day.

And as he gestures for a WAITER:

BARON

(charmingly)

I hope Mr. Steed is delayed
for some weeks.

CUT TO:

28. INT. VILLAINS' H.Q. DAY.

28.

CLOSE UP. STEED'S TIED HANDS - he has rubbed the ropes
almost through against sharp edge of bed.

PULL OUT - MARKIN is pouring himself a drink - as he
turns, STEED stops his activity.

STEED

Where are we anyway?

MARKIN looks questioningly.

STEED

This place?

MARKIN

Oh, a little village in the...

He stops - frowns at STEED, then he turns away, grinning.

MARKIN

It's of no interest to you.

STEED

Oh, but you're wrong.

You see...

(strains against ropes)

if I don't know where I am...

(strains against ropes)

I won't know how....

CLOSE UP. STEED'S HANDS - as the frayed rope breaks.

RESUME STEED as hands free, he whirls to his feet.

STEED (cont.)

...to find my way back!

MARKIN reacts, his hand goes for his gun - but STEED
is faster - he grabs up wine bottle and tosses contents
into MARKIN's eyes - MARKIN is temporarily blinded -
STEED lands a terrific punch - MARKIN goes sailing
back to hit wall - end up out cold.

STEED quickly turns, looks around - then moves to exit.

(CONTINUED)

28. CONTINUED: 28.
- ANOTHER ANGLE.
- As STEED emerges into short tunnel, makes his way to the big door. The key is still in the lock - STEED opens door - steps out into:
29. EXT. BULLRING DOOR. DAY. (STUDIO MATCH) 29.
- As STEED emerges, blinking in the bright sunlight - then he looks off and reacts to:
30. EXT. BULLRING. DAY. (LOCATION) E. 30.
- STEED'S EYELINE - the bullring - VERNO is fairly close by - GOLDA & SMANOFF are tiny figures in the stands. VERNO reacts, raises his gun, fires.
31. EXT. BULLRING DOOR. DAY. (STUDIO MATCH) 31.
- STEED reacts as bullet hole appears near him - he turns back to the door again.
32. EXT. BULLRING. DAY. (LOCATION) E. 32.
- LONG SHOT. STEED (DOUBLE) dashing back through the door as VERNO - GOLDA & SMANOFF (in LONGISH SHOT) start running down the stands, firing towards STEED (DOUBLE).
33. INT. VILLAINS' H.Q. DAY. 33.
- Inside the door - as STEED slams it shut, turns the key, just as:
34. EXT. BULLRING DOOR. DAY. (STUDIO MATCH) 34.
- VERNO runs into shot and thumps at the door. But it is securely locked.
35. EXT. BULLRING. DAY. (LOCATION) E. 35.
- LONG SHOT TO VERNO, SMANOFF & GOLDA gathered around the locked door now - clearly Steed's way of escape is firmly locked.
36. INT. VILLAINS' H.Q. DAY. 36.
- STEED moves away from the door - undecided what to do next - he moves back into:
- ANOTHER ANGLE: As STEED enters the main area - sees the unconscious MARKIN, who lies by the suitcase awaiting collection. STEED stares at this - then swings to look at: line of egg masks - box containing hypodermics and bottle of fluid. An idea forming, he opens cabinet, finds all the blank passes - picks up the camera. Then he goes into action - he sets camera up, sets time device on it - quickly moves to take picture of himself. As the flashbulb pops:

37. INT. HOTEL FOYER. DAY.

37.

OPEN BIG CLOSE UP OF TARA - wine running down her face - she is laughing, PULL OUT TO REVEAL BARON teaching her how to drink wine Spanish style (from a wine-skin held above the face - sending jet of wine down into her mouth). BARON too is laughing.

BARON

That's it - you're getting it...

(suddenly she splashes him by mistake)

...and so am I!

(as she does it)

Bravo! Ole!

CUT TO:

38. INT. VILLAINS' H.Q. DAY.

38.

CLOSE UP. EGG MASK - then it is pulled off with sucking sound - and we see that STEED has made another mould of his face - he puts it down alongside three more moulds - all of his face.

Now we see him tossing into each egg mask - a hypodermic and bottle of fluid - a pass - each bearing Steed's photo - now he closes the egg masks up - picks up sticky labels - and the list of five agents seen earlier.

INSERT LIST: It is headed - "Available agents who resemble John Steed" - there follows the names: "NADINE", "PEROVA", "BOWLER", "MINTOFF" and "GEORGIO".

RESUME STEED, as quickly he starts to make out a label for each one.

39. EXT. BULLRING. DAY. (LOCATION) E.

39.

ARCOS appears in DEEP F.G. - reacts to Verno, SMANOFF & GOLDA around the locked door in B.G. He hastens towards them.

40. INT. VILLAINS' H.Q. DAY.

40.

As STEED starts to write the last label - all the other names are now on labels stuck to the four egg masks.

41. EXT. BULLRING DOOR. DAY. (STUDIO MATCH)

41.

ARCOS and Verno - as ARCOS produces another key and inserts it in the lock.

42. INT. VILLAINS' H.Q. DAY.

42.

STEED reacts to SOUND OF LOCK, DOOR OPENING, FOOTSTEPS etc. Hastily he licks the last label - bangs it onto last egg head - then quickly puts the egg heads in the suitcase alongside the one addressed to "NADINE". He manages to close the case - then whirl away to make it

(CONTINUED)

42. CONTINUED:

42.

look as though he is trying to force the window - just in time - because into the area come ARCOS & VERNO, both armed.

ARCOS
All right, Mr. Steed. Freeze!

STEED
You're joking - in this heat!?

ARCOS
(gestures)
Verno.

VERNO moves forward - grabs STEED - pushes him down onto the bed again, and this time handcuffs him by one hand to the iron rails of the bed-head.

ARCOS moves to shake MARKIN awake. During this scene, STEED's eyes constantly go to the suitcase which now contains face kits for five STEEDS.

ARCOS
Markin. Markin!

MARKIN's eyes open, he is awake.

ARCOS
You fool!

MARKIN gets to his feet, holding his head as he stares at STEED.

MARKIN
He jumped me... He...
(sudden thought)

MARKIN snatches up the suitcase - shakes it, it rattles - STEED is very tense. MARKIN is about to open the suitcase - but:

BRUNO (off)
That for me?

BRUNO enters the area - young, handsome, about 35.

BRUNO
Something to be delivered.

ARCOS nods, takes the suitcase from MARKIN and hands it to BRUNO.

ARCOS
Right away.

BRUNO nods - takes the case - STEED's eyes never leave it.

BRUNO
O.K.

BRUNO saunters away with the case. STEED watches it go.

CUT TO:

43. INT. HOTEL FOYER. DAY.

43.

BARON & TARA.

BARON

I wish you would let me show you
the town...or the beach, or the
mountains, or whatever you say.
My car's outside - and I will
drive you...

TARA

To the ends of the earth?
(smiles)
Oh, come now, Baron...

During the above sequence - into B.G. moves CAPTAIN
JOSE, in plain clothes, a tall, well set up Spaniard.
He talks to DESK CLERK in Spanish.

JOSE

(in Spanish)
I'd like to see Mr. Steed...
tell him Captain Jose.

FAVOUR TARA as she hears the name - swings round.

TARA

Captain Jose!
(hurries over to him)
Are you Captain Jose?

JOSE

Senorita. You must be Miss
King?

TARA

That's right - but where's
Steed?

JOSE

In his room I imagine.

TARA

But he's with you.
(JOSE reacts)
Didn't you call him - ask him
to meet you?!

JOSE

(frowns)
Call him? Certainly not.
(TARA reacts)
Is that what he said - that I
called him?

TARA

(covering)
Oh..er...I must have made a
mistake.

JOSE

(not fully convinced)
Yes. Yes, I think you have.
So Steed is not here?

(CONTINUED)

TARA
Not at the moment.

JOSE
(still dubious)
I shall call back later then.
Buenos Dias.

He moves away. As soon as he is gone - TARA whirls back to BARON.

TARA
I'll take you up on it.

BARON
Eh?

TARA
A trip in your car. Anywhere
I want?

BARON
Anywhere...

TARA is already tugging him away. As they move away - they pass BRUNO entering - neither notices the other.

FAVOUR BRUNO as, carrying suitcase, he moves to stairs or lift.

44. EXT. SPANISH HOTEL. DAY. (LOCATION) E.

44.

As the BARON's car (Probably a Mercedes - certainly most expensive and exotic available - which we can match the interior of here) guns into life. BARON & TARA (DOUBLE) aboard.

45. INT. BARON'S CAR. DAY. (MATTE). (E.LOCATION MATTE required)

45.

BARON behind wheel - TARA alongside.

BARON
Well, where's it to be?

TARA
The old mountain road.

BARON reacts slightly - but sets car moving.

46. EXT. SPANISH HOTEL. DAY. (LOCATION) E.

46.

As BARON's car speeds away (with BARON & TARA (DOUBLE)). Now PAN UP TO HOTEL and:

CUT TO:

47. INT. CORRIDOR. DAY.

47.

BRUNO stops outside certain hotel room door, puts down his case - glances around, then opens it -

(CONTINUED)

47. CONTINUED:

47.

INSERT INTERIOR OF CASE.

It contains five egg masks - all addressed to different names - BRUNO's hands lift out one clearly addressed to 'NADINE'.

RESUME BRUNO as he taps on the door. Pause - door is opened by NADINE - man of about Steed's height - he looks at BRUNO, then pulls door wider. BRUNO enters.

48. INT. NADINE'S ROOM. DAY.

48.

Identical, save for a few points of dressing to Tara's room.

NADINE admits BRUNO, who wordlessly hands over the egg-mask.

NADINE quickly opens it, notes it contains hypodermic, etc. He takes out forged pass - opens it - squints at photo of Steed.

NADINE

(he has an accent)

So I'm to be Steed. John Steed.

He smiles, puts kit down - then turns.

NADINE

Can I offer you a drink, Bruno?

BRUNO

(shakes head)

I've got four more deliveries to make...

And as he moves to pick up the suitcase - HOLD CLOSE ON IT and:

CUT TO:

(NOTE - what follows is really a MONTAGE - a corner set redressed is all that is needed).

49. INT. SEEDY HOTEL ROOM. DAY.

49.

CLOSE ON SUITCASE - same shot as preceding shot - now it is lifted up, opened, and we PULL OUT TO REVEAL BRUNO handing an egg-mask to PEROVA, a man of about Steed's height. As PEROVA takes egg-mask - HOLD IT CLOSE and:

CUT TO:

50. INT. DINGY HOTEL ROOM. DAY.

50.

CLOSE SHOT EGG MASK - exactly same as preceding shot - WE PULL OUT & REVEAL that BOWLER now holds it, having received it from BRUNO.

BOWLER looks at it - and as he opens it - we HOLD CLOSE ON EGG MASK AND:

CUT TO:

51. INT. DUSTY HOTEL ROOM. DAY.

51.

CLOSE ON EGG-MASK - continuing action of opening it - exactly as from preceding shot. PULL OUT TO REVEAL that MINTOFF now holds it - BRUNO standing nearby.

MINTOFF regards it - holds it experimentally up to his head - HOLD IT IN CLOSE UP, obscuring MINTOFF's head - then as he starts to lower it:

CUT TO:

52. INT. FUSTY HOTEL ROOM. DAY.

52.

CLOSE UP EGG MASK - exactly as in preceding shot - but as the action of lowering it is completed we see that GEORGIO now holds it - having received it from BRUNO.

BRUNO leaves - GEORGIO takes out hypodermic and bottle - and as he starts to insert needle into bottle:

CUT TO:

53. INT. SEEDY HOTEL ROOM. DAY.

53.

PEROVA completes movement from preceding shot - and as he draws fluid into the hypodermic - we:

CUT TO:

54. INT. DINGY HOTEL ROOM. DAY.

54.

BOWLER completes the movement - draws out needle, holds it up to the light and:

CUT TO:

55. INT. DUSTY HOTEL ROOM. DAY.

55.

MINTOFF completes the movement, ejects a little fluid to clear the hypodermic of air - then turns with the needle directed towards his bare arm.

CUT TO:

56. INT. NADINE'S ROOM. DAY.

56.

NADINE lies on bed - he has completed movement (although we do NOT see the needle in his arm - he has completed with as we pick him up) He puts needle down - picks up egg mask - clamps it across his face, and lies down.

HOLD ON NADINE covered by the egg-mask.

CUT TO:

57. EXT. SPANISH ROAD. DAY. (LOCATION) E.

57.

As dusty, winding, lonely, mountainous and Spanish as possible. PICK UP BARON's car speeding along - BARON & TARA (DOUBLE) aboard.

58. INT. BARON'S CAR. DAY. (MATTE). (E. LOCATION MATTE 58. required)

BARON driving - TARA alongside, concentrating on the road ahead. BARON in silence for a moment - then:

BARON
I thought we might have fun.
(TARA looks at him)
You are SO serious.

TARA
I'm sorry.

She gazes off at:

59. EXT. SPANISH ROAD. DAY. (LOCATION) E. 59.

TARA'S TRAVELLING EYELINE AS FROM CAR - the road ahead - on one side there should be a drop, an embankment - somewhere below the road. And along this road should be something that could be construed as a landmark - a signpost, a rock, a tree, what have you.

60. INT. BARON'S CAR. DAY. (MATTE) (E. LOCATION MATTE 60. required)

BARON & TARA.

BARON
Don't be. When you are worried there is a delightful pucker between your eyebrows that I find intensely...

TARA
(interjects)
This is the place! Stop here!

BARON reacts - hits brakes.

61. EXT. SPANISH ROAD. DAY. (LOCATION) E. 61.

BARON'S CAR - with BARON & TARA (DOUBLE) aboard - stops near the landmark.

62. INT. BARON'S CAR. DAY. (MATTE) (E. LOCATION MATTE 62. required)

BARON & TARA - he gazes off at:

63. EXT. SPANISH ROAD. DAY. (LOCATION) E. 63.

BARON'S EYELINE FROM STATIONARY CAR. Deserted road - the suggestion of the land dropping away on side of road.

64. INT. BARON'S CAR. DAY. (MATTE) (E. LOCATION MATTE 64. required)

BARON & TARA.

(CONTINUED)

64. CONTINUED:

64.

BARON

Here!?

TARA nods, moves to alight.

TARA

Won't be long.

As she alights:

65. EXT. SPANISH ROAD. DAY. (LOCATION) E.

65.

BARON in parked car - watching as TARA (DOUBLE) moves to the edge of the road.

66. INT. BARON'S CAR. DAY. (MATTE). (E. LOCATION MATTE required)

66.

BARON reacts as:

67. EXT. SPANISH ROAD. DAY. (LOCATION) E.

67.

BARON'S EYELINE FROM STATIONARY CAR TO:

TARA (DOUBLE) as she reaches the edge of the road - jumps down out of sight and:

68. EXT. MOTHER'S H.Q. DAY. (LOCATION OR BACK LOT)

68.

CLOSE SHOT. As TARA jumps down from above and lands beside:

A campfire - a splendid silver or copper vessel hangs over three forked sticks and a small fire.

As a background we have a bright Gipsy caravan - it is emblazoned: "MOTHER X - FORTUNES TOLD - PALMS READ".

MOTHER is seated in a splendid chair in front of the fire - RHONDA, wearing a single gold earring, is in B.G. Phones and drink are nearby.

MOTHER:

(blandly)

Nice of you to drop in.

TARA

Steed's missing!

MOTHER

(lifts lid of vessel)

How does that seem to you?
Trifle too much garlic d'you think? Missing? For how long?

TARA

Couple of hours.

MOTHER tests the dish, takes out a spoonful.

(CONTINUED)

68. CONTINUED:

68.

MOTHER.

Yes, trifle too much. Couple of hours, eh? Well, shouldn't worry - lots of diversions in this country you know - the beach, the bikinis - the...

TARA

(interjects)

He went to see Captain Jose.

MOTHER

Ah, that's it then - probably splitting a bottle of red right now. They do a very fine, light claret type in this area and...

TARA

(interjects)

Mother!

He looks at her.

TARA

I've just seen Jose. He knows nothing about it.

MOTHER

Oh dear. Not at the hotel?

(She shakes head)

Or with Jose?

(She shakes head)

Then the question is - where is he?

CUT TO:

69. INT. FUSTY HOTEL ROOM. DAY.

69.

As GEORGIO peels off mask and he is now STEED TWO.

CUT TO:

70. INT. SEEDY HOTEL ROOM. DAY.

70.

As PEROVA peels off mask and he is now STEED THREE.

CUT TO:

71. INT. DINGY HOTEL ROOM. DAY.

71.

As BOWLER peels off mask and he is now STEED FOUR.

CUT TO:

72. INT. DUSTY HOTEL ROOM. DAY.

72.

As MINTOFF peels off mask and he is now STEED ONE.

CUT TO:

73. INT. NADINE'S ROOM. DAY.

73.

NADINE, still encased in the egg-mask - he is still -
unmoving - he is dead.

HOLD HIM.

CUT TO:

74. EXT. MOTHER'S H.Q. DAY. (LOCATION OR BACK LOT)

74.

CLOSE ON MOTHER talking into phone. PULLING OUT TO
REVEAL TARA close by - RHONDA in B.G.

MOTHER

Yes. About two hours now.
I see - yes - well, keep me
informed.

He hangs up - pause - then:

TARA

No news?

MOTHER

(eyes her)
Keep it to yourself, did you?
Didn't tell Jose?

TARA

No.

MOTHER

Good girl - no sense in starting
a panic -
(brighter)
No sense in our panicking
either. Go back to the hotel -

TARA

And if anything happens...?

MOTHER

I'll let you know immediately.

TARA nods, moves out of shot. FAVOUR MOTHER - as he
delicately tastes the food again.

MOTHER

(murmurs)
I DO hate roughing it.

CUT TO:

75. INT. BARON'S CAR. DAY. (MATTE) (E. LOCATION MATTE
required)

75.

BARON at wheel - he looks up as door opens - TARA
climbs in alongside. She sits, worried and thoughtful
for a moment.

BARON

Where now?

(CONTINUED)

75. CONTINUED:

75.

TARA
Back to the hotel.
(looks at him -
smiles slightly)
And thank you - for not asking
any questions.

He sets car moving.

76. EXT. SPANISH ROAD. DAY. (LOCATION) E.

76.

As BARON'S CAR - with BARON & TARA (DOUBLE) starts to
turn and move back the way it came.

CUT TO:

77. INT. VILLAINS' H.Q. DAY.

77.

CLOSE ON STEED'S HANDCUFFED HAND - we see he is
straining against securing rail of the bed - it is
bending very, very slightly.

PULL OUT TO REVEAL STEED on bed - ARCOS & MARKIN who
are playing cards nearby.

ARCOS glances across at him, grins - then elaborately:

ARCOS
What time is it, Markin?

MARKIN
Nearly twelve.

ARCOS
Twelve. And what time does
the Peace Conference begin?

MARKIN
Two thirty.

ARCOS
Not long then.

He grins across at STEED.

ARCOS
Any minute now - and our man
will be on his way to the
Conference.

CLOSE SHOT - FAVOURING STEED, as he pauses in his
struggle against the handcuffs for a moment.

STEED
(whispers to
himself)
Or on their way.

CUT TO:

78. INT. FUSTY HOTEL ROOM. DAY.

78.

As STEED TWO picks up forged pass, then puts a straw
trilby on his head, moves to open door and exit.

CUT TO:

79. INT. SEEDY HOTEL ROOM. DAY.

79.

As STEED THREE puts a dark trilby on his head, picks up pass, moves to exit.

CUT TO:

80. INT. DINGY HOTEL ROOM. DAY.

80.

As STEED FOUR puts a lightweight Spanish cap on his head, flourishes pass, moves to exit.

CUT TO:

81. INT. DUSTY HOTEL ROOM. DAY.

81.

As STEED ONE puts a bowler on his head, flourishes forged pass, moves to exit.

NOTE: of all the Steeds, STEED ONE is the nearest in dress to the real thing.

CUT TO:

82. INT. NADINE'S ROOM. DAY.

82.

NADINE lies dead on his bed - face covered by the mask. HOLD HIM - there is a tap at the door - it opens - MAID enters carrying fresh linen. She reacts to NADINE - approaches him curiously - then stretches out a hand, touches the egg-mask and causes the two halves to fall open...and REVEAL a DEAD STEED. MAID screams, whirls away.

HOLD ON DEAD STEED - Note: he is lying with his head turned half onto the pillow, so only half his face is seen.

CUT TO:

83. INT. HOTEL FOYER. DAY.

83.

TARA just re-entering the area with BARON - at the same time, MAID comes running into shot, and starts talking hysterically to the DESK CLERK.

MAID
(in voluble Spanish)
Upstairs - Mr. Steed is dead
upstairs!

TARA reacts to the name 'Steed'.

TARA
Steed!?

BARON
(reacts too)
Been found dead...

They hurry towards stairs or lift.

CUT TO:

84. INT. NADINE'S ROOM. DAY.

84.

FAVOUR DEAD STEED on bed - we hear FOOTSTEPS running along - then door bursts open - TARA & BARON enter. TARA stops dead as she sees DEAD STEED.

(CONTINUED)

84. CONTINUED:

84.

TARA
(whispers)
Steed...!

She moves to him - then touches his face, turns it and reacts as she sees:

(NOTE: This to be discussed and agreed with make-up man)

One half is DEAD STEED's face - the other half is no face at all - a shapeless mass - or, best of all, the other half is NADINE's face!

TARA & BARON stare down at:
DEAD STEED. HOLD THIS.

FADE OUT:

COMMERCIAL BREAK

FADE IN:

85. EXT. BULLRING. DAY. (LOCATION) E.

85.

ESTABLISHING moody shot - deserted save for VERNO, GOLDA & SMANOFF who brood around the area watchfully.

86. INT. VILLAINS' H.Q. DAY.

86.

CLOSE ON STEED's hand straining handcuff against bed-rail - we see that bedrail is bending quite a bit more, but STEED has to be careful to avoid ARCOS & MARKIN becoming aware of his efforts.

ARCOS & MARKIN are playing cards - but now ARCOS tosses in his cards, rises, moves to get wine bottle and start pouring. He hesitates, then looks at STEED.

ARCOS
I understand you are something
of a wine connoisseur, Mr. Steed?

He hands glass to STEED.

STEED
Wine and people.
(sips the wine)
Edgy. A degree of bite, but
rather devious.

ARCOS
The wine!?

STEED
(smiles)
The people. Think you'll really
get away with it, Arcos?

ARCOS
I KNOW we will.

STEED
All right, assume the fake me gets
in undetected - what then?

ARCOS
A percussion bomb.
(produces one, looks like
a toy cap for a pistol)
Unobtrusive - but quite deadly.

STEED
Where do you put it - on the
Chairman's shoe?

(CONTINUED)

86. CONTINUED:

86.

STEED (cont.)

Stick it on his heel, then wait for him to stamp his foot in anger and....!

ARCOS

(smiles)

Amusing idea - and quite close to the truth....

(produces a gavel)

On the Chairman's gavel. Then, as the meeting begins, and he brings the conference to order....

(he slams gavel down)

Boom!

STEED

(reacts - softly)

Boom indeed!

HOLD him, he strains again at the handcuffs and bed-rail.

CUT TO:

87. INT. NADINE'S ROOM. DAY.

87.

CLOSE ON DEAD STEED - PULLING OUT to reveal TARA, BARON and JOSE who is just finishing taking DEAD STEED's fingerprints.

TARA is staring at the body.

TARA

It....it's like some ghastly experiment gone wrong.

JOSE

Very wrong.

She looks at him questioningly. He waves fingerprints at her.

JOSE

See for yourself. Fingerprints don't match - this isn't Steed at all.

TARA stares at the DEAD STEED.

TARA

But...if this is a fake Steed... then...then where's the real one!?

CUT TO:

88. EXT. PALACE. DAY. (LOCATION)

88.

A strange, large building purporting to be in Spain - it has a wall and grounds, or suggestion of grounds at the rear. This is where the Peace Conference is taking place. There are quite a few cars already parked outside. ARMED GUARDS prowl the area.

(CONTINUED)

88. CONTINUED:

88.

PICK UP STEED ONE (he wears bowler hat) moving into DEEP F.G., he surveys the palace, again looks at the pass bearing his photo, then braces himself and boldly makes his way to enter the main door.

89. INT. ENTRANCE FOYER. DAY.

89.

Need not be immediately inside front door - there are double doors - seated at small desks, back to back are FIRST and SECOND GUARDS - they are checking in various GUESTS. It is rather like Passport control, they examine the proffered passes, check photo against the presenter, then, satisfied, they take a rubber stamp and stamp the back of each person with a pass-mark. Only then is the person allowed to continue through doors behind the TWO GUARDS. Both GUARDS are armed and alert.

STEED ONE enters and approaches FIRST GUARD - during this action the SECOND GUARD is kept busy admitting other GUESTS.

STEED ONE presents pass to FIRST GUARD, who flicks it open, studies the photo of Steed, then studies FIRST STEED for what seems an interminable time. Then finally he reaches for his gun on desk - BUT, his hand continues, he picks up rubber stamp, stamps STEED ONE's hand and:

FIRST GUARD
Welcome, Senor.

STEED ONE relaxes with relief - moves on through doors to enter:

90. INT. PALACE. DAY.

90.

This should be as big as possible - but, more important it should be possible for a person at one end, not to see a person at the other end. This should be achieved architecturally - with intervening columns perhaps? - plus a sizeable CROWD OF GUESTS, who are being served with drinks by WAITERS, and whose main attention at this moment is focused on some kind of 'Peace Display' near the centre of the room. On either side are doors leading off to side rooms - and at the far end is the door clearly marked, "CONFERENCE ROOM - NO ADMITTANCE".

STEED ONE enters the area, takes a drink and casually moves amongst the GUESTS - he is 'casing the joint'. Finally he sees what he is seeking - the Conference Room Door - and gradually he starts to edge towards it.

CUT TO:

91. EXT. PALACE. DAY. (LOCATION)

91.

PICK UP STEED TWO approaching - he pauses - takes out his pass - then enters:

92. INT. ENTRANCE FOYER. DAY.

92.

As before, FIRST and SECOND GUARDS are admitting GUESTS - STEED TWO goes to the SECOND GUARD, who examines his pass, then nods, stamps STEED TWO's hand - and gestures to the doors. STEED TWO moves to enter:

93. INT. PALACE. DAY.

93.

CLOSE ON DOOR as STEED TWO enters.

CUT TO:

ANOTHER ANGLE. NEAR CONFERENCE ROOM DOOR. STEED ONE is almost at the door, he glances around to see all is clear - then reacts as he sees:

STEED ONE's POV - across the room to STEED TWO moving amongst the crowd.

STEED ONE is utterly shocked for a moment - but then he starts away from the door - back across the area towards:

STEED TWO, who has taken a drink, and now is 'casing the joint' - he sees Conference Room Door - and casually starts to edge towards it. En route he will pass side room door, and a concealing pillar or structure nearby.

STEED ONE ducks back into hiding behind pillar as he watches:

STEED TWO approach. He draws level with side room door and:

STEED ONE lunges out - hits STEED TWO (DOUBLE) from behind and bundles him straight into:

94. INT. SIDE ROOM. DAY.

94.

Fairly dim and shadowy. Vague figures of STEED's ONE and TWO crash into the room. Then CLOSE SHOT: STEED ONE bangs STEED TWO back against the door. STEED TWO reacts in terror as:

CLOSE SHOT. A knife flashes in STEED ONE's hand - as it descends we:

CUT TO:

95. INT. PALACE. DAY.

95.

The party goes on - CROWD mills about. Then side room door opens and STEED ONE emerges, looking a bit flustered, putting knife away. He closes the door, adjusts his appearance, then again turns towards Conference Room Door - then he pauses quite close to it as he sees TWO GUARDS chatting away in front of the door.

STEED ONE waits, bides his time.

CUT TO:

96. EXT. PALACE. DAY. (LOCATION)

96.

PICK UP and PAN WITH STEED THREE as he approaches and enters:

97. INT. ENTRANCE FOYER. DAY.

97.

STEED THREE enters, flourishing his pass - both GUARDS are busy with other GUESTS - both glance at STEED - gesture that he pass on through. A little puzzled by the lack of security, STEED THREE moves on to enter doors.

As he disappears, both GUARDS turn to each other and:

FIRST & SECOND GUARDS
I didn't see him go out,
did you?!

CUT TO:

98. INT. PALACE. DAY.

98.

STEED ONE waiting - then reacting as, still chatting, the GUARDS move away from Conference Room. STEED ONE braces himself, moves in, gets his hand on door handle, glances around him and then reacts very big as he sees:

STEED THREE, drink in hand, leaning against door of side room - it looks as though a dead man has made a remarkable recovery!

STEED ONE can only stare for a long moment - then; he dodges into cover as:

STEED THREE starts to saunter towards Conference Room.

STEED ONE ducks away, takes up position of cover opposite Second Side Room door.

STEED THREE draws close to the place of concealment - gets level with door - and suddenly :

STEED ONE leaps out and bundles STEED THREE (DOUBLE) into:

99. INT. SECOND SIDE ROOM. DAY.

99.

Identical to side room save for salient items of dressing.

STEED'S ONE and THREE bundle through the door - STEED THREE is hurled face down to the floor.

STEED ONE
(dubbed with MINTOFF's
voice)
This time I REALLY make sure!

And as a knife again flashes in STEED ONE's hand, we:

CUT TO:

100. INT. PALACE. DAY.

100.

The party continues - slight pause - then second side room door opens, and a very shaken STEED ONE emerges, again putting his knife away, adjusting his appearance, then turning to the Conference Room Door. He reacts. A GUARD is now leaning against it on one elbow - deep in conversation with a PRETTY GIRL.

(CONTINUED)

100. CONTINUED:

100.

STEED ONE waits and frets.

HOLD HIM.

CUT TO:

101. INT. HOTEL FOYER. DAY.

101.

CLOSE ON BRANDY GLASS being filled - PULL OUT TO REVEAL TARA and BARON seated at table, he hands her brandy.

BARON

I don't pretend to know what this is all about....but your friend Steed - he means a great deal to you?

(TARA meets his eye -
he grips her hand)
He will turn up I'm sure.

TARA

He's in trouble.

BARON

I only met him once, but he seemed to be a man well able to deal with trouble.

A pause - he sits back, studies her as she sips her drink.

BARON

Look, I have a house here in Spain, why not come back with me....?

(smiles)
You'll be well chaperoned I promise you, and...

TARA

(interjects)
I can't.
(he reacts)
What time is it?

BARON

(reacts)
Almost two - why?

TARA

There's somewhere I have to be.
(gets to her feet)
If I didn't, I'd be letting Steed down.

BARON

(gets to his feet)
Then let me drive you.

As THEY start to move:

CUT TO:

102. INT. VILLAINS' H.Q. DAY.

102.

ARCOS is pacing fretfully, chewing on a nail - MARKIN sits in B.G., playing solitaire.

ARCOS

Not long now.

(turns)

Then, Markin...if we get away with it...

STEED

(interjects)

IF?!

THEY turn to where STEED is manacled to bed.

STEED

Starting to lose confidence, Arcos?

ARCOS turns away.

STEED

There's so much that could go wrong, isn't there? And one thing you've overlooked.

(ARCOS swings round)

I still have friends.

CUT TO:

103. INT. BARON'S CAR. DAY. (MATTE).
(E. LOC. MATTE req.)

103.

BARON driving, TARA alongside.

TARA

Turn left here....

BARON reacts as he turns the wheel and:

104. EXT. PALACE. DAY. (LOCATION)

104.

BARON'S CAR with BARON and TARA swings to a halt outside the palace.

105. INT. BARON'S CAR. DAY. (MATTE).

105.

BARON and TARA - he stares off.

BARON

Here!? THIS is the place?!

TARA

(frowns)

Yes.

He starts to laugh - she frowns more.

TARA

What's funny?

(CONTINUED)

105. CONTINUED:

105.

BARON
(laughing)
Forgive me....but you see....
you have accepted my invitation
after all!

TARA stares at him - then, realising, she gazes off at:

106. EXT. PALACE. DAY. (LOCATION)

106.

TARA'S EYELINE FROM CAR. To Palace.

107. INT. BARON'S CAR. DAY. (MATTE).

107.

TARA and BARON - she points off and:

TARA
You mean...this....?

BARON
(nods)
Is my house. I lent it to the
authorities for the Peace
Conference...it's the biggest
place for miles.
(studies her)
I am beginning to see a little
daylight.
(She looks questioningly)
You...this business with Steed -
it all has something to do with
today's conference?

TARA
Yes. But I still don't under-
stand....if you live here, then
why....

BARON
(interjects)
...am I staying in an hotel?
Crowds bore me. I like to feel
free - have space to breathe...
and secondly....

TARA
The pursuing females?

BARON
I'm afraid so. It's the title
you see...so many women long to
be a Baroness....

TARA
(moves to alight)
I see. But I wouldn't be too
sure about the title...
(eyeing him frankly,
admiringly)
I wouldn't be too sure at all.

She exits. HOLD ON BARON'S reaction - then he too
moves to alight.

108. EXT. PALACE. DAY. (LOCATION)

108.

As BARON and TARA move towards entrance:

109. INT. PALACE. DAY.

109.

STEED ONE watching, reacting as:

GUARD and PRETTY GIRL move away from Conference Room door at last.

STEED ONE moves in on the door - looks around the crowded area, sees that all are occupied - then quickly he opens door and ducks into:

110. INT. CONFERENCE ROOM. DAY.

110.

Identical to side and second side room - save that this is dressed with conference table and chairs. Resting by the Chairman's place at the top of the table is the gavel.

STEED ONE enters - looks around then sees:

GAVEL - ZOOM IN TO HOLD IT.

CUT TO:

111. INT. PALACE. DAY.

111.

As BARON and TARA enter - we see that almost every GUEST greets the BARON as he steers TARA across the area to get her a drink.

CAPTAIN JOSE stands with his back to them as they approach - now he turns.

JOSE
(brightly)
Ah, Miss King. Good news,
eh?

(TARA reacts)
You haven't heard!? Steed
is alive.

TARA
What!?

BARON
You see, I told you things would
turn out.

TARA
But where is he? Where is Steed?

JOSE
(glances around)
Somewhere here...my men tell me
he was admitted some time ago.

TARA
Then let's find him!

And eager and happy now, she starts to move around the area, the BARON in tow.

CUT TO:

112. INT. CONFERENCE ROOM. DAY.

112.

STEED ONE holds the gavel now, and is engrossed in scooping out some wood to make room for the percussion bomb.

113. INT. PALACE. DAY.

113.

As TARA and BARON come together again.

BARON

Any luck?

TARA

(shakes head)

No sign of him.

(looking around)

But Jose's men insist that he...

(sees side room doors -

gets sudden thought)

I know where he'll be! HE doesn't like crowds either.

BARON

One of the side rooms?

TARA nods - he and TARA move to side room doors.

HOLD ON TARA as she opens side room door and:

114. INT. SIDE ROOM. DAY.

114.

CLOSE ON TARA as she opens door.

TARA

(brightly)

Steed....

She stops dead as she sees STEED TWO lying dead by the door - she crouches beside him, examines him, then slowly rises, backs up to the door and:

115. INT. PALACE. DAY.

115.

As TARA appears at side room door. She glances towards BARON who is leaning in second side room.

TARA

(broken)

I've found him.

BARON

(reacts)

But there's ANOTHER one over here!

TARA reacts - turns towards the BARON, moves to him, he is looking into second side room.

116. INT. SECOND SIDE ROOM. DAY.

116.

BARON in doorway - TARA appears behind him - both gaze in at:

STEED THREE lying dead by the door.

HOLD THEM - they exchange a look of utter amazement.
HOLD THEM.

CUT TO:

117. INT. VILLAINS' H.Q. DAY.

117.

CLOSE ON STEED'S HANDCUFFED WRIST, as he gives a final tug and the bed-rail breaks. The sudden noise brings MARKIN round - ARCOS is elsewhere in the area, reading a paper.

MARKIN

Arcos...!

But he is too late - STEED swings his hand round - using the now dangling handcuff like a flail - he catches MARKIN - knocks him cold.

ARCOS tugs for a gun - but STEED grabs a table and sends it skidding at ARCOS, it hits ARCOS in the belly, he doubles over the table - STEED grabs his head and thumps it hard against the table.

Both ARCOS and MARKIN are out cold. Now STEED hurries away, drags over a chair, stands on it, and starts working away at the window.

CUT TO:

118. INT. SECOND SIDE ROOM. DAY.

118.

JOSE is examining STEED THREE - TARA and BARON close by. Now JOSE gets to his feet.

JOSE

Astonishing. Amazing....if I hadn't seen it for myself I wouldn't have believ....

TARA

(interjects)

Which one is Steed!?

JOSE

Neither. Both are duplicates.

BARON

(faintly)

I think....I need a drink....

He turns away. GUARDS appear at the doorway. JOSE speaks to them in rapid Spanish.

JOSE

(in Spanish)

Go ahead with my orders. Shoot to kill.

(CONTINUED)

118. CONTINUED:

118.

GUARDS nod, move away. JOSE turns to TARA.

JOSE

It is a difficult decision.

(TARA looks
questioningly)

It is clear that someone wants
to infiltrate the Conference -
someone who has created duplicate
Steeds to do it.

TARA

Well?

JOSE

Under the circumstances we must
conclude that the real Steed is
dead....any other Steeds must be
shot on sight!

HOLD TARA's reaction.

CUT TO:

119. INT. VILLAINS' H.Q. DAY.

119.

PANNING SHOT ACROSS THE RECUMBENT figures of ARCOS and
MARKIN - PICK UP DISCARDED HANDCUFFS - FINISH PAN ON
THE WINDOW - it has been broken open - it is empty -
STEED has got away! HOLD THIS.

FADE OUT:

COMMERCIAL BREAK

FADE IN:

120. EXT. PALACE. DAY. (LOCATION)

120.

As a taxi drives up and stops.

121. INT. TAXI. DAY. (MATTE).

121.

STEED in back - Spanish looking DRIVER in front. STEED
reaches for his wallet - reacts, he has no wallet.

STEED

Wonder if you'd accept my
grandfather's gold hunter
as a temporary payment....?

He dangles watch at DRIVER, who grins, takes it, starts
to listen to it.

(CONTINUED)

121. CONTINUED:

121.

STEED

Thank you.

He moves to alight - then stops - reacts as he sees:

122. EXT. PALACE. DAY. (LOCATION)

122.

STEED'S EYELINE - as another car drives up and stops.

CUT TO:

CLOSER SHOT. DRIVER OF CAR is STEED FOUR!

123. INT. TAXI. DAY. (MATTE).

123.

STEED reacts - then moves to alight.

STEED

Excuse me - just seen someone
I know.

He alights.

124. EXT. PALACE. DAY. (LOCATION)

124.

As STEED alights and sprints across to the other car -
opens door and enters:

125. INT. CAR. DAY. (MATTE).

125.

STEED FOUR is just switching off engine when door
opens - he looks up - reacts to:

STEED smiling at him.

STEED FOUR reacts, starts to reach into his coat.

STEED draws back a fist.

STEED

Hate to do this to those
noble features!

He launches a punch at:

STEED FOUR, who rides the punch - has the gun out.

STEED closes with:

STEED FOUR - a struggle.

126. EXT. PALACE. DAY. (LOCATION)

126.

CLOSE ON THE CAR containing vague figures of STEED and
STEED FOUR - the car is shaking to the struggle.

CUT TO:

127. INT. PALACE. DAY.

127.

BARON and TARA - as they move through the crowd.

BARON

It's a small consolation - but
if Steed IS dead - then he died
so that THAT might continue.

TARA looks to where space is clearing amongst the CROWD
- and the MEMBERS OF PEACE CONFERENCE are moving to-
wards Conference Room Door. There are about eight MEN
- the most dignified is the CHAIRMAN.

As they move towards the door:

128. INT. CONFERENCE ROOM. DAY.

128.

STEED ONE has just completed his task of putting a
percussion bomb into both ends of gavel. He hears
VOICES APPROACHING - quickly puts gavel back into
place, pats it, then looks to the door. The handle is
already turning.

STEED ONE makes a snap decision - the window is open -
with a suggestion of shrubbery and grounds outside.
STEED ONE launches himself through the window and:

129. EXT. GROUNDS. DAY. (LOCATION)

129.

As STEED ONE hits the ground and rolls towards cover.

CUT TO:

130. INT. CONFERENCE ROOM. DAY.

130.

GAVEL PROMINENT IN DEEP F.G. as door opens - CHAIRMAN
and MEMBERS enter the room.

131. EXT. PALACE. DAY. (LOCATION)

131.

ON THE CAR - shaking to the struggle between STEED and
STEED FOUR. We hear a muffled shot. Suddenly the
shaking of the car subsides.

132. INT. CAR. DAY. (MATTE).

132.

ON STEED'S BACK - STEED FOUR locked against him - then
STEED FOUR'S eyes glaze - he slumps.

STEED, left holding the gun, gazes down on:

STEED FOUR, his own image, dead. Then:

STEED turns and alights quickly.

133. EXT. PALACE. DAY. (LOCATION)

133.

STEED sprints towards the palace.

134. EXT. GROUNDS. DAY. (LOCATION)

134.

STEED ONE picks himself up, then starts casually away through grounds, turning to smile triumphantly back towards:

135. INT. CONFERENCE ROOM. DAY.

135.

MEMBERS seating themselves - CHAIRMAN sits down, his hand resting right beside the gavel.

136. INT. ENTRANCE FOYER. DAY.

136.

FIRST and SECOND GUARD look up and react as STEED bursts into the area - they both jump for their guns, but STEED, almost without stopping, bangs their heads together and leaps for the door to:

137. INT. PALACE. DAY.

137.

FAVOUR BARON and TARA

BARON

Look, I honestly don't think there's any good staying here. If Steed IS going to turn up again...

He is cut short by shouts O.S. He and TARA whirl and react to:

STEED, running like a rugby player through the crowd.

TARA

Steed!

But STEED has no time to pause, he fends off a couple of GUARDS en route to the Conference Room, and sends them sprawling - but his forward rush hardly slackens at all. A GUARD springs out to bar the door to him - but STEED sends him sprawling, leaps over him towards the door to:

138. INT. CONFERENCE ROOM. DAY.

138.

CHAIRMAN is on his feet, gavel raised.

CHAIRMAN

And now gentlemen....

As he brings the gavel down - the door bursts open and STEED hurls in.

STEED

No!

He hurls himself at the CHAIRMAN, grabs the gavel from him - there is a moment of utter confusion.

STEED is getting to his feet holding the gavel carefully - but - at the door appear GUARDS - they fire at STEED. He hesitates a fraction - there is no time for explanations. He makes his decision - and, with GUARDS
(CONTINUED)

138. CONTINUED:

138.

firing at him - he hurls himself straight through the open window.

139. EXT. GROUNDS. DAY. (LOCATION)

139.

As STEED hits the ground:

CLOSE UP. THE GAVEL flies from his hand.

CUT TO:

STEED reacting, putting his head down.

CUT TO:

CLOSE UP. GAVEL - as it hits the ground with a bump and:

STEED reacting to a big EXPLOSION (O.S.) and a gush of smoke.

140. INT. CONFERENCE ROOM. DAY.

140.

CHAIRMAN, MEMBERS, GUARDS, TARA, BARON and JOSE by the door react to the EXPLOSION O.S. - smoke gushes in through the window.

CUT TO:

141. EXT. GROUNDS. DAY. (LOCATION)

141.

STEED ONE strolling casually away, pauses as he listens to the explosion - smiles triumphantly, then carries on his way.

142. INT. CONFERENCE ROOM. DAY.

142.

MEMBERS, CHAIRMAN, TARA, BARON, JOSE and GUARDS - still a state of confusion.

AD LIB VOICES

He tried to blow us up!

A bomb.

Wanted to destroy us...

JOSE

(cuts through)

After him...get after Steed....

CUT TO:

143. EXT. GROUNDS. DAY. (LOCATION)

143.

The smile wipes from STEED ONE's face as he hears:

VAGUE VOICES

Kill Steed.

Shoot to kill. Don't let

him get away!

STEED ONE reacts - ducks into shrubbery.

144. INT. PALACE. DAY.

144.

JOSE, TARA and BARON emerging from Conference Room.

JOSE
(to GUARDS)
Cover the exits...search the
grounds...
(to TARA)
Don't worry - he won't get away.

145. EXT. GROUNDS. DAY. (LOCATION)

145.

STEED is running from cover to cover - all around he
can hear SOUNDS OF PURSUIT.

HOLD HIM - then WHIP PAN TO:

ANOTHER PART OF GROUNDS - STEED ONE in cover too.

146. INT. PALACE. DAY.

146.

JOSE and GUARDS moving away on either side - BARON
jerks a sword from the wall.

BARON
(grins)
I want to be in on this too...

TARA nods - she and BARON hasten towards door.

147. EXT. GROUNDS. DAY. (LOCATION)

147.

VARIOUS AREAS OF THE GROUNDS - showing:

STEED ducking back as GUARDS move past him.

STEED ONE hiding too.

GUARDS and JOSE searching the area.

PICK UP TARA and BARON, he holds sword, she holds her
shiny pistol now. As they warily search the shrubbery:

TARA
(frowns)
You know, it doesn't make
sense.
(BARON looks
questioningly)
He DIDN'T blow up the
Conference.

BARON
Eh?

TARA
Had the bomb in his hand...but
...he jumped out the window
with it.

BARON
No alternative - he was surprised...
(grins)

(CONTINUED)

147. CONTINUED:

147.

BARON (cont.)
...in 'the nick of time'.

TARA
(thoughtful)
You don't think...? I mean you
don't imagine that HE was the
REAL...?

BARON
(shakes head,
interjects)
Not a chance.

Then they both FREEZE as they hear a movement nearby.
BARON gestures that they spread out and approach area
from two different directions.

As they move away in opposite directions - FAVOUR TARA -
GO WITH HER.

CUT TO:

ANOTHER ANGLE. Revealing that someone is stalking
her - then:

CUT TO:

ANOTHER ANGLE. A SMALL CLEARING - as TARA steps out
into the area warily - looks around her - then, up
from behind the bushes behind her, appears a STEED.
He stares at TARA's unprotected back - a tension, we
can only see his face, and for a moment we do not know
which STEED he is. Then his hand comes up to push
bushes aside, and we clearly see that his hand does
not bear the rubber stamp. (This is a useful means of
identifying the fake and the real STEED throughout).

As STEED pushes out of the bushes:

STEED
(softly)
Tara!

TARA spins round, gun pointed at STEED, who reacts.

STEED
It's me. The real me.

TARA
Stay right where you are, and
put up your hands.

STEED
Now, look....

He is cut short as TARA gestures menacingly with the
gun - he puts his hands up.

STEED
(quickly)
I took you to Quag's for your
birthday. We had caviar, quails'
eggs, smoked sturgeon, Lobster

(CONTINUED)

147. CONTINUED:

147.

STEED (cont.)

Thermidor and wild strawberries
out of season.

(TARA reacts -
a bit shaken)

You had two helpings of straw-
berries.

TARA's eyes widen, she lowers the gun a bit - then
jerks it up again.

TARA

You followed us! Anyone could
have seen that.

STEED

We went back to my flat - you
got slightly tipsy and very
amorous.

TARA is on the brink of belief now.

TARA

What kind of shoes was I wearing?

STEED

You didn't. Kicked 'em off as
soon as you got through the door.

TARA, convinced, moves to embrace him.

TARA

Steed...!

He holds her close a moment - then she draws back a bit.

TARA

What IS going on!?

STEED

No time to explain it all - but
we have to grab the real villain
of the piece - he's hiding out in
an old bull ring near here.

THEY react as they hear SOUNDS of search fairly close by.

TARA

You convinced me - but it won't
be as easy with them...they've
got orders to kill you...they'll
shoot first, and talk later.

At this moment SOUNDS GET VERY CLOSE - STEED pulls TARA
right back into bushes, they are very close - watching
as GUARDS emerge into the area and search around. HOLD
THEM a moment, then TARA smiles up at STEED and:

TARA

(whispers)

Was I really very amorous?

(CONTINUED)

147. CONTINUED:

147.

STEED
(whispers)
Still bear the scars.

The GUARDS move away - they emerge again.

STEED
Think you can pinch a car?

TARA
(brightly)
THINK?! I passed car-theft
instruction with an A-plus!

STEED
Off you go then...bring it back
to there....
(points to area of
driveway seen through
shrubs)
I'll be waiting.

TARA
Right!

She runs away out of shot.

HOLD ON STEED, he waits for a moment - then hears some-
one approaching - backs away through shrubs and quickly
disappears as:

BARON moves into the area - searches around - then moves
on - the area remains empty for a moment or two - then
into it creeps STEED ONE.

He is about to move on - then FREEZES as he hears car
approaching - we see TARA drive up in car, she stops it
on driveway seen through shrubbery. (NOTE: car can be
ordinary car or Spanish taxi - but it must be readily
obtainable both here and abroad).

TARA jumps from the car and runs towards STEED ONE.

TARA
Steed, I.....

She stops dead as she stares at the gun in STEED ONE's
hand - then her eyes lift to his cold, merciless face.

STEED ONE
(dubbed with
MINTOFF's voice)
So you brought a car...how
very thoughtful.

TARA
(breathes)
Steed...!

STEED ONE
(dubbed with
MINTOFF's voice)
I'm afraid not.

(CONTINUED)

147. CONTINUED:

147.

His finger tightens on the trigger - TARA awaits death - then suddenly - through the bushes lunges the BARON with his sword - he runs STEED ONE through. STEED ONE's eyes glaze, he drops the gun - falls dead.

BARON steps out into the clearing - turns STEED ONE with his foot - then looks at a very shaken TARA.

TARA

He...he fooled me...

(she is close
to tears)

For a moment I thought....I
thought he was....

BARON reacts to something beyond her.

BARON

There's another one!

TARA whirls to look to where STEED stands by the car - waving brightly.

Instantly - TARA starts shooting.

CUT TO:

CLOSE SHOT. STEED reacting comically to the turn of events...he jumps into the car - sets it moving.

CUT TO:

TARA and BARON - starting to chase off after the retreating car.

CUT TO:

148. EXT. PALACE. DAY. (LOCATION)

148.

As STEED drives out from rear and grounds area of palace - goes skidding, screaming out of shot. Seconds behind him come TARA and BARON - running to jump into:

149. INT. BARON'S CAR. DAY. (MATTE).

149.

As BARON jumps into car behind wheel - TARA alongside. BARON sets car moving.

TARA

(still broken up)

He fooled me - he really
fooled me.

150. EXT. PALACE. DAY. (LOCATION).

150.

As BARON's car - with BARON and TARA, speeds away in direction taken by STEED.

CUT TO:

151. EXT. SPANISH ROAD. DAY. (LOCATION). E.

151.

OPEN CLOSE ON CAR WHEELS SKIDDING ON DUSTY ROAD.

(CONTINUED)

151. CONTINUED:

151.

WIDER ANGLE. A twisting, dusty stretch of road - if possible with fairly steep drop on one side. This road purports to lead to the village where bull-ring is situated.

STEED's car driven by STEED (DOUBLE) is pursued by BARON's car with BARON and TARA (DOUBLE).

We should build a short, exciting sequence of the two cars.

152. INT. BARON'S CAR. DAY. (MATTE).
(E. LOC. MATTE req.)

152.

BARON driving - TARA alongside.

CUT TO:

153. EXT. SPANISH ROAD. DAY. (LOCATION). E.

153.

Car driven by STEED (DOUBLE), pursued by car driven by BARON with TARA (DOUBLE).

154. INT. STEED'S CAR. DAY. (MATTE).
(E. LOC. MATTE. req.)

154.

STEED driving furiously.

CUT TO:

155. EXT. SPANISH ROAD. DAY. (LOCATION). E.

155.

Car driven by STEED (DOUBLE) is getting away - perhaps he just avoids some road obstruction, which then delays car driven by BARON with TARA (DOUBLE). Anyway, STEED's car forges on, disappears around a bend. FAVOUR BARON's car.

156. INT. BARON'S CAR. DAY. (MATTE).
(E. LOC. MATTE. req.)

156.

BARON driving - TARA alongside.

BARON
Don't want to lose him.

TARA
Don't worry - I think I know
where he's going.

CUT TO:

157. EXT. OUTSIDE A BULL RING. DAY. (LOCATION). E.

157.

STEED's car, empty and abandoned outside the derelict bull-ring. Then BARON's car - with BARON and TARA (DOUBLE) speeds up and stops by STEED's car.

158. INT. BARON'S CAR. DAY. (MATTE).
(E. LOC. MATTE req.)

158.

TARA and BARON gaze off at:

159. EXT. OUTSIDE A BULL RING. DAY. (LOCATION). E. 159.

EYELINE AS FROM STATIONARY CAR TO: the deserted bull-ring.

160. INT. BARON'S CAR. DAY. (MATTE). 160.
(E. LOC. MATTE req.)

BARON and TARA.

BARON
(gestures off)
In there?

TARA
(grim nod)
In there.

As they move to alight:

161. EXT. BULL RING. DAY. (LOCATION). E. 161.

We are at very back of stands, looking down into deserted bull-ring. In DEEP F.G. stands GOLDA. A bit beyond him - stands SMANOFF.

Now, into DEEP F.G. comes a bowler hat, slams against GOLDA's head - and he falls - now, away from CAMERA, swinging the bowler hat in one hand runs STEED (DOUBLE) - as he reaches SMANOFF, SMANOFF turns, but too late - STEED (DOUBLE) clouts him aside with bowler hat and continues running away from CAMERA - into LONG SHOT as he vaults into the arena proper, and sprints towards the door.

CUT TO:

VERNO and MARKIN, leaning casually against barrier some way away - they react as:

162. EXT. BULL RING DOOR. DAY. (STUDIO MATCH). 162.

STEED runs into shot - jerks open the door, starts to plunge inside as:

163. EXT. BULL RING. DAY. (LOCATION). E. 163.

VERNO and MARKIN run towards the door just as STEED (DOUBLE) runs inside - the door slams in their faces.

164. INT. VILLAINS' H.Q. DAY. 164.

As STEED turns key in the lock - then gingerly moves down the tunnel and turns into the main area. He stops - ARCOS stands with his back to him. STEED stares at him for a moment.

165. EXT. BULL RING. DOOR. DAY. (STUDIO MATCH) 165.

MARKIN and VERNO slam against it with their shoulders (or MARKIN shoots at the lock). As the door bursts
(CONTINUED)

165. CONTINUED:

165.

open, VERNO gazes off and reacts.

VERNO

Look out!

MARKIN swings round and sees:

166. EXT. BULL RING. DAY. (LOCATION). E.

166.

EYELINE AS FROM DOOR - BARON running towards them - some way behind him is TARA (DOUBLE). Behind them GOLDA and SMANOFF are getting to their feet.

167. EXT. BULL RING. DOOR. DAY. (STUDIO MATCH).

167.

MARKIN jerks his gun up to fire - but:

168. EXT. BULL RING. DAY. (LOCATION). E.

168.

BARON DEEP - running in - TARA (DOUBLE) some way behind - GOLDA and SMANOFF IN B.G.

Almost without stopping his run the BARON launches the sword like a spear and we:

WHIP PAN TO:

169. EXT. BULL RING DOOR. DAY. (STUDIO MATCH).

169.

MARKIN - the sword in his chest - he drops his gun - falls away.

VERNO turns to fight - just as the BARON runs into shot - engages him - knocks his gun spinning away. VERNO pulls the sword from MARKIN's chest - BARON leaps to where rusting bull-fighter's swords stand, he grabs one - engages VERNO.

170. EXT. BULL RING. DAY. (LOCATION) E.

170.

LONG HIGH SHOT DOWN TO: BARON fighting VERNO near door - TARA (DOUBLE) running in pursued by GOLDA and SMANOFF.

171. EXT. BULL RING DOOR. DAY. (STUDIO MATCH).

171.

BARON fighting VERNO - framed against open door - TARA runs into shot, grabs up a sword and turns just in time as GOLDA and SMANOFF run in after her. Both carry knives, TARA disarms them with a single flick. GOLDA and SMANOFF grab up bull-fighter's swords. GOLDA finds himself whirled away to fight the BARON. BARON suddenly lunges - he, GOLDA and VERNO disappear into the tunnel. TARA remains to fight SMANOFF.

172. INT. VILLAINS' H.Q. DAY.

172.

As BARON, VERNO and GOLDA enter the short tunnel - and there is a loud ring of steel.

(CONTINUED)

172. CONTINUED:

172.

ANOTHER ANGLE. The main area beyond the tunnel - STEED still stares at ARCOS' back - neither has moved - CLASH OF STEEL CLEARLY HEARD THROUGHOUT, yet there is a cool, hallowed atmosphere here.

STEED

Arcos.

ARCOS does not move. Only SOUND IS CLASH OF STEEL.

STEED

Hear that? The sound of pursuit. They'll be here any moment. The game's up, Arcos.

ARCOS

(not turning)

Not Arcos. Not anymore.

CLOSE SHOT. ARCOS - as he turns - and we see he is now ARCOS STEED. He holds a gun.

INTER-CUT:

STEED - reacting.

ARCOS STEED

(dubbed with
ARCOS' voice)

My last line of defence. A nice touch of irony about it, don't you think? Now I am YOU. A drink?

HOLD STEED, reacting.

CUT TO:

ANOTHER ANGLE. TUNNEL AREA - BARON is brilliantly fighting, fencing both GOLDA and VERNO.

CUT TO:

173. EXT. BULL RING DOOR. DAY. (STUDIO MATCH).

173.

TARA fighting SMANOFF - she is thrown to her knees, loses her sword - SMANOFF lunges in - TARA grabs up bull-fighter's cape nearby - whirls with it and half blinds SMANOFF with sand - she now holds cape, the complete matador.

174. EXT. BULL RING. DAY. (LOCATION). E.

174.

LONG SHOT DOWN TO: TARA (DOUBLE) brilliantly 'playing' SMANOFF with cape. The SHOT should echo the real bull fight.

HOLD IT.

CUT TO:

175. INT. VILLAINS' H.Q. DAY.

175.

ARCOS STEED - gun held steadily on:

STEED.

ARCOS STEED is pouring a drink - offers it.

STEED hesitates.

ARCOS STEED smiles.

ARCOS STEED
(dubbed with
ARCOS' voice)
Take it. It will be your
last.

STEED takes drink.

ARCOS STEED smiles.

ARCOS STEED
(dubbed with
ARCOS' voice)
You see there cannot be TWO
of us. That would never do.
Cheers.

STEED drinks - CLASH OF STEEL HEARD O.S. - then

STEED
(lightly)
Did I ever tell you how I
clobbered your man Markin?
Simple. I threw wine in his
face!

As he speaks, he flings wine into:

ARCOS STEED's face - ARCOS is blinded.

STEED moves in - he and ARCOS STEED grapple for the gun.

CUT TO:

ANOTHER ANGLE. TUNNEL AREA. BARON fighting off VERNO
and GOLDA.

BARON
Come my friends. Try harder -
let's make a REAL fight of it!
(as angrily they
bore in)
That's better. Much better.

176. EXT. BULL RING DOOR. DAY. (STUDIO MATCH).

176.

TARA fighting SMANOFF off with cape - all the time she
is trying to avoid HIS sword and edge closer to her
fallen sword.

During this, we see the BARON come out through the door,
fighting off unseen attackers, then fight his way back
out of sight again.

177. EXT. BULL RING. DAY. (LOCATION) E. 177.
LONG HIGH SHOT DOWN TO: TARA (DOUBLE) playing SMANOFF with the cape.
INTER-CUT WITH:
178. EXT. SANDED SET. DAY. (STUDIO) 178.
TOP SHOT DOWN ONTO sanded floor - picking up necessary CLOSER SHOTS ON TARA playing SMANOFF.
CUT TO:
179. INT. VILLAINS' H.Q. DAY. 179.
STEED and ARCOS STEED struggling for the gun, rolling on the floor.
CUT TO:
- ANOTHER ANGLE. TUNNEL AREA. As BARON runs GOLDA through - turns a nervous VERNO about and:
- BARON
Now the odds are equal, eh,
my friend?
- He engages VERNO - starts to edge him out towards the door.
CUT TO:
180. EXT. BULL RING. DOOR. DAY. (STUDIO MATCH). 180.
As TARA keeps SMANOFF off with cape - gets closer and closer to her sword. VERNO is starting to emerge through the door now - fighting off BARON (O.S.)
181. EXT. BULL RING. DAY. (LOCATION) E. 181.
HIGH SHOT DOWN TO: TARA (DOUBLE) playing SMANOFF - VERNO fighting out of the door.
CUT TO:
182. INT. VILLAINS' H.Q. DAY. 182.
STEED and ARCOS STEED still locked with gun between them.
183. EXT. BULL RING DOOR. DAY. (STUDIO MATCH). 183.
As TARA finally manages to grab up sword and whirl on SMANOFF - and at the same time, in a great leap BARON forces VERNO back and appears through the door.
184. EXT. BULL RING. DAY. (LOCATION) E. 184.
HIGH SHOT DOWN TO: TARA (DOUBLE) with SMANOFF - BARON with VERNO.

185. EXT. BULL RING DOOR. DAY. (STUDIO MATCH). 185.

As TARA runs SMANOFF through, and BARON runs VERNO through - both at the same time - both MEN end up back to back - slide to the ground.

BARON and TARA whirl away out of SHOT to:

186. EXT. BULL RING. DAY. (LOCATION). E. 186.

HIGH SHOT DOWN TO: SMANOFF and VERNO lying dead - TARA (DOUBLE) and BARON leaning against barrier nearby.

NOTE: In all bull-ring shots from scene 169, MARKIN lies a little way away from door, where he fell - half behind a barrier.

187. EXT. SECTION OF BARRIER. DAY. (STUDIO MATCH) 187.

This COULD be an extension of the bull ring door set.

TARA and BARON lean gratefully against barrier, swords in hand, getting their breath back.

188. INT. VILLAINS' H.Q. DAY. 188.

STEED and ARCOS STEED locked - then gun goes off between them.

189. EXT. SECTION OF BARRIER. DAY. (STUDIO MATCH). 189.

BARON and TARA react to the shot O.S. - they turn towards:

190. EXT. BULL RING DOOR. DAY. (STUDIO MATCH) 190.

As footsteps approach - then out of the door runs ARCOS STEED - he is holding his wounded arm. He turns - sees:

191. EXT. SECTION OF BARRIER. DAY. (STUDIO MATCH) 191.

TARA and BARON reacting.

192. EXT. BULL RING DOOR. DAY. (STUDIO MATCH) 192.

ARCOS STEED turns away - moves to where :

193. EXT. BULL RING. DAY. (LOCATION) E. 193.

ARCOS STEED'S EYELINE TO MARKIN - who lies by barrier some way away, MARKIN is stirring, even though he is dying, he has gun in hand. He lifts the gun and points it at:

194. EXT. BULL RING DOOR. DAY. (LOCATION) E. 194.

ARCOS STEED reacts - throws up a hand and:

(CONTINUED)

194. CONTINUED: 194.
ARCOS STEED
(dubbed with
ARCOS' voice)
No, Markin...

195. EXT. BULL RING. DAY. (LOCATION) E. 195.
MARKIN fires. Then slumps dead.

196. EXT. SECTION OF BARRIER. DAY. (STUDIO MATCH). 196.
TARA and BARON react as:

197. EXT. BULL RING DOOR. DAY. (STUDIO MATCH). 197.
ARCOS STEED murmurs:
ARCOS STEED
(dubbed with
ARCOS' voice)
Markin....
Then ARCOS STEED staggers, his eyes glaze - and he falls
back through the door and out of sight.

198. EXT. SECTION OF BARRIER. DAY. (STUDIO MATCH). 198.
TARA and BARON watch - then react as:

199. EXT. BULL RING DOOR. DAY. (STUDIO MATCH). 199.
As STEED appears.

200. EXT. SECTION OF BARRIER. DAY. (STUDIO MATCH) 200.
BARON draws back his sword to hurl it like a spear,
but TARA stops him.
TARA
No, no - that's the real one!
BARON
(reacts)
How can you tell?
TARA
Well - who else would smile at
a time like this!!!?

201. EXT. BULL RING DOOR. DAY. (STUDIO MATCH) 201.
ON STEED - indeed he IS smiling - and as he turns towards
TARA (OFF).

CUT TO:

202. EXT. BULL RING. DAY. (LOCATION) E.

202.

LONG HIGH SHOT DOWN TO:

BARON leaning against barrier - STEED (DOUBLE) moving to embrace TARA (DOUBLE). Nearby lies dead SMANOFF, MARKIN and Verno.

HOLD THIS SHOT.

FADE OUT:

COMMERCIAL BREAK.

FADE IN:

203. INT. STEED'S OR TARA'S APARTMENT. DAY.

203.

TAG SCENE - to follow.

FADE OUT:

THE END.

