

614

the avengers

Brian Clemens

REQUIEM

20

T H E A V E N G E R S

REQUIEM

Original Story & Teleplay

by

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THE AVENGERS

"REQUIEM"

FADE IN:

1. INT. UNDERGROUND CAR PARK. DAWN/DAY. (LOC).

1.

Silent, full of empty cars.

PAN TO PICK UP RISTA - about 30, hard faced, toying nervously with a gun. He paces for a few moments - then looks to where his partner MURRAY is yawning hugely. MURRAY is about 35, lean and hard, slightly bored.

RISTA

It's four thirty.

MURRAY nods, says 'I know' around another yawn.

RISTA

You sure they'll come back here?

MURRAY

Have to - to park the car.

He scratches his nose and we see that, between his index finger and his thumb is tattooed a small rose or pimperl. He sees the doubt still in RISTA's face and continues:

MURRAY

Look - Miranda Loxton and her assigned bodyguard left here at nine last night. To go to a party. Pretty soon now they'll be coming back. They'll park their car there...

He indicates an empty space some way away.

MURRAY (cont.)

They'll make their way to the lift over there...
(he gestures off)
...and that's when we kill Miss Loxton.

RISTA

Suppose the bodyguard drops her off at the main entrance?

MURRAY

And leave her on her own?
(shakes head)
They'll be coming here.

Then he and RISTA react as THEY HEAR CAR APPROACHING - they push back into cover, guns ready as:

A limousine drives into the area - and turns into the empty space awaiting it.

CLOSE SHOT. SHOOTING INTO LIMOUSINE:

(CONTINUED)

1. CONTINUED:

1.

Behind the wheel sits a TRAMP - wearing blacked-out teeth - mangy whiskers, wispy hair, a false red nose (The Judy Garland outfit from 'Couple of Swells') - alongside sits a DAME - Pompadour style, with high coiffured wig, a very large bust, bustle, long dress - wearing long gloves, and holding a stick to which is fixed an attractive mask. The DAME holds this mask up, concealing the face.

TRAMP and DAME move to alight.

RISTA and MURRAY tense - MURRAY's hand tightens around his gun, and again we see the tattoo on his hand.

The DAME is first out of the car - moving a few paces away from it.

MURRAY and RISTA rise up from cover and fire at the DAME.

The DAME is hit in the chest - and:

CLOSE SHOT - as the DAME's big bust (or one side of it) - starts to deflate with a loud hiss!

As the DAME staggers away against a car - he drops the stick bearing the mask - and we realise he is a tough looking man - the bodyguard in fact!

RISTA and MURRAY react - look at the car as:

The TRAMP has reacted - slides back under the wheel again and guns the engine into life.

The DAME falls - the wig topples away, and quite clearly we see he is a man now.

RISTA and MURRAY run out towards the car.

The TRAMP hits the accelerator.

RISTA and MURRAY are firing at the car.

The TRAMP ducks low - we see that windscreen has starred to the bullets.

RISTA and MURRAY are running right out in front of it - but the car leaps forward - they are forced to jump aside as the car speeds away.

RISTA and MURRAY fire futilely after it - but the car and the TRAMP gets away.

HOLD ON RISTA AND MURRAY gazing after it.

PAN TO HOLD ON the dead DAME - with his deflated chest.

HOLD THIS, FREEZE FRAME.

EPISODE TITLE:

"REQUIEM"

FADE OUT:

COMMERCIAL BREAK

FADE IN:

ACT ONE.

2. INT. STEED'S APARTMENT. DAY.

2.

OPEN CLOSE ON DOOR - as BUZZER SOUNDS - WIDEN as STEED enters shot, opens door to admit TARA.

STEED
Good morning, Tara.

TARA
Hello, Steed I...

She stops, reacting to:

Propped up in a chair is a battered old dummy wearing a tatty hat and wig and overcoat - nearby is MOTHER - and beyond that is a lay out of STEED's clothing - umbrella, bowler, top coat.

TARA
Mother!

MOTHER is working, fitting hat onto the dummy, dressing it in its overcoat.

MOTHER
(a nod)
Tara.

STEED is now checking a gun very carefully.

TARA
Mother away from his headquarters - and you checking a GUN. It must be very important?

MOTHER
Very.

A pause.

TARA
Well, of course, if it's all so secret that you can't tell me what...

MOTHER
(interjects)
It is.

STEED
(smiles)
Well...al-most.
You've heard of Miranda Loxton?

TARA
Who hasn't? She's the key witness against Murder International - why, when she gives evidence next week...

STEED
(interjects)
IF she gives evidence.

(CONTINUED)

2. CONTINUED:

2.

TARA reacts, looks questioningly.

STEED

(nods)

There was an attack on her early this morning. Her bodyguard was killed.

He snaps the gun shut.

MOTHER

Now she's in hiding - and refusing to come out until we can guarantee her safety.

TARA

CAN we?

MOTHER

We can do our very best. Put her under the wing of a top executive - who will take her to a hiding place known only to him.

TARA reacts - turns to STEED, who has now pocketed the gun, and is preparing to leave.

TARA

Just the two of you.

STEED

Simple - but safe.

TARA

I'd argue the 'safe'.

DOOR BUZZER sounds - STEED opens it to reveal BOBBY CLEAVER, a handsome young man of about 35.

STEED

Ah, Bobby? Ready?

BOBBY nods - STEED moves to pick up spare bowler and topcoat and hand it to BOBBY. STEED himself picks up the dummy. During this:

STEED

Don't think you know Tara King - Bobby Cleaver.

TARA and BOBBY nod and smile at each other.

STEED

(to TARA)

You've always wanted to try out my car - so help yourself. Bit too conspicuous for me at the moment...

(to MOTHER -- touching phone)

I'll ring three times as soon as I'm safely installed...

TARA

In your cosy little room for two?

(CONTINUED)

2. CONTINUED:

2.

STEED
(grins)
In Fort Steed.

He nods - he and BOBBY exit carrying spare clothes and dummy.

MOTHER
Good luck!

The door closed - MOTHER turns to open STEED's well stocked liquor cabinet.

MOTHER
I DO so enjoy my visits here.

TARA
Fort Steed?...Where's he meeting
Miranda Loxton?

MOTHER
Eh? Oh, in a car park the other
side of town.

CUT TO:

3. EXT. CAR PARK. DAY. (LOC.) OR (BACK LOT).

3.

Open air - fairly jaded, dingy looking place. We see a fairly nondescript saloon arrive on the perimeter and stop.

4. INT. CAR. DAY. (PROCESS).

4.

STEED is at the wheel - apparently alone. He surveys the area.

5. EXT. CAR PARK. (LOC. OR BACK LOT).

5.

STEED's EYELINE FROM CAR - PANNING AROUND THE AREA - it seems deserted - then: MIRANDA (TRAMP) still wearing the full tramp garb appears at far end, around some cars.

6. INT. CAR. DAY. (PROCESS).

6.

STEED at wheel - now:

STEED
I see her.
Are you ready?

NOW REVEAL that BOBBY is crouched or lying along the front seat beside STEED.

BOBBY
Yes.

We see that BOBBY holds a length of string - the other end disappears over into the back seat of the car.

BOBBY
How do things look?

STEED looks around - first ahead at:

7. EXT. CAR PARK. DAY. (LOC. OR BACK LOT). 7.

STEED's EYELINE AHEAD - MIRANDA has ducked back into cover.

8. INT. CAR. DAY. (PROCESS). 8.

STEED looks behind him at:

9. EXT. CAR PARK. DAY. (LOC. OR BACK LOT). 9.

EYELINE BACK TO WHERE - on edge of car park a small closed van is just pulling in to disappear behind some cars.

10. INT. CAR. DAY. (PROCESS). 10.

STEED gazing off.

STEED
Things look quiet.
Right.

He sets car moving.

11. EXT. CAR PARK. DAY. (LOC. OR BACK LOT). 11.

CAR making its way to where MIRANDA crouches in hiding. It is about halfway there - when we see the VAN again appearing from behind cars, swinging in to follow.

12. INT. CAR. DAY. (PROCESS). 12.

STEED driving - glances back at:

13. EXT. CAR PARK. DAY. (LOC. OR BACK LOT). 13.

STEED's EYELINE BACK TO THE VAN pursuing them.

14. INT. CAR. DAY. (PROCESS). 14.

STEED at wheel.

STEED
Possible raider astern. Stand
by all systems!

15. EXT. CAR PARK. DAY. (LOC. OR BACK LOT). 15.

CAR speeding towards MIRANDA now - with VAN speeding up behind.

CUT TO:

CLOSE SHOT. VAN.

REVEALING that MURRAY is behind the wheel - RISTA has side door open - he half hangs out, gun ready.

(CONTINUED)

15. CONTINUED:

15.

CAR reaches where MIRANDA hides between two cars - swings in and disappears from sight.

CUT TO:

ANOTHER ANGLE.

BETWEEN THE TWO CARS. CAR slams to a halt in the space between - MIRANDA leaps towards it.

But:

16. INT. CAR. DAY. (PROCESS).

16.

As MIRANDA appears by the door - STEED opens it - leaps out - and we see: BOBBY pulls his string and the dummy rises up in the rear of the car - BOBBY is wearing STEED's top coat and is already pulling on a bowler as he slides under the wheel - and sets car moving.

17. EXT. CAR PARK. DAY. (LOC. OR BACK LOT).

17.

CLOSE SHOT. As CAR leaps away - and STEED remains with MIRANDA, pulling her down and almost under a car.

ANOTHER ANGLE.

The CAR appears out other side of two parked cars - speeding away.

The VAN swings round to pursue it - RISTA is firing his gun.

As the two vehicles recede:

CLOSE SHOT. STEED and MIRANDA, he helps her to her feet - then courteously opens the door of the car they crouched under. Very surprised, MIRANDA climbs in with STEED.

18. INT. SECOND CAR. DAY. (PROCESS).

18.

STEED slides under the wheel - MIRANDA alongside.

STEED

Steed, John Steed.
(starts car)

Now, we should have a nice quiet journey.

19. EXT. CAR PARK. DAY. (LOC. OR BACK LOT).

19.

As SECOND CAR swings out and away in opposite direction to that taken by the closed van.

CUT TO:

20. INT. STEED'S APARTMENT. DAY.

20.

CLOSE ON PHONE. PULL OUT TO REVEAL TARA studying it - MOTHER in B.G. helping himself to drink.

(CONTINUED)

20. CONTINUED:

20.

TARA
When do you expect him to call?

MOTHER
Eh?

TARA
Steed.

MOTHER
No idea. Whenever he reaches
safety.

TARA hesitates - then:

TARA
I have things to do.

MOTHER is oblivious.

TARA
You'll let me know...?

MOTHER looks at her.

TARA
I mean, if anything goes
wrong....?

MOTHER
Miss King. If anything goes wrong
the whole department will know
about it!

TARA smiles - exits. MOTHER resumes his examination
of STEED's liquor cabinet.

CUT TO:

21. EXT. STEED'S MEWS. DAY. (LOC).

21.

TARA (DOUBLE) moves to where STEED's CAR stands -
climbs in and sets it moving away.

CUT TO:

22. INT. STEED'S CAR. DAY. (PROCESS).

22.

TARA at the wheel.

CUT TO:

23. EXT. DESERTED STREET. DAY. (LOC).

23.

STEED's CAR - with TARA (DOUBLE) turns into street -
proceeds along it.

CUT TO:

24. INT. STEED'S CAR. DAY. (PROCESS)

24.

TARA driving along - now she casually glances at her
rear view mirror - then reacts - as she sees:

(CONTINUED)

24. CONTINUED:

24.

CLOSE UP. REAR VIEW MIRROR.

It has been completely blanked out with tape.

RESUME TARA, she reacts - starts to turn, but instantly: MURRAY's hand encircles her throat - and his other hand puts a gun to the nape of her neck (NOT to her head, please). The tattoo mark is clearly seen.

MURRAY'S VOICE

Just keep driving. Don't try to turn round. In fact - don't try anything at all.

TARA drives on - the gun at her neck.

CUT TO:

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

25.

As SECOND CAR enters deserted stretch of road - speeds along.

26. INT. SECOND CAR. DAY. (PROCESS).

26.

STEED at wheel - MIRANDA alongside. She sits very tense, hands clenched tight together.

STEED

(eyes her - then)

No need to be frightened now, Miss Loxton.

She looks at him blankly - then unclenches her hands.

STEED

Why don't you make yourself comfortable? Take off your nose?

MIRANDA reacts - then takes off the face make-up - and we see her clearly for the first time - she is about 28 - very attractive.

STEED glances at her.

STEED

That's better, much better. Now relax. Whoever was chasing you are miles away by now.

CUT TO:

27. EXT. QUIET STREET. DAY. (LOC).

27.

STEED's CAR - with TARA (DOUBLE) and MURRAY drives along street - if possible we are entering a dead area of silent warehouses, factories, etc.

CUT TO:

28. INT. STEED'S CAR. DAY. (PROCESS).

28.

TARA at wheel - gun against her neck. WIDEN ANGLE TO REVEAL MURRAY pulling a mask down over his face.

MURRAY

Here - turn here.

TARA turns wheel.

29. EXT. WAREHOUSE AREA. DAY. (BACK LOT).

29.

STEED'S CAR turns into dead area behind warehouse type buildings - stops - MURRAY, completely masked now, skips from the car and points the gun at TARA. He gestures that she alight. TARA sees and notes the tattoo on his hand.

Now she starts to climb out of the car - then suddenly launches herself out of it onto MURRAY - he falls back - they grapple - she has a hold on him that brings his tattooed hand right under her nose, she cannot miss seeing it. Now she elbows him in the belly - he grunts, folds slightly - then suddenly - RISTA appears around one of the buildings - and clobbers TARA from behind - she falls unconscious.

MURRAY, breathing hard, gets to his feet and gazes down on TARA - then he looks at RISTA, who meaningfully produces a hyperdermic.

TARA starts to stir - her eyes flicker open - she sees:

TARA'S EYELINE - DISTORTED VIEW OF RISTA leaning right into CAMERA - with hyperdermic in DEEP F.G. and grossly exaggerated.

HOLD THIS - then:

EVERYTHING SHIMMERS OR
SPINS AND WE GO THROUGH
TO:

30. INT. LOCKED ROOM. DAY.

30.

CLOSE ON TARA - unconscious - now she stirs - her eyes open - she half sits up and looks around her at:

A dingy, cellar-like room, with some fusty, visually interesting bric a brac. There is a securely locked door - old and warped - and high up on one wall a narrow window.

TARA staggers to her feet, grips her head - then suddenly reacts, turning towards the door as she hears VAGUE VOICES:

MURRAY'S VOICE

All going well so far...

RISTA'S VOICE

It better be...

TARA moves to the door, presses her ear to it and hears:

(CONTINUED)

30. CONTINUED:

30.

RISTA'S VOICE
What's the plan?

MURRAY'S VOICE
It's already underway...a booby
trap...

Now TARA sees that there is a crack between door and jamb - she peers through it at:

31. INT. CORRIDOR OUTSIDE. DAY.

31.

TARA'S RESTRICTED EYELINE - she can only see the lower torso of MURRAY and RISTA - MURRAY'S hand with the tattoo can be seen.

RISTA'S VOICE
Where's it planted?

32. INT. LOCKED ROOM. DAY.

32.

TARA reacting as:

MURRAY'S VOICE
In Steed's apartment.
We may have lost Steed - but
we'll finish Mother.

TARA peers off at:

33. INT. CORRIDOR OUTSIDE. DAY.

33.

TARA'S RESTRICTED EYELINE TO MURRAY and RISTA.

MURRAY'S VOICE
It's poetic too. You'll like
that.

RISTA'S VOICE
How - poetic...?

MURRAY'S VOICE
Mother's waiting for the telephone
to ring three times.

RISTA'S VOICE
I still don't see the poetry of it.

MURRAY'S VOICE
The third ring detonates the booby
trap.

34. INT. LOCKED ROOM. DAY.

34.

TARA reacting as:

MURRAY'S VOICE
On the third ring - the bomb blows
up!

TARA spins away from the door - looks about her

(CONTINUED)

34. CONTINUED:

34.

desperately - for a moment there seems no avenue of escape - then her eyes go to the narrow window high up.

TARA makes a decision - she starts to drag brick a brace over to form a platform up to the window. This done, she climbs up to the window - it is locked. She looks about her - then picks up an object of some kind - and as she starts to swing it at the window:

CUT TO:

35. INT. CORRIDOR OUTSIDE. DAY.

35.

MURRAY and RISTA spin round as they hear window break O.S. - they move to the door and start to fumble with the lock.

36. INT. LOCKED ROOM. DAY.

36.

CLOSE ON DOOR - we hear lock turning - then door is thrown open by MURRAY and RISTA who enter and take one look at the empty room and the broken window - TARA has gone. MURRAY spins round to exit.

CUT TO:

37. EXT. GROUNDS OF A HOUSE. DAY. (LOC).

37.

A suggestion of the house itself - shrubbery, lawns, a driveway.

PICK UP TARA as she comes stumbling around a corner - then sees STEED's empty car parked nearby. She runs to it - climbs in - and at this moment MURRAY enters shot and grabs her arm - she fends him off - he counters - she throws him away. MURRAY lies still - but TARA's head is spinning, she holds her head, panting, trying to focus. She gazes off at:

TARA's EYELINE - to the fallen MURRAY and house beyond - the scene starts to tip crazily, to spin as:

MURRAY'S VOICE (over - F/X)

In Steed's apartment. Steed's apartment. Booby trap...on the third ring the bomb blows up... bomb blows up...in Steed's apartment...Steed's apartment...

THE SCENE BLACKS OUT
AND WE ARE THROUGH TO:

38. INT. CORRIDOR OUTSIDE STEED'S FRONT DOOR. DAY.

38.

At the bend in the corridor furthest from the door - empty for a moment - then hand appears - then TARA enters shot. She is very, very dazed, staggering slightly. She pauses, grips wall for support - and gazes down corridor at:

TARA's EYELINE TO STEED'S FRONT DOOR - shimmering - tipping crazily.

(CONTINUED)

38. CONTINUED:

38.

Then we HEAR PHONE RING ONCE.

RESUME TARA - as she reacts.

TARA
(breathes)
No....

She rushes forward as PHONE RINGS TWICE. She reaches the door - throws it open as PHONE RINGS THIRD TIME - and this time the ring is mingled with a BLAST OF EXPLOSION - and TARA is thrown forward into a room now utterly wreathed in smoke.

CUT TO:

CLOSE UP. TARA - wreathed in smoke - as debris falls around her - and a door jamb falls across her - her eyes glaze again and:

WE TILT CRAZILY, BLACK
OUT AND THROUGH TO:

39. INT. STEED'S WRECKED APARTMENT. DAY.

39.

CLOSE ON TARA - she lies a few yards inside the door - the door is splintered and hanging off its hinges - the air is still full of fine dust. TARA is covered with rubble and plaster. Her legs and lower body are covered by a fallen pillar and bricks and rubble.

TARA's eyes flicker open - she starts to sit up - then groans - looks down at her pinned body. She struggles up a bit further - then looks around at:

The apartment is wrecked. The desk overturned - and hanging from it, swinging slightly on its cord, the shattered and burnt remnants of the phone. The drapes are drawn, but are charred and torn - chairs are broken, etc. It is the aftermath of a confined explosion.

TARA stares around her - then sees - overturned and half buried under some rubble is MOTHER's steel wheel-chair - now very badly buckled. TARA's eyes now go to the main weight of the rubble beyond - and projecting from underneath - is MOTHER's unmoving body - clothes torn - upper part of body covered with debris.

TARA
Mother...!

TARA struggles to slide out from beneath the rubble pinning her down - she manages to do so - then, when she tries to stand up, she finds her legs won't support her - she falls heavily.

Again she stares towards MOTHER and:

TARA
(breathes)
Mother....

Then - her eyes glaze again - and once again she sinks into unconsciousness and WE:

(CONTINUED)

39. CONTINUED:

39.

TILT CRAZILY AND
FADE OUT:

OVER THE FADE OUT WE HEAR THE APPROACH OF AMBULANCE
SIRENS.

COMMERCIAL BREAK

FADE IN:

ACT TWO.

40. INT. CORRIDOR OUTSIDE STEED'S FRONT DOOR. DAY.

40.

A bustle of RESCUE WORKERS - there are FOUR MEN in smart overalls - carrying rubble out from inside the apartment.

41. INT. STEED'S WRECKED APARTMENT. DAY.

41.

Here there is a similar bustle of rescue work. TWO MEN in smart overalls are gently lifting rubble away from TARA - An overalled MAN and two AMBULANCE MEN are working in B.G. around MOTHER, their backs effectively screening most of their task - by their side is a stretcher.

Near the door a PHOTOGRAPHER is taking pictures - and looming over TARA are: DOCTOR WELLS, he is about 40, dark, saturnine and intense. Also MAJOR DONALD FIRTH - he is about 35, wearing uniform - a handsome man with an intensely sympathetic face, a man to be trusted.

FIRTH
(gently)
Miss King...Miss King...?

TARA's eyes flicker open - she focusses blankly on WELLS and FIRTH for a moment - then remembers everything, makes an overt move - but WELLS gently restrains her.

WELLS
Don't try to move. You've been injured.

TARA stares at him - then sinks back.

FIRTH
(smiles)
We'll get you to hospital as quick as we can...

TARA
(weakly)
The..bomb...I tried to warn him...

(CONTINUED)

41. CONTINUED:

41.

She stares to where the AMBULANCE MEN crouch around MOTHER's body.

TARA
(whispers)
Is he all right?

FIRTH
You can talk later. But now...
you mustn't exert yourself...
you've been hurt. Badly hurt.

TARA
How badly?

WELLS
I don't know for sure yet. Are
you in pain?

TARA
No. My legs are numb. Numb.

FIRTH and WELLS exchange a grim look.

WELLS
(to FIRTH)
We must hurry.

WELLS moves to open his bag and produce a hyperdermic.

WELLS
I'm going to give you a shot.
It'll relax you - put you out
for a while...

TARA
No..please...

WELLS
Your condition is serious. Very
serious. Now...

He starts to inject her.

ANOTHER ANGLE.

As TARA is being injected (we should not actually see this, please) - the TWO AMBULANCE MEN rise with stretcher bearing MOTHER - and, with the overalled MAN walking alongside and partially screening the body - they move to exit. We are not sure if MOTHER is alive or not.

WELLS steps back - nods to FIRTH.

WELLS
Now we can move her. And we must
hurry.

FIRTH nods, moves to summon MEN. TARA's eyes flicker closed again - her last view is:

AMBULANCE MEN negotiating MOTHER's bulk through the door.

THEN THIS SCENE STARTS TO TILT AND WE BLACK OUT TO:

42. INT. HOSPITAL ROOM. DAY.

42.

OPEN CLOSE ON FLOWERS OUT OF FOCUS.

CLOSE ON TARA - her eyes opening - she gazes off at:

FLOWERS - as the focus sharpens, and we see they are pleasant flowers in a vase.

TARA stares at them - then a sharp sound causes her to look off to where:

WELLS drops a medical implement into an enamel tray.

TARA looks around her now - she is in a pleasant and spacious private room within a hospital. There are shuttered windows - and a door, through which we occasionally glimpse a view of a hospital corridor beyond, with the occasional white coated doctor, nurse - or interns pushing an operating trolley, etc.

Nearby, WELLS is chatting quietly to a very pretty nurse named JILL, marking up a chart for her - and at the far side, their backs to the bed - are FIRTH and his young aide named BARRETT - about 28, wearing Army Lieutenant's uniform.

TARA takes this in, then starts to move - and for the first time realises that each of her legs is encased in a huge plaster cast.

JILL notices TARA's movement and:

JILL

Doctor.

WELLS turns - moves towards TARA - FIRTH and BARRETT turn too - FIRTH moving in with WELLS to stand over TARA.

FIRTH

(smiles gently)

How are you feeling?

TARA

I...I don't know yet....My legs!

FIRTH

You are a lucky girl.

TARA

Lucky!?

FIRTH

According to Doctor Wells anyway. Isn't that right, doctor?

WELLS

There is no permanent spinal damage. At least none that we can see....

TARA

But...but the rest....

She gestures at her legs - tries to move.

(CONTINUED)

42. CONTINUED:

42.

WELLS

Easy now, please.
You have sustained multiple
fractures of both legs....

TARA exhales loudly - sinks back.

WELLS

You MUST rest.

TARA

(dozey)
Both legs broken...both legs....

WELLS

Broken, but fortunately, not
crushed.

FIRTH

That's what I mean by lucky.
Couple of months and you may be
walking again...

TARA stares at him blankly - then something stirs in
her mind - she grips FIRTH.

TARA

Mother....Where's Mother....
I had to warn him...

FIRTH

Easy. Eas..y.

He looks at WELLS questioningly.

WELLS

(nods)
Go ahead. But try not to tire
her too much.

FIRTH pulls chair up alongside TARA.

FIRTH

I'd better introduce myself.
Major Firth. Donald Firth. We
haven't met, but of course I
know all about you from the
files.

(gently)

Do you feel up to answering a
few questions?

TARA nods.

FIRTH

You've been delirious for some of
the time...talking about two men
who grabbed you, kidnapped you...

TARA

That's right. Two men.

FIRTH

Any idea who they were?
(TARA shakes head)
Or where they took you...?

(CONTINUED)

42. CONTINUED:

42.

TARA

No...

(suddenly)

Yes!

(FIRTH reacts)

At least I should know - I got away from there in Steed's car....It was a house...a house and grounds. I MUST know where it was....

WELLS leans in warningly.

WELLS

Don't force her to remember too much too soon...

FIRTH

(nods)

We'll skip that for a moment. You arrived at Steed's apartment...?

TARA

I...I don't remember how I got there...but suddenly I WAS there....
(suddenly urgent)

A booby trap...three rings on the phone...Mother was there....

FIRTH

(gently interjects)

That's all you can recall...?

TARA

Yes...I..I don't know...my mind's such a muddle....

FIRTH

(firm but gentle)

Tara, listen to me.

Your kidnapping - the booby trap - none of it seems to link up in any way. We don't know WHY you were grabbed - or WHY the bomb was planted. It's all totally inexplicable.

(slight pause)

I think the only one who can help us is Steed.

(slight pause)

Where is he?

TARA

He's away. A secret assignment.

FIRTH

That much I DO know. But where is he?

TARA

I...don't know. He didn't even tell me.

FIRTH and WELLS exchange a look.

TARA

Why don't you ask Mother?

Why don't you ask him - he might know?

(CONTINUED)

42. CONTINUED:

42.

FIRTH
I can't ask Mother.

He rises, moves away a pace or two. TARA sits up and stares at him.

FIRTH
(very grim)
Mother is dead.

HOLD TARA's reaction.

CUT TO:

43. INT. PLAY ROOM. DAY.

43.

The fusty remains of what was once a boy's playroom. It is slightly war-like rather than cuddly toy. But there is one cuddly toy - a beloved teddy-bear with one ear and an eye missing. OPEN CLOSE ON BEAR - PULL OUT TO REVEAL some broken toy soldiers - various old wooden toys - and a kind of cardboard cut-out battlements - forming a division, behind which is a rusty old iron cot bed. OVER THIS SHOT we hear car arriving - then footsteps - then door opens and STEED enters with MIRANDA. STEED carries a small hamper.

MIRANDA looks around her - then wrinkles her nose.

STEED
(cheerfully)
Fort Steed.

He starts to open the hamper and lay out all the Steed-like "necessities" - from caviar to cigars and Champagne.

MIRANDA
We are to stay here?

STEED
Can't think of anywhere safer.
To my certain knowledge it's
existence is known to only two
other people.

MIRANDA
You're sure they won't talk?

STEED
(aghast at the thought)
Talk? Stinks Wilkins or Fatty the
Gorger talk!? They're sworn to
secrecy on the most solemn oath
of 'last one in's a ninny'.
Besides, if either of them talked,
I wouldn't let them holler down
my rain barrel. Not ever!
(grins)
Used to play here as a boy.

MIRANDA
(realises)
Oh..I see.

(CONTINUED)

43. CONTINUED:

43.

STEED

(opening bottle)

Of course, it's not the Savoy/Ritz
I'll grant you - but we don't have
to completely 'rough it'.

He pops the cork and starts to pour two glasses. He hands her a glass, toasts. He is intent on taking her mind off things - intent on keeping her cheerful.

MIRANDA

How long do I have to stay here?

STEED

Not long.
Until it's time for you to give
evidence.
(he drinks)

MIRANDA

But that's nearly a week away!

STEED

Time will soon fly. It always
did here in the old days.

He starts to move this and that toy - to pace around them - he eventually finds a big box of tatty tin soldiers.

STEED

This place reeks of grand old
British Military history.

MIRANDA

(startled)

It does?!

STEED

(nods)

All the most glorious battles have
been fought here. Corunna, Waterloo,
Balaclava... Wellington's run against
Napoleon... the ignominious retreat
of General Declare.

As he talks, he is lining up the toy soldiers.

MIRANDA

Nothing ignominious about that.
Declare was forced into impossible
terrain..

STEED is mildly startled by her knowledge of the subject.

STEED

Oh, come now... when Declare led
his troops into Corby's Bluff...

MIRANDA

(interjects)

He was doing exactly the right
thing.

(CONTINUED)

STEED
(getting more involved)
Even taking into account he was
outflanked on the right...

MIRANDA
He wouldn't have been outflanked
if his third division had got
through...as they were supposed
to...

STEED
Supposed to! My dear lady, it was
an open and shut...
(sudden thought)
You wouldn't care to reconstruct
that battle would you? With you
playing General Declare?

MIRANDA, caught up in it too, grabs some soldiers,
firmly starts arranging them.

MIRANDA
I'd be delighted to!

As they start their battle:

CUT TO:

44. INT. HOSPITAL ROOM. DAY.

CLOSE ON FIRTH:

FIRTH
Fort Steed!?

PULL OUT TO REVEAL TARA in bed - with JILL and WELLS
in B.G.

TARA
That's all he said.

FIRTH moves away thoughtfully.

FIRTH
Fort Steed...?
(turns)
It means nothing to you?

TARA
I don't think so.

FIRTH
'Think so' - then you're not sure?

TARA
I...I don't know...

FIRTH
You're not absolutely sure!? 'Fort
Steed' - think, Tara... 'Fort Steed'
....

He is cut short as WELLS grips his arm - and warningly:

(CONTINUED)

44. CONTINUED:

44.

WELLS

Gently.

FIRTH

(nods)

Yes, of course...I'm sorry....

(turns back to TARA)

I don't like to lean in on you like this, but it's vital we try and locate Steed. He's the key to this whole business.... you can see that if we don't find him.....

BARRETT enters and interjects:

BARRETT

Major Firth.

FIRTH

Yes, Barrett, what is it?

BARRETT approaches with some charred looking papers.

BARRETT

This, you should see these, sir.

TARA watches as BARRETT and FIRTH grimly look at each of the papers.

TARA

(finally)

What is it?

FIRTH

Plans of another booby trap bomb.

(moves back to her)

We found these near Mother's body - obviously dropped by whoever wired up the phone....

He extends plans to her.

45. INSERT. PLANS.

45.

Charred and blackened - they depict line drawings of a slim gold pencil - with bomb clearly indicated.

FIRTH'S VOICE (over)

Explosive charge is here, you see....

His finger indicates relevant part of plans.

FIRTH'S VOICE (over)

...wired into a gold pencil....

46. INT. HOSPITAL ROOM. DAY.

46.

RESUME TARA, FIRTH, with WELLS and BARRETT in B.G.

(CONTINUED)

46. CONTINUED:

46.

FIRTH

...Soon as the button's pressed...!

He stops - reacting to TARA's anguished face.

FIRTH

What's the matter?!

TARA

The pencil....it's the same design
as one I gave Steed for Christmas!

FIRTH reacts, snatches plans back and stares at them.

FIRTH

You're sure?

TARA

(nods)

See this crown design at the top...
It's the same. It's Steed's
pencil!

FIRTH

(murmurs)

Then he's walking around with a
bomb in his pocket...

(turns, forcefully
to TARA)

You've got to think - help us find
out what he meant by Fort Steed....
we've got to find him before this
goes up!

CUT TO:

47. INT. PLAY ROOM. DAY.

47.

OPEN CLOSE ON TWO 'ARMIES' of TIN SOLDIERS DRAWN UP
FACING EACH OTHER.

PULL OUT TO REVEAL STEED and MIRANDA kneeling, facing
each other.

STEED

Ready?

MIRANDA nods.

STEED

Right....

He tosses her a chunk of chalk.

STEED

You keep score for you....
(produces pencil)

...and I'll keep score for me.

HOLD ON STEED holding THE PENCIL.

CUT TO:

48. INT. HOSPITAL ROOM. DAY.

48.

CLOSE ON FIRTH, PULLING OUT TO REVEAL TARA - and beyond WELLS and JILL.

FIRTH

....let's take it step by step
...Steed's gone to earth...he'd
choose a hiding place he was
very familiar with...he'd know
every exit, every approach -
that's good training and plain
commonsense....

TARA

It would be somewhere he's used
before.

FIRTH

Exactly. So, somewhere along the
line he must have hinted at the
existence of this place...he must
have left some clue....

(bearing in)

A hunting lodge....? An apartment
by the sea perhaps...a friend's
house...?

TARA

I..I don't know....

(sharper)

But surely Records would stand
more chance of pin-pointing it
than me...? If you back-track
through Steed's files....

She stops as BARRETT enters - he wears a black arm-band.
FIRTH looks at TARA - then turns to look at BARRETT.

BARRETT

Sorry, sir...but...er....it is
almost time...

FIRTH

Oh, yes....with you in a moment...

(to TARA)

Look, I won't be long - hour or
so at the most....

He moves to where BARRETT hands him a black arm-band.

FIRTH

(moving to exit)

Keep thinking.

TARA

(suddenly)

Major Firth!

FIRTH pauses in the door - beyond in hospital corridor we
see a nurse or a trolley move by.

TARA

Mother?

FIRTH hesitates - then he nods.

(CONTINUED)

48. CONTINUED:

48.

FIRTH

Yes.

TARA struggles up more in bed.

TARA

Take me with you!

FIRTH reacts - looks at WELLS.

FIRTH

I really don't think you're
fit enough to....

TARA

(interjects)

Steed or me...one of us ought
to be there! You've GOT to
take me with you!

FIRTH hesitates - then looks at WELLS.

FIRTH

Doctor - what about it?

TARA

(interjects)

He's got to take me!

WELLS considers her - then finally nods.

WELLS

Very well...

He gestures to JILL, who starts to prepare a hypodermic.

WELLS

...But I'll have to give you a
sedative...two sedatives. One
to get you there...one to bring
you back...

And as he moves in with the needle:

CUT TO:

49. EXT. GRAVEYARD. DAY. (LOC. OR BACK LOT).

49.

OUT OF FOCUS, HAZY AND TILTED - then sharpening - and
we see:

A WREATH - the centre-piece reads: "IN LOVING MEMORY
OF OUR DEAR MOTHER.....THE FINEST CHAP WE EVER KNEW.
DIED SUDDENLY - EXPLOSIVELY - R.I.P."

PULL OUT TO REVEAL that wreath rests atop of a new
grave.

REVEAL TARA - her eyes clearing - as she takes in the
dismal little scene. TARA sits swaddled in a wheel-
chair - JILL in close attendance - flanked either side
by FIRTH and BARRETT - and with HALF A DOZEN other
MALE MOURNERS around the grave. A VICAR is intoning
the last of the burial service.

(CONTINUED)

49. CONTINUED:

49.

TARA sits in her chair - she sways slightly, grips her head. JILL and FIRTH move in on her.

TARA
I'm all right.

FIRTH
It was a mistake - you shouldn't have come.

TARA
(intense whisper)
I HAD to come.
(she gazes tearfully
at the grave)
I had to.

Now the service is over - FIRTH turns away - moves to throw handful of earth down onto the coffin. Others follow suit. JILL wheels TARA close to the grave - TARA tosses earth down onto the coffin.

Then TARA, FIRTH, BARRETT and JILL start to turn and move away - while a GRAVE-DIGGER moves in to start filling in the grave.

HOLD ON GRAVE-DIGGER and GRAVE.

CUT TO:

50. EXT. OPEN SPACE. DAY. (BACK LOT OR LOC.)

50.

FAIRLY TIGHT ON LARGE HEARSE - TARA's wheelchair is being manipulated into the back by FIRTH and BARRETT.

CUT TO:

51. INT. HEARSE. DAY. (PROCESS).

51.

DRIVER up front - FIRTH, BARRETT, TARA and JILL settling themselves in the rear.

FIRTH turns to address the DRIVER.

FIRTH
All right...we'll go back to...

TARA
(interjects)
Bobby!

FIRTH looks at her.

TARA
Bobby Cleaver - he was on the case with Steed. He might know where Steed is!

FIRTH
Bobby Cleaver...know his address?

TARA
(nods)
25, Cranbrook Road.

(CONTINUED)

51. CONTINUED:

51.

FIRTH pulls a small transmitter out of his pocket - pulls up the aerial, and, into transmitter:

FIRTH

H.Q. - Major Firth here...

MALE VOICE

Come in Major.

FIRTH

I'm on my way to 25, Cranbrook Road...to see Bobby Cleaver... he was on assignment with Steed - may be able to tell us something. Got that - he may be able to tell us something?

MALE VOICE

Message understood.

FIRTH

Right.

(he turns to DRIVER)
25, Cranbrook Road.

52. EXT. OPEN SPACE. DAY. (BACK LOT OR LOC.)

52.

FAIRLY TIGHT ON HEARSE - as it starts to move:

CUT TO:

53. TIGHT ON SIGN.

53.

It reads: "CRANBROOK ROAD". HOLD IT - then:

WHIP PAN TO:

54. EXT. SMALL HOUSE. DAY. (LOC).

54.

Outside a small house - we are tight on number '25' - Then finger enters shot - we see rose tattoo - as finger thumbs bell push. PULL OUT TO REVEAL MURRAY and RISTA - as they wait casually.

NOW PAN AWAY FROM THEM TO REVEAL the deserted street beyond - we see the closed van parked by the kerbside - PAN ON TO THE VERY END OF THE STREET - the HEARSE is just turning into it - as it comes up to CAMERA:

CUT TO:

FRONT DOOR OF NUMBER 25 - MURRAY and RISTA are just walking away from it - replacing something in their pockets as they go. They get into the closed van just as the HEARSE pulls up. The closed van starts to move away.

CUT TO:

55. INT. HEARSE. DAY. (PROCESS).

55.

FIRTH, BARRETT, JILL and TARA. FIRTH smiles at TARA.

(CONTINUED)

55. CONTINUED:

55.

FIRTH

Let's hope Cleaver is at home.
(moving)

May clear this whole business up
in one go.

FIRTH exits, TARA gazes after him.

CUT TO:

56. EXT. SMALL HOUSE. DAY. (LOC.)

56.

As FIRTH briskly walks away from the HEARSE - moves up to the front door of number '25' and thumbs bell push - slight pause - FIRTH smilingly gazes back at the HEARSE.

57. INT. HEARSE. DAY. (PROCESS).

57.

BARRETT, JILL and TARA.

TARA gazes off anxiously as:

58. EXT. SMALL HOUSE. DAY. (LOC.)

58.

FIRTH frowns now - thumbs bell again. A pause - then FIRTH reacts as the door slowly starts to open. FIRTH steps back a pace - almost starting to speak as:

BOBBY CLEAVER appears in the doorway - apparently quite normal for a moment - then:

CLEAVER starts to fold forward - he has been mortally wounded - he falls down and away - to end up outside the house - dead.

FIRTH reacts - gazes at CLEAVER - then at HEARSE.

59. INT. HEARSE. DAY. (PROCESS).

59.

BARRETT, JILL and TARA gazing off and reacting to:

60. EXT. SMALL HOUSE. DAY. (LOC.)

60.

HEARSE, FIRTH - and CLEAVER who lies where he fell - quite dead.

HOLD THIS.

FADE OUT:

COMMERCIAL BREAK.

FADE IN:

ACT THREE.

61. INT. PLAYROOM. DAY.

61.

OPEN CLOSE ON THE PENCIL held in STEED's HANDS. PULL OUT TO REVEAL him looking rather sadly at: His decimated army - and MIRANDA's victorious one - she is chalking up her score...now she meets STEED's eye. She indicates his few remaining 'troops'.

MIRANDA

You still have half a Battalion left....

STEED considers the soldiers - then sighs heavily.

STEED

The wise General tempers strategy with humanity. There's been enough bloodshed...

(he pushes remaining soldiers towards her)

I capitulate. I offer you my sword.

MIRANDA looks at him very solemnly.

MIRANDA

I accept.

Then she 'breaks up' - laughs.

MIRANDA

Don't be too despondent. I cut my teeth on deployed strategy - pincer movements - outflanking manoeuvres.

(explains)

My father was a Military historian.

STEED

Really....

(casual - although his brain is cooking up a scheme)

Military historian, eh?

MIRANDA

(stacking up soldiers - nods)

Recorded everything since the Battle of Hastings.

STEED

(idly)

Military man wouldn't have much interest in Naval battles then..?

MIRANDA

No...

STEED grabs up another box.

(CONTINUED)

61. CONTINUED:

61.

STEED

Then how about fighting the...
(he empties box, and we
see it is full of little
wooden ships of the line)
...Battle of Trafalgar?

MIRANDA stares at the ships (which can be crudely shaped
bits of wood)

MIRANDA

A sea battle...?

STEED

Make an interesting change for
you. Of course, if you don't feel
you are capable of...

MIRANDA

(interjects)

No. I'm willing to learn.

STEED snaps into action - starts to put out the ships in
lines.

STEED

You can be the French Fleet....
these are your ships of the line...

CUT TO:

62. INT. HOSPITAL ROOM. DAY.

62.

CLOSE ON TARA, as she sits right up in bed and into
CAMERA as:

TARA

Ships!

PULL OUT TO REVEAL FIRTH and WELLS - with JILL in B.G.

FIRTH

(eagerly)

Steed's on a ship somewhere?

TARA

No, no...it was a conversation we
once had... I said something about
ships on the river...and Steed
said 'boats sail on rivers' -
'ships go to sea'.

FIRTH

I don't understand - what have boats
or ships got to do with...

TARA

(eagerly over-rides)

No, no..it's the river that's
important. The river.
Steed started telling me about a...
a place where he once played as a
child. A place on the river.

(CONTINUED)

62. CONTINUED:

62.

FIRTH

(eagerly)

Where on the river?

TARA

I don't know. I don't think he ever said. But I'm sure he meant the Thames.

FIRTH

(despondent)

The River Thames.
Any idea how far it stretches...!?
Or how many houses there are along it?

TARA

Henley!

(soft - thinking)

He'd borrow his father's binoculars - sneak away across the fields - and watch the Regatta.

(sharper)

Well, that's where they hold the Regatta, isn't it? At Henley?

FIRTH

It's still a big area to cover.

TARA

But it's something, isn't it?
It's a start?

FIRTH

If we knew what kind of house we were looking for...

TARA

It would be a big one.
Steed's childhood is littered with grand and stately houses.

FIRTH

(mutters)

Yes, and there are plenty of those around Henley too.

(sharper)

Did he ever tell you anything about the house...describe it in any way...?

TARA

He may have. But all I can remember is that it was on the river....

CUT TO:

63. INT. PLAY ROOM. DAY.

63.

OPEN CLOSE ON 'Naval battle' set out. PULL OUT TO REVEAL STEED and MIRANDA commencing their 'battle'.

(CONTINUED)

63. CONTINUED:

63.

MIRANDA

I think I'll...move my Rear-Admiral up...here...to the front of the line.

STEED

(aghast)

But you can't do that!

MIRANDA

Why not?

STEED

Well, I...I...it's simply not done, that's all. Rear-Admirals ought to be at the rear.

MIRANDA

And what happens if all the other boats turn round...? Then he's at the front..!

STEED

All right...but you'll regret it.... and it's ships by the way.

(she looks
questioningly)

The correct vernacular is ships - not boats.

(as she moves in
some more ships)

What are you doing now!?

MIRANDA

Covering myself against a surprise attack from...these.

STEED

(his ploy exposed)

B.but...whatever makes you think they'll MAKE a surprise attack?!

MIRANDA

(smiles)

Feminine intuition.

STEED

(murmurs)

Poor Nelson - how he must have suffered....

(she moves some
more ships)

Now why on earth are you putting those there!?

MIRANDA smiles at the little line of ships she has arranged.

MIRANDA

Oh, I don't know....they make rather a pretty pattern, don't you think?

(CONTINUED)

63. CONTINUED:

63.

STEED
(eyes uplifted)
Pretty patterns..!

At this moment we HEAR A FOG HORN FAR OFF. MIRANDA reacts.

MIRANDA
What's that?

STEED
Captain Cleghorn and his fog
horn.

MIRANDA stares at him - he glances at her.

STEED
Local eccentric. Retired from the
sea. Now he sits by the river
tooting his fog horn at passing
ducks.

MIRANDA
We're close to the river then...?

STEED
(nods)
Quarter of a mile away across the
fields.

CUT TO:

64. INT. HOSPITAL ROOM. DAY.

64.

CLOSE ON FIRTH - PANNING WITH HIM AS HE PACES - and eventually REVEALING TARA in bed - WELLS and JILL in B.G.

FIRTH
A house on the river near Henley.
A big house. Almost certainly an
old one....
(turns on TARA)
It's a kind of progress - but it's
not enough.

He bears in on her.

FIRTH
There MUST be something else.

TARA
I'm sorry...I've tried..but I...

FIRTH
(over-rides)
Steed told you this much - there
must be something else...a casual
remark sometime...a snippet of
conversation.... Think, Tara!

TARA
I AM thinking!
Wait a minute...!

(CONTINUED)

64. CONTINUED:

64.

FIRTH moves in eagerly.

TARA

I remember we once went to a house in the country...and... and Steed said it reminded him of a similar house....

(eagerly)

A house he once lived in.

FIRTH

Describe it!

TARA

I..I can't....

(FIRTH's face falls)

(and she suddenly continues)

It was surrounded by a wall.... and there were urns on top of it...

FIRTH

Urn?

TARA

Yes, you know - urns, vases... in stone...placed at intervals along the wall.....

WELLS

(helpfully)

A kind of rococo, Grecian style many of the Victorians affected...

FIRTH

Well, that at least gives us the period of the house - Victorian...

WELLS

I'd say - Early Victorian...

TARA

(interjects)

But we're just guessing...Steed's house might not look anything like that. And he might not even be there!

A pause - FIRTH has to admit that this is true.

TARA

(murmurs - an idea forming)

Perhaps....a process of association....

FIRTH

Yes?

TARA

That's the psychiatric trick for remembering things, isn't it...? Associate one thing with another...?

(CONTINUED)

64. CONTINUED:

64.

FIRTH
What are you driving at?

TARA
Steed's apartment.
If you were to take me there....

FIRTH and WELLS react - exchange a look.

TARA
Don't you see....? One thing
might trigger off another..!
It's worth a try anyway.

FIRTH turns to WELLS.

FIRTH
What do you think, Doctor?

WELLS hesitates.

FIRTH
(hard)
It IS worth a try.

WELLS
Another journey...? All this
strain - excitement - she is a
very sick girl...

FIRTH
(interjects - tough)
And Steed is a dead man unless
we get to him in time! Well?
Can you make her fit to travel?
Can I take her there?

WELLS hesitates a moment longer - then nods.

WELLS
Very well - but I must insist on
the same conditions as before...

TARA
(weary - resigned)
TWO sedatives....?

WELLS
(nods)
One to get you there - one to bring
you back....

TARA sighs as she nods agreement and exposes her arm for
an injection. WELLS gestures to JILL who moves in with
hypodermic.

CUT TO:

65. INT. CORRIDOR OUTSIDE STEED'S FRONT DOOR. DAY.

65.

OPEN WITH CLOSE TILTED ANGLE AND OUT OF FOCUS SHOT ON:
STEED'S FRONT DOOR.

FIRTH'S VOICE (OVER)
Tara, Tara...!

(CONTINUED)

65. CONTINUED:

65.

The FOCUS starts to sharpen as:

TARA, seated and swaddled in wheelchair, starts to come round - either side of her stands FIRTH and JILL. She stares up at FIRTH a bit blankly.

FIRTH
You all right...?
(TARA nods
groggily)
Sure you want to go through with
this?

TARA
(weakly)
Yes....Yes.

FIRTH nods to JILL, who opens door so that FIRTH can wheel chair into:

66. INT. STEED'S WRECKED APARTMENT. DAY.

66.

As FIRTH wheels TARA into the apartment - with JILL close by. He stops the wheelchair - and TARA looks round at the aftermath of the explosion - more or less as she last saw it - save that MOTHER's body has been removed - but his pathetic, bent and buckled wheelchair is still there. TARA stares at it for a moment - then she gestures, and FIRTH wheels her further into the room.

Now, with growing strength, TARA takes over the wheelchair, propelling it herself - this way and that about the apartment - gazing at this and that familiar object. She wheels over to a chest of drawers - opens drawers - they are empty. She looks at FIRTH.

FIRTH
Contents were taken to Forensics...
you can see them later if you wish...

TARA turns chair - wheels around the apartment - looking at this and that object. FIRTH and JILL watch and wait.

Now TARA stops near some debris - the snout of a largish brass cannon protrudes - she pulls it out of the debris and holds it on her lap - studying it, blowing the dust off it. She caresses it with her hands, FIRTH moves closer.

FIRTH
Mean anything?

TARA stares at it - he takes it from her, turning it this way and that as:

FIRTH
Model of a ship's cannon...
marked 1672... is it important?

TARA takes the cannon back - regards it.

(CONTINUED)

66. CONTINUED:

66.

TARA
(finally)
I..I don't know.

FIRTH exhales in exasperation - turns away to gesture around the apartment.

FIRTH
Well, is there anything else here that sparks something off!?

TARA again looks at the cannon - then she sees overturned and smashed vase - with flowers spilt around it. She reacts - moves to pick them up.

TARA
Roses!

FIRTH reacts - she moves to him eagerly, proffering the flowers.

TARA
Roses...

FIRTH
They're carnations.

TARA
No, no...the house...it has roses round the door!
(musing)
I remember Steed talking about it ... "A big, rambling place with roses round the door...
(sharper)
...set in its own grounds..." ...
And he used to swing on the gates...!
"Wrought iron gates with a face set into them..." Two faces! One was smiling - and the other crying..!

FIRTH
That's good - that's very good.
(slight pause)
What else?

TARA frowns - then shakes her head.

TARA
There isn't anything else. At least, nothing else I can remember...

FIRTH
Well, it's something...progress in the right direction....

TARA is again staring at the brass cannon, striving to remember something.

FIRTH (cont.)
...I can start my men combing the area, looking for those gates...
(he glances at JILL)
We ought to be getting her back to the hospital..?

(CONTINUED)

66. CONTINUED:

66.

JILL nods, starts to fumble for hypodermic.

HOLD ON TARA, looking at the cannon.

CUT TO:

67. INT. PLAY ROOM. DAY.

67.

CLOSE ON AFTERMATH of the 'sea battle' - STEED's ships all lie on their side - MIRANDA's are victoriously grouped around them.

PULL OUT TO REVEAL STEED and MIRANDA.

STEED

But the British Fleet CAN'T lose
the Battle of Trafalgar!

MIRANDA

Sorry, but I think they have....
unless you care to take on my war-
ships with this...?

She touches the last remaining ship of STEED's fleet.

STEED

THAT is awash with survivors.
(he sadly studies
the battle)

I just don't understand it...my
attack was copybook stuff....how
you managed to...

He looks up and reacts to see MIRANDA smiling broadly.

MIRANDA

It was my uncle.

STEED

Eh?

MIRANDA

My Uncle Charles.
(explains)
HE was a Naval historian.

STEED

Oh.
(she starts to laugh)
OH!

Then STEED grins broadly, sharing the joke. He reaches round and produces a chess board.

STEED

I think, perhaps I'd better
stick to what I know best....

He tips chess men onto the board - smiles at MIRANDA.

STEED

MY uncle - was a chess Grand Master.

As they prepare to play:

CUT TO:

68. INT. HOSPITAL ROOM. DAY.

68.

OPEN ON TARA - she is dozing - PULL OUT TO REVEAL WELLS eyeing her - then moving away. Door opens - FIRTH enters. He looks troubled.

WELLS

Any luck?

FIRTH

(shakes head)

I've got two teams combing the Henley area...but a pair of iron gates - no matter how distinctive...!

(shakes head)

It's like looking for a needle in a hay-stack..

He moves towards TARA.

FIRTH

We need something more....
(starts to shake TARA)
Tara..Tara!

WELLS

No, let her rest....

FIRTH

There isn't time! Tara!

TARA's eyes flicker open, she stares at FIRTH.

FIRTH

You've got to try harder, d'you hear! That house...if Steed told you so much about it, he probably told you more...the name of the house for instance...the road it stands in...

TARA

(groggily)
I can't remember...

FIRTH

You've GOT to remember...you've got to....

He has almost 'broken' - he holds TARA hard - but WELLS intervenes.

WELLS

Firth...

FIRTH

You stay out of this!

WELLS

I'm her doctor - remember!?

FIRTH stops dead - stares at WELLS, who stares him out - then gestures with his head. FIRTH and WELLS move to exit.

69. INT. HOSPITAL CORRIDOR. DAY.

69.

FAIRLY TIGHT, immediately outside door of hospital room.
FIRTH and WELLS appear.

FIRTH
(fierce whisper)
What are you trying to do -
sabotage the whole thing..!?

WELLS
She really does need rest.

FIRTH
I told you - time is running out
....if we don't find Steed...

WELLS
(interjects)
You'll get nothing this way, I
promise you. Let her sleep for a
while - then, when her mind is a
bit fresher.....
(he regards FIRTH)
She genuinely does need to rest.

FIRTH regards him, hesitates, then grudgingly:

FIRTH
How long?

WELLS
An hour or so - no longer.

FIRTH
Very well. One hour. But that's
all!

CUT TO:

70. INT. HOSPITAL ROOM. DAY.

70.

CLOSE ON TARA sleeping, she stirs slightly, then
settles into deeper sleep.

CUT TO:

71. INT. PLAY ROOM. DAY.

71.

CLOSE ON CHESS BOARD laid out - PULL OUT TO REVEAL
STEED and MIRANDA silent and deep in thought - studying
the board. MIRANDA's eyes never leave the board as:

MIRANDA
What do you think the chances
are...?

STEED
Depends on your knight.

MIRANDA
I meant for me - us - d'you think
this place is safe?

STEED
I can't think of anywhere safer.
No one at the department knows
about it...

(CONTINUED)

71. CONTINUED:

71.

MIRANDA
No one?

STEED
(shakes head)
Never breathed a word about it
to anyone...
(reacts as he
remembers)
...except....

MIRANDA
(looks up)
Except?

STEED
(thinks - then
smiles)
No...never told her enough to find
the place...anyway, why would she
talk about it...?

MIRANDA
But surely if you told someone
about this place then there's a
chance of....

STEED
(interjects)
It IS your move.

She regards him - then capitulates - returns to board
- makes a move. STEED studies the board - absently
taps his teeth with THE pencil.

STEED
Mmmmm....making a game of it, eh?

CUT TO:

72. INT. HOSPITAL ROOM. DAY.

72.

CLOSE ON TARA - she sleeps restlessly - we HEAR DOOR
OPEN - someone comes over to the bed - a MAN wearing a
white coat - we only see his lower torso - he places a
drink down beside TARA's bed - and now we see the
tattoo on his hand. PULL OUT TO REVEAL the man is
MURRAY! He stops, staring down on TARA with what could
be evil intent. He stretches out his hand towards her
throat - But at this moment TARA awakens - stares up
at MURRAY, who merely smiles, adjusts her pillow.

MURRAY
Comfortable?

TARA nods, starts to struggle up in the bed.

TARA
I'm thirsty.

MURRAY
(smiles)
Thought you might be.

(CONTINUED)

72. CONTINUED:

72.

He picks up the drink - holds it out to TARA - she takes it and now sees MURRAY's tattooed hand. She reacts - stares up at his face.

MURRAY
Something wrong?

TARA
N.no...

She stares at the drink he gave her. He regards her.

MURRAY
Thought you were thirsty.

TARA
I....I am.

MURRAY stares at her - it is clear he is waiting for her to drink - TARA is not sure if the drink is poisoned or not. Now she makes a decision - makes as though to drink - then fumbles the glass - it falls to the floor and spills.

MURRAY
Clumsy....

He bends to pick up the glass - and TARA quickly leans across and thumbs bell push near the bed.

MURRAY
Never mind...
(he rises up
into shot)
Soon make you another.

He smiles - moves away to side table - starts to mix another soft drink, using bottle, ice, etc., on the table.

There is a tension - TARA is waiting to see if someone will come in answer to the bell. Come before MURRAY turns with the drink. Build this - we see that MURRAY has almost finished, now he drops ice into the glass - turns back towards TARA - and at this moment door opens and FIRTH and WELLS enter. TARA relaxes with relief - MURRAY seems to be thwarted.

FIRTH
You want something...?

TARA
Yes....I want to tell you that....

And now she falls back on her pillow - her voice trailing off into a deliberately unintelligible whisper.

FIRTH
What?

He bends very close to her - screening her from MURRAY in B.G. Now TARA alertly whispers to FIRTH.

TARA
Behind you...he's one of the men
who grabbed me....

(CONTINUED)

72. CONTINUED:

72.

FIRTH
(reacts)
You're sure?

TARA nods, FIRTH surreptitiously unclips the cover of his holster - grips his revolver.

Then - bright and loud:

FIRTH
Oh, I see....Well, I think we
can arrange that...

And suddenly he spins round to face a startled MURRAY gun in hand.

MURRAY reacts -

MURRAY
No...No!

He makes an overt move - FIRTH fires - MURRAY is hit - falls along the wall, clawing at his white coat - FIRTH fires again - MURRAY is flung back by the force of the bullet - to fall right across TARA's plastered legs.

He lies across her legs - dead.

WELLS is utterly astonished. He moves in to touch MURRAY, then stare at FIRTH questioningly.

FIRTH
One of the men who grabbed her.
She recognised him...

WELLS
You killed him. You didn't have
to kill him...!

FIRTH
Didn't I?

He turns MURRAY over, reaches into his white coat and produces a gun.

DOOR BURSTS OPEN - BARRETT, JILL and MALE NURSE appear - take in the scene. FIRTH regards them.

FIRTH
Intruder. Get him out of here.

BARRETT and MALE NURSE move to comply.

FIRTH
(calming down)
Have him searched - find out who
he is....

BARRETT and MALE NURSE carry MURRAY away - but they leave MURRAY's gun on the bed.

FIRTH
And find out how he got in here!

(CONTINUED)

72. CONTINUED:

72.

BARRETT, MALE NURSE exit with MURRAY's body. JILL remains.

FIRTH glances at the still shocked WELLS - then turns back to TARA, who is staring at the gun.

FIRTH

I wish I could have spared you that....

(hard)

When I find the man who let him in here...!

He now sees that TARA is staring at the gun very hard.

FIRTH

(gently)

It's all over now....

(moves to pick up gun)

Don't think about it...

But TARA grabs his hand holding the gun.

TARA

A gun.

A cannon!

That's what I've been trying to recall.... On top of the house there's a weather vane....shaped like a cannon....it's a landmarkcan be seen for miles..!

FIRTH reacts - looks at WELLS triumphantly.

FIRTH

That's what we've been waiting for! NOW we'll find that house!

FIRTH and WELLS move to exit.

HOLD ON TARA - as JILL moves in to make her more comfortable. PAN DOWN TO TARA's PLASTERED LEGS - the plaster on one leg has been cracked by MURRAY falling across it - a chunk of plaster will soon fall away.

HOLD THIS.

CUT TO:

73. INT. PLAY ROOM. DAY.

73.

CLOSE ON CHESS BOARD - many pieces have gone now - white has great superiority over black.

PULL OUT TO REVEAL that MIRANDA is winning - STEED studies the board. Now he makes a move. MIRANDA studies the board.

MIRANDA

Your uncle was a Chess Grand Master..?

STEED

Yes.

(CONTINUED)

73. CONTINUED:

73.

MIRANDA starts to make a move.

MIRANDA

I think I ought to warn you....
I had an Aunt...who was a Grand
....a Grand....

(she looks at STEED)
Mistress?

She takes his piece.

CUT TO:

74. INT. HOSPITAL ROOM. DAY.

74.

CLOSE ON TARA - she is alone in the room - she turns over, sits up, reaches for a drink on nearby table. As she drinks, she looks off, then reacts as she sees:

Her plastered leg - is moving, a large chunk of plaster has fallen away.

TARA reacts - starts to reach for the bell push - then stops - reacts - examines her leg more closely. Through the gap in the plaster we see a large area of her leg - it seems unmarked - TARA examines it - then grips plaster - breaks off some more - there is no sign of any damage to her leg!

HOLD TARA'S REACTION.

FADE OUT:

COMMERCIAL BREAK

FADE IN:

ACT FOUR.

75. EXT. RIVER AREA. DAY. (LOC).

75.

ESTABLISHING RIVER AREA - then:

WHIP PAN TO:

76. EXT. QUIET ROAD. DAY. (LOC).

76.

FIRTH'S CAR drives along - then stops.

77. INT. FIRTH'S CAR. DAY. (PROCESS).

77.

Car is stationary.

FIRTH alongside BARRETT, who is at the wheel - they gaze off - then FIRTH gestures.

(CONTINUED)

77. CONTINUED:

77.

FIRTH

We'll go that way - divide the area up and go through it piece by piece.

BARRETT nods - prepares to move off.

78. EXT. QUIET ROAD. DAY. (LOC).

78.

FIRTH's CAR moves on.

CUT TO:

79. INT. HOSPITAL ROOM. DAY.

79.

CLOSE ON TARA - in the process of removing the last of the plaster from her legs. Now they are clear - she examines them - they are unmarked. She gingerly swings her legs to the floor - tests them - she can stand and walk. She moves to the door - gently opens it - and moves out into:

80. INT. HOSPITAL CORRIDOR. DAY.

80.

TARA emerges into clinical like corridor - turns - then reacts to find that only the section of corridor outside the room is painted to resemble a hospital - beyond the white walls smear off and become a length of dingy looking corridor.

TARA moves along the corridor - she reaches where the corridor terminates in a spiral staircase leading down. TARA starts to descend the staircase.

CUT TO:

81. INSERT. SPIRAL STAIRCASE.

81.

TARA's FEET descending unclad iron of spiral staircase - then her feet encounter stairs covered in lush carpeting - continue descending and:

CUT TO:

82. INT. STEED'S WRECKED APARTMENT. DAY.

82.

PULL OUT FROM SPIRAL STAIRCASE near kitchen - revealing that TARA has descended into STEED's wrecked apartment!

She stops - reacts - then moves on down stairs - and out into the body of the apartment. She stares around her - sees the buckled wheelchair - and now she tests one of the walls - it shakes or her fist goes through it - she realises that THIS apartment is a clever, mocked up replica of the real thing.

She moves to the curtains - draws them - and finds herself looking out onto a dingy wall or similar.

Now, her face hardening, she hurries over to the front door - opens it - and steps out into:

CUT TO:

83. INT. CORRIDOR OUTSIDE STEED'S FRONT DOOR. DAY.

83.

TARA emerges from the 'apartment' - moves along the corridor to where it terminates in a bend - she turns bend - and finds herself confronted by: a large door. She unlocks it - and steps into:

84. INT. LOCKED ROOM. DAY.

84.

TARA enters, and finds herself in the room where she was first held prisoner. The room with broken window - and the pile of junk under it which she placed to climb up on.

TARA takes all this in - then, with a growing urgency:

TARA
(whispers)
Steed...!

She turns and exits to:

85. INT. CORRIDOR OUTSIDE STEED'S FRONT DOOR. DAY.

85.

TARA emerges from locked room - runs back to enter STEED's apartment.

CUT TO:

86. INT. STEED'S WRECKED APARTMENT. DAY.

86.

CLOSE ON TARA as she rushes in - then stops dead as she finds herself confronted by:

WELLS and JILL - WELLS holds a gun.

TARA regards them - then, glancing at her legs.

TARA
"Doctor." Come to congratulate me on my miraculous recovery!?

WELLS
(sighs)
I think you are about to have a relapse...

TARA
A fake. The whole thing was a fake to get me talking... and the bomb ...there is no bomb in Steed's pen...

WELLS
Nevertheless he will die...now that you have helped us to find him. Steed...and the witness he is protecting.

TARA
(close to angry tears)
A booby trap! I'm the booby...he had nothing and no one to fear...except me...my stupidity!

(CONTINUED)

86. CONTINUED:

86.

WELLS

I would not reproach yourself too much... the situation we created...helped by drugs of course...would have fooled anyone.

(he sighs again - lifts his gun)

A relapse. From which there will be no recovery...

TARA is close to the wheel chair, which is now righted - she puts her foot on it - and as WELLS' hand tightens on the gun - she kicks out, sends the wheelchair speeding at him - it cracks him across the legs, sends him stumbling - and his shot goes wild. And instantly TARA launches herself in a dive at him, his gun goes flying - she clobbers WELLS - turns, just as JILL scoops up the gun and turns - but TARA is faster - she high kicks JILL - knocks her out - sends her flying away.

And now TARA sprints for the stairs. As she runs up them:

HOLD ON WELLS and JILL - out cold.

CUT TO:

87. INT. HOSPITAL CORRIDOR. DAY.

87.

As TARA emerges from top of stairs - runs along the corridor towards another door near door to hospital room.

As she does so - door of hospital room opens - and MALE NURSE appears - TARA clobbers him with a single blow or kick - moves on, snatches open door - reacts as she sees beyond - suggestion of grounds or garden beyond. She starts to move through the door.

CUT TO:

88. EXT. GROUNDS OF HOUSE. DAY. (LOC).

88.

Same set up as scene 37 - empty for a moment - then TARA runs into shot - sees STEED'S CAR parked nearby - she climbs in, starts it - and as it starts to drive away:

CUT TO:

89. EXT. ROAD. DAY. (LOC).

89.

FIRTH'S CAR stopped outside a house.

90. INT. FIRTH'S CAR. DAY. (PROCESS).

90.

Car is stationary. BARRETT at wheel - FIRTH alongside. FIRTH shakes his head.

FIRTH

No urns...

(CONTINUED)

90. CONTINUED:

90.

And suddenly, RISTA, who has been in the rear seat of car, leans into shot.

RISTA

And no weather vane either.

FIRTH

Keep going.

91. EXT. ROAD. DAY. (LOC).

91.

FIRTH'S CAR moves on.

CUT TO:

92. INT. PLAY ROOM. DAY.

92.

CHESS BOARD - STEED'S solitary remaining piece is surrounded by MIRANDA'S chessmen.

PULL OUT as STEED sighs, leans back and looks at MIRANDA.

MIRANDA

Check mate, I think.

STEED

That's it then....

You...er...wouldn't like to take me on at wrestling..?

CUT TO:

93. INT. CORRIDOR OUTSIDE STEED'S FRONT DOOR. DAY.

93.

As TARA runs up to front door - opens it and rushes into:

94. INT. STEED'S APARTMENT. DAY.

94.

CLOSE ON DOORWAY - as TARA bursts in - stops - smiles hugely at:

MOTHER and RHONDA, both a bit startled, turned to look at TARA in doorway. The apartment is UNwrecked - exactly as it should be.

TARA stares at MOTHER - then, much to his surprise and embarrassment - she suddenly flings herself around his neck as:

TARA

Mother!

HOLD MOTHER'S REACTION.

CUT TO:

95. EXT. DESERTED ROAD. DAY. (LOC).

95.

FIRTH'S CAR cruises along.

96. INT. FIRTH'S CAR. DAY. (PROCESS).

96.

FIRTH, BARRETT and RISTA looking off in all directions.

CUT TO:

97. INT. STEED'S APARTMENT. DAY.

97.

As MOTHER wheels thoughtfully away from CAMERA - then turns to where TARA and RHONDA stand and:

MOTHER

It's a fantastic story!
A dastardly plan! Fiendish.

TARA

And another thing.
(he looks)
It worked!

MOTHER

Quite.

TARA

Well, what are we going to do?!
Firth and his men are looking for
that house right now....

She is cut short as the phone rings. ALL turn towards it - the phone rings THREE TIMES and then is silent.

MOTHER

Looking they may be - but they
haven't found him yet.
(nods at PHONE)
Steed's hourly signal that all
is well.

TARA

For the time being!

MOTHER considers - then, all efficiency, he whirls on RHONDA.

MOTHER

Special services.

RHONDA nods, picks up a phone.

MOTHER

(thoughtfully)
We have more organisation than
they have...and if we use it in
time....
(wheels away)
We'll need a prominent house...
one they can't possibly overlook....

TARA is a bit bewildered, not sure of his intentions.
RHONDA hands him phone.

MOTHER

Special Services? Mother. Got
a top, top urgent job for you in
Henley...yes, immediately....
We'll need...

(CONTINUED)

97. CONTINUED:

97.

He pauses - looks at TARA.

TARA
(puzzled)
Urns, roses, the gates...the
weather vane...

MOTHER
Ah, yes...
(into phone)
We'll need....

CUT TO:

98. EXT. FAKE HOUSE. DAY. (LOC).

98.

ANGLE ONTO a length of brick wall - with iron gates
leading into driveway - we do NOT NEED TO SEE THE HOUSE
BEYOND.

OPEN CLOSE ON PAIR OF HANDS placing a Grecian urn on top
of wall.

MOTHER'S VOICE (OVER)
A dozen Grecian urns....

PULL OUT TO REVEAL SPECIAL SERVICES MAN placing urn on
top of wall - beyond there are several others already in
position.

MOTHER'S VOICE (OVER)
...two iron faces...one laughing,
one crying...

WE now see that another SPECIAL SERVICES MAN is screwing
a laughing face to gates.

MOTHER'S VOICE (OVER)
Crate full of plastic roses -
'round the door' for the use of...

WE see another SPECIAL SERVICES MAN moving through gates
carrying open top box full of plastic roses.

MOTHER'S VOICE (OVER)
...and one cannon shaped weather
vane...

WE see another SPECIAL SERVICES MAN walking through gates
carrying cannon shaped weather vane under his arm.

CUT TO:

99. INT. PLAY ROOM. DAY.

99

CLOSE ON LUDO or SNAKES & LADDERS BOARD. As dice
rattles - throws two sixes.

PULL OUT TO REVEAL STEED and MIRANDA playing the game -
STEED is jubilant - he is winning at last.

STEED
Knew I'd hit upon your Achilles
Heel somewhere along the line...
Of course, it's in the blood.

(CONTINUED)

99. CONTINUED:

99.

MIRANDA

You had an Uncle who was World
Ludo Champion?

(STEED shakes head)

An aunt?

STEED shakes head, throws another two sixes, moves
his counter on again.

STEED

Cousin Dicky.

MIRANDA

Dicky the demon Ludo Player?

STEED

(shakes head)

Dicky the demon dice loader!

He throws another two sixes.

CUT TO:

100. INT. STEED'S APARTMENT. DAY.

100.

As MOTHER puts down the phone - turns to TARA and
RHONDA.

MOTHER

Well, it's accomplished....
Rhonda.

RHONDA starts to push him towards the door.

MOTHER

Let's hope we've made it prominent
enough. Let's hope they see OUR
house before they see Steed's.

CUT TO:

101. EXT. QUIET ROAD. DAY. (LOC).

101.

FIRTH's CAR drives along.

102. INT. FIRTH'S CAR. DAY. (PROCESS).

102.

FIRTH, BARRETT and RISTA. Suddenly:

FIRTH

Hold it!

103. EXT. QUIET ROAD. DAY. (LOC).

103.

FIRTH's CAR slams to a halt.

104. INT. FIRTH'S CAR. DAY. (PROCESS).

104.

Car is stationary. FIRTH points off.

FIRTH

Over there...you see..!?

THEY all gaze off at:

105. EXT. WEATHER VANE. DAY. (LOC). 105.
EYELINE TO: rising above some trees or similar obstruction is a CANNON SHAPED WEATHER VANE.
106. INT. FIRTH'S CAR. DAY. (PROCESS). 106.
FIRTH, BARRETT and RISTA exchange a triumphant look - then:
107. EXT. QUIET ROAD. DAY. (LOC). 107.
FIRTH's CAR starts to move.
CUT TO:
108. INT. PLAY ROOM. DAY. 108.
STEED and MIRANDA playing, shaking dice, utterly oblivious.
CUT TO:
109. INT. OUTSIDE A DOOR. DAY. 109.
TIGHT SHOT (double clad of next set) - empty - we can hear what sounds like DICE BEING SHAKEN.
Slight pause - then FIRTH, BARRETT and RISTA enter shot, guns ready, they pause - listen - again we HEAR DICE BEING SHAKEN - now they brace themselves - then burst into:
110. INT. DESERTED ROOM. DAY. 110.
Dank and dingy. CLOSE ON DOOR - as it bursts open - FIRTH, BARRETT and RISTA rush in - then stop dead as they see:
MOTHER seated in wheelchair, is using a cocktail shaker.
MOTHER
Ah, gentlemen... I'm afraid you are at the wrong address!
FIRTH is the first to react - he jerks his gun up - but RHONDA steps out of the shadows behind all three - and quickly, with marvellous speed and precision, clips each one across the back of the head with the edge of her hand.
In a neat sequence - BARRETT, RISTA - then finally FIRTH - fall forward towards MOTHER, who neatly delivers the coup - one, two, three at lightning speed - with the side of his hand.
BARRETT and RISTA and FIRTH lie in an unconscious huddle at MOTHER's feet. He beams at them - then up at RHONDA.

(CONTINUED)

110. CONTINUED:

110.

MOTHER

Game - set - and match.
Now...all that's needed to
complete the tournament is for
Tara to find the REAL house.

CUT TO:

111. EXT. ROAD. DAY. (LOC).

111.

TARA'S CAR - with TARA (DOUBLE) drives along. It turns
bend and:

CUT TO:

112. EXT. REAL HOUSE. DAY. (LOC).

112.

As CAR comes up to pass along a wall bearing urns
(jaded and broken urns) - then to a pair of gates bearing
two jaded faces (laughing and crying) - covered in weed
and verdigree.

CAR stops.

113. INT. TARA'S CAR. DAY. (PROCESS).

113.

CAR stationary.

TARA is alone at the wheel - she stares off at:

114. EXT. REAL HOUSE. DAY. (LOC).

114.

TARA'S EYELINE TO: THE URNS - the FACES.

115. INT. TARA'S CAR. DAY. (PROCESS).

115.

TARA now looks up and off at:

116. EXT. EYELINE TO WEATHER VANE. DAY. (LOC).

116.

Rising above top of some obstruction - is a weather
vane - but it is in the shape of a Bishop, wearing
tall hat, slightly bowed, carrying crooked staff.

117. INT. TARA'S CAR. DAY. (PROCESS).

117.

TARA registers disappointment, is about to drive on -
then stops, again gazes off at:

118. EXT. EYELINE TO WEATHER VANE. DAY. (LOC).

118.

The 'Bishop' weather vane.

119. INT. TARA'S CAR. DAY. (PROCESS).

119.

TARA suddenly realises.

(CONTINUED)

119. CONTINUED:

119.

TARA
A cannon. C.A.N.O.N. !

And suddenly she is moving to alight.

CUT TO:

120. INT. PLAY ROOM. DAY.

120.

STEED and MIRANDA are now on hands and knees - playing dice.

HOLD THEM a moment - then both react as a DOOR SLAMS O.S. STEED spins round, reaching for a gun - then suddenly door bursts open - and TARA rushes in.

STEED
Tara!

TARA
(happily)
Steed - what's the difference
between a Cardinal, a Canon and
a Bishop...?

STEED and MIRANDA look at each other - has she gone mad?

STEED
I...I really don't know.

TARA
That's it - that's what's so
marvellous!

HOLD STEED and MIRANDA's reaction.

FADE OUT:

COMMERCIAL BREAK

FADE IN:

121. INT. STEED'S APARTMENT. DAY.

121.

TAG SCENE - with STEED & TARA - to follow.

FADE OUT:

THE END.

TAG SCENE

"REQUIEM"

121. INT. STEED'S APARTMENT. DAY.

OPEN CLOSE ON 'FAMILY LINEAGE' DIAGRAMS - PULL OUT TO REVEAL STEED at desk or table - with many 'lineage' charts - a ruler and pencil - and several stacks of imposingly bound books which he is consulting.

Slight pause - then BUZZER SOUNDS.

STEED (working)
Come in - door's open.

PULL OUT as TARA enters.

TARA
Morning, Steed....

STEED (working)
Morning.
(preoccupied with work)
Help yourself to coffee....

TARA starts to pour coffee - but her interest is in STEED and what he is doing.

TARA
What are you doing - plotting the Western Defences...?

STEED
More important than that.

TARA (awed)
Operation Overkill!?

STEED (shakes head)
Tracing my lineage...
(she looks a bit blank)
...my family tree...the might oak of the Steed's that has bestrode this green and pleasant land for..for... well for a long time! Look at him!

He points a line juncture.

TARA
Who is it?

STEED
Steed-the-Ready. Dominated three shires during the Dark Ages...and over there... Sir Steedalot.

TARA (breathless)
One of King Arthur's knights!?

STEED (nods)
Invented the Round Table.

TARA
He did!

continued...

121 continued...

STEED

We..ll. Unintentionally, you understand..you see the Round Table used to be square...but Sir Steedalot had this bad habit of whittling away with his sword at any bit of wood that came to hand...

And now, he returns to his work with an air of finality - tracing the last line.

STEED

I knew it! I knew it! Eureka!

TARA

What is it?

STEED

I've proved what I've always suspected. Look....

He now traces a fantastic rigmarole across all the charts as:

STEED

Going back on my great-grandfather's side to my great-great cousin, twice removed through my great uncle's, cousin's, aunt's sister...on my mother's side....and taking into account my father's, father's father's brother who was four times removed from my uncle's cousin's sister's brother's nephew...

(he draws breath)

...I had an ancestor who was related by marriage to the brother of the father of the sister of King Noffin of the Fens.

He draws himself up.

STEED

As I always suspected...I have royal blood.

TARA stares at him - then curtseys low as:

TARA

Your Majesty.

HOLD THEM.

FADE OUT:

THE END

