

THE BLOOD RELATION

A play for television

by Michael J. Bird

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CAST:

Gerald Tyler	47. Wealthy and successful. Chairman and Managing Director of his own company, Tyler Electronics (International) Ltd.
Diana Tyler	His wife. 44. Attractive, practical. She and Gerald have been married for twenty-five years.
Nancy Tyler	His daughter. 19. The Tylers' only child. She is extremely attractive, vivacious and independent. She is reading Modern Languages at university.
Hendrik Van Uyl	25. Good looking and charming. His English betrays only a hint of an accent.
Ronald Jarman	51. Authoritative. With a military bearing.
Priest	
Acolytes	
Ticket Inspectors (2)	)
Waiter	) Non speaking
Club Members	)

SETS:

Hall, drawing room and patio, Tyler house  
Hendrik's bedroom, Tyler house  
Dining room, Tyler house

FILMING:

Int Church Day  
Ext Church Day  
Ext Victoria Station, London, Booking hall area and platform. Day.  
Int Train compartment. Day  
Ext Suburban railway station. Platform and station entrance. Day.  
Ext Tyler house. Day  
Ext Tennis court. Day

ACT I

- 1 -

FADE IN

INT. THE CHURCH. DAY (FILM)

THE CHURCH AND THE ALTAR HAVE BEEN  
PREPARED FOR A REQUIEM MASS.

CU THE PRIEST.

PRIEST:

(SIGNING HIMSELF WITH THE CROSS) In the  
name of the Father and of the Son, and  
of the Holy Ghost, Amen. I will go  
into the altar of God.

CAMERA TRACKS BACK TO SHOW THE PRIEST  
AT THE FOOT OF THE STEPS FACING THE  
ALTAR. HE IS IN BLACK VESTMENTS AND  
THE ACOLYTES ARE GROUPED AROUND HIM.

BEHIND THEM AND TO THE RIGHT WE CAN  
SEE GERALD AND DIANA TYLER KNEELING  
IN THE FRONT PEW. SHE IS WEARING A  
BLACK COAT AND GLOVES; HE A BLACK TIE  
AND ARMBAND. THEY ARE THE ONLY MEMBERS  
OF THE CONGREGATION.

ACOLYTES:

(RESPONDING) To God who giveth joy  
to my youth.

THE PRIEST BOWS DOWN BEFORE THE ALTAR

- 1 -

ACT I

- 2 -

PRIEST:

I confess to Almighty God, to blessed  
Mary ever Virgin, to blessed Michael the  
Archangel, to blessed John the Baptist,  
to the holy Apostles.....

CUT TO:

INT. VICTORIA STATION. LONDON. DAY (FILM)

HENDRIK VAN UYL PUSHES HIS WAY THROUGH  
THE NORMAL ELEVEN AM WEEKDAY CROWD  
TOWARD THE SUBURBAN INDICATOR BOARD.

HE IS WEARING A SHORT, LEATHER JACKET,  
OPEN NECKED SHIRT AND JEANS AND IS  
CARRYING A WORN, FIBRE SUITCASE.

HE CHECKS A PIECE OF PAPER IN HIS HAND  
AND THEN STUDIES THE INDICATOR BOARD.

CUT TO:

ACT I

- 3 -

INT. THE CHURCH. DAY (FILM)

THE SCENE IS EXACTLY AS BEFORE.

PRIEST:

.....all the Saints and you brethren,  
to pray to the Lord our God for me.

ACOLYTES:

May Almighty God have mercy on thee  
and having forgiven thee thy sins bring  
thee to life everlasting.

PRIEST:

Amen.

AS THE ACOLYTES RESPOND, CAMERA ZOOMS  
SLOWLY IN ON GERALD AND DIANA TYLER.

DIANA, A HAND UP TO COVER HER CLOSED  
EYES, SILENTLY MOUTHS THE WORDS OF  
THE CONFESSION. GERALD, HIS CHIN  
SUPPORTED IN HIS HANDS, IS STARING INTO  
SPACE.

ACOLYTES:

(VO) I confess to Almighty God, to  
blessed Mary ever Virgin, to blessed  
Michael the Archangel, to blessed  
John the Baptist, to the holy Apostles  
Peter and Paul, to all the Saints and  
to thee, Father, that....

BIG CU. GERALD

- 3 -

ACT I

- 4 -

THE SHOT BECOMES TIGHTER AND TIGHTER  
UNTIL HIS EYES FILL THE FRAME. HIS  
THOUGHTS ARE A LONG WAY AWAY.

ACOLYTES:

(VO).....I have sinned exceedingly in  
thought, word, and deed: through my  
fault, through my fault, through my  
most grievous fault.

CUT TO:

EXT. VICTORIA STATION. LONDON. DAY (FILM)

HENDRIK JUST MAKES IT ONTO THE PLATFORM  
BEFORE THE BARRIER IS CLOSED. HE  
PAUSES TO SHOW HIS TICKET AND THEN RUNS  
FOR THE TRAIN.

THE GUARD IS BLOWING HIS WHISTLE AS  
HENDRIK OPENS THE DOOR OF ONE OF THE  
COMPARTMENTS, THROWS HIS CASE IN AND  
THEN CLIMBS IN AFTER IT. HE SLAMS THE  
DOOR AND THE TRAIN BEGINS TO PULL OUT  
OF THE STATION.

CUT TO:

ACT I

- 5 -

INT. THE CHURCH. DAY (FILM)

THE PRIEST, ATTENDED BY ACOLYTES, IS  
STANDING AT THE ALTAR, HAVING PREPARED  
THE CHALICE FOR HOLY COMMUNION.

PRIEST:

Listen, O Lord, to the prayers we  
humbly put up to thy mercy, beseeching  
thee to vouchsafe to appoint to the  
soul of thy servant Frans Van Uyl,  
called by thee out of this world, a  
place of light and peace, and to bid  
him enter into fellowship with thy  
saints. Give unto him rest. (TWO SHOT:  
GERALD, DIANA. AFTER A MOMENT OF  
SILENT PRAYER, THE PRIEST REPEATS THE  
INVOCATION. AS HE DOES SO DIANA GLANCES  
ACROSS AT HER HUSBAND WHO NOW HAS HIS  
HEAD BOWED AND EYES CLOSED)

PRIEST:

(VO) Listen, O Lord, to the prayers we  
humbly put up to thy mercy, beseeching  
thee to vouchsafe to appoint to the soul  
of thy servant Frans Van Uyl, called by  
thee out of this world, a place of  
light....

CUT TO:

ACT I

- 6 -

INT. TRAIN COMPARTMENT. DAY (FILM)

HENDRIK IS ALONE IN THE COMPARTMENT  
SITTING IN A CORNER SEAT WITH HIS FEET  
UP ON THE SEAT OPPOSITE. HE IS  
DRINKING BEER FROM A BOTTLE AS THE  
OUTSKIRTS OF LONDON FLASH PAST THE  
WINDOW.

HE FINISHES THE BEER, OPENS THE WINDOW,  
AND LOBS THE EMPTY BOTTLE OUT ONTO THE  
TRACK.

CUT TO:

EXT. THE CHURCH. DAY (FILM)

GERALD AND DIANA COME OUT THROUGH THE  
DOOR AND ON TO THE STEPS, ACCOMPANIED  
BY THE PRIEST. THEY SHAKE HANDS. THEN  
THE TYLERS COME DOWN THE STEPS TOWARD  
A NEW ROVER 2000 PARKED OUTSIDE. GERALD  
OPENS THE NEARSIDE DOOR FOR HIS WIFE AND  
THEN WALKS ROUND AND GETS IN BEHIND THE  
DRIVING WHEEL. HE STARTS THE CAR AND  
DRIVES AWAY.

CUT TO:



EXT. THE TYLER HOUSE. DAY (FILM)

THE HOUSE IS GEORGIAN BUT SMALL ENOUGH  
TO BE MANAGED WITH A LIMITED STAFF.  
A HORSESHOE DRIVE, FLANKED BY FLOWER  
BEDS AND AN IMMACULATE LAWN, LEADS  
UP TO THE FRONT DOOR.

WE SEE GERALD TYLER SWING THE ROVER OFF  
THE ROAD, INTO THE DRIVE AND PARK. HE  
AND HIS WIFE GET OUT OF THE CAR. GERALD  
OPENS THE FRONT DOOR WITH HIS KEY AND  
THEY ENTER THE HOUSE.

CUT TO:

INT. DRAWING ROOM, TYLER HOUSE. STUDIO. DAY

LIKE ALL THE ROOMS IN THE HOUSE, THE  
DRAWING ROOM IS AIRY AND WELL PROPORTIONED.  
IT IS TASTEFULLY FURNISHED WITH ANTIQUE  
FURNITURE AND SEVERAL GOOD PAINTINGS  
PROVIDING AN AIR OF HARMONY AND AFFECTION  
RATHER THAN OF INVESTMENT.

THE ONLY DOOR LEADS IN FROM THE FRONT  
HALL. IN ONE WALL FRENCH WINDOWS ARE  
OPEN ON TO A STONE FLAGGED PATIO  
BEYOND WHICH IS A LARGE GARDEN AND A  
HARD TENNIS COURT. CLOSE TO THE FRENCH  
WINDOWS IS A TABLE WITH A TRAY, DECANTERS,  
GLASSES, BOTTLES, SODA SIPHON AND ICE  
BUCKET ON IT. ABOVE THE TABLE IS AN  
ORNATELY FRAMED MIRROR.

ACT I

- 8 -

THE DOOR OPENS AND GERALD AND DIANA  
TYLER ENTER.

DIANA:

(PULLING OFF HER GLOVES) It was only  
a suggestion, Gerald.

GERALD:

Drink?

HE CROSSES TO THE DRINKS TABLE.

DIANA:

A cinzano and soda would be nice.

SHE EXITS. GERALD PUTS ICE INTO TWO  
GLASSES AND POURS A CINZANO AND SODA  
INTO ONE AND A LARGE WHISKEY INTO THE  
OTHER WITH A SPLASH OF SODA. HE DRINKS.  
AS HE LOWERS HIS GLASS HE CATCHES SIGHT  
OF HIMSELF IN THE MIRROR. HE TURNS HIS  
HEAD TO LOOK AT THE BLACK BAND ON HIS  
RIGHT ARM.

HE TURNS FROM THE MIRROR, SLOWLY STRIPS  
THE ARMBAND FROM HIS SLEEVE AND PUTS IT  
IN HIS POCKET. THEN HE PICKS UP HIS  
WIFE'S DRINK AND WALKS TOWARDS THE  
FRENCH WINDOWS.

CUT TO:

ACT I

- 9 -

EXT. PATIO. STUDIO. DAY

AS GERALD COMES THROUGH THE FRENCH WINDOWS.

THE PATIO IS IN ITALIAN STYLE WITH  
STATUARY, HANGING BASKETS AND STONE  
URNS OF FLOWERS. THERE IS A LOW STONE  
WALL AND STEPS LEADING DOWN TO THE  
GARDEN. JUST OUTSIDE THE FRENCH WINDOWS  
IS A CANOPIED WICKER SWINGING GARDEN  
HAMMOCK, A TABLE AND TWO WICKER GARDEN  
CHAIRS. GERALD CROSSES TO THE WALL AND  
LOOKS OUT OVER THE GARDEN.

DIANA COMES OUT ON TO THE PATIO. SHE  
IS NOW WEARING A GAY SUMMER DRESS.  
SHE CROSSES TO GERALD WHO HANDS HER HER  
DRINK.

DIANA:

The garden really is looking lovely,  
isn't it? It's the best time of year.  
(GERALD GRUNTS. HE TURNS, CROSSES AND  
SITS IN THE GARDEN HAMMOCK. DIANA  
WATCHES HIM)

DIANA:

(BRIGHTLY) I thought we might have  
the Hubbards over to dinner on Saturday.  
We might even have a game of bridge.  
It's ages since we've played. (GERALD  
DOES NOT REPLY. HE SWINGS GENTLY IN THE  
HAMMOCK, HIS THOUGHTS ELSEWHERE) Gerald,  
I said we might have a game of bridge  
on Saturday.

- 9 -

GERALD:

If you like.

DIANA CROSSES TO THE HAMMOCK AND SITS  
DOWN BESIDE HIM.

DIANA:

You see what I mean. It isn't just  
the mass every year, it's the way it  
leaves you afterwards.

GERALD:

It's only for one day.

DIANA:

But every year for the past twenty-  
three. Isn't that long enough?

GERALD:

I didn't know it worried you so much,  
Diana.

DIANA:

Only just lately. These past two or  
three years.

GERALD:

Would you prefer not to go next year?

DIANA:

Why do it at all next year?

GERALD:

Would you rather I forgot?

DIANA:

Why not?

GERALD:

I can't pretend it didn't happen.

DIANA:

Of course you can't. It did happen and  
you'll remember it for the rest of your

ACT I

- 11 -

DIANA: (CONT)

life. But do you have to torture yourself even more by carrying a personal cross every August the seventh? For twenty-three years....

GERALD:

It's the least I can do.

NANCY TYLER COMES OUT ON TO THE PATIO THROUGH THE FRENCH WINDOWS.

NANCY:

No-one poured me a drink.

DIANA GETS UP FROM THE HAMMOCK AND CROSSES TO THE HEAD OF THE STEPS.

DIANA:

We didn't know you were in.

NANCY:

Well, how did things go at the cenotaph?

DIANA:

(REPROVINGLY) Nancy!

NANCY:

Well, it is all rather like that, isn't it? For fallen comrades. Every year for as long as I can remember.

DIANA:

It's a Requiem Mass for Frans Van Uyl... a man who died in the war. It means a great deal to your father.

GERALD:

We can't expect Nancy to understand, Diana. She wasn't even born.

DIANA:

She can show some respect. I won't have her sneering at a mass.

ACT I

- 12 -

GERALD:

She wasn't sneering.

NANCY:

(SHE BENDS AND KISSES HER FATHER ON THE CHEEK) Sorry, Dad. May I borrow your car?

DIANA:

What's happened to your Mini?

NANCY:

Didn't I tell you? Some fool backed into it in Fulham last night.

GERALD:

And how much is that going to cost me?

NANCY:

Don't know yet. The garage said they'd ring through with an estimate.

DIANA:

Another bill. Your father spoils you.

NANCY CROSSES TO HER MOTHER, KISSES HER, TAKES HER DRINK FROM HER HAND AND SIPS IT.

NANCY:

I know. It's marvellous...but then it's the prerogative of an only child, isn't it?

GERALD:

Perhaps we could marry her off, Di.

DIANA:

Who could afford her? (TO NANCY) You I take it, Miss Tyler, will not be joining us for lunch.

- 12 -

ACT I

- 13 -

NANCY:

Not if I can get the key to the Rover.

DIANA:

You will.

SHE EXITS. GERALD TAKES OUT THE CAR KEYS FROM HIS POCKET AND HOLDS THEM OUT. NANCY CROSSES TO THE HAMMOCK AND TAKES THEM FROM HIM.

NANCY:

(DELIGHTED) You darling man. I'll take care of it. Promise.

GERALD:

Who are you having lunch with?

NANCY:

A fella.

GERALD:

Have you known him long?

NANCY:

Three or four months. Now ask me if his intentions are honourable.

GERALD LAUGHS.

GERALD:

Is it that serious then?

NANCY:

I haven't slept with him yet.

GERALD:

I was thinking along rather more old fashioned lines. Are you planning to go to bed with him?

NANCY:

I might. If the mood was right and I wanted to.

ACT I

- 14 -

GERALD STANDS UP SHARPLY AND CROSSES  
TO THE PARAPET WALL WHERE HE STANDS  
WITH HIS BACK TO HER.

GERALD:

Serves me right. I shouldn't have asked.

NANCY:

No, not if you don't want the truth. It wouldn't be the first time.

GERALD:

But you don't make a habit of it I hope.

NANCY:

Not indiscriminately.

GERALD:

Well, that's something.

NANCY PUTS HER GLASS DOWN ON THE TABLE,  
GETS UP AND MOVES TO HIM. SHE TURNS HIM  
TO HER.

NANCY:

Poor Dad.

GERALD:

Of course.

NANCY:

And I shocked you just now, didn't I?  
My generation's always shocking yours.  
You really don't understand us. Not even you.

GERALD:

You're not all that different. Is it because of what you've done you don't go to mass any more?

- 14 -



ACT I

- 15 -

NANCY:

No. I'm not ashamed of making love.

Are you?

GERALD:

It's just that it distresses your mother.

NANCY:

I know...it's a pity.

GERALD KISSES HER ON THE FOREHEAD.

GERALD:

Go on, your fella will be waiting.

(GERALD PULLS OUT HIS WALLET AND GETS OUT SOME NOTES) Don't tell your mother.

NANCY:

I wouldn't dare. She's right, you spoil me. See you soon. (SHE MOVES ACROSS TO THE FRENCH WINDOWS, STOPS AND TURNS BACK TO HIM) I am sorry for that crack about the cenotaph.

GERALD:

It doesn't matter.

SHE EXITS.

GERALD WATCHES HER LEAVE AND THEN TURNS BACK TO LOOK OUT THOUGHTFULLY OVER THE GARDEN ONCE MORE. HE DRAINS HIS GLASS, TURNS BACK AND CROSSES TOWARD THE FRENCH WINDOWS.

INT. DRAWING ROOM, TYLER HOUSE. STUDIO.  
DAY.

AS GERALD ENTERS.

HE POURS HIMSELF ANOTHER DRINK. WE  
HEAR THE DOOR TO THE DRAWING ROOM OPEN  
BEHIND HIM. DIANA APPEARS.

DIANA:

There's someone here to see you Gerald.

GERALD TURNS

GERALD:

Who is it? (IN THE DOORWAY DIANA SHRUGS.  
SHE STEPS TO ONE SIDE AND HENDRIK VAN UYL  
ENTERS. HE IS STILL CARRYING HIS  
SUITCASE. HE LOOKS ROUND THE ROOM  
ADMIRINGLY.) Yes?

HENDRIK:

Are you Mr Tyler?

GERALD:

I am. What can I do for you?

HENDRIK:

I came to find you.

GERALD:

For what reason?

DIANA HAS BEEN STUDYING HENDRIK CURIOUSLY.  
NOW SHE MAKES A TACTFUL WITHDRAWAL.

DIANA:

Excuse me.

SHE EXITS.

ACT I

- 17 -

NEITHER OF THE MEN REPLY. THEY ARE  
STARING AT EACH OTHER. NANCY EXITS  
LEAVING THE DOOR OPEN. THERE IS A  
PAUSE.

HENDRIK PUTS DOWN HIS SUITCASE AND MOVES  
FURTHER INTO THE ROOM.

GERALD:

Have we met before? (HENDRIK SHAKES  
HIS HEAD) Should I know you?

HENDRIK:

(WITH A SHRUG) Look closely. They say  
there is a resemblance.

GERALD GOES UP TO HIM AND STUDIES HIM  
CLOSELY. SUDDENLY HE REALISES.

GERALD:

Yes! My God! You've come from  
Amsterdam?

HENDRIK:

How is your mother?

HENDRIK:

She is dead.

GERALD:

I'm sorry. When did it happen?

HENDRIK:

A month ago. They buried her a month  
ago yesterday.

GERALD:

Had she been ill for some time?

HENDRIK:

Yes. May I have a drink?

GERALD:

Of course. What would you like?

HENDRIK:

A whiskey.

ACT I

- 18 -

GERALD CROSSES BACK TO THE DRINKS TABLE.  
HENDRIK WALKS SLOWLY ROUND THE ROOM  
TOUCHING THE FURNITURE AND LOOKING  
UP AT THE PICTURES.

GERALD:

Soda? Some water? (HENDRIK SHAKES HIS  
HEAD. GERALD TAKES THE DRINK OVER TO HIM)

When did you arrive in England?

HENDRIK:

This morning.

GERALD:

You came straight here?

HENDRIK:

Yes.

GERALD:

Your mother told you about me?

HENDRIK:

From the time I was a child.

GERALD:

What did she say?

HENDRIK:

She hated you.

GERALD:

She had good reason. But at the end?

HENDRIK:

She still hated you.

GERALD:

After all this time?

HENDRIK:

Did you not expect her to?

GERALD:

I thought perhaps time....

- 18 -

ACT I

- 19 -

HENDRIK:

She lived on her hate for you. She had nothing else, except me. And I wasn't much use to her.

GERALD:

I tried to help, you know. After it all came out I wrote to her.

HENDRIK:

She told me. You offered her money.

GERALD:

She didn't reply.

HENDRIK:

She wouldn't

GERALD:

And later, five or six years ago, I wrote again.

HENDRIK:

Yes, that's how I had your address.

GERALD:

I heard nothing from her.

HENDRIK:

No.

GERALD:

But there must have been things she needed, things you needed.

HENDRIK:

There were.

GERALD:

But not from me?

HENDRIK:

No.

ACT I

- 20 -

HENDRIK MOVES PAST HIM OVER TO THE  
FIREPLACE.

GERALD:

What's your name?

HENDRIK:

Hendrik.

GERALD:

You're alone now?

HENDRIK:

Yes, there is no-one.

GERALD:

So you came here.

HENDRIK:

I wanted to see you. To tell you she  
was dead.

GERALD:

That was the right thing to do. I'm  
glad you came.

HENDRIK:

Are you, Mr Tyler?

GERALD:

Of course. I welcome you.

HENDRIK TURNS TO HIM.

HENDRIK:

Like my father welcomed you? It's  
August the seventh. Did you know that?

GERALD:

Of course. (HE TOUCHES HIS TIE  
NERVOUSLY) Every year...I could hardly  
forget.

HENDRIK:

Hardly.

- 20 -

ACT I

- 21 -

GERALD:

Your English is excellent.

HENDRIK:

They taught me at school. My mother told me how well you spoke Dutch.

GERALD:

My father was English but my mother was Dutch. Before the war I spent a lot of time in Holland.

HENDRIK:

Is that whey they chose you?

GERALD:

I expect so.

HENDRIK:

Have you been back since?

GERALD:

Once....ten years ago.....to Rotterdam. I'm in electronics. My company has an office there.

HENDRIK:

There is a lot of money to be made in electronics.

GERALD:

I meant to call and see your mother... but somehow there just wasn't the time.

HENDRIK:

It's probably as well. She wouldn't have seen you.

GERALD CROSSES TO HIM WITH AN AIR OF URGENCY.

GERALD:

She told you what happened but do you really understand how it was?

ACT I

- 22 -

HENDRIK:

I understand.

DIANA ENTERS.

DIANA:

Gerald, darling, lunch will be ready  
in twenty minutes and I....

SHE SEES HENDRIK AND BREAKS OFF.

GERALD:

(TO HENDRIK) This is my wife. (TO DIANA)

Diana, this is...

HENDRIK CROSSES TO HER, HIS HAND  
OUTSTRETCHED.

HENDRIK:

(INTERRUPTING) I am Hendrik Van Uyl,  
Mrs Tyler.

DIANA TAKES HIS HAND AND THEN REALISES.

DIANA:

(SHOCKED) Van Uyl?

HENDRIK:

Yes, that's right. Frans Van Uyl's  
son.

END OF ACT ONE



ACT II

- 1 -

INT. THE DINING ROOM, TYLER HOUSE.  
STUDIO. NIGHT

IT IS THE EVENING OF HENDRIK'S ARRIVAL

THERE IS A LARGE DINING TABLE, CHAIRS,  
A HANDSOME SIDEBORD AND SOME PICTURES,  
A SWING DOOR LEADS OFF TO THE KITCHEN:  
ANOTHER DOOR INTO THE HALL.

GERALD TYLER IS SITTING AT ONE END OF  
THE TABLE, DIANA AT THE OTHER. HENDRIK  
AND NANCY FACE ONE ANOTHER SEATED ON  
EITHER SIDE. THE EVENING MEAL IS OVER.  
THEY ARE TALKING OVER COFFEE.

HENDRIK IS COMING TO THE END OF AN  
ANECDOTE WHICH HAS CLEARLY AMUSED THE  
OTHERS. ALTHOUGH HE IS ALSO SMILING,  
GERALD HAS AN AIR OF NERVOUS TENSION  
ABOUT HIM. HE TENDS TO SMILE THAT MUCH  
MORE BROADLY: TO LAUGH THAT MUCH LOUDER

HENDRIK:

.....he ran out of the house with my  
mother just behind him, jumped into  
his car, started it up, put it into  
reverse and drove straight into the canal.

LAUGHTER

DIANA:

Serves him right.

- 1 -

ACT II

- 2 -

NANCY:

Your mother sounds quite a woman.

HENDRIK:

She was.

DIANA:

Was the man all right?

HENDRIK:

Oh yes. The water was very low but he had to call the Fire Brigade to get his car out. It happens often in Amsterdam, cars going into the canals.

NANCY:

I've never been to Amsterdam.

HENDRIK:

And it's a very beautiful city.

NANCY:

Would I like it?

HENDRIK:

Very much I think. You have Dutch blood so you would feel at home.

NANCY:

I tried to get Dad to take me to Holland once. It was ages ago, but he wouldn't.

HENDRIK:

That's a shame. You should've taken her, Mr Tyler. You know the country so well.

GERALD:

She was only ten years old at the time. It was just a business trip.

ACT II

- 3 -

HENDRIK:

Oh yes, of course, you told me. That must have been the visit when you wanted to call but didn't have the time.

GERALD:

Yes.

DIANA:

You ought to go over, Nancy.

NANCY:

I might.

HENDRIK:

And I can show you around.

NANCY:

Of course.

DIANA:

I hope you'll be comfortable in the guest room, Hendrik. If there's anything you want you'll ask, won't you?

HENDRIK:

Thank you, Mrs Tyler. I shall be very comfortable. It's so good of you to put me up for the night.

DIANA:

Nonsense. It's almost impossible to get into an hotel in London at this time of year, unless you've booked in advance.

- 3 -

HENDRIK:

I should have done but I only decided to come over at the last minute.

DIANA:

I'm sure we can get you fixed up somewhere.

HENDRIK:

I'm putting you all to a lot of trouble. It will have to be somewhere inexpensive I'm afraid. A hostel perhaps.

NANCY:

How long are you planning to stay in England?

HENDRIK:

I don't know. A week, a month. Until what money I have runs out perhaps. I've no real plans.

GERALD:

Don't you have to get back to your job?

HENDRIK:

Unfortunately, I don't have a job. Up until two weeks ago I had one, a good one. I was doing well in it. But then my boss decided to bring his nephew into the business. There wasn't work enough for both of us so I had to go.

NANCY:

That was a pretty dirty thing to do to you.

HENDRIK:

(WITH A SHRUG) It happens. There was nothing I could do about it.

DIANA:

What kind of work do you do?

HENDRIK:

This last job was with an export company. But I've done many things, Mrs Tyler. As you say 'A jack of all trades'.

NANCY:

You couldn't settle?

HENDRIK:

At first it was like that. You see I had no training. There didn't seem to be anything really worthwhile open to me. But I should have tried harder. It would have made things easier for my mother. And then when I thought I was finally in a job I could stick at, along comes the nephew.

DIANA:

That's a great shame.

HENDRIK:

I'll find something else.

NANCY:

'Course you will.

HENDRIK:

My mother always said that if my father had lived things would have been different. But who can be sure.

GERALD:

(COMING IN QUICKLY) Shall we go into the drawing room? It's very close in here.

ACT II

- 6 -

HE HALF RISES BUT NO-ONE MOVES, SO HE  
SINKS BACK INTO HIS CHAIR

NANCY:

If you were born in 1943 you could  
• hardly have known your father.

HENDRIK:

I didn't know him at all. I wasn't  
born until two months after he died.

DIANA:

Nancy will you help me clear?

NANCY:

My father has a mass said for him  
every year. (TO GERALD) You must've  
known Mr Van Uyl very well, Dad.  
You will have to tell Hendrik everything  
you can remember about him.

GERALD:

Your mother asked you to help her clear  
the table, Nancy.

HENDRIK:

Three weeks and two days. That how long  
you knew him, wasn't it, Mr Tyler?  
Just three weeks and two days. That's  
how long you lived in our house before  
.....

NANCY:

Before what? Before he died? He  
was killed, wasn't he? In the war I  
mean.

HENDRIK:

(GENUINELY SURPRISED) I'm sorry, I don't  
understand.....surely.....

ACT II

- 7 -

DIANA:

(QUIETLY) Nancy doesn't know anything about what happened in 1943, Hendrik.

HENDRIK:

I didn't realise. I'm sorry, Mrs Tyler. I thought.....

GERALD:

We saw no reason to tell her.

MYSTIFIED AND INTRIGUED NANCY LOOKS AT EACH OF THEM IN TURN

NANCY:

Tell me what? What's all the sudden mystery about?

DIANA:

(TO GERALD) We can't leave it there. Not now.

GERALD SAYS NOTHING. DIANA LOOKS AT HENDRIK

DIANA:

Finish it.

HENDRIK:

I wouldn't have said anything. If you had told me.

NANCY:

For God's ake! What are you all going on about?

DIANA:

Tell her.

HENDRIK:

Very well. My father was shot, Nancy. On the seventh of August 1943 by a British agent - Captain Gerald Tyler.

- 7 -

ACT II

- 8 -

NANCY:

My father! My father shot him?

GERALD:

We should have told you before.

NANCY:

Why?

GERALD:

I was ordered to.

NANCY:

You murdered him?

GERALD:

I executed him.

NANCY:

For God's sake, why?

DIANA:

It was war time. Your father was in the Special Operations Executive, you know that. British agents and hundreds of Dutch men and women had been betrayed to the Germans. He was sent in to do something about it. All the evidence pointed to Frans Van Uyl being the traitor but your father had to get close to him to be sure.

NANCY:

You let him think you'd come as a friend?

DIANA:

How else could he be certain?

NANCY:

(TO GERALD) And after three weeks you were certain?



ACT II

- 9 -

GERALD:

I had to be. I was going to kill a man.

NANCY:

How could you do it?

GERALD:

I did it because I was ordered to and because I thought that by doing it I was saving others from being turned over to the Gestapo.

NANCY:

If he was a traitor why the mass every year?

HENDRIK:

That's not the end of the story, is it Mr Tyler?

GERALD:

No.

HENDRIK:

You came back from that mission satisfied that you'd killed a traitor. You did your best to forget the whole thing. To put the fact that you'd murdered a man in cold blood out of your mind. But my mother never believed what was said about my father. When the war was over, for two years she fought for an enquiry to clear his name.

(EVERYONE LOOKS AT GERALD)

GERALD:

Yes.

- 9 -

ACT II

- 10 -

DIANA:

It was awful. After nearly a month of listening to evidence the Board of Enquiry came to an unanimous decision... There'd been a mistake. Frans Van Uyl had never betrayed anyone. Through no fault of his own, your father had killed the wrong man.

HENDRIK:

That's right. My father was a patriot, wasn't he, Mr Tyler?

GERALD:

Yes, he was a patriot.

HENDRIK:

Thank you.

NANCY:

How awful. How absolutely bloody awful. (SHE PUTS HER HAND ON HER FATHER'S)  
Poor Dad,

DIANA:

Now you know the reason for the mass each year.

NANCY:

And poor Hendrik.

DIANA:

Hendrik understands. Don't you?  
You hold no bitterness.

HENDRIK:

I understand, Mrs Tyler.

NANCY STANDS UP, MOVES TO HER FATHER  
AND KISSES HIM ON THE FOREHEAD

- 10 -

ACT II

- 11 -

NANCY:

I'm glad you told me. I could do with a drink.

DIANA:

We'll all have one.

SHE STARTS TO RISE. IN AN INSTANT, HENDRIK IS BEHIND HER, PULLING HER CHAIR BACK FOR HER. GERALD STANDS UP AND PUTS HIS ARM ROUND NANCY'S SHOULDERS.

NANCY:

(TO HENDRIK) Then I can show you the garden before it gets dark.

THEY ALL MOVE TOWARDS THE DOOR

INT. THE DRAWING ROOM. STUDIO. DAY

A FEW MINUTES LATER

GERALD IS POURING HIMSELF A LARGE WHISKEY. HE SPLASHES A LITTLE SODA INTO THE GLASS

DIANA IS STANDING AT THE OPEN FRENCH WINDOWS LOOKING OUT OVER THE PATIO

DIANA:

He's a nice looking boy, isn't he?

GERALD:

Yes, I suppose so.

DIANA:

Was his mother attractive?

GERALD:

Yes. Not very bright.

DIANA:

Well, he's bright enough. I like him, Gerald, don't you?

GERALD:

How can one tell in only a few hours.

HE TAKES A DRINK, TURNS FROM THE WINDOW AND CROSSES SLOWLY TO THE FIREPLACE WHERE HE STANDS WITH HIS BACK TO HER, GAZING UP AT THE PICTURE OVER THE MANTLEPIECE.

DIANA:

I always go on first impressions, you know that. I'm not often wrong either. I like him. Nancy does too.

SHE CROSSES TO HER HUSBAND AND PERCHES ON THE ARM OF AN ARMCHAIR CLOSE TO THE FIREPLACE.

DIANA:

I think it would be nice if we asked him to stay.

ACT II

- 13 -

GERALD TURNS TO HER

GERALD:

Here, with us?

DIANA:

Of course.

GERALD:

We only met him for the first time today.

DIANA:

Does that matter?

GERALD:

What do we know about him?

DIANA:

What do we have to know about him?

We like him. Besides we know the only thing that's really important he's Frans Van Uyl's son. Don't you want him to stay?

GERALD:

Didn't you hear what he said to you this morning? He called me a murderer.

DIANA:

He didn't mean anything by that.

That's just a foreigner choosing the wrong word.

GERALD:

Oh come on Di, his English is excellent. He knew what he was saying.

DIANA:

I'm sure he didn't say it to hurt you. Look how upset he was at dinner when he realised Nancy didn't know anything about it. I think we should ask him. We've plenty of room.

ACT II

- 14 -

GERALD:

All right, if that's what you want.  
For two or three days, until he  
finds a hotel.

DIANA:

No, not like that. No time limit.  
Let's leave it open, Gerald. If  
he likes us and if he fits in, he  
could stay for some time. He's got  
nothing to rush back to Holland for.

GERALD:

Ask him to stay indefinitely, is that  
what you mean?

DIANA:

Why not? He'd be company for  
Nancy. I think he'd be good for her.  
She's running a bit wild these days.

GERALD:

Nancy's all right. The last thing  
she needs is Hendrik Van Uyl.

DIANA:

Maybe. But you need him, Gerald.  
Have you thought of that?

GERALD:

That's nonsense.

DIANA:

His father's dead. You have an  
opportunity to do something constructive  
for him now.

GERALD:

By putting him up in the guest room?

- 14 -

ACT II

- 15 -

DIANA:

That and more.

GERALD:

He will if we ask him. We owe him a great deal. It's obvious that he and his mother had a difficult time. If Frans Van Uyl had lived his life would've been very different.

GERALD:

Might have been. He said that himself.

WE HEAR THE SOUND OF NANCY'S AND HENDRIK'S VOICES AS THEY COME UP ONTO THE PATIO

DIANA:

It's the right thing to do, believe me, Gerald. For him and for you. Shall I ask him?

NANCY AND HENDRIK ENTER THROUGH THE FRENCH WINDOWS. GERALD CROSSES IN FRONT OF THEM AND POURS HIMSELF ANOTHER DRINK

NANCY:

Shall you ask who what?

DIANA STANDS UP AND MOVES OVER TO THEM

DIANA:

Your father and I would be pleased if Hendrik would stay here with us while he's in England.

NANCY:

Of course he must. If you hadn't said anything I was going to ask him myself.

HENDRIK:

It's very good of you, Mrs Tyler, of all of you; but I couldn't. I'm a stranger to you.

NANCY:

Then give us a chance to get to know you.

ACT II

- 16 -

DIANA:

Exactly. Please stay.

HENDRIK:

I'd like to, I really would, but  
it's impossible. I would be imposing.

DIANA:

You wouldn't be imposing in any way.

HENDRIK:

I want to say yes, but I cannot.

NANCY:

Why not?

HENDRIK:

It's just not fair, that's all.  
My turning up out of the blue. It's  
as if I'd pushed my way in.

DIANA:

Nothing of the kind. We want you to  
stay.

HENDRIK:

Do you want me to stay Mr Tyler?

GERALD:

(AFTER A PAUSE) Yes.

HENDRIK:

Then what can I say except thank you.

HENDRIK CROSSES TO THE DRINKS TABLE  
WHERE GERALD IS STANDING

HENDRIK:

(INDICATING THE BOTTLES) May I?

GERALD:

Of course.

- 16 -



ACT II

- 17 -

HENDRIK:

Gin and French vermouth with ice and  
a little lemon peel for Mrs Tyler.  
And for Nancy vodka with tonic water,  
two to one.

HE STARTS TO PREPARE THE DRINKS

GERALD:

How do you know that's what they want?

HENDRIK:

That's no secret. I always know what  
women want.

THE MUSIC FROM THE HI FI SWELLS UP.  
HENDRIK LOOKS ACROSS AT GERALD.

EXT. THE TENNIS COURT, TYLER GARDEN.  
DAY (FILM)

HENDRIK AND NANCY ARE PLAYING. HE IS WEARING WHITE SHIRT, SHORTS AND TENNIS SHOES. NANCY IS IN A TENNIS DRESS. SHE HAS HIM RUNNING ALL OVER THE COURT TO RETURN HER SHOTS. SHE HITS THE BALL LOW OVER THE NET. HENDRIK RUNS TO TAKE IT BUT MISSES. HE LEANS ON THE NET EXHAUSTED. HE LOOKS ACROSS THE COURT AT NANCY AND SHAKES HIS HEAD IN MOCK DESPAIR. NANCY LAUGHS.

CUT TO:

INT. THE GROUND FLOOR HALLWAY, TYLER HOUSE STUDIO. DAY

FIVE WEEKS HAVE PASSED.

TO THE RIGHT OF THE FOOT OF THE STAIRCASE, ACROSS THE HALL AND OPPOSITE THE FRONT DOOR IS THE DOOR TO THE DRAWING ROOM. ANOTHER DOOR OPENS ON TO THE DINING ROOM. A CORRIDOR LEADS IN ONE DIRECTION TO THE STUDY AND IN THE OTHER TO THE KITCHEN.

GERALD LETS HIMSELF IN THROUGH THE FRONT DOOR. HE IS CARRYING A BRIEFCASE. HE CROSSES TO A TABLE BY THE FOOT OF THE STAIRS AND PUTS HIS BRIEFCASE ON IT.

HE MOVES TO THE DRAWING ROOM DOOR AND OPENS IT.

ACT II

- 19 -

INT. THE DRAWING ROOM. STUDIO. DAY.

AS GERALD ENTERS.

HE CLOSES THE DOOR BEHIND HIM AND  
CROSSES TO THE OPEN FRENCH WINDOWS AND  
THE PATIO.

EXT. THE PATIO. STUDIO. DAY

DIANA IS SITTING IN ONE OF THE WICKER  
CHAIRS LOOKING OUT TOWARD THE TENNIS  
COURT. ON THE TABLE IS A TRAY SET  
WITH TEA THINGS. LYING ON THE  
CUSHIONS OF THE HAMMOCK ARE TWO TENNIS  
SWEATERS AND A COUPLE OF TENNIS  
RACQUET PRESSES.

DIANA APPLAUDS AND THEN PUTS A HAND UP  
TO HER MOUTH AND CALLS OUT ACROSS THE  
GARDEN.

DIANA:

(CALLING) Well done! (GERALD ENTERS.

DIANA TURNS TO HIM AND OFFERS HIM HER

CHEEK) Hello, darling. He really has

taken to the game, you. Tea?

ACT II

- 20 -

GERALD:

Thanks.

DIANA POURS TEA.

DIANA:

Good day?

GERALD:

Board meeting.

DIANA:

How did it go?

GERALD:

All right. (HE TAKES OUT A CIGARETTE,  
LIGHTS IT AND SITS DOWN ON THE WALL  
WITH HIS BACK TO THE GARDEN) Winstanley  
wants us to have dinner with him on  
Tuesday.

DIANA:

(CALLING) Lovely volley! (TO GERALD)  
You told him we couldn't make it.

GERALD:

Should I have done?

DIANA TURNS TO HIM.

DIANA:

Tuesday night we're taking Hendrik  
and Nancy to the Ballet. You'd  
forgotten?

GERALD:

Damn!

DIANA:

I told you I'd got the tickets last  
week. You'll have to ring Winstanley  
and fix it for some other time.

ACT II

- 21 -

GERALD:

Are you sure we can fit it in?

DIANA:

Of course we can. What do you mean?

GERALD:

So much of our lives these days seems to revolve around Hendrik.

DIANA:

That's not true, Gerald. In the five weeks he's been here we've all been out together not more than half a dozen times.

GERALD:

You seem to spend a lot of time with him during the day.

DIANA:

Naturally. I'm at home here with him. If he isn't out with Nancy he'll sometimes drive me to the shops.

GERALD:

To buy him more clothes no doubt.

DIANA:

All he had when he arrived was what he stood up in.

GERALD:

He'll have to have a trunk to move it all now.

DIANA:

That's not true. He just has the things a young man should have if he's going to take Nancy to the kind of places she likes to go to. He has to mix with her friends

DIANA: (CONT)

you know. And most of them have got money. You wouldn't want him to feel awkward. Besides, we can afford it.

GERALD:

You mean I can afford it.

DIANA:

I thought it amounted to the same thing.

GERALD:

There is a limit.

DIANA:

All right. I won't buy him anything else. Heaven knows, he protests enough every time I suggest it.

GERALD:

I can imagine.

DIANA:

He does. Anyway, it's little enough we're doing for him, under the circumstances.

GERALD:

Mine is not the kind of debt you can settle with a cheque book, Diana. You and Nancy have pandered to his every whim ever since he turned up here. Both of you spend too much time in his company.

DIANA:

You're being childish. He's our guest. Besides, he's charming, amusing and attentive. I enjoy being with him. You just don't like him, do you, Gerald?

ACT II

- 23 -

GERALD:

He's never shown anything but hostility towards me.

DIANA:

Rubbish. That's all in your imagination. You're over sensitive about him. It's understandable I suppose but you've never really given him a chance to get close to you. Are you afraid of him?

GERALD:

Why should I be afraid of him?

DIANA:

He's Frans Van Uyl's son.

GERALD:

I don't need reminding of that.

DIANA:

Perhaps that's why you dislike him.

(SHE LOOKS OUT OVER THE GARDEN AGAIN)

Let's drop it, shall we? They're coming in. Just try to reach him, Gerald; I'm sure you'd find it worth the effort.

NANCY AND HENDRIK COME UP THE STEPS FROM THE GARDEN. GERALD STANDS UP.

NANCY:

Hello Dad.

SHE CROSSES TO HIM AND KISSES HIM.  
HENDRIK PUTS HIS RACQUET INTO A PRESS.

DIANA:

Who won?

NANCY:

He did. I taught him too well.

ACT II

- 24 -

HENDRIK:

I've found your weak spot.

NANCY:

Yes, and you were playing on it.

HENDRIK:

That's how you win, isn't it? Find your opponent's weak spot and then play on it. Isn't that the way, Mr Tyler?

DIANA STANDS UP.

DIANA:

I must see about dinner.

SHE NODS AT NANCY

DIANA AND NANCY EXIT. HENDRIK WATCHES HER GO.

HENDRIK:

How lucky you are, Mr Tyler. To have two such attractive women in your family.

GERALD:

Yes, I suppose I am.

HENDRIK:

You don't sound very sure.

GERALD:

Of course I'm sure. I'm very lucky.

HENDRIK:

Nancy's a wonderful person. So full of life, so independent. She has her mother's beauty too.

GERALD:

Yes.

- 24 -



ACT II

- 25 -

HENDRIK:

But then Mrs Tyler has that additional attraction, maturity. I like that very much. Were you attracted by older women when you were my age?

GERALD:

I don't remember.

HENDRIK:

I've always found them fascinating. I think it's because they have a greater knowledge of the world. And then they are so much more discreet than young girls, don't you think?

GERALD:

Probably.

HENDRIK:

These weeks have been wonderful for me. Getting to know Nancy, being with your wife so much. She's been so kind.

GERALD:

Diana enjoys having you here.

HENDRIK:

Yes, she has told me. In the past I think she has sometimes felt, well.... lonely.

GERALD:

Why should you think that?

HENDRIK:

It's only natural. With Nancy away at university and you so busy with your work most of the time.

GERALD:

I'm sure she's never felt anything of the kind. She has too many interests.

HENDRIK:

Oh, sometimes surely. And you are a very busy man, aren't you? You can't always give her your full attention, can you?

GERALD:

I have a business to run. Diana understands that.

HENDRIK:

I'm sure she does, but then she's a very understanding woman. And naturally you give her as much of your time as you can. When I get married it will be the same. I would never want my wife to feel neglected. Who knows, she might start looking elsewhere for comfort, eh?

GERALD:

I don't think I want to continue with this discussion.

HENDRIK:

I'm so sorry. I didn't mean to be personal.

GERALD TURNS AWAY FROM HIM.

GERALD:

Why are you here?

HENDRIK:

I'm sorry, I don't understand. I was invited to stay.

GERALD:

I mean why did you come here in the first place.

ACT II

- 27 -

HENDRIK:

I wanted to meet you and to tell you about my mother.

GERALD:

No other reason?

HENDRIK:

What other reason could there be?

GERALD:

You hate me, don't you?

HENDRIK:

Why should I hate you, Mr Tyler.

You've been good to me.

GERALD:

Had you forgotten? According to you, I murdered your father.

HENDRIK:

No, I hadn't forgotten.

GERALD MOVES AWAY FROM HIM ALONG THE PATIO.

GERALD:

When are you going back to Holland?

HENDRIK:

I don't know. I hadn't really thought about it.

GERALD:

I think you ought to give it some thought.

HENDRIK:

Are you trying to tell me I've overstayed my welcome, Mr Tyler?

GERALD:

It's not a question of that, but you won't want to hang around doing nothing forever, will you? You'll want to get yourself fixed up with a job.

ACT II

- 28 -

HENDRIK:

I suppose so.

GERALD:

Well, you shouldn't leave it too long. Might take you some time to get fixed up with something suitable.

HENDRIK:

You think that perhaps next week would be a good time to start looking?

GERALD:

Better give yourself the weekend to get settled back into Amsterdam. I could arrange a flight for you on Friday, if that's what you want.

HENDRIK:

How very generous of you.

GERALD TURNS AS DIANA COMES OUT ON TO THE PATIO WITH MRS ROSS, WHO PICKS UP THE TEA TRAY AND EXITS WITH IT.

DIANA:

You two are looking very serious.

HENDRIK:

Mr Tyler was very kindly telling me he could book me on a flight to Amsterdam on Friday.

DIANA:

What on earth for? You're not leaving us, are you Hendrik?

HENDRIK:

Your husband thinks it's time I started looking for another job.

DIANA:

What have you been saying to him, Gerald?

GERALD:

I simply thought...in his own interests.

HENDRIK:

He is right, of course. The holiday had to end some time.

DIANA:

We never thought of you being here on holiday. You're almost part of the family now. We can't have you suddenly leaving us. Not now. If it's a question of a job, I'm sure Gerald can find you something over here.

HENDRIK:

I don't want to go, you know that. But perhaps it would be best.

DIANA:

There's no reason for it. Anyway, not now. Nancy will be terribly upset and so will I. Think about it for a while. It's your birthday in three weeks. At least stay until then. Please.

HENDRIK:

(WITH A HELPLESS GESTURE TO GERALD)

What can I do? If that's what you really want, then, of course, I will stay. Just until my birthday.

DIANA:

Good. And promise you won't come to any decision without talking to me first.

HENDRIK:

Very well.

ACT II

- 30 -

DIANA:

Now, don't you think you ought to get changed.

HENDRIK:

First I have a surprise for you, for both of you. Don't move, stay there.

HE EXITS HURRIEDLY.

DIANA:

The suggestion about his leaving. It didn't come from him, did it?

GERALD:

I just think he's been here long enough.

DIANA:

Even the most basic good manners demand a little more subtlety, Gerald.

GERALD:

He has to go back sooner or later.

DIANA:

Not necessarily.

GERALD:

Oh, for God's sake, Diana. You're being unreasonable. He can't spend the rest of his life sponging off us.

DIANA:

He doesn't have to. You can find him a job.

GERALD:

Just how much of Hendrik Van Uyl do I have to take?

DIANA:

I don't know. That really depends on just how much you think you owe him.

ACT II

- 31 -

NANCY ENTERS. SHE HAS CHANGED FOR THE EVENING OUT.

NANCY:

Where's Hendrik?

HENDRIK:

(VO) Here I am.

HE ENTERS CARRYING A TRAY WITH A BOTTLE OF CHAMPAGNE ON IT WITH FOUR GLASSES.

NANCY:

You haven't changed.

HENDRIK:

No. First we have to have a celebration drink. (HE PUTS THE TRAY DOWN ON THE TABLE, OPENS THE CHAMPAGNE AND POURS FOUR GLASSES) (CONTINUES EXCITEDLY)

I smuggled this in yesterday.\* (HE PICKS UP TWO GLASSES, GIVES ONE TO DIANA AND THE OTHER TO GERALD. THEN HE RETURNS TO THE TABLE, GIVES NANCY A GLASS AND TAKES ONE HIMSELF. HE RAISES IT)

So, now we drink a toast and with it will also go my thanks to you for the way you have received me into your home.

GERALD:

What are we celebrating?

HENDRIK:

It's your wedding anniversary. You have been married twenty-five years today. Surely you hadn't forgotten that, Mr Tyler.

GERALD REACTS AS HE SUDDENLY DOES REMEMBER.

NANCY LAUGHS. HENDRIK IS WATCHING GERALD.

\* The man in the wine shop promised me this was the best champagne. I told him I wanted the best. A wine to set off an important occasion shared with friends. Not sweet, I told him. That wouldn't be right. Something dry and sharp with even a touch of bitterness.

GERALD:

(CONFUSED AND EMBARRASSED) Di, what can I say...I'm so sorry.

DIANA:

(GAILY) It doesn't matter, Gerald. Husbands are supposed to forget. And I couldn't have had a nicer surprise than this. (SHE CROSSES TO HENDRIK AND KISSES HIM ON THE CHEEK) Thank you, Hendrik.

HENDRIK:

(TO DIANA) I wish you a long life and happiness. (TO GERALD) And I drink to you too, Mr Tyler.

INT. SERVICES CLUB, LONDON. STUDIO. DAY

WOOD PANELLING. LEATHER ARMCHAIRS AND SMALL TABLES.

MEMBERS ARE SITTING AROUND SINGLY OR IN GROUPS OF TWO OR THREE.

WE FOLLOW A WAITER CARRYING TWO LARGE WHISKEYS ON A TRAY OVER TO A CORNER WHERE GERALD TYLER AND RONALD JARMAN ARE SITTING TOGETHER. THE WAITER PUTS THE DRINKS DOWN ON THE TABLE IN FRONT OF THEM. GERALD SIGNS THE BILL AND THE WAITER WITHDRAWS.

JARMAN:

(PICKING UP HIS GLASS) Cheers, Gerald.



ACT II

- 33 -

GERALD:

Cheers, Ronnie.

HE PICKS UP HIS GLASS AND DRINKS.

JARMAN:

Been away?

GERALD:

No, just tied up with work.

JARMAN:

Understand you're doing very well.

GERALD:

Can't complain. I sometimes envy you the quiet of the Foreign Office.

JARMAN:

Don't you believe it. Now, what can I do for you?

GERALD:

Do you remember the Frans Van Uyl business, back in '43?

JARMAN:

Nasty foul up!

GERALD:

I don't suppose there is any possibility that the Court of Enquiry was wrong, is there? That Van Uyl was the traitor.

JARMAN:

None whatever, I'm afraid. There's no question about it, the section made an error. We went for the wrong man. Has something happened then?

GERALD:

The son turned up at the house six weeks ago. He's been staying with us ever since.

ACT II

- 34 -

JARMAN:

Awkward, awkward. What's he like?

GERALD:

I'm not very impressed but he's made  
a great hit with my wife and daughter.

JARMAN:

Very awkward. What do you know about him?

GERALD:

Very little.

JARMAN:

You want him checked by one of our  
people in The Hague?

GERALD:

Could you, Ronnie?

JARMAN:

Unofficially, of course.

GERALD:

Of course. I'd be grateful.

JARMAN:

It'll take a week or so I'll give you  
a ring. Are his papers in order?

GERALD:

Who knows.

JARMAN:

Odd thing to do. Turning up like that  
out of the blue, I mean. What does he  
want? What's he after?

GERALD:

Me, Ronnie. I think he's after me.

CLOSE ON GERALD:

ACT II

- 35 -

INT. GROUND FLOOR HALLWAY, TYLER HOUSE.  
STUDIO. DAY.

GERALD ENTERS THROUGH THE FRONT DOOR AND  
CROSSES THROUGH ONTO THE PATIO. HE LOOKS  
OUT ACROSS THE GARDEN.

EXT. TENNIS COURT FROM GERALDS POV

NANCY AND HENDRIK ARE PLAYING. HENDRIK IS  
WINNING WITH CRUEL DETERMINATION. HE  
SMASHES A BALL ACROSS AT NANCY. SHE  
ONLY JUST MANAGES TO STAND HER GROUND.  
SHE LOOKS AT HIM FASCINATED AND A LITTLE  
FRIGHTENED. HENDRIK LAUGHS, AND NANCY  
JOINS IN.

EXT PATIO

ANGRILY GERALD TURNS AND MOVES  
HURRIEDLY BACK TO THE HALL. HE CLIMBS  
THE STAIRS.

INT. HENDRIK'S BEDROOM. STUDIO. DAY.

THE DOOR IS SLOWLY PUSHED OPEN AND  
GERALD ENTERS. HE CLOSES THE DOOR, WAITS  
AND LISTENS. SATISFIED HE MOVES QUICKLY  
OVER TO THE WARDROBE AND OPENS IT. IT IS  
FULL OF CLOTHES. GERALD FLIPS THROUGH  
THEM AND THEN QUICKLY SEARCHES THROUGH  
THE SHOES RACKED ON THE FLOOR. HE FINDS  
NOTHING AND SHUTS THE WARDROBE.

HE SEES HENDRIK'S SUITCASE ON THE TOP  
OF THE WARDROBE. VERY CAREFULLY HE  
TAKES IT DOWN, PUTS IT ON THE BED AND  
OPENS IT. IT IS EMPTY.

GERALD PUTS THE SUITCASE BACK AND, ALERT  
FOR ANY WARNING SOUND, TURNS HIS  
ATTENTION TO THE DRESSING TABLE.

ON THE TOP OF THE DRESSING TABLE IS A  
FRAMED PHOTOGRAPH. HE PICKS IT UP AND  
LOOKS AT IT. WE SEE THAT IT IS A  
PHOTOGRAPH OF A COUPLE ON THEIR WEDDING  
DAY, OBVIOUSLY TAKEN AROUND 1939 or '40.

ACT II

- 37 -

GERALD PUTS THE PHOTOGRAPH DOWN AND  
BEGINS TO GO THROUGH THE DRESSING TABLE  
DRAWERS. IN THE FIRST TWO HE FINDS  
NOTHING UNUSUAL. WHEN HE RUNS HIS  
HANDS THROUGH THE NEATLY FOLDED CLOTHES  
IN THE TOP ONE, THOUGH, HIS FINGERS  
TOUCH SOMETHING OUT OF THE ORDINARY.  
WE SEE HIM REACT.

HE LIFTS OUT OF THE DRAWER A PACKAGE OF  
OILCLOTH. WE SEE HIM UNWRAP IT. THE  
LAST FOLDS ARE OPENED AND REVEAL A  
LOADED AUTOMATIC PISTOL.

WE CLOSE ON GERALD'S EXPRESSION OF SHOCK  
AND FEAR.

END OF ACT TWO

ACT III

- 1 -

INT. DRAWING ROOM. STUDIO. DAY

TWO WEEKS LATER

GERALD IS ON THE TELEPHONE AND MAKING  
NOTES ON A PAD

GERALD:

(INTO TELEPHONE) Yes, I've got that,  
1962. Yes..... Where was that?  
..... Right..... How long did you say  
..... I'm not surprised.....

DIANA ENTERS FROM THE GARDEN. SHE IS  
CARRYING A BUNCH OF CHRYSANTHEMUMS.  
SHE CROSSES TOWARD THE HALL BUT GERALD  
CHECKS HER WITH A GESTURE

GERALD:

(INTO TELEPHONE) Is that the lot?  
..... No. It's very interesting.  
I'm most grateful, Ronnie. Remember  
that I owe you a favour. Thanks again.  
'Bye.

HE HANGS UP AND TEARS THE PAGE HE HAS  
BEEN MAKING NOTES ON FROM THE PAD.

GERALD:

Where's Hendrik?

DIANA:

He's out.

GERALD:

With Nancy?

ACT III

- 2 -

DIANA:

They've gone for a walk. Why, did you want him?

GERALD:

No, I just wanted to know where he was.

DIANA:

I see. (SHE MAKES AS IF TO LEAVE BUT THEN TURNS BACK TO HIM) You haven't forgotten it's his birthday the day after tomorrow, have you?

GERALD:

I couldn't. You've reminded me often enough.

DIANA:

Only because you tend to forget things like that, Gerald. You promised to get something for him. You will, won't you. It'll look so pointed if you don't.

GERALD:

That was Ronnie Jarman on the 'phone.

DIANA:

He got one of his people in The Hague to check up on Hendrik.

DIANA:

He what!

GERALD:

He suggested it and I agreed.

DIANA:

How could you?

GERALD:

Seems it wasn't such a bad idea. (HE  
CROSSES TO HER) I was right, Di. He's  
been making a fool of us. (HE HOLDS UP  
HIS NOTES) It's all here. He's been  
arrested three times. The third time  
he was sent to prison for twelve months.  
DIANA PUTS THE FLOWERS DOWN ON THE TABLE

DIANA:

Oh, Gerald, what a thing to do. To get  
some snooper to pry into the boy's  
private life like that. He's our guest.  
It's shameful.

GERALD:

He's been to prison, Diana.

DIANA:

(STUNNED) You know! Who told you?

DIANA:

Hendrik did. Ages ago. He told Nancy  
and me. He was very frank about it.  
I'm sure he would've told you too if  
you'd shown any interest or taken the  
trouble to talk to him.

GERALD:

It doesn't make any difference to either  
of you that he's got a criminal record?

DIANA:

No. Why should it? They were all quite  
trivial offences. He was young and  
running around with the wrong crowd.  
It happens to a lot of teenagers with  
many more advantages than Hendrik ever  
had.



ACT III

- 4 -

GERALD:

He was twenty-one when he was sent to jail. And I wouldn't call stealing a car a trivial offence.

DIANA:

He didn't steal it. He took it for a joy ride and got caught.

GERALD:

My God. And that pathetic tale of his about losing his job because of the boss's nephew. According to Jarman's man that's a lie. He got sacked because there was a shortage in the firm's accounts. Did he tell you that in one of his moments of confidence?

DIANA:

No. But I think he would have if it were true. I don't beleive it.

GERALD:

You just don't want to believe anything against him.

DIANA:

I won't believe unsubstantiated charges dredged up in a shabby way. What's happening to you, Gerald? What harm has Hendrik done you?

GERALD:

Would you believe that he has a gun? Here, in this house.

DIANA:

No, of course I wouldn't. Why should he have a gun.

ACT III

- 5 -

GERALD:

A good question. But this isn't an unsubstantiated charge. I've seen it.

DIANA:

Where?

GERALD:

In the top drawer of the dressing table in his room.

DIANA:

You searched his belongings?

GERALD:

Yes.

DIANA:

Just now far are you going to go with this obsession of yours?

GERALD:

All right, it isn't the thing for the perfect host to do, but that gun is a fact.

DIANA:

Then it isn't his. There's no reason for Hendrik to have a gun. It's probably your old service automatic.

GERALD CROSSES TO THE ESCRITOIRE AND TAKES OUT A BROWNING AUTOMATIC AND HOLDS IT UP.

GERALD:

I keep it here always, you know that.

DIANA:

(UNCERTAINLY) Then you were mistaken. You just thought it was a gun.

- 5 -

ACT III

- 6 -

GERALD:

I held it in my hand.

HE PUTS HIS AUTOMATIC BACK IN THE  
ESCRITOIRE

GERALD:

You won't accept that as the truth,  
will you? Not unless you see it for  
yourself. All right then, I'll show  
you.

HE MAKES A MOVE TOWARDS THE DOOR TO THE HALL

DIANA:

No, Gerald, I won't do it. I won't  
sneak into Hendrik's room behind his  
back.

GERALD:

Are you afraid? Please, Diana. Come  
with me.

ACT III

- 7 -

INT. HENDRIK'S BEDROOM. STUDIO. DAY

THE DOOR OPENS AND GERALD LEADS DIANA IN. IN THE DOORWAY SHE HESITATES

DIANA:

I can't, Gerald. What we're doing,  
it's humiliating.

GERALD DRAWS HER IN, LEAVING THE DOOR OPEN

GERALD:

You'll think differently in a moment.

WITH A LOOK OF TRIUMPH HE CROSSES TO THE DRESSING TABLE, OPENS THE TOP DRAWER AND FEELS INSIDE IT. HE REACTS. THE TRIUMPHANT LOOK FADES. THE GUN IS NOT THERE. WITH MOUNTING DESPERATION, HE PULLS OPEN THE OTHER DRAWERS AND RUMMAGES THROUGH THEM CARELESSLY

DIANA:

Gerald, for heaven's sake, you're  
acting like a madman.

GERALD IGNORES HER. HE MOVES TO THE WARDROBE, FLINGS OPEN THE DOOR, RUNS HIS HANDS OVER THE SUITS HANGING IN IT, TURNS OVER THE SHOES ON THE RACK. HE FINDS NOTHING. IN A FRENZY, HE CROSSES TO THE BED, PULLS BACK THE COVERS AND TURNS OVER THE PILLOWS. DIANA TRIES TO RESTRAIN HIM

DIANA:

Gerald, stop. Please!

HENDRIK:

(OV) Can I help you, Mr Tyler.

DIANA SPINS ROUND. GERALD STRAIGHTENS UP BUT DOES NOT TURN. HENDRIK IS STANDING IN THE DOORWAY

HENDRIK:

I came up for a sweater. It's getting  
quite chilly out.

- 7 -

ACT III

- 8 -

DIANA:

(IN A FLOOD OF EMBARRASSMENT) This is quite unforgiveable.....

We should have waited until you came back.....Gerald's mislaid something, it's rather important.... we thought it might be in here.

HENDRIK:

Of course. And did you find what you were looking for, Mr Tyler.

GERALD TURNS AND WALKS OUT OF THE ROOM WITHOUT LOOKING AT HIM. DIANA MOVES TO FOLLOW HIM BUT PAUSES TO FACE HENDRIK.

DIANA:

(HELPLESSLY) What can I say? Please forgive us. I'm so sorry.

HENDRIK TAKES HER HAND IN HIS AND SMILES SYMPATHETICALLY

HENDRIK:

It's all right, Diana. I understand. I really do, believe me.

DIANA:

Thank you.

SHE GENTLY PULLS HER HAND FREE AND EXITS

HENDRIK SLOWLY CLOSES THE DOOR, HIS BACK TO CAMERA. HE TURNS, LEANS AGAINST THE DOOR.

INT. THE DINING ROOM. STUDIO. NIGHT

GERALD, NANCY AND HENDRIK ARE SEATED  
ROUND THE TABLE

WE OPEN WITH THE SOUND OF LAUGHTER  
FROM NANCY, HENDRIK AND DIANA AND ON  
DIANA AS SHE PUSHES OPEN THE DOOR FROM  
THE KITCHEN AND CARRIES IN AN ELABORATE  
GATEAU SET ON A PLATE WITH TWENTY-SIX  
LIGHTED CANDLES ROUND THE RIM

NANCY:

Here it is, Mother's masterpiece!

HENDRIK:

It's magnificent!

DIANA PUTS THE GATEAU ON THE TABLE. SHE  
THEN MOVES TO THE SIDEBOARD AND BRINGS  
ACROSS A PILE OF PLATES WHICH SHE ALSO  
SETS DOWN IN FRONT OF HER.

HENDRIK:

(ADMIRINGLY) Isn't that wonderful!

(TO DIANA) Did you really make that  
yourself?

NANCY:

Isn't she clever?

HENDRIK:

It's a work of art.

NANCY:

Right, altogether, (SHE SINGS) Happy  
birithday to you.....

DIANA JOINS IN. GERALD SITS SILENT

NANCY & DIANA:

.... Happy birthday to you, Happy birthday dear Hendrik, Happy birthday to you.

NANCY:

(TO HENDRIK) Now you must blow out all the candles.

DIANA:

With one blow.

HENDRIK STANDS UP, MAKES A GREAT SHOW OF TAKING A DEEP BREATH AND THEN BLOWS THE CANDLES OUT. DIANA AND NANCY APPLAUD

NANCY & DIANA:

Bravo! Well done!

NANCY:

Let's give him his presents.

SHE GETS UP FROM THE TABLE, CROSSES TO THE SIDEBOARD, OPENS A DRAWER AND TAKES OUT TWO GIFT WRAPPED PACKAGES. SHE GIVES ONE TO DIANA AND THEN GOES ROUND THE TABLE TO HENDRIK'S SIDE AND GIVES HIM THE OTHER

NANCY:

Many happy returns.

DIANA PASSES HER PRESENT OVER TO HENDRIK

DIANA:

Many happy returns, Hendrik. We're so glad you're having your birthday here with us.

HENDRIK:

Presents as well. You really shouldn't have done that. You're so kind.

NANCY:

Open then up then.

HENDRIK UNDOES NANCY'S PRESENT. IT IS AN EXPENSIVE BRACELET WRISTWATCH.

ACT III

- 11 -

HENDRIK:

Darling Nancy! How wonderful!

HE STANDS UP AND KISSES HER

NANCY:

Put it on.

HENDRIK SLIPS IT ON TO HIS WRIST AND  
SHOWS IT OFF

NANCY:

It suits you. There's something  
engraved on the back but you can read  
that later. Now open mother's present.

HENDRIK OPENS THE SECOND PACKAGE -  
A MINOX CAMERA

HENDRIK:

Diana! This is really too much.

DIANA:

(SMILING) Well, you said you wanted one.

HENDRIK:

I know, but such extravagance. (HE  
TAKES HER HAND AND KISSES IT) You're  
wonderful. Thank you.

HE HOLDS THE CAMERA TO HIS EYE AND PANS  
WITH IT ROUND THE ROOM

HENDRIK:

I feel like James Bond with my spy  
camera. This is the kind of camera  
spies have, isn't it Mr Tyler?

GERALD:

I don't know.

HENDRIK:

Of course not. You weren't that kind  
of secret agent, were you? Such  
presents!



ACT III

- 12 -

DIANA:

I think there's one more to come. Don't you have a present for Hendrik, Gerald?

GERALD:

Yes, I hadn't forgotten.

HE PUTS HIS HAND INTO HIS INSIDE JACKET POCKET AND PULLS OUT A LONG ENVELOPE

GERALD:

Here you are, Hendrik.

HENDRIK:

Thank you, Mr Tyler. How very kind.

I hope you didn't go to a lot of trouble.

GERALD:

It was no trouble.

HENDRIK TAKES THE ENVELOPE, OPENS IT AND PULLS OUT A STEAMER TICKET

NANCY:

(EXCITEDLY) What is it?

HENDRIK:

(STUDYING IT) It's a first class ticket to San Francisco on the Empress Victoria, sailing next week.

NANCY'S FACE FALLS

GERALD:

It's the long route via Australia and through the Pacific. Should be quite an experience.

HENDRIK:

Yes, it should.

DIANA:

Gerald, I don't understand.

ACT III

- 13 -

GERALD:

Hendrik needs a job and I've found him one. With our sales office in California. It's a real chance for you, Hendrik. You're expected at the end of January.

DIANA:

Couldn't we have discussed this?

HENDRIK:

But Mr Tyler's right. It is a great opportunity. (TO GERALD) If only I'd known you were thinking of this. It's .....well, it's rather difficult. You see, I can't go.

GERALD:

Why not? Doesn't the idea of working in America appeal to you?

HENDRIK:

Of course it does, and at any other time....Oh dear, I hadn't meant to say anything yet. It was to be a surprise for later in the evening. But I suppose now is as good a time as any other. Mr Tyler, Diana, the reason I can't go to America, not just now anyway, (HE REACHES OUT AND PUTS HIS ARM ROUND NANCY) is because Nancy and I want to get married.

WE CLOSE ON GERALD

HIS EXPRESSION IS ONE OF SHOCK AND DISBELIEF

-13 -

ACT III

- 14 -

INT. THE GROUND FOOR HALLWAY. STUDIO. DAY

NANCY COMES OUT OF THE DINING ROOM AND  
IS MAKING HER WAY ACROSS THE HALL WHEN  
GERALD APPEARS IN THE OPEN DOORWAY OF  
THE DRAWING ROOM

GERALD:

Nancy!

NANCY:

(STOPPING AND TURNING) Yes,

GERALD:

Can you spare me a minute.

NANCY:

Of course.

SHE CROSSES TO HIM

INT. THE DRAWING ROOM. STUDIO. DAY

AS NANCY ENTERS

GERALD CLOSES THE DOOR. THE FRENCH  
WINDOWS ARE OPEN

GERALD:

Sit down.

NANCY SITS DOWN

NANCY:

You look very serious this morning,  
darling. Mother said you didn't have  
any breakfast.

GERALD:

I wasn't feeling like it. Nancy,  
all this nonsense last night about  
you and Hendrik. You weren't really  
serious, were you?

NANCY:

I was wondering when you'd say something.  
You weren't very pleased last night.  
You made that very obvious.

GERALD:

I'm sorry if I upset you but I didn't  
want to believe it then and I don't  
want to believe it now. Tell me it  
isn't true.

ACT III

- 16 -

NANCY:

But it is, Dad. I'm going to marry Hendrik.

GERALD:

You come from different backgrounds.

NANCY:

That different backgrounds bit, it isn't any more. I love him, that's all that's important.

GERALD:

Very well then. What if I don't give my consent? You're under age, you know.

NANCY:

Dad, I'm sorry you don't like Hendrik. I don't really understand what it is between you two but it's all on your side, I do know that. But whether you like him or not and with or without your consent, we're going to get married. I'd like it to be from here and with your blessing.

GERALD:

He's not right for you, Nancy.

NANCY:

Why don't you make the effort to meet him half way, try and see some of the things I see in him. If you did I'm sure you'd get to like him. Mother does.

GERALD:

Your mother's a fool!

ACT VII

- 17 -

NANCY STANDS UP

SHE STARTS TO MOVE TOWARDS THE DOOR  
GERALD INTERCEPTS HER

GERALD:

Nancy, darling, at least take more time over it. Don't rush into anything. Think it over carefully. You could do that for me, couldn't you?

NANCY:

I don't have to think about it. I know what I want. It's Hendrik.

SHE STEPS PAST HIM, MOVES TO THE DOOR  
AND OPENS IT. SHE TURNS

NANCY:

Just give him a chance. He's really rather wonderful. You'll see.

SHE EXITS, CLOSING THE DOOR BEHIND HER

GERALD GIVES A HELPLESS BEATEN GESTURE  
AND TURNS FROM THE DOOR. HE WALKS  
SLOWLY OVER TO THE DRINKS TABLE, POURS  
HIMSELF A LARGE SCOTCH, SWALLOWS SOME  
OF IT AND THEN CARRIES THE GLASS WITH  
HIM OUT ONTO THE PATIO

EXT. THE PATIO. STUDIO. DAY

AS GERALD ENTERS THROUGH THE FRENCH WINDOWS  
HE STANDS LOOKING THOUGHTFULLY INTO HIS  
GLASS AND DOESN'T SEE HENDRIK SITTING  
IN THE SWING HAMMOCK. HENDRIK IS WATCHING  
HIM

HENDRIK:

I think you're just going to have to  
give up, Mr Tyler.

GERALD TURNS SHARPLY

GERALD:

I see. So you listen outside windows  
as well as steal.

HENDRIK:

Now, now. You tried that once. Remember?  
It didn't work, I got in with it first.

GERALD:

You must be feeling very pleased.

HENDRIK:

Of course. I am a happy man thinking  
that soon I'll be married.

GERALD:

To a girl whose father just happens to  
be a wealthy man.

HENDRIK:

I must admit that is an added attraction.

GERALD:

What makes you think that Nancy will  
bring any of my money to you?

HENDRIK BEGINS TO SWING THE HAMMOCK GENTLY

ACT III

- 19 -

HENDRIK:

Simply because you won't see her go without. She wouldn't like being poor and you'll expect your son-in-law to keep up a certain standard.

GERALD:

By God, I will stop it.

HENDRIK:

No you won't, Mr Tyler. You can't. Why don't you just accept it?

GERALD:

You don't even love her.

HENDRIK:

Is that important? I told you before, I know how to make women happy. Nancy won't regret it.

GERALD:

Is that why you came here? To get at me through Nancy.

HENDRIK:

I didn't even know she existed until that first day. I really didn't come here with any thoughts of revenge, you know. I didn't even know my father. Why should I care how he died? I just came.

GERALD:

And you stayed.

- 19 -



ACT III

- 20 -

HENDRIK:

Of course. I saw the possibilities. You thought I was going to kill you, didn't you? (HE UNBUTTONS HIS JACKET AND PULLS OUT THE AUTOMATIC FROM HIS WAISTBAND) With this. Oh, I knew someone had found it. It had to be you. I meant it to be you. Diana really does think you're beginning to break down under the strain, you know.

GERALD:

So it's all been a great game for you?

HENDRIK SLIPS THE GUN BACK INTO HIS WAISTBAND

HENDRIK:

Partly. But I also had to split the happy family circle. I wouldn't have stood a chance if you'd all been against me. As it is, I'm the charming, thoughtful, young man who has suffered because of your mistake back in '43. And you? As far as Nancy and Diana are concerned, you not only killed my father by now you're persecuting me because of your feelings of guilt.

GERALD:

Suppose I repeat word for word what you've just told me?

HENDRIK:

They wouldn't believe you. Particularly after the announcement last night. Why don't you try it, Mr Tyler?

ACT III

- 21 -

GERALD CROSSES SLOWLY TO HIM.

GERALD:

You little bastard. And I suppose it was part of your game to suggest that you were having an affair with my wife?

HENDRIK STANDS UP

HENDRIK:

Perhaps it was. Then, again, perhaps that time I was trying to give you a friendly hint. She is a very attractive woman.

HE WALKS CASUALLY ACROSS TO THE FRENCH WINDOW AND THEN TURNS

HENDRIK:

I must get used to calling you father.

HE SAUNTERS AWAY INTO THE DRAWING ROOM

GERALD COMES AFTER HIM

- 22 -

INT. THE DRAWING ROOM. STUDIO. DAY

HENDRIK IS HALF WAY TO THE DOOR

GERALD PULLS OPEN THE DOOR OF  
THE ESCRITTOIRE AND TAKES OUT HIS GUN.  
HE LEVELS IT AT HENDRIK'S BACK

GERALD:

Stand still.

HENDRIK STOPS AND TURNS

GERALD:

You were wrong, weren't you? I don't  
have to give up. There's always  
this.

KEEPING HENDRIK COVERED, HE MOVES AROUND  
HIM TO THE DOOR, AND PUTTING HIS FREE  
HAND BEHIND HIS BACK, LOCKS IT.  
HENDRIK SWINGS SLOWLY ROUND WITH HIM

HENDRIK:

I don't think you'd dare.

GERALD:

Would you like to put that to the test?

HENDRIK:

I'm younger and quicker than you.  
I could always jump you. With your  
fingerprints on that gun I could even  
make it look like suicide.

GERALD:

Why don't you try it? That's all  
I'd need.

HENDRIK:

Why should I? There's another alternative  
self defence. (HE LIFTS THE SIDE OF HIS

ACT III

- 23 -

HENDRIK: (CONT)

JACKET TO REVEAL THE BUTT OF HIS  
AUTOMATIC) Remember, I've got a  
gun too. And at this moment your safety  
catch is on.

GERALD IS PHASED ONLY FOR A SECOND.  
AS HENDRIK REACHES FOR HIS GUN GERALD  
RELEASES THE SAFETY CATCH TO THE  
AUTOMATIC

INT. GROUND FLOOR HALLWAY. STUDIO. DAY

THERE IS A SHOT AND THEN SILENCE

NANCY APPEARS AT THE TOP OF THE STAIRS  
AND COMES HALF WAY DOWN THEM. DIANA  
ENTERS THE HALLWAY FROM THE CORRIDOR  
LEADING TO THE KITCHEN LOOKING PUZZLED  
AND A LITTLE WORRIED

- 23 -

ACT III

- 24 -

NANCY:

What was that?

DIANA:

I don't know. It sounded like a shot.

NANCY COMES ALL THE WAY DOWN THE STAIRS.  
DIANA TRIES THE DRAWING ROOM DOOR AND  
FINDS IT LOCKED. SHE KNOCKS. NANCY  
JOINS HER ;

DIANA:

(CALLING) Gerald!

NANCY:

(ANXIOUSLY) Where's Hendrik?

DIANA:

He was on the patio.

SHE KNOCKS AGAIN, MORE INSISTENTLY

DIANA:

(URGENTLY AND ON A RISING NOTE)

Gerald! Gerald!

NANCY BEAT ON THE DOOR

DIANA:

Gerald! Gerald!

THE TWO WOMEN ARE STILL BEATING ON THE  
DOOR AND CALLING OUT AS THE CAMERA PULLS  
BACK AS WE

FADE OUT

THE END