

Tara Teacake

a screenplay

by

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TARA TEACAKE
In 6 EPISODES

EPISODE 1. THE `SEEING` GAME.

1) EXTERIOR, CARHAMPTON CHURCH, DAY (A `SEEING` SEQUENCE)

THERE IS A DREAM LIKE QUALITY TO THIS SCENE, AS THERE IS TO ALL THE SCENES THAT SHOW WHAT TARA IS `SEEING`, WHEN SHE PLAYS THE `SEEING` GAME.

A WEDDING SCENE. A PLUMP MIDDLE-AGED WOMAN, MRS. HUMBLE, IS STANDING IN A SMALL CROWD OUTSIDE OF A CHURCH, WAITING FOR THE BRIDE AND GROOM TO APPEAR.

SHE GOES THROUGH HER HAND BAG, AND PRODUCES A BAG OF CONFETTI, BUT SHE IS HAVING DIFFICULTY OPENING THE PACKET AS SHE IS WEARING GLOVES; SO SHE REMOVES THE GLOVES.

THE PROCESSION IS EMERGING FROM WITHIN.

SHE QUICKLY PUTS THE GLOVES IN THE POCKET OF HER TWO-PIECE, TEARS OPEN THE BAG, AND WALKING ALONG SIDE OF THE BRIDE AND GROOM, THROWS CONFETTI OVER THEM.

HER ACTION DISLODGES ONE OF THE GLOVES FROM HER POCKET, OF WHICH, SHE IS UNAWARE.

THE GLOVE RESTS ON THE GRASS NEAR TO A HEAD STONE. A HAND, WITH THE FINGERS WALKING, MOVES GINGERLY OUT FROM BEHIND THE HEAD STONE TOWARDS THE GLOVE. ONCE ON THE GLOVE, THE FINGERS DO A LITTLE DANCE, THEN IN AN INSTANT, FINGERS AND GLOVE ARE GONE.

THE TIRED VOICE OF A YOUNG GIRL FADES IN, SHE KEEPS YAWNING THROUGHOUT HER MONOLOGUE. SHE HAS A SLIGHT LISP.

TARA (V.O.)
and ... what is that
fingers dancing on Mrs Humble
Bee`s glove ... and it`s gone.

A PAIR OF RABBIT`S EARS SLOWLY APPEARS ABOVE THE HEAD STONE, FOLLOWED BY THE REST OF A FUR HAT, THEN A THIN CHILD LIKE FACE, WITH AN ATTENTIVE EXPRESSION; THE EXPRESSION OF A `FOOL`. BUT THIS IS NO CHILD, BUT A MAN IN HIS EARLY THIRTIES; BERNARD

SWAYLES. SLOWLY, A GRIN TAKES SHAPE ON THE CARTOON LIKE FACE, UNTIL HIS FREE HAND HAS TO CONTAIN THE WHELMING GLEE.

TARA (V.O.)
... I might of guessed ... it`s
Bernard ... the **naughty** boy ...
he`s stealing her glove ...

HE SNEAKS OFF ACROSS THE GRAVE YARD, AND WE FOLLOW.

HE RUNS UP THE LANE AT GREAT SPEED, OCCASIONALLY LOOKING BACK AND BECKONING, UNTIL HE COMES TO A CROSS ROADS WITH A WOODEN SIGN POST.

TARA (V.O.)
there he goes wunning up the
lane ... now what`s he doing.

HE CLIMBS UP THE POST AND PUTS THE GLOVE ON ONE OF THE ARMS. THEN IN RAPTURE, DOES A DANCE AROUND THE POST.

TARA (V.O.)
... he`s climbing up the sign
post and is putting it on one of
the signs, er, pointy things and
now he`s doing one of his silly
dances ... Tegan are you still
listening to this dwibble?

2) INTERIOR, BEDROOM, NIGHT

A LARGE BEDROOM IS STREWN WITH BOOKS, TOYS, AND PLAY CLOTHES. A SET OF BUNK BEDS FORMS AN `L` SHAPE WITH A SINGLE BED. TEGAN, A BLOND EIGHT YEAR OLD, IS ON THE TOP BUNK ASLEEP.

HER DARK HAired SISTER TARA, WHO IS ELEVEN, OPENS HER BLUE, RINGED WITH YELLOW, EYES, SHE IS ON THE SINGLE BED NEXT TO THE WINDOW. A WEAK RED LIGHT FROM THE HALL COMPETES WITH THE LAST LIGHT OF DAY, FOR CONTROL OF THE SHADOWS ON HER FACE.

TARA
Tegan, are you asleep?

TEGAN MUMBLES, AND TURNS OVER.

TARA
I must be getting **weally** boring.

She never lasts more than a few minutes
of the `seeing` game these days. Still ..

TARA LOOKS OUT OF THE WINDOW.

TARA
it beats counting sheep ... I wonder
why he put the glove on the post?

SHE LIES THINKING.

3) EXTERIOR, MINEHEAD SCHOOL, DAY

TARA IS COMING OUT OF SCHOOL, WITH A BIG ROBUST AND PRETTY
GIRL, HATTY. THEY`RE SAYING GOODBYE TO THEIR SCHOOL FRIENDS,
FOR IT IS THE LAST DAY OF TERM BEFORE THE SUMMER HOLIDAYS.

HATTY
Bye school, see you next term.

HATTY PATS ONE OF THE PILLARS AS SHE PASSES.

TARA
There`s mum, do you want a lift
back?

HATTY
I might, if you twist my arm.

TARA
How about if I **twist** your neck.

TARA GETS HOLD OF HATTY`S NECK FROM BEHIND, AND SQUEEZES IT.
MAKING HER DRAW HER SHOULDERS UP TO HER HEAD.

HATTY
Noooo, anything but the dread
dead neck.

THEY WALK DOWN THE ROAD IN THIS FASHION TO WHERE AN OLD FORD
ESTATE IS WAITING.

INSIDE ARE JUDITH, TARA`S MOTHER, AN AGEING BUT HAPPY HIPPIY,
AND TEGAN, TARA`S SISTER. HATTY OPENS THE BACK DOOR, AND TARA

PUSHES HER IN, THEN TARA GETS IN HER SELF.

4) INTERIOR, CAR, DAY.

JUDITH TURNS SIDEWAYS ON SO THAT SHE CAN TALK TO THEM.

JUDITH

Girls, I`m going shopping, you
can come if you want...

THE GIRLS MAKE GRUMBLING NOISES.

JUDITH

Well then, why don`t you walk Hatty
back home over the fields to
Dunster. It`s a lovely day,
and it will make a great start to the
holidays...

TEGAN

We can go through Conigore
Woods ...

JUDITH

Not with your school things on
you can`t, just stick to the
path across the fields. Tara,
please keep her out of trouble.

TARA AFFECTING A PERFECT CHILD MANNER.

TARA

Don`t worry mummy, I`ll make
sure she behaves.

TEGAN GIVES HER SISTER A PARTICULARLY NASTY VIEW, OF ONE OF HER
MANY EXTRAVAGANT AND QUITE THEATRICAL FACES. TO WHICH TARA,
`STICKS HER NOSE IN THE AIR`.

HATTY

They make a great double act
Judith, just like Jeckle and
Hyde.

THE OTHERS LOOK AT HATTY CONFUSED.

JUDITH

Well anyway .. see you later.

THE GIRLS GET OUT OF THE CAR.

THEY SAY GOODBYE TO JUDITH BY ACTING LIKE MONKEYS, JUMPING UP AND DOWN, AND SCRATCHING THEMSELVES.

JUDITH SMILES AND SHAKES HER HEAD AT THEIR ANTICS, SHE DRIVES OFF.

5) EXTERIOR, `BUTTER CROSS`, DAY

THE `BUTTER CROSS` IS AN ANCIENT STONE CROSS, ON THE OUTSKIRTS OF THE VILLAGE OF DUNSTER, IT MARKS THE JUNCTION OF A NUMBER OF FOOTPATHS WITH A LANE, AT THE TOP OF A SMALL HILL.

THE GIRLS WALK UP THE LANE, AND TURN IN PAST THE ANCIENT MONUMENT, AND CLIMB OVER A STILE.

THEY FOLLOW A FOOTPATH THROUGH A GRASSY FIELD, PASSING A BARN TO THEIR LEFT. THEY WALK DOWN TOWARDS THE OUTSKIRTS OF THE VILLAGE OF DUNSTER, ITS GRAND CASTLE JUST VISIBLE THROUGH THE TREES THAT SURROUND IT.

IN THE DIRECTION FROM WHICH THEY HAVE JUST COME, WE CAN SEE MINEHEAD AND NORTH HILL, JUST A FEW MILES AWAY.

CONIGORE WOODS, THAT SURROUND THE LIGHT HOUSE FOLLY ON TOP OF ITS ROCKY PINNACLE, IS OFF TO THEIR LEFT. AND EITHER SIDE OF THIS EDIFICE, IS A MAGNIFICENT VIEW OF THE BRISTOL CHANNEL.

HATTY

So you see, it might all be alright in the end. Granddad Swayles can have Hazel for hunting, and he'll get us a couple of fourteen hands, which means that you ..

SHE TURNS TO TEGAN.

HATTY

.. can have Bobby.

TEGAN

You only want me to have Bobby because he`s so slow and stupid.

TARA

Oh shut up, you little whinger,
and be thankful that Hatty is
letting you wide at all.

TEGAN SULKS AND STOPS WALKING, BUT THE GIRLS JUST IGNORE HER
AND WALK ON.

THE SOUND OF A TRAIL BIKE CAN BE HEARD IN THE DISTANCE, AND
THEN SUDDENLY, OUT OF CONIGORE WOODS COMES THE BIKE AND ITS
RIDER.

TEGAN CHEERS UP AND RUNS ACROSS THE FIELD TOWARDS THE ON COMING
MACHINE.

HATTY

Urghh. It`s that idiot Zac, he`s
always `round here .. making a
mess of the tracks as usual.
Come on, let`s ignore him.

TARA

The weal problem is going to be
when Jenny arrives, cos there
won`t be a horse for Tegan then,
and she`ll whine on something tewible.

HATTY

I didn`t know Jenny was coming.

TARA

Her parents are being weally silly
... They never stop fighting, and
it`s making her weally upset.

TEGAN IS TALKING TO ZAC, A SEVENTEEN YEAR OLD `JAMES DEAN`,
ACROSS THE OTHER SIDE OF THE FIELD. HE IS SHARING A PACKET OF
CRISPS WITH HER.

TARA AND HATTY HAVE REACHED THE STYLE WHICH LEADS INTO THE
VILLAGE. THEY TURN AROUND, LOOKING TO SEE IF TEGAN IS CATCHING
THEM UP, WHICH SHE IS NOT.

TARA

Tegan! Come on!

TEGAN IGNORES HER SISTER COMPLETELY.

TARA

Tegan! Come here, wight now!

TARA IS FRUSTRATED AT HER SISTER IGNORING HER, AND TURNS AWAY WITH MOUNTING ANGER, CROSSING HER ARMS IN FRONT OF HER.

TARA IS FACING DOWN TOWARDS A LITTLE COTTAGE, WHICH OVERLOOKS THE FOLLY. IT IS SURROUNDED BY MASSES OF EXUBERANT PLANTS, SHRUBS AND SMALL TREES, AND JUST FOR A MOMENT, SHE SEES IN SLIGHT SLOW MOTION.

A WOMAN IN OLD FASHIONED CLOTHES WEARING A BONNET, MOVING THROUGH THE FOLIAGE OF THE GARDEN.

ON HEARING ZAC`S BIKE REV., SHE TURNS BACK AROUND.

TO SEE TEGAN GETTING A LIFT ON ZAC`S BIKE. HE PULLS RIGHT UP TO THEM, AND TEGAN GETS OFF. TARA ADOPTS AN AUTHORITATIVE STANCE WITH HER HANDS ON HER HIPS.

TARA

Zac, you know that you shouldn`
t give people wides without a
crash helmet, if daddy catches
you, you`re for it. And as for
you, I`ll tell mummy when we get
home.

TEGAN

No you won`t .. cos you never do
.. Bye Zac.

TEGAN GETS OVER THE STYLE AND WANDERS OFF DOWN THE LANE, EATING THE BAG OF CRISPS THAT ZAC HAS GIVEN HER, AND ACTING SUPERIOR.

ZAC JUST SMILES, AND GIVES TARA AND HATTY A WINK AND A NOD OF THE HEAD, WHEN HE CATCHES THEM LOOKING AT HIM.

HATTY PULLS TARA`S ARM, AND THEY FOLLOW TEGAN OVER THE STYLE, OCCASIONALLY LOOKING BACK AND TITTERING.

ZAC RELEASES THE CLUTCH AND ROARS OFF.

6) EXTERIOR, DUNSTER AND SURROUNDS, DAY

THIS SCENE (SEQUENCE OF `SHOTS`) IS SHOT FROM DISTANCE, TO GIVE THE FEEL OF THE VILLAGE AND ITS SURROUNDINGS. THE GIRLS WALK THROUGH THE VILLAGE OF DUNSTER, PAST ITS YARN MARKET, A WOODEN OPEN SIDED BUILDING, AND ITS TEA SHOPS, FILLED WITH TOURISTS.

HATTY (V.O.)
Grocks, grocks, grocks ...
I expect they`ll turn the old
school into a tea shop next.

TARA`S VOICE, MIMICS AN OLD PERSON REMINISCING.

TARA (V.O.)
I wemember a time when I was
just a girl, not much older than young
Tegan here, when there wasn`t a
tea shop .. or for that matter a
gwock, in the **whole** of Dunster.

HATTY JOINS IN THE MIMICRY.

HATTY (V.O.)
They were hard times, no
chocolate cake at Hatherways, no
cream teas at the Copper Pot ..
just bread and gruel once a
week.

TEGAN (V.O.)
What`s gruel anyway?

TARA (V.O.)
It`s a mixture of glue and
muesli, my girl. To keep you
weg-e-ler.

TARA AND HATTY LAUGH.

THEY FOLLOW THE ROAD THAT CIRCLES THE CASTLE, THEN TURN DOWN A SIDE STREET, PAST PRISTINE THATCHED COTTAGES. ZAC FLASHES PAST THEM, MISSING THEM AND SOME TOURISTS BY A WHISKER. HATTY AND TARA SHOUT AFTER HIM.

HATTY (V.O.)
Idiot!

TARA (V.O.)
Show off! It`s not kill a
gwockle week!

THEY CROSS OVER A FOOTBRIDGE THAT SPANS A SMALL RIVER, THE
AVIL.

LEAVING THE VILLAGE BEHIND. THEY PASS A LINE OF COTTAGES AND
THEN THE PATH DIVIDES. HATTY WAVES GOODBYE IN AN EXAGGERATED
MANNER, AND WALKS UP THE VALLEY. TARA CALLS OUT AFTER HER.

TARA (V.O.)
Come and meet me after my music
lesson tomorrow.

HATTY FEIGNING BOREDOM.

HATTY (V.O.)
I might .. depends .. there`s
the Vicar to see, and I really
must have my hair done,
darling .. bye.

WE FOLLOW TARA AND TEGAN AS THEY WALK UP THROUGH THE `DEER
PARK`, A LARGE GRASSY PARK, WITH A FEW MATURE TREES SCATTERED
HERE AND THERE. TO THEIR RIGHT, IS A STEEP HILL COVERED IN
FOREST, WITH A PATH THAT FOLLOWS THE CONTOURS OF THE HILL.

AT THE TOP OF THE DEER PARK, THE GIRLS LOOK BACK DOWN TOWARDS
THE VILLAGE OF DUNSTER, TO ITS CASTLE AND FOLLY. THEN TURN, AND
RUN DOWN THE LANE TOWARDS THE VILLAGE OF CARHAMPTON.

7) EXTERIOR, OLD SMITHY, CARHAMPTON, DAY

THE GIRLS ARE WALKING PAST WHAT WAS THE OLD SMITHY. THERE IS A
REMOVAL VAN OUTSIDE, AND TWO MEN ARE BUSY TRYING TO GET A SOFA
IN THROUGH THE FRONT DOOR.

ITALIAN VOICES CAN BE HEARD INSIDE UPSTAIRS, ONE SHOUTING, THE
OTHER PLACATING.

ANTONELLA (V.O. IN ITALIAN.)
You`re the one that packed them!
It`s always the same .. look,
look, one damn shoe .. what good

is one damn shoe.. I'll show you
what one damn shoe is good for..

BROWNLEE (V.O. IN ITALIAN.)
No don`t do it darling .. no no

AND JUST AS THE GIRLS ARE PASSING, A SHOE COMES HURTLING OUT OF ONE OF THE BEDROOMS. BOTH GIRLS MOMENTARILY FREEZE, AND THEN BURST OUT LAUGHING WHEN THEY SEE THE SHOE LODGED IN THE TOP OF A BIG BUSH.

SUDDENLY A WOMAN`S HEAD APPEARS THROUGH THE BEDROOM WINDOW, IT HAS FINE FEATURES, CONTRASTED WITH STRONG, COARSE, JET BLACK HAIR. THIS IS ANTONELLA. SHE FIRST LOOKS CROSS, AND THEN BURSTS OUT IN LAUGHTER WHEN SHE SEES THE PREDICAMENT OF THE SHOE.

HER MERRIMENT IS INCREASED MARKEDLY WHEN SHE SEES THE REACTION OF THE CHILDREN.

THE HEAD OF HER HUSBAND, BROWNLEE, APPEARS ALONG SIDE HERS. HE IS AS FAIR AS SHE IS DARK, A GOOD LOOKING YOUNG MAN IN HIS EARLY THIRTIES.

THE CHILDREN ON SEEING THEM RUN OFF DOWN THE LANE IN GREAT EXCITEMENT.

MUCH TO THE AMUSEMENT OF THE COUPLE.

8) INTERIOR, TRIPP`S CASTLE, DAY

TRIPP`S CASTLE IS THE HOME OF TARA AND TEGAN. IT IS A BIG OLD END OF TERRACE COTTAGE.

THE GIRLS COME RUNNING INTO THE HALL THROUGH AN OPEN FRONT DOOR, AND OFF TO THE LEFT THROUGH ANOTHER OPEN DOOR INTO THE KITCHEN, WHERE JUDITH IS TIDYING UP.

TEGAN
Mummy, mummy, there`s some new
people in the Smithy and ...

JUDITH
Come on girls straight upstairs
and change out of your school things.

TEGAN
But mummy, they..

JUDITH

No buts, just straight up
stairs, go on!

SHE USHERS THEM OUT OF THE KITCHEN WITH FRIENDLY POKES AND PRODS, AND WE FOLLOW THEM AS THEY JOURNEY THROUGH THEIR HOME.

GOING FIRST INTO THE PASSAGE THAT RUNS DOWN THE CENTRE OF THE HOUSE.

THEN INTO THE LIVING ROOM, SWITCHING ON THE T.V. AND BEING CHASED OUT STRAIGHT AWAY BY JUDITH, WHO MAKES THEM SQUEAL AND LAUGH, AS SHE CHASES AROUND AFTER THEM, TICKLING THEM AS SHE GOES.

BACK INTO THE PASSAGE, AND UP THE STAIRS.

TARA GOING INTO THE BATHROOM, AND TEGAN INTO A BEDROOM.

9) INTERIOR, KITCHEN, TRIPP`S CASTLE, DAY

THE KITCHEN IS OF THE FARMHOUSE VARIETY, WITH A RAYBURN IN THE FIRE-PLACE. IT IS FURNISHED WITH A BIG OAK TABLE SURROUNDED WITH A VARIETY OF WOODEN CHAIRS, BUT THERE IS ALSO A LARGE WELL WORN SETTEE AND ARMCHAIR. THE WALLS ARE COVERED IN CHILDREN`S PAINTINGS. THERE IS A SCULLERY ADJOINING THE KITCHEN, WITH A COOKER, SINK, AND DRESSER, ENTERED THROUGH AN ALCOVE.

RATHBORNE, TARA AND TEGAN`S FATHER, A RUGGED WELL BUILT MAN IN HIS EARLY FORTIES, IS A MASTER THATCHER. HIS TRADE IS USUALLY ADVERTISED BY REED STICKING OUT OF HIS HAIR AND CLOTHING; TODAY IS NO EXCEPTION.

HE IS HELPING JUDITH `PUT OUT THE DINNER`, IN THE SCULLERY. THEY ARE ALREADY IN CONVERSATION, ONE OF GOOD NATURED ARGUMENT.

JUDITH

Well Tony is one of your best
friends, so you **would**, say that.

RATHBORNE

That`s got nothing to do with it.
I`m just saying that Deby must be

very difficult to live with ..
She`s always been a complete
neurotic mess ..

JUDITH TUTS.

RATHBORNE

No wonder her poor bloody
daughter is so cynical .. twelve
years old, going on
twenty .. Did you listen to
her .. last time she was down?

JUDITH

That`s right, blame Deby,
Rathborne .. it`s always the
mothers` fault...

RATHBORNE SIGHS, AND IS ABOUT TO SAY SOMETHING WHEN JUDITH CUTS
HIM OFF.

JUDITH

I suppose that it has nothing
to do with the fact that Deby`s
father .. was a violent
alcoholic ..

THEN MORE TO HER SELF.

JUDITH

.. and god knows what else
besides ...

RATHBORNE TURNS SARCASTIC.

RATHBORNE

And, he was a **man**, let`s not
forget that.

JUDITH COMES OVER AND TWISTS RATHBORNE`S EAR.

RATHBORNE

Oww .. It`s a good job I`ve got
my hands full.

TARA AND TEGAN COME IN CHANGED, THEY SIT DOWN AT THE TABLE.
JUDITH WHISPERS IN THE EAR SHE HAS JUST BEEN TWISTING.

JUDITH

Don't mention that Jenny's
coming, not just yet.

JUDITH PICKS UP TWO PLATES, COMES OUT OF THE SCULLERY.

SHE PUTS A FULL DINNER IN FRONT OF TARA, AND A SMALLER ONE IN
FRONT OF TEGAN.

WHO PULLS A FACE ON SEEING THE VEGETABLES.

JUDITH LEANS OVER THE TABLE TOWARDS HER, AND WITH MOCK
AUTHORITY.

JUDITH

Eat!

TEGAN BEGINS EATING, BUT VERY RELUCTANTLY. ONLY THEN DOES
JUDITH GO BACK INTO THE SCULLERY.

TARA

There's some new people moving
into the Smithy .. I think
they're foreign.

TEGAN

She threw a shoe at us.

RATHBORNE COMES OUT OF THE SCULLERY, CARRYING TWO MORE DINNERS.
HE PUTS THEM ON THE TABLE, AND SITS DOWN IN FRONT OF ONE OF
THEM.

RATHBORNE

What do you mean, she threw a
shoe at you? What have you been
up to now?

TEGAN GETS UPSET.

TEGAN

He didn't do anything, every
time anything happens, you
always blame us.

TARA

We didn't do anything, and she
didn't throw the shoe at us
anyway. Tegan's just been silly.

TEGAN IS MOVING THE VEGETABLES AROUND THE PLATE WITH HER FORK,

WITHOUT EATING ANY.

RATHBORNE POINTS TO TEGAN`S PLATE.

TEGAN PULLS A FACE AND PICKS UP A PIECE, THEN EXAMINES IT AS IF IT WAS A WORK OF ART.

JUDITH WHO HAS GONE BACK INTO THE SCULLERY, COMES BACK OUT WITH THE GRAVY, SHE SITS DOWN OPPOSITE TEGAN, AND THEN LEANS OVER TOWARDS HER.

JUDITH

Eat!

TEGAN PUTS THE VEGETABLE IN HER MOUTH, WHILE SCOWLING.

JUDITH

Now girls, we could go on holiday to France this year .. thanks to your granny, we have some extra cash .. or .. we could go crackers in Crackington, as we usually do, except this year, spend a longer time doing it.

TARA

Will Jenny be here by then?

JUDITH LOOKS AT RATHBORNE, QUESTIONINGLY. RATHBORNE GLANCES UP.

RATHBORNE

I haven`t said anything.

JUDITH

Tara, who told you Jenny was coming?

TARA THINKS, THEN SHRUGS HER SHOULDERS, AND CARRIES ON EATING.

RATHBORNE

Well darling, what do you think of them so far? One has no memory, the other has no stomach. Perhaps we could trade

them in for just one whole girl
... or for a new car .. mm ..
perhaps that`s a bit hopeful. A
new cooker? .. No? .. A new
hat? .. Pay someone to take them
away?

JUDITH AND THE GIRLS WARM TO HIS DEPRECIATING HUMOUR, AND TARA GIVES HIM A FRIENDLY PUNCH.

10) EXTERIOR, DUNSTER STATION, DAY

TARA GETS OUT OF THE CAR WITH HER GUITAR, AND WAVES GOODBYE TO JUDITH, AND WANDERS ACROSS TO LOOK AT AN OLD STEAM TRAIN JUST PULLING OUT OF THE STATION.

JUST FOR A MOMENT, AND IN SLOW MOTION, WE SEE THE PEOPLE ON THE PLATFORM, AND THOSE LEANING OUT OF THE CARRIAGES, DRESSED IN NINETEEN FIFTIES` CLOTHES.

BUT WHEN TARA SEES TOM STAUNTON COME OUT OF THE TICKET HALL, EVERYTHING REVERTS BACK TO PRESENT DAY.

TOM IS IN HIS LATE THIRTIES, TALL, AND GOOD LOOKING, HE`S CARRYING A WATERING CAN, AND IS ABOUT TO WATER THE HANGING BASKETS AROUND THE ENTRANCE TO THE TICKET HALL.

TOM`S PRESENCE HAS HAD A MARKED EFFECT ON TARA, AND SHE HURRIES ACROSS THE CAR PARK, TOWARDS THE STATION MASTER`S HOUSE ON THE OTHER SIDE.

BUT TOM HAS SEEN HER REACTION TO HIS PRESENCE, AND HE CALLS OUT AFTER HER SARCASTICALLY.

TOM
Morning Tara. In a hurry are we
... well make sure you knock
before you go in.

TARA STOPS ON HEARING HER NAME, BUT DOESN`T TURN AROUND.

TARA
Alright Mr. Staunton.

SHE WALKS QUICKLY TOWARDS THE STATION MASTER`S HOUSE, WITH TOM LOOKING DISAPPROVINGLY AFTER HER.

11) INTERIOR, STATION MASTER`S HOUSE, DAY

TARA IS IN A SPARSELY FURNISHED LIVING ROOM, EXCEPT FOR A SET OF PICTURES OF STEAM TRAINS, THE WALLS ARE COMPLETELY BARE.

SHE IS FINISHING OFF A PIECE OF MUSIC, AS MAUREEN STAUNTON COMES IN WITH TEA FOR HERSELF, AND A GLASS OF FRUIT JUICE FOR TARA. SHE SITS DOWN AND LISTENS TO TARA FINISH.

MAUREEN, IS AN ORDINARY, THIRTY SOMETHING, FRUMP.

MAUREEN

Not bad, but your bridging is still not right. You`re just making it difficult for yourself .. Anyway, that`s enough for today, here, have some orange.

TARA TAKES THE DRINK.

MAUREEN

You said your mother was training to be a counsellor, Tara?

TARA

Something like that.

MAUREEN

Is it a full time course?

TARA

She only goes away for a week-end .. now and then.

MAUREEN

So she`s in during the day?

TARA NODS HER HEAD WHILE DRINKING. WE CAN HEAR TOM STAUNTON AS HE ENTERS THE KITCHEN.

TOM (V.O.)

Maureen, is this fresh tea.

MAUREEN

Yes Tom, it`s just made.

THEN TO TARA.

MAUREEN

Do you think she'd mind if I
called in to see her?

TOM ENTERS THE ROOM HOLDING A CUP, AS TARA NODS HER HEAD.

TOM

You still trying to make contact
with the natives.

MAUREEN GIVES TOM A VEXED LOOK, BUT HE'S NOT LOOKING AT HER,
HIS ARROGANT ATTENTION IS SQUARELY ON TARA.

TOM

Tell me Tara, have your family
been here long, in West
Somerset? Isn't Sully a yokel ..
I mean local name?

TARA'S DISLIKE OF TOM IS OBVIOUS, AND SHE DOESN'T REPLY, BUT
HOLDS HER SILENCE; A SILENCE WHICH BECOMES AWKWARD. TOM IS JUST
ABOUT TO SAY SOMETHING WHEN MAUREEN CUTS HIM OFF.

MAUREEN

Tom is interested in the local
history Tara, he ...

TOM GIVES A FALSE LAUGH, SHAKES HIS HEAD, AND GOES BACK OUT
INTO THE KITCHEN.

AS SOON AS HE HAS GONE, TARA GETS UP AND PUTS HER GUITAR IN ITS
CASE.

TARA

Bye Mrs. Staunton.

TARA WALKS OUT INTO THE HALL, FOLLOWED BY MAUREEN.

12) INTERIOR, HALL, DAY

MAUREEN SEES HER TO THE DOOR, OBVIOUSLY FRUSTRATED. AND AS SHE
OPENS IT, SHE HALF WHISPERS SO THAT TOM WON'T HEAR.

MAUREEN

See you Saturday Tara. And

don't mind Tom, he doesn't ..
he doesn't really understand
children .. that`s all.

TARA GIVES MAUREEN A HOPEFUL SMILE AS SHE LEAVES.

13) EXTERIOR, STATION, DAY

TARA, DEEP IN THOUGHT, IS WALKING AWAY FROM THE STATION
MASTER`S HOUSE, ACROSS THE CAR PARK.

WHEN SHE SEES HATTY SITTING ON ONE OF THE SEATS OUTSIDE OF THE
TICKET OFFICE, WAVING IN A VERY EXAGGERATED MANNER. TARA JOINS
HER.

TARA
Hello pumpkin head.

HATTY
Hello snot for brains. How
did ...

TOM STAUNTON COMES OUT OF THE STATION MASTER`S HOUSE, HE IS
ARGUING WITH MAUREEN. THE GIRLS SWING AROUND.

TOM
And don't ever, tell me that I`m
obsessed, again! I`ve a right to
know, and I`m going to find out!

HE SLAMS THE DOOR SHUT, AND WALKS AWAY FROM THE HOUSE. TARA
TRIES TO PULL HATTY UP, BUT AS SHE`S A BIG GIRL, IT TAKES SOME
DOING.

TARA
Come on, let`s go .. before he comes.

HATTY PLAYS AWKWARD, AND TARA IS STILL TRYING TO MOVE HER, WHEN
TOM PASSES BY, QUITE CLOSE.

HE`S ANGRY AND DISTRACTED, BUT TARA`S ANTICS FINALLY ATTRACT
HIS ATTENTION. HE CARRIES ON WALKING PAST, THEN SUDDENLY LOOKS
BACK AT HATTY, HE SLOWS HIS PACE, FINALLY COMING TO A STOP.

HATTY FEELS THE FOCUSED INTENSITY OF TOM`S ATTENTION, AND SHE
LOOKS AT TARA. HATTY NEEDS NO FURTHER ENCOURAGEMENT, AND THEY

BOTH RUN PAST TOM, LEAVING HIM LOOKING AFTER THEM WITH INTENSE CURIOSITY.

14) EXTERIOR, DUNSTER VILLAGE, DAY

SHOT FROM DISTANCE.

WE SEE THE GIRLS PART AT THE DIVIDE IN THE PATH, AT THE END OF THE ROW OF COTTAGES, ON THE OUTSKIRTS OF THE VILLAGE. HATTY GOING UP THE VALLEY AND TARA HEADING ACROSS THE DEER PARK.

15) EXTERIOR, DEER PARK, DAY

TARA WALKS UP THROUGH THE DEER PARK, BUT THIS TIME FOLLOWS THE PATH THAT TRACES THE CONTOUR OF THE HILL. THE HILL WHICH IS STEEP, IS ON HER RIGHT, IT IS COVERED IN DENSE FOREST. THE PARK TO HER LEFT IS FILLED WITH BROWSING CATTLE.

AS TARA ROUNDS A BEND, SHE SEES IN FRONT OF HER, WHAT APPEARS TO BE AN OLD NINETEENTH CENTURY GRANDMOTHER, COMPLETE WITH A LARGE OLD FASHIONED BONNET. SHE IS ALSO CARRYING A WICKER BASKET, AND IS OBVIOUSLY COLLECTING HERBS.

TARA STOPS.

THE WOMAN BENDS OVER IN SLOW MOTION.

SUDDENLY A HARE SPRINGS OUT AT TARA`S FEET.

IT DANCES ACROSS THE FIELD, LEAPING IN THE AIR. SLIGHTLY IN SLOW MOTION.

IT BRINGS A SMILE TO TARA`S FACE.

TARA FEELS A PRESENCE BEHIND HER, AND THEN TURNS AROUND QUICKLY.

STANDING ON THE EDGE OF THE FOREST, IS LOUISE WEBBER, A BIG, BUT WELL PROPORTIONED WOMAN, WEARING JEANS AND A CHECKED SHIRT. SHE HAS A HUGE SMILE ACROSS A FRECKLED FACE, WHICH ITSELF IS RINGED BY MASSES OF BRIGHT, RED, CURLY HAIR. SHE STRETCHES OUT HER HAND, WHICH WE SEE IN SLOW MOTION.

TARA INVOLUNTARILY RAISES HER HAND, AND AS THEY TOUCH, WE SEE LOUISE DRESSED IN BONNET, SHAWL AND SKIRTS; BUT JUST FOR A AN INSTANT.

LOUISE

Tara Sully I believe .. I be
Louise Webber .. I think we`re

related .. distant cousins
dear ... What were it that you
be so intent on, before?

TARA, WHO HAS BEEN TRANSFIXED BY THIS ENORMOUS WOMAN, IS
SUDDENLY FREED FROM HER GAZE.

AS LOUISE LOOKS UP THE PATH TO WHERE THE WOMAN IN THE BONNET
HAD BEEN.

TARA
I thought I saw .. an old woman
... least ... I think she was old.

TARA MOVES OUT A LITTLE WAY OFF THE PATH, TO SEE FURTHER AROUND
THE BEND.

BUT THERE IS NO ONE THERE.

SHE TURNS AROUND TO TELL LOUISE.

BUT SHE IS NO LONGER THERE EITHER. THERE IS TOTAL SILENCE.

TARA BACKS AWAY FROM THE FOREST, LOOKING ABOUT HER.

WE SEE FROM A DISTANT AND RAISED PERSPECTIVE, TARA LOOKING
ABOUT HER.

THERE IS NO ONE TO BE SEEN ANYWHERE, SHE BACKS FURTHER AWAY,
TURNS COMPLETELY AROUND, AND THEN RUNS ACROSS THE DEER PARK,
FRIGHTENED.

16) INTERIOR, BEDROOM, NIGHT

TARA AND TEGAN ARE LYING IN BED WITH THE LIGHT OUT. DUSK
OUTSIDE.

TEGAN
You`re always **horrible** to me.

TARA
Only when you whinge, which is
what you`re doing now. So you
had better be careful or I might
just tell mummy who stole the
last chocolate biscuit.

TEGAN SITS UP, INDIGNANT.

TEGAN

But I didn't!

TARA IS BEING WICKED, AND IT CAN BE HEARD IN HER TONE.

TARA

I know, but mummy wouldn't believe that. Cos she thinks you're a junk food junkie, and that's why you don't eat your dinner. And she'd get weally cross with you, and make you eat cabbage all week. So you'd better stop whinging, or I'll make your life as **horrible**, as **horrible** can be.

TEGAN LIES BACK DOWN, MAKING `HUH`-ING NOISES, AND SLAPPING HER LEG DOWN AGAINST THE MATTRESS. THEN, AFTER A FEW MOMENTS, SHE FALLS SILENT. THEN AFTER A FEW MORE MOMENTS.

TEGAN

What can you see?

TARA SMILES THEN CLOSES HER EYES.

17) EXTERIOR, OUTSKIRTS CARHAMPTON VILLAGE, DAY (A `SEEING` SEQUENCE)

WE MOVE UP A SUNKEN LANE IN SLOW MOTION, IT HAS A DREAM LIKE QUALITY.

SOMEONE IN THE FIELD NEXT TO THE LANE MOVES THE BUSHES AS THEY LEAN OVER TO SEE WHO IS COMING, BUT THEY PULL BACK AS SOON AS THE ATTENTION IS FOCUSED ON THEM.

WE COME TO THE WOODEN SIGN POST, WITH MRS. HUMBLE'S GLOVE ON IT. BERNARD ENTERS THE `FILM FRAME`, AS IF HE WAS ENTERING THROUGH A DOOR. HE BOWS TOWARDS US AND THEN `PRESENTS` THE GLOVED SIGN POST. BUT HIS GOOD HUMOUR DOESN'T LAST, AS HE POINTS IN FEAR AT SOMETHING BEHIND US.

AS THIS SCENE PROGRESSES TARA'S VOICE SLOWLY FADES IN.

TARA (V.O.)

what`s that .. well it`s .. I don`t believe it .. it`s Bernard .. and he`s bowing towards .. **me** .. and now he`s showing me .. oh yes .. of course .. it`s Humble Bee`s glove .. stuck on the sign post .. now I wonder .. what ... Bernard is looking weally frightened .. and he`s saying something .. the .. wi.. sh or something .. oh dear his face has gone all strange ..

A SHADOW PASSES US BY, AND IT TURNS INTO THE OLD WOMAN IN THE BONNET. BERNARD FLEES.

TARA (V.O.)

and he`s pointing .. he`s pointing at something behind .. me .. oh God, what`s that ... it`s that woman! .. it`s that weird woman Tegan! .. the woman with the funny clothes .. oh my God! .. that`s what Bernard meant .. the witch .. Tegan it`s a witch .. my God Tegan it`s a witch!

THE WITCH BEGINS TO TURN AROUND, AS TARA`S VOICE REACHES PANIC POINT.

18) INTERIOR, BEDROOM, NIGHT

TARA SUDDENLY SITS UPRIGHT IN BED WITH HER EYES WIDE OPEN. SHE IS SHAKING. TEGAN CAN BE HEARD WHIMPERING. TARA CALMS DOWN AS SHE BECOMES AWARE OF HER SISTERS DISTRESS.

SHE JOINS HER ON THE BUNKS.

TARA

It`s alright Tegan, it`s just a silly game .. I think .. perhaps it`s time we stopped playing the `seeing` game ... don`t you?

TEGAN

I don't like scary things ...
you know I don't.

TEGAN MAKES A WEAK EFFORT TO HIT HER SISTER, BUT TARA JUST TAKES HER HAND, AND LIES BACK DOWN WITH HER. THEY CUDDLE IN TOGETHER.

19) INTERIOR, LIVING ROOM, STATION MASTER'S HOUSE, DAY

TARA IS HAVING HER GUITAR LESSON WITH MAUREEN IN THE LIVING ROOM. THE TWO ARE SITTING PLAYING A DUET, WHEN TOM WALKS IN. HIS PRESENCE PUTS TARA OFF, WHICH MAKES MAUREEN ANNOYED. HE CARRIES ON WATCHING THEM, EVEN THOUGH HE KNOWS IT'S PUTTING THEM OFF. MAUREEN STOPS PLAYING, AND SO DOES TARA.

MAUREEN

Must you just stand there,
haven't you got a railway to
run?

HE LEANS AGAINST THE DOOR FRAME, JUST WATCHING TARA WITH A CONDESCENDING LOOK ON HIS FACE. TARA FIDGETS WITH HER SHEET MUSIC.

TOM

Your little friend is hiding
down the lane.

TARA IGNORES HIM. MAUREEN LOOKS FIRST AT TARA, THEN AT TOM, VEXED. THEN BACK TO TARA, AND IN A PLEADING MANNER.

MAUREEN

Your friend is called Hatty,
isn't that right, Tara?

TARA LOOKS TOWARDS MAUREEN, IGNORING TOM.

TARA

Hatty Swayles.

TOM

Has she anything to do with the
Swayles farm, up the Dunster
valley?

MAUREEN

Tom .. please.

TARA LOOKS AGAIN AT MAUREEN, AND SPEAKS TO HER AS IF SHE WAS THE ONE THAT ASKED THE QUESTION.

TARA

That`s her grand parents.

MAUREEN

Well if she`s waiting for you,
you`d better go and join her.
It`s enough for today, anyway.

TOM

Why don`t you ask her in?

TARA IGNORES TOM, AND STARTS PACKING HER THINGS UP. MAUREEN LOOKS AWAY, ANNOYED.

TOM

Not good enough for her, are we.

MAUREEN `LOOKS DAGGERS` AT TOM.

TOM

Where does she live?

TARA IGNORES TOM, USING THE POWER OF SILENCE TO DEFEAT HIS HECTORING ATTITUDE. TARA GETS UP, AND GATHERS HER THINGS, THEN WALKS OUT OF THE ROOM FOLLOWED BY MAUREEN, WHO GIVES TOM A `DIRTY LOOK` AS SHE GOES.

20) EXTERIOR, STATION MASTER`S HOUSE, DAY

MAUREEN WALKS OUT OF THE HOUSE, AND ACROSS THE CAR PARK IN FRONT OF THE STATION WITH TARA.

MAUREEN

I`m sorry about Tom, Tara, he ..
well I hope he doesn`t put you
off from coming ... anyway I`m
not going to be here next week.
I have to go and look after

mother, when she comes out of hospital ... you will come back though .. the following week?

TARA STOPS AND TURNS TO MAUREEN.

TARA

You should come across and see mummy Mrs. Staunton, I`m sure you`d get on. She`s very friendly, and likes to talk a lot.

MAUREEN IS OVERWHELMED BY TARA`S INSIGHT INTO HER LONELINESS.

MAUREEN

I will Tara, I will when I get back.

TARA GIVES HER A SMILE.

AND MAUREEN SMILES BACK THROUGH MOISTENED EYES.

TARA RUNS UP THE LANE TO A WAITING HATTY, WHO JUMPS OUT AT HER FROM THE HEDGE.

21) EXTERIOR, CONIGORE WOODS FOLLY, DAY

HATTY AND TARA ARE WALKING UP THROUGH THE WOODS, CARRYING THE GUITAR BETWEEN THEM.

THEY COME TO THE OLD LIGHT HOUSE FOLLY AT THE VERY TOP. THEY CLAMBER AROUND, INSIDE AND OUT, FOR THERE IS ONLY A SHELL LEFT. THERE ARE SEVERAL WINDOW ARCHES SPIRALLING UP THE ROUND WALL OF THE TOWER, TO THE ROOFLESS TOP.

THEY FINALLY SIT ON A WINDOW LEDGE AT GROUND LEVEL, FACING OUT.

TARA

Well I feel sorry for her, she can`t help it...

HATTY

Yes she can, she could leave him.

TARA SHOWS SHE HALF AGREES, BY RAISING HER EYEBROWS AND PUMPING OUT HER CHEEKS.

TARA

I can't imagine what it must be
like having a father like that.
TARA FEELS A PRESENCE, AND LOOKS BACK UP INSIDE THE TOWER, BUT
THERE'S NOTHING THERE, SO SHE TURNS BACK TO HATTY.

TARA
Can you remember your father?

HATTY
No, not at all, he died when I
was a baby.

TARA
What's it like not having a
father?

HATTY
Well how would I know dog's
breath ... you really are silly
sometimes. Because I can't
remember having one, I can't
possibly know what it's like
not having one ... can I ..
bimbo brain.

TARA SMILES THROUGH HER EMBARRASSMENT, AND TURNS AWAY, LOOKING
BACK UP INSIDE OF THE TOWER.

HATTY
I suppose it would be alright
having a father like yours ...
cos he's funny ...

TARA
Yeah dad's alright, he always
knows how to make things ...
I don't know, I suppose your
wight ... funny.

HATTY
But can you imagine having ..
Tom `make me vomit` Staunton
for a daddy?

THE GIRLS MAKE RETCHING NOISES.

THEN THEIR ATTENTION IS CAUGHT BY THE SOUND OF GIGGLING IN A FIELD NEAR BYE, THEY LOOK AT EACH OTHER.

THEN GO DOWN THROUGH THE WOODS TO INVESTIGATE.

AS THEY GO, THE BONNETED WOMAN WATCHES THEM FROM ONE OF THE EMPTY WINDOWS, HIGH UP IN THE FOLLY. WE CAN`T SEE HER FACE.

22) EXTERIOR, FIELD, DAY

TARA AND HATTY ARRIVE IN THE FIELD.

AND THERE, PLAYING BY HER SELF, IS A TWO YEAR OLD GIRL, LUCY. SHE IS RUNNING AROUND FOR THE SHEAR JOY IN RUNNING.

TARA AND HATTY APPROACH HER, AND SHE RUNS OFF, FULLY EXPECTING TO BE CHASED, WHICH SHE IS. SHE SCREAMS AND GIGGLES, AND THE TWO GIRLS JOIN IN HER GAME.

SUDDENLY TWO HEADS APPEAR FROM BEHIND A LONG FALLEN TREE, IT IS ANTONELLA AND BROWNLEE. THEY ARE BOTH DISHEVELLED, AND ON SEEING THE GIRLS, DO THEMSELVES UP.

TARA AND HATTY, HAVING SEEN THEM, LOOK AT EACH OTHER, BURST OUT GIGGLING, AND THEN RUN ACROSS THE FIELD, WITH LUCY TRYING TO CATCH THEM UP, AND ANTONELLA AND BROWNLEE, TRYING TO CATCH HER UP.

23) EXTERIOR, CARHAMPTON FETE, CRICKET GROUND, DAY

THE CARHAMPTON VILLAGE FETE IS IN FULL SWING. THERE ARE LOTS OF STALLS, SELLING A WIDE VARIETY OF THINGS, AND A FEW GAMES AND SIDE SHOWS.

AN ARCHERY CONTEST IS UNDER WAY.

A DOG SHOW IS IN PROGRESS.

TARA, STILL CARRYING HER GUITAR, COMES THROUGH THE CROWD. SHE IS LOOKING FOR SOMETHING, AND THEN SHE SPOTS IT. HATTY WHO IS FOLLOWING HER, STOPS HER FROM CONTINUING.

HATTY

I`d better get back Tara, I told
mummy I`d give her a hand .. are
you coming riding this

afternoon.

TARA PUTS HER HEAD ON ONE SIDE.

TARA
Do squirrels like nuts?

HATTY PUTS HER HEAD ON ONE SIDE.

HATTY
Does J Low have a big ..

TARA AND HATTY
.. bottom.

THE GIRLS LAUGH, AND SLAP HANDS.

HATTY
See you about two then.

HATTY HEADS OFF INTO THE CROWD.

TARA MAKES HER WAY TO WHERE RATHBORNE IS GIVING AN EXHIBITION
OF THATCHING.

HE HAS CONSTRUCTED A PART OF A ROOF ON THE BACK OF HIS TRAILER.
A NUMBER OF CHILDREN ARE `TRYING THEIR HAND`.

TARA
Hi dad, can you look after my
guitar? I want to have ago at
the archery.

RATHBORNE TURNS AWAY FROM THE THATCHING.

RATHBORNE
Your mothers looking for you.
She`s down at the Iri .. iri-
thing-me-jig tent. You know,
reading things from the eyes.

TARA PULLS A FACE, SHOWING SHE DOESN`T UNDERSTAND.

RATHBORNE

Don`t ask me. She was trying to
get me to go down as well ..

HE LAUGHS AT HIS DAUGHTER`S QUIZZICAL FACE. HE DROPS DOWN ONTO
HIS HUNKERS, AND SPEAKS IN AN CONSPIRATORIAL TONE.

RATHBORNE

She probably wants to know if
I`ve still got a twinkle in my
eye.

HE WINKS AT HIS DAUGHTER, WHO IS AS MUCH CONFUSED AS SHE IS
AMUSED.

RATHBORNE

Never mind Tara, you just go and
see your mother.

TARA

Ohhh .. do I have to?

RATHBORNE

You`d better go and see her ..
She seemed really excited ..
Something about a **great**
opportunity .. The tents across
there.

RATHBORNE POINTS ACROSS IN THE DIRECTION OF THE TENT.

MEANWHILE, TWO OF THE CHILDREN WORKING ON THE THATCH START
FIGHTING OVER ONE OF RATHBORNE`S TOOLS, AND HE HAS TO
INTERVENE.

TARA LEANS THE GUITAR AGAINST THE TRAILER, AND HEADS OFF INTO
THE CROWD.

WE FOLLOW HER AS SHE QUICKLY DODGES AND DIVES AROUND PEOPLE.

BERNARD SWAYLES SEES HER, AND GIVES CHASE WITHOUT HER KNOWING.
MOVING IN AND OUT OF THE PEOPLE, TARA IS SUDDENLY CONFRONTED BY
A MAN`S BODY, WHICH BLOCKS FIRST ONE WAY, THEN THE OTHER.

SHE LOOKS UP INTO THE FACE OF TOM STAUNTON. SHE BACKS AWAY, AND
INTO BERNARD, WHO IS STANDING DIRECTLY BEHIND HER. SHE LOOKS UP

AT BERNARD, SMILES, AND THEN DARTS OFF TO ONE SIDE.

TOM GOES INSTINCTIVELY TO FOLLOW HER, BUT BERNARD STEPS IN THE WAY. THE TWO MEN ARE FACE TO FACE, AND BERNARD BEGINS TO EXAMINE TOM`S FACE WITH GREAT INTEREST, GETTING CLOSER AND CLOSER. UNTIL, TOM BACKS OFF, DISTURBED BY BERNARD`S ECCENTRIC BEHAVIOUR. TOM FINALLY TURNS AWAY.

BERNARD IS HAPPY WITH HIS HANDY WORK, PULLS A FACE AT TOM BEHIND HIS BACK, THEN GOES IN PURSUIT OF TARA, WHO HAS VANISHED IN THE CROWD.

24) EXTERIOR, CARHAMPTON FETE, CRICKET GROUND, DAY

TARA COMES TO A SMALL TENT, WITH A LARGE SIGN IN THE SHAPE AND IMAGE OF AN EYE OUTSIDE, THERE`S WRITING OVER IT WHICH READS: IRIDODOLOGY, THE SCIENCE OF THE EYE. AND HANGING OVER THAT IS A SIGN WHICH READS: GONE TO LUNCH.

THE ENTRANCE IS RECESSED, LIKE THE BEGINNING OF A MAZE, AND TARA PEAKS AROUND THE FIRST CORNER, THEN ENTERS.

25) INTERIOR, TENT, DAY

SHE STANDS AND LISTENS, BUT CAN`T HEAR ANYTHING WITHIN. SHE MOVES TO THE NEXT BEND AND PEEPS AROUND THE CORNER.

THIS TIME SHE SEES THAT THERE IS A DIM LIGHT COMING FROM AROUND THE NEXT CORNER. SHE MOVES ALONG THE SMALL PASSAGE.

AND PEEPS INTO A SPACE, HUNG WITH DARK DRAPES, IT IS QUITE DARK, AND REMARKABLY QUIET.

SHE SEES A TABLE WITH A STRANGE DEVICE ON IT, AND TWO CHAIRS, OPPOSITE EACH OTHER. A SMALL CHINESE LANTERN HANGS FROM THE APEX OF THE TENT, AND PROVIDES THE ONLY LIGHT. SHE MOVES A LITTLE WAY INTO THE SPACE.

TARA

Hello .. hello is anybody there?

SILENCE. A SMALL GLINT OF LIGHT FROM THE DEVICE CATCHES HER EYE. TARA WALKS ACROSS AND LOOKS AT THE MACHINE. THEN TURNS AND CALLS OUT INTO THE SHADY AREAS OF THE TENT.

TARA

Mummy .. it`s Tara?

SILENCE. SHE LOOKS AROUND HER NERVOUSLY, THEN SITS DOWN ON ONE

OF THE CHAIRS.

SHE LOOKS AT THE DEVISE, WHICH HAS A CHIN REST AND A PAIR OF LENSES. SHE CAN`T RESIST, AND PLACES HER CHIN ON THE SUPPORT, AND LOOKS THROUGH THE LENSES.

WE SEE THE BEAUTY OF HER EYES IN CLOSE UP, AS IF WE WERE LOOKING BACK THROUGH THE DEVISE. BLACK CENTRES, SURROUNDED BY BLUE, AND A VIVID YELLOW ENCIRCLING THE WHOLE.

BOTH EYES FUSE INTO ONE, LIKE WHEN YOU GO CROSS EYED.

THEN THERE IS A SUDDEN CHANGE OF PERSPECTIVE, THE BLUE OF HER EYES CLOSES IN ON THE BLACK CENTRE, THEN EXPANDS INTO THE YELLOW, AND OUT ACROSS THE WHOLE.

FADE INTO

26) COMPUTER GRAPHICS, NETHER WORLD, LANDSCAPE

THE IRIS PATTERNED BLUE GIVES WAY TO DIFFERENT HUES AND TONES OF BLUE, AND A LANDSCAPE BEGINS TO EMERGE.

SUDDENLY, THE CONTOURS OF THE LANDSCAPE ARE MARKED OUT IN LIGHT BLUE LINES, MAKING THE SCENE INTO A GIANT 3-D MAP OF THE SCENE OUTSIDE OF THE TENT.

LITTLE ORANGE FLAMES APPEAR IN THE FOREGROUND, AND START MOVING ABOUT. THEN THROUGH THEM COMES A BRIGHT RED FLAME INCREASING IN SIZE, IT IS COMING DIRECTLY TOWARDS US, EVENTUALLY FILLING THE ENTIRE SCREEN. THE RED CONTRACTS IN TO A FIERCE PIN POINT, NOW SURROUNDED BY EMERALD GREEN. THE FIERY POINT BLINKS OUT OF EXISTENCE TO BE REPLACED BY A BLACK DOT WHICH EXPANDS A LITTLE. THE EMERALD TURNS INTO A GREEN IRIS, AND THEN DIVIDES IN TWO. TARA IS LOOKING INTO SOMEONE`S EYES.

27) INTERIOR, TENT, DAY

SHE SLOWLY LOOKS UP, AND IS TRANSFIXED.

FOR THERE SITTING ACROSS FROM HER, IS LOUISE WEBBER, SHE HAS A MISCHIEVOUS, ALMOST WICKED GRIN ON HER FACE.

END OF EPISODE 1

TARA TEACAKE

EPISODE 2. ZAC`S FOLLY.

1) INTERIOR, TENT, DAY

LOUISE WEBBER IS SITTING OPPOSITE TARA. HER MISCHIEVOUS GRIN SLOWLY TURNS INTO A QUESTIONING LOOK.

TARA IS STILL TRANSFIXED.

JUDITH (V.O.)

Ah Tara, there you are.

JUDITH ENTERS THE TENT, AND TALKS IN AN ANIMATED AND ENTHUSIASTIC MANNER TO TARA. TARA LOOKS AT HER MOTHER THEN BACK TO LOUISE.

JUDITH

So, what do you thing? ..
Won`t it be exciting, learning

all about plants and herbs, and
all their wonderful properties.

TARA IS SILENT, STILL TRANSFIXED BY LOUISE`S PRESENCE.

JUDITH

Louise is a real Herbalist you
know .. a member of the Royal
Society.

TARA IS FROZEN IN SITU. AND JUDITH HAS TO PROMPT HER DAUGHTER.

JUDITH

Tara.

TARA RESPONDS AGAIN TO HER MOTHER CALLING HER NAME, AND THIS
TIME, SHE GETS UP AND RUNS OUT OF THE TENT.

JUDITH WATCHES HER DAUGHTER GO, AND SHAKES HER HEAD. THEN SHE
TURNS TO LOUISE.

JUDITH

What happened?

LOUISE

Well ... she be young Judith. I
don't think she be ready for
studying herb lore .. just
yet .. but being as I don't
make offers of that
nature lightly, if she does
show an interest, she can come
see me any time.

JUDITH SIGHS WITH DISAPPOINTMENT.

JUDITH

I'd have given anything when I
was her age, Louise .. All they
seem to be interested in now, is
'Neighbours', and 'Home and
Away'. Sometimes I think we
should just all move to
Australia.

LOUISE

Oh don't do that, I'd just be

getting to know ee.

LOUISE NODS HER HEAD TO THE EMPTY CHAIR, A CHEEKY GRIN COMING BACK OVER HER FACE. JUDITH AT FIRST DOESN'T UNDERSTAND, THEN.

JUDITH

Oh .. I don't know Louise ..
I .. don't really believe ..
in these things.

LOUISE

Then what have you got to lose?

JUDITH LOOKS AT LOUISE'S MISCHIEVOUS FACE. SHE BITES HER LIP, AND THEN WITH A CONSPIRATORIAL LOOK OVER HER SHOULDER, SHE QUICKLY SITS DOWN OPPOSITE LOUISE.

JUDITH

Can you tell how many children
you're going to have?

LOUISE LAUGHS WITH ABANDON.

LOUISE

I think ee should look into
your husbands eyes to see that,
my dear.

2) EXTERIOR, VILLAGE P.O., DAY

TARA IS WEARING WELLINGTON BOOTS, AND IS CARRYING A RIDING HELMET AND CROP.

SHE IS JUST WALKING UP TO THE P.O., WHEN A GROUP OF BOYS, AGED ABOUT 16, COME OUT LAUGHING AND CONCEALING A FLAGON OF CIDER BETWEEN THEM, THEY RUN PAST HER UP THE STREET.

MRS.FELLOWS, A BIG, MIDDLE AGED WOMAN IN TWEEDS, AND THE LOCAL POST MISTRESS, COMES OUT AND LOOKS UP THE STREET AFTER THEM. THEN TURNS TO TARA, WHO IS JUST PASSING HER, THEN BACK UP THE STREET.

MRS. FELLOWS

Tara, did you see them carrying
anything, I'm sure they've just
stolen something.

TARA STOPS, AND SHAKES HER HEAD, AND SHRUGS HER SHOULDERS.

WHILE MRS. FELLOWS MOVES OUT FURTHER INTO THE STREET TRYING TO SEE. SHE SHOUTS UP THE STREET AFTER THEM.

MRS. FELLOWS
John Clare, if you have stolen
anything from this shop .. I'll
.. I'll tell your mother...

SHE TURNS TO TARA.

MRS. FELLOWS
Not that **that**, will do the least
bit of good. Tara, you want to
make sure you keep away from
that lot, they're rotten to the
core .. my word they are.

TARA
Yes Mrs. fellows.

TARA IS SUPPRESSING A LAUGH, AS SHE WALKS OFF.

LEAVING MRS. FELLOWS STARING UP A NOW EMPTY STREET.

3) EXTERIOR, OLD SMITHY, DAY

TARA, STILL DRESSED FOR RIDING, IS JUST PASSING THE OLD SMITHY,
WHEN BROWNLEE COMES OUT OF THE FRONT DOOR. HE HAS HIS WIFE,
ANTONELLA, WRAPPED AROUND HIS BACK, KISSING HIM ON THE CHEEK
AND NECK. HE IS OBVIOUSLY ENJOYING THE AFFECTION.

TARA DOESN'T KNOW WHERE TO LOOK.

BROWNLEE
Good afternoon.

TARA IS `DYING` WITH EMBARRASSMENT. BROWNLEE AND ANTONELLA
LAUGH AT TARA'S REACTION.

ANTONELLA (IN ITALIAN)
Brownlee my little
rodent, you have such a way with

women, they blush at the mere
sound of your voice.

FROM INSIDE WE CAN HEAR THE CRY OF LUCY. ANTONELLA COCKS HER
HEAD ON ONE SIDE, LISTENING.

ANTONELLA (IN ITALIAN)
And when you go away, even for
just a moment, they cry. What an
adorable man, you truly are, my
little ferret.

BROWNLEE BASKS IN THE AFFECTION OF HIS WIFE, AND THEY TUMBLE
OUT INTO THE LANE AS SHE BITES HIS NECK.

4) INTERIOR, RAILWAY CARRIAGE, DAY

ZAC IS VARNISHING THE WOODEN SURROUNDS OF THE SEATS, IN A
COMPARTMENT, OF A NINETEEN FIFTIES RAILWAY CARRIAGE. HE IS
OBVIOUSLY CONCENTRATING ON DOING A GOOD JOB.

SLOWLY, THE FACE OF JOHN CLARE, APPEARS AT THE WINDOW, FOLLOWED
QUICKLY BY ANOTHER, PAUL, AND A THIRD, DERECK. THEY ALL MAKE
FACES, AND THEN MAKE LOTS OF NOISE, AND FINALLY, OPEN THE
CARRIAGE DOOR AND CLIMB IN.

ZAC IS NOT PLEASED TO SEE THEM. THEY ARE CARRYING THE FLAGON OF
CIDER.

JOHN
Hey Zac man, what you doing?
Don`t you know Saturday`s a
day of rest...

PAUL
A day of drink more like.

THE BOYS LAUGH AND THROW THEMSELVES DOWN ONTO THE SEATS. ZAC
JUST RESCUES THE TIN OF VARNISH, BEFORE IT SPILLS.

ZAC
Come on, give me a break, I`ve
still got the rest of the
carriage to do.

JOHN
To hell with that man, they`re

only paying you peanuts, here
have a drink.

ZAC PUSHES THE PROFFERED BOTTLE AWAY, AND CONTINUES VARNISHING.

PAUL

What say we give you a hand
then?

ZAC

No way, I wouldn't trust you
lot with a kids colouring book,
let alone a ...

JOHN HANDS ZAC THE FLAGON AGAIN. ZAC LOOKS AT THE BOTTLE,
FEELING HOW DRY HIS MOUTH HAS BECOME WITH THE VARNISH FUMES.
HIS RESOLVE WEAKENS, AND HE TAKES A SWIG, THEN PUTS IT DOWN ON
THE FLOOR, NEXT TO A POT WITH BRUSHES STICKING OUT.

PAUL SEES THE POT WITH THE BRUSHES AND HE GETS UP AND TAKES ONE
OUT, IT STARTS DRIPPING WHITE SPIRIT ONTO THE FLOOR.

WHEN ZAC SEES THIS, HE TRIES TO GRAB IT OFF HIM, BUT PAUL JERKS
HIS HAND AWAY, FLICKING JOHN IN THE FACE.

JOHN IMMEDIATELY RETALIATES BY GRABBING ANOTHER BRUSH FROM THE
POT AND FLICKING PAUL WITH THE WHITE SPIRIT.

ZAC TRIES TO GRAB THE BRUSH FROM JOHN, AND THEY GO CAREERING
ONTO THE SEAT, UPSETTING THE VARNISH, WHICH SPILLS OUT ACROSS
THE SEAT, AND THEMSELVES.

SUDDENLY THE CARRIAGE DOOR OPENS, AND THERE, IS A VERY ANGRY
TOM STAUNTON.

TOM

What the hell is going on!

ZAC

Oh bloody hell.

TOM

You boys get out of here .. and
stay away from railway property
... or I'll call the police.

THE BOYS ON SEEING TOM, FLEE ALONG THE CARRIAGE, AND JUMP OUT
THROUGH ANOTHER DOOR, LEAVING ZAC TO FACE THE MUSIC.

HE STARTS CLEARING UP AS TOM CLIMBS INTO THE CARRIAGE. TOM PICKS UP THE FORGOTTEN FLAGON OF CIDER.

TOM

I just don't believe that you could be so **stupid** .. haven't you got any sense at all. You're on probation, you're not supposed to be hanging around with those idiots ...

ZAC

I'm sorry Mr. Staunton, but I didn't ask them to come .. they just came.

TOM

Have you been drinking?

ZAC TRIES TO IGNORE TOM'S QUESTION BY CLEARING UP THE MESS.

TOM

Have you been drinking boy!?

ZAC

I only had a mouthful .. cos I were thirsty .. with the fumes an all.

TOM

I don't believe it! ... You really are **stupid** .. well we'll have to see about this ..

TOM STARTS GETTING OUT OF THE CARRIAGE, CARRYING THE FLAGON.

TOM

.. clear it up before it dries .. you ignorant young ...

TOM LEAVES ZAC CLEANING UP.

5) EXTERIOR, RAILWAY SIDING, DAY

TOM JUMPS OUT OF THE CARRIAGE ONTO THE TRACK.

THE CARRIAGE IS HALF WAY BETWEEN THE LEVEL CROSSING AND THE

STATION, ABOUT ONE HUNDRED METERS FROM EITHER.

HE STORMS DOWN THE TRACK TOWARDS THE STATION, HURLING THE FLAGON INTO A BOX CAR FULL OF RUBBISH, AS HE PASSES.

6) EXTERIOR, PLATFORM, DAY

TOM ARRIVES AT THE PLATFORM, AND JUMPS UP ONTO IT.

THEN GOES THROUGH THE TICKET HALL, AN OPEN PASSAGE CONNECTING THE PLATFORM WITH THE CAR PARK, AND OUT ACROSS TO THE STATION MASTER`S HOUSE.

7) INTERIOR, STATION MASTER`S HOUSE, DAY

TOM ENTERS THE KITCHEN LOOKING FURIOUS, AND LEANS AGAINST THE BACK OF A CHAIR.

MAUREEN, WHO IS DOING THE DISHES, CAN SEE THAT HE`S IN A BAD MOOD. SHE QUICKLY FINISHES AND POURS OUT THE DISHWATER.

TOM

That young idiot is down there
drinking with his friends ..
well that`s just what you get
for trying to help the village
idiot .. never again ..

MAUREEN DRYS HER HANDS, AND PUTS THE KETTLE ON.

TOM`S ANGER IS LOOKING FOR AN OUTLET.

SO SHE WALKS INTO THE LIVING ROOM, HOPING TO AVOID HIS BAD HUMOUR, BUT HE FOLLOWS HER IN.

8) INTERIOR, LIVING ROOM, DAY

MAUREEN SITS DOWN AT A SMALL TABLE, ON WHICH THERE ARE FAMILY PHOTOGRAPHS.

SHE STARTS UNDOING THE CATCHES ON THE BACK OF AN OLD PICTURE FRAME, WHICH HOUSES A PICTURE OF A STEAM TRAIN.

AS SHE OPENS IT, TOM, WHO IS WALKING ABOUT IN BAD HUMOUR, SUDDENLY REALIZES WHAT SHE IS DOING, AND HAS FOUND THE VENT FOR

HIS FRUSTRATED ANGER.

HE STORMS ACROSS TO WHERE SHE IS WORKING, AND GRABS IT OFF HER.

AS HE DOES SO, A PHOTO COMES OUT OF THE BACK OF THE FRAME, AND FALLS OUT ONTO THE FLOOR.

TOM

What the **hell**, do you think you are doing! That`s one of my fathers pictures! Look! You`ve damaged the back!

MAUREEN BENDS DOWN AND PICKS UP THE PHOTO THAT HAS FALLEN OUT, AND LOOKS AT IT.

TOM RE-HANGS THE PICTURE FRAME ON THE WALL NEXT TO THE OTHER PICTURES OF STEAM TRAINS.

MAUREEN

I just thought it would be nice to have ...

TOM

Well don`t think! Just leave all my father`s things alone! I`ve told you countless times, to leave my father`s things .. alone!

TOM SEES THAT SHE IS HOLDING SOMETHING.

MAUREEN SEES HIM LOOKING AT THE PHOTO IN HER HANDS, SHE SHOWS HIM.

HE ALMOST GRABS IT OFF HER, GIVING HER A DIRTY LOOK. HE`S STILL ANGRY, THEN SUDDENLY HIS EXPRESSION CHANGES.

MAUREEN SEES THE CHANGE IN HIS EXPRESSION.

MAUREEN

It looks just like Tara`s friend.

TOM TURNS THE PHOTO OVER; THERE IS WRITING ON THE BACK.

TOM

My god, I don`t believe it.

.. I new there was something
about that girl.

HE TURNS IT BACK OVER.

9) INTERIOR, PHOTO, DAY

WE SEE A CLOSE UP OF AN OLD PHOTOGRAPH, IT`S OF A GIRL OF ABOUT
12 YEARS OLD DRESSED IN A SMOCK. `JUNE 1911` IS WRITTEN ACROSS
THE CORNER. WE SLOWLY MOVE IN ON HER FACE, WHICH BECOMES
FAMILIAR, FOR IT IS THE FACE OF TARA`S FRIEND, HATTY.

10) EXTERIOR, HATTY`S HOUSE, DAY

CLOSE UP ON HATTY`S FACE. THEN PULL BACK TO REVEAL.

HATTY IS LEANING AGAINST HER MOTHER SUSAN, OUTSIDE OF A
BEAUTIFUL COTTAGE.

SUSAN IS A PLUMP, HAPPY WOMAN IN HER LATE THIRTIES.

JIM AND JANE SWAYLES, HATTY`S GRANDPARENTS ARE ABOUT TO GET
INTO THEIR CAR, WHICH IS IN A GRAVELLED AREA IN FRONT OF THE
COTTAGE.

JIM, IS DARK AND DOUR, WHILE JANE IS LIKE HER DAUGHTER, EXCEPT
TINGED WITH SADNESS.

JIM

If you see that daft son of
ours, tell him we`ve gone
without him, and to leave the
goats tethered .. I don`t want
them wandering around getting in
the garden.

TARA COMES RUNNING UP.

HATTY BREAKS AWAY FROM HER MOTHER, TO GREET HER FRIEND.

JANE

Well if it isn`t Tara Sully,
looking the picture....

TARA BLUSHES.

JANE

You girls haven`t been across to

see me for ages, and it`s not
like we live miles away. You can
see the house from here.

SHE POINTS ACROSS THE AVIL, WHICH IS LUSH WITH VEGETATION,
MAKING IT IMPOSSIBLE TO SEE ANYTHING.

SUSAN

Mother, you haven`t been able to
see the farm from here, since
you were a girl.

SUSAN TURNS TO THE GIRLS.

SUSAN

Your gran forgets that the world
has changed since she was young.

JANE LOOKS ACROSS TO WHERE THE FARM SHOULD BE.

JANE

My goodness you`re right. I`ve
never noticed ... Shows how
long since we`ve been on our
favourite walk Jim.

JIM

Come on let`s go, the fete
will be nearly over by now, and
then you`ll be complaining.

JANE KISSES SUSAN, HATTY, AND TARA AS WELL. THEN THEY GET IN
THE CAR AND DRIVE OFF.

SUSAN WALKS AWAY FROM THE COTTAGE, AND LOOKS AFTER THE CAR AS
IT DRIVES DOWN THE LANE. THE GIRLS SLIP OFF, LEAVING SUSAN
TALKING TO HER SELF.

SUSAN

She does live in the past so,
your gran, I wish she`d ...
and you two must go and see her
soon .. you know how much she
likes it. And she`s right, It`s
not as if she lives miles away.

SUSAN TURNS AROUND TO FIND NO ONE THERE.

SUSAN

... God, talk to your self.

11) INTERIOR, STABLES, DAY

HATTY OPENS THE STABLE DOOR AND WALKS IN, FOLLOWED BY TARA.

THEY MOVE THE HORSES AROUND, SO THAT THEY CAN GET TO THE TACK ROOM.

THEY ARE JUST ABOUT TO OPEN THE HALF DOOR, WHEN A HEAD SUDDENLY APPEARS, THE GIRLS START, AND THEN BURST OUT LAUGHING. IT IS BERNARD SWAYLES, HIS FACE FILLED WITH A QUESTIONING EXPRESSION.

HATTY

Bernard, you idiot, you`ll do
that once too often ...
what are you doing here anyway?

BERNARD

Guess.

HATTY

You know gran and granddad have
gone without you?

THE GIRLS START CARRYING OUT THE TACK AND SADDLING THE HORSES. BERNARD DANCES AROUND THEM EXCITEDLY, THROWING HIS HAT IN THE AIR.

BERNARD

Don`t care. Been there, Done
that. Guess.

HATTY

Guess what?

BERNARD

Not **you** Hatty ... Tara,
guess guess guess.

TARA

Bernard, you`re supposed to give
a clue, if you want people to
guess.

BERNARD JUMPS UP AND SWINGS ONTO A RAFTER, HANGING UPSIDE DOWN BY HIS LEGS. HE FORCES HIS HAT ONTO HIS HEAD, THEN PUTS HIS ARMS OUT STIFFLY, AS IF POINTING.

BERNARD

Guess guess guess.

THE GIRLS IGNORE HIM, MORE INTENT ON RIDING THAN IN HIS FOOLERY.

THEY TAKE THE HORSES OUTSIDE.

12) EXTERIOR, STABLES, DAY

THE STABLES ARE ON A LANE, JUST BEHIND THE COTTAGE, AND NEXT TO A Paddock.

THE GIRLS MOUNT UP, AND HEAD OFF DOWN THE LANE AWAY FROM THE COTTAGE.

WHEN THEY COME TO A FORK IN THE TRACK. BERNARD IS THERE, STANDING BOLT UPRIGHT, ON TOP OF A LARGE STONE, WITH HIS ARMS STRETCHED OUTRIGHT LIKE A SIGN POST.

BERNARD

Guess Tara, guess.

TARA

We'll go .. this way.

TARA SPURS HER HORSE DOWN THE TRACK THAT LEADS TO THE RIVER. FOLLOWED BY HATTY.

BERNARD IS LEFT STANDING, STILL AS RIDGED AS A POST.

13) EXTERIOR, EXMOOR, DAY

VARIOUS SHOTS OF THE GIRLS, RIDING, ON AND AROUND DUNKERY BEACON.

14) EXTERIOR, STABLES, DAY

TARA AND HATTY HAVE JUST FINISHED STABLING THE HORSES, AND ARE WALKING SLOWLY BACK TOWARDS THE COTTAGE, WHEN THEY HEAR SOMEONE CALLING OUT FROM AROUND THE FRONT OF THE HOUSE.

TOM (V.O.)

Hello, is there anybody about?

TARA RECOGNIZES HIS VOICE, AND INDICATES TO HATTY WHO IT IS BY PUTTING HER FINGERS DOWN HER THROAT.

THE GIRLS RUN INTO THE Paddock, AND DUCK DOWN BEHIND A HEDGE.

15) EXTERIOR, HOUSE, DAY

TOM LOOKS AROUND THE OUTSIDE OF THE COTTAGE.

THEN GIVES UP, GETS INTO HIS CAR, AND DRIVES UP THE LANE. BUT HE COMES TO A STOP AFTER ABOUT ONE HUNDRED METRES. A TRACTOR IS COMING DOWN THE LANE IN THE OPPOSITE DIRECTION.

16) EXTERIOR, Paddock, DAY

THE GIRLS PEEK OUT TO SEE WHAT IS HAPPENING.

TOM GETS OUT OF HIS CAR, AND APPROACHES THE NOW STATIONARY TRACTOR.

THE GIRLS SEE TOM TALKING TO HATTY`S GRANDFATHER, JIM SWAYLES, WHO GETS DOWN FROM THE TRACTOR, AND JOINS TOM. THEY APPEAR TO BE LOOKING AT SOMETHING THAT TOM IS HOLDING.

BUT AT THE DISTANCE THE GIRLS ARE, IT`S IMPOSSIBLE TO TELL WHAT IT IS.

AFTER A BRIEF DISCUSSION, THE TWO MEN GO TO THEIR RESPECTIVE VEHICLES, AND JIM DRIVES AROUND TOM, THEN TOM DRIVES OFF.

HATTY CARRIES ON WATCHING TOM`S CAR, BUT TARA HEARS A BUZZARD CALL, AND LOOKS UP TO SEE IF SHE CAN SEE IT.

HATTY

What do you think stinky wants?

TARA STANDS LOOKING AT THE CLOUDS, AND DOESN`T ANSWER.

HATTY

I said, what do you think stinky wants?

HATTY DIGS TARA, WHO IS BROUGHT RUDELY BACK FROM A REVERIE.

TARA

Who knows .. and who cares ...
I`d better go home .. I`ve a
feeling that I`m .. expected.

HATTY

I thought you were staying
for tea ... you are strange
sometimes ...

TARA HAS GONE BACK TO LOOKING UP INTO THE SKY, THEN SHE LOOKS
AT HER FRIEND, AND GIVES A SHRUG, WHICH SAYS SHE CAN`T HELP IT.
HATTY SHAKES HER HEAD.

HATTY

Oh, alright then puny pants, see
you tomorrow.

THE GIRLS PART COMPANY WITH A SLAP OF THE HANDS, AND TARA HEADS
OUT OVER THE FIELDS.

17) EXTERIOR, GARDEN, DAY

THE LARGE GRASSY GARDEN IS A MIX OF VEGETABLES AND FLOWERS.

JUDITH IS ON HER KNEES, OVER TURNING ORNAMENTAL STONES. SHE IS
KILLING SNAILS WITH REAL VIGOUR, WITH A LUMP HAMMER. AND EVERY
TIME SHE TURNS ONE OVER AND FINDS SNAILS, SHE GIVES A LITTLE
EXCLAMATION OF SURPRISE. SHE STOPS, AND WATCHES AS

TARA ENTERS HER GARDEN FROM THE LANE AT THE BACK OF THE HOUSE.
TARA ISN`T IN THE LEAST SURPRISED TO SEE HER FRIEND, JENNY,
PLAYING WITH TEGAN, IN A HALF ERECTED TENT.

JENNY IS MUCH OLDER THAN HER YEARS, A CITY KID WHO HAS SPENT
HER CHILDHOOD IN THE INNER CITY, WITH PARENTS IN THE THEATRE.
SHE IS THE SAME AGE AS TARA, BLONDE WITH AN ATHLETIC BUILD,
EXTREMELY GOOD LOOKING, BUT WITH A BITTER TWIST.

TARA STANDS AND WATCHES JENNY FOR A FEW MOMENTS, UNTIL JENNY
SUDDENLY SEES HER.

JENNY

Well, are you going to stand
there gawping, or what ...
Aren`t you even going to say
hello.

TARA SEEMS SHY WITH HER FRIEND.

JENNY HAS TO COME OVER AND GIVE HER A TUG ON THE ARM.

TARA DUMPS HER RIDING THINGS ONTO THE GRASS, AND THEN RUNS OUT OF THE BACK GATE WITHOUT A WORD, JENNY FOLLOWS IN HOT PURSUIT. JUDITH LOOKS AFTER THEM, AND IS THEN JOINED BY TEGAN, WHO HAS BEEN SO ENGROSSED IN PLAYING INSIDE THE TENT, THAT SHE DIDN'T SEE HER SISTER ARRIVE.

TEGAN

Where`s Jenny gone?

JUDITH PUTS HER ARM AROUND HER DAUGHTER.

JUDITH

I think Tara and Jenny have things to talk about.

JUDITH LOOKS AT HER CONFUSED DAUGHTER, AND GIVES HER A BIG KISS. TEGAN PULLS A FACE, AND WIPES IT OFF IMMEDIATELY, MAKING JUDITH LAUGH.

18) EXTERIOR, OUTSKIRTS VILLAGE, DAY

JENNY HAS FINALLY CAUGHT TARA UP, AND GRABS HER ARM TO SLOW HER DOWN.

JENNY

God, when did you get so fit.

TARA JUST LOOKS AT HER FRIEND, WITH A LITTLE SAD EXPRESSION.

JENNY

Aren`t you glad to see me then?

TARA GIVES HER A QUICK SMILE.

JENNY

Well say something ... I`m not talking to my self ... just because my stupid parents have decided to kill each other .. it isn`t the end of the world, you know.

TARA STARTS WALKING UP THE LANE. JENNY STARTS WALKING BESIDE HER. FOR A WHILE THEY WALK IN SILENCE.

JENNY

They finally did it, they decided to get divorced. Didn't ask me mind, just went ahead and decided to **really** ruin my life. They didn't even ask how I felt about them splitting up ... they just told me it was for the best, and things would be better for **me** ... what do they know about **me** ... they don't care about **me** ... if they had cared about **me** ... they'd have stopped fighting ages ago ...

JENNY CAN'T STOP THE TEARS WHICH HAVE SUDDENLY SPRUNG FORTH.

JENNY

Oh to hell with them.

JENNY STOPS WALKING. TARA TURNS AROUND AND WALKS BACK TO HER FRIEND, AND TAKES HOLD OF HER HAND.

TARA

I'm glad you're here.

JENNY'S TEARS GUSH FORTH, BUT SHE BRAVELY TRIES TO SMILE AT HER FRIEND.

JENNY

You old .. teacake.

TARA TUGS AT HER FRIEND'S HAND, WANTING TO LEAD HER UP THE LANE, AND JENNY ALLOWS HERSELF TO BE PULLED ALONG. AND THEN REGAINING SOME OF HER COMPOSURE, SHE SWITCHES TARA'S HAND, PUTTING IT AROUND HER SHOULDER, AND THEY WALK UP THE LANE IN SILENCE.

19) EXTERIOR, SIGN POST, DAY

TARA AND JENNY ARE STANDING LOOKING UP AT THE SIGN POST, STILL WITH THEIR ARMS ACROSS EACH OTHER'S SHOULDERS. IT IS THE SIGN POST TARA HAS SEEN IN THE "SEEING GAME".

THERE, ON THE POST, IS MRS. HUMBLE'S GLOVE.

THEY ARE ALREADY IN CONVERSATION.

JENNY

It`s only a glove on a post. I don`t see what so strange in that.

TARA

No you don`t understand Jenny, I saw it in the seeing game. You know .. the game I play with Tegan at bedtime.

JENNY

What you saw this with your eyes closed?

TARA

Weally!

JENNY

Alright, I believe you! Maybe you`re, **psychedelic** .. or something.

TARA HAS A BLANK LOOK ON HER FACE, AS SHE STARES AT THE GLOVE.

TARA

I knew you were coming .. I even knew you would be here today .. just sought of knew.

JENNY

Well why don`t we see if what you`re seeing, is really what you`re seeing ... if you see what I mean.

TARA

Sorry blancmange brain, but I **can`t** see what you`re saying.

THEY DISENTANGLE THEIR ARMS, AND FACE EACH OTHER.

JENNY

Well didn`t you just say before, that the glove belongs

to Mrs. Humble? So all we have to do is to take it back to her, and if it is her glove, then what you see in the seeing game, really happens. Simple!

TARA

I don't think it works like that. I mean ... well ...

JENNY GIVES HER FRIEND, A FRIENDLY PUSH.

JENNY

Go on.

TARA

Oh .. all wight. But I don't think it can .. be.

JENNY TRIES SCRAMBLING UP THE POST, BUT KEEPS SLIPPING BACK.

JENNY

Come on, give me a bunk up.

TARA GOES ACROSS AND GIVES HER A HAND.

21) EXTERIOR, LANE, DAY

TARA AND JENNY ARE WALKING DOWN THE LANE, THROWING THE GLOVE BETWEEN THEM, WHEN THEY HEAR ZAC'S BIKE, AND AN ITALIAN VOICE SHOUTING LOUDLY; THEY STOP AND LISTEN.

ANTONELLA (V.O. IN ITALIAN.)

You bastard barbarian!

THE GIRLS CLIMB UP THE BANK AND LOOK INTO THE FIELD.

21) EXTERIOR, FIELD, DAY

ANTONELLA HAS HER DAUGHTER LUCY IN A BACK PACK, SHE IS PICKING UP STONES FROM THE FIELD, AND THROWING THEM AT ZAC, WHO IS RIDING HIS TRAIL BIKE AROUND HER.

THE GIRLS APPEAR AT THE FENCE AND ARE AMAZED AT THE SPECTACLE.

ANTONELLA

You bastard English, you have no
love for your country ... get
out of here ... and leave it in
peace!

ZAC IS OBVIOUSLY ENJOYING HIMSELF, EVEN THOUGH HE GETS HIT
OCCASIONALLY. HE SEES THE GIRLS AND WAVES.

ANTONELLA TURNS AND SEES THE GIRLS LOOKING ON.

THE GIRLS DUCK BACK DOWN.

ZAC STOPS HIS BIKE AND DISMOUNTS, REMOVES HIS HELMET AND BOWS
THEATRICALY TO ANTONELLA, AND ONCE TO THE GIRLS, WHO`S HEADS
HAVE REAPPEARED. HE REMOUNTS HIS BIKE AND ROARS OFF, WAVING.

ANTONELLA THROWS ONE LAST STONE AFTER THE FAST RECEDING ZAC.

ANTONELLA (IN ITALIAN)
Huh! My little sparrow, Italy five, English
pigs, a big fat zero.

LUCY MAKES NOISES OF HAPPINESS INTO ANTONELLA`S EAR, AND
ANTONELLA RUBS HER DAUGHTER`S HEAD, WHILE GRINNING FROM EAR TO
EAR.

THE GIRLS DROP BACK DOWN INTO THE LANE LAUGHING.

22) EXTERIOR, COTTAGE, DAY

TARA AND JENNY ARE STANDING OUTSIDE OF MRS. HUMBLE`S DOOR. A
SMALL TERRACED COTTAGE IN THE VILLAGE.

THE DOOR OPENS, AND MRS. HUMBLE IS AT FIRST SURPRISED, THEN
EXPECTANT.

MRS. HUMBLE
Let me guess, you want me to
sponsor you to walk to
Timbuktoo, to save starving
Anteaters in Sri Lancker?

TARA
Not at all Mrs. Humble, I was
just wondering if this was your
glove?

MRS. HUMBLE IS TAKEN A BACK, AS SHE TAKES THE GLOVE FROM TARA,
AND EXAMINES IT.

MRS. HUMBLE
Well ... yes .. I believe it is
... where did you find it?

JENNY
It was on the sign post up the...

TARA IS EMBARRASSED WITH THE SITUATION, AND INTERRUPTS JENNY
BEFORE SHE GETS GOING.

TARA
Come on, we have to go.
TARA HAS TAKEN JENNY BY THE HAND, AND IS TURNING TO GO.

MRS. HUMBLE IS TAKEN ABACK BY THE SITUATION, BUT THEN REMEMBERS
HER MANNERS.

MRS. HUMBLE
Now just wait one moment.

SHE DISAPPEARS INSIDE, BUT QUICKLY RETURNS. INTERRUPTING THE
GIRLS ARGUING IN WHISPERS.

TARA
Don`t keep talking, she`ll ask
how I knew it was hers.

JENNY
So what if ...

MRS. HUMBLE
Now here you are girls, and
thank you very much.

MRS. HUMBLE GIVES THEM TWENTY PENCE EACH FROM HER PURSE.

AND THE GIRLS LOOK AT EACH OTHER, HARDLY ABLE TO CONTAIN THEIR
MIRTH.

TARA AND JENNY
Thank you, Mrs. Humble.

THEY STAND GIGGLING, WHILE MRS. HUMBLE LOOKS BEMUSED.

23) EXTERIOR, TRIPP`S CASTLE, DAY

TARA AND JENNY ARE STILL GIGGLING, WHEN THEY MEET JUDITH AND TEGAN COMING OUT OF THE HOUSE.

JUDITH

Ahh, there you are. Tara, take Tegan down to the Post Office and get these things. While I settle in Jenny, I`d like a little chat, just to get things straight.

JUDITH HANDS TARA A LIST AND SOME MONEY. THE FRIENDS PART COMPANY STILL GIGGLING.

ZAC COMES DOWN THE STREET DOING WHEELIES. TEGAN IS PLEASED TO SEE HIM, AND TARA DOES HER BEST TO IGNORE HIM.

TARA GOES INTO THE P.O. WHILE TEGAN STAYS OUTSIDE WITH ZAC.

24) INTERIOR, P.O., DAY

TARA ENTERS THE SHOP, AND FINDS TOM STAUNTON DEEP IN CONVERSATION WITH MR. FELLOWS, A LITTLE BIRD OF A MAN IN HIS MID FIFTIES. THEY TAKE NO NOTICE OF HER ENTRANCE, TOM HAVING HIS BACK TO HER, AND MR. FELLOWS BEING ENGROSSED IN WHAT TOM IS SAYING.

TARA WANDERS AROUND THE AISLES, COLLECTING THINGS FROM THE LIST, AND SHOP-LIFTING A FEW THINGS AT THE SAME TIME; SHE CAN`T HELP LISTENING TO THEIR CONVERSATION.

TOM (V.O.)

No, I`m very keen on all aspects of local history, not just about the railway .. We intend to make this our permanent home Mr. Fellows. So it`s good to get to know about the area.

MR. FELLOWS (V.O.)

But I take it you have **heard**, about the famous murder at

Dunster station? Being as your living there.

TOM (V.O.)

What was all that about then?

MR. FELLOWS (V.O.)

Well, it must be nigh on forty years ago now. But there was a right to do at the time, I can tell you. The local station master, Tom Henry Jones, was shot and robbed of a local building contractors wages. Humpheries Houses. But things weren't ...

MR. FELLOWS LOWERS HIS VOICE

MR. FELLOWS (V.O.)

There were **rumours**...

MRS. FELLOWS COMES IN FROM OUT THE BACK.

MRS. FELLOWS

George ... George .. enough of your reminiscences of the past, how about doing something useful in the present .. like clear out the store room ... well .. am I talking to myself.

MR. FELLOWS RAISES HIS EYEBROWS TO TOM AND GOES OUT THE BACK, LOOKING RATHER SHEEPISH.

MRS. FELLOWS

Now Mr. .. **Staunton** isn't it?
What can I do for you?

TOM

Your husband was just telling me about a murder that happened at the station, many years ago.

MRS. FELLOWS

You don't want to be taking any

notice of George and his ..
reminiscence of the past. They
say woman like gossiping .. but
you should here him and his
cronies down at the `Lambs
Tail`. Each one trying to out do
the other with `tall stories`.

TARA COMES AND STANDS JUST BEHIND TOM, CARRYING A FEW ITEMS.

MRS. FELLOWS
Anything else Tara.

TARA
No Mrs. Fellows.

TOM TURNS, SURPRISED AT HER PRESENCE, AS SHE PUTS THE THINGS ON
THE COUNTER.

SHE HANDS MRS. FELLOWS THE MONEY.

TOM
Well hello Tara, I suppose this
is, your neck of the woods.

TARA TAKES THE CHANGE FROM MRS. FELLOWS, AND IGNORES TOM.

MRS. FELLOWS
Aren`t you going to say hello to
the gentleman?

TARA
Hello.

TARA PICKS UP HER THINGS AND LEAVES, WITHOUT ONCE LOOKING AT
TOM.

MRS. FELLOWS SHAKES HER HEAD IN DISBELIEF AT TARA`S BEHAVIOUR.
TOM LOOKS AFTER HER WITH SOMETHING AKIN TO MALICE.
25) EXTERIOR, P.O., DAY

TEGAN IS RIDING ON THE BACK OF ZAC`S BIKE, AND IS APPROACHING
THE P.O.

TARA EMERGES FROM THE P.O., AND ON SEEING TEGAN ON THE BIKE
GETS REALLY ANGRY.

TARA

What are you doing?!

ZAC PULLS UP IN FRONT OF TARA, AND TARA TRIES TO PULL TEGAN OFF THE BIKE, BUT WITH GREAT DIFFICULTY, AS HER HANDS ARE FULL.

TOM STAUNTON COMES OUT OF THE P.O. AND SIMPLY DRAGS TEGAN OFF THE BIKE, MUCH TO HER ANNOYANCE.

TARA TAKES TEGAN BY THE ARM, AND DRAGS HER AWAY, ARGUING.

TOM

You really are **stupid**, aren't you!
Taking a young child on a
motor bike, without a crash
helmet, how idiotic can you get!

ZAC

I didn't take her on the main
road, I was only going up and down.

TOM

Haven't you heard of the law, or
are you that **thick**, that you
can't understand basic rules.
You have no sense at all, have
you!? Drinking on the job,
throwing varnish around ..
and now this.

ZAC

That's not fair, I told you what
happened .. and I cleared it all
up, go see if I didn't ... and
I finished the job as well, you
got no right an call ...

TOM

Shut up you **stupid** boy! Your a
worthless liar...

ZAC CAN TAKE NO MORE, AND ROARS OFF UP THE ROAD, WITH TOM SHOUTING AFTER HIM.

TOM

And stay away from the railway!
You're finished .. do you hear!

THE SOUND OF THE BIKE RECEDES INTO THE DISTANCE.

26) INTERIOR, TICKET OFFICE, NIGHT

THE SOUND OF THE TRAIL BIKE CAN BE HEARD GETTING LOUDER.

THE TICKET OFFICE IS VERY OLD FASHIONED; NINETEENTH CENTURY.

TOM STAUNTON IS SITTING, MAKING UP THE WAGES FOR THE RAILWAY STAFF. HE HAS A CALCULATOR, A LIST OF HOURS WORKED, AND A METAL BOX WITH COMPARTMENTS FULL OF DIFFERENT DENOMINATIONS. HE IS WORKING WITH JUST A STANDING LAMP ON THE DESK.

THE SOUND OF THE TRAIL BIKE GETS CLOSER. AS IT NEARS WE CAN SEE BY TOM`S EXPRESSION, THAT HE IS AWARE THAT ZAC IS ABOUT TO ARRIVE. THE BIKE ARRIVES OUTSIDE, ITS ENGINE IS CUT.

A FEW MOMENTS LATER, ZAC COMES IN THROUGH THE DOOR. TOM DOESN`T BOTHER TO TURN AROUND.

TOM

What do you want? As If I
didn`t know.

ZAC

I`ve come for what you owe me.

TOM

Boy, I don`t owe you anything,
now get off with you and stop
wasting my time.

ZAC

I worked a whole week, and just
cos of that one time, you
think you can stop me having
what I already earned, I tell ee
you`re wrong.

TOM

What on earth are you rambling
on about, can`t you speak
English. Well even if you can`t
speak it, maybe you can still
understand it. I`m not paying
you a penny. Now ..

TOM FINALLY TURNS AROUND TOWARDS ZAC.

TOM

.. have we understood that. It`s nice and simple, even a **moron** could understand that ... but it doesn`t look like your making the connection .. now does it.

ZAC IS MOVING ABOUT, WITH MOUNTING ANGER.

ZAC

It`s not fair I tell ee ... you got no right to keep my money ...

TOM

And what are you going to do. Tell the police ... you **idiot**. If you tell the police, I`ll tell them about your little drinking session. Have you forgotten you`re on probation .. Now there`s a good little boy, run along .. your mummy must be wondering where you are.

TOM TURNS BACK TO HIS WORK, LAUGHING TO HIM SELF.

ZAC IS ENRAGED BY HIS HUMILIATION, HIS FACE DISTORTING WITH THE INJUSTICE THAT HE FEELS. HE GOES TO LEAVE, CHANGES HIS MIND, AND MAKES A GRAB OVER TOM`S SHOULDER FOR SOME OF THE MONEY IN THE BOX.

TOM

What the ...

TOM GRABS ZAC, AND IN TRYING TO GET UP, HE KNOCKS OVER THE CHAIR. TOM, OFF BALANCE, AND NOT YET UPRIGHT, IS HOLDING DESPERATELY ONTO ZAC`S CLOTHING, AND ZAC IS STRUGGLING TO GET FREE. ZAC LASHES OUT AND CATCHES TOM ON THE CHIN.

TOM SLUMPS TO THE FLOOR UNCONSCIOUS.

ZAC STANDS BACK, AT FIRST NOT SURE WHAT TO DO.

THEN HE QUICKLY COUNTS OUT THE MONEY THAT HE`S OWED, BUT LEAVES THE REST.

HE LOOKS AT TOM ON THE FLOOR, ANXIOUS, THEN LEAVES IN A HURRY.

27) EXTERIOR, DUNSTER STATION, DAY

AN OLD STEAM TRAIN IS JUST PULLING INTO THE STATION, BUT A POLICEMAN WAVES IT ON. HE GETS UP INTO THE LOCOMOTIVE AS IT PASSES, AND THE TRAIN PULLS THROUGH.

AS IT BEGINS TO PULL OUT, ANOTHER MAN JUMPS OFF THE TRAIN, HE IS WEARING A BEAUTIFULLY TAILORED LIGHTWEIGHT SUIT AND A TRILBY. HE HAS HIS BACK TO US, AND WE DON'T SEE HIS FACE. HE IS GREETED BY ANOTHER POLICEMAN AT THE ENTRANCE TO THE TICKET HALL, AND SHOWN INSIDE.

28) INTERIOR, TICKET OFFICE, DAY

THE TICKET OFFICE HAS BEEN RANSACKED, AND IN THE MIDDLE OF THE DEBRIS, TOM STAUNTON'S BODY IS LYING IN A POOL OF BLOOD. WE CIRCLE THE BODY, HOVERING OVER IT BUT TO ONE SIDE.

THE MAN THAT GOT OFF THE TRAIN KNEELS DOWN BESIDE THE BODY, WE STILL CAN'T SEE HIS FACE, AS WE ARE LOOKING OVER HIS SHOULDER. HE MANIPULATES ONE OF TOM'S HANDS WITH A PENCIL, SO THAT WE CAN SEE THAT TOM IS GRASPING SOMETHING. THE MAN PULLS AN EMPTY WAGE PACKET FROM TOM'S GRASP.

HE STANDS UP, AND HOLDS THE PACKET UP TO THE LIGHT, REVEALING HIS FACE; IT IS BROWNLEE HOUSE.

END OF EPISODE 2.

TARA TEACAKE

EPISODE 3. OF TEGAN`S LOYALTY.

1) INTERIOR, KITCHEN, MORNING

THE GIRLS ARE FINISHING BREAKFAST.

JUDITH IS WATCHING TEGAN EATING HER CEREAL, AND PROMPTING BY GESTICULATIONS, WHEN SHE STOPS.

TEGAN IS PULLING FACES.

JUDITH

So, where would you girls like
to go this afternoon ... Tarr
Steps ... Valley of the Rocks,
Horner Valley?

THE GIRLS ARE NON COMMITTAL.

JUDITH

Well .. we could go somewhere different.

THE GIRLS ARE STILL NON COMMITTAL. THEN JENNY ATTRACTS TARA`S ATTENTION, AND MOUTHS.

JENNY

Hatty.

JUDITH CATCHES ON.

JUDITH

Oh I see, getting to old to be seen with your boring old parents.

JUDITH GETS UP AND IS JUST ABOUT TO START CLEARING THE BREAKFAST THINGS AWAY.

WHEN RATHBORNE PUTS HIS HEAD AROUND THE DOOR, AND MOTIONS FOR HER TO COME OUTSIDE.

SHE LEAVES THE TABLE AND FOLLOWS HIM OUT, CURIOUS.

2) INTERIOR, LIVING ROOM, DAY

RATHBORNE WAITS TILL JUDITH COMES IN, THEN CLOSES THE DOOR, AND LEANS AGAINST IT.

RATHBORNE

There`s been a murder. Tom Staunton has been found with his head bashed in, down at the station.

JUDITH

Oh my God ... Do you have to be so crude.

JUDITH AND RATHBORNE LOOK AT EACH OTHER. HE WALKS AWAY FROM THE DOOR AND PUTS AN ARM AROUND HER, SHE IS VISIBLY SHOCKED.

JUDITH

Is there anybody involved?

RATHBORNE

That`s all I know ... Sorry.

JUDITH

We'll have to tell the children,
or they'll just hear it from
someone else.

RATHBORNE

Okay, I'll do it.

RATHBORNE OPENS THE DOOR, JUDITH STAYS FOR A MOMENT LOOKING
DOWN, THEN WALKS PAST HIM. HE FOLLOWS.

3) INTERIOR, KITCHEN, DAY

JUDITH ENTERS AND GOES AND STANDS AGAINST THE RAYBURN. SHE
LOOKS DOWN, DEEP IN THOUGHT.

RATHBORNE FOLLOWS HER IN, AND STANDS AT THE END OF THE TABLE.

RATHBORNE

Girls, I have some bad news, Tom
Staunton has been found dead ...
... murdered .. down at
Dunster station.

TOM TURNS TO JUDITH, WHO IS NOW OPENLY UPSET ON HEARING THIS
SECOND TELLING, THEN BACK TO THE GIRLS.

RATHBORNE

Okay girls, go out and play.

THE GIRLS, WHO CAN ALSO SEE THAT JUDITH IS UPSET, LEAVE QUIETLY
AND WITHOUT FUSS.

RATHBORNE WALKS OVER TO JUDITH, THEN CALLS OUT AFTER THE GIRLS.

RATHBORNE

And stay away from the Station.

RATHBORNE TAKES JUDITH IN HIS ARMS, WHILE SHE FIGHTS THE TEARS.

4) EXTERIOR, FIELD, DAY

THE GIRLS ARE RUNNING OVER THE FIELDS, AND WE CAN SEE IN THE
DISTANCE A STEAM TRAIN HEADING IN THE SAME DIRECTION.

5) EXTERIOR, LEVEL CROSSING, DAY

THE LEVEL CROSSING IS TWO HUNDRED METERS OUTSIDE OF DUNSTER STATION, AND THERE IS A SMALL RAILWAY MAN`S COTTAGE STANDING EMPTY, RIGHT ON THE CORNER OF THE RAILWAY LINE AND THE ROAD.

TARA, TEGAN AND JENNY ARE AT THE LEVEL CROSSING, LOOKING DOWN TOWARDS THE STATION.

THE PLATFORM IS DESERTED EXCEPT FOR THE OCCASIONAL APPEARANCE OF A POLICEMAN.

JENNY

Come on then, we haven`t come
this far to turn back now.

TEGAN NEEDS NO FURTHER ENCOURAGEMENT, AND GOES ALONG TO A GAP BETWEEN THE GATES OF THE CROSSING AND THE FENCE; SHE SQUEEZES THROUGH.

TARA CLIMBS UP ONTO THE GATES, LOOKING DOWN TOWARDS THE STATION.

TARA

But Dad said we shouldn`t ..
we`re not going to see anything.

JENNY

But you said you didn`t like
him, you should be pleased
someone did him in.

TARA

Yeah but .. I don`t know, just
because I didn`t like him,
doesn`t mean that I`m happy he`s
dead.

JENNY

Oh come on, how often do people
get murdered. It`s probably
the most exciting thing that
will happen all summer.

JENNY DRAGS TARA DOWN FROM THE GATES, AND ALONG TO THE GAP.
JENNY SQUEEZES THROUGH FIRST, FOLLOWED BY A RELUCTANT TARA.

AS SHE STEPS BACKWARDS THROUGH THE GAP, WE SEE SOMEONE PLACE A LAMP IN THE WINDOW OF THE LITTLE COTTAGE, NOW IN FRONT OF HER

ON THE OTHER SIDE OF THE ROAD.

SHE LOOKS UP QUICKLY, HAVING SEEN IT OUT OF THE CORNER OF HER EYE. BUT IT`S GONE. SHE STANDS LOOKING AT THE COTTAGE UNTIL JENNY COMES AND DRAGS HER AWAY.

THEN ALL THREE RUN DOWN THE TRACK PAST THE CARRIAGES IN THE SIDING.

TARA STOPS AND LOOKS BACK, THEN SHE TURNS, AND FOLLOWS THE OTHERS.

6) EXTERIOR, RAILWAY TRACK, DAY

THE GIRLS RUN ALONG THE RAILWAY TRACK COMING INTO DUNSTER STATION. A POLICEMAN ON SEEING THEM CALLS THEM OVER.

POLICEMAN

Hey you lot, what-do-you-think
you`re-doing? Come here.

THE GIRLS GO AND STAND IN FRONT OF HIM WITH THEIR HEADS DOWN, TAKING GLANCES ONLY.

POLICEMAN

What is this, the morning
express, well you`re a bit late.
Now get `round there before I
shunt you off into a siding and
smack your bumpers.

HE THEN USHERS THEM AROUND THE STATION AND INTO A SMALL CROWD IN THE LANE AT THE ENTRANCE TO THE STATION CAR PARK. AS THEY GO, TARA AND JENNY WHISPER TO EACH OTHER.

TARA

I told you we shouldn`t.

JENNY

Oh to hell with him .. he`s just
a wanker.

THE GIRLS DISAPPEAR INTO THE CROWD, LAUGHING.

7) INTERIOR, TICKET OFFICE, DAY

THE INSIDE OF THE OFFICE IS IN GREAT DISARRAY, WITH DRAWS PULLED OUT AND THE CONTENTS EMPTIED ON THE FLOOR.

CHIEF INSPECTOR WENDY BELL, A WOMAN IN HER MID FORTIES, AND WHO BEARS A STRIKING RESEMBLANCE TO MARGARET THATCHER, IS BENDING OVER THE BODY, WINCING AT WHAT SHE SEES.

SHE PULLS A PARTICULARLY NASTY FACE AS SHE LEAVES THE BODY, AND JOINS BROWNLEE AT THE OFFICE DOOR.

8) INTERIOR, STATION TICKET HALL, DAY

AS WENDY COMES OUT OF THE OFFICE, BROWNLEE NODS TOWARDS TWO MEN WAITING TO TAKE THE BODY AWAY, THEY GO INSIDE.

BROWNLEE

Did you see the wage packets and the accounts book?

WENDY NODS.

BROWNLEE

No money.

WENDY

Was he making up the wages?

BROWNLEE

It looks like it, in fact Wendy,

SHE GIVES HIM A SCOWL FOR CALLING HER BY HER FIRST NAME, HE PRETENDS HE DOESN'T NOTICE.

BROWNLEE

looks like someone new that he would be making up the wages at that particular time.

WENDY

I've told you before about using my first name, **House** .. Anyway then, all we have to do, is find out who knew that he would be making up the wages late on a Saturday night ... Peculiar

time to be working .. And then
it`s a simple matter of
elimination.

BROWNLEE

It looks like the house was
searched as well .. But we can`t
tell if anything was taken ...
Apparently there is a, Mrs.
Staunton, but so far there`s not
a trace of her.

BROWNLEE RAISES HIS EYEBROWS AS HE IMPARTS THIS LAST PIECE OF
INFORMATION. WENDY RAISES HER EYEBROWS IN RESPONSE, THEN WALKS
OUT OF THE STATION.

BROWNLEE HAS A LAST LOOK IN AT THE OFFICE.

WHERE THE MEN HAVE STARTED REMOVING THE BODY. THEY ARE HAVING
DIFFICULTY GETTING HIS ARMS TO STAY IN THE BODY BAG. AS ONE MAN
PUTS AN ARM IN, IT SPRINGS BACK OUT, HITTING THE OTHER. THEY
HAVE TO HOLD THEM DOWN SO THAT THEY CAN CLOSE THE BAG.

BROWNLEE SUPPRESSES A LAUGH, THEN JOINS WENDY OUTSIDE.

9) EXTERIOR, STATION CAR PARK, DAY

WENDY, WITH EXAGGERATED ANNOYANCE, IS LOOKING TOWARDS THE SMALL
CROWD IN THE LANE AT THE ENTRANCE TO THE STATION, SHE IS JOINED
BY BROWNLEE.

WENDY

Ghouls, they come out of the
woodwork every time there`s a
murder. Look at them? What do
they expect to see, dripping
blood, mutilated bodies ...
Or is it just the closeness of
death .. that gives meaning to
their worthless lives.

BROWNLEE LOOKS AT WENDY WITH GENUINE, BUT EXAGGERATED
AMAZEMENT.

BROWNLEE

Well actually Wendy, I think
they`re just curious.

WENDY ROLLS HER EYES, AT HIS USE OF HER FIRST NAME.

WENDY

Nonsense! Move them away from
the entrance, move them right
back up the lane.

BROWNLEE WALKS ACROSS TO THE CROWD.

WHILE WENDY GOES OVER TO TALK TO A POLICEMAN STANDING OUTSIDE
OF THE STATION MASTER`S HOUSE.

10) EXTERIOR, ENTRANCE TO STATION CAR PARK, DAY

BROWNLEE WALKS UP TO THE POLICE CORDON, WHERE A SINGLE
POLICEMAN IS FACING THE SMALL CROWD.

THE GIRLS ARE STANDING AMONGST THE CROWD, TO ONE SIDE.

BROWNLEE

Does anyone know where Mrs.
Staunton is?

THE CROWD MUTTER AMONGST THEMSELVES.

TARA BITES HER BOTTOM LIP, THEN TURNS TO JENNY.

TARA

I know where she is, she`s gone
to look after her mother.

JENNY GETS VERY EXCITED.

JENNY

Then tell him, idiot.

TARA ACTS SHY.

TARA

I don`t like to.

JENNY STARTS WAVING AND JUMPING UP AND DOWN.

JENNY

My friend knows where she is!

BROWNLEE COMES OVER TO THE SIDE WHERE THE GIRLS ARE.

BROWNLEE

Come on through.

BROWNLEE HOLDS UP THE CORDON FOR THE GIRLS, AND HE LEADS THEM OFF A LITTLE WAY, OUT OF EARSHOT FROM THE CROWD. THEN TO TARA.

BROWNLEE

We've met before.

TARA SMILES THROUGH HER EMBARRASSMENT.

BROWNLEE

It's alright, she em, is my wife ... Anyway .. let me introduce myself, I'm Detective Inspector Brownlee House, nice to meet you all.

BROWNLEE SHAKES HANDS WITH THEM. THE GIRLS ARE PLEASED AT BEING SHOWN SUCH RESPECT.

BROWNLEE

Now, I know where you live, Tripp's Castle, but I don't know who you are?

TARA

Tara Sully, and this is my sister Tegan, and my friend Jenny Watson.

BROWNLEE

So Tara, you know where Mrs. Staunton is?

BUT TARA IS SUDDENLY DISTRACTED, AS WENDY, FRUSTRATED THAT THE CROWDS HAVEN'T BEEN MOVED BACK, HAS DECIDED TO DO IT HER SELF. AS SHE APPROACHES THE CORDON, SHE STARTS SHOUTING.

WENDY

Now come along you people, and go home! There is nothing to see, and you're all blocking the entrance, and making a nuisance of your selves!

BROWNLEE MAKES A FACE TO THE GIRLS, AS A COMMENT ON THE

SERGEANT MAJOR LIKE ATTITUDE OF HIS SUPERIOR. THE GIRLS ENJOY THE COMPLICITY IN HIS ATTITUDE.

BROWNLEE

Let`s not worry about her. Tara,
tell me, where is Mrs. Staunton?

TARA

She had to go and look after her
mother who was coming out of
hospital .. she told me
after my music lesson.

THE CROWD HAVE ONLY MOVED BACK A FEW FEET, AND WENDY IS GETTING ANNOYED. SHE SEES BROWNLEE TALKING TO THE GIRLS, AND COMES UP TO WHERE THEY ARE STANDING.

WENDY

D.I. House, would you please give us a hand
here to remove these people.

BROWNLEE TURNS TO TARA.

BROWNLEE

I`ll come and see you at home Tara,
you`ll have to excuse me now,
traffic control.

WENDY, WHO HAS HEARD THE COMMENT TO TARA, IS JUST ABOUT TO SAY SOMETHING TO BROWNLEE, WHEN THERE IS A COMMOTION AT THE CORDON.

WENDY

Oh, what now!

WENDY SWINGS AROUND.

11) EXTERIOR, CORDON, DAY

ANTONELLA, CARRYING HER DAUGHTER LUCY, HAS DUCKED UNDER THE TAPE, AND IS STRUGGLING WITH THE POLICEMAN, AND SHOUTING IN ITALIAN.

ANTONELLA (IN ITALIAN)

Get your dirty hands of my

beautiful body, you .. you
uniformed banana!!

12) EXTERIOR, CAR PARK, DAY

BROWNLEE RECOGNISING HIS WIFE, SHOUTS OUT.

BROWNLEE

Let her through!

WENDY IS FLABBERGASTED.

BROWNLEE

Okay kids, run along I'll see you later.

TARA, TEGAN, AND JENNY, RUN BACK TOWARDS THE CROWD. ANTONELLA
ARRIVES IN AN ANGRY MOOD.

ANTONELLA (IN ITALIAN)

We had an agreement, you said we
would share our daughter`s time,
and that I would get some time
to my self. Then, at the first
excuse, you think you can get
away from your responsibilities.
I hate your English hypocrisy!
Hiding behind the death of some
poor idiot!

BROWNLEE IS JUST ABOUT TO SAY SOMETHING, WHEN WENDY, WHO HAS
BEEN STANDING WAITING TO HAVE `A GO` AT BROWNLEE, AND HAS BEEN
FRUSTRATED BY THIS STRANGE FOREIGN WOMAN, WHOM SHE CAN`T
UNDERSTAND, SUDDENLY INTERRUPTS.

WENDY

Excuse me!

ANTONELL, SUDDENLY AWARE OF C.I. WENDY BELL, DUMPS LUCY INTO
HER ARMS, AND STORMS OFF.

ANTONELL

Certainly!

WENDY`S MOUTH DROPS OPEN.

BROWNLEE HAS TO TURN AWAY BECAUSE HE CAN`T REPRESS THE LAUGHTER
COMING UP IN HIM. HE FINALLY MANAGES TO CONTROL HIMSELF.

HE TURNS BACK AND TAKE HIS DAUGHTER FROM WENDY, BUT NOT BEFORE LUCY HAS DISLODGED HER HAT.

13) EXTERIOR, OUTSKIRTS DUNSTER VILLAGE, DAY

THE GIRLS ARE APPROACHING THE VILLAGE ACROSS THE FIELDS.

TARA

Well I didn't want to see him, anyway.

JENNY

He was probably all squished .. just like the man in `Blood Cult 3`, when he gets his head stuck between the bumpers of the train .. and his brains come out through his ears, and his eyes pop right out .. it was wicked!

TEGAN

Urgh .. Icky wicky.

TARA LAUGHS AT HER SISTER'S FACIAL EXPRESSION, WHICH IS AS DESCRIPTIVE AS HER EXCLAMATION.

TARA

Oh yeah .. Icky Wicky. How does it go again?

TEGAN

Icky Wicky was a worm?

JENNY

Oh that's right.
Icky Wicky was a worm, Icky Wicky loved to squirm.

TARA AND TEGAN JOIN IN.

GIRLS

Icky Wicky on the line, didn't see the train in time.
Icky wicky!

THE GIRLS LAUGH AND START AGAIN, THIS TIME WITH THE RIGHT

INFLECTION.

GIRLS

Icky Wicky was a worm,
Icky Wicky liked to squirm.
Icky Wicky on the line,
Didn't see the traiiin-in-time.
Icky wicky!!!!

THE GIRLS LAUGH WITH SOME ENTHUSIASM, AND START OVER AGAIN.

14) EXTERIOR, RIVER AVIL, DAY

TARA, TEGAN, AND JENNY ARE WALKING IN A FIELD, ALONG SIDE OF THE RIVER AVIL. THEY ARE TAKING TURNS, TAKING POTSHOTS AT BIRDS WITH AN AIR-RIFLE.

THEY STOP, AS THEY SPOT HATTY RUNNING OVER THE FIELDS TOWARDS THEM. SHE ARRIVES AND GIVES JENNY A BIG HUG LIFTING HER OFF THE GROUND.

TARA AND TEGAN PICK GRASS AND SHOWER IT OVER THEM.

THEN THEY RUN OFF ALONG THE PATH, UNTIL THEY COME TO A PLACE WHERE THERE ARE STEPPING STONES ACROSS TO A SMALL ISLAND.

TARA AND TEGAN DASH ACROSS, AND AS JENNY AND HATTY CROSS, THEY THROW STONES TO SPLASH THEM, THEN RUN OFF BEFORE THEY ARE CAUGHT.

THEY COME TO A SMALL GROUP OF TREES, WHICH HAVE BEEN USED AS THE MAIN SUPPORTS FOR A `CAMP`. SOME TARPAULIN HAS BEEN USED AS A ROOF, AND THE SIDES HAVE BEEN WOVEN WITH BRANCHES.

THEY GO INSIDE, AND ARE QUICKLY FOLLOWED BY JENNY AND HATTY.

15) INTERIOR, CAMP, DAY

THE INSIDE OF THE CAMP IS QUITE DARK. THE FLOOR IS COVERED WITH STRAW, AND THERE IS A PILE OF STRAW AT THE BACK.

TARA AND TEGAN ARE SITTING DOWN NEXT TO A RING OF STONES, WHICH HAS OBVIOUSLY BEEN USED FOR A FIRE. DIRECTLY ABOVE THIS IS A HOLE IN THE TARPAULIN; A CRUDE CHIMNEY.

JENNY AND HATTY ENTER, JENNY DROPPING DOWN BESIDE THE OTHER TWO.

HATTY TAKES OUT A BOX OF MATCHES FROM A TIN BOX SUSPENDED FROM

A STRING, AND TRIES TO LIGHT A TILLY LAMP HANGING FROM THE MAIN ROOF SUPPORT, BUT WITHOUT SUCCESS AS THE MATCHES ARE DAMP.

HATTY

Well I`m glad he`s dead, he was **horrible**.

JENNY

Who cares about him, it`s the murderer that`s so weird. He could be out there right now .. listening to us talk.

HATTY

Just waiting for his chance to kill us too.

TEGAN DOESN`T LIKE THE CONVERSATION, AND FROWNS.

JENNY

He`s probably all deformed from some terrible accident, and wants to make everybody just like himself.

HATTY

Yeah, and he probably eats bits from their ears and nose.

TEGAN IS GETTING FRIGHTENED BY THE DARK TALK.

TARA, SEEING HER SISTER IN DISTRESS, SIGNALS TO THE OTHERS WITH HER HEAD AND FACIAL EXPRESSION.

BUT HATTY TAKES NO NOTICE, AND GIVING UP ON LIGHTING THE LAMP, SITS DOWN NEXT TO TEGAN, AND SPEAKS QUIETLY IN HER EAR.

HATTY

Maybe he only kills people whose name begins with T, like Tom .. and Tegan.

TEGAN

Shut up, you`re just being

horrible.

TEGAN IS UPSET, AND IS NOT HELPED WHEN JENNY PRETENDS TO HEAR SOMETHING.

TARA

Oh stop it, she'll just get upset, and we'll have her moaning on for the rest of the day.

SUDDENLY THERE IS A NOISE FROM THE BACK OF THE CAMP. THEY ALL TURN AROUND.

BERNARD SUDDENLY SITS UP FROM UNDER A PILE OF STRAW. HE LOOKS TERRIFIED.

THE GIRLS NEARLY DIE OF SHOCK.

TEGAN STARTS CRYING.

BERNARD

You don't really think he's outside do you?

HATTY FALLS BACK PRETENDING TO FAINT.

TARA AND JENNY BURST OUT LAUGHING WITH RELIEF.

TEGAN GETS UP AND GOES ACROSS TO BERNARD, AND STARTS HITTING HIM.

TEGAN

You shouldn't frighten me, you bad bad, bad bad boy.

BERNARD COWERS AS TEGAN BEATS HIM.

TEGAN RETURNS TO HER PLACE.

HATTY SITS BACK UP.

HATTY

Why are you so frightened?
Nobody would want to murder you.

BERNARD

They might ... if they thought
that I knew who they were.

TARA
Do you know who they are?

BERNARD
No, but they mightn't know that.

THE GIRLS, EVEN TEGAN FINDS THIS FUNNY.

HATTY
Oh Bernard, Shut up.

JENNY
Anyway Bernard, who put the
glove on the sign post.

BERNARD'S FACE TAKES ON A CURIOUS EXPRESSION, AND HE GETS UP
AND JOINS THE CIRCLE, KNEELING DOWN. HE LOOKS AT TARA.

BERNARD
She knows, Tara knows
everything. And the ..

HIS VOICE FALLS TO A WHISPER.

BERNARD
.. other one knows ...

SUDDENLY THERE IS A NOISE FROM OUTSIDE, FROM THE RIVER BANK.
SILENCE, AS THE GIRLS AND BERNARD LOOK AT EACH OTHER, AND THEN
THERE IS A MAD SCRAMBLE FOR THE EXIT.

16) EXTERIOR, ISLAND, DAY

BERNARD IS OUT FIRST, FOLLOWED QUICKLY BY THE GIRLS.

HE DASHES ACROSS THE RIVER TO THE OPPOSITE BANK FROM WHICH THE
GIRLS HAD COME; IT IS COVERED IN FOREST.

THE GIRLS LOOK ABOUT THEM, BUT CAN'T SEE ANYBODY.

SUDDENLY THERE'S A SCREAM FROM THE WOODS WHERE BERNARD HAS
GONE. HE SUDDENLY REAPPEARS, AND JUMPS BACK INTO THE RIVER,
WADING MADLY ACROSS, AT A POINT, FURTHER UP THAN THE ISLAND.

HE THEN SCRAMBLES WILDLY UP THE BANK, AND RUNS ACROSS THE FIELD, LIKE THE DEVIL WAS AFTER HIM.

THE GIRLS FOLLOW HIS PROGRESS.

ALL EXCEPT FOR TARA, WHO HAS SPOTTED A BONNET MOVING AMONGST THE TREES, CLOSE TO WHERE BERNARD JUMPED BACK IN THE RIVER.

HATTY, JENNY AND TEGAN HAVE SEEN ENOUGH, AND RUN DOWN TO THE STEPPING STONES AND CROSS THE RIVER.

TARA WATCHES AS THE BONNETED WOMAN WALKS, IN SLIGHT SLOW MOTION, INTO A LITTLE CLEARING. SHE HAS HER BACK TOWARDS TARA. SHE IS WEARING PLEATED SKIRTS DOWN TO THE GROUND, AND A THICK WOOLLEN SHAWL, THE COLOURS OF WHICH KEEP CHANGING.

THE WOMAN STOPS, SPREADS OUT HER SHAWL, THEN AS SHE TURNS AROUND, DISAPPEARS IN THE MOTION.

TARA`S AMAZEMENT TURNS TO FEAR, AS SHE STARTS TO LOOK ABOUT HER.

THEN SHE RUNS DOWN TO THE STEPPING STONES AND CROSSES THE RIVER, TRYING TO CATCH UP WITH THE OTHERS.

17) INTERIOR, KITCHEN, DAY

TEGAN, TARA AND JENNY ARRIVE BACK LOOKING TIRED. THEY SIT DOWN AND LOOK WITH SURPRISE AT THE TABLE WHICH IS BARE.

JUDITH COMES OUT FROM THE SCULLERY CARRYING A TRAY WITH CHEESE AND BISCUITS, A JUG OF MILK, AND GLASSES. SHE`S LOOKING STERN.

JUDITH

Off to bed, come on straight away! And don`t make me more angry than I am already!

THE GIRLS CAN SEE THAT JUDITH IS ANGRY, BUT DON`T UNDERSTAND WHY. THEY FIDGET, AND SLOWLY GET UP.

JUDITH

A policeman was here today, and said that you Tara, might have some **interesting** information, for him. He wants to see you tomorrow at Dunster village hall. Now off to bed!

18) INTERIOR, BEDROOM, DAY

THE GIRLS ENTER AND SIT ON THE BEDS.

JUDITH FOLLOWS THEM IN, PUTS THE TRAY DOWN ON THE EDGE OF THE TOP OF A SET OF DRAWNS, THEN PUSHES THE TRAY ALONG KNOCKING ALL THE THINGS ON TOP, ONTO THE FLOOR.

JUDITH

And I want you all to clear this mess up in here. I am beginning to think that you're not getting enough discipline. You are simply ignoring what me and your father are saying.

TEGAN

No we're not.

JUDITH

Oh yes you are my girl!!

JUDITH HOVERS OVER THEM, LOOKING STERN. THE GIRLS ARE QUIET.

JUDITH

What did your father tell you this morning?!

SILENCE. TARA AND JENNY LOOK AT EACH OTHER.

JUDITH

Well?!

SILENCE. JUDITH LOOKS AT EACH OF THEM IN TURN, EXPECTING AN ANSWER. THEY CAN'T FACE HER GAZE.

JUDITH

You were told not to go near the railway station! And what did you do! You went straight there! ... You will learn not to disobey your father, or for that matter, **me**! Do you understand?

THE GIRLS ARE SILENT.

JUDITH
Do you understand!?

THE GIRLS MUMBLE THAT THEY DO.

JUDITH
And that goes for you too Jenny.
If you can't do what you're
told, you can stay with your
grandparents, while your mother
and father sought themselves
out. Do I make myself clear?

JENNY
I'm sorry Judith, please don't
send me away.

JENNY'S EYES BEGIN TO FILL WITH TEARS.

JUDITH
Then behave. And that goes for
you two, but even more so!

JUDITH TURNS AND WALKS OUT, CLOSING THE DOOR FIRMLY BEHIND HER.

19) INTERIOR, BEDROOM, NIGHT

THE MOONLIGHT FALLS ACROSS TARA'S FACE AS SHE TWISTS AND TURNS
IN HER SLEEP.

SUDDENLY SHE STOPS MOVING, AND AFTER A MOMENT SHE OPENS HER
EYES. SHE GAZES OUT OF THE WINDOW AT A MOON WHICH IS NEARLY
FULL.

SHE EASES HER SELF UP AND LOOKS AT HER FRIEND, WHO IS FAST
ASLEEP. SHE SMILES.

SLOWLY, SHE GETS OUT OF BED.

SHE GOES TO THE TRAY, SHE PICKS UP THE JUG, BUT IT IS EMPTY;
SHE REPLACES IT.

SHE GOES TO THE DOOR, OPENS IT, AND LEAVES.

20) INTERIOR, KITCHEN, NIGHT

TARA IS WALKING, AND TRYING TO DRINK A GLASS OF WATER AT THE
SAME TIME. SHE GETS TO THE DOOR, OPENS IT, THEN SWITCHES OUT

THE KITCHEN LIGHT.

21) INTERIOR, HALL, NIGHT

SHE STANDS IN THE SEMI DARKNESS (LIGHT IS COMING DOWN FROM THE UPSTAIRS LANDING LIGHT.) STILL DRINKING.

SLOWLY HER ATTENTION IS TAKEN BY A STRANGE BLUE FLICKERING LIGHT, COMING FROM UNDER THE LIVING ROOM DOOR.

SHE STOPS DRINKING, LOOKS ALONG THE PASSAGE TO THE STAIRS. THEN BACK TO THE STRANGE LIGHT.

SHE BITES HER LIP.

SLOWLY SHE TAKES THE TWO STEPS ACROSS THE PASSAGE TO THE LIVING ROOM DOOR.

SHE SLOWLY PUTS HER HAND ONTO THE DOOR KNOB, AND SLOWLY TURNS IT.

SHE ENTERS THE LIVING ROOM.

22) INTERIOR, LIVING ROOM, NIGHT

AS TARA ENTERS, A FLICKERING BLUE LIGHT PLAYS ACROSS HER.

SHE WALKS SLOWLY INTO THE ROOM, AND A SMILE SUDDENLY COMES TO HER FACE.

SHE TURNS AND DROPS DOWN INTO A BEAN BAG IN FRONT OF THE TV, WHICH IS STILL ON. SHE TAKES A DRINK, AND STARES AT THE SNOW ON THE SCREEN. SHE TAKES ANOTHER DRINK, AND STARES LONGER.

SLOWLY WE MOVE CLOSER TO THE SCREEN SO THAT IT TAKES UP THE ENTIRE FRAME. WE SEE TARA'S FACE EMERGE IN THE SNOW. THEN THERE IS A CHANGE OF PERSPECTIVE, AS THE IMAGE REVERSES, BLACK FOR WHITE. THE SNOW BEGINS TO DISAPPEAR AND WE

23) EXTERIOR, RAILWAY CROSSING, NIGHT (A SEEING SEQUENCE.)

THERE IS A DREAM LIKE QUALITY ABOUT THIS SEEN. THE SNOW DISAPPEARS ENTIRELY, REVEALING.

A WOMAN DRESSED IN NINETEEN FIFTIES CLOTHES IS STANDING AT THE LEVEL CROSSING AT DUNSTER STATION, SHE IS LOOKING DOWN THE RAILWAY TRACK TOWARDS DUNSTER STATION.

BEHIND HER IS THE SMALL COTTAGE, WITH THE DOOR OPEN, AND LIGHT FROM A LAMP IN THE WINDOW HIGHLIGHTS HER SILHOUETTE. HER FACE IS IN SHADOW AND UNSEEN.

A MAN IS HURRYING ALONG THE TRACK TOWARDS HER, HE TOO IS DRESSED IN NINETEEN FIFTIES CLOTHES, AND HE KEEPS LOOKING BACK OVER HIS SHOULDER.

WHEN HE ARRIVES AT THE CROSSING HE VAULTS OVER THE GATE, AND EMBRACES THE WOMAN.

AS THEY GO INTO THE COTTAGE, WE CAN SEE THAT THE MAN LOOKS LIKE TOM STAUNTON, BUT WE STILL CAN'T SEE THE WOMAN'S FACE. THEY CLOSE THE DOOR.

24) INTERIOR, LIVING ROOM, NIGHT

TARA STARTS, FOR SHE HAS NEARLY FALLEN ASLEEP, SHE OPENS HER EYES, THEN SHE CLOSSES THEM AGAIN YAWNING. THEN REPEATS THE PROCESS.

SHE FINALLY STANDS UP, STAGGERING A LITTLE AS SHE DOES SO.

THE TV IS STILL ON, AND SHE TURNS IT OFF. SLOWLY SHE LEAVES THE ROOM, YAWNING AS SHE GOES.

25) INTERIOR, DUNSTER VILLAGE HALL, DAY

THE HALL HAS BEEN COMMANDEERED BY THE POLICE. THERE ARE LOTS OF DESKS WITH POLICE INTERVIEWING MEMBERS OF THE PUBLIC.

AT ONE DESK D.I. BROWNLEE HOUSE IS TALKING TO TARA.

BROWNLEE

So you didn't like Tom Staunton?

TARA

Not very much.

BROWNLEE

Any particular reason why?

TARA SHRUGS HER SHOULDERS.

BROWNLEE

Wasn't he very nice?

TARA SHRUGS AGAIN.

BROWNLEE

Did he smell?

TARA LAUGHS

BROWNLEE

He told bad jokes!

TARA

Not weally ... he just .. he
.. he didn't like me .. I
don't think.

BROWNLEE

Why on earth would anyone not
like you?

TARA BLUSHES, BUT SHE CAN'T STOP FROM SMILING.

C.I. WENDY BELL COMES UP AND LEANS ON THE TABLE, IGNORES TARA
AND LOOKS AT BROWNLEE.

BROWNLEE

Yes Wendy. What can I do for
you?

BROWNLEE LEANS BACK AND SAYS THIS WITH A BEAMING SMILE, AND
GREAT SINCERITY. WENDY SUCKS HER TEETH AT HIS MANNER, AND
BECAUSE HE IS STILL CALLING HER WENDY.

WENDY

Why is it that you always manage
to make me feel that I`m doing
you a favour House? No don`t
bother answering that.
Come in, I want a word.

BROWNLEE GETS UP AND FOLLOWS WENDY, WINKING AT TARA AS HE DOES
SO.

26) INTERIOR, OFFICE, DAY

WENDY SITS DOWN AT A TABLE, THE ONLY FURNITURE IN AN EMPTY
ROOM.

BROWNLEE MAKES A THEATRICAL SHOW OF LOOKING FOR A SEAT THEN

HAVING MADE HIS POINT, LEANS AGAINST THE WALL.

WENDY IS OBVIOUSLY PLEASED WITH HERSELF, AND HIS DISPLAY DOES NOTHING TO DISTRACT HER FROM WHAT SHE HAS TO SAY.

WENDY

A young hoodlum, who just so happened to work for the railway, is missing from home. Didn't sleep in his bed last night. I think we have our man. Or in this case, our boy ... He was overheard arguing with Tom Staunton outside the P.O., Tom Staunton apparently fired him, the day he was killed. He's a typical delinquent been in and out of trouble since he was eleven. Name of Zachariah Summers, commonly known as Zac. I've already put out a `call` for him House, so I think we can rest easy. None of this desperate hand ringing with the public, and no Home Office breathing down our necks demanding things we can't deliver. No, this looks well manageable.

BROWNLEE

That's wonderful. Can I take the rest of the day off then Wendy. Antonella has her own accounting system, and she thinks that you owe her a couple of days of my time.

WENDY CAN'T TELL WHETHER BROWNLEE IS JOKING, AND LOOKS AT HIM, AS IF HE WERE AN ALIEN SPECIES.

BROWNLEE

Well perhaps not.

BROWNLEE OPENS THE DOOR, AND RAISES A FINGER, USING IT TO PUNCTUATE HIS DIALOGUE.

BROWNLEE

I`ll go and finish off my
interview. Then get **right** on to
his case.

BROWNLEE IS GONE BEFORE SHE CAN SAY ANYTHING, LEAVING HER
FRUSTRATED.

27) EXTERIOR, VILLAGE HALL, DAY

TEGAN AND JENNY ARE CROUCHED DOWN UNDER THE WINDOW WHERE
BROWNLEE AND WENDY HAVE JUST HAD THEIR DISCUSSION.

WE CAN SEE BROWNLEE JUST LEAVING.

THE GIRLS CREEP AWAY.

28) INTERIOR, VILLAGE HALL, DAY

BROWNLEE REJOINS TARA.

BROWNLEE

Sorry about that Tara, now where
were we ... ah yes ... I tell
you what Tara, I don`t think
there`s much more that I need to
know about Tom Staunton at
present, but perhaps you know a
boy called Zac ... the village
tare-away by all accounts, a bit
of a **bad`un** .. is that true?

TARA

Well he`s always showing off
... with his bike and stuff ..
but ... I don`t think he`s very
bad.

BROWNLEE

Oh, and why do you say that?

TARA SITS FOR A MOMENT, LOOKING DOWN AT HER HANDS, AND THEN UP
AT A SMILING BROWNLEE.

BROWNLEE

It`s alright Tara, if you can`t
explain .. perhaps it`s just a
feeling you have.

TARA SITS FOR A MOMENT LONGER, LOOKING UP AND DOWN.

BROWNLEE

Anyway, that will be all, and thanks for being so useful.

BROWNLEE GETS UP AND HOLDS OUT HIS HAND. TARA SHAKES IT, AND AS SHE GETS UP, GIVES HIM A BIG SMILE.

HE COMES AROUND THE DESK, AND WALKS HER TO THE DOOR.

BROWNLEE

Once things have eased up,
you'll have to come across and
have tea with us, I'm sure my
wife would **love** to get to know
you.

BROWNLEE OPENS THE DOOR FOR HER, BUT SHE TURNS, AND LOOKS UP AT HIM.

TARA

He likes my sister ... and she
likes him ... so he can't be so
bad.

TARA DOESN'T WAIT FOR A REPLY, BUT TURNS AND RUNS ACROSS THE CAR PARK TO WHERE TEGAN AND JENNY ARE WAITING FOR HER.

BROWNLEE WATCHES HER WITH WARMTH, AS SHE JOINS HER SISTER AND FRIEND.

29) EXTERIOR, DUNSTER VILLAGE, DAY

THE GIRLS ARE WALKING UP THROUGH THE VILLAGE.

TARA

You mean you were snooping.
Mummy will go mad if she finds
out.

JENNY

Well we wouldn't have heard
about Zac being the killer if we
hadn't.

TEGAN
He`s not a killer!

TEGAN IS ANGRY, AND GETTING UPSET.

TARA
Don`t say stuff like that ...
you know what she`s like.

JENNY
Oh God ...

JENNY STOPS WALKING AND TURNS TO TEGAN.

JENNY
Well you heard that woman, she
said that she was sure that it
was him, cos he`s gone
missing ...

JENNY TURNS TO TARA.

JENNY
They`re looking for him Tara.

TEGAN
But it can`t be him ... he
wouldn`t hurt anybody.

JENNY GETS DEFENSIVE, AND THEN GETS CRUEL.

JENNY
Don`t be so stupid, do you think
the police would be looking for
someone who **didn`t** do it!

TEGAN IS UPSET.

JENNY
Your friend Zac is a **murderer!**

TEGAN`S TEMPER SNAPS, AND SHE LASHES OUT AT JENNY. JENNY, NOT EXPECTING SUCH A STRONG REACTION IS CAUGHT OFF GUARD, AND TUMBLES TO THE GROUND. TARA JUMPS IN AND DRAGS HER SISTER OFF JENNY. JENNY GETS UP AND PULLS TEGAN`S HAIR. TARA DROPS TEGAN AND PUSHES JENNY AWAY.

TARA

Stop it Jenny, she`s upset
and you`re just upsetting her more!

SHE TURNS TO TEGAN.

TARA
And you behave!

TEGAN IS NOW IN TEARS, BUT IS ANGRY AND DEFIANT.

TEGAN
I`m going to tell **mummy**, and
she`ll send you **home**!

IT IS JENNY`S TURN TO BE ANGRY, AND SHE FLIES AT TEGAN. TARA
JUST MANAGES TO DEFLECT HER ATTACK, AND TEGAN DUCKS OUT OF THE
WAY AND RUNS UP THE LANE, LEADING TO THE `BUTTER CROSS`.

TARA GRABS HOLD OF JENNY.

TARA
Stop it Jenny, stop it.
She didn`t mean that, she`s just
upset.

JENNY IS HERSELF UPSET, AND SOON STOPS STRUGGLING.

JENNY
Why did she have to say that.

TARA LOOKS UP THE LANE, BUT THERE IS NO TEGAN TO BE SEEN.

TARA
Come on, we better go find her
before she gets into trouble.

TARA GOES TO RUN UP THE ROAD AFTER TEGAN, BUT JENNY DOESN`T
MOVE, SHE`S LOOKING DOWN AND HEAVING.

TARA LOOKS BACK AT HER, FRUSTRATED. SHE GOES BACK AND GRABS HER
BY THE ARM.

TARA
Come on, we haven`t got time for
that now. If Tegan goes missing
we`ll weally be for it.

JENNY LOOKS SADLY AT TARA, AND TARA GIVES HER FRIEND A

SYMPATHETIC SMILE.

JENNY CAN'T HOLD OUT, AND SUDDENLY DASHES UP THE LANE IN PURSUIT OF TEGAN, WITH TARA JUST A FEW STEPS BEHIND.

30) EXTERIOR, `BUTTER CROSS`, OUTSKIRTS DUNSTER VILLAGE, DAY

TEGAN RUNS UP THE LANE.

SHE GETS TO THE TOP OF THE HILL, WHERE THE `BUTTER CROSS` MARKS A JUNCTION OF FOOT PATHS. SHE TURNS AND LOOKS BACK.

SHE CAN SEE TARA AND JENNY AT THE BOTTOM OF THE HILL.

SHE IMMEDIATELY CLIMBS OVER A GATE INTO A FIELD. THE FIELD THAT OVER LOOKS CONIGORE WOODS AND THE LIGHT HOUSE FOLLY, THESE ARE PLAINLY VISIBLE.

SHE RUNS ACROSS TO THE BARN, AND ENTERS.

31) INTERIOR, BARN, DAY

TEGAN PEEKS OUT FROM THE BARN, JUST IN TIME TO SEE HER SISTER AND JENNY LOOKING OVER THE GATE.

SHE LOOKS AROUND AND SEES A LADDER LEANING AGAINST A WALL OF STRAW.

32) EXTERIOR, FIELD, DAY

TARA AND JENNY ARE LEANING OVER THE GATE.

TARA

I`m sure I saw her.

JENNY

But she could be anywhere.
It`s hopeless.

TARA

If we go back without her,
mummy`s going to be **fuwious**, and
we`re not exactly in her good
books as it is.

JENNY

Should we split up then?

TARA

I don't think that's a good
idea. Come on let's have a look
in the barn.

THE TWO GIRLS CLIMB OVER THE GATE AND HEAD OUT TOWARDS THE
BARN.

33) INTERIOR, BARN, DAY

TEGAN IS LOOKING DOWN FROM THE TOP OF THE STACKED BAILS OF HAY.
SHE CAN SEE HER SISTER AND JENNY COMING.

SUDDENLY A HAND COMES FROM BEHIND HER, AND CLOSES OVER HER
MOUTH, AND SHE IS DRAGGED BACKWARDS INTO THE HAY.

END OF EPISODE 3.

TARA TEACAKE

EPISODE 4. THE GIRLS TURN DETECTIVE.

1) INTERIOR, BARN, DAY

TARA AND JENNY ENTER THE BARN.

TARA LOOKS UP AT THE STRAW WALL, AS JENNY, GETTING BORED,
STARTS KICKING AT AN OLD SCARECROW, WHOSE HEAD FALLS OFF,
CHANGING THE EXPRESSION ON ITS FACE FROM GOOD HUMOUR TO BAD.
JENNY TURNS TO TARA, BUT CAN'T HELP BUT LOOK BACK AT THE NOW
SCOWLING FACE.

JENNY

Well she's not here ...
come on let's go.

JENNY WANDERS OUT.

TARA FOLLOWS, THEN STOPS AT THE ENTRANCE, AND LOOKS BACK UP

TOWARDS THE TOP OF THE STRAW WALL, BUT ONLY FOR A MOMENT.

THEN SHE STARTS RUNNING ACROSS THE FIELD, FOLLOWED BY JENNY.

2) INTERIOR, BARN, DAY

ZAC IS LYING ON TOP OF THE BAILS OF STRAW, WATCHING TARA AND JENNY RUN BACK OVER THE FIELD.

HE HAS ONE HAND OVER TEGAN`S MOUTH, AND HE HAS HIS OTHER ARM, PINNING TEGAN`S ARMS TO HER SIDES. ZAC LOOKS SCARED, AND TEGAN IS ANGRY AND BEGINNING TO SQUIRM.

3) EXTERIOR, `BUTTER CROSS`, DAY

TARA AND JENNY RUN BACK OVER THE FIELD AND RE-CLIMB THE GATE.

AS JENNY GETS OVER, TARA DRAGS HER DOWN BEHIND THE HEDGE.

TARA

They`re in there, I just know
they are.

JENNY

What do you mean .. **they`re**
in there

TARA

Tegan and Zac.

JENNY PUTS HER HEAD FIRST ON ONE SIDE, THEN THE OTHER, AS IF EXAMINING A RARE OBJECT.

JENNY

You`re nuts.

LOUISE. (V.O.)

No she`s not.

BOTH GIRLS SWING ROUND, SHOCKED.

4) INTERIOR, BARN, DAY

ZAC LETS GO OF AN ANGRY TEGAN.

TEGAN

Why did you have to do that?

ZAC

I`m sorry, I`m sorry, I just
well ... I don`t know if I can
trust your sister, Tegan. She be
a bit stuck up.

TEGAN
No she`s not! She just
talks .. funny .. that`s all.

ZAC
Well I said I was sorry.

TEGAN
You frightened me!

ZAC
I`m sorry, I`m sorry.

ZAC IS BOTH FRIGHTENED AND UPSET, HE FIDGETS WITH HIS FINGERS.
TEGAN WATCHES HIM FOR A FEW MOMENTS.

TEGAN
Did you kill that man?

ZAC`S HEAD DROPS, AND HE BEGINS CRYING.

ZAC
I think I did ... I didn`t mean
it, honest I didn`t Tegan.
Please believe me ... He was
hangin` on, I just sought of hit
him ... to get `im off .. that`s
all ... I didn`t mean to kill
him, honest I didn`t.

ZAC IS DESPONDENT. HE WEEPS IN GREAT GULPS.

WHICH UPSETS TEGAN, AND SHE BEGINS TO CRY. SHE COMES ACROSS TO
HIM, AND THEY HUG EACH OTHER.

5) EXTERIOR, `BUTTER CROSS`, DAY

LOUISE WEBBER IS SITTING, LEANING AGAINST THE `BUTTER CROSS`, A
FEW YARDS FROM TARA AND JENNY. SHE`S LOOKING UP AT THE CLOUDS.

LOUISE
She be in there with Zac alright.

LOUISE GETS UP, AND LOOKS AT THE GIRLS FOR THE FIRST TIME.

THEY ARE BOTH STILL SHOCKED AT HER PRESENCE.

SHE POINTS A FINGER FIRST AT ONE, THEN THE OTHER.

LOUISE

Ee`ll have to give himself up,
an` you, an` you, will have to
try .. an` persuade him.

LOUISE TURNS, AND STARTS WALKING DOWN THE LANE.

LOUISE

He`d never listen to me. So it
be up to you.

LOUISE STOPS, AND TURNS AROUND.

LOUISE

And Tara, mine you come an ..
see me ... if things aren`t
right. You `ear?

TARA WHO IS STILL IN AWE OF LOUISE, CAN ONLY NOD HER HEAD.

LOUISE GIVES HER A SMILE, SHE TURNS AND WALKS WITH PURPOSE DOWN
THE LANE.

JENNY TURNS WITH A QUESTIONING LOOK AT TARA, WHO TURNS TO JENNY
FACE ON, AND MOUTHS WITH EXCITEMENT.

TARA

The witch.

JENNY IS BOTH SURPRISED AND DELIGHTED. THEN SHE QUICKLY LOOKS
BACK DOWN THE LANE AFTER LOUISE, TARA FOLLOWING HER GAZE.

BUT LOUISE IS NO WHERE TO BE SEEN.

TARA

And she`s pretty good at that
too.

JENNY JUMPS UP AND RUNS INTO THE MIDDLE OF THE LANE, BUT LOUISE
IS NO WHERE TO BE SEEN. JENNY IS IMPRESSED, AND KEEPS MOUTHING.

JENNY

Wow .. wow ... wow ..

BUT TARA, HAVING GOT UP, IS MORE INTERESTED IN THE BARN.

6) INTERIOR, BARN, DAY

ZAC AND TEGAN ARE STILL HUGGING EACH OTHER, WHEN A NOISE BELOW MAKES THEM BOTH DIVE FOR THE EDGE; THEY PEER OVER.

TARA AND JENNY ARE STANDING LOOKING UP AT THEM.

TARA

You might as well come down, I
know you`re up there, and that
means you as well Zac.

ZAC GIVES TEGAN A QUESTIONING LOOK, AND QUICKLY SLIDES DOWN THE LADDER, FOLLOWED BY TEGAN.

HE BRUSHES PAST TARA, AND GOES TO THE BACK OF THE BARN AND RETRIEVES HIS TRAIL BIKE, WHICH IS BURIED IN A PILE OF LOOSE STRAW. HE WHEELS IT OUT, PULLING OUT PIECES OF STRAW STUCK IN THE MACHINERY.

TARA

You`ve got to give yourself up
Zac. Everybody is looking for you.

ZAC

You got to be joking, spend the
rest of my life in prison. No way.

HE WHEELS HIS BIKE OUT OF THE BARN, THEN FREEZES.

7) EXTERIOR, BARN, DAY

ZAC IS LOOKING AT THE DOUBLE BARREL SHOT GUN THAT IS HELD BY HATTY`S GRANDFATHER, JIM SWAYLES.

JIM MOVES BETWEEN ZAC AND THE GIRLS, WHO ARE JUST EMERGING FROM THE BARN.

JIM

Go on, make a break for it ...
or don`t ee think I`d shoot ee
in the back.

ZAC PONDERES THE POSSIBILITY, AND IT LOOKS LIKE HE JUST MIGHT TRY.

JIM QUICKLY PUTS THE GUN TO HIS SHOULDER AND COCKS THE TRIGGER.

BUT TEGAN SEEING JIM PREPARING TO FIRE, RUNS PAST HIM, AND GRABS A HOLD OF ZAC AROUND THE WAIST. ZAC SIGHS, LOOKS DOWN AT HIS YOUNG FRIEND, THEN LETTING GO OF HIS BIKE, HE PUTS HIS ARM AROUND HER. JIM POINTS THE GUN AWAY.

JIM

Tegan! Move out the way! Come across `ere girl!

TEGAN LOOKS AT JIM IN DEFIANCE.

TEGAN

No! .. He won`t run away, so leave him be!

TARA MOVES TO JIM`S SIDE, AND PULLS GENTLY AT HIS ARM, AND WITH GREAT CALM.

TARA

It`s alright Mr. Swayles. He`ll give himself up.

TARA TURNS TO ZAC.

TARA

Won`t you Zac?

ZAC LOOKS AT TARA, THEN DOWN AT TEGAN, WHO STILL HAS A GOOD HOLD ON HIM. HE GIVES A WEAK SMILE, BUT HE`S CRYING.

ZAC

I guess .. I guess I ain`t got much choice.

ZAC STROKES TEGAN`S HAIR.

THEN TARA GOES TO JOIN THEM, WHICH JIM TRIES TO STOP BY TRYING TO GRAB HOLD OF HER. BUT TARA SHRUGS OFF HIS GRASP, AND GOES AND TAKES HOLD OF ZAC `S HAND. JENNY QUICKLY JOINS THEM.

JIM IS UNHAPPY WITH THE SITUATION, BUT HE HAS NO CHOICE, SO HE LOWERS HIS GUN. THEN SLOWLY, THEY ALL MOVE OFF ACROSS THE FIELD

TOGETHER.

8) INTERIOR, POLICE STATION, NIGHT

ZAC IS SHOWN INTO AN INTERVIEW ROOM BY A POLICE OFFICER, HE LOOKS DESPONDENT.

BROWNLEE ENTERS A MOMENT LATER, AND INDICATES, BY HOLDING THE DOOR OPEN, AND BY A NOD OF THE HEAD, THAT HE WISHES TO BE ALONE WITH THE PRISONER. THE OFFICER LEAVES.

BROWNLEE

Have a seat Zac.

ZAC SITS DOWN AT ONE SIDE OF A TABLE, AND BROWNLEE AT THE OTHER. ZAC LEANS ON THE TABLE WITH HIS ELBOWS, EXUDING AN AURA OF TOTAL DEJECTION.

BROWNLEE

I`m sorry Zac, but I want you to tell me exactly what happened again. There`s no one else here, the recorder isn`t on. I just want you to tell me exactly, what happened.

ZAC LOOKS FED UP, AND STARTS OFF IN A BORING MONO TONE.

ZAC

I just went to get my wages ...
ee owed me a weeks money ...

BROWNLEE

And you knew he would be making
the wages up late on Saturday night?

ZAC

He liked to keep Sundays free,
it was the only day he took off.
.. Ee were a fanatic .. work a
holic.

BROWNLEE

So you arrived, asked him for
your wages, and then what
happened?

ZAC

What`s the point in all this, I admit that it were me. Why you got to keep on asking me the same questions fur. It were me .. I`m guilty .. what more do you want.

BROWNLEE LEANS FORWARD, AND RESTS HIS ARMS ON THE DESK. THEIR FACES ARE NO MORE THAN A FEW INCHES APART. BROWNLEE LOOKS AT ZAC STRAIGHT IN THE FACE.

BROWNLEE

Please Zac, just this once more, and I promise that will be it.

ZAC BREATHEs OUT HEAVILY. THEN CONTINUES.

ZAC

He wouldn`t give them to me, it was so unfair .. I was going to leave, and then ... I don`t know, I just made a grab at the money. He were too quick, an grabbed hold on me. I just hit him ... ee wouldn`t let go, I was only trying to get away.

BROWNLEE

What did you hit him with?

ZAC GOES QUIET, AND LOOKS DOWN, THEN BACK UP. THEN IN A LOWERED TONE.

ZAC

I hit him with me fist.

BROWNLEE LOOKS AT ZAC, WHO IS ON THE VERGE OF TEARS.

BROWNLEE

Then what happened?

ZAC

I didn`t know what to do. I just took me wages an` left.

BROWNLEE

How much?

ZAC
£75, more or less.

BROWNLEE
£75?

ZAC LOOKS EXASPERATED, LOOKS UP AND DOWN, SIGHS THEN LOOKS STRAIGHT INTO BROWNLEE`S EYES.

ZAC
£75!

BROWNLEE
Nothing else?

ZAC IS GETTING ANGRY.

ZAC
No nothing I tell ee! I took the money and left, that`s it!

BROWNLEE
Then you went across to the house and searched it. For what?

ZAC IS NOW EXASPERATED.

ZAC
God damn it! I told ee a thousand times, I didn`t go to the house! I went home!

BROWNLEE LEANS BACK, SATISFIED.

BROWNLEE
You know Zac .. I believe you.

BROWNLEE GETS UP, KNOCKS ON THE DOOR. THE DOOR OPENS AND BROWNLEE HOLDS IT OPEN FOR ZAC.

AS ZAC LEAVES THERE ARE TEARS IN HIS EYES.

BROWNLEE SIGNALS TO THE POLICEMAN TO KEEP AN EYE ON HIM.

9) INTERIOR, CI BELL`S OFFICE, NIGHT

WENDY IS SITTING WITH HER FEET UP ON THE DESK, THROWING DARTS AT A PICTURE OF THE HOME SECRETARY.

BROWNLEE ENTERS WITHOUT KNOCKING, AND SITS ON THE EDGE OF WENDY`S DESK. HE LOOKS INTENSE, EVEN AGGRESSIVE.

WHICH SHE OBVIOUSLY FINDS SURPRISING, BUT BEFORE SHE HAS TIME TO SAY ANYTHING, HE STARTS.

BROWNLEE

Wendy, something`s not right.
That boy doesn`t even know that
the wages are missing. He admits
to murder, and lies about theft.
It doesn`t make sense. No no no,
there`s something seriously
wrong here ...

HE GETS UP AND LEAVES AS QUICKLY AS HE HAS COME, TALKING AS HE LEAVES.

BROWNLEE

... and we`re going to have to
find out what it is.

WENDY THINKS FOR A MOMENT, THEN AS THE DOOR CLOSES BEHIND BROWNLEE, AN INTENSE LOOK OF CONCENTRATION COMES TO HER FACE. SHE LEANS RIGHT BACK IN THE CHAIR, SLOWLY PUTTING HER ARM BEHIND HER LIKE A JAVELIN THROWER, RAISING HER FEET OFF THE DESK, THEN RELEASES THE DART WITH GREAT FORCE, WHICH BURIES ITSELF UP TO THE HILT IN THE FOREHEAD OF THE HOME MINISTER.

10) INTERIOR, BEDROOM, DAY

THE GIRLS ARE IN BED, THE ROOM IS TIDY, AND JUDITH IS STANDING OVER THEM WITH HER ARMS CROSSED. IT IS STILL LIGHT OUTSIDE, BUT THE ROOM IS DARK AS THE CURTAINS ARE CLOSED.

JUDITH

I can`t believe that you
defended that boy ...

BOTH TARA AND TEGAN GO TO SAY SOMETHING, BUT JUDITH CUTS THEM OFF.

JUDITH

Silence! ... I`ve heard enough
from you two .. Jim Swayles is
disgusted .. he said you could
have been responsible for his

escape ...

TARA

That`s not true ...

JUDITH

Silence! ... I don`t know what I`m going to do with you. You`re running wild ... Defending a murderer, I really can`t believe that this is happening ... I will have to talk to your father about this, and we`ll have to decide what to do ... Now go to sleep, and I don`t want to hear a single sound from this room to-night.

JUDITH LEAVES. THE GIRLS LIE IN SILENCE FOR A WHILE, AND THEN TALK IN WHISPERS.

JENNY

Well that`s another fine mess you got us into, Tegan.

TEGAN

Shut up you **horrible** ...

TARA

Don`t start. We`re in enough twouble as it is. Just go to sleep and we`ll talk about it in the morning.

THE GIRLS CLOSE THEIR EYES. THE DIM LIGHT TURNS QUICKLY TO BLACK.

11) EXTERIOR, LEVEL CROSSING, NIGHT (SEEING SEQUENCE.)

THERE IS A DREAM LIKE QUALITY TO THIS SCENE. TWO MEN DRESSED IN NINETEEN FIFTIES ATTIRE, ARE CARRYING A ROLLED UP CARPET OUT OF THE COTTAGE AT THE LEVEL CROSSING.

THEY CARRY IT TO THE GATES OF THE CROSSING, THEN WITH SOME DIFFICULTY, HAUL IT OVER ONTO THE RAILWAY TRACK.

THEY HURRY ALONG THE RAILWAY TRACK TOWARDS DUNSTER STATION,

CARRYING THE CARPET BETWEEN THEM.

WHEN THEY GET ALONG SIDE THE TICKET OFFICE THEY PUT THE CARPET UP ONTO THE PLATFORM, THEN GET UP THEMSELVES.

THEY ENTER THE STATION, DRAGGING THE CARPET BETWEEN THEM. THE SOUNDS OF THEIR EXERTION CAN BE PLAINLY HEARD.

12) INTERIOR, BEDROOM, DAY

JUDITH IS SITTING ON THE BED GENTLY SHAKING TARA. AS TARA WAKES SHE IS TALKING IN A VERY SLEEPY VOICE, IN BETWEEN YAWNS.

TARA

And there were these two men ..
carrying a carpet .. along the
railway track, and .. they were
breathing .. all .. funny ...

JUDITH

Well never mind that now sleepy
head. That policeman is here to
see you again. So get up and
come down.

TARA SITS UP, AND LOOKS AROUND HER MOTHER TO THE EMPTY BUNK BED.

TARA

Where`s Jenny?

JUDITH

They`re already up and having
breakfast, they ...

TARA

You won`t send her away will you
Mummy?

JUDITH

Tara. Since she arrived there`s
been nothing but trouble. And I
can`t help but feel she`s a bit
of a bad influence.

TARA

No she`s not, she`s my friend.

And she needs us.

TARA IS INDIGNANT. JUDITH SIGHS, THEN SMILES AT HER DAUGHTER, WHILE SHAKING HER HEAD.

JUDITH

Why is it that I can never stay
angry with you? I`m still cross
.. yet ...

SHE STROKES HER DAUGHTERS HAIR.

JUDITH

.. for some reason it just
doesn`t seem right being angry
with you ... You are the strangest
child ... So sure that you are
right ... and so convincing.

JUDITH SUDDENLY GRASPS HER DAUGHTER TO HER, AND HUGS HER REALLY TIGHT.

13) INTERIOR, KITCHEN, OLD SMITHY, DAY

BEAUTIFUL RUSTIC KITCHEN, WITH TILED FLOOR AND TILED WORK SURFACES.

ANTONELLA IS TRYING TO FEED LUCY HER BREAKFAST, IN HER HIGH CHAIR. BUT LUCY HAS OTHER IDEAS, AND IS BUSY HURLING THE FOOD AROUND. A DOLLOP LANDS IN ANTONELL`S HAIR, AND SHE IS PICKING IT OUT WHEN THERE IS A KNOCK ON THE KITCHEN DOOR.

SHE LEAVES HER DAUGHTER, STILL HURLING THE FOOD ABOUT, AND OPENS THE DOOR.

MAUREEN STAUNTON IS STANDING THERE, IN TEARS.

14) INTERIOR, LIVING ROOM, DAY

TARA ENTERS IN HER DRESSING GOWN, AND SITS DOWN ON THE BEAN BAG.

BROWNLEE, WHO HAS BEEN LOOKING AT THE PICTURES ON THE WALLS, SITS DOWN NEXT TO HER IN AN ARM CHAIR.

BROWNLEE

Tara. I have a problem. I have a

murder, and a murderer who admits he`s a murderer. And I think he believes that he is a murderer ... but .. I don`t ... Do you think Zac is a murderer?

TARA ANSWERS WITH CONVICTION.

TARA

No Mr. House, it was an accident. Zac wouldn`t murder anyone, not anyone at all.

BROWNLEE CAN`T HELP BUT BE AMUSED BY TARA`S TOTAL BELIEF IN ZAC.

BROWNLEE

Well you do have an old fashioned way of saying things Tara .. And you don`t need to call me Mr. House, Brownny will do fine.

TARA

Okay .. Brownny.

BROWNLEE

It`s just that .. things .. things aren`t .. well .. there`s something not right ... And that`s besides Zac being an unlikely murderer .. If you see what I mean.

TARA

I think so ..

BROWNLEE SITS LOOKING AT HER HOPEFULLY.

TARA THINKS FOR A MOMENT, DEBATING WHETHER TO TELL BROWNLEE WHAT SHE IS THINKING.

TARA

I heard, well actually I .. overheard Mr. Fellows tell Tom about a murder that took place at the railway station a long time a go.

BROWNLEE`S INTEREST IS AROUSED.

BROWNLEE

And was Tom interested, I mean,
was he happy .. or sad?

TARA

I think he was .. en-thus-
iastic.

BROWNLEE SMILES AT TARA`S USE OF LANGUAGE.

BROWNLEE

Really?

TARA

Brownny, I think he was wery
enth-usi-astic ... but he didn`t
get very far.

TARA SMILES TO HER SELF. BROWNLEE LEANS FORWARD TO THE EDGE OF
THE CHAIR, WITH ANTICIPATION.

BROWNLEE

Well?

TARA

Mrs. Fellows wouldn`t let him.

BROWNLEE IS CAPTIVATED BY THIS INFORMATION, BUT BEFORE THEIR
CONVERSATION IS RENEWED, THEY ARE INTERRUPTED BY THE SOUND OF A
PAGER GOING OFF.

BROWNLEE

Shi ... excuse me Tara.

BROWNLEE LOOKS AT HIS PAGER, HIS EYE BROWS LIFTING AS HE READS
THE MESSAGE. THEN HE TURNS BACK TO TARA.

BROWNLEE

Go on.

TARA

Mrs. fellows made Mr. Fellows go
and clean up the store room.

She`s a bit of a
dragon,

.. daddy pretends

to be Mr.
goes on at
funny.

Fellows when mummy
him, it`s weally

BROWNLEE LAUGHS AS TARA ACTS OUT A DESCRIPTION OF MR. FELLOWS,
HUNCHING UP HER SHOULDERS, NARROWING HER FEATURES, AND
COWERING.

THEN BROWNLEE GETS UP, AND HIS MOOD CHANGES, HE BECOMES
THOUGHTFUL. HE MOVES TOWARDS THE DOOR. THEN AT FIRST, HE TALKS
ALMOST TO HIMSELF.

BROWNLEE

So Tom not only new about the
original murder at the station,
but he was ... enthusiastic ..
ummm ... Tara I have to go now,
but try and think of anything
you can, no matter how small,
anything that has to do with our
Tom .. And I`ll see you later.

HE FLASHES BOTH HIS EYEBROWS, AND A QUICK SMILE, AND LEAVES IN
A HURRY.

15) EXTERIOR, GARDEN, THE OLD SMITHY, DAY

LUCY IS RUNNING AROUND THE GARDEN CHASING A CAT.

ANTONELL IS SITTING ON A WOODEN BENCH UNDER A HUGE BUSH. SHE IS
COMFORTING MAUREEN STAUNTON.

BROWNLEE ENTERS THE GARDEN, PICKS UP HIS DAUGHTER, AND WALKS
TOWARDS THE WOMEN. ANTONELLA GETS UP, TAKES LUCY FROM BROWNLEE,
AND SAYS QUIETLY IN ITALIAN.

ANTONELLA (IN ITALIAN.)

Be gentle, my little alley cat.

BROWNLEE SITS NEXT TO MAUREEN.

BROWNLEE

My condolences Mrs. Staunton,
it`s tragic that we have to meet
under these circumstances ...
... I believe that you, like
ourselves, are newly arrived in
West Somerset.

MAUREEN NODS, SHE IS SLOWLY REGAINING HER COMPOSURE, BUT BROWNLEE SUSPECTS NOT ENOUGH FOR QUESTIONING.

BROWNLEE

Would you like some more tea.

MAUREEN

Thank you.

SHE HANDS HIM A MUG. HE PICKS UP ANOTHER ONE FROM THE LAWN AND GOES INDOORS.

16) INTERIOR, KITCHEN, DAY

ANTONELLA IS HAVING ANOTHER GO AT FEEDING LUCY.

BROWNLEE ENTERS, FILLS THE KETTLE AND SWITCHES IT ON. HE LOOKS OUT OF THE WINDOW AT MAUREEN.

ANTONELLA

She has told me a strange story,
my dearest Brownny.

BROWNLEE

Yes .. there`s more to this,
than just man`s greed.

HE TURNS TOWARDS ANTONELLA. SHE LOOKS UP AT HIM, AND THEY SHARE A MOMENT, BEFORE LUCY THROWS HER BOWL IN THE AIR, WHICH LANDS ON ANTONELLA`S HEAD LIKE A CAP. THE CONTENTS RUN DOWN HER A FACE WHICH TRANSFORMS TO ONE OF SHEAR MALICE, AS SHE LOOKS AT HER NOW SILENT DAUGHTER.

17) EXTERIOR, DUNSTER BEACH, DAY

TARA, HATTY, JENNY AND TEGAN, ARE WALKING ON THE BEACH.

HATTY

So come on motor mouth, what did
he say?

TARA

Well he doesn`t believe that Zac
could murder anyone either.

JENNY

But he admits he did it.

TEGAN
It was an accident!

TEGAN IS ALREADY GETTING ANGRY WITH JENNY.

TARA
Don't you dare start again,
either of you!

TARA REALLY ASSERTS HER SELF. SHE ROUNDS ON JENNY.

TARA
Things aren't what they seem
Jenny. I just know they're not.
Something's wong, I can feel it.

JENNY
Getting all weird are we.

TARA LOOKS DAGGERS AT JENNY, WHO LOOKS AWAY AND KICKS A STONE.

JENNY
Oh alright. I'm sorry ... Have
you seen anything else?

HATTY
What have you seen?

TEGAN AND HATTY LOOK QUESTIONINGLY AT TARA.

TARA BLOWS AIR UP PAST HER FACE, THEN GOES ACROSS AND GETS
JENNY IN HER DREAD NECK HOLD, SHAKING HER, WHICH MAKES HER BOTH
SQUIRM AND LAUGH.

18) EXTERIOR, LEVEL CROSSING, DUNSTER STATION, DAY

THE GIRLS ARE STANDING LOOKING AT THE LITTLE RAILWAY WORKER'S
COTTAGE.

JENNY
Come on then. It's no good
playing detective, if we aren't
going to look for evidence.

JENNY GOES INTO THE OVERGROWN GARDEN THROUGH THE BROKEN GATE.
HATTY FOLLOWS IMMEDIATELY, TARA AND TEGAN FOLLOW SOMEWHAT
RELUCTANTLY.

THEY TRY THE DOOR BUT IT SEEMS LOCKED.

THEY GO ROUND THE OUTSIDE OF THE COTTAGE, UNTIL THEY COME TO A
BROKEN WINDOW.

WITH DIFFICULTY THEY MANAGE TO OPEN IT, AND CLIMB INSIDE.

17) INTERIOR, COTTAGE, DAY

THE GIRLS SPREAD OUT INTO WHAT IS A VERY SMALL BUNGALOW. THE
PLACE IS ANKLE DEEP IN DUST, IT HASN'T BEEN LIVED IN FOR MANY
YEARS.

JENNY AND HATTY TRY AND OPEN THE FRONT DOOR FROM THE INSIDE,
BUT QUICKLY REALISE THAT IT HAS BEEN NAILED SHUT, THE NAILS
COVERED IN RUST.

HATTY

Well so much for what you `saw`,
Eagle eye. It`s quite obvious
that this door hasn`t been
opened in years.

JENNY

The only way Tom Staunton could
have come in here, is if he were
a ghost. Then he could have past
straight through, with his
ghostly lover.

HATTY AND JENNY LAUGH.

HATTY

And exchanged ghostly kisses.

JENNY

With their ghostly lips.

JENNY AND HATTY STAND A FEW FEET FROM EACH OTHER, LEANING
TOWARDS EACH OTHER, MAKING KISSING SOUNDS WITH THEIR LIPS.

TARA

Well I can`t help it. It was
just what I saw, and you`re the
ones that asked me,

anyway
it.

.. oh to hell with

TARA IS UPSET AT BEING MADE A FOOL OF, ABOUT HER `SEEING`, AND CLIMBS BACK OUT OF THE WINDOW. THE OTHERS FOLLOW.

18) EXTERIOR, LEVEL CROSSING, DAY

SHE RUNS AROUND THE COTTAGE, AND OUT ONTO THE ROAD.

SHE CLIMBS UP AND SITS ON THE GATE OF THE LEVEL CROSSING, LOOKING DOWN TOWARDS THE STATION. THE OTHERS JOIN HER. SHE IS ANGRY.

TARA

Perhaps now you won't bother me
about what I **see** in future.

JENNY

Well don't get so upset, it
doesn't matter.

JENNY CLIMBS PART WAY UP THE GATE, AND PUTS HER ARM AROUND TARA'S SHOULDER. BUT SHE SHRUGS IT OFF.

TARA

Don't ever ask me about what I
see again!

JENNY DROPS BACK DOWN AND TURNS TO HATTY, THEY ROLL THEIR EYES AT ONE ANOTHER BEHIND TARA'S BACK, AND START WALKING UP THE ROAD TOGETHER.

TEGAN CLIMBS UP ON THE GATE WITH TARA.

TEGAN

I believe you.

TARA

Shut up, **horrible**.

TEGAN IGNORES THIS REBUFF, AND BEGINS SEARCHING THROUGH HER JEANS. SHE PULLS OUT A COUPLE OF SWEETS, AND HOLDS THEM OUT ON HER HAND LIKE AN OFFERING. TARA LOOKS AT THEM, THEN AT HER SISTER, WHO IS BUSY LOOKING AT SOMETHING INTERESTING FLOATING IN THE AIR, AND FINALLY TAKES ONE. TEGAN SMILES TO HER SELF, AND QUICKLY UNDOES HER'S PUTTING IT STRAIGHT IN HER MOUTH. TARA SLOWLY UNDOES HERS AND PUTS IT IN HER MOUTH.

THE OTHER TWO COME RUNNING BACK.

HATTY

Have you got some sweets?

TEGAN MAKES A HUMMING NOISE AND FLAUNTS THE FACT BY EXAGGERATED CHEWING. TARA STARTS HUMMING AND CHEWING AS WELL.

HATTY AND JENNY PUSH THEM OF THE GATE AND ONTO THE TRACK.

TARA AND TEGAN RUN OFF UP THE TRACK LAUGHING, AND JENNY AND HATTY SCALE THE GATE AND GIVE CHASE.

19) EXTERIOR, DUNSTER STATION, DAY

TARA AND TEGAN ARE CROUCHED DOWN BEHIND A SMALL GARDEN WALL NEXT TO THE STATION MASTER`S HOUSE. WHEN THE OTHERS FINALLY CATCH UP WITH THEM, TARA MOTIONS FOR THEM TO GET DOWN. THEY ALL PEEP OVER THE WALL.

THE STATION IS STILL CORDONED OFF, AND A POLICEMAN IS WALKING FROM THE STATION TO THE CORDON. A CAR IS WAITING TO ENTER. HE LIFTS THE CORDON UP AND MAUREEN STAUNTON DRIVES IN. SHE PARKS UP, THEN GOES INTO THE HOUSE.

THE GIRLS DUCK BACK DOWN AND HAVE A CONFERENCE.

TARA

That`s Maureen Staunton.

JENNY

What, the murdered man`s wife?

THE OTHERS MUMBLE AFFIRMATION.

JENNY

Then why don`t we go and see her, it might give us a chance to look for clues.

HATTY

Why do you want to do that?

TARA

Jenny`s got a point, that`s if you still want to play detective.

JENNY AND TEGAN ARE ALL FOR IT, SO HATTY GOES ALONG WITH IT TOO.

HATTY

I don't know if we should all go. Perhaps me and Tara should just go, and say that Tara was wondering about her music lessons.

JENNY

You've got to be joking! The poor woman's lost her husband, and you're going to ask about music lessons, do me a favour.

TARA GIVES JENNY A KNOWING LOOK. HATTY FEELS FOOLISH.

TARA

Jenny's right. We should just go and say that we're sorry about her husband's death .. Because **that**, is the right thing to do. Come on.

THE GIRLS LOOK OVER THE WALL TO SEE IF THE POLICEMAN IS THERE. AND THEY SEE HIM GOING INTO THE STATION.

SO THEY CLIMB OVER THE WALL INTO THE GARDEN, AND HEAD FOR THE BACK DOOR OF THE STATION MASTER'S HOUSE.

20) INTERIOR, POLICE STATION, DAY

BROWNLEE ENTERS HIS OFFICE CARRYING A PILE OF OLD FILES, ALL TIED TOGETHER. HE HAS TO CLOSE THE DOOR USING HIS HIP. HE PLACES THE PILE ON HIS DESK AND SITS DOWN.

HE TRIES UNTYING THE STRING WITH HIS FINGERS, STRUGGLES, AND THEN GIVES UP. CUTTING IT, USING A VICIOUS LOOKING FLICK KNIFE.

HE IS JUST LOOKING AT THE FIRST FILE, WHEN WENDY ENTERS.

WENDY

Ah, there you are, I've been looking for you for the best part of the day ... What's all

this?

BROWNLEE

Wendy, prepare yourself, because you're not going to like it.

WENDY LOOKS AT BROWNLEE WITH SUSPICION. HE DOESN'T CONTINUE.

WENDY

Well?!

BROWNLEE

These are the files for the murder that took place 37 years ago, at Duster station.

WENDY

Oh no you don't. This is **the** open and shut case. You may be the bright eyed boy from the Police Academy, and you may well have an exemplary detection record, House .. But .. we have a murderer who admits to the murder, he has a motive, and he was there! It's **that** simple.

BROWNLEE

Ahh, but. We don't get the coroners report till Friday, and until then we still don't know how Tom Staunton was killed.

WENDY

Fiddlesticks!

BROWNLEE

Nor do we know what happened to the wages...

WENDY TRIES TO INTERRUPT, BUT BROWNLEE SPEAKS FASTER AND LOUDER.

BROWNLEE

.. and .. and until we do, there's no proof of motive. The suspect denies taking the

wages, or searching the house.
Indeed, it is my opinion
that he doesn't even know the wages are
missing.

WENDY

Absolute dribble!

BROWNLEE

And further more, my wife
doesn't believe he's a killer.

THIS LAST STATEMENT IS TOO MUCH FOR WENDY WHO CAN BARELY SPEAK.

WENDY

Your .. wife.

BROWNLEE

Ah yes my wife .. she has
invited you for dinner, Friday
evening.

BROWNLEE GETS UP FROM HIS SEAT, GOES TO HIS JACKET HANGING UP
BEHIND THE DOOR, AND REMOVES AN ENVELOPE FROM THE INSIDE
POCKET. HE HANDS IT TO WENDY, WHO IS FLABBERGASTED.

SHE TAKES IT, OPENS IT, READS THE CARD INSIDE, THEN LOOKS AT
BROWNLEE, WHO IS STILL STANDING NEXT TO THE DOOR.

BROWNLEE

She won't take no for an answer,
you er, know what she's like ...
And by then, I will have been
able to collect the coroners
report, and have gleaned the
salient points from this lot ...

WENDY AGAIN GOES TO SAY SOMETHING, BUT HE PLOUGHS ON.

BROWNLEE

Think about it Wendy, for the
sake of just a couple of days,
it might just be that we can
solve two murders for the price
of one. Wouldn't that be worth
an extra pip or two.

WENDY DIGESTS WHAT HE HAS JUST SAID. HER EYES NARROW AS SHE

LOOKS AT HIM.

BROWNLEE

Just a couple of days.

WENDY CAN`T RESIST THE GAMBLE. BROWNLEE OPENS THE DOOR. SHE GIVES HIM A SIDEWAYS GLANCE ON THE WAY OUT.

WENDY

Till Friday.

HE CLOSES THE DOOR BEHIND HER, THEN DANCES THE TANGO AROUND TO HIS SEAT.

21) EXTERIOR, STATION MASTER`S HOUSE, DAY

THE DOOR OPENS, AND MAUREEN IS BOTH SURPRISED AND DELIGHTED TO SEE THE GIRLS.

MAUREEN

Well ... Tara, how nice to see you.

TARA

I thought I`d come and say how sorry I am about Tom, Mrs. Staunton.

MAUREEN`S EYES FILL WITH TEARS, AND THERE`S AN AWKWARD SILENCE. THE GIRLS FIDGET.

TARA

Well we better be ...

MAUREEN

Oh I`m sorry, no don`t go, please, please come in.

SHE HOLDS THE DOOR OPEN, AND THE GIRLS FILE IN.

22) INTERIOR, STATION MASTER`S HOUSE, DAY

THE GIRLS ARE SITTING AROUND THE SPARSELY FURNISHED FRONT ROOM, DRINKING JUICE. MAUREEN COMES IN WITH A PLATE OF BISCUITS.

MAUREEN

So Tara, this is your sister ..
Tegan?

TARA AND TEGAN NOD, AS MAUREEN OFFERS TEGAN A BISCUIT.

MAUREEN

And this is?

MAUREEN OFFERS JENNY A BISCUIT. TARA AND JENNY REPLY TOGETHER.

TARA AND JENNY

Jenny.

TARA

Jenny`s come to stay for the
summer.

MAUREEN HANDS A BISCUIT TO HATTY. THEN STANDS AND LOOKS AT HER.

MAUREEN

And you`re Hatty Swayles.

HATTY

Yes

MAUREEN

One of the last conversations I
had with Tom was about you.

MAUREEN SAYS THIS ALMOST TO HER SELF. THEN MAUREEN OFFERS THE
BISCUITS TO TARA, BUT KEEPS LOOKING AT HATTY.

MAUREEN

It really is uncanny, like the
photo come to life ... Sorry
you don`t know what I`m talking
about, do you?

MAUREEN PUTS THE PLATE DOWN, AND GOES OUT OF THE ROOM.

TEGAN HELPS HER SELF TO ANOTHER BISCUIT, AND TARA ADMONISHES
HER IN A WHISPER, AND WITH A SLAP ON HER HAND.

TARA

Tegan behave.

MAUREEN RE-ENTERS THE ROOM AND SEARCHES IN A FEW PLACES. SHE
STOPS TO THINK WHERE IT COULD BE.

THEN TURNS AND LOOKS AT THE FRAME, WHICH SHE ORIGINALLY FOUND IT IN.

SHE WALKS ACROSS TO IT. RAISES IT SLIGHTLY OFF THE WALL, AND SLOWLY PULLS THE PHOTO OUT FROM THE BACK. SHE SAYS QUIETLY TO HER SELF, WITH A TREMBLING VOICE.

MAUREEN

Oh Tom.

SHE REGAINS HER COMPOSURE.

THEN WALKS ACROSS AND SHOWS HATTY THE OLD PHOTO OF HER DOUBLE. HATTY IS STUNNED.

THE GIRLS ALL GATHER AROUND.

THEN MAUREEN HOLDS THE PHOTO UP ALONG SIDE OF HATTY`S FACE.

CLOSE-UP OF HATTY`S FACE AND THE PHOTO FROM 1911.

JENNY (V.O.)

Hatty! It`s you!

END OF EPISODE 4.

TARA TEACAKE

EPISODE 5. TARA`S DECISION.

1) INTERIOR, KITCHEN, OLD SMITHY, NIGHT

ANTONELLA IS COOKING, AND SWEARING IN ITALIAN. BROWNLEE IS MAKING SALAD, OCCASIONALLY PINCHING HIS WIFE`S BOTTOM. THEY ARE BOTH DRESSED IN EXQUISITE ITALIAN EVENING WEAR.

WENDY, `DRESSED TO KILL` IN AN EXUBERANT FLOWERY FROCK WITH PETTY COATS, IS FEEDING LUCY. BUT AS LUCY KEEPS GRABBING THE SPOON, WENDY IS HAVING TO DODGE THE DROPPINGS. HER FACE IS A MIXTURE OF HORROR AND BEWILDERMENT; THIS CHILDREN `THING`, IS OBVIOUSLY ALL NEW TO HER.

ANTONELLA BRINGS OUT A HUGE PAN OF PAELLA, AND BROWNLEE ARRIVES WITH THE SALAD, AT THE SAME TIME RESCUING WENDY FROM HER DUTIES TO LUCY. THEY EAT.

CUT TO

2) INTERIOR, KITCHEN OLD SMITHY, NIGHT

DINNER IS FINISHED. BROWNLEE IS PLAYING WITH HIS DAUGHTER,

WHILE ANTONELLA CLEARS THE DISHES AWAY.

WENDY, WHO HAS RELAXED AS MUCH AS SHE CAN, HAS TAKEN OUT A SILVER CIGARETTE CASE, REMOVED A CIGARETTE, AND IS ABOUT TO LIGHT UP.

WENDY

You don't mind if I smoke?

ANTONELLA (V.O.)

In the garden.

WENDY FROWNS.

BROWNLEE GETS UP, SWINGING LUCY ONTO HIS HIP, AND OPENS THE DOOR INTO THE GARDEN.

BROWNLEE

Come on Wendy, let's talk
murder.

WENDY GIVES BROWNLEE A SMARMY LOOK, AS SHE PASSES HIM ON THE WAY OUT.

3) EXTERIOR, GARDEN, NIGHT

THEY WALK OUT, INTO A BEAUTIFUL, MOON-LESS, SUMMER'S NIGHT. WENDY SITS DOWN ON THE BENCH, AND LIGHTS UP A CIGARETTE. BROWNLEE SHOWS HIS DAUGHTER AN EXAGGERATED BONANZA OF STARS.

4) EXTERIOR, SKY, NIGHT

THE SKY IS FREE OF CLOUD AND HAZE. THE MILKY WAY IS CLEARLY VISIBLE, AND EVEN THE FORM OF THE SPIRAL ARMS CAN BE DECERNED; A SUPER REAL SCENE.

BROWNLEE'S ARM CAN BE SEEN POINTING, THEN SWEEPING UP ONE EDGE, AND THEN BACK AROUND.

BROWNLEE (V.O.)

See precious, see where we are.
Out on the edge, out here, on
this great trailing arm, of our
magnificent .. spiral galaxy.

HIS VOICE TRAILS OFF, AND HIS ARM GOES OUT OF SHOT. SILENCE.

THEN A SHOOTING STAR DRAGS ITSELF ACROSS THE VISTA. LUCY MAKES A LITTLE CRY OF EXCITEMENT, AND THEN THERE IS TOTAL SILENCE.

5) EXTERIOR, GARDEN, NIGHT

LUCY IS LYING BACK QUIETLY, CRADLED IN ONE OF BROWNLEE`S ARMS. BROWNLEE JOINS WENDY ON THE SEAT.

BROWNLEE

There are two sets of marks on the head. One of which, fits the description that Zac gave..

BROWNLEE USES HIS DAUGHTERS HEAD TO SHOW WENDY THE DISTRIBUTION OF THE BLOWS. WENDY`S FACIAL EXPRESSION SHOWS NO SIGN OF DISAPPROVAL, OF HIS SINISTER EXPOSITIONAL TECHNIQUE.

BROWNLEE

.. Here .. And another set, made with an angulated metal instrument .. Here here and here. It was this second set which killed Tom Staunton.

BROWNLEE SMILES AT, THEN KISSES HIS DAUGHTER. BROWNLEE GLANCES TOWARDS WENDY, WAITING FOR HER TO SAY SOMETHING, BUT HE IS FORCED TO GLANCE AT HER AGAIN, AND THEN SOME MORE, BEFORE SHE SPEAKS.

WENDY

I`m beginning to get to know you House ... And let me tell you, I am quite capable of asking questions without the necessity of a prompt from you. So just you carry on. I`ll ask questions when I`m good and ready.

BROWNLEE

Very well ... The second lot of blows, those made with the weapon, were delivered when the head was on the ground. Dust and particles from the floor were ground into the skin, and the damage sustained to both sides of the head is conducive

to that form of violent action.
In other words ...

WENDY

He was killed while lying down.
That, doesn't change anything.
That young thug could quite
easily have finished him off in
that manner.

ANTONELLA (V.O.)

He could not, it is not him.

ANTONELLA HAS ARRIVED QUIETLY, AND TAKES WENDY BY SURPRISE. SHE
TAKES A SLEEPING LUCY FROM BROWNLEE, AND AS SHE LEAVES, SHE
HALF WALTZ WITH HER DAUGHTER, WHILE SPEAKING.

ANTONELLA

That boy has a love of life, not
a love of death. I know, because
we had, a big fight .. And He
was neither a coward, nor was he
er .. vind-er-cative.

BROWNLEE

Vindictive.

ANTONELLA

What ever ... but he is not a
killer. And if you don't look
for the real killer, then **I** will.

WENDY IS ANNOYED, BUT SILENT.

FOR ANTONELLA HAS ALREADY WHIRLED HALF-WAY ACROSS THE LAWN,
LOST IN MOVEMENT. SHE EVENTUALLY ENTERS THE HOUSE.

BROWNLEE LEANS BACK AND LOOKS UP AT THE STARS, WITH A CONTENTED
LOOK ALL OVER HIS FACE.

WENDY LOOKS AT BROWNLEE, AND THEN UP INTO THE SKY, AS IF TRYING
TO SEE WHAT IT IS THAT IS PLEASING HIM SO MUCH. BUT SHE IS SOON
BROUGHT BACK DOWN TO EARTH.

BROWNLEE

Also Wendy, there is another
aspect, of which you know
nothing. The coincidence of two

murders, happening virtually in the same way, and in the same place, must raise suspicions, even in one as factual as yourself. But ... when the 2 murdered men are father and son .. suspicion .. is not, a strong enough word by half.

WENDY LOOKS AT BROWNLEE WITH INCREDULITY. BROWNLEE STOPS GAZING AT THE STARS, AND TURNS AND LOOKS AT HER FULL ON.

BROWNLEE

The man that was killed 37 years ago, was Tom Henry Jones, Tom Staunton`s father. The mother remarried, hence the different name. I know all of this because Maureen Staunton told me. And what`s more, she told me Tom was obsessed with his father. It was the reason Tom was so fascinated by railways, and it was the reason they moved to West Somerset. Tom was looking for his father`s murderer .. and he may well have found him.

WENDY TAKES A DEEP PULL ON HER CIGARETTE, LEANS BACK, SHE CONTORTS HER FACE TO QUITE A REMARKABLE DEGREE. THEN SHE BLOWS SMOKE RINGS OUT ACROSS THE GARDEN.

BROWNLEE LOOKS ON, SURPRISED AT HER ACTION, BUT IMPRESSED BY HER VIRTUOSITY.

6) INTERIOR, BETTY`S TEASHOP, DAY

THE TEA SHOP HAS MOCK TUDOR DECOR, WITH TABLES COVERED IN WHITE CLOTH, AND JACOBIN CHAIRS. THERE ARE ONLY A FEW CUSTOMERS.

TARA, TEGAN, HATTY AND HATTY`S MOTHER SUSAN, ARE BEING WAITED ON BY AN OLD LADY, IN `BLACK AND WHITE`. HAVING TAKEN THEIR ORDER, SHE COLLECTS THE MENUS, AND LEAVES.

SUSAN

Now I did do right ordering cream teas all `round.

THE GIRLS AGREE WITH SOME ENTHUSIASM.

SUSAN
You could have had cake and
coffee?

HATTY
Stop fussing mummy, cream teas
are **yummy**.

SUSAN WHO HAS HER BACK TO THE WINDOW, DOESN'T SEE BERNARD
SUDDENLY PRESS HIS FACE TO IT.

THE GIRLS LAUGH, AS BERNARD PRETENDS HE IS A DOG BEGGING.

SUSAN TURNS AROUND, AND WHEN SHE SEES HIM, SHE TRIES TO SHOO
HIM AWAY.

AT WHICH HE MAKES A MAKES A VERY SAD EXPRESSION.

SUSAN WEAKENS, AND GESTICULATES FOR HIM TO COME IN.

HE BOUNDS IN, NEARLY KNOCKING THE OLD WOMAN OVER, AS SHE BRINGS
THE CREAM TEAS TO THE TABLE.

OLD WOMAN
O Bernard, yer great galloot,
mind where ee be going.

THEN TO SUSAN.

OLD WOMAN
I expect you'll be wantin'
another.

SUSAN

I expect I will.

AS THE OLD WOMAN GOES BACK TOWARDS THE KITCHEN, BERNARD
FOLLOWS, IMITATING HER SHUFFLING WALK.

SUSAN
What's he up to know.

SUSAN IS EMBARRASSED BY HER BROTHERS BEHAVIOUR, AND IS PLEASED

TO SEE THAT THERE ARE SO FEW PEOPLE TO WITNESS HIS FOOLERY. SHE HANDS OUT THE `TEA THINGS`.

BERNARD HAS PEELED OFF ON SEEING THE CAKE TROLLEY. HE BRINGS IT ACROSS AND PRETENDS THAT HE IS WAITING ON.

BERNARD
Would madam like some cake.

SUSAN TRIES NOT TO LAUGH, AND HAS TO HIDE HER FACE.

BERNARD
I suspect madam is ... let me see.

HERE BERNARD LOOKS THOUGHTFULLY AT SUSAN.

BERNARD
Oh yes, definitely carrot cake.
Soft and dreamy on top, but full
of good things inside.

SUSAN CAN`T HELP BUT RESPOND TO THIS EXPRESSION OF HIS FEELINGS TOWARDS HER, AND SHE SAYS ALMOST UNDER HER BREATH.

SUSAN
Oh, Bernard.

BERNARD TAKES AN EMPTY PLATE AND PRETENDS TO PUT A SLICE OF CARROT CAKE ON IT. HE PLACES IT IN FRONT OF SUSAN, WITH EXAGGERATED MOVEMENT.

SHE COVERS HER EYES, TRYING TO PRETEND SHE`S NOT THERE.

BERNARD
Now Hatty, you be definitely
chocolate cake. Rich and sickly
sweet.

HE DOES ANOTHER PHANTOM SERVING, WITH HATTY GOING ALONG WITH HIS ACT.

BERNARD
And Tegan, oh you be a rock
cake, if ever I saw one, beggar
me if you`re not.

TEGAN PULLS A FACE, AND THEN LOOKS QUIZZICALLY AT THE EMPTY

PLATE HE HAS JUST GIVEN HER.

BERNARD

But here`s a strange one.

BERNARD LOOKS THOUGHTFULLY AT TARA, PUTTING HIS HAND UNDER HIS CHIN, WITH ONE FINGER RUNNING UP BY HIS CHEEK.

BERNARD

Mmmmmm, I give up, what you be
Tara?

TARA GOES SHY, AND SPEAKS IN A VERY QUIET VOICE.

TARA

A teacake.

BERNARD THROWS HIS HANDS IN THE AIR IN MOCK SURPRISE.
SUSAN COMES TO WHAT SHE THINKS IS TARA`S RESCUE.

SUSAN

Hot teacake with butter and jam.

TARA

No, just a Teacake.

BERNARD COMES AROUND AND DROPS ONTO ONE KNEE, AND GIVES TARA THE FLOWER FROM HIS BUTTON HOLE. TARA BLUSHES.

JUST THEN THE OLD WOMAN COMES OUT, AND BERNARD RUSHES TO PUT THE CAKE TROLLEY BACK, RETURNING TO THE TABLE AS IF NOTHING WAS GOING ON.

OLD WOMAN

Now sit down Bernard, and stop
making a nuisance of yer self.

BERNARD SITS AT ANOTHER TABLE BY HIMSELF, PUTS THE CORNER OF THE TABLE CLOTH DOWN HIS COLLAR, AND PICKS UP A KNIFE AND FORK IN ANTICIPATION.

THE OLD WOMAN LOOKS AT SUSAN, WHO NODS HER HEAD.

THE WOMAN PLACES HIS CREAM TEA IN FRONT OF HIM, AND EVEN POURS HIM OUT A CUP OF TEA. SHE TWEAKS HIS EAR AS SHE LEAVES. BERNARD IS SOON LOST TO THE WORLD OF THE SENSES, HIS CONCENTRATION TOTALLY ON THE JOB AT HAND.

THE GIRLS ARE TUCKING INTO THEIR CREAM TEAS. SUSAN TURNS TO TARA.

SUSAN

So what was this about a photo of Hatty, that Maureen Swayles has.

TARA

It wasn't, well .. it couldn't be of Hatty. Because it was of Tom Staunton's grandmother, in 1911 .. But it weally looks like her, funny nose and everything.

HATTY

I haven't got a funny nose.

SUSAN SMILES AT TARA, THEN TURNS TO HER DAUGHTER.

SUSAN

She means a very distinctive nose, don't you Tara?

FOR A MOMENT, TARA SILENTLY WHISTLES. HATTY FAKES AN ANGRY FACE.

TARA

Something like that.

SUSAN

Oooo you're a wicked girl sometimes ... Tell me Tara, how was Maureen Staunton. Hatty was saying you think she's lonely.

TARA

Mummy wants to go and see her .. you could go and see her too, Susan .. she's ever so

nice.

SUSAN

Well maybe I'll give Judith a ring,
and we can go together.

JENNY AND HER FATHER TONY ENTER THE TEA SHOP.

TONY IS A MEDIA MAN IN HIS LATE THIRTIES, WITH A PONY TALE.

JENNY COMES UP TO THE TABLE AND GREETES HER FRIENDS, THE SIGNS
THAT SHE HAS BEEN CRYING ARE ALL TOO EVIDENT.

HER FATHER, FOLLOWING JUST BEHIND, SEES SUSAN AND COMES AROUND
THE TABLE, TO WHERE SUSAN IS NOW STANDING. THEY EMBRACE
OBVIOUSLY HAPPY TO SEE EACH OTHER.

SUSAN

Well it's been ages since I last
saw you. How's it going?

TONY

Don't ask.

HE NODS IN THE DIRECTION OF JENNY. SUSAN FLASHES AN
UNDERSTANDING LOOK.

JENNY

Dad, is it alright if I go
riding with them, this
afternoon.

TONY

As long as you're still not
angry with me.

JENNY COMES AROUND AND GIVES HIM A BIG HUG, ALMOST LIFTING HIM
OFF THE GROUND. THEN SHE TURNS TO THE GIRLS.

JENNY

Come on then, let's go.

THE GIRLS GET UP, STILL EATING THEIR SCONES, TARA GIVES ONE TO
JENNY. AS THEY LEAVE, TARA TURNS, REMEMBERING HER MANNERS

TARA

Thanks Susan.

SUSAN

My pleasure.

SHE FOLLOWS THE OTHERS.

TONY SITS DOWN WITH SUSAN, AND SHE TAKES HIS HAND. THEY LOOK AT EACH OTHER AND SMILE, BUT ARE SOON DISTURBED BY THE ARRIVAL OF BERNARD, WHO SITS DOWN WITH THEM. PUTTING HIS HAND ON THEIRS, HE MIMICS THEIR AFFECTIONATE EXPRESSIONS.

BERNARD

What`s for lunch?

TONY AND SUSAN STARE AT A GRINNING FACE, WHICH IS COVERED IN CREAM AND CRUMBS. THEY BURST OUT LAUGHING.

7) INTERIOR, CARHAMPTON P.O., DAY

BROWNLEE ENTERS THE EMPTY SHOP AND APPROACHES MRS. FELLOWS, WHO IS TIDYING A RACK OF NEWSPAPERS.

BROWNLEE

Excuse me Mrs. Fellows but I`d like a word.

MRS. FELLOWS LOOKS AT HIM WITH SUSPICION.

BROWNLEE

I believe that Tom Staunton had a talk with your husband about the old murder at Dunster station. I was wondering if I could have a word with him.

MRS. FELLOWS

He don`t know nothing about anything, he just likes to hear his own voice, and that`s a fact.

BROWNLEE

Well I`d still like to talk to him .. Unless of course you know what it is that he seemed to know .. Something about rumours, at the time of the murder.

MRS. FELLOWS IS AGITATED, AND BECOMES MORE SO WHEN A CUSTOMER COMES IN. BROWNLEE SEES HER DISCOMFORT, AND SPEAKS OUT LOUD SO THAT THE CUSTOMER CAN HEAR.

BROWNLEE

Now the rumours had something to do with er ... let me see ...

MRS. FELLOWS TURNS TO THE CUSTOMER.

MRS. FELLOWS

I`m sorry Mr. Fry but .. well .. I`m busy here with this policeman, you`ll have to come back later.

MRS. FELLOWS USHERS HIM OUT, WHICH HE IS NOT PLEASED ABOUT. THEN SHE CLOSSES THE DOOR BEHIND HIM, PUTTING UP THE CLOSED SIGN. BROWNLEE HAS A SLY LOOK ON HIS FACE, WHICH CHANGES AS SOON AS MRS. FELLOWS TURNS AROUND.

MRS. FELLOWS

Mr. House, this is a small village, in an area where everyone knows everyone else. You can`t just be going `round makin` with free talk. People get the wrong end of the stick, and before you know it, you`ve got a bad name.

BROWNLEE

I`m afraid Mrs. Fellows that`s part of the territory .. if your a policeman. So what were these rumours?

MRS. FELLOWS IS AGITATED, AND BAD TEMPERED.

MRS. FELLOWS

Who`s been saying these things?

BROWNLEE SHRUGS HIS SHOULDERS. MRS. FELLOWS IS ANNOYED.

MRS. FELLOWS

Well it was rumoured at the time that John Binns from Williton,

came into a lot of money. But the police just ignored the fact. One day he was out of work and poor as a church mouse, the next he was having holidays in the Scilly Isles. Which in those days wasn't, by rights, for the likes of him.

BROWNLEE

Mmmm, it's not police practice to ignore rumours of that kind, especially in a murder investigation.

MRS. FELLOWS

Well I don't know about police practice, but I'm sure that investigating a murder that took place all those years ago, can't help you solve a murder which just happened the other day.

BROWNLEE

You know Mrs. Fellows, that's exactly what the Chief Inspector said.

BROWNLEE HEADS TOWARDS THE DOOR.

BROWNLEE

But she, has changed her mind, and I've a feeling that you will too ... Thanks for being so helpful, I'll drop in again ..
soon.

BROWNLEE LEAVES, AND MRS. FELLOWS STORMS OUT THE BACK.

MRS. FELLOWS (V.O.)

John! John! Where are you!?

8) EXTERIOR, GRABBIST HILL, TOP, DAY

THE GIRLS ARE RIDING ON A BRIDLE PATH, THROUGH THICK HEATHER AND GORSE, ON THE TOP OF GRABBIST HILL, JUST ABOVE DUNSTER.

9) EXTERIOR, GRABBIST HILL, BOTTOM, DAY

BERNARD, IS WALKING THROUGH THICK FOREST NEAR THE RIVER. HE STOPS TO LOOK IN THE WATER, AND BECOMES FASCINATED BY HIS OWN REFLECTION.

HE ADJUSTS HIS HAT AND FEATHER, AND AS HE GAZES INTO THE POOL, THE SCENERY BEHIND HIS REFLECTION SLOWLY DISAPPEARS AND WE

FADE INTO

10) EXTERIOR, DUNSTER STATION, NIGHT (SEEING SEQUENCE.)

THERE IS A DREAM LIKE QUALITY TO THIS SCENE. TWO MEN ARE CARRYING A CARPET ALONG THE RAILWAY TRACK UNTIL THEY ARE OPPOSITE THE TICKET OFFICE.

THEY STOP AND PUT IT ONTO THE PLATFORM THEN GET UP ONTO THE PLATFORM THEMSELVES. WE CAN`T SEE THEIR FACES.

SLOWLY A BONNET EDGES IT`S WAY ONTO THE BOTTOM EDGE OF THE SCENE, BELOW BERNARD`S REFLECTION, AND BELOW WHERE HE IS LOOKING.

THE MEN HAUL THE CARPET INTO THE TICKET OFFICE.

BERNARD`S FACE EXPRESSES GREAT CURIOSITY, THEN HIS EYES SUDDENLY GROW HUGE AS HE SEES THE BONNET NEXT TO HIS REFLECTION. PANIC SETTING IN.

11) EXTERIOR, GRABBIST HILL, TOP, DAY

THE GIRLS HAVE ENTERED A WOODED AREA, AND ARE DESCENDING THE HILL, WHEN THERE IS A LONG PIERCING CRY. THEY STOP AND LOOK DOWN FROM WHERE IT CAME.

12) EXTERIOR, FOREST, DAY

A SQUIRREL IS STARTLED BY THE CRY, AND DROPS THE NUT IT WAS EATING. THE NUT DROPS THROUGH THE TREE, BOUNCING OF BRANCHES AND STARTLING A BLACKBIRD.

THE BIRD FLIES UP INTO THE FOREST, AND SUDDENLY LETS OUT IT`S WARNING CRY, RIGHT NEXT TO A RESTING STAG. THE STAG LEAPS UP, AND BOUNDS OFF THROUGH THE FOREST.

IT SUDDENLY BREAKS COVER, AND LEAPS ACROSS THE PATH IN FRONT OF THE GIRLS. TARA`S HORSE TAKES FRIGHT, AND BOLTS.

SHE TRIES HER BEST TO GAIN CONTROL, BUT THE HORSE HAS PLUNGED DOWN A STEEP PATH, AND SHE IS NOW JUST A PASSENGER. THE HORSE HITS THE BOTTOM OF THE HILL, GOES TO CROSS THE RIVER, AND THEN STOPS DEAD. TARA FLIES OVER THE TOP AND LANDS IN THE WATER, HITTING HER HEAD. AND ALTHOUGH SHE IS WEARING A HELMET, THE BLOW KNOCKS HER OUT. SHE IS FACE DOWN IN THE SHALLOWS.

13) INTERIOR, TICKET HALL, NIGHT (SEEING SEQUENCE.)

THERE IS DREAM LIKE QUALITY TO THIS SCENE. THE TWO MEN DRAG THE CARPET THROUGH THE TICKET HALL, ONE TAKES OUT SOME KEYS, AND OPENS THE TICKET OFFICE. THEY DRAG THE CARPET INTO THE OFFICE. WE STILL DON`T SEE THEIR FACES.

14) INTERIOR, TICKET OFFICE, NIGHT (SEEING SEQUENCE.)

THERE IS A DREAM LIKE QUALITY TO THIS SCENE. THE TWO MEN DRAG THE CARPET IN, AND SUDDENLY ROLL IT OUT WITH ONE GREAT EFFORT. A BODY ROLLS OUT ONTO THE FLOOR, IT LOOKS LIKE TOM STAUNTON. ONE OF THE MEN PUTS THE KEYS INTO THE DEAD MAN`S POCKET. AS WE GET CLOSER TO THE LIFELESS FACE, THE TWO MEN ROLL UP THE CARPET AND LEAVE. WE STILL HAVEN`T SEEN THEIR FACES.

THE DEAD MAN`S FACE IS CONTORTED, AND THE CAMERA STARTS TO MOVE ACROSS THE FACE FROM SIDE TO SIDE. WE HEAR VOICES IN THE DISTANCE CALLING OUT.

VOICES (V.O.)

Tara, Tara, Tara.

15) EXTERIOR, RIVER BANK, DAY

TARA IS LYING ON THE BANK, ALL WET. HER HELMET IS LYING BESIDE HER. SHE CAN HEAR TEGAN, HATTY, AND JENNY CALLING HER NAME IN THE DISTANCE.

GIRLS (V.O.)

Tara .. Tara ..

SHE SITS UP IN SOME PAIN, JUST IN TIME TO SEE THE BONNETED WOMAN, DISAPPEARING INTO THE WOODS.

THE GIRLS APPEAR ON THE RIVER BANK, AND RUSH TO WHERE TARA IS SITTING.

16) INTERIOR, CAR, DAY

ANTONELLA IS DRIVING AND LEANING ON THE HORN.

BROWNLEE IS LOOKING ANXIOUS IN THE PASSENGER SEAT.

AND LUCY IS ENJOYING HERSELF IN THE BACK.

ANTONELLA (IN ITALIAN)
Sunday drivers!

SHE LEANS OUT OF THE WINDOW.

ANTONELLA
You couldn't drive a bargain, moron!

BROWNLEE
I think its the next on the
left. Yes that's it.

THERE'S A SCREECH OF TYRE, AND THE CAR LEANS DRAMATICALLY.
BROWNLEE HOLDS ON TO THE BACK OF ANTONELLA'S SEAT. THEY
STRAIGHTEN UP, AND BROWNLEE SPOTS THE ADDRESS HE'S LOOKING FOR,
AND POINTS. THEY COME TO AN ABRUPT STOP.

BROWNLEE
Phew.

17) EXTERIOR, GARDEN, DAY.

A CHEERFUL OLD MAN IS LEANING ON HIS SPADE, TALKING TO BROWNLEE
AND ANTONELLA.

LUCY IS HOLDING HER MOTHERS HAND, PUTTING HER OTHER HAND INTO
MASSES OF FLOWERS IN THE BORDER.

BROWNLEE
I've often wondered what
happens to old detectives ..
And you're not doing too badly
if I'm not mistaken.

OLD MAN
Can't grumble you know ...
But excuse my curiosity, some
habits are **hard** to break ..
but I'm sure you didn't bring
the wife out here, just
to show her what to expect in
another 40 years .. Nor, for

that matter, to let your
daughter destroy my herbaceous
border.

ANTONELLA SWINGS AROUND TO SEE LUCY PLUCKING FLOWER HEADS. SHE
PICKS LUCY UP, AND CARRIES HER ACROSS TO A RABBIT RUN ON THE
OTHER SIDE OF THE LAWN.

BROWNLEE LOOKS AFTER ANTONELLA AND LUCY, WHILE THE OLD MAN
OBSERVES BROWNLEE.

BROWNLEE

No, indeed not. It`s the murder
case that you were on 37 years
ago.

BROWNLEE TURNS BACK TOWARDS THE OLD MAN.

OLD MAN

Ah. I thought it might be ..
You think there might be a
connection with this doings ..
as well there might.

BROWNLEE

I have read all your notes on
the case, and there`s something
missing .. The mention of John
Binns.

THE OLD MAN LOOKS AT BROWNLEE WITH CURIOSITY, AND THEN A SMILE
SLOWLY COMES OVER HIS CHEERY FACE.

OLD MAN

Ah yes, John Binns. Ha ha ...
Poor John, he was always a bit
of a Magpie, always had his
eye out for metal. We called him
plumber John Binns, on account
of his love for copper pipe. But
he got more than he bargained
for, over that winding room job.
It were those rumours ... People
suspecting he had murdered Tom
Henry Jones. And he couldn`t say
anything about it, or he would
have had to admit to where he

got all that money from. Which of course had nothing to do with the murder. He had been up an` stripped the winding house at Ralieghs Mine. Up there, on top of the Brendons .. Poor bugger.

BROWNLEE

You mean .. you knew how he came into money, but it wasn`t from the payroll at the station?

OLD MAN

Isn`t that just what I`ve been saying .. He stripped all the copper and lead from the old mine, top of the mineral line. Took him for ever. He was going up there week in, week out. The owners weren`t interested, see .. said it would cost them more to strip out what was valuable, than what they would have got for the metal. But we didn`t tell him that, oh dear me no. Laugh .. we had a laugh alright .. telling him we would search his house and all .. but he did alright .. until the murder that is.

BROWNLEE THINKS DEEP, AND IS SILENT FOR A WHILE. DIGESTING THE INFORMATION THAT HE HAS JUST RECEIVED.

HE WATCHES AS LUCY OPENS THE RABBIT RUN, AND ALLOWS THE RABBITS OUT.

ANTONELLA`S ATTENTION BEING FOCUSED ON AN UNUSUAL PLANT.

THE RABBITS MAKE GOOD THEIR ESCAPE.

OLD MAN

Tell me, who told you about John Binns?

BROWNLEE

Mrs. Fellows .. the Post

Mistress at Carhampton.

THE OLD MAN THINKS FOR A MOMENT. THEN HAS A REALISATION.

OLD MAN

Now **there`s** the rub! Well bless my soul .. You don`t know then do you? Of course not, why would you.

THE OLD MAN LOOKS AT BROWNLEE, THEN PUTS A HAND ON HIS SHOULDER.

OLD MAN

Mrs. Fellows, was once, Miss Humphries. Now that`s as clear as mud. But not when you realise that Miss Humphries was the daughter of old man Humphries, the builder. The same builder, whose company had its pay roll robbed, the night of the murder. That must get your bells ringing.

BROWNLEE IS EXCITED BY THIS INFORMATION, AND IT SETS HIM OFF ON A TRAIN OF THOUGHTS.

THE OLD MAN IS PLEASED WITH HIMSELF, UNTIL A RABBIT HOPS INTO HIS LINE OF SIGHT.

OLD MAN

Well bugger me!

BROWNLEE AND ANTONELLA ARE BOTH BROUGHT BACK BY THE OLD MAN`S EXCLAMATION, AND ALL FOUR RUN AROUND THE GARDEN, TRYING TO CATCH RABBITS.

18) INTERIOR, BEDROOM, DAY

THE SPARE BEDROOM IS NEAT AND TIDY, IF A BIT SPARTAN.

TARA IS SITTING UP IN BED WITH A PLASTIC AND FOAM COLLAR AROUND HER NECK, SHE ISN`T VERY HAPPY.

OLD DOCTOR MILLER, WITH PURE WHITE HAIR AND HORN RIMMED SPECTACLES, IS JUST FINISHING EXAMINING HER. HE SEEMS SATISFIED.

JUDITH IS SITTING ON THE BOTTOM OF THE BED.

DR. MILLER

I`ll pop in later in the week,
to see how you`re getting on.

THE DOCTOR GETS UP, AND LOOKS AT MOTHER AND DAUGHTER
ALTERNATIVELY.

DR. MILLER

Keep her in bed for the rest of
to-day, and keep the collar on
for a few days, but only if you
think it helps. She`ll be fine
Judith. Now mind yourself Tara.

TARA GIVES HIM A WEAK SMILE. THE DOCTOR PACKS HIS BAG AND
LEAVES THE ROOM. JUDITH LEAVES WITH HIM. AS SOON AS THEY`RE
OUT, JENNY, HATTY AND TEGAN COME IN.

HATTY

Hi, pain in the neck.

JUDITH PUTS HER HEAD BACK INTO THE ROOM.

JUDITH

Only a few minutes girls.

19) EXTERIOR, CARHAMPTON P.O., DAY

BROWNLEE GETS OUT OF THE CAR, WHICH SPEEDS OFF, WITH ANTONELLA
WAVING MADLY OUT OF THE WINDOW.

BROWNLEE WATCHES UNTIL IT ROUNDS THE BEND AND DISAPPEARS WITH A
LAST SCREECH OF TYRE.

HE SMILES AND SHAKES HIS HEAD. THEN A WICKED EXPRESSION COMES
ACROSS HIS FACE, AND HE ENTERS THE P.O.

20) INTERIOR, CARHAMPTON P.O., DAY

BROWNLEE ENTERS TO FIND MR. FELLOWS SERVING A COUPLE OF
CUSTOMERS. BROWNLEE MOTIONS TO HIM THAT HE IS GOING THROUGH THE
BACK. MR. FELLOWS GESTICULATES IN CONFUSION.

21) INTERIOR, P.O. HOUSE, DAY

BROWNLEE WALKS THROUGH A NUMBER OF ROOMS, TAKING NOTE OF

VARIOUS THINGS.

THEN FINALLY SPOTS MRS. FELLOWS OUT IN THE YARD.

SHE IS WEARING WELLINGTON BOOTS, AND APPEARS TO BE SETTING OFF FOR AN EVENING STROLL.

22) EXTERIOR, LANE, DAY

BROWNLEE WALKS DOWN THE BRIDLE PATH, THAT LEADS ACROSS THE FIELDS TO THE SEA.

HE STOPS AND LOOKS AT A MAGNIFICENT SUNSET, RAISING HIS ARMS IN A SALUTATION, AS THE SUN DISAPPEARS BEHIND THE HILLS.

THEN HE TROTS, TO CATCH MRS. FELLOWS UP.

BROWNLEE

Ahh. There you are Mrs. fellows.

MRS. FELLOWS TURNS ON HEARING HER NAME, BUT ON SEEING BROWNLEE CARRIES ON WALKING.

BROWNLEE

I just knew I`d need to see you again, funny that isn`t it.

MRS. FELLOWS

Nothing funny about it at all. You`re just trying to make a name for your self. Raking up the past. Nobody wants to know. You should let things be.

BROWNLEE

Ah, but I can`t Mrs. Fellows. It`s my job. And besides, all your blustering and bad humour .. makes me suspicious.

MRS. FELLOWS STOPS, AND TURNS AROUND TO FACE HIM IN GREAT INDIGNATION.

MRS. FELLOWS

My **blustering**, and, and .. my bad **humour**, how dare you be so impudent!

BROWNLEE

Well if you don't mind me saying
so .. but that was an excellent
example.

MRS. FELLOWS PUFFS UP, THEN STORMS OF DOWN THE LANE.

BROWNLEE IS FILLED WITH WICKED GLEE, AND CAN'T HELP BUT GIVE
VENT TO HIS HUMOUR; JUMPING IN THE AIR, AN CLICKING HIS HEALS.
HE FOLLOWS HER, AND CATCHES HER UP AT A SWING-GATE.

SHE HAS ALREADY ENTERED, AND IS ABOUT TO MOVE THE GATE AROUND,
WHEN BROWNLEE TRAPS HER IN IT. HE BARS ONE ENTRANCE WITH HIS
BODY, AND THE OTHER, HE KEEPS A FOOT AND AN ARM PRESSING THE
GATE CLOSED. NOW HE'S AGGRESSIVE.

BROWNLEE

Enough of this nonsense. The
truth of the matter is Mrs.
Fellows, that it was your father
that put around the original
rumours about John Binns, and
what I want to know is why,
after 37 years, you're still
peddling the same old load of
rubbish!?

MRS. FELLOWS

Let me out at once, do you hear!

NOT ONLY DOES BROWNLEE NOT LET HER OUT OF THE GATE, BUT HE
LEANS IN TOWARDS HER.

BROWNLEE

Your father, and yourself must
have had a damn good reason, for
wanting people to believe that
poor John Binns was to blame.
And the obvious one is, that it
was your father, who **murdered**
Tom Henry!

MRS. FELLOWS IS SHOCKED BY THIS ACCUSATION, AND BECOMES
EXTREMELY NERVOUS.

MRS. FELLOWS

You`re out of your mind, my
father ...

BROWNLEE CUTS HER OFF.

BROWNLEE

And what`s more, you`re the one
that murdered Tom Staunton,
because you found out that he
was Tom Henry`s son, and that he
was close to finding out the
truth!

MRS. FELLOWS GASPS. BROWNLEE LEANS IN EVEN CLOSER, ONLY A FEW
INCHES SEPARATING THEIR FACES.

BROWNLEE

The **truth** about your father`s
building business! The **truth**
that it was on the brink of
bankruptcy! I know that **truth**
Mrs. Fellows, because I`ve just
seen the banks records, and your
Father was that close ..

BROWNLEE BRINGS HIS THUMB AND FORE FINGER BETWEEN THEIR FACES,
AND SNAPS THEM SHUT JUST CLIPPING THE END OF HER NOSE. MRS.
FELLOWS STARTS SHAKING.

BROWNLEE

.. to going under, at the time
of the robbery.

MRS. FELLOWS

No no you`re wrong, you`re all
wrong. I was there when father
picked up the wages. We left Tom
Henry alive, really we did. My
father wouldn`t hurt anyone. I
was with him all the time, he
couldn`t of done it. He just ..
he just

MRS. FELLOWS BREAKS DOWN COMPLETELY.

MRS. FELLOWS

... he just didn`t say ... he

just let them believe that the wages had been there when Tom Henry was murdered. That`s all he did. He was a good man ... under terrible strain ... a moments weakness ... that`s all. You`ve got to believe me .. he couldn`t murder anyone.

BROWNLEE LEANS BACK, TAKES A DEEP BREATH, AND BLOWS IT OUT FOR A LONG TIME.

BROWNLEE

The wages were never there ..
No wonder they never found the
murderer .. wrong bloody motive.

HE TAKES HIS FOOT AND HAND OFF THE GATE, AND MOVES AWAY FROM THE ENTRANCE, GESTURING, FOR MRS. FELLOWS TO COME OUT.

23) INTERIOR, BEDROOM, NIGHT

TARA FINISHES READING AND DROPS THE BOOK ONTO THE FLOOR. SHE EASES HER SELF DOWN INTO THE BED, THEN SEARCHES AROUND WITH HER HAND FOR THE LIGHT SWITCH, THE COLLAR MAKING THE OPERATION DIFFICULT. FINALLY SHE FINDS IT, AND SWITCHES THE LIGHT OFF. TARA LIES FOR A WHILE WITH HER EYES OPEN IN THE DARKNESS, THEN SHE CLOSES THEM.

24) INTERIOR, TICKET OFFICE, NIGHT (SEEING SEQUENCE.)

THERE`S A DREAM LIKE QUALITY TO THIS SCENE. THE BODY IS LYING ON THE FLOOR WHERE THE MEN HAVE LEFT IT. WE SEE THE BODY FROM THE FEET, AND FROM ABOUT TARA`S HIGHT. SUDDENLY THE BODY SITS UP, AND THE FACE OF THE DEAD MAN LOOMS UP TOWARDS US.

25) INTERIOR, BEDROOM, NIGHT

TARA OPENS HER EYES AND SITS UP IN BED, NOT WITHOUT SOME PAIN FROM HER NECK. SLOWLY SHE LIES BACK DOWN, BUT WITH SOME DIFFICULTY, AND RESTS. SHE CLOSES HER EYES, BUT THE IMAGE RETURNS, AND SHE SITS UP AGAIN. THIS TIME SHE GETS OUT OF BED, SHE`S FRIGHTENED. SHE HURRY`S OUT OF THE ROOM WHIMPERING.

24) INTERIOR, BEDROOM, NIGHT

TARA ENTERS HER PARENTS BEDROOM, AND KNEELS DOWN BESIDE THE BED.

TARA

Mummy mummy, please mummy.

JUDITH WAKES WITH A START, THEN SEES HER DAUGHTER, SHE SITS UP AND TARA GRASPS HER ROUND THE NECK.

JUDITH

Tara, dear heart, what`s wrong!?

TARA

I see Tom mummy, I see Tom.
I see him when I close my eyes.

TARA BREAKS INTO TEARS. JUDITH HUGS HER DAUGHTER.

JUDITH

There there, dear, there there,
that nasty old fall has
frightened you, that`s all. You
haven`t any pains in your head
or anywhere?

RATHBORNE STIRS AND TURNS OVER.

RATHBORNE

What`s wrong?

JUDITH

Just a silly old nightmare.

TARA

No it`s not! I can see him, he`s
dead! I can see him. I can see
him.

TARA IS SOBBING UNCONTROLLABLY. JUDITH GRASPS HER DAUGHTER TO HER EVEN TIGHTER, AND ROCKS HER BACKWARDS AND FORWARDS.

JUDITH

Tara Tara.

RATHBORNE GETS UP AND GOES TO PUT ON THE LIGHT. BUT JUDITH STOPS HIM.

JUDITH

No it`s alright darling, it`s
shock. Leave the light, but

bring up some water, and the Arnica.

RATHBORNE WANDERS OUT OF THE ROOM HALF ASLEEP.

JUDITH

That`s it, get it out.

TARA IS ALMOST HYSTERICAL.

TARA

You don`t understand, you don`t understand. I can see him. I can see him!

JUDITH

Don`t worry, it`ll pass in a while.

TARA

You don`t understand.

TARA IS GAZING OVER HER MOTHERS SHOULDER, AND IS IN FACT, LOOKING AT A BED SIDE LAMP ON RATHBORNE`S SIDE OF THE BED.

JUST FOR A MOMENT, THE LAMP SHADE, WHICH IS SIMILAR IN SHAPE TO A BONNET, TURNS INTO LOUISE`S BONNET.

THE EXPRESSION ON TARA`S FACE CHANGES FROM ONE OF TOTAL HORROR, TO ONE OF INSIGHT.

TARA LETS GO OF HER MOTHERS NECK AND SITS AROUND ON THE EDGE OF THE BED. THE UNCONTROLLED HORROR HAS PASSED, SHE SITS WIPING AWAY THE TEARS.

TARA

It`s alright mummy, I`ll be alright now.

TARA GOES TO GET UP, BUT HER MOTHER HOLDS HER TO HER, TARA GIVES HER A BIG SQUEEZE, AND THEN GETS UP. SHE WALKS OUT OF THE ROOM, FOLLOWED BY A CONFUSED JUDITH.

27) INTERIOR, BEDROOM, NIGHT

BOTH RATHBORNE AND JUDITH ARE AT THE DOOR OF THE BEDROOM LOOKING IN, AS THEY CLOSE IT TO.

TARA LIES AND WAITS, TILL SHE HEARS HER PARENTS BEDROOM DOOR

CLOSE. THEN SHE GETS OUT OF BED, REMOVES THE COLLAR, AND GETS DRESSED.

28) EXTERIOR, DEER PARK, NIGHT

TARA IS RUNNING OVER THE DEER PARK, THE LIGHTS OF DUNSTER VILLAGE CAN BE SEEN IN THE DISTANCE. HUGE BLACK CLOUDS PLAY HIDE AND SEEK WITH A FULL MOON, THEY ARE ALSO SPITTING RAIN.

29) EXTERIOR, DUNSTER VILLAGE, NIGHT

TARA HURRIES UP THROUGH THE SILENT VILLAGE.

30) EXTERIOR, COTTAGE, NIGHT

TARA STOPS OUTSIDE OF LOUISE WEBBER`S COTTAGE, AND SLOWLY OPENS THE GATE.

AS SHE DOES SO, THE MOON COMES OUT AND TRANSFORMS THE WET GARDEN INTO ONE OF SHIMMERING SILVER.

TARA MAKES HER WAY SLOWLY UP THE WINDING PATH, GAZING ABOUT HER AT THE TRANSFORMED GARDEN.

SHE ARRIVES AT THE DOOR, WHERE SHAPES, AND FORMS OF BUSHES, DARKLY SHADOW ITS FRAME.

SHE STOPS, ALLOWING HER EYES TO ADJUST.

OUT OF THE SHADOWS TWO RUBY EYES BEGIN TO GLOW, REVEALING THE BRASS DOOR KNOCKER IN THE SHAPE OF A TOAD.

SHE QUICKLY KNOCKS. THE DOOR OPENS SLOWLY, BUT FULLY.

TARA IS FRIGHTENED, AND BACKS AWAY. FOR WHERE THE INSIDE OF THE HOUSE SHOULD BE IS A BLUE LANDSCAPE.

31) COMPUTER GRAPHICS, NETHER WORLD, LANDSCAPE

WE SEE A GLOWING BLUE LANDSCAPE, THE CONTOURS MARKED OUT IN LIGHT BLUE LINES, LIKE A GIANT THREE DIMENSIONAL MAP. A MAP OF THE LOCATION BEHIND LOUISE`S COTTAGE, INCLUDING THE LIGHT HOUSE FOLLY. TWO RED FLAMES ARE FLICKERING IN THE TOWER, ONE SUDDENLY STARTS MOVING TOWARDS US, FLYING WITH A QUICKENING DREAD.

32) EXTERIOR, LOUISE`S GARDEN, NIGHT

TARA HAS SEEN ENOUGH, TURNS, AND GOES TO RUN, BUT IS STOPPED BY A CRINKLY VOICE FULL OF IRONY.

WITCH (V.O.)

Not going my dear, you`ve only
just arrived.

TARA TURNS, AND THERE HOVERING OVER HER, AT LEAST SEVEN FEET
TALL, IN BLACK BONNET, SHAWL AND SKIRTS, IS THE WITCH.

HOOKED NOSE, HOOKED CHIN, SLATE BLUE SKIN COVERED IN WARTS,
HUGE BULGING GREEN EYES, WITH FIERCE RED PIN PRICK PUPILS, AND
WITH A WICKED SMILE PLAYING ACROSS HER TOOTHLESS MOUTH.

THE WITCH SLOWLY RAISES A WICKED CLAW LIKE HAND TOWARDS TARA`S
FACE; IT`S ALL TOO MUCH FOR HER, AND SHE COLLAPSES.

END OF EPISODE 5.

TARA TEACAKE

EPISODE 6. WHAT`S IN A NAME.

1) INTERIOR, TRIPP`S CASTLE, DAY

JUDITH COMES QUICKLY, BUT ONLY HALF INTO THE ROOM, SHE GOES BACK OUT, AND THEN ALMOST IMMEDIATELY RETURNS. SHE HAS SPOTTED A NOTE ON THE TABLE, BUT IT HAS TAKEN TIME TO REGISTER. SHE EXCITEDLY PICKS IT UP AND READS IT. RATHBORNE COMES IN, STILL DOING UP HIS SHIRT.

JUDITH

She`s gone to see Louise. Stay here and see to Tegan and Jenny, and I`ll go and see if she`s there.

RATHBORNE

Then give me a ring, and let me know what`s happening.

AS A CONCERNED RATHBORNE SPEAKS, A WORRIED JUDITH IS ALREADY GOING OUT OF THE DOOR.

2) INTERIOR, KITCHEN/LIVING ROOM, LOUISE`S COTTAGE, DAY

THE KITCHEN IS VERY OLD FASHIONED, WITH AN OLD RANGE ON ONE WALL, AND A HUGE SEPARATE SINK ON THE OTHER. THERE`S NOT A SINGLE ELECTRICAL APPLIANCE, FOR THERE IS NO ELECTRICITY. THE KITCHEN ADJOINS THE LIVING ROOM THROUGH AN OPENED ALCOVE. THERE, A HUGE TAPESTRY COVERED THREE PIECE SUIT, SURROUNDS AN OPEN FIRE PLACE. A LACE COVERED TABLE IS UNDER THE SMALL WINDOW WITH THREE CHAIRS. THERE ARE LOTS OF ADORNMENTS, ALL HAND MADE, AND OLD FASHIONED. A LARGE TAPESTRY COVERS ONE WALL, IT HAS AN INTRICATE DESIGN.

LOUISE IS MAKING TEA, AND PUTTING IN A SELECTION OF INGREDIENTS, INCLUDING A HAIR FROM HER HEAD. SHE WALKS THROUGH FROM THE KITCHEN, AND SETS 2 CUPS DOWN ON THE TABLE WITH THE POT. THEN THERE`S A KNOCKING AT THE DOOR, AND A CONCERNED VOICE.

JUDITH (V.O.)
Hello, hello Louise.

LOUISE
Come in my dear, through here.

JUDITH HURRIES INTO THE ROOM.

JUDITH
Is Tara here?

LOUISE
She be indeed.

LOUISE BEAMS A BIG SMILE AT JUDITH.

JUDITH
Oh thank God .. where is she?

LOUISE
Come on through.

LOUISE GOES TO A SMALL DOOR, AT THE FAR END OF THE LIVING ROOM. SHE OPENS IT, AND WE SEE THAT IT LEADS TO SOME STAIRS.

3) INTERIOR, BEDROOM, DAY

THE TINY BEDROOM IS DOMINATED BY A SINGLE BED, WHICH IS RAISED WELL OFF THE GROUND. 2 CHAIRS ARE EITHER SIDE, AND EXCEPT FOR A SMALL NARROW HAND PAINTED DRESSER, THEY ARE THE ONLY FURNITURE. THE BED IS COVERED IN A PATCH WORK QUILT OF EXQUISITE WORKMANSHIP.

LYING HALF PROPPED UP AGAINST STARCHED PILLOWS, AND UNDER A STIFF SHEET, TARA LIES IN A WHITE LACE NIGHT GOWN. HER LONG DARK HAIR COMBED DOWN, FRAMING HER STILL AND PEACEFUL FACE. HER EYES ARE CLOSED, AND THERE`S NOT A TRACE OF MOVEMENT.

JUDITH ENTERS THE ROOM, AND STANDS AT THE END OF THE BED. LOUISE SLIPS IN BEHIND HER, POSITIONING HER SELF TO JUDITH`S LEFT.

JUDITH
Oh my god, she`s not..

LOUISE
Don`t think such a thing!

LOUISE, MOVES DOWN ONE SIDE OF THE BED, GIVES JUDITH A STERN LOOK, AND POINTS TO A CHAIR ON THE OTHER SIDE.

JUDITH SITS DOWN AND TAKES TARA`S HAND. LOUISE SITS DOWN AND TAKES THE OTHER.

LOUISE
Take hold on her .. like this.

LOUISE SHOWS JUDITH THE PRESSURE POINT ON TARA`S WRIST.

LOUISE
Now, feel there .. with yer fingers not with ees thumb.

JUDITH FEELS AROUND, AND THEN A SMILE COMES TO HER FACE AND SHE BURSTS OUT IN TEARS.

LOUISE
She got a good strong heart that one. Believe me.

LOUISE CHUCKLES TO HER SELF. JUDITH GRASPS HER DAUGHTER`S HAND TO HER LIPS.

JUDITH
She`s so still.

LOUISE
Well .. I had to give her a potion. She was nigh at the end

of her tether, poor thing ...
She'll sleep, probably all day,
and all to-night too. Best if
she stays here Judith, so I can
keep an eye on her.

JUDITH LOOKS AT LOUISE WITH INCREDULITY.

JUDITH

No she'll come home with me ..
and now!

LOUISE SIGHS, LOOKS AT JUDITH WITH COMPASSION.

LOUISE

You can't help what ails her
Judith. Ain't nothing physical
see. She has problems of a ..
mystical nature. She be seeing
things in the past, in the
present. Real things, things
that are happening now, but she
sees them in confusion, an` she
can't control it. She`s an adept
Judith. She be like ...

JUDITH

No! You're just trying to take her
away from me!

LOUISE LEANS ACROSS AND PLACES HER HAND ON JUDITH`S. THEN WITH
GREAT SINCERITY

LOUISE

No one could ever do that
Judith, and I would never want
to. Believe the truth. Look at
me Judith. I swear I wouldn't,
nor couldn't take Tara away from
you. But she'll need me when she
wakes up. Why do you think she
came here in the first place? ..
If it wasn't that she needs my
help.

JUDITH LOOKS AT LOUISE LONG AND HARD, AND THEN GIVES HER A WEAK
SMILE THROUGH WET EYES. SUDDENLY LOUISE GETS UP.

LOUISE
Come on, the tea will be getting
cold. And if I`m not mistaken
you`ll be needing one.

LOUISE DOESN`T WAIT, BUT LEAVES JUDITH STILL HOLDING HER
DAUGHTER` HAND.

4) EXTERIOR, GARDEN, DAY

LOUISE AND JUDITH ARE FACING EAC

S TEARS IN HER EYES.

SCENES MISSING 4) - 15)*****

JANE IS MAKING A BAD JOB OF SUPPRESSING HER EMOTIONS.

SUSAN SHOWS JANE THE PHOTO OF TOM STAUNTON`S GRANDMOTHER, BY
HOLDING IT UP IN FRONT OF HER.

JANE IS CONFUSED, AND FEAR IS COMING UP IN HER ONCE MORE.

JANE WON`T TAKE THE PHOTO, SO SUSAN PROPS IT UP AGAINST THE TEA
CADDY ON THE TABLE.

SUSAN

My real father was Tom Henry Jones, wasn`t he?

JANE HAS BEEN DEALT ANOTHER BLOW, AND SHE GASPS.

JANE

No, no ...

SUSAN

Don't deny it mom, It doesn't matter!

SUSAN HAVING RAISED HER VOICE, SUDDENLY SIGHS.

SUSAN

I ... What has it to do with
Tom Staunton's murder?

JANE IS SHAKING, AND IN SHOCK.

JANE

Oh why did the fool have to go
and get himself killed.

JIM (O.S.)

Because he were near to findin` out the truth.

THE WOMEN TURN AROUND AND SEE JIM SWAYLES STANDING IN THE DOOR
WAY. HE COMES IN AND PUTS HIS ARM AROUND HIS WIFE, AND KISSES
HER ON THE FOREHEAD.

JIM

I did it for you Jane, just like I done everything else in
this life.

SUSAN

What do you mean?

JANE

Oh please God, no! Oh Jim what have you done.

JANE LOOKS UP AT JIM, DESPERATE AND PLEADING.

JIM

He had that photo, and he was as like `is father, as Hatty
was like .. her.

JIM NODS TOWARDS THE PHOTO, THEN LOOKS UP TOWARDS SUSAN.

JIM

Same arrogant, smarmy bastard.
Killing him was just like
killing Tom Henry. I never got a chance first time, cos your
mother did fer him ... He were
nothing but garbage, father like son.

JANE CLINGS ON TO JIM. WHILE SUSAN HOLDS HER HANDS UP TO HER
FACE, SHOCKED.

JIM

Who knows Susan? Who knows about
the photo? .. Come on girl speak
up!

SUSAN

Maureen .. and of course, Judith.

JANE

And Louise Webber .. she knows I
killed Tom Henry.

JIM

Then its all up.

JIM LEANS PAST HIS WIFE AND PICKS UP THE PHOTO, AND LAUGHS.

JIM

I searched everywhere for ee. On his body, in the ticket
office, even in the house, and
I couldn't find ee
anywhere.

HE THROWS THE PHOTO DOWN ON THE TABLE, AND LOOKS AT SUSAN.

JIM

Then it`s Tom Henry`s daughter,
that hands it to me, when it`s
all too late .. Huh. There`s
strange justice in that.

JANE

Oh Jim, what are we to do?

JIM

Nothing to do ... Susan, yer brother`s down at the island, go

fetch him. He will have to be told.

SUSAN JUST STANDS AND STARES AT THEM.

JIM

Go on now girl, do as your father says.

SUSAN WEEPING, HALF RUNS OUT OF THE ROOM. JANE GRASPS ON TO JIM. JIM COMFORTS HIS WIFE FOR A MOMENT.

JIM

Come on old girl, let me and you take a walk. Let`s see our favourite spot, one last time.

JIM HELPS JANE TO HER FEET, AND HE HUGS HER TO HIM.

THEY WALK OUT OF THE OPEN DOOR, AND JIM PICKS UP HIS SHOT GUN AS THEY LEAVE.

CUT TO

15) EXTERIOR, RIVER BANK, DAY

SUSAN IS RUNNING IN TEARS ALONG THE RIVER BANK, SUDDENLY SHE STOPS, AS A LONG PIERCING WAIL BRINGING HER UP SHARP. SUDDENLY BERNARD APPEARS UP THE RIVER BANK JUST IN FRONT OF HER. HE RUNS TO WHERE SHE IS, AND COLLAPSES AT HER FEET.

BERNARD

Stop them, stop them Susan.

TWO DISTINCT SHOTS RING OUT, AND BERNARD GRASPS SUSAN AROUND THE WAIST. SHE CRADLES HIS HEAD IN HER ARMS.

CUT TO

16) INTERIOR, BEDROOM, TRIPP`S CASTLE, DAY

THE GIRLS ARE PLAYING AT DRESSING UP.

TARA IS DRESSED ALL IN BLACK WITH A BLACK HAT AND VEIL, SHE STANDS LOOKING AT HERSELF IN FRONT OF A MIRROR. SUDDENLY WE HEAR TWO DISTINCT SHOTS, WHICH ARE REFLECTED IN SHOCK WAVES PASSING THROUGH TARA`S BODY.

THE OTHERS CARRY ON, NOT HAVING EXPERIENCED THE SOUNDS.

TARA GAZES INTO THE MIRROR, AND WE SEE BEHIND HER REFLECTION, A PANORAMA OF THE BRISTOL CHANNEL.

CUT TO

17) EXTERIOR, NORTH HILL, DAY

THE PANORAMA OF THE BRISTOL CHANNEL MAKES THE BACK DROP FOR A SIMPLE CEREMONY IN REMEMBRANCE OF JIM AND JANE SWAYLES.

TWO SMALL URNS ARE LYING ON A CRUDE BUT STURDILY BUILT TABLE. A PIECE OF WHITE LINEN THE ONLY ADORNMENT.

A GROUP OF ABOUT FIFTY PEOPLE, INCLUDING ALL THE PLAYERS IN THE PIECE ARE PRESENT.

TARA IS STANDING BETWEEN JUDITH AND LOUISE.

TEGAN IS STANDING BETWEEN ZAC AND RATHBORNE WHO IS STANDING NEXT TO HIS WIFE.

BROWNLEE, HOLDING LUCY IS STANDING NEXT TO ANTONELLA, WHO IS NEXT TO AND SLIGHTLY BEHIND ZAC.

HATTY IS STANDING IN FRONT OF SUSAN, LEANING ON BERNARD, WHO IS SITTING CROSS-LEGGED ON THE GROUND.

JENNY IS STANDING NEXT TO HATTY, WITH HER FATHER BEHIND, WHO HAS HIS ARM AROUND SUSAN.

MR. AND MRS. FELLOWS STAND OFF TO ONE SIDE, WITH WENDY.

WE PAN SLOWLY ACROSS THEM WHILE THEY SING `ALL THINGS BRIGHT
AND BEAUTIFUL`.

CUT TO

18) EXTERIOR, TRIPP`S CASTLE, DAY

TARA, JENNY, AND TEGAN ARE SITTING ON THE WALL AT THE FRONT OF
THE HOUSE, WHEN AN AMERICAN CAR PULLS UP, DRIVEN BY TONY.

HATTY, WHO IS THE ONLY PASSENGER, GETS OUT AND COMES AROUND TO
WHERE THE GIRLS ARE.

JENNY HAVING GOT DOWN FROM THE WALL, HUGS HER FATHER THROUGH
THE OPEN WINDOW.

JENNY

Why`ve you come back? And ...

TONY

Well actually I`m just on my
way. Be good, and I`ll see you
very soon. I`m sorry, I must
rush, love you.

HE GIVES HER A BIG KISS AND DRIVES OFF. JENNY LOOKS AFTER THE
CAR CONFUSED.

HATTY

Hey, butt head, I`ve got news
for you. Your father stayed at
mine last night.

JENNY LOOKS FIRST BEMUSED, THEN AS IT DAWNS ON HER SHE GOES

QUIET, AND CREST FALLEN.

HATTY

Hey, it can't be that bad, I mean at the worst we'd end up being sisters.

TARA TEGAN AND HATTY LAUGH.

JENNY

You don't mean .. they ...

HATTY

All I know is that they looked pretty friendly this morning .. He's been really nice to her since the funeral .. Don't suppose he'd make a bad dad at that.

JENNY LOOKS SAD.

TARA GETS OFF THE WALL AND PUTS HER ARM AROUND HER FRIEND. HATTY COMES ACROSS TO HER, AND PUTS HER ARM AROUND HER TOO.

TARA

It could be worse, you could of ended up being my sister.

JENNY GIVES TARA A QUESTIONING LOOK, THEN SHE LOOKS AT HATTY, WHO IS GRINNING LIKE A MANIAC. THEN BACK TO TARA WHO IS NOW MIMICKING HATTY. HER HEAD OSCILLATES BETWEEN THE TWO, THEN SHE TOO STARTS GRINNING LIKE SHE'S MAD, PUTTING IT ON AT FIRST, BUT

THEN WITH REAL ENTHUSIASM.

JENNY

Come on then .. sisters .. let`s
go and make life, hell, for some
.. **grown up!**

THE GIRLS YELL AND SHOUT, AND RUN OFF DOWN THE ROAD. TEGAN
STRUGGLES DOWN FROM THE WALL, AND FOLLOWS IN HOT PURSUIT.

CUT TO

19) EXTERIOR, LOUISE`S GARDEN, DAY

TARA RUNS UP THE PATH, STOPS SUDDENLY, AND TURNS INTO THE
ABHOR, WHERE SHE FINDS LOUISE, SITTING, WAITING FOR HER.

TARA LOOKING SERIOUS SITS DOWN OPPOSITE LOUISE.

TARA

Louise, I have a problem.

LOUISE

A problem is it? I were
expecting a decision.

TARA

I .. well, I sought of feel that
I`m .. sought of responsible,
for them ... being dead.

LOUISE THINKS FOR A MOMENT, AND THEN IN A SERIOUS VEIN.

LOUISE

Well .. I can understand that.
Even though I think the truth
would have come out, without
your, or my assistance...
The main thing is Tara, that
you did what was right,
you acted in the world, and
acted with integrity, and the
world took care of the rest.
They were responsible for their
own deaths, and in so doing,
they found redemption. So if you
think you were in some way
responsible for their death,
then you were also responsible
for them finding peace .. Now
put these big thoughts to one
side, and be happy that you did
the right thing.

LOUISE SUDDENLY CHANGES MOOD, SHE PUTS HER HANDS ON HER HIPS,
AND HER HEAD SLIGHTLY ON ONE SIDE, WITH A LOOK, MIMICKING
ANNOYANCE.

LOUISE

So?

TARA, SUDDENLY DARTS A SMILE.

TARA

I want to become a witch.

LOUISE

Is that so. A witch is it,
Not a Umin, mind, but a witch.

TARA LOOKS SLIGHTLY CONFUSED.

TARA

I want to be like you.

LOUISE

Ah, that`s better. You see Tara,
`others` call us witches, but we be Umins. That be our name.
Now.
If you really done made up yer
mind, then the first thing is to choose yer Umin name. It has
to
be the name which **you**, think of
yourself as. The name which is
.. **only** you.

TARA THINKS FOR A MINUTE, THEN A SMILE COMES ACROSS HER FACE,
AND SHE IS ABOUT TO SAY IT, BUT LOUISE STOPS HER.

LOUISE.

No! Stop! You mustn`t tell
anyone, not even me. That name
must remain secret until your
initiation. When you join the
Umins proper, after yer
apprenticeship. That name be
special, for you, and for
always.

LOUISE STANDS UP.

LOUISE

Well, we might as well start on
your education, right now ..
Because?

TARA LOOKS AT LOUISE, WHO IS LOOKING AT HER QUESTIONINGLY.

LOUISE

Because?

TARA THINKS FOR A MOMENT. THEN WITH A FLOURISH SHE JUMPS OUT OF
HER SEAT.

TARA

Because there`s no time **but**
the present!

LOUISE CACKLES LIKE ONLY A WITCH CAN, AND TARA JOINS IN.

CUT TO

EXTERIOR, DEER PARK, DAY.

LOUISE AND TARA ARE WALKING ALONG THE PATH, PICKING HERBS. THEY
ARE BOTH DRESSED IN BONNETS, SHAWLS AND LONG SKIRTS.

THE END OF THE FIRST SERIAL.

The story is about an 11 year old girl Tara, who has a lucid imagination. She plays the `seeing` game with her 8 year old sister Tegan, where they describe with their eyes closed, what they can `see`. As the story begins Tara discovers that this way of `seeing` can also `overlap` into the ordinary, everyday world. It is during one such `overlap` that she meets Louise Webber, who lives in the next village, and who many believe to be a witch. This meeting takes place at the mid point of the first episode. Tara is walking back home from her friend Hatty`s house, on a path between the forest and the field. As she rounds a bend, there, 20 m. in front of her, is a woman wearing big long pleated skirts, a big woollen shawl and an old fashioned bonnet, she`s collecting herbs. Tara stops at seeing someone dressed in such an old fashioned way. Suddenly a hare leaps out from beside her and leaps and jumps across the field, distracting her attention and charming a smile. A noise behind her makes her turn, and there is Louise Webber in jeans and checked shirt. `Tara Sully isn`t it.` `Yes, that`s right.` replies Tara. `I`m Louise Webber, I think I`m a distant cousin.` Tara is transfixed by the sheer enormity of the woman, and by the big blue eyes set in a freckled smiling face which is straggled by loose strands of bright red hair. `What were you looking at Tara?` Tara is freed from her gaze as Louise looks down the path. `There was an old woman, at least I think she was old....` Tara moves out onto the field, so that she see further round the bend to see if she can see the `old Lady`. `I`m sure I saw her.` she turns back towards where Louise Webber had been, but she is no where to be seen, not in the wood, or on the path. Taking fright Tara runs across the open field. Eventually Tara overcomes her fear of Louise and embarks on an apprenticeship in witchcraft.

With this process of initiation into the Mystic arts as a backdrop. The story covers a summer when Tara`s friend Jenny comes to stay to escape her warring divorcing parents. A murder and robbery are carried out on the local preserved steam railway, and a local 15 year old `tear-away`, Zac, who is a friend of the sisters, is blamed. And although he is connected with the robbery, he is responsible for neither. The robbery, is in fact to cover-up the real reason for the murder; which is to cover up another murder that happened 37 years previously. History is

repeating itself, as the murdered men are father and son, and the place and the situation are almost identical; this adds to the mystical mood of the piece. The resolution is a combination of the children turned detective, and Tara's increasing Mystical abilities. This is combined with the introduction from the outset, of a bright young detective, Brownlee House, his eccentric Italian wife Antonella, and their 2 year old daughter Lucy, who have just moved into Tara's home village.

TARA TEACAKE

by

Will Coxon

THE OLD STATION MASTER'S STORY.

Tom Henry Jones is married to Mary. They have a son Tom who is born the same year that his father is murdered, 1957. Tom Henry is murdered before his son is born. Unbeknown to his wife, Tom Henry has fathered a daughter 4 years previous in 1953 to a young local girl, Jane Culverhouse, age 17, and it is this connection which results in the death of Tom Henry. Jane's daughter Susan, also has a daughter, Hatty in 1982. Hatty is a school friend of Tara.

THE NEW STATION MASTER'S STORY.

Tom deprived of his father, has romanticized his connection to the railway, worked for BR as an engineer, then as a manager, and has become a fanatic steam engine mechanic. He arrives with his wife Maureen, into the position of the new organiser of the Exmoor Railway and is delighted to find that he gets to live in his parents old house. He is curious to find out about his father's murder, and therefore doesn't tell anyone that he is Tom Henry's son. His wife doesn't approve but goes along with it. They don't have any children. Tom's mother Mary having remarried has given his son his new father's name, Staunton, so no one even suspects his connection with the past. Mary his mother is dead and the only connection that Tom has of his past is the family album. Maureen, Tom's wife is a music teacher, but is unable to find work in the education system, so she gives private lessons. Tara having begun music lessons at school is forced to take private lessons when the school no longer provides musical education. Tara becomes Maureen's pupil.

THE ORIGINAL STATION MASTER'S MURDER.

Tom Henry is having an affair with a local 17 year old girl Jane Culverhouse. But refuses to leave his wife when the girl becomes pregnant in 1953. She has the child but refuses to name the father. 2 years later she marries a local boy Jim Swayles. But a year after she is married, Tom Henry restarts their affair. She is so obsessed with Tom Henry that one night at their meeting place at the cottage at the rail crossing, she tries to persuade him to murder his wife Mary. She shows him that she has a gun and that they can make it look like a robbery from the station office, where the wages for a local building firm are delivered by the railway. But Tom Henry tells her that she is mad, and that he will never leave his wife, especially now that his wife is pregnant. This news is too much for Jane, who shoots him dead on the spot. She flees to her parents house, where she tells them everything. The father blames Tom Henry but knows that he will lose his daughter if the truth comes out. He breaks the story to Jane's husband, Jim, who takes little persuading that a cover up is by far the best thing, especially now that Tom Henry is dead. They take the body back to the station office, where they stage a break in; robbing the wages. The crime is never solved.

THE NEW STATION MASTER'S MURDER.

Tom and Maureen settle in to the local community well. And Tom busy's himself looking into the local history. He makes no head way until he meets Mr. Fellows the post master, who tells Tom, that the money couldn't have been the cause of the murder, as his wife and her father had picked the money up before the crime was committed. Her father had gone along with story of the money having been stolen, as a means of gaining extra money from the insurance; his business at that stage was going broke. Tom is then given a clue by Mrs. Fellows, that there had been a rumour that Tom Henry was having an affair at the time. Maureen has to go and stay with her mother while she recovers from an operation and while she is away Tom explores the attic of the house. Where he finds a box, and in it he finds some photographs. One of which contains the image of Jane Culverhouse, taken inside of the station master's house. He doesn't realise who it is at the time. Tom is interested because the girl bears a striking resemblance to Hatty, a friend of one of his wife's pupils, Tara. The girl, unbeknown to him, is his niece. He finds out from Tara, who her friend is, and he goes to see hatty's mother Susan, but she is not there. However he runs into Susan's step-father Jim Swayles. Jim realises the game is up because Tom shows him the picture

of Jane as a girl. Jim tells Tom that as long as he promises not to say anything to anyone he will bring the girl to see him that evening, and explain everything. Tom is excited but on arriving home he has to prepare the wages for the railway workers. He gets a visit from Zac who has been fired for not pulling his weight, he demands his wages, but Tom is adamant that he will not pay him. Zac grabs some of the money and a fight ensues in which Zac renders Tom unconscious, he takes just his own wages and leaves. Jim on finding the unconscious body does him in.

TARA'S STORY. HOW THE MURDERER IS CAUGHT.

Tara's ability to see into the past gives her, unbeknowingly at first, a view of the events that happened in 1957. This begins when after having met and touched Louise Webber, the seeing game that Tara and her sister play at night before sleep, takes on a different perspective. First she sees her friend Jenny being very upset, and then sees Jenny's parents arguing and saying that they intend sending Jenny to stay with Bill and Judith, Tara's parents. It is the first indication that Tara has, that she see into this reality at a different part of the space/time continuum. After Jenny arrives, Tegan makes Tara play the seeing game, but this time she sees into the past. She sees 2 people meeting secretly on the beach, and then at the signal box. Then the girl by herself at the folly which overlooks the village of Dunster. She then sees a dark and windy night, 2 men carrying the body of a man along the railway track. This frightens Tara when she realizes that the body is the man she has seen with the girl. She finally overcomes her fear of Louise Webber, and goes to visit her at her cottage in Dunster. There she has a talk with the witch, and is told she will have to decide whether she wants to develop her talents which her seeing ability is just part, or whether she wants to rid her self of these abilities, which Louise says she can help her do as well. Tara has a big decision to make. But it helps for to make up her mind, when she realizes that what she is seeing might help to prove that Zac is innocent. And she realizes that these abilities can be used for good. She returns to Louise and asks for her help to direct her seeing, and in return she will become her apprentice. Louise says she will have to become her dreaming companion as part of her initiation anyway, so that they can see together what is actually happening in the story. They spend a night together on the top of the Iron Hill in a ring of stone. They conduct a simple ceremony infuse some herbs to help facilitate sleep, and then dream. Louise wakens Tara into her dream, and they journey

together to the beach where we see Jane kill Tom Henry. Tara doesn't realise who the people are but Louise does. On returning to the wakened state, Louise tells Tara that she might know who the people are but will have to make sure before she can tell her. Louise sees Jane and gets a confession, but it is obvious that she knows nothing of the second murder. Louise doesn't want to force Jane to confess, because of the circumstance, so leaves it up to her to decide whether to or not. Jane tells her husband Jim what has happened with Louise, and Jim decides to kill the witch. But Tara sees Jim while playing the seeing game heading for Louise's cottage. Tara and Jenny quickly leave the house telling Tegan that she is too young to go, so Tegan tells Brownlee House, and they make their way to Louise's cottage where they are in time to stop Louise from being killed. He confesses.

THE POLICE INVESTIGATION.

DI Brownlee House is young for his position, his great merit as a detective is balanced by a humour laden with existential-angst. His eccentric Italian wife, both confounds and delights him, and much of his spare time is taken up with his 2 year old daughter, to whom he confides everything. He and his family move into the Tara's village, Carhampton.

His foil is his superior, Chief Inspector Wendy Bell. A very ambitious woman, who finds it difficult to understand her bright young colleague, but is only too aware of the brilliance of his mind, if always at a loss for his methods and reasoning. She sees that Brownlee's brilliance can help her promotion, and so let's him get away with far more than anyone else would dare.

The first reaction Brownlee has, is that there was a struggle and in that struggle, Tom was killed. With the wages missing, the case looks straight forward. His enquiry centres on finding out who knew that the wages would be there at that time. He interviews the work-force straight away, and finds that Zac is not present. When he checks his home, he finds the boy is missing. Zac on hearing about the murder has taken to the hills. A search is mounted for him as the chief suspect. Tom's wife Maureen comes back distraught. She is of little help at first, but eventually reveals to Brownlee, that her husband was the son of Tom Henry, who was murdered in similar circumstance 37 years ago. To Brownlee this is too much of a coincidence, and it makes him suspicious, which confounds his boss, who can only see the obvious addition of guilt implied in the missing

Zac. When Zac is caught, he admits that he had a fight with Tom which he got the better of, then he pleads his case that he only took what belonged to him, and that he didn't use a weapon on Tom, that he didn't use a weapon at all. CI Bell charges Zac with murder, even though the murder weapon is missing. Brownlee is unhappy as he can't understand why the boy would insist that he only took what was owed him. Which if true confounds the logic for robbery in the first place. He could be lying but then why lie so strongly about something which is a detail, especially when he has admitted to the murder. Brownlee's suspicions are raised even further when the coroner's report reveals that a series of blows to the head and body, and one in particular to the chin are possible fist marks. Whilst what killed Tom was a series of blows to the side of the head by a blunt instrument with many sides, like a bolster. Also the head was damaged on the opposite side, dust from the floor having been forced into Tom's skin. Suggesting that he was already lying on the floor when the blows were delivered.

Brownlee is unable to get CI Bell to hold the case up, until he can enquire further. He takes some leave so that he can move house, but uses a lot of the time for carrying out his detective work. He meets up with the girls at a car boot sale which his wife is addicted to. The girls exchange information with him, and give him additional information that it might be related to the previous murder 37 years ago, and that Zac is innocent, but he can't get them to be specific. He encourages them to tell him why they are so sure, but Tara can't bring herself to tell him about the seeing. He lets them know what he thinks hoping to prize open their silence. This is when Tara seeks out Louise, and they spend the night on Iron Hill.

ZAC'S STORY.

Zac is a bit of a tare-away. His single parent mother was a well off member of the aristocracy, until the Lloyds' fiasco. Zac was forced to leave Public school at 13 and spend 3 years at the local comprehensive, where he was an outcast, having to prove himself as one of the boys to be accepted. But all this covers a person who is very sensitive, he has a big soft spot for the sisters especially Tegan. He is expelled from school but is given a chance to work on the railway, which goes well until some ex school mates get him the sack. It is when he turns up for his wages that the fight results. On hearing that Tom is dead, he panics and goes into hiding.

THE BASIC OUTLINE.

EPISODE 1

- 1) THURSDAY NIGHT. Tara 11, and Tegan 8, are getting ready for bed. We meet the family. Father Rathborne, mother Judith.
- 2) They play the seeing game. Tara sees Mrs. Bumble drop one of her gloves.
- 3) FRIDAY AFTERNOON. Last day of term. Tara and her friend Hatty collect Tegan, and they decide to walk back over the fields from Minehead, when their mother Judith decides to go shopping. Introduction to the area.
- 4) They talk about the summer holidays, and Tara tells them that her friend Jenny is coming to stay because of her parents splitting up.
- 5) Tara and Tegan say goodbye to Hatty in Dunster; she lives up the Dunster valley.
- 6) Zac buzzes them on his trail bike, as they walk across the deer park.
- 7) As the sisters enter the village of Carhampton they see a removal van unloading furniture into the old smithy. The doors and the windows are open and the sisters can hear an argument in Italian. A shoe comes flying through the open window, making the sisters duck. They run off laughing.
- 8) They enter their home to find their father Rathborne already in the kitchen talking with their mother Judith.
- 9) They get sent upstairs to change their school clothes, after some banter. We follow and see the extent of the big old rambling house which is Tripp's Castle.
- 10) While the girls are upstairs changing, Judith and Rathborne discuss Jenny and her parents; stopping on the return of the girls.
- 11) The girls return to the kitchen where they discuss the new arrivals to the village, and the fact that they themselves have been there for 5 years.
- 12) During dinner they discuss the summer holidays, and Tara asks if Jenny will be there in time for her to go as well. Her parents are amazed that Tara knows about Jenny, and when they ask her how she knows, she can't remember.
- 13) SATURDAY MORNING. Tara is dropped off at Dunster railway station. Tara stops to watch and old steam train pull out. The station master Tom Staunton comes out to water some of the plants after the train has gone, he says hello to Tara, and tells her that his wife Maureen is in the station masters house, just a few yards away.
- 14) Tara finishes her music lesson and Maureen asks her about her mother, Tom comes in and joins the conversation. Asking whether Tara's family is from the area as he is interested in

the local history. They reveal that they have only been there for 6 months.

15) As Tara leaves, her friend Hatty is waiting for her outside. As Tom heads back to the station he sees Hatty and something about her makes him stop and have another look.

16) Tara and Hatty wander down to Dunster beach, Tara likes Maureen, but Hatty is a bit uncertain about Tom.

17) SATURDAY EVENING. And the family are watching TV. Tegan, showing her steely will, is arguing with her mother about going to bed before her sister now that they are on holiday. She is taken to bed by her mother.

18) Tara arriving in the bedroom finds an angry Tegan, they have a fight then make up.

19) Tara plays the seeing game to please her sister. Tara sees the glove, but this time it is on one of the arms of a sign post; a sign post on the outskirts of the village.

20) SUNDAY MORNING. Tara is walking out through the village and passes the house of the new arrivals, just as the House family emerge. Brownlee has a backpack with Lucy in it, Antonella is trying to put a hat on her agitated daughter. Brownlee says hello to Tara, who runs off with shyness, this makes him smile but his wife comments on how friendly the natives are.

20a) Tara arrives at her friend Hatty's house: a detached cottage with stables. Hatty's mother Susan is there, as are her Grandparents Jim and Jane Swales, who have the Farm just across the small Avil river.

She says hello, and then goes off to the stables with Hatty.

21) Bernard Swales, Hatty's uncle, and a bit 'simple', is hiding in one of the stables. He pops out and frightens the girls, thinking it great fun. The girls are used to it his pranks, and don't take much notice.

22) They ride up the side of Grabbist through forest, with Bernard leaping through the under growth beside them. He keeps popping out in front of them with both his hands extended, and shouting look no hands, and laughing like a maniac. He has one glove, and he keeps changing hands with it.

23) The girls get sick of his antics and gallop off.

23a) SUNDAY AFTERNOON. Zac is painting a carriage, when his friends arrive drinking cider. They fool about knock over some paint onto the seats, and Zac throws them out. He cleans up.

24) Tara says goodbye to Hatty and walks back across the fields.

25) She skirts the foot of the forested Iron Hill, with the open fields on her left. And as she rounds a bend she sees 20 metres in front of her, a woman with her back towards her, dressed in long pleated skirts to the ground, with a big shawl covering the top of her body. She is carrying a wicker basket, and most peculiar, she's wearing an old fashioned bonnet. She's

collecting plants from either side of the path. Tara stops in her tracks. The scene is slightly in slow motion.

26) Suddenly a hare jumps out from the ground almost at Tara's feet, and bounds and skips across the fields. Tara watches it with wonder. She suddenly feels a presence behind her and turns quickly with a shocked look on her face, (possible end to the first episode.) to see. A big woman wearing jeans and a checked shirt, with a huge smile across a freckled face ringed with masses of bright red hair. She introduces herself as Louise Webber and shakes Tara by the hand. Her touch sending a slight shock through Tara's body, and just for a moment, Tara sees the woman dressed like the woman on the path.

27) Louise ask Tara what she was looking at before, and Tara tells her that she had seen a woman, here she turns to look down the path, but the woman is gone. Tara moves a little further out to see further around the bend but the woman is no longer there. When Tara turns back to tell Louise, Louise is no longer there. Tara looks around her in bewilderment and a developing sense of the eerie, she runs across the field.

EPISODE 2

(26 and 27 possible start to this episode.)

1) MONDAY NIGHT. Judith is still at the table arguing with Tegan about her not eating; a battle of wills. Tara is ignoring the scene, and is playing her guitar. Rathborne is in the scullery washing up, and when he's finished he comes out and picks up another guitar and starts playing along with his daughter, except that he has no rhythm and is tone deaf.

2) Tara joins Tegan who is still upset, Tara tells her to eat her food whether she likes it or not, as she is always forced to in the end anyway, and to stop moaning. Tara plays the seeing game to please Tegan.

3) Tara describes the path up to the style where the sign post is and there she sees Bernard taking the glove off one arm and putting it onto another.

4) TUESDAY MORNING. Judith asks Tara to go to the P.O. for some milk, and to take Tegan with her as she's getting on her nerves.

5) Zac comes down the street doing wheelies, Tara ignores him and goes into the shop, but Tegan stays outside and talks to him.

6) Inside the P.O. Tom Staunton is talking to Mr. Fellows about the history of Dunster station, Mr. Fellows asks him if he knew about the murder that took place there 37 years ago. Tom seems not to know about it, so Mr. Fellows tells him how the station master was shot and the wages for a local building company stolen. Tara who has been wandering around the shelves listening, has finally ended up at the counter, where she says

hello to Tom. Mrs. Fellows comes in from out the back and tells her husband to stop talking about the past and do something useful like clean out the store room. She takes the money from Tara, and when she has left. She serves Tom.

7) Outside Tegan is riding up and down on Zac`s bike. Tara tries to drag her sister off Zac`s bike, but Tegan holds onto Zac until Tom comes out of the P.O. He tells Zac off and helps Tegan down who doesn`t like it. Tara and Tegan head home, with Tara threatening to tell mother, leaving Zac and Tom arguing, first about Tegan then about damage done to Railway carriages which Zac had been working on. Zac denies it was him and roars off, with Tom shouting out after him that he need not bother coming in again.

8) Tara and Tegan fight their way into the kitchen, but both fall silent, for sitting at the kitchen table with Judith is Louise Webber. Judith asks Tara if she would be interested to learn about herbs and plants, as Louise has offered to teach her if she wishes. Tara says no thanks and flees. Judith says that she wishes she had the chance, and that all their interested in is watching Neighbours.

9) SATURDAY MORNING. Tara is having her guitar lessons with Maureen, when Tom comes in and tells her that her friend is waiting outside. He says there is something strangely familiar about her, and ask Tara who she is and where she lives. As Tara is packing up, Maureen tells her that she is going away that afternoon and won`t be back for a couple of weeks as she is looking after her mother who has just come out of hospital. Tom who has gone through to the next room, comes back excited and shows Maureen a picture as Tara is leaving.

10) Tara and Hatty wander up Conigore woods, and Tara asks Hatty what it is like having no father. Hatty says she was so young when he died that she doesn`t remember what it was like with him, so can`t tell what it is like without him.

11) Tara and Hatty can hear a trail bike, and then angry voices, one which is definitely foreign. Antonella is telling Zac not to drive his trail bike on the footpaths.

12) They run up to a clearing to see Antonella House throwing stones at Zac who roars off. The girls laugh and Tara tells Hatty about the shoe through the window. Antonella sees the girls and asks them what they are looking at. They run off in case they get stoned too.

13) As Tara and Hatty are approaching Hatty`s house through the woods, they`re surprised to see Tom walking away from it, obviously disappointed that nobody is in. He gets in his car and drives down the lane only to meet Hatty`s grand father on a tractor. The two men get out and talk, they appear to be looking at something, but it`s too far for the girls to tell. Then they drive off in opposite directions.

- 14) The girls say goodbye and Tara heads for home.
- 15) When she gets back she is surprised to see her friend Jenny has arrived to stay. They dump Tegan who up till then has been playing with Jenny, and leave her crying with Judith.
- 16) Jenny tells Tara what a horrible time she has had, as they walk around the village. Once out on the outskirts she cries and Tara has to comfort her, which she does with some embarrassment. (perhaps a visit to the PO for sweets)
- 17) They come up to the footpath sign post, and Tara sees that one of the arms has a glove on it. She gets very excited and tells Jenny that she saw it when playing the seeing game. Jenny having been distracted recovers, and she suggests that they change the position. Which they do.
- 18) That night the girls get ready for bed and promise Tegan that they will be nice to her if she shuts up.
- 19) They play the seeing game where Tara sees Bernard taking the glove off the post and climbing a tree next to it places it in a fork in a branch. He gesticulates to Tara that he is hiding it there. When suddenly he becomes frightened and jumps down from the tree and points behind Tara.
- 20) Tara is frozen and can't turn around in the seeing game, a shape moves past her it's the woman with the bonnet, Bernard runs away. The woman slowly turns around.
- 21) But before she reveals who she is, Tara opens her eyes and sits up in bed frightened. Jenny and Tegan beg her to tell them who she saw. But she can't.
- 22) SUNDAY MORNING. Judith and the girls are having breakfast and discussing where they would like to go in the afternoon. When Rathborne comes in and asks Judith to join him outside.
- 23) In the living room he tells Judith that there has been a murder, Tom Staunton the new railway manager. They decide they have no alternative but to tell the girls.
- 24) They tell the girls who are filled with curiosity, but Judith gets a little upset while telling them. Rathborne tells the girls to go out and play, but to stay away from Dunster station.
- 25) The girls run over the fields towards the station.
- 26) We see the body of Tom Staunton lying in a pool of blood, he has something gripped in his left hand. Brownlee drops down and pulls empty wage packets from his fist.

EPISODE 3

- 1) SUNDAY MORNING. The girls running down railway track, arrive at the station and are ushered on to the road outside of the entrance to the station.
- 2) Inside the station office, the body is lying in a pool of blood. Chief Inspector Wendy Bell is wincing as she examines

the body. She steps to one side and then joins D.I. Brownlee at the door, they move into the ticket office.

3) Brownlee nods to the forensic team to go in. Brownlee asks Wendy if she saw the empty wage packets. She confirms and says that they had better find out who exactly knew that the wages for the railway would be being made up at that time.

4) They walk outside. Wendy mentions that the station is quite isolated. Brownlee wonders why he would make the wages up on a Saturday night. And wonders where his wife is. Wendy tells Brownlee to clear the people away from the entrance.

5) Brownlee comes across to the crowd and asks them if they know where Maureen is. Tara who is too shy to say aloud tells Jenny, and Jenny calls out that her friend knows. Wendy wonders what is going on, and comes across to clear the crowd herself.

6) Brownlee takes the girls to one side, and introduces himself. He and Tara recognizes each other. He asks if Judith and Rathborne are her parents and seems to be enjoying a little chat getting to know Tara and Jenny. Then eventually gets around to asking about Maureen, which Tara tells him. Wendy comes up annoyed as she ended up clearing the crowd, who have still only moved a small way away. Brownlee says he will talk to Tara later, he ushers them away. Wendy is about to get cross with Brownlee when there's a disturbance back at the police line.

7) Antonella is pushing her way through between the police carrying Lucy. Brownlee shouts out to let her through. Wendy is flabbergasted. Antonella is angry with Brownlee, they speak in Italian. Antonella is saying that like it or not she is going shopping and that it is his turn to look after his daughter. Wendy finally can contain herself no longer and says excuse me. Antonella says certainly and hands Wendy Lucy and storms off. Brownlee has to suppress a laugh as he takes his daughter from Wendy.

8) The girls arrive back on the outskirts of the village, and decide to go and see the sign post to see if the glove is missing. Tara isn't too keen but eventually does.

9) Sure enough the glove has been removed and when Jenny climbs the tree, there's the glove just like Tara had seen it in the seeing game. They argue whether it could just be a coincidence, and Tegan points out that Tara had said originally that the glove belonged to Mrs. Bumble.

10) Tara is even more reluctant to know whether the glove belongs to Mrs. Bumble, so she has to be dragged along to see her.

11) Tegan eventually takes it to Mrs. Bumble, who is very happy to have her glove back, if a bit surprised. She gives Tegan 50p, and the girls fight over it on the way back home.

12) SUNDAY AFTERNOON. The girls don't want to go out with

Judith and Rathborne, but get a lift with them out to Hatty's place. Jenny wants to see Hatty. They all want to talk about the murder.

13) The girls head up the small river to an island in the stream, to which they can paddle. Hatty has built a small camp on it.

14) As they go in, Bernard who is hiding in a corner scares the life out of them. He is very scared himself, as knowing who was murdered, thinks that the murder is now after him. The girls just laugh, but he is still very frightened. Jenny changes the subject by asking him who put the glove in the tree, and he looks at Tara, confused, and says that Tara knows, and that they all know. Suddenly he hears something, and he is overcome with fear, he runs out of the camp. The girls follow.

15) They watch him go as he ploughs across the river and disappears into the woods, only to reappear in terror a few seconds later. He jumps back into the river wades to the opposite bank, and runs across the open field. Only Tara notices a bonnet moving through the woods.

16) SUNDAY NIGHT. Arriving back Judith is angry with them as she has found out through Brownlee, who came to see Tara, that they had went to the railway station, when she said not too. Brownlee wants to see Tara the next day at the village hall. They get a tray of biscuits and cheese with cold milk and sent to bed early.

17) The girls drape scarves over the small lamps, and tell each other horror stories. Then Tegan suggests playing the seeing game, and Jenny wants Tara to try and see who murdered Tom. Tara tells them it doesn't work like that and she can never tell what she is going to see. However she finally decides to play.

18) She sees a woman waiting at the level crossing 200m. from Dunster station. There is a small cottage there, which has the door open and some light shines out. A man is making his way up the track, and when he gets to the woman they embrace and go into the cottage. The girls speculate what it can mean. But Tara is not very happy.

19) MONDAY MORNING. Carhampton village hall is being used by the police for the enquiry. Lots of people are being interviewed and Tara is talking to Brownlee about Maureen when they are interrupted by Wendy. She pulls him into a side room.

20) Outside the side room Tegan and Jenny are listening, and they hear the conversation where Wendy tells Brownlee that Zac is missing, and that it looks like an easy case as Zac had the motive in that Tom was withholding his wages. Brownlee asks if he can have the rest of the day off in that case as his wife is complaining about him working on Sunday. Wendy is not amused.

21) Back in the hall, Brownlee asks about Zac to see Tara's

reaction. She tells him he's a bit of a show off, but that he's always nice to her sister, so he can't be all bad. He says he'll see her later.

22) Outside Jenny and Tegan tell Tara that the police have put a call out for Zac, and Tegan says that it can't be him because he wouldn't do anything like that, she is, all of a sudden, very upset. Tara tells her that will teach her to go snooping. Tegan runs off. Jenny and Tara run after her.

23) Tegan alludes them by hiding in a barn. She is suddenly grabbed from behind.

EPISODE 4

1) MONDAY MORNING. Tegan is being held by Zac with a hand over her mouth. Tara and Jenny enter the barn look around can't see anything and leave.

2) Tara starts running back towards the village, and Jenny is forced into running to keep up with her, but when Tara gets over the style, she ducks down behind the hedge. Dragging Jenny down with her. Tara is convinced that Zac and Tegan are in the barn, and doesn't know what to do. Jenny asks her how she knows and she replies that she doesn't know. But insists that they are there. A voice behind them agrees. The girls jump a mile.

3) Zac lets go of Tegan once Tara and Jenny have gone. She's none too happy, but he pacifies her by saying that he's desperate and unsure whether he could trust her sister. Tegan asks Zac if he killed the man. Zac hesitates, then says he thinks he did, but that he didn't mean it, he's very upset.

4) Louise Webber is sitting leaning against the bank on the other side of the lane from Tara and Jenny. She's gazing into the sky. The girls don't know what to do. `He'll have to give himself up you know, you'll have to try and persuade him.` She looks at the girls. `Yes I'm talking to you, I'd never get near him, so it's up to you.` She gets up and wanders off up the lane, and as she goes. `And Tara Sully, don't forget where I live, will you.` Then. `I hope to be seeing... you soon.` Tara and Jenny just stare after her.

5) Zac is in tears and Tegan comes and sits on his knee and starts crying too. Tara and Jenny enter the barn, Zac jumps up. The girls insist that he gives himself up. But Zac says he's not going to spend the rest of his life in prison. He digs his trail bike from beneath the straw. He pushes it out into the open.

6) But Hatty's grandfather Jim Swayles is standing waiting for him, he has his double-barrel shot gun. Jim places himself between the girls and Zac, then tells him to drop the bike. For a moment Zac thinks about running for it, but Tegan runs and grabs him round the waist, and begs him not to run. Jim has put

his gun to his shoulder and has cocked it. Zac promises Tegan he won't, they all head back to the village. 7) MONDAY EVENING. Taunton police station, Brownlee is interviewing Zac. He asks him to repeat the story. Zac says that he went to the station to get his wages as he knew that Tom made them up on Saturday night. Why Saturday night? Because he liked to keep Sundays free. Why? ? Tom had refused to give him his wages because the carriages that he was working on had been damaged. Some of Zac's friends had come to see him and started fooling about, some paint got spilt on the carriage seats, but Zac had worked hard to clean it off. Anyway Tom had refused to pay him, so Zac had just grabbed a handful of money from the table. A fight had ensued and Zac had caught Tom with a good right hook and had knocked him out. More by chance than martial skills. Then what happened? Zac had made up his own wages and then left. Brownlee asks Zac again about the money. Zac admits taking the money. All the money? No, just what he owed him. Zac gets angry. Brownlee pats Zac on the back, and tells the constable to take him down.

8) Brownlee walks into Wendy's office, and tells her that something is wrong. She goes to say something but he keeps talking. He reasons that Zac is unaware that all the wages have gone. And insists that there is more to this than meets the eye. He leaves without waiting for an answer. Wendy is flabbergasted. But can't catch him before he leaves.

9) The children are in bed. Judith is cross and switches out the lights. Maybe in future you will let your mother and father know what is going on. Tara and Tegan go to say something, Judith says that she heard enough excuses. The girls lie in dark silence.

10) Tegan whispers what do you see, and Tara says she sees 2 men carrying something along the railway track toward Dunster station. They heave it up onto the platform, and drag it into the office. It's a carpet, which they suddenly roll out, revealing a body inside. Tara sits bolt upright, with her eyes wide open.

11) TUESDAY MORNING. Antonella is feeding Lucy, when there is a knock on the door. Maureen is standing there very upset, Antonella comforts her. And insists that she have some brandy even before she knows who she is. She phones her husband's paging service.

12) Brownlee is in the front room talking to Tara. Who tells him that Tom was fascinated by her friend Hatty, and that she had heard Mr. Fellows at the post office tell Tom about a murder at the station many years ago. His pager goes.

13) He uses Judith's telephone. He has to leave.

14) He arrives back to find Antonella comforting Maureen. He picks his daughter up and sits down with her on his knee.

15) Maureen and Brownlee are in the garden with Lucy. She tells him that it is history repeating itself. That Tom is the son of Tom Henry the man that was murdered 37 years ago, and that Tom had been obsessed with finding out who had killed his father. And had insisted on not telling anyone who he was. But he hadn't made any real progress. He had only heard rumours.

16) Tara, Jenny, and Tegan are on Blue Anchor beach. They discuss what Tara has seen in the seeing game, and make the assumption that Zac must be innocent. They decide to solve the crime but don't know what to do. Tara says that Tom was really interested in Hatty and that he had shown Maureen an old photo in connection to his interest in her. Jenny suggests that they go to the station masters house and take a look. Tara holds the key in that she can go to see Maureen about her music lessons, but it sounds a poor excuse.

17) Brownlee has dug out the old files on the original murder. Wendy asks him what he's doing and is furious when he tells her. But Brownlee charms her and says 'what a feather in the cap to solve 2 murders for the price of one, especially one 37 years old. Oh, and your invited to dinner on Friday night Antonella insists.' Wendy is left open mouthed. He leaves.

18) The girls go to see Maureen, and on the way pass the little cottage at the level crossing, which seems to be unoccupied.

19) Maureen they realise is very lonely because she is so glad to see them. They get to see the photo that Tom was so interested in, in connection with Hatty, when Maureen goes to make them tea. It is of Tom's fathers mother, Elizabeth when she was a young girl, and she is a dead ringer for Hatty. Tara has a photo booth picture of her and Hatty.

EPISODE 5

1) FRIDAY NIGHT. Chief Inspector Wendy Bell is dressed up and with a new hair-do. She has been asked to help feed Lucy who is busy dropping food on the floor and into her lap. Antonella is cooking and swearing. Suddenly they are all at the table, and even Wendy is enjoying her self. Towards the end of the meal the conversation turns to the autopsy, Antonella thinks the british are mad talking about ghoulish things at dinner. She takes Lucy and goes to wash-up.

2) Brownlee takes Wendy out into the garden, and tells her about the autopsy. Which she is annoyed because she hasn't seen it. He tells her that there are two sets of marks on the body. One set which fit well with what Zac had confessed to, bruises made by a fist, and another set to the side of the head which had been made with something like a metal bar, the angulation of which had left imprints in the skull. Also the blows to the side of the head were delivered when the head was already on the floor, because the impact had forced grains of dirt from

the floor into the skin. He can't see Zac killing Tom in cold blood, taking an iron bar to an unconscious man, he's not the type. Wendy states his case for him. Someone came in after Zac and killed Tom for another reason. Coffee.

3) They go back indoors. Antonella says that he's innocent, and she knows because she had a run in with him for riding his bike on the footpaths and he was laughing as she threw stones at him. Italian Logic. Wendy says they'll have to do better than that. Brownlee wants permission to investigate the original murder, as the coincidence of the son being murdered in the same manner as the father is simply too much. Wendy gives in when Antonella threatens to investigate herself.

4) SATURDAY MORNING. Tara, Tegan and Jenny go to see Hatty and tell her about the photo. Susan hears them and asks about Maureen. The girls say that Maureen is lonely, and Susan decides to go phone Judith, and they agree to go see Maureen on the Monday. The girls go for a long ride.

5) Brownlee asks Mr. Fellows about the old murder, but Mrs. Fellows stops him talking about it in the shop, and arranges to meet him herself when she walks the dogs down the coastal path in the evening.

6) SATURDAY EVENING. Brownlee and Mrs. Fellows are walking down the lane, they stop at a gate. She tells him that there was always rumours about the money. And at that time a man from Williton, John Binns an out of work plumber, had come into a lot of money, but she couldn't say why the police had not followed the rumours up.

7) Tara comes to bed and finds Jenny and Tegan fast asleep.

8) She puts out the light and closes her eyes straight onto the face of the dead man. She's very frightened. The girls are asleep.

9) She creeps into her mothers bed and Judith is surprised to hear that Tara is frightened of things that she is seeing. She thinks that Tara is just having a nightmare, and comforts her.

10) But every time Tara closes her eyes she sees the man. She eventually falls asleep.

11) SUNDAY MORNING. Brownlee, Antonella and Lucy are in the car, going for a sunday drive. Which just so happens to include a visit to a retired Police man who was on the case 37 years before. They arrive in Porlock and find the man's house.

12) He tells them that they had checked out John Binns at the time, and that the man had in fact come by a large sum of money and not by exactly legal and proper means. He had stripped the copper wire and other valuable metals from the winding house of a local mine which had closed years before. The police had said nothing, as the mine owners, had simply abandoned the works. Antonella smells a rat. The old detective asks who he had heard the rumour from, so long after the event, and when Brownlee

tells him, the old man laughs, for Mrs. Fellows is the daughter of the building contractor who's money was stolen from the station.

13) SUNDAY AFTERNOON. Tara wakes up in her mothers bed, its well into the day.

14) She finds a message on the table saying that they have all gone for a walk up to Dumbledeer.

15) Tara runs across the deer-park to Dunster, through the village and up to the gate of a very pretty cottage lush with plants. She enters and follows a winding path around to a half door. She peers inside. There's nobody there, she gets scared, and slowly back tracks. Then she hears her name, and sitting a little way off the path in a small abhor is Louise.

16) They sit opposite each other sipping Tea. Tara suddenly burst out with her fears, and tells Louise everything. Louise tells Tara that she is an adept, and has a very close relationship with nature, and that she really should use that ability to help others. That Louise will help her to do that. But that it has to be her decision. Tara tells her she is scared of Louise, to which Louise laughs out loud. `Meet me to night Tara Sully, and we'll make a witch out of your fear.`

17) Brownlee goes into the back of the P.O. Mrs. Fellows is taken by surprise, and Brownlee says he wants to know the truth. Mrs. Bellows gets nervous. He tells her that her father had in fact been the one that had started those rumours about John Binns, and that he wanted to know why she was continuing them when they weren't true. She denies knowing anything. He says she must be doing it to protect her dead father, which can only mean that her father was the one that killed Tom Henry for the money. She gets very upset and swears that he didn't kill Tom. Brownlee threatens to re-open the case unless she tells him the truth. She breaks down and tells him that her father had already picked the wages up from the station before Tom Henry was killed, she knows because she was there. And that when he heard about the murder, people naturally assumed that the money had been the motive. That he had let people believe it because his business was going bust. He had made his young daughter promise not to tell. And that she had eventually used the money to buy the P.O.

18) SUNDAY NIGHT. Tara sneaks out of the house and joins Louise on the outskirts of the village they make their way up to Batt's Castle a pre-celtic settlement. They climb in their sleeping bags, head to head. And try to sleep.

19) Louise wakens Tara and Louise is dressed in her bonnet shawl and skirts. Tara realises that she also is dressed in similar mode, and that she is dreaming. Tara takes Louise to the murder scene, as Tom Henry laughs at a young woman, then tells her that he will never leave his wife, let alone kill

her, now that she pregnant. The woman shoots him dead.

EPISODE 6.

1) SUNDAY NIGHT. The mists swirl round Tara, and when they clear she is standing in her back garden. She asks Louise if she's still dreaming, and Louise who is just a disembodied voice tells her she's not. She tells her that as a dreaming pair they will always be able to summon each others thoughts, with practice. Tara asks her who the woman was, and Louise tells her that she might know, but will have to make sure first. Time for bed and dreamless sleep, Louise leaves Tara to sneak into the house.

2) MONDAY MORNING. Judith is having a go at Tara for being a sleepy head, and Tegan for not eating all of her breakfast. She is wondering whether she could exchange Jenny for her 2 when Susan and Hatty turn up.

3) Judith and Susan in the car. They talk about the girls and how they are growing up, and about Jenny's parents. And as they pull into the Dunster station, Susan says she'll use the Photo as an excuse for the visit.

4) Maureen is surprised to see them, and Judith introduces Susan and they talk about the photo. Maureen shows them the photo, and Susan and Judith are gobbsmacked, for the likeness is uncanny. Judith and Maureen both look at Susan, but she denies that anyone else but Ralph was Hatty's father. The women laugh but the laughter turns to tears for Maureen, as thoughts of her husband come back. Susan who is obviously disturbed makes the tea, as Judith comforts Maureen.

5) The girls are down on the beach, when they see a figure lying amongst the rocks. At first they think its dead, but then the eyes open, and finally they recognise that it's Bernard. He tells Tara that he won't be `seeing` her again, that he has seen too much that is painful, and that he has willed himself to stop, and become normal. He seems to be normal if just a little sad. They help him up and walk down the beach holding his hand.

6) MONDAY AFTERNOON. Hatty's grandmother Jane, is in the garden, she feels a presence behind her, and there is Louise. Jane tells her off for creeping up on people. Louise just says Tom Henry's name, and Jane becomes very upset, calling Louise a witch, and to leave her alone, that Louise couldn't know what it was like to love someone so completely, and to have that love rejected. Louise tells her that she is not her judge but that she must judge her self. Louise is gone as quickly as she came.

7) Jane seeks out her husband Jim Swayles and tells him that Louise Webber knows about the murder of Tom Henry, and maybe

that she should give herself up. Jim says not to worry about the witch, that nobody is going to take his wife from him now or ever. Jane says she had loved the wrong man, and had payed a high price for it. They Kiss.

8) Tara Tegan and Jenny arrive back to find Jenny`s father waiting for her. Things have been decided, she is going to live with him most of the time, and she will stay with her mother who is moving to London in the holidays. Its a tearful good-bye, but its arranged so the Jenny can come back later in the holidays.

9) Rathborne decides to cheer his family up and takes them all out to see a film.

10) MONDAY EVENING. Brownlee is discussing the case with Antonella, as they are returning from their sunday drive. (A recap for the audience.) She reminds Brownlee that Tara had said that Tom had been fascinated by Hatty. Brownlee swings off the road and heads for Susan`s cottage which they are passing.

11) Susan and Brownlee talk about the resemblance. Susan says it has been disturbing her as well, but that she can`t really help him. He leaves. But as soon as he does, so does Susan.

12) She crosses the river it is dusk.

13) Her mother is in the kitchen. Susan asks where Jim Swayles is. Her mother tells her that her father is out in the top pastures. Susan says that Jim is not her father, her mother gets angry and says that he is the best father she ever had. Susan asks who her other father was. Jane gets angry, Susan says he was Tom Henry, at which her mother breaks down. Jim had been a good father, but they were never that close, she had always felt he was trying to love her, instead of it just... being. Bernard had always been a great disappointment, and she remembers her mother saying to Jim one day, that Bernard was a punishment for her crime. It hadn`t made sense at the time but it did now. Jane confesses that she killed Tom Henry for betraying her love. Susan tells her mother that Brownlee is asking questions, Jane begs Susan not to say anything, that she has paid enough over the last 40 years, and that Jim was an innocent party in all this, and didn`t deserve to have to suffer any more. Susan says she won`t say anything, but that it was tragic that this new murder was dragging up a past best left hidden. The women embrace.

14) Tara and Tegan are in bed talking about Jenny and then Tegan wants to play the seeing game, which Tara tells her she won`t be playing any more as it belongs to child hood and that she is no longer a child. Tegan describes what she sees but soon falls asleep.

15) Tara smiles and closes her eyes, only to see a man sneaking up the back lane around Duster. He`s following the same route that she took when she went to see Louise. She has a

terrible sense of foreboding. She gets up and tells her parents that some one is going to kill Louise, they think she has been having nightmares, and won't take any notice. She suddenly rushes out of the house with her father running after her. She gets to Brownlee's door before her father catches up 16) Tara and her father both try to tell him what's going on. Tara begs Brownlee to save Louise, telling him where she lives, and is still begging him as Rathborne carries her home. Antonella hands Brownlee his coat, and pushes him out the door. Telling him that he is just a simple man and doesn't understand these things.

17) Louise is in her parlour when a shadow passes the window. She stops for a moment, something is wrong. She switches out the lights, lights a candle, places the candle between her and a mirror, and gazes into the mirror so that she can see the reflection of the flame in both eyes. A figure moves into the room, which is now empty, it moves around stops and listens, it is carrying a metal bar. We see Louise's face in the mirror. The person leaves.

18) In the garden Brownlee jumps the figure. It is Jim Swayles.
19) Brownlee tells Tara the story. 20) Witches path.

REVISED EDITION.

EPISODE 1. THE `SEEING` GAME.

- 1) THURSDAY NIGHT. Starts with the `seeing` sequence, where Mrs. Humble loses her glove, and Bernard finds it and runs up the lane with it. This scene, like all the `seeing` sequences, has a dream like quality about it. It is also accompanied by Tara`s voice over.
- 2) Tara in bed looking at the moon, continuation of her voice over, now as dialogue. She asks her sister Tegan if she is asleep. She is.
- 3) FRIDAY MORNING. Schools out for the summer holidays. We meet Hatty, as she and Tara say good bye to their school friends.
- 4) Outside the school, we meet Judith and Tegan who are in the old Sierra. Judiths going shopping, the children decide to walk back over the hills.
- 5) As the girls head over the fields, we are introduced to the location, various shots of Minehead, and Dunster.
- 6) We meet Zac and his trail bike, and see where Louise Webber, the Witch, lives.
- 7) Hatty says goodbye at the otherside of Dunster, and Tara and

Tegan walk over the deerpark to the their home village of Carhampton.

8) Coming into the village they see some people moving into the old smithy. They hear angry Italian voices from inside and a shoe comes flying out of an upstairs window. We meet Antonella and Brownlee.

9) The girls run to their home Tripp`s Castle.

10) Tripp`s Castle, an introduction. We meet their father Rathborne. The family discuss the holidays, and Tara asks if her friend Jenny will be there in time to go with them. Her parents are amased, as they have not discussed Jenny`s impending arrival.

11) SATURDAY MORNING. Tara is dropped off at Dunster railway station, with her guitar. She `sees` for a moment a scene from the 1950s. This is broken by the realization that Tom Staunton the present day railway manager is part of the scene. Tara, who obviously doen`t like Tom, heads for the station masters house.

12) Tara is finishing a music lesson with Maureen Staunton. Maureen is being friendly, and trying to get to know about Tara`s parents. Tom comes in and is sarcastic at his wifes efforts to get to know the `natives`. Tara packs up and leaves.

13) Outside Tara finds her friend Hatty waiting for her. They fool around, but when Tom comes out and he gives Hatty a long and inquissitive look, the girls leave in a hurry.

14) The girls part company at their usual place.

15) Tara walks over the deerpark, following the path which hugs the forested hill side. Here she meets Louise Webber, both in her mundane form and in her witches form. When Louise disappears, Tara runs across the open fields.

16) SATURDAY EVENING. Family life: bed time. Tegan is arguing about having to go to bed, her mother carries her off. Tara asks Rathborne about Louise Webber, he kids around with her about her size, and they end up play fighting.

17) Tara arrives in the bedroom to find an angry Tegan. They fight them make up. Tara plays the seeing game.

18) Tara descibes in V.O. what she is `seeing`. We see Bernard beckoning to us, and showing us the glove, which is now on a sign post. He suddenly gets frightened, and points behind us. A shadowy form passes by us towards Bernard, who runs away. The form has turned into the witch, and she slowly turns around towards us. Tara`s voice is reflecting her increasingly anxious fear, but before we see the witches face, the scene ends.

19) Tara opens her eyes, and sits upright in bed. Her commentary and her frightened action has scared Tegan. Tara on seeing the distress of her sister, quickly pulls her self together and comforts her.

20) THE FOLLOWING SATURDAY MORNING. Tara and Maureen playing a duet. Tom arrives and disturbs them. Tells Tara that her friend

Hatty is hiding up the lane, and then asks questions about her. Tara tells him then leaves.

21) Maureen walks across the carpark with Tara, and tells her she is going away to look after her mother for a while. Tara joins her friend Hatty who is hiding in the lane.

22) Girls in the deerpark find Lucy, a 2 year old, who seems to be all alone. The girls are suprized by the sudden appearance of a dishevelled Antonella and Brownlee from behind a fallen tree. The girls embarrassed, run off.

23) The girls part company, and talk of riding in the afternoon. It is a beautiful bright day.

24) Tara arrives back home, runs into the kitchen, and there in the cool darkness is Louise Webber. Tara sees her in bonnet and shawl.

The End of Episode 1.

EPISODE 2. ZAC`S FOLLY.

1) SATURDAY MIDDAY. Louise Webber in her witches form is towering over Tara in the kitchen of Tripp`s Castle. Her mothers voice breaks the spell. And Tara realizes that Louise is dressed in ordinary clothes. Her mother explains the reason

for Louise's presence, but Tara rejects Louise's offer to teach her about plants, and quickly leaves.

2) Outside the house Louise says goodbye to Judith, and they are both aware that Tara is watching from inside.

3) Tara in riding gear is passing the village post office and general store, when some 'boys' come out in a hurry, and hiding something between them. Mrs. Fellows the post mistress, comes out after them, but they are already half way down the street. She asks Tara if she saw them with anything, but Tara answers in the negative. Mrs. Fellows shouts after them.

4) Tara walks up past the smithy, just in time to see Brownlee coming out. He's suddenly propelled into the street by Antonella jumping on his back. She is kissing his neck and nibbling his ear they collapse in a heap in front of Tara, who flees up the road.

5) Zac varnishing the carriage wood work is disturbed by the arrival of the 'boys'. They offer him some cider to drink and then start fooling about, which results in the varnish getting spilt. Tom Staunton arrives, the boys flee, and Zac gets told off.

6) Tom leaves Zac and heads back along the track to the railway station. We see the location set up, with the crossing and its cottage not more than 200m from the station. The carriages are on a siding 50m from the crossing.

7) He arrives back in the station master's house angry. Maureen tells him she has to be going, and then, having nearly forgotten shows him an old picture of Hatty in 1911.

8) We see the picture in close up.

9) We cut to Hatty present day outside of her house. She is with her mother Susan, they are saying goodbye to her grandparents Jim and Jane Swayles, as Tara arrives. They have conversation about the girls not visiting when they live so close. Jim and Jane leave, and Tara and Hatty leave Susan talking to her self.

10) The girls in the stables getting their horses ready are surprised by Bernard, who wants Tara to play a guessing game. The girls ignore him. It's obviously he's a 'fool' (A child like adult.)

11) The girls out riding see Bernard pretending to be a sign post, he's still trying to get Tara to guess.

12) The girls return and stable the horses. They hear Tom Staunton calling out if anyone is there. The girls hide, not wanting to meet with someone they detest. He leaves.

13) The girls watch as he drives up the lane. He has to stop as a tractor driven by Hatty's grandfather comes the other way. Tom gets out of his car and shows Jim Swayles something which the girls can't make out. After a brief conversation they drive off in opposite directions.

- 14) Tara suddenly gets a premonition, and tells Hatty she will have to go, as she knows she is expected.
- 15) Tara arrives back to find her friend Jenny playing with Tegan in a half constructed tent in the garden. Tara leaves without saying anything, and Jenny follows. Judith has to explain the disappearance of Jenny to her young daughter.
- 16) Tara using her control of silence, gets Jenny to talk and release her feelings about her divorcing parents.
- 17) Tara and Jenny come to the sign post with the glove on it. Tara explains its strange significance. Jenny works out that they can prove her `seeing` ability by taking the glove back to the person who Tara saw lose it.
- 18) Tara and Jenny return the glove to Mrs. Humble. Final proof that what she `sees` actually happens.
- 19) Tara and Jenny wander into the woods outside the village, discussing the implications of what the `seeing` game means. They are disturbed by the sounds of an argument. They go to investigate.
- 20) Antonella carrying Lucy in a back pack, is throwing stones at Zac who is riding around her. She is complaining about his destruction of the path ways, he is just having fun. When he sees Tara and Jenny looking on he stops, dismounts removes his helmet and bows to Antonella, and then to Tara and Jenny. Antonella gathers more stones and Zac quickly mounts and rides off with Antonella throwing stones after him. The girls fall about laughing and then quickly duck back into the woods when Antonella turns her attention to them.
- 21) As the girls arrive back at Tripp`s Castle, they meet Judith and Tegan coming out. Judith tells Tara to take her sister to the shop, while she gets Jenny settled in.
- 22) Outside of the shop Tegan waits to see Zac who comes riding up. Tara goes inside.
- 23) Inside, Tara wanders around the aisles, while Tom Staunton discusses the murder that occurred at Dunster railway station 40 years before, with Mr. Fellows. The conversation is halted by the arrival of Mrs. Fellows who sends her husband out into the store room to do some work. She serves Tara while questioning Tom on who he is. Tara leaves.
- 24) Outside, Tara gets angry when she sees her sister having a ride on the back of Zac`s bike. She tries to drag her off, but is having difficulty when Tom comes out of the P.O. and lifts Tegan, shouting and screaming, off the bike. Tara drags her sister up the road, while Tom gives Zac a mouthful, culminating in him telling Zac not to return to the railway, which results in Zac roaring off in anger. We hear the bike fade into the distance.
- 25) SATURDAY NIGHT. The sound of the trail bike starts to get louder again, but now it`s night, and we see Tom Staunton in

the station office doing up the wages. Zac arrives and they argue over Zac`s wages. They end up fighting, and Zac knocks Tom out. Zac takes his wages and leaves.

26) SUNDAY MORNING. A train comes into Dunster railway station, but before it can stop, a policeman gets on board the engine, and the train pulls through. A man gets off, he has his back to us, and is saluted by another policeman, he goes into the station.

27) Tom Staunton is lying in a pool of blood on the floor of the office. The man still with his back to us drops down onto one knee next to the body. He uses a pencil to prise open Tom`s clenched fist, he extracts a wage packed. As he unfolds the packed, he holds it up into the light, and turns towards the camera. It is Brownlee House.

EPISODE 3. OF TEGAN`S LOYALTY.

1) Tripp`s Castle is having breakfast, all except Rathborne who suddenly puts his head around the door. He motions for his wife to join him.

2) Judith joins Rathborne in the sitting room where he tells her that Tom Staunton has been murdered. She is shocked. They decide the children will have to be told. Rathborne volunteers.

3) Rathborne tells the children, and this second telling upsets Judith. Rathborne tells the children to go out and play but to stay away from the station. He comforts his wife.

4) The children decide to go to the station; Jenny`s idea.

5) The children arrive at the level crossing, and decide to go along the railway track; also Jenny`s idea. Tara is the last through the gap in the fence, and just for a moment she thinks she `sees` a light in the crossing cottage out of the corner of her eye, but when she looks, it`s deserted.

6) As they approach the platform, a policeman catches them, and pretends to arrest them. He gives them a good ticking off and then ushers them around the back of the station, and out onto the lane, where a small crowd of people have gathered at the entrance to the drive way to the station.

7) Inside the ticket office, CI Wendy Bell is examining the body. Pulling faces and rolling her expressive eyes.

8) She joins Brownlee in the ticket hall. They discuss the motive and the time of the murder.

9) They go out into the car park, and Wendy on seeing the crowd in the lane asks Brownlee to go and move them.

10) Brownlee approaches the crowd, and asks them if anyone knows where Maureen Staunton is.

11) Tara whispers to Tegan and Jenny that she knows, which makes Jenny jump up and down to attract Brownlee`s attention. He comes over and helps them through the cordon, and then takes

them off to one side. Tara tells him that Maureen is with her mother, but before Brownlee can ask more questions he is interrupted by the arrival of Wendy who has decided to move the crowds back her self. She comes across to Brownlee, but before she can say anything, there`s a disturbance at the cordon.

12) Antonella, with Lucy in her arms, is struggling with a policeman. Brownlee shouts out to let her through, and she approaches the group swearing in Italian. Wendy says `excuse me`, to which Antonella replies `certainly` and dumps Lucy into Wendy`s arms, then storms off. Brownlee rescues Wendy by relieving his daughter, but not before Lucy dislodges her hat.

13) Tara, Tegan, Jenny and Hatty walk along the path next to the river until they come to a small island. They cross over using stepping stones and make their way to a `camp`.

14) Inside the camp they discuss the murder, and then start telling each other ever increasing tales of horror, which inside the darkness of the `camp` excites their imagination. They almost die when Bernard suddenly reveals himself from hiding. They discuss the witch. Then they almost die again as a sound can be heard outside the `camp`. They rush for the exit.

15) Bernard plunges straight into the river and heads into the forest side. The girls can`t see anything around that made the original sound. Then suddenly there is a scream from the forest, and Bernard comes tearing out of the forest and straight into the river further upstream. The girls watch as he wades across, climbs the bank and dashes across the open field. Tara, however, has spotted the witch moving through the under growth, but she doesn`t say anything. As the witch turns she herself plunges across the river, and up into the field. The girls follow, and they all race across the open fields in pursuit of Bernard.

16) The girls are in bed and being lectured by Judith for disobeying orders. After she leaves, Jenny and Tegan try and get Tara to play the seeing game, to see who murdered Tom Staunton, but she refuses saying that it doesn`t work like that.

17) Tara wakes up in the night, while everyone is asleep and goes down stairs for a drink of water. On the way back she sees a strange blue light under the door of the sitting room. Over coming her fear, she goes in to discover that the T.V has been left on. With relief, she sinks down into a bean bag in front of the T.V. She sips her water, absent mindedly watching the snow on the screen. Slowly she becomes mesmerized and a picture emerges.

18) A woman is standing at the level crossing at night looking down the track towards Dunster station. She is silhouetted against a lamp in the window of the cottage. A man approaches from the station, he is in a hurry. He climbs the gate and

embraces the woman, they enter the cottage and we see that the man looks like Tom Staunton. We still don't see the woman's face. They are wearing 1950s clothing, but it's difficult to discern this.

19) Suddenly Tara revives, switches off the T.V. and goes to bed.

20) MONDAY MORNING. The village hall has been seconded by the police, who are interviewing the locals. Tara is talking to Brownlee and tells him about Tom's interest in the original murder at the station. (Which she overheard at the P.O.) They are interrupted by Wendy wanting a word with Brownlee.

21) In an office, Wendy tells Brownlee that she knows the murderer, Zac, knows the motive, and that he has gone missing. Brownlee sarcastically asks if he can go home. He leaves.

22) We see that Jenny and Tegan are outside the window, and that they have been listening to the conversation.

23) Brownlee rejoins Tara, and asks her about Zac. She tells him he's a bit of a show off, but can't be all bad as he likes her sister Tegan.

24) Tara joins Jenny and Tegan outside, and they walk through the village talking about what they overheard about Zac. Tegan gets upset when Jenny calls Zac a killer, and they end up fighting. Tegan runs away.

25) Tara and Jenny argue then make-up, they go in pursuit of Tegan.

26) Tegan hides in a barn, and is dragged backwards by someone with a hand over her mouth.

END OF EPISODE 3.

TARA TEACAKE

INTERIOR, KITCHEN, NIGHT

CREDITS ROLE

JUDITH IS SITTING AT THE TABLE OPPOSITE TEGAN, WATCHING HER EAT, AND OCCASIONALLY PROMPTING HER WHEN SHE DOESN'T. TEGAN ISN'T HAPPY, AND IS SCOWLING AT EVERY MOUTHFUL. TARA IS PRACTISING HER GUITAR AND RATHBORNE IS IN THE KITCHEN FINISHING OFF THE DISHES. HE COMES OUT AND SITS NEXT TO TARA, PICKS UP A GUITAR AND STARTS PLAYING ALONG WITH HER. THE ONLY PROBLEM BEING, THAT HE HAS NO SENSE OF RHYTHM, AND IS TONE DEAF. TARA TRIES TO CARRY ON, BUT OVERWHELMED BY THE NOISE PRODUCED BY HER

FATHER, GIVES UP, AND JOINS HIM IN WHAT SOUNDS LIKE, EDGE
CUTTLER`S VERSION OF, THE SEX PISTOL`S VERSION OF, THE CHUCK
BERRY CLASSIC, `JOHNNY B. GOOD`.

JOHNNY B. SKUNK.

JOHNNY PLAYED THE FERRET LIKE A RINGING THE BELL,
HE COUNDN`T TELL THE DIFFERENCE BETWEEN A GOOD AND BAD SMELL.
PEOPLE USED TO COME FROM MILES AROUND,
JUST TO SMELL JOHNNY WITH THE NOSE OF THEIR HOUND.
PEOPLE USED TO SAY, `ONE DAY YOUR NAME WILL BE IN LIGHTS`,
SAYING `JOHNNY B.A. SKUNK TONIGHT.`

GO GO,
GO JOHNNY GO,
GO GO,
GO JOHNNY GO,
GO GO,
GO JOHNNY GO,
GO GO,
GO JOHNNY GO,
GO GO,
JOHNNY B. SKUNK.

CREDITS END

MUSIC FADES SLOWLY INTO NEXT INTO NEXT SCENE.

