

the avengers

R. Clemens.

BIZARRE

T H E A V E N G E R S

BIZARRE

by

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THE AVENGERS

"BIZARRE"

ACT ONE

FADE IN:

1. EXT. BLEAK, OPEN GROUND. DAY. (LOCATION)

1.

An area as vast and desolate as possible. Although designated 'Day' - the feel, the mood is Dawn.

OPEN CLOSE ON BARE FEET - walking across the ground.

CUT TO:

HELEN'S EYES - staring straight ahead.

CUT TO:

WIDER ANGLE.

FULL SHOT REVEALING HELEN - she is walking straight ahead, staring ahead emptily. She is about 23-30 - very lovely, if possible she is fair. There is an ethereal quality about her. She wears only a nightdress and a robe - they flow out behind her in the wind.

HOLD HER as she moves on - then she stumbles and falls - we go with her - HOLD HER - then, as she struggles to her feet again, we note the dirt on her forehead and cheeks, the tears in her clothing.

NOW - WE PULL OUT TO REVEAL FOR THE FIRST TIME that HELEN is walking across the vast empty area - she is only a tiny figure in the middle of it all. There is no sign of where she came from - or where she is going.

HOLD HER as she moves on again - walking across the area.

CUT TO:

CLOSER SHOT

As again she stumbles - and this time she lies where she falls - face up, staring at the sky.

HOLD HER - then:

CUT TO:

HUGE CLOSE UP. HELEN'S EYES.

They are staring - quite placid - then, from the corner of one of them a tear starts to fall.

HOLD ON HELEN as the tear rolls down her cheeks.

PULL OUT TO REVEAL HELEN - a tiny figure in the vast, empty landscape.

FREEZE FRAME:

SUPERIMPOSE TITLE:
"BIZARRE"

FADE TO:

COMMERCIAL BREAK

FADE IN:

2. EXT. HOSPITAL. DAY. (LOCATION)

2.

OPEN ON LARGE SIGN: "HUMPINGTON HOSPITAL". This sign almost fills the screen - and beyond it, we can just see the complex of hospital buildings.

3. INT. HOSPITAL ROOM. DAY.

3.

OPEN CLOSE ON HELEN - she is in a hospital bed, in a smallish, private room.

HOLD HELEN, she stirs, murmuring incoherently - and WE PAN TO:

A TAPE RECORDER turning away in table nearby. It turns for a few moments - then hand enters shot and snaps it off.

NOW REVEAL TARA - who has switched off recorder - she sighs, looks down on HELEN - then she paces away to a window with a fire escape seen beyond it.

Now TARA turns as door opens - and RHONDA wheels MOTHER in, accompanied by STEED.

MOTHER

(as he enters)

I hope this doesn't take too long ... I abhor hospitals ...

(touches his legs)

Too many unpleasant memories ...

(wheels up to TARA and:)

Well?

TARA

(shakes head)

Nothing. She hasn't said a word.

MOTHER grunts - wheels over to stare at HELEN.

MOTHER

Hmm. Doctors say she's suffering from a concussion, lacerations, abrasions ... nothing too serious. Hmm.

STEED has joined him in gazing down at HELEN.

MOTHER

What do you think?

STEED

Pretty.

MOTHER

The situation.

STEED

D'you know who she is yet?

(CONTINUED)

3. CONTINUED:

3.

TARA
Helen Pritchard. A secretary,
Works in London.

STEED
(impressed)
Quick work.

MOTHER
That part was easy ...

TARA
(interjects)
Traced her by the clothes she
was wearing.

She proffers the torn and grubby night-dress and robe
from Scene 1. STEED takes them - reacts.

STEED
Thought you said she was found
in a field?

MOTHER
She was.

STEED
Wearing just these!?

MOTHER
Just those.
(taking the garments)
Intriguing, eh?

STEED
Not to mention chilly.

MOTHER
Steed, I do wish you'd treat this
seriously!

STEED
Well, is it? Serious I mean?
You've said yourself she isn't
badly hurt ... all right, the
circumstances ARE bizarre ... but
why we should be involved

MOTHER
(interjects)
Vanity.

STEED
Eh?

MOTHER
MY vanity. I want to put one
over on that new Department ...
you know, the one formed to
investigate strange and
inexplicable happenings? Be nice
to beat 'em at their own game.

STEED hesitates.

(CONTINUED)

3. CONTINUED:

3.

TARA
It WOULD be nice, Steed.

STEED
(convinced)
All right.
(turns to the bed)
Found in the middle of nowhere?

TARA
Right.

STEED
(with conviction)
Wearing a nightdress.

TARA
Right.

STEED
Well then ,...

MOTHER & TARA
(eagerly)
Yes?!

STEED
(frowns)
Doesn't make sense. I mean -
where on earth did she come from?

MOTHER
(let down)
That - is what Captain Cordell
is trying to find out now.

CUT TO:

4. EXT. BLEAK, OPEN GROUND. DAY. (LOCATION)

4.

CLOSE ON CAPTAIN CORDELL - about 35, rugged and handsome, in civilian clothes, he sits behind the wheel of a Landrover or similar vehicle that is stationary. He stares out and around at:

CORDELL'S EYELINE - the bleak, open country, with no sign of habitation.

RESUME CORDELL.
As he sets the vehicle moving:

ANOTHER ANGLE.
LONG SHOT OF CORDELL & VEHICLE bumping right across the area - to eventually stop at far side of area.

CLOSE SHOT
CORDELL again surveys the area from this vantage.

CORDELL'S EYELINE - bleak open country,

RESUME CORDELL.
He is baffled, he gives up, is about to set the vehicle moving, when he reacts to a TRAIN WHISTLE O.S.

CORDELL swings round to stare at a far horizon.

5. EXT. FAR HORIZON. DAY. (LOCATION)

5.

CORDELL'S EYELINE to where FAR AWAY - a train moves along the horizon. If possible, we had no hint that there was a line there.

6. EXT. BLEAK, OPEN COUNTRY. DAY. (LOCATION)

6.

CLOSE ON CORDELL - as he reacts.

CUT TO:

7. INT. MOTHER'S H.Q. DAY.

7.

CLOSE ON MOTHER as he swings into camera:

MOTHER

A train!?

PULL OUT TO REVEAL MOTHER in his H.Q., attended by RHONDA - with an eager CORDELL.

CORDELL

That's right, sir. A train went through about an hour before Helen Pritchard was found. Night express, sir. It was a sleeper.

MOTHER

(murmurs)

A train

CORDELL

That would explain the nightdress, sir... she was travelling in a sleeping berth and

MOTHER

(interjects)

I fully appreciate the ramifications of your discovery, Captain Cordell. So - she came off a train - but one thing remains unanswered

CORDELL

..Did she fall - or was she pushed!?

CUT TO:

8. INT. HOSPITAL ROOM. DAY.

8.

CLOSE ON HELEN - her face is remarkably placid and calm, but her eyes are still vague. She is awake - and even as we see her, TARA starts to help her sit up in bed.

TARA

(gently)

Are you feeling better?

HELEN stares at her - then, WE PULL OUT as she looks at STEED and CORDELL who are nearby.

(CONTINUED)

8. CONTINUED:

8.

TARA

I'm Tara King - and this is
John Steed and Captain Cordell

STEED

(gently)

Do you know who YOU are?

HELEN

Yes...I...no...I don't know...
I'm...I don't know....

TARA

Pritchard. Helen Pritchard.

HELEN

(vaguely)

Hel..en..?

STEED

You were travelling somewhere,
Helen....

HELEN

Yes....

CORDELL

(bears in)

You took the train. A night
sleeper. You remember taking
the train...?

START CLOSING IN ON HELEN as - some awful memory starts
to stir for her.

HELEN

Train...A train....

CORDELL

That's it. You were on the train
and....

HELEN

(overrides)

A..a coffin. A dead man...a
dead man in his coffin....

(shrieks)

A dead man who isn't dead!

And with this, she turns her face into her pillow and
buries herself. STEED, TARA & CORDELL are taken aback
by the sudden outburst - not sure what to make of it.
TARA grips HELEN's shoulder gently.

TARA

Helen...Helen...?

But HELEN does not move - but her shoulders move to her
silent weeping. TARA turns to the OTHERS in resignation.

(CONTINUED)

8. CONTINUED:

8.

TARA

Whatever it was happened - she
doesn't WANT to remember....

STEED

(thoughtfully)

A dead man in a coffin. A dead
man who isn't dead...?

CORDELL

It's quite a coincidence.

TARA & STEED look at him.

CORDELL

There WAS a coffin aboard that
train.

(STEED & TARA
react)

I ran a check on passengers and
freight. There was a coffin
aboard.

STEED

Inhabited?

CORDELL

(nods)

Yes. With a dead man in it.

STEED

Where was it going?

CORDELL

To The Happy Meadows for burial!

CUT TO:

9. EXT. IMPOSING GATES. DAY. (LOCATION)

9.

Flanked by a high wall on either side - we do not see
beyond or through the gates - but there is a hint of
vast grounds beyond. A large sign reads: "THE HAPPY
MEADOWS - THE 'IN' PLACE TO BE BURIED 'IN'. SOUVENIRS,
GUIDE BOOKS - SPECIAL TERMS FOR PARTIES OF MORE THAN
TWENTY".

STEED'S CAR - with STEED (DOUBLE) drives up and starts
to enter the gates.

CUT TO:

10. INT. HAPPYCHAP'S OFFICE. DAY.

10.

Basically it is in tasteful hues of purple and black -
there is a desk and chairs - a trestle supporting an
empty coffin. On their own, these things would be O.K. -
but incongruous signs have been added - On the coffin
a sign reads: "THIS MONTH'S BEST BUY". On the walls
signs read: "WE GIVE TRADING STAMPS - SAVE FOR THAT
FUNERAL NOW - HURRY, HURRY HURRY, GET IN WHILE THE
GOING'S GOOD - ANNIVERSARY, BIRTHDAY - GIVE A HAPPY
MEADOWS VOUCHER".

(CONTINUED)

10. CONTINUED:

10.

Behind the desk sits HAPPYCHAP - he is a fairly slim man, given to sudden bursts of movement, and tremendous enthusiasm.

An interior door opens - and STEED enters. HAPPYCHAP looks up.

HAPPYCHAP
Good morning, dear sir.

He rises - moves to STEED.

STEED
Good morning. Steed. John Steed.

HAPPYCHAP
Happychap.

STEED
(surprised)
Well...moderately....

HAPPYCHAP
No, no, you misunderstand. I am Happychap. Bagpipes Happychap.

STEED
How do you...
(double takes)
Bagpipes!?

HAPPYCHAP
My father's fault. You see, when my mother told him she was presenting him with a squeaky little bundle, he was convinced she meant the set of bagpipes he had always set his heart on. Then - when I arrived...
(gestures)
It was his way of fighting back.

STEED
A sad burden....

HAPPYCHAP
Yes - and I'm not even Scots you see... if I'd been a Scot, at least the name would have had a partisan ring to it....

STEED
Never mind - look on the bright side...
(HAPPYCHAP looks questioningly)
Your father might have had an obsession about Wurlitzer Organs.

HAPPYCHAP
Ah, yes - quite so... quite so...
(sharper)
Well, sir, to business....

(CONTINUED)

HAPPYCHAP (cont.)

(eyeing STEED up and
down)

Mind you, I can't see we will be
doing business for quite some
time ahead. Planning far ahead,
eh?... select your plot now....

(opening a ledger)

Well... you're in luck. I could
squeeze you in between two peers
of the realm....

STEED

Well, actually I....

HAPPYCHAP

(overrides)

Or in Jolly Jack Tar's Last
Jesting Ground... With an
Admiral to your port - a Midship-
man to starboard - and a submarine
commander astern of you....

STEED

(cuts in)

I'm not here on that kind of
business.

HAPPYCHAP reacts - closes the ledger.

HAPPYCHAP

Oh?

STEED

A body was brought here the other
day. It arrived by train.

(HAPPYCHAP stares
at him)

You recall the incident?

HAPPYCHAP

Indeed I do.

A Class One interment with 17
wreaths of assorted plastic
flowers, simulated mock marble
headstone... they stand up to the
elements far better than the real
thing, you know... and our special
home-budget, get in while stocks
last, fibre board casket. I
remember it precisely.

STEED

Where - is the body buried?

HAPPYCHAP

In our MOST exclusive area.
Paradise Plot!

CUT TO:

11. EXT. PARADISE PLOT. DAY. (BACK LOT)

11.

A small burial area, containing as many headstones as
space will allow. There is an arch on which is painted:
"PARADISE PLOT" - the arch flanked with suitable figures.

(CONTINUED)

11. CONTINUED:

11.

The background beyond the plot is obscured by a large poster announcing: "PEOPLE ARE DYING TO GET INTO HAPPY MEADOWS".

OPEN CLOSE ON THE SIGN ON THE ARCH - PULL OUT TO REVEAL HAPPYCHAP leading STEED into the area. He pauses - looks around - •

HAPPYCHAP

Now then, let me see... Ah, yes....

He leads STEED to a particular grave.

HAPPCHAP

Here we are - this is the chap who came in on the train.

STEED stares at the headstone.

CLOSE SHOT. HEADSTONE - it reads: "R.I.P. - JONATHAN JUPP".

RESUME STEED - he reacts to the name.

CUT TO:

12. INT. HOSPITAL ROOM. DAY.

12.

OPEN CLOSE ON RECORDER turning - PULLING OUT TO REVEAL TARA & CORDELL bending over HELEN.

HELEN

A..train... I was on a train....

TARA

That's very good. Now, you still remember your name...?

HELEN

(frowns -
then:)

Helen. Helen.....Pritchard.

CORDELL

That's excellent... now, you're Helen Pritchard... and you're on a train. Travelling somewhere. Now, where, Helen? Where are you going?

HELEN

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

TARA

All right, leave that for a moment. Something happened on the train... you fell out... you tripped....

HELEN

Train. Train....

She sinks back - TARA & CORDELL exchange a look.

(CONTINUED)

12. CONTINUED:

12.

CORDELL

Not much progress.

STEED'S VOICE (off)

Let me try something.

THEY turn - STEED has entered, carrying a batch of photos. He moves to HELEN.

STEED

Helen... I want you to look at these pictures... tell me if you recognise anyone....

STEED fans the photos - they are all of men - and amongst them is a photo of JUPP.

HELEN goes through them without recognition - then picks up the photo of JUPP and reacts. She drops it as though stung.

STEED

You know this man?

HELEN twists away - she doesn't want to look.

STEED

His name is Jonathan Jupp. Do you know him?

HELEN

He's dead... dead... on the train.... My dog.

She suddenly sits straight up - screams - and with the scream her face and mind clear. She stares at STEED, TARA & CORDELL.

HELEN

It was late. I had my dog on the train with me. He was travelling in the guard's van. I got up... I went to the guard's van to feed him....

CUT TO:

13. EXT. TRAIN AT NIGHT. NIGHT. (STOCK FILM)

13.

A train blasting through the night.

HELEN'S VOICE (over)

It was dark... the whole train was asleep....

CUT TO:

14. INT. GUARD'S VAN. NIGHT.

14.

NOTE TO DIRECTOR - this sequence can be shot as though dream-like - a MONTAGE OF THE FACTS.

CLOSE ON A LITTLE DOG - PULLING OUT TO REVEAL HELEN - in nightdress and robe - feeding him.

(CONTINUED)

14. CONTINUED:

14.

HELEN'S VOICE (over)
...I was aware that there was
a coffin at the back of the van....

WE REVEAL COFFIN in B.G.

HELEN'S VOICE (over)
...but it didn't scare me. I'm
not the spooky type... anyway,
dead men can't hurt you - can
they? But then....

HELEN has finished with the dog - turns to go - then
stares as she sees coffin lid sliding back. She is
riveted - the coffin lid slides further - hand appears -
suddenly the coffin lid topples away and JUPP sits up
in it. He is about 40 - chubby, in a business suit,

He is just as surprised to see HELEN as she is him. Then
she suddenly screams. JUPP leaps from the coffin -
grapples with her, seeking to stifle her screams.

We see:

THE DOG.

THE COFFIN.

THE STRUGGLE BETWEEN HELEN & JUPP.

The door of the van - sliding back - opening to the
motion of the train.

CUT TO:

15. EXT. TRAIN AT NIGHT. NIGHT. (FILM STOCK)

15.

TRAIN - and/or train wheels.

CUT TO:

16. INT. GUARD'S VAN. NIGHT.

16.

HELEN & JUPP struggle.

The door of van slides open almost fully - wind and
noise intrude.

Then - the struggle ends as JUPP and HELEN reach the
door - he pushes, punches her - she falls against the
edge of the opening - seeks for a grip - loses it -

BIG CLOSE UP. HELEN - as she screams.

BIG CLOSE UP. JUPP - as camera falls or pulls away from
him - then:

CUT TO:

17. EXT. TRAIN AT NIGHT. NIGHT. (FILM STOCK)

17.

TRAIN blasting on through the night.

CUT TO:

18. INT. HOSPITAL ROOM. DAY.

18.

CLOSE ON HELEN - PULLING OUT TO REVEAL TARA, STEED AND CORDELL, stunned by her story.

HELEN

It was him... this man here.

She points to photo of JUPP.

CUT TO:

CLOSE UP. PHOTO OF JUPP.

CUT TO:

19. INT. MOTHER'S H.Q. DAY.

19.

OPEN ON SAME SHOT as preceding scene - CLOSE ON PHOTO OF JUPP.

MOTHER'S VOICE (over)

Do you believe her?

FULL OUT TO REVEAL that MOTHER holds the photo now - STEED across from him.

STEED

It sounded convincing... nevertheless....

MOTHER

(interjects)

Nevertheless... She's suffering from concussion... there was a coffin on the train... she admits seeing it... the rest could be a figment of her imagination. An hallucination brought on by her injuries.

STEED

Agreed...

(MOTHER starts to speak)

Except for two things. One... She DID pick out Jupp's photo.

MOTHER

And two?

STEED

Jonathan Jupp. He was a financier....

MOTHER

Of course! Remember him now... involved in some seedy deal or other, wasn't he?

STEED

He was about to be prosecuted for fraud... when he died of a heart attack.

THEY stare at ONE ANOTHER.

(CONTINUED)

19. CONTINUED:

19.

MOTHER
Convenient.

STEED
Very.

A pause - THEY stare at EACH OTHER.

MOTHER
But you've seen his grave.

STEED
His grave.

MOTHER
(finally)
But not inside it.

He wheels away - making a decision - finally he turns and:

MOTHER
All right. I'll get an exhumation order!

CUT TO:

20. EXT. PARADISE PLOT. DAY. (BACK LOT)

20.

CLOSE ON SPADE going into earth.

PULL OUT. REVEAL STEED standing nearby as TWO GRAVE-DIGGERS named TOM AND BOB - start attacking JUPP's grave. HAPPYCHAP, looking unhappy, stands nearby too.

HAPPYCHAP
I won't pretend I likes this,
Mr. Steed. I don't like it at
all.

STEED
None of us do, Mr. Happychap.
But it has to be done. We'll
do it with the utmost discretion
and respect.

HAPPYCHAP
But what about the grass! This
is absolutely ruining it!

HOLD ON GRAVE-DIGGERS working on the grave.

CUT TO:

21. INT. HOSPITAL ROOM. DAY.

21.

CLOSE ON HELEN - drinking - PULL OUT as she hands glass back to TARA, who smiles, puts it on bedside table. She starts to make HELEN more comfortable.

TARA
That all right...?

HELEN
(nods)
Thank you...

(CONTINUED)

21. CONTINUED:

21.

TARA
Anything else you need...?

HELEN
Magazines...

TARA nods, moves to where there are magazines elsewhere in room.

CUT TO:

22. EXT. FIRE ESCAPE OUTSIDE. DAY. (STUDIO)

22.

REVEALING BRAD, a tough looking heavy, who has appeared outside window - and is gazing in at TARA & HELEN - we can see TARA & HELEN talking as she hands her magazines, but do not hear them.

BRAD produces a gun, starts to screw a silencer onto the gun.

23. INT. HOSPITAL ROOM. DAY.

23.

TARA smiles at HELEN, moves to sit down nearby. Then she sees that HELEN wants to ask something.

TARA
Yes..?

HELEN
Silly I know...but my dog...?

TARA
Probably waiting for you in a
Lost Luggage Department somewhere...
(HELEN nods, but still
seems concerned)
Would you rather I checked?

HELEN
I don't want to be a nuisance...
but...

TARA
(smiles)
I'll do it right now.

TARA moves to exit.

24. EXT. FIRE ESCAPE OUTSIDE. DAY. (STUDIO)

24.

BRAD gazing in - reacts with satisfaction as he sees TARA leave the room. He gazes in on HELEN, who has turned her back to the window. He starts to ease the window open.

CUT TO:

25. EXT. PARADISE PLOT. DAY. (BACK LOT)

25.

CLOSE ON EMPTY GRAVE - PANNING AWAY TO PICK UP A COFFIN - as the lid is removed - and JUPP is seen lying in the coffin.

(CONTINUED)

25. CONTINUED:

25.

PULL OUT TO REVEAL STEED & HAPPYCHAP gazing down on JUPP. TOM & BOB in B.G.

HAPPYCHAP
(finally)
Well? Satisfied?

STEED
(nods)
I just wanted to make sure he was there.

HAPPYCHAP
(almost stamps his foot)
Oh, really!

CUT TO:

26. INT. HOSPITAL ROOM. DAY.

26.

As BRAD drops in through the window and into the room - he moves up towards the bed. HELEN is in DEEP F.G., her face towards CAMERA. She senses BRAD's approach. Finally she turns - he looms over her - clamps a big hand over her mouth and brings the gun round to bear.

But at this moment - door opens - TARA enters smiling - reacts - hurls herself across the room - tackling BRAD - and carrying him on with the impetus to slam him and gun against the wall. There is a muffled shot.

BRAD freezes - then slowly slides down the wall to hit the ground and lie face up, eyes closed - dead. Shot by his own gun.

TARA stares down at him - then turns to look at the frightened HELEN.

HOLD THIS.

FADE OUT:

COMMERCIAL BREAK

FADE IN:

ACT TWO.

27. INT. MOTHER'S H.Q. DAY.

27.

CLOSE ON CORDELL & MOTHER - with RHONDA in B.G. They turn as STEED enters. He is bright - they are thoughtful.

STEED
Well, we were wrong, Mother.
Jupp's buried all right - and quite, quite dead. That's that.

MOTHER:
I'm afraid not.

STEED reacts.

(CONTINUED)

27. CONTINUED:

27.

MOTHER wheels away.

MOTHER
I'm afraid that - is not that.

STEED looks at CORDELL,

CORDELL
There was a murder attempt on
Helen Pritchard.

STEED reacts. MOTHER turns.

MOTHER
Fortunately Tara was on hand
to foil the attack. And
unfortunately the man was killed
by his own gun.

A pause - then:

STEED
All right, but that still doesn't
mean that her story about Jupp
was ...

CORDELL
(interjects)
There's more to it than that.
We've identified the attacker.
His name was Brad Morton.

STEED looks blankly from CORDELL to MOTHER.

MOTHER
Morton was a financier on the
brink of being prosecuted for
fraud.

STEED stares at him.

STEED
But his death wasn't engineered.
You said yourself - it was an
accident. His own gun...

MOTHER
(interjects)
Brad Morton officially died six
months ago. Of a heart attack.
His body was buried at Happy
Meadows!

CUT TO:

28. INT. HAPPYCHAP'S OFFICE. DAY.

28.

OPEN CLOSE ON HAPPYCHAP - horrified as:

HAPPYCHAP
Another one!?

REVEAL STEED facing him.

(CONTINUED)

28. CONTINUED:

28.

HAPPYCHAP

You want to exhume another one!?

STEED

Afraid so.

HAPPYCHAP

Really, Mr. Steed - this - this morbid curiosity is verging on an obsession.

(Hopefully)

If it's the digging you like ... might I suggest you take up gardening...? Roses for instance. Plant now, and by the summer you should have a fine show of...

STEED

(interjects firmly)

Mr. Happychap.

HAPPYCHAP sighs, capitulates.

HAPPYCHAP

Very well...but if this got out in the trade...

STEED

It'll be our secret.

HAPPYCHAP

I...I mean people like to think of burial as having a kind of permanence about it... up and down all the time - people will imagine I'm running a motel!

As they move:

CUT TO:

29. EXT. HOSPITAL. DAY. (LOCATION)

29.

As before, the large sign all but obscures the hospital beyond.

Now a car rolls into SHOT and stops, all but obscuring the sign.

30. INT. CAR. DAY. (LOCATION)

30.

A tough looking man named SHAW sits behind the wheel - alongside him sits CHARLEY, a ferret of a man. SHAW gazes off towards hospital.

SHAW

In there, Charley. Helen Pritchard - Ward 10.

CHARLEY

(nods)

Right.

(CONTINUED)

30. CONTINUED:

30.

He produces a gun, checks it - then moves to alight.

CHARLEY

Right.

As he moves.

31. INT. HOSPITAL ROOM. DAY.

31.

CLOSE ON CORDELL - he is just adjusting heavy shutters across the window. As he steps back, PULL OUT TO REVEAL TARA and HELEN.

CORDELL

There. Need a battering ram to get in here now.

CUT TO:

32. EXT. PARADISE PLOT. DAY. (BACK LOT).

32.

CLOSE ON COFFIN, with earth adhering to it - STEED'S HAND enters SHOT, rubs away dirt from brass plate to read: "BRADNEY MORTON".

PULL OUT as STEED nods - HAPPYCHAP gestures to TOM & BOB who start to remove the lid. As the lid is thrown back:

CLOSE SHOT, INTO COFFIN. It is empty!

RESUME STEED & HAPPYCHAP.

HAPPYCHAP

He's been stolen! Taken away.
(Bitterly)

There is a thief in our midst.

STEED paces away to glance at several of the other headstones. Now he turns, his face grim.

STEED

Come on ...

HAPPYCHAP

Where to?

STEED

I want to use your phone.

As they move away:

HOLD ON EMPTY COFFIN - and TOM & BOB's growing consternation (the growth of this will be a running gag throughout script)

CUT TO:

33. INT. HOSPITAL ROOM. DAY.

33.

CLOSE ON HELEN - PULLING OUT TO REVEAL CORDELL & TARA.

TARA

Helen, do you feel well enough to run through the story again..?

(CONTINUED)

33. CONTINUED:

33.

HELEN

I've told you all there is.

TARA

(smiles)

All you remember.

CORDELL

Go back over it again - perhaps there's something you've overlooked..

HELEN

Very well...

CUT TO:

34. EXT. FIRE ESCAPE. DAY. (STUDIO)

34.

CHARLEY appears on it - is thwarted by the shutter - he finds a crack large enough to peer in through - and looks in at:

35. INT. HOSPITAL ROOM. DAY.

35.

CHARLEY'S EYELINE IN TO: HELEN, TARA & CORDELL (FAVOUR CORDELL) - they are speaking, but we do not hear their dialogue.

36. EXT. FIRE ESCAPE. DAY. (STUDIO)

36.

CHARLEY, trying to find a way of shooting his gun in - but eventually gives up..He takes a last look in at:

37. INT. HOSPITAL ROOM. DAY.

37.

CHARLEY'S EYELINE IN TO: HELEN, TARA - and CORDELL quite close to the window now and clearly seen.

38. EXT. FIRE ESCAPE. DAY. (STUDIO)

38.

CHARLEY gives up - starts to move away.

39. EXT. HOSPITAL. DAY. (LOCATION)

39.

SHAW waits in the car - CHARLEY enters SHOT - climbs into car.

40. INT. CAR. DAY. (LOCATION)

40.

CHARLEY slides in alongside SHAW.

CHARLEY

(shakes head)

It's no go.

SHAW

No go!? What do you mean...

(CONTINUED)

40. CONTINUED:

40.

CHARLEY
(interjects)
She's barricaded in up there.
Guarded. Not a chance.

SHAW's face tightens.

CUT TO:

41. INT. HAPPYCHAP'S OFFICE. DAY.

41.

CLOSE ON STEED talking into phone - HAPPYCHAP in B.G.

STEED
Mother? He's not there.
Bradney Morton. There's a
coffin - but no body.

CUT TO:

42. INT. MOTHER'S H.Q. DAY.

42.

MOTHER on phone. RHONDA in B.G.

MOTHER
Body snatchers!? In this day and
age...!?

CUT TO:

43. INT. HAPPYCHAP'S OFFICE. DAY.

43.

STEED - HAPPYCHAP.

STEED
(into phone)
Looks like it. And another
thing...I've been reading head-
stones.

44. INT. MOTHER'S H.Q. DAY.

44.

MOTHER. RHONDA.

MOTHER
What?!

45. INT. HAPPYCHAP'S OFFICE. DAY.

45.

STEED - HAPPYCHAP.

STEED
John Ash. George and Tony
Barter. Patrick Vernon.

46. INT. MOTHER'S H.Q. DAY.

46.

MOTHER - RHONDA.

MOTHER
(frowns)
Steed, will you please endeavour
to make yourself more coherent...?

47. INT. HAPPYCHAP'S OFFICE. DAY.

47.

STEED - HAPPYCHAP.

STEED

Think about those names, Mother.

48. INT. MOTHER'S H.Q. DAY.

48.

MOTHER - RHONDA.

MOTHER

Ash. Barter..Vernon...of course!
All financiers...!

49. INT. HAPPYCHAP'S OFFICE. DAY.

49.

STEED - HAPPYCHAP.

STEED

All involved in seedy deals. And
all of them buried here in
Paradise plot.

50. INT. MOTHER'S H.Q. DAY.

50.

MOTHER - RHONDA.

MOTHER sits thoughtful for a long moment - then:

MOTHER

Well, there's only one thing
for it...

51. INT. HAPPYCHAP'S OFFICE. DAY.

51.

STEED listens - casting covert glances towards HAPPYCHAP
as:

STEED

All of them?! Well, yes I
agree...there IS no other way.
Yes...I'll attend to it.

He hangs up. Hesitates for a moment - then 'arranges his
face' into a smile as he turns to HAPPYCHAP - he moves
to put a brotherly arm around HAPPYCHAP's shoulders.

STEED

Mr. Happychap - Bagpipes -
'Baggers' ... I don't want this
to come as too much of a shock
to you but...

THEY exit - we HOLD on door for a moment - then we hear
HAPPYCHAP's agonised shriek and:

HAPPYCHAP'S VOICE (OFF)

ALL of them!?

CUT TO:

52. INT. HOSPITAL ROOM. DAY.

52.

CLOSE ON RECORDER turning.

HELEN'S VOICE (OFF)
I'm sorry...but that's all I can
remember...

CORDELL's hand ENTERS SHOT and switches off recorder.

PULL OUT TO REVEAL CORDELL, TARA & HELEN.

CORDELL
I think I'll pay a call on
Mrs. Jupp...
(TARA looks
questioningly)
Widow of the man on the train.

He starts to leave.

CUT TO:

53. EXT. PARADISE PLOT. DAY. (BACK LOT)

53.

OPEN CLOSE ON EMPTY COFFIN standing beside an open grave -
and headstone: "JOHN ASH" - PAN ON TO same thing - with
headstone: GEORGE BARTER. PAN TO same thing - with
headstone: TONY BARTER. PAN ON TO same thing - with
headstone: PATRICK VERNON. All the coffins are empty.
NOW REVEAL STEED and an astonished HAPPYCHAP gazing in
horror at the empty coffins. TOM & BOB are equally
taken aback.

HAPPYCHAP
B.but it's awful - simply awful!
There's no body left!

STEED
The Great Grave Robbery.

HAPPYCHAP
W.what do we do now...!?

STEED
Do...?

He paces away to stand by JUPP's newly filled in grave -
he gazes at the headstone.

Then his eyes lift to HAPPYCHAP.

HAPPYCHAP
Oh, no! Again!?

STEED
(nods)
Again.

HAPPYCHAP turns to TOM & BOB, who exchange a look - then
pick up their spades, move to the grave - then:

TOM
I wish they'd make up their minds!

They start digging.

CUT TO:

54. INT. MOTHER'S H.Q. DAY.

54.

MOTHER & RHONDA. MOTHER talking into phone.

MOTHER

Yes, Grandma, certainly Grandma.
We're working on it, Grandma.
Steed's seeing what he can dig
up right now...!

CUT TO:

55. EXT. PARADISE PLOT. DAY. (BACK LOT)

55.

STEED & HAPPYCHAP watch as TOM & BOB heave JUPP's coffin out of newly opened grave. STEED moves in - removes the lid - HAPPYCHAP almost faints. The coffin is empty now!

HAPPYCHAP

It's impossible! Quite impossible.
He was there just a little while
ago.

STEED quickly jumps down into the grave:

CUT TO:

56. INT. GRAVE. DAY. (STUDIO)

56.

As STEED very carefully pushes his umbrella into the soil at the bottom - he is seeking a secret way out, but there is none. Finally he starts to climb out again.

57. EXT. PARADISE PLOT. DAY. (BACK LOT)

57.

As STEED climbs out of grave and moves to HAPPYCHAP.

HAPPYCHAP

It IS impossible!

STEED

But it happened.

He produces photo of JUPP - scans it.

He taps it against his palm, and we see JUPP's face clearly.

STEED

A short time ago Jupp was dead
and buried...yet now...

CUT TO:

58. INT. PARADISE. DAY.

58.

This is actually a tunnels complex - there is music, gaiety - half a dozen DELICIOUS GIRLS - HALF A DOZEN BUSINESSMEN - there is soft music, laughter - drink, grapes, all the trappings of Paradise.

Later we will see the area fully - will get LONG SHOT ANGLES down the tunnels - and see DANCING COUPLES move across the end of the tunnel, etc.

(CONTINUED)

58. CONTINUED:

58.

BUT AT THIS MOMENT WE SHOULD CONCEAL WHERE WE ARE. WE SHOULD SHOOT TIGHT ON:

JUPP, lying back on cushions, flanked by DELICIOUS GIRLS - having a glass recharged - alive, well and very happy.

SHAW enters SHOT - pauses - smiles.

SHAW
Everything to your satisfaction,
Mr. Jupp?

JUPP
Everything!

SHAW
Nothing you want then...?

JUPP
No thanks...
(SHAW starts to
move)
There IS one thing I'd like...
(SHAW looks
questioningly)
I'd like to see...
(Starts to laugh)
I'd like to see my wife's face
if she knew where I was now!

CUT TO:

59. INT. WIFE'S ROOM. DAY.

59.

CLOSE ON MRS. JUPP - thin, severe, spinsterish.

MRS. JUPP
I don't see how I can help you,
Mr. Cordell.

PULL OUT TO REVEAL CORDELL.

MRS. JUPP
...My husband's death was very
sudden...and he didn't leave me
well provided for.

CORDELL
That in itself is curious, Mrs.
Jupp.
(She looks
questioningly)
You know there was a great deal
of money missing from his company...?

MRS. JUPP
Yes - but wherever he put it -
the secret died with him...
(Sad wry smile)
Or he took it with him!

CORDELL
(murmurs)
Perhaps...

(CONTINUED)

59. CONTINUED:

59.

MRS. JUPP looks at him sharply, inquiringly - and he continues:

CORDELL

A heart attack, wasn't it?

(she nods)

And you found him?

MRS. JUPP

Yes. Lying just there...He hadn't been ill before...it all happened without warning...

(Starting to get a bit weepy)

...just as he was planning to take me away.

CORDELL

(reacts)

Away?! Away where?!

MRS. JUPP

Well...he didn't tell me himself you understand...? But I overheard him talking on the phone to Mystic Tours. He was arranging a trip. Arranging to go away for a long time...

CORDELL

'A long time'? You heard him say that?!

MRS. JUPP

Oh, yes - quite clearly...

CORDELL

And he arranged this through Mystic Tours? You're quite sure of that?

MRS. JUPP

Quite sure.

CORDELL

But where was he planning to go, Mrs. Jupp?

MRS. JUPP

He didn't say exactly - but it was somewhere nice - somewhere absolutely wonderful.

CORDELL

What made you think that?

MRS. JUPP

Because I heard him say where he was going would be Paradise. Absolute Paradise!

HOLD CORDELL's reaction.

CUT TO:

60. EXT. PARADISE PLOT. DAY. (BACK LOT)

60.

FEATURING the sign: "PARADISE PLOT" - and nearby (or beneath it) - STEED & HAPPYCHAP moving away - BOB & TOM starting to fill in the graves again.

CUT TO:

61. INT. MYSTIC TOURS. DAY.

61.

OPEN CLOSE ON SIGN: "MYSTIC TOURS INC."

PULL OUT TO REVEAL a very tiny set - a travel bureau in almost a literal sense.

Behind a small counter stands SHAW - behind him is a large poster reading: "MYSTIC TOURS - GATEWAY TO NEW AND EXCITING PLACES. ESCAPE WITH MYSTIC".

(NOTE TO ART DIRECTOR: Please do not use real airline ads in this set - we can advertise countries - but not existing services).

SHAW is attending to some papers - the counter is packed with brochures. Now he glances off and:

SHAW

Find anything you like, sir...?

PULL OUT FURTHER TO REVEAL CORDELL - studying a mass of brochures. He is tense, cagey, 'playing the situation by ear'.

CORDELL

Not really.

SHAW

How about our all inclusive European junket? Nine countries in four days. By coach.

CORDELL

By coach! In four days!?

SHAW

(grins)

The driver used to be a Grand Prix driver.

(Chattily)

You don't actually have to get off the coach at all either. We provide written summaries of all the memorable experiences you might have had in each city - to impress your friends. Even provide snapshots of you outside the Louvre, the Vatican...

CORDELL

I'm looking for something a little more relaxing. An escape.

SHAW

(a flicker of reaction)

From the cares of the world?

(CONTINUED)

61. CONTINUED:

61.

CORDELL

(smiles)

A bit more than that. A spot of business trouble you understand...like to...er...get-away from it all for a while... somewhere cool.

SHAW

(carefully)

Cool?

CORDELL

Well...I...er...anticipate a hot spell in this country... if I stay here that is.

SHAW

(very carefully)

Any other requirements about where you want to...er... 'escape' to, sir?

CORDELL

What I'm looking for is Paradise. Absolute Paradise.

SHAW reacts - studies him.

SHAW

Paradise?

CORDELL

Paradise.

A slight pause.

CORDELL

(takes the final plunge)

I was told you could provide such a place.

SHAW studies him a moment longer - then:

SHAW

I think you'd better step this way, sir...

And he pushes the large poster behind him - it starts to swing - it is a concealed door. As CORDELL moves to follow SHAW through it...

CUT TO:

62. INT. MOTHER'S H.Q. DAY.

62.

OPEN CLOSE ON MOTHER - PULLING OUT TO REVEAL STEED & RHONDA as:

MOTHER

But how are they doing it? And why?

(CONTINUED)

62. CONTINUED:

62.

STEED

And who are 'they'? And where
are they?

MOTHER

A whole graveyard looted...
Coffins dug up...how on earth...?

STEED

(interjects)

My guess is that it happens at
night.

MOTHER

There's no night guard at Happy
Meadows?

STEED

No. Why should there be? After
all, no reason to think the
inhabitants are going anywhere!

MOTHER

All the same...

He is cut short as PHONE RINGS. He picks it up and:

MOTHER

Mother.

(Reacts)

Cordell...? You're what?!

MOTHER reacts - snaps the phone into an amplifier - so that
he and STEED can listen as:

CORDELL'S VOICE

(whispers)

...I'm taking a big chance calling
you. They're watching me the whole
time...

MOTHER

Who's watching you!? And where
are you...?!

CORDELL'S VOICE

(whispers)

They're coming back. I'll call
later if I can...

MOTHER

Cordell - WHERE ARE YOU!?

CORDELL'S VOICE

I'm on my way to Paradise!

MOTHER

What!? Cordell...Cordell!

But the line is dead. MOTHER replaces phone - turns to
stare at STEED.

MOTHER

Paradise...?!

STEED is already moving for the exit.

CUT TO:

63. INT. HAPPYCHAP'S OFFICE. DAY.

63.

CLOSE ON HAPPYCHAP at his desk - he looks up, smiling as someone enters - then he sees it is STEED, and his smile fades.

HAPPYCHAP

No! Not again! They're all staying where they are!

STEED

It's information I want this time.

HAPPYCHAP

(relieved)

Ah. THAT'S better. What can I do for you?

STEED

If a man named Cordell comes here...if he phones you...

HAPPYCHAP

(interjects)

Cordell? William Cordell?

STEED

(reacts)

Yes.

HAPPYCHAP

He's already here.

He smiles - rises - moves to where coffin stands on trestle - with lid on.

HAPPYCHAP

Arrived only a few minutes ago.

He pushes aside lid to REVEAL CORDELL in coffin - dead!

STEED stares - reacts - then meets HAPPYCHAP's eye.

HAPPYCHAP

Knocked down by a car poor chap.
His dying wish was to be interred
in Paradise Plot.

HOLD THEM.

FADE OUT:

COMMERCIAL BREAK

FADE IN:

ACT THREE

64. EXT. PARADISE PLOT. DAY. (BACK LOT)

64.

TOM & BOB - watched by HAPPYCHAP, are putting the finishing touches to a new grave. Headstone reads: "WILLIAM CORDELL - R.I.P.".

CUT TO:

65. INT. MOTHER'S H.Q. DAY.

65.

CLOSE ON MOTHER.

MOTHER

You're sure he was dead?

PULL OUT TO REVEAL STEED & RHONDA.

STEED

No respiration, no heart-beat -
ice cold. Yes, he was dead.

(An afterthought)

Anyway, it's a bit late for
that question.

(MOTHER looks
questioningly)

He's already buried now.

MOTHER wheels closer.

MOTHER

What next?

STEED

A night vigil. See if we can
catch the grave-robbers red
handed. A watch around the
clock from dusk to dawn.

MOTHER

(beams)

Excellent, Steed. Esprit de
corps and all that. Dedicated
devotion to duty...heedless of
sleep...of the wintery night...

STEED

(interjects)

Wake me if anything happens.

MOTHER reacts.

STEED

(moving to door)

I gave the job to Tara.

HOLD MOTHER'S reaction.

CUT TO:

66. EXT. PARADISE PLOT. NIGHT. (BACK LOT)

66.

CLOSE ON TARA, muffled against the cold - in hiding with
HAPPYCHAP.

A pause - TARA gazes at CORDELL'S grave and headstone.

HAPPYCHAP

(shivers)

It's cold out here.

TARA

(grim)

Cordell's a lot colder.

CUT TO:

67. INT. PARADISE. NIGHT.

67.

AGAIN, SHOT TIGHT, SO THAT WE DO NOT REVEAL just where we are.

OPEN CLOSE ON MATCH STRIKING - then revealing it is being applied to cigar in CORDELL's mouth by PRETTY GIRL.

CORDELL (like JUPP before him) sits in an idyllic Paradise - pretty girls, decanters of wine, salvers of food, grapes; music, etc.

JUPP ENTERS SHOT.

JUPP
Hello there.

CORDELL
Hello.

JUPP
Welcome to the club.

CORDELL
Thanks.

JUPP
Here for the same reason as me
I suppose? Trouble in the...
(Grins)
in the 'other world'?

CORDELL
That's it.

SHAW (OFF)
Comfortable, gentlemen?

JUPP & CORDELL look up as SHAW looms over them.

JUPP
Never better.

SHAW
Don't forget - if there's anything
you need...

JUPP puts an arm around two PRETTY GIRLS on either side.

JUPP
Tell you what - I might need a
good long holiday when I finish
here!

They laugh - at this moment CHARLEY walks past - he glances at CORDELL, moves on, then stops, reacting. Then suddenly he swings round.

CHARLEY
Hey!

All look at him - he points a finger at CORDELL.

CHARLEY
Him! I saw him out at the
hospital!

(CONTINUED)

67. CONTINUED:

67.

CORDELL reacts - then tries to cover - smiles.

CORDELL
Oh, no look...WHAT hospital?
What's this man talking
ab...out.

He trails off as he finds himself staring into muzzle of gun held by SHAW.

HOLD THIS:

CUT TO:

68. EXT. PARADISE PLOT. DAWN. (BACK LOT)

68.

CLOSE ON HEADSTONE: "WILLIAM CORDELL - R.I.P." FAVOUR THE "R.I.P."

ANOTHER ANGLE:

TARA & HAPPYCHAP in hiding. HAPPYCHAP shivers, yawns, shivers again.

HAPPYCHAP
It's getting light.

He stands up out of hiding, stretches.

HAPPYCHAP
Nothing's going to happen.

TARA wordlessly moves to stand thoughtfully gazing down on CORDELL's grave.

HAPPYCHAP
It was a waste of time. Always
thought it would be...A whole
night and nothing's happened.
(Turns)
Well, then...what now...?

Then he reacts as he sees TARA's face, sees her look from the grave to HAPPYCHAP. HAPPYCHAP realises what is going through her mind.

HAPPYCHAP
Oh, no! NO!

HOLD HAPPYCHAP IN BIG CLOSE UP.

CUT TO:

69. EXT. PARADISE PLOT. DAY. (BACK LOT)

69.

BIG CLOSE UP. SPADE going into earth.

PULL OUT TO REVEAL TOM & BOB digging up the grave.

PAN AWAY TO PICK UP TARA squatting nearby, sipping coffee from a mug - PAN ON TO PICK UP a distraught HAPPYCHAP nearby.

(CONTINUED)

69. CONTINUED:

69.

HAPPYCHAP

Miss King. If you'd only
reconsider...? I mean - my
reputation...

(More firmly)

If you'd just take my word that
he IS there.

She says nothing.

HAPPYCHAP

Look. If you put money into a
bank - a reputable bank - you
don't keep withdrawing it just
to see that it's still there...?!

TOM (OFF)

Here we are!

TARA rises - she and HAPPYCHAP move to where TOM & BOB have
got coffin out and are just opening it. They move to look
in on:

CORDELL. He is dead - but in his chest (or rather, in
the clothes covering his chest) is a bullet hole.

TARA & HAPPYCHAP gaze at him.

HAPPYCHAP

Well, he's still there. And
he's still dead.

TARA

Yes...Except this time...
(She touches bullet
hole)
...he's been shot!

HAPPYCHAP reacts - it is all too much.

CUT TO:

70. INT. MOTHER'S H.Q. DAY.

70.

CLOSE ON MOTHER.

MOTHER

Shot!

REVEAL STEED, RHONDA & TARA.

STEED

Shot!

TARA

(nods)

Shot.

MOTHER abruptly turns away - stunned.

MOTHER

I wonder if it's too late to
hand this case over to another
department!

(CONTINUED)

70. CONTINUED:

70.

STEED
(to TARA)
No one approached the grave
during the night?

TARA
No one.

MOTHER
(to himself)
After all, it's an open and shut
case. Open the grave. Shut the
grave.

STEED
Happychap was with you the whole
time?

TARA
Yes.

MOTHER
I could dress up the report -
make it seem simple and
straightforward.

STEED
Mother?

MOTHER
(startled)
Eh!?

STEED
Cordell talked to Mrs. Jupp.

MOTHER
Yes, I believe he did.

STEED
I think I'll pay her a visit.

CUT TO:

71. INT. WIFE'S ROOM. DAY.

71.

CLOSE ON MRS. JUPP.

MRS. JUPP
Oh, yes, he got quite interested -
excited even - when I told him my
husband had been planning a
holiday with Mystic Tours.

REVEAL STEED.

STEED
A holiday? Where?

MRS. JUPP
That's what Mr. Cordell wanted
to know. But I couldn't tell
him...

(CONTINUED)

71. CONTINUED:

71.

MRS. JUPP (cont.)
(STEED reacts -
resigned - then:)
I couldn't tell him anything
except that it would be Paradise.

HOLD STEED's reaction and:

CUT TO:

72. INT. MYSTIC TOURS. DAY.

72.

CLOSE ON SHAW.

SHAW
Paradise, Mr. Steed?

PULL OUT TO REVEAL STEED facing him. STEED holds a bulging briefcase.

STEED
That's what I'm looking for.

SHAW
(smiles)
Aren't we all?

STEED
But not with such fervour as me...
And another thing...they say you
can't buy your way into Heaven...
but...

STEED opens the briefcase for an instant - a flicker of the contents is seen - it is crammed with bank-notes.

STEED (cont.)
...I'm quite prepared to try.

SHAW reacts big to the money. Then:

SHAW
I think you'd better step this
way, sir.

He pushes secret 'poster' door - STEED moves - and is ushered through into:

73. INT. MYSTIC'S AREA. DAY.

73.

The other side of the poster door. STEED & SHAW enter. STEED stops - reacts to:

A virtually empty area - save for: an Indian Rope trick ascending a few feet into the air - and stopping there - rigid, without visible means of support. Beyond this lies the MASTER - he lies on a bed of nails, wears a loin cloth (a decent one, please) - a turban. Nearby are a couple of chairs of nails. Spread nearby on the floor is a colourful robe.

A slight pause - then:

(CONTINUED)

73. CONTINUED:

73.

SHAW

Master?

The MASTER does not move. He is a thin, brown skinned man.

SHAW

(hallowed whisper)

Master...

He and STEED move to gaze down on the MASTER - who remains flat on his back on the bed of nails, utterly immobile, eyes closed, hands folded across his chest.

STEED

(reacts)

He's not breathing!

SHAW

(whispers)

A deep trance.

STEED

(whispers)

How long has he been like this?

SHAW

(whispers)

He stopped his heart last Thursday. Or was it Friday?

STEED

(whispers)

And how long will he remain like it...?

SHAW

(whispers)

Can't say. Takes a lot to awaken him...

SHAW glances at STEED's briefcase - gets an idea -

SHAW

(whispers)

But he IS sensitive to some things. Do you mind....?

He takes briefcase - opens it - takes out wad of notes, holds them close to MASTER's ear, then gently riffles them with his thumb.

Instantly, the MASTER is awake - and sitting up.

SHAW

(beams)

Usually works.

MASTER

Lo - and when the grasshopper sayeth I go - then is the time for the fish to leap.

STEED is baffled - SHAW is proud.

(CONTINUED)

73. CONTINUED:

73.

SHAW

He's always like that. Profound.
Master - we have a visitor.

MASTER

A child in search of the eternal
truth? Then I sayeth this to
thee. Seek and ye shall find.

STEED

That's not original.

MASTER

Come only to me with the thirst
for knowledge. Come only to me
with the desire to see. Come
only to me with...

SHAW

(interjects)

Plenty of money. He's got plenty
of money!

The MASTER reacts - is caught mid-way for a moment - then
he nods benignly.

MASTER

Thee are welcome.
(SHAW opens briefcase -
displays all the
money)

Doubly welcome. I shall take
your hand and lead thee on a
spiritual adventure....Lo - and
when the Lotus withereth on the
leaf - then tis the time to...

SHAW

(interjects)

Go to Paradise...

MASTER

(diverted)

...'go to Paradise' ...Eh!?

SHAW

That's what he's here for.

Now the MASTER's voice completely changes - loses its
Eastern mystic quality and becomes pure Noel Coward.

MASTER

Then why didn't you say so in
the first place!?

He gets up - and STEED reacts to see that he has been
lying on a piece of glass that covers the spikes of the
bed. He grabs the robe, puts it on, and removes the
turban - we see a white white where the turban has been.
The MASTER is not even Indian. During this scene he
will wipe his face on a towel, removing the dark make-up.

MASTER sees STEED's reaction to the glass.

(CONTINUED)

73. CONTINUED:

73.

MASTER

The... 'peasants' expect it.
Think you can't have wisdom
without suffering. We know
different, eh... Mr... er...

STEED

Steed. John Steed.

MASTER

Glad to know you.
(To SHAW)
We'll have some tea? Suit
you, Mr. Steed?

STEED

Fine.

MASTER

How do you like your tea...?

STEED

Three spoonfuls - and one for
the pot.

MASTER

(winces)
Please! We don't mention that
word here!

He dismisses SHAW with a gesture. Now he starts to turn
the nail seats upside down so that they rest on the nails
and present the flat under-side to sit on.

MASTER

Do sit down. I am The Master.

His face is grim - then he grins wickedly, as he touches
the rope, demonstrates that it is stiff as a pole - a
piece of trickery.

MASTER

I am also a charlatan. A fraud.
A taker-in of the gullible.

STEED grins, waves the briefcase.

STEED

That makes two of us.

MASTER grips briefcase, but delicately, STEED does NOT
relinquish it.

MASTER paces away.

MASTER

Yes, I am a charlatan...
(Turns and wags
a finger)
...save in one respect. A
secret I stumbled upon. A
priceless secret which I am
prepared to impart to others!
(Smiles)
For a fee.

(CONTINUED)

73. CONTINUED:

73.

STEED

Name it.

MASTER

One third of that...

He touches the briefcase.

MASTER

You see I am a gambler. Gambling on your wit and chicanery. You have made a killing - why else would you be here? One third of that killing, Mr. Steed.

STEED

That depends.

(MASTER's eyebrows raise)

On what you are offering in return.

MASTER

A new life.

(STEED reacts)

You have grown tired of this one, eh? It has become...

(He touches the briefcase)

...inconvenient?

STEED

To put it mildly.

MASTER

(smiles)

Very well. I will arrange that you leave this life, dispense with it...shuffle off this mortal coil....

During this, SHAW returns with tray of tea.

MASTER

If you were dead, Mr. Steed. If you were dead the world would not pursue you any further. The 'heat' would be off, eh? I will arrange your death for you.

He reaches for briefcase - but STEED still holds on to it.

STEED

Frankly. I could arrange that too. And cheaper.

MASTER

(laughs)

Ah - but I offer special after-death benefits! DEATH is only the beginning, Mr. Steed.

HOLD STEED.

CUT TO:

74. INT. MOTHER'S H.Q. DAY.

74.

CLOSE ON PHONE. PULL OUT TO REVEAL TARA & MOTHER moving to and fro - their eyes on the phone. RHONDA in B.G.

TARA
(finally)
When did he leave Mrs. Jupp?

MOTHER
I've told you once - three hours ago.

TARA
And not a word,
(Turns)
It's the same pattern as Cordell.

MOTHER
Not quite.
(She looks questioningly)
Cordell managed to call us.

CUT TO:

75. INT. MYSTIC'S AREA. DAY.

75.

CLOSE ON STEED.

MASTER (OFF)
Well?

PULL OUT TO REVEAL MASTER & SHAW.

STEED
(finally nods)
I accept.

MASTER
Excellent. You won't live to regret it, I promise you.

STEED
I sincerely hope I do!

MASTER
Eh?

STEED
Live.

MASTER
Oh, yes...quite so. Have no fear...

STEED
(ready to move)
Well, I'll be back later on and...

He stops short as he finds himself facing SHAW's gun - he looks from it to the MASTER.

MASTER
I regret that now you are here - you must stay.

(CONTINUED)

75. CONTINUED:

75.

STEED

But surely...

MASTER

(interjects)

You already know too much about us. You must remain incommunicado until the whole thing is over. I'm sorry, but those are the rules.

STEED

Incommunicado? Can't I even phone my mother?

MASTER

Not even her.

STEED hesitates - considers, then capitulates.

STEED

Very well. But when can you arrange...

MASTER

(interjects)

Your death is already arranged. It will be violent - but quite painless.

He paces away.

MASTER (cont.)

Shaw will take you. Go with him.

STEED hesitates, looks at SHAW, who grins brightly - indicates another door in the room.

STEED

Go where?

MASTER

No more questions please. Not until it's over. Trust us. You have to anyway. You are in our hands now.

STEED hesitates again - then shrugs - moves to SHAW and door - then pauses.

STEED

Oh....no flowers....by request.

He exits with SHAW.

HOLD ON MASTER, who sits down and looks contemplative.

CUT TO:

76. EXT. STREET. DAY. (LOCATION)

76.

Empty for a moment - then STEED & SHAW appear around some buildings. They are moving to a road junction (or the mouth of a road)

(CONTINUED)

76. CONTINUED:

76.

Just as they are about to cross the road - a VAN appears - moving fairly slowly.

Then:

SHAW looks as though he is going to wait to let the van go by - and at the last minute he grips STEED'S shoulder and shoves him out into the van's path.

CUT TO:

77. INT. VAN. DAY. (STUDIO)

77.

DRIVER'S FOOT SLAMS ON ACCELERATOR.

CUT TO:

78. EXT. STREET. DAY. (LOCATION)

78.

BIG CLOSE UP. STEED'S FACE, reacting as:
BIG CLOSE UP. VAN hurtles at camera.
BIG CLOSE UP. STEED'S FACE just before moment of impact.

CUT TO:

79. INT. MYSTIC'S AREA. DAY.

79.

CLOSE ON MYSTIC - sipping tea - pausing as he HEARS FAINT SCREECH OF BRAKES, SOUND OF IMPACT, SHATTER OF GLASS FAR OFF.

Then silence - then:

MASTER
(smiles and murmurs)
Next stop Paradise!

HOLD HIM.

FADE OUT:

COMMERCIAL BREAK

FADE IN:

ACT FOUR

80. INT. MOTHER'S H.Q. DAY.

80.

CLOSE UP. PHONE - slight pause - then it rings - TARA'S & MOTHER'S HANDS reach into frame.

PULL OUT TO REVEAL that TARA has picked up phone first - MOTHER & RHONDA nearby.

TARA
Hello? Yes...?
(Reacts)
When...? I see...thank you..

(CONTINUED)

80. CONTINUED:

80.

She hangs up - looks at MOTHER.

TARA
(happily)
Steed's been located.

MOTHER
Well come on - where is he?

TARA
(happily)
Out at Happy Meadows!

HOLD THEM.

CUT TO:

81. INT. HAPPYCHAP'S OFFICE. DAY.

81.

CLOSE ON STEED - lying dead in coffin. A hand ENTERS SHOT, holding piece of mirror - it does not get steamed up by STEED's breath.

PULL OUT TO REVEAL HAPPYCHAP with mirror - TOM & BOB standing by - STEED occupies coffin on trestles.

HAPPYCHAP
I called you here...to witness...
(He produces a pin)
...that he is dead.

He sticks pin into STEED - no reaction.

HAPPYCHAP
Irrevocably. Absolutely, no doubt
whatsoever about it - dead! Right?

TOM & BOB
(nod)
Right.

HAPPYCHAP
Right you are then.
(Consults paper)
Segment sixty nine. Paradise
Plot.

TOM & BOB nod - prepare to start moving STEED and coffin.

CUT TO:

82. EXT. PARADISE PLOT. DAY. (BACK LOT)

82.

CLOSE ON OPEN GRAVE - slight pause - then STEED's coffin is put down close to it. We see plate on coffin:
"JOHN STEED - R.I.P."

PULL OUT TO REVEAL TOM & BOB preparing to bury STEED. The lid of coffin is closed now.

TOM & BOB hesitate - look around them.

TOM
No one coming.

(CONTINUED)

82. CONTINUED:

82.

BOB
No one.

TOM
Go ahead shall we?

BOB
Yes, but...

TOM
Don't pack the earth in too hard?

BOB
(nods)
Just in case they want him up again.

TOM
Right.

BOB
Right.

They start to work.

CUT TO:

83. INT. HAPPYCHAP'S OFFICE. DAY.

83.

HAPPYCHAP behind his desk - smiling. The smile fades as he hears someone enter - looks up to see TARA.

HAPPYCHAP
Miss King...!

TARA
(smiles)
Hello. Where is he?

HAPPYCHAP
Where's who?

TARA
Steed.

HAPPYCHAP
H.he's gone.

TARA
Oh, but they told me he was here...

HAPPYCHAP
So he was...but now he's gone.

TARA
Any idea where?

HAPPYCHAP
He's in Paradise Plot.

TARA
(brightens, turns to leave)
Oh, is he digging up another... (CONTINUED)

83. CONTINUED:

83.

HAPPYCHAP
(interjects)
Miss King, I don't think you
fully comprehend. I said he
was IN Paradise Plot.

TARA reacts - stares at HAPPYCHAP - then:

TARA
(whispers)
Steed....?

HAPPYCHAP
Dead. We've buried him.

TARA
W...hat!?

HAPPYCHAP
I...I assure you he was quite
dead. I verified it myself...
in front of witnesses... no
doubt about it...

TARA is moving for the door - HAPPYCHAP pursues:

HAPPYCHAP
(chasing after her)
Quite dead. We don't make
mistakes like that at Happy
Meadows you know...Miss King!

CUT TO:

84. EXT. PARADISE PLOT. DAY. (BACK LOT)

84.

CLOSE ON BOB & TOM both patting the ground smooth over
STEED's grave - then both freeze, their shovels in mid-
air as TARA hurries in - pursued by HAPPYCHAP.

HAPPYCHAP
Miss King!

TARA arrives at graveside - stops - stares at it - BOB
& TOM remain, shovels in mid-air as:

HAPPYCHAP
I promise you...there was no
mistake...
(To TOM & BOB)
...was there? You saw him...
He was dead. You witnessed it...

TARA stares at the grave.

TARA
Oh, Steed...Steed....

She stares a moment longer - then turns, anguished and:

TARA
He loved life so much.

HAPPYCHAP
Let's hope he's in a happier place...

CUT TO:

85. INT. PARADISE. DAY.

85.

CLOSE ON PRETTY GIRLS with grapes - SOFT FOCUS - then sharpening as:

STEED who lies on cushions, starts to awaken - and to stare around him at Paradise. We now reveal that we are in tunnels decorated in a bizarre manner. There is music, dancing couples glimpsed as they dance past the end of the tunnels - laughter, everyone is having a good time.

PRETTY GIRLS offer him grapes and wine - he stares at them - he thinks he IS in real Paradise.

STEED

The mind boggles - what would it have been like if I'd led a completely blameless life!?

ANOTHER GIRL helps him with cushions.

STEED

To think I spent all those years being careful! This is really living!

JUPP (OFF)

Don't you mean dying?!

STEED turns - sees JUPP - reacts.

STEED

Jupp!?

JUPP reacts - suspicious.

JUPP

You know me!?

PULL OUT - SHAW has entered SHOT.

STEED

Well, of course...I was in finance too you know...saw you in the city several times.

JUPP relaxes - nods to SHAW.

JUPP

Possible.

SHAW relaxes too.

SHAW

Well, Mr. Steed...how do you like Paradise?

STEED

Unimprovable.

PRETTY GIRL

(offering basket of apples)

Apple?

(CONTINUED)

85. CONTINUED:

85.

STEED

No thanks - I don't want to
spoil things.

(To SHAW)

How did I get here?

MASTER (OFF)

That was MY part of the bargain,
Mr. Steed.

MASTER ENTERS SHOT - beaming.

MASTER

I said I had one genuine talent.
That of being able to suspend
animation - you were lightly
bumped in a street accident...
just enough to render you
unconscious...but the world
thinks you were killed. After
all, there was no pulse - breathing
had ceased, your body temperature
was below that necessary to sustain
life. An illusion I created. To
all intents and purposes, you were
dead.

SHAW

And buried.

STEED

Buried...!?

He is about to ask how - but MASTER interjects:

MASTER

Look above you.

STEED looks up and sees coffin shaped door in the rock
formation above his head.

MASTER

These tunnels...catacombs run
directly beneath Paradise Plot -
Happy Meadows.

STEED looks this way and that - noting a number of the
coffin shaped trap doors in the rock.

STEED

And these doors ...

MASTER

(nods)

Connect with the coffins above.

SHAW

(grins)

It's just as easy to unscrew the
side of a coffin as it is the
top.

MASTER

Relax, Mr. Steed...there will be
nobody chasing you down here. The
world above thinks you are dead.

CUT TO:

86. EXT. PARADISE PLOT. DAY. (BACK LOT)

86.

CLOSE ON TARA - PULL OUT as she turns to miserably move away from the grave. TOM & BOB still have their shovels suspended in mid-air. HAPPYCHAP moves anxiously away with TARA a few paces - she glances back - HAPPYCHAP's consternation increases - TARA moves on - again glances back - again HAPPYCHAP reacts - TARA moves on - then suddenly stops - firm resolve grows in her face. She starts to turn.

HAPPYCHAP

Miss King ...!

But already she is striding back towards TOM & BOB - who take one look at her face - then sigh, shrug, start digging open the grave again!

CUT TO:

87. INT. PARADISE. DAY.

87.

STEED & PRETTY GIRLS - with JUPP alongside. There is plenty of merry activity around them - and in and out the tunnels - occasionally the dancing couples - or a girl laughing and shrieking, pursued by a man.

STEED is eyeing up the place - feeling out his next move.

STEED

I suppose you pop out once in a while, eh?

JUPP

Pop out?

STEED

Upstairs. The outside world. Sometimes go up and see what's going on, eh?

JUPP

Never.

(STEED reacts)

I've never been out since I arrived.

STEED

But aren't you the teeniest bit curious about what's going on up there?

JUPP

Curious doesn't enter into it.
(sotto voce)
THEY don't allow it.

STEED reacts.

JUPP

They reckon two years is about right to let things cool off.

STEED

Two years!?

(CONTINUED)

87. CONTINUED;

87.

JUPP

(nods)

THAT'S how long we have to stay here. Mind you..

(He grabs a girl,
brings her sprawling
onto his lap)

I'M not bothered.

HOLD STEED - reacting - then he hears a faint sound above - looks up - the tiniest trickle of earth is trickling down through a crack in the coffin shaped door.

88. EXT. PARADISE PLOT. DAY. (BACK LOT)

88.

TARA & HAPPYCHAP watching as TOM & BOB dig deeper into the grave.

89. INT. PARADISE. DAY.

89.

STEED gazing up at trickle of earth - faint sound of digging far, far above. He gets an idea - smilingly takes a peach from a girl - and a fruit knife. He eyes the knife - then looks up at the crack above.

90. EXT. PARADISE PLOT. DAY. (BACK LOT)

90.

As TOM & BOB lift STEED'S coffin out and place it down. HAPPYCHAP & TARA move in.

HAPPYCHAP

Now, Miss King - for the last time... now you'll see for yourself ... and you'll understand that I...

He stops short as lid is thrown clear - coffin is empty. HAPPYCHAP'S face drains.

HAPPYCHAP

I...I...don't feel at all well.

TARA leaps into the grave.

91. INT. GRAVE. DAY. (STUDIO)

91.

TARA leaps into grave - produces a pencil (or similar) and starts carefully testing the bottom of the grave - seeking a false bottom to the grave. (There is none - the trap door lets into the side of the grave).

92. INT. PARADISE. DAY.

92.

STEED is working the fruit knife into the crack of the trap door - trying to enlarge it - more dirt falls and trickles down.

STEED has to pretend he is doing something else when SHAW strolls by, giving him a fairly searching look.

(CONTINUED)

92. CONTINUED: 92.
STEED sits back, frustrated, unable to continue - his eyes go to the trap door - he hears faint sounds as:
93. INT. GRAVE. DAY. (STUDIO) 93.
TARA thoroughly testing the grave - finally is satisfied, turns away, is about to climb out.
94. INT. PARADISE. DAY. 94.
STEED sees SHAW move away - quickly returns to crack with fruit knife - and now he manages to force the knife right through the crack.
95. EXT. PARADISE PLOT. DAY. (BACK LOT) 95.
TARA just climbing out of grave - to where HAPPYCHAP, TOM & BOB wait when she stops dead - reacts to:
VERY FAINT SOUND OF MUSIC & LAUGHTER FROM PARADISE.
TARA reacts - jumps back into:
96. INT. GRAVE. DAY. (STUDIO) 96.
TARA jumps down into it again - looks around her - cannot see anything.
97. INT. PARADISE. DAY. 97.
STEED furiously waggling the knife through the crack.
98. INT. GRAVE. DAY. (STUDIO) 98.
TARA is about to give up again - then she sees the knife appearing through crack.
She reacts - grabs the end and:
99. INT. PARADISE. DAY. 99.
STEED reacts as he feels other end of knife taken - he waggles it.
100. INT. GRAVE. DAY. (STUDIO) 100.
TARA reacts with pleasure as she grabs end of knife, pushes it up and down.
101. INT. PARADISE. DAY. 101.
STEED waggling knife - SLOWLY PULLING OUT TO REVEAL JUPP, SHAW, MASTER & CHARLEY all watching him. Then STEED realises something is up - turns - sees them staring at him woodenly.

(CONTINUED)

101. CONTINUED: 101.
- STEED
Er...sharpening it...
- SHAW moves - suddenly grabs STEED pulls him back - knife comes with him.
102. INT. GRAVE. DAY. (STUDIO) 102.
- As knife slides away through TARA's fingers and disappears. She reacts - starts to scrape earth away around the secret door.
103. INT. PARADISE. DAY. 103.
- STEED facing MASTER, JUPP, SHAW & CHARLEY.
- SHAW
I felt there was something wrong about him.
- STEED
(hopefully)
The colour of my tie?
- MASTER
We cannot take any chances, Mr. Steed - you appreciate that. We will have to kill you.
- STEED
But you've already done that once. Fair do's.
- And as he speaks, he lunges, forces SHAW's gun arm up - gun goes off.
104. INT. GRAVE. DAY. (STUDIO) 104.
- TARA reacts to gun shot (off) - scrapes faster - finds the door.
105. INT. PARADISE. DAY. 105.
- STEED is involved fighting MASTER, SHAW, CHARLEY - JUPP he disposes of with one blow. SHAW's gun goes off again.
106. EXT. PARADISE PLOT. DAY. (BACK LOT) 106.
- Some way from the open grave - HAPPYCHAP, TOM & BOB react to the shot.
107. INT. GRAVE. DAY. (STUDIO) 107.
- TARA has cleared the door of earth now - starts to shove against it - once, twice...

108. INT. PARADISE. DAY. 108.

STEED fighting MASTER, SHAW & CHARLEY. CHARLEY snatches up gun - is going to get the drop on STEED - but:

109. INT. GRAVE. DAY. (STUDIO) 109.

TARA heaves against door once more - it gives and:

110. INT. PARADISE. DAY. 110.

CHARLEY is knocked flat as TARA flies into the melee.

111. EXT. PARADISE PLOT. DAY. (BACK LOT) 111.

TOM, HAPPYCHAP & BOB hurry to the edge of the grave and look down into:

EYELINE DOWN INTO EMPTY GRAVE.

RESUME TOM, HAPPYCHAP & BOB.

TOM
Now SHE's gone!

He and BOB are just in time to catch HAPPYCHAP as he faints.

112. INT. PARADISE. DAY. 112.

A short amusing fight - using the grapes, etc. TARA fights SHAW - STEED pursues MASTER into tunnels - now - as TARA fights SHAW - she gets glimpses of - STEED passing end of tunnel at far end. First the MASTER sails by - then STEED follows up - then PRETTY GIRLS go shrieking by - then a MAN - then another MAN - each of them sailing past the restricted eyeline of the end tunnel.

TARA finally knocks SHAW out - turns towards end of tunnel - just as all the inmates appear in line - each handcuffed to the other - and at the very end of the crocodile is STEED, gun in hand.

STEED ushers all the prisoners over towards TARA - then handcuffs SHAW, gets him to his feet - moves to open coffin door and:

STEED
Will you go first?

TARA nods - moves to climb out.

113. EXT. PARADISE PLOT. DAY. (BACK LOT) 113.

A way from the open grave - HAPPYCHAP is supported by TOM, while BOB fans him with his shovel.

HAPPYCHAP's eyes finally open.

(CONTINUED)

113. CONTINUED:

113.

TOM

He's coming round... All
right, Mr. Happychap, sir...

(To BOB)

Give him a nip of brandy...

BOB nods, produces his flask, starts to offer it to
HAPPYCHAP - then sees that HAPPYCHAP is staring beyond
them at:

EYELINE TO:

THE OPEN GRAVE - as TARA climbs out, then stands by with
gun as the crocodile of handcuffed prisoners, including
SHAW, MASTER, JUPP & CHARLEY emerges in a seemingly
never ending line from the grave.

HAPPYCHAP, TOM & BOB stare at this - then HAPPYCHAP's
eyes roll and he faints again - TOM snatches the flask
from BOB and swigs - BOB snatches it back and swigs -
TOM snatches it back and swigs. And so on.

All are out of the grave now - TARA stands on top and
looks down and off.

114. INT. GRAVE. DAY. (STUDIO)

114.

TARA leans down and looks through door to where STEED is.

TARA

Coming, Steed?

115. INT. PARADISE. DAY.

115.

STEED looks back along tunnel to where fruit, wine,
etc., - and at the far end, one PRETTY GIRL remains.

STEED

You go on. I've got a bit of
mopping up to do.

116. EXT. PARADISE PLOT. DAY. (BACK LOT)

116.

TARA by grave, frowns, shrugs, then turns to lead the
motley crew of PRISONERS across the graveyard - passing
TOM, BOB & HAPPYCHAP.

HAPPYCHAP's eyes flicker open again. TARA smiles.

TARA

Steed's alive, and well, and
staying on in Paradise.

HAPPYCHAP's eyes glaze for the last time. He faints.
TARA reacts - moves on.

HOLD ON HAPPYCHAP.

FADE OUT:

COMMERCIAL BREAK

FADE IN:

TAG SCENE

117. INT. ROCKET. DAY.

117.

VERY, VERY TIGHT SET - just a bank of dials, etc. STEED squeezes INTO SHOT - followed by TARA.

STEED
Like it?

TARA
It's very complex, isn't it?

MOTHER'S VOICE (OFF)
Steed? Tara?

STEED
Oh dear - squeeze up a bit.

They do - to admit MOTHER into the scene. They now fill the screen.

MOTHER
I say - very complex, isn't it?

TARA
I already said that.

MOTHER
Nevertheless - splendid achievement, Steed.

STEED
Thank you, Mother.

MOTHER
Hard to believe you assembled it yourself...

STEED
The instructions were fairly easy to follow.

MOTHER
Yes, but a thing like this... built in your own backyard too...

TARA
Our scientists haven't managed it yet.

MOTHER
THEY can't afford it.

A sudden thought - he stares at STEED.

STEED
I've been saving hard.
(Looks around)
Always wanted one of my own.

MOTHER
And you've managed it. Proud of you. Where's the blue paper?

(CONTINUED)

117. CONTINUED:

117.

STEED

Oh, you don't light a blue
paper... all you do is press
that button there...

TARA

This one?

STEED

Yes. NO!

As she presses it - we shake CAMERA - they all react to:

118. EXT. ROCKET TAKING OFF. DAY. (STOCK FILM)

118.

Huge rocket at moment of lift off.

119. INT. ROCKET. DAY.

119.

STEED, MOTHER & TARA all reacting.

MOTHER

How do you stop it!?

STEED

THAT part of the kit arrives
next week!

CUT TO:

120. EXT. ROCKET. DAY. (STOCK FILM)

120.

Speeding upwards as:

MOTHER'S VOICE

I DEMAND you get me down.

STEED'S VOICE

I can't, Mother.

TARA'S VOICE

Where are the parachutes?

STEED'S VOICE

There aren't any.

TARA'S VOICE

Brakes then.

STEED'S VOICE

None.

MOTHER'S VOICE

We've had it then?

STEED'S VOICE

Never mind - we all of us had
a jolly good run. And another
thing ...

(CONTINUED)

120. CONTINUED:

120.

MOTHER'S & TARA'S VOICES

Yes ... ?

STEED'S VOICE

Do you think there are any
diabolical master minds on
Mars?

THEY ALL START TO LAUGH.

FADE OUT:

THE VERY END.

