

"THE PRISONER"

"DON'T GET YOURSELF KILLED"

By

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"THE PRISONER"

"DON'T GET YOURSELF KILLED"

FADE IN:

STANDARD OPENING

MIX TO:

TITLES ETC.,

FADE OUT:

FADE IN:

ACT ONE.

EXT:

VILLAGE STREET.

DAY

LOC.

1.

P COMES ALONG THE STREET. MUSIK IS COMING FROM PUBLIC ADDRESS SPEAKERS SITUATED AT VARIOUS POINTS ALONG THE WAY. A TUNE ENDS AND IT IS FOLLOWED AFTER A MOMENT'S PAUSE BY A ROUSING TRUMPET CALL. THIS IS FOLLOWED BY THE VOICE OF A MALE ANNOUNCER.

ANNOUNCER: *We are about to transmit a*
Attention, attention! ~~You are about to receive a~~
~~re-educational lecture.~~
~~in English French German Russian and~~
Chinese. You are instructed to tune to your appropriate
channel now!

P IGNORES IT AND WALKS ON. INTRODUCTORY MUSIC STARTS.

INT: VILLAGE SHOP.

DAY.

2.

ON THE WALL OF THE SHOP THERE IS A LOUD SPEAKER FROM WHICH COMES THE MUSIC. A WOMAN IS AT THE COUNTER. THE SHOPKEEPER IS SERVING HER. AS HE GETS VARIOUS PACKETS OF GOODS FROM THE SHELF THE WOMAN TAKES A AUDIO DEVICE FROM HER BAG AND PUTS IT TO HER EAR. P ENTERS. THE SHOPKEEPER TURNS TO THE WOMAN.

SHOPKEEPER:
Ein kilo?

WOMAN:
Yah.

P WAITS AS THE MAN WEIGHS OUT HER GOODS. THE MUSIC CEASES AND A FEMALE ANNOUNCER COMES ON.

F. ANNOUNCER.

~~This is an official warning.~~
~~You may be stopped~~ and
questioned about the lecture. ~~Persons~~
Persons unable to ~~answer~~ will be
co-opted for special study groups.

THE SHOP KEEPER HANDS THE GOODS TO THE WOMAN. SHE PASSES OVER MONEY TOKENS.

WOMAN:
~~Dankeschön.~~ Dankeschön
SHOPKEEPER:
~~Bitterschön.~~ Wiedersehen. (HE TURNS TO P.)
Yes sir? Wiedersehen.

Bitterschön.

P.

~~Street sign.~~ *Wichtig*

2.

THE SHOPKEEPER MOVES A STEP TO GET THEM THEN LOOKS AT P. SURPRISED.

SHOPKEEPER:

No auig_o phone with you, sir?

P.

No.

SHOPKEEPER:

~~MAN~~ You'd better stay ~~there~~ and listen.

P. Give me the Cigars. I can do without the ~~lecture~~ ^{lecture.}

THE SHOPKEEPER SHRUGS.

SHOPKEEPER:

Up to you.....but their special study groups are ~~very~~ tough.

P.

Let me worry about that.

LECTURER:

Good morning everyone. Our subject today is the responsibility of the individual to the community.

THE SHOPKEEPER ~~MOVES OFF TO GET~~ THE CIGARS. HE MOVES VERY SLOWLY LISTENING INTENTLY TO THE LECTURE AS HE DOES SO. HE NODS HIS APPROVAL OF WHAT THE MAN SAYS AT APPROPRIATE MOMENTS.

LECTURER:

In ~~our~~ ~~modern~~ society no individual has the right to elevate his ~~thoughts~~ desires above those of his fellows citizens. No individual has the right to assume his thoughts and ideas are more valid than those of the rest of the community.....

P.

(IMPATIENTLY)

Maybe I should grow my own. ~~it's not~~

SHOPKEEPER:

Shh!

HE ~~MOVES TO SHELF~~ AND PICKS UP THE PACKET.

LECTURER.

The first point we ~~want~~ to make this morning is; Individuality is the expression of revolt against the community. Now ~~we~~ repeat that to get it firmly fixed in your minds.

THE SHOPKEEPER HANDS P HIS CIGARS.

SHOPKEEPER:

Individuality is the expression of revolt against the community. Five tokens sir.

P TAKES THE CIGARS AND HANDS OVER A BILL.

LECTURER.

And again.

SHOPKEEPER.

Individuality is the expression of revolt against the community. Your~~s~~ change sir.....

BUT P HASN'T WAITED. HE IS ON HIS WAY OUT.

LECTURER:

~~the~~ Once more.

EXT: SHOP.

DAY. LOC. 3.

P HURRIES FROM THE SHOP. A COUPLE OF MEN COME ALONG THE STREET TOWARDS HIM. THEY EACH HAVE AUDIOPHONES TO THEIR EARS ~~AND THEY ARE REPEATING ALOUD.~~ AND

MEN.

Individuality is the expression of revolt against the community.

THEY PASS ON. P HURRIES ~~IN~~ IN THE OTHER DIRECTION, ~~UP THE STREET.~~ AS HE GOES THE VOICE OF THE LECTURER DRONES ON BUT WE CANNOT NOW HEAR EXACTLY WHAT IS BEING SAID. OTHER PEOPLE PASS ON THE OPPOSITE SIDE OF THE STREET ALL WITH THE AUDIOPHONES TO THEIR EARS.

EXT: TAXI RANK.

DAY. LOC. 4.

P APPROACHES THE ROW OF BUGGIES PARKED. DISTANTLY WE STILL HEAR THE DRONE OF THE LECTURER. HE STOPS AND LOOKS ROUND. THE TAXI GIRL APPEARS HURRYING TOWARDS HIM. SHE TOO HAS THE AUDIOPHONE TO HER EAR. AS SHE COMES WE PICK UP THE WORDS OF THE LECTURER.

LECTURER:

Memories are delusions. Reality is destiny.

TAXI GIRL.

Memories are delusions. Reality is destiny.
(THEN TO P AS SHE ARRIVES) Where to sir?

SHE SWITCHES ON THE BUGGY RADIO AS SHE SPEAKS.

~~REPEATING~~

P

Never mind.

HE HURRIES OFF. THE GIRL SHRUGS AND LOOKS AFTER HIM. THEN SHE SWITCHES OFF THE BUGGY RADIO AND GOES BACK IN THE DIRECTION FROM WHICH SHE HAS COME.

EXT: CAFE.

DAY. LOC. 5.

~~REPEATING~~ THE TABLES ARE SET OUTSIDE THE CAFE. CUSTOMERS ARE SITTING AT THE TABLES DRINKING COFFEE ETC., FROM A WALL SPEAKER COMES THE LECTURER.

LECTURER.

Wisdom demands acceptance. Acceptance reaps happiness.

THE CUSTOMERS, PARROT FASHION, LIKE A CLASS OF BACKWARD CHILDREN REPEAT. THE WAITRESS COMES ALONG WITH A TRAY FULL OF CUPS AND SAUCERS. SHE TOO IS REPEATING THE LINE.

WAITRESS & CUSTOMERS.

Wisdom demands acceptance. Acceptance reaps happiness.

~~REPEATING~~

WAITRESS.

(TO CUSTOMER)

One coffee?

P COMES INTO SHOT, STOPS FOR A SECOND WITH A LOOK OF CONTEMPT ON HIS FACE.

LECTURER:

And again.

AS THE CUSTOMERS ~~START~~ START ~~REPEATING~~ ONCE AGAIN TO REPEAT THE PHRASE P MOVES OFF.

EXT CAFE.

DAY. LOC. 6.

A SMALL CLOSE CIRCUIT TELEVISION CAMERA WITH A ACTION LIGHT SHOWING SWINGS TO FOLLOW P AS HE GOES.

INT: CONTROL ROOM.

DAY.

7.

THE CONTROLLER SITS BEFORE HIS SELECTION OF MONITOR SCREENS. ON ONE WE SEE P MOVING AWAY FROM THE CAFE. THERE IS A BUZZ. THE CONTROLLER PRESSES A BUTTON AND SPEAKS.

~~██████████~~ SUPERVISOR.
Control.

VOICE:
The ~~██████████~~ Head of ~~██████████~~ Faculty of Environmental Adjustment, ^{love,} ~~██████████~~ man on monitor ten. Who is he?

~~██████████~~ SUPERVISOR.
Nick six, sir.

VOICE:
~~██████████~~ He's not listening to our lecture.

~~██████████~~ SUPERVISOR.
He never does, sir.

VOICE: *I want him*
~~██████████~~ brought ~~██████████~~ to my department immediately.

~~██████████~~

INT: OFFICE OF HEAD OF FACULTY OF ENVIRONMENTAL ADJUSTMENT. DAY. 8.

THE HEAD OF THE DEPARTMENT IS SITTING IN FRONT OF A SMALL MONITOR BUT WE DO NOT NEED TO ~~██████████~~ BE ABLE TO SEE HIS SCREENS. HE IS A STUDIOUS-LOOKING MAN BUT WITH A MEAN HARD ~~██████████~~ FACE ON WHICH WE FOCUS FOR THIS SHOT. ~~██████████~~ THE SUPERVISOR'S VOICE COMES FROM INTER-COM.

~~██████████~~ SUPERVISOR.
Have you ~~██████████~~ the permission ~~██████████~~, sir?

THE ~~██████████~~ H.O.F. NEARLY EXPLODES.

H.O.F.
What!

SUPERVISOR:
~~██████████~~ No 2's very concerned. ---

do you H.O.F. *ing*
~~██████████~~ question my orders.?

No SUPERVISOR:
~~██████████~~ sir. I just thought....

H.O.F. ~~██████████~~
Then don't! ~~██████████~~
I want that man.

~~██████████~~ SUPERVISOR.
~~██████████~~, If you accept responsibility....

THE H.O.F. SWITCHES OFF HIS INTER-COM WITH A SNORT OF DISGUST.

EXT: CLIFF TOP. DAY. LOC. 9.

P WALKS ALONG CLIFF ~~OVER~~ OVERLOOKING SEA. HE APPROACHES A CLUMP OF BUSHES. SUDDENLY A BOTTLE FLYS PASSED HIS HEAD. IT GOES OVER THE EDGE OF THE CLIFF INTO THE ~~SEA~~ SEA.
P SWINGS ROUND IN THE DIRECTION FROM WHICH IT CAME. AS HE LOOKS ANOTHER BOTTLE IS LOBBED OVER THE BUSHES. HE QUICKLY SIDESTEPS AND RUNS ROUND THE BACK OF THE BUSHES. HE COMES FROM BEHIND UPON A MAN WITH A SATCHEL ~~OVER HIS SHOULDER~~ OVER HIS SHOULDER FROM WHICH HE TAKES ANOTHER BOTTLE AND LOBS IT OVER THE BUSHES.
AS HE TAKES A FOURTH BOTTLE FROM THE SATCHEL AND DRAWS BACK HIS ARM TO THROW IT P STEPS QUICKLY FORWARD AND GRABS THE MAN'S ARM TO ARREST IT IN THE ACT. THE MAN SWINGS ROUND ON HIM STARTLED, AWARE OF P'S PRESENCE FOR THE FIRST TIME.

~~XXXXXXXXXX~~
P.

Hold it!

THE MAN LETS OUT A CRY OF FRIGHT.

P.

Couple of those nearly brained me.

BOTTLEMAN.

Oh, I do apologise. Unintentional, sir, I assure you.

P LETS GO OF HIS ARM.

P. ?

Why throw them, ~~what?~~ What are you, a secret alcoholic?

BOTTLEMAN.

No.....er... yes. Yes, that's it.

THE MAN MOVES HIS HAND WITH THE BOTTLE BEHIND HIS BACK. P LOOKS AT HIM SEARCHINGLY AND THEN LIFTS ANOTHER BOTTLE FROM THE SATCHEL. INSIDE THERE IS A FOLDED PIECE OF PAPER. STILL LOCKING AT HIM P REMOVES THE CORK FROM THE BOTTLE AND DRAWS OUT THE NOTE.

P.

Drop it. ~~And~~ this is an order for a refill.

THE MAN DOESN'T ANSWER. HE LOOKS VERY NERVOUS. P OPENS THE NOTE.

P.

well what if you might have guessed. Au SOS in a bottle.
~~What are you, a secret alcoholic?~~

BOTTLE MAN.

You won't give me away to the guardians, sir?

P.

You're sure I'm not a guardian?

BOTTLE MAN.

You're number six.

P.

(INDICATING BOTTLE)

You think this is going to help? ~~What?~~

BOTTLE MAN: *Yes.*

I can but hope ~~that~~ *one* may be ~~it~~ washed up somewhere.

P. PUTS THE NOTE BACK IN THE BOTTLE AND CORKS IT.

He ~~has~~ *have it* ~~back~~ *back.* ~~It~~ *This may* be the one.

BOTTLEMAN.

~~HE~~ Throw it for me, sir, for luck.

~~REDACTED~~
~~REDACTED~~

P.

Sure. I could use some.

HE THROWS.

BOTTLEMAN.

~~REDACTED~~, I know. ~~REDACTED~~ We were discussing ~~REDACTED~~ you.

P.

We?

BOTTLEMAN.

The Escape Committee.

P.

Escape Committe!

BOTTLEMAN. Perhaps I shouldn't tell you.

~~REDACTED~~ You're in trouble. ~~REDACTED~~

P.

Oh?

BOTTLEMAN. ^{must}

All escape plans ~~REDACTED~~ be approved.

P.

Mine are..... by me.

^{By}
~~REDACTED~~ BOTTLEMAN.
the committee.

P.

~~REDACTED~~ First I've heard of them.

BOTTLEMAN. I can't understand that.

The chairman was instructed to see you. ~~REDACTED~~

P.

Perhaps he's already escaped..... in a bottle!

HE SNORTS ~~REDACTED~~ AND WALKS OFF.

INT: CONTROL. DAY. 10.

THE SUPERVISOR IS AT CONSUL SPEAKING INTO A MICROPHONE.

SUPERVISOR:

Jupiter four, Jupiter four... North Cliff approach.
Meet No six and accompany him to F.E.A.
Special caution, Persuasion only! Central control, out.

^{W/TAKE VOICE}
(WITH DISTORT)

Jupiter four to control. Message received and understood.
Out.

~~REDACTED~~ OP. DAY. 10.

~~REDACTED~~

~~REDACTED~~

EXT: VILLAGE STREET. DAY. LOC. 11.

A BEACH BUGGY WITH A WOMAN DRIVER STARTS AWAY FROM A PARK AND WITH BLUE LIGHT FLASHING (LIKE A POLICE CAR) MOVES OFF UP THE STREET AT SPEED.

EXT: CLIFF TOP. DAY. LOC. 12.

ANOTHER PART OF THE CLIFF. SCRUB BUSHES AND BRACKEN. P WALKING ALONG. SUDDENLY A MAN RISES FROM THE BRACKEN WITH HIS BACK TO P. HE HAS A LARGE BIRD NET IN HAND. HE MOVES FORWARDS A FEW PACES STEALTHILY AND THEN SWOOPS THE NET DOWN ON TO THE GRASS. HE SHOUTS HAPPILY.

ORNITHOLOGIST.

Got you! Steady, steady, my little friend.

P STANDS AND WATCHES THE MAN UNAWARE OF HIS PRESENCE. HE TAKES THE BIRD FROM THE NET: DROPS THE NET AND TURNS ROUND TO SEE P FOR THE FIRST TIME. HE STARTS.

ORNITHOLOGIST. *startled no.*

Oh! You ~~.....~~

P.

Why is the game out of season?

ORNITHOLOGIST.

~~For a moment~~ I thought you were a guardian. Would you hold the wings while I tag it's leg.

HE HOLDS THE BIRD OUT TO P. P TAKES THE BIRD.

P.

~~What tag?~~ Don't tell me even the birds ~~are~~ *are* numbered

THE ORNITHOLOGIST SLIPS A RING AND TAG OVER THE BIRDS LEG.

ORNITHOLOGIST.

~~.....~~ They're the only living beings that are free. ~~.....~~ *That's it*

HE LETS THE BIRD GO. IT FLIES OFF.

P.

Messages?

ORNITHOLOGIST.

~~.....~~ The specis is migratory. This ~~.....~~ is a staging point in their flight.

P.

Ingenious. Might be quicker than a message in a bottle, at that.

ORNITHOLOGIST. He told

Ah, you've met him. ~~.....~~ you I wanted to see you?

P.

~~.....~~ You? ~~.....~~

ORNITHOLOGIST.

I'm ~~in charge~~ *chairman* of the escape committee. Congratulations.

ORNITHOLOGIST. If you ~~mean~~ intend to ~~escape~~ escape, you'll have to join.

P. ~~I~~ I wouldn't ~~join~~ join a Christmas Club.

ORNITHOLOGIST. Now look here, my friend.....

P. Don't kid yourself. No one has friends, here.

ORNITHOLOGIST. But we've got to work together. Individuality is the...

P. Uh! uh! You've been listening to their lectures.

~~ORNITHOLOGIST~~
~~What I mean is that the committee is properly~~
~~organized.~~

~~I~~
~~couldn't agree with you.~~

~~ORNITHOLOGIST~~
~~We all have to stick to the plan.~~

~~ORNITHOLOGIST~~
~~Your actions might jeopardize our plans.~~

~~ORNITHOLOGIST~~
Your actions might jeopardize our plans.

P. And vice the versa.

ORNITHOLOGIST. Quite. I've been here a long time.....

P. *It's beginning to show*
~~It's beginning to show~~

ORNITHOLOGIST. I've seen the best plans ruined by conflicting action.

P. Tell me, ~~how many~~ How many ~~members~~ of your ~~committee~~ committee ~~has~~ got away?

ORNITHOLOGIST. That's a figure I'm not at liberty to disclose.

P. Let's put it another way. How many sent help from the outside world.

ORNITHOLOGIST. Past failures never discourage new hopes.

~~ORNITHOLOGIST~~
~~Let's put it another way.~~

P.

That's lucky... or you'd be out of a job.

ORNITHOLOGIST.

~~My~~ My committee take a very serious view of ~~my~~ independent activities.

P.

Committees always do.

ORNITHOLOGIST.

I may tell you, you're on the agenda ~~for~~ this evening.

P.

You couldn't have chosen a better subject.

~~My~~

THE ORNITHOLOGIST HANDS HIM A CARD.

ORNITHOLOGIST, *letter*

That's the address. You ~~might like~~ *might like* to be there.

P.

(TAKING IT) *A tank would stop us.*

ORNITHOLOGIST.

I should warn you, the committee may decide to take action against you.

P.

Sounds fascinating. I can hardly wait.

EXT: CLIFF APPROACH ROAD. DAY. LOC. 13.

THE BUGGY WITH THE GIRL DRIVER IS WAITING, THIS BUGGY, UNLIKE THE TAXI IS EQUIPED WITH A VARIETY OF COMPLECATED EQUIPMENT. THE GIRL IS LOOKING OUT THROUGH THE WINDOW SCREEN ALONG THE CLIFF TOP.

EXT: CLIFF APPROACH ROAD. DAY. LOC. 14.

P.O.V. P APPROACHING IN DISTANCE

INT: BUGGY. DAY. LOC. 15.

THE GIRL PRESSES A RADIO SWITCH. AND SPEAKS INTO A MICROPHONE.

GIRL.

Jupiter four to control. No six approaching now. Out.

~~Supervisor~~

SUPERVISOR

(WITH DISTORT)

Control to Jupiter four. Message received and understood. Out.

EXT: CLIFF APPROACH ROAD. DAY. LOC. 16.

P ARRIVES AT BUGGY, GOES TO PASS.

GIRL:

Can I give you a lift?

10.

P.
Why?

GIRL.
You look tired.

P.
Looks are deceiving. Save it for someone who'll
enjoy your company.

Sir!
HE WALKS ON. SHE STARTS THE BUGGY AND TURNS IT ROUND. THEN SHE SWITCHES ON A BEAM AND FOCUSES IT ON THE BACK OF P'S LEGS AS HE WALKS. SHE RELEASES THE BRAKE AND ALLOWS THE BUGGY TO CREEP BEHIND HIM KEEPING THE BEAM ON HIS THIGHS. SUDDENLY HIS LEGS BEGIN TO DRAG AS THOUGH HE HAS LEAD IN HIS SHOES. HE STAGGERS ON FOR A FEW MORE PACES AND THEN STOPS AND TURNS. THE BUGGY COMES SLOWLY ALONGSIDE.

P.
I've changed my mind.

GIRL.
Get in.

P CLIMBS IN.

INT: BUGGY. DAY. LOC. 17.

P SEATS HIMSELF.

P.
You know where?

GIRL.
~~Yes~~ I know where.

AS P SETTLES HIMSELF SHE LEANS FORWARD AND PULLS A SMALL LEVER UNDER THE DASHBOARD. IMMEDIATELY FROM UNDER P'S SEAT TWO STEEL BANDS SPRING AND LOCK OVER HIS LEGS. FROM THE BACK OF THE SEAT TWO MORE BANDS SPRING AND LOCK AROUND HIS ARMS AND CHEST.

P. ^{up}
Well, the tricks you girls think ~~of~~ to get a man.

GIRL.
Sorry, orders.

P.
Whose?

GIRL.
You'll find out.

SHE LETS IN THE CLUTCH AND THE BUGGY STARTS AWAY.

EXT: BEACH APPROACH ROAD. DAY. LOC. 18.

WITH A BLUE LIGHT FLASHING AND SIREN SOUNDING THE BUGGY GATHERS SPEED ALONG THE ROAD AND DISAPPEARS IN THE DIRECTION OF THE VILLAGE.

FADE OUT.

ACT.
END OF ~~THE~~ ONE.

ACT TWO.

FADE IN:

INT: RECEPTION. FACULTY OF ENVIROMENTAL ADJUSTMENT. DAY. 19.

THE RECEPTION DESK IS ~~SITUATED~~ IN AN ALCOVE OFF A LONG CORRIDOR. ~~AN UNIDENTIFIED~~ ~~LOOKING~~ WOMAN SITS AT THE DESK WITH RECORD CARDS ~~AND~~ ~~BOOKS~~ AROUND HER.

THE CORRIDOR IN FRONT OF THE DESK IS A TRAVELATOR. AT ONE END THERE ARE DOUBLE DOORS THAT OPEN AUTOMATICALLY ~~WHEN THE DESK IS BROKEN.~~ THE TRAVELATOR IS STILL. THE WOMAN WORKING ~~ON A RECORD CARD.~~ SUDDENLY THERE IS A BELL. THE TRAVELATOR STARTS MOVING; THE DOUBLE DOORS SWING OPEN AND P IS CARRIED ALONG ON THE MOVING FLOOR. ~~HE IS MOVING BACKWARDS AS WE SEE HIM.~~ INDIGNANTLY HE STARTS TO STRIDE BACK TOWARDS THE DOORS AS THEY SHUT. THE SPEED OF THE TRAVELATOR INCREASES TO MATCH HIS STRIDE AND HE COMES ALONG RELENTLESSLY TOWARDS THE DESK. ~~THE TRAVELATOR STOPS~~ IN FRONT OF THE DESK. THE FORCE OF THE STOP CAUSES HIM TO STAGGER.

WOMAN

Number 6

P SWINGS ROUND TO SEE THE WOMAN, ~~HE~~ HE LOOKS AT HER WITH CONTEMPT AND STARTS ~~TO STRIDE ON THE STOPPED TRAVELATOR~~ BACK TOWARDS THE DOORS. IMMEDIATELY THE TRAVELATOR MOVES AGAIN BRINGING HIM BACK IN FRONT OF THE DESK. AGAIN HE INCREASES HIS PACE. THE SPEED OF THE TRAVELATOR INCREASES KEEPING HIM THERE WALKING ~~ON~~ ON A TREADMILL.

WOMAN.

I ~~need~~ ^{need} your details for the record card. I'm sorry.

P.

That makes two of us.

WOMAN.

Number six. D'you know your I.Q.?

P.

~~HE STOP'S WALKING~~ ^{What's all this about?} ~~THE TRAVELATOR STOP'S.~~

THE WOMAN CONSULTS A ~~BOOK~~ A SHEET ON HER DESK AND BEGINS TO FILL IN A CARD.

WOMAN.

MMH

A hundred and sixty. With such intelligence, surely you can guess.

P.

I've given up playing games.

WOMAN:

~~WE'VE NEVER STARTED.~~
~~WE'VE NEVER STARTED.~~
We've never started. The Faculty are concerned with serious research.

P.

^{Yeah?} ~~Who~~ who you recruiting today, students or guinea pigs?

~~WOMAN:~~
~~WE'VE NEVER STARTED.~~
~~WE'VE NEVER STARTED.~~

WOMAN.
~~He~~ No need to sneer. When they leave ~~many~~
many of our students have letters after their names.

P.
R.I.P?

WOMAN.
I see you went to a Military Academy.

P.
You've got all the answers. Let's skip the questions.

WOMAN.
Psychiatrist's report. Aggressive, ego-centric,
~~and~~ uncooperative. Are you able to liberate your repressions?

P.
(WITH MENACE)
Only by murdering people who ask fool questions.

THE WOMAN LOOKS AT HIM STARTLED. P IS OBVIOUSLY ABOUT TO EXPLODE.

WOMAN.
~~He~~ You'd better go to group therapy,
(SHE HOLDS OUT HIS RECORD CARD) Along the corridor, turn right; up two floors.

~~He~~ P SNATCHES THE CARD FROM HER HAND AND TEARS IT VICIOUSLY INTO FOUR PIECES AND THROWS THEM IN HER FACE. SHE STARTS BACK SCARED BUT AT THAT MOMENT THE TRAVELATOR STARTS AGAIN AND CARRIES HIM ALONG THE CORRIDOR.

INT: CORRIDOR. DAY. 20.

AT THE END OF THE CORRIDOR THERE IS A BARRIER DIAGONALLY ACROSS THE TRAVELATOR. THE FORWARD EDGE OF THIS BARRIER IS TO THE RIGHT. THE MOVING BELT PASSES UNDERNEATH IT. P IS CARRIED ~~TO~~ IT. AS HE REACHES THE BARRIER IT MOVES ~~TO~~ TO ONE SIDE ALLOWING HIM TO PASS. BEYOND THERE IS ANOTHER BARRIER. THIS TIME THE FORWARD EDGE IS TO THE LEFT. P IS CARRIED ~~TOWARDS~~ TOWARDS IT. ~~AND~~ THIS STAYS ~~IN~~ IN POSITION THUS SWEEPING HIM OFF LIKE A PARCEL ~~MECHANICALLY HANDLED ON A CONVEYOR.~~

INT: LIFT. DAY. 21.

~~He~~ THE FLOOR ON WHICH P IS SWEEPED IS ~~THE~~ A LIFT. IMMEDIATELY A DOOR SHUTS BEHIND HIM. THE LIFT STARTS AND HE IS CARRIED UP TWO FLOORS. THE LIFT STOPS. THE DOOR THE OTHER SIDE SLIDES OPEN AND THE FIRST DOOR SWEEPS SLOWLY ACROSS THE LIFT SHOVING HIM OUT INTO THE ROOM BEYOND.

INT: GROUP THERAPY CLASS. DAY. 22.

THIS IS A LECTURE ROOM. A NUMBER OF PEOPLE ARE SITTING IN CHAIRS FACING THE FRONT OF THE ROOM WHERE THERE IS AN ATTRACTIVE YOUNG WOMAN TEACHER. A MAN IS STANDING IN THE BODY OF THE CLASS. HE AND EVERYONE ELSE TURNS AS P ARRIVES. THE LIFT ~~DOOR~~ DOOR HAS NOW SHUT FIRMLY BEHIND HIM HE STANDS LOOKING AT THE CLASS.

TEACHER.
You're late.

~~the~~ ^{At}

~~TEACHER.~~
~~We don't like people interrupting.~~

P.
Take it up with the female computer below.

HE TURNS BACK TO THE LIFT AND SHAKES THE DOORS. ~~TEACHER.~~

TEACHER.
You can't open those doors.....

HE LOOKS ROUND THE ROOM TO ANOTHER DOOR ON THE OTHER SIDE.
HE STARTS TOWARDS IT.

~~TEACHER.~~
~~What do you see either.~~

~~HE STRIDES OVER TO IT, GRIPS THE HANDLE, IT IS OBVIOUSLY LOCKED.~~
~~HE PUTS HIS SHOULDER TO IT, IT DOESN'T GIVE. HE TURNS BACK GROWLING.~~

~~TEACHER.~~
~~Now you've learnt the first lesson.~~

~~TEACHER.~~
~~Obey what you're told.~~

~~TEACHER.~~ AT THE FRONT OF THE CLASS ROOM THERE IS A
LARGE ELECTRONIC COMPUTER ~~MACHINE~~. FROM IT A VOICE SUDDENLY
BOOMS.

MACHINE.
~~TEACHER.~~ Sit down six, you're holding
us up.

P SWINGS ROUND TO LOOK AT THE MACHINE AMAZED. IT GOES ON.

MACHINE.
Number two hundred and thirty seven will continue.

THE MAN ON HIS FEET LOOKS WORRIED.

237.
I've forgotten... I've forgotten where I was.

MACHINE.
Start again.

~~TEACHER.~~
~~TEACHER.~~

P IS NOW WATCHING INTERESTEDLY. HE SITS.

237.
I am two three seven.

VOICE.
~~TEACHER.~~ Who were you?

~~VOICE.~~
~~Give me your personal statement.~~

~~When I first came here I was confused and I didn't~~ *feel of*
~~understand what I had been removed from that~~
~~other place for my own good.~~

P CAN STAND NO MORE OF IT. HE LEAPS FROM HIS CHAIR.

P.
Fools! You're being brain-washed. ~~submit to it~~

TEACHER.
Please sit down number six.

THE PUPILS ALL LOOK AT HIM AGHAST.

P.
What have they done to you? Have ~~you~~ *no* guts left?

VOICE.
Attention, attention. You will totally disregard this interruption.

P PICKS UP A CHAIR AND LEAPS TOWARDS THE COMPUTER.

P.
~~Disregard this.~~

HE BRINGS IT DOWN WITH A CRASH ON THE COMPUTER. IMMEDIATELY THERE IS A THE SOUND OF AN EMERGENCY KLAXON OFF.

TEACHER.
Restrain him! That's an order!

P TURNS AND FACES THE CLASS WITH THE CHAIR AT THE READY. NO ONE MAKES A MOVE. ~~THE DOOR ON THE OPPOSITE TO THE LIFT OPENS AND THE EMBODIED-LOOKING MAN HURRIES IN.~~

MAN.
~~Trouble?~~

TEACHER.
It's number six. He's?...

MAN. *He shouldn't*
Six? ~~He~~ *shouldn't* be here.
The H.O.F. ~~should~~ *wishes* to see him personally.

TEACHER.
I can do without him. They sent him up from reception.

~~He shouldn't be here.~~
~~The H.O.F. wishes to see him personally.~~

~~He shouldn't be here.~~
~~The H.O.F. wishes to see him personally.~~

MAN:
I'll take you straight to the ~~_____~~.

~~_____~~
(FOLLOWING HIM)
~~_____~~

Head of Faculty. He's waiting for you.

INT: OFFICE. OF H.O.F. DAY. 23.

THE H.O.F. SITS AT A LARGE DESK. HE IS A BESPECTACLED MAN WITH A SOMEWHAT SADISTIC EXPRESSION. THE OFFICE IS VERY CLINICAL. AT ONE SIDE THERE IS A MONITOR SCREEN. ON ANOTHER A HUGE COMPLICATED COMPUTER. IN THE CORNER THERE IS A LARGE MODEL OF A HIDEOUS-LOCKING DINASOR.

P STANDS IN FRONT OF THE DESK.

~~_____~~
You ~~_____~~ history.

~~_____~~
~~_____~~

THE H.O.F. INDICATES THE DINASOR.

H.O.F.
I keep our friend ~~_____~~ for the benefit of people like you.

P.
You ~~_____~~ can see it too? That's a relief.

H.O.F. All
He's the classic example. / Creatures that don't adjust to their environment become extinct.

P.
Your wrong! Man ~~_____~~ changes environment, ~~_____~~.

H.O.F.
Here, you adjust. ~~_____~~
Or like the dinasor...

HE SNAPS HIS FINGERS.

P.
And you're going to make me?

H.O.F.
That's what I'm paid for.

P.
~~_____~~ I hope they pay you well. You' ~~_____~~ have to earn it.

H.O.F.
It'll be a pleasure. No 2's ~~_____~~ too lenient. You're a bad influence.

P.
I'm flattered that you've noticed.

H.O.F.
You won't be. I've a new experiment. You're the ideal subject.

P.
Not if it requires co-operation.

For the first stage we feed

H.O.F. ~~It's unnecessary, we've tried~~ *It's unnecessary, we've tried*
~~It's unnecessary, we've tried~~
It shall ~~feed~~ *feed* into the computer your knowledge and experience - every thought in your head.

P.
Go on.

H.O.F.
I shall have a duplicate of your mind on a set of punched cards.

P.
Then ~~you will~~ use it instead of yours. ~~You will~~
~~It'll give you a lot further.~~

H.O.F.
~~When~~ Set ~~at~~ a problem, the computer will think your thoughts; ~~we~~ give us your answer. We shall know what you plan before you do.

P.
Assuming you ask the right questions.

H.O.F.
Eh?

P.
~~It'll~~ Be as much use ~~it~~ as a foreign dictionary. All the words you want. You've just got to ~~know~~ the right order.

H.O.F.
I'm sure number two will have ~~many~~ pertinent questions to ask.

NO 2.
(OUT OF VISION)
I have.

H.O.F. AND P SWING ROUND TO FIND NO 2 STANING IN THE DOORWAY.

NO 2. *bring*
Who gave you permission to ~~bring~~ number six ~~bring~~ here?

~~H.O.F.~~
(~~INDISTINCT~~)
~~Well, yes but...~~

~~He was ignoring our lecture, I shall deny it.~~

H.O.F.
He was ignoring our lecture - setting a bad example.

NO 2.
You had a copy of my orders?

H.O.F.
Well, yes but.....

-18-

NO 2.
We'll talk about it later.

P.
Don't mind me. I enjoy a brawl.

H.O.F.
~~My~~ Environmental adjustment is my responsibility. This man.....

No. 2. I'll ^{see} you in my office.
~~I'll be in touch with you.~~ Come six, I'll drop you home.

NO 2 STARTS TO DOOR. P FOLLOWS. HE TURNS TO H.O.F.

P. ^{but}
There's no justice..... ~~but~~ wisdom demands acceptance. Acceptance reaps happiness. Cheers.

HE CROSSES TO DOOR.

INT: BUGGY. DAY. LOC. 24.

NO 2 DRIVING. P BESIDE HIM. BACKGROUND OF VILLAGE STREETS.

NO 2.
I do apologise. Normally guests are only processed by the F.O.E.A. when other means fail.

P.
~~F.O.E.A.?~~ That's nice to hear.

NO 2.
~~Faculty of Environmental Adjustment.~~ They do good work.

P.
I saw some of it.

NO 2.
You mustn't regard the present head as typical. We have staffing problems, ~~but, they are not~~.

P.
Yes, there must be a world shortage of ghouls.

NO 2.
~~problems,~~ We have to accept what they send us. On paper he's ~~the~~ first class qualifications.

P.
I'll bet. Honours, Auschwitz.

No 2. We need dedicated men. He's ~~too independent, but, they are not~~
too independent, ~~but, they are not~~.

P.
Don't you mean ambitious?

NO 2.
That too. He's a man with a lust for power.

THE BUGGY DRAWS UP OUTSIDE P'S HOUSE.

P.
I noticed.

EXT P'S HOUSE. DAY. LOC. 25.

P GETS FROM BUGGY.

P
You know something? If I were you, I'd watch ~~him~~ *him*.
HE GRINS AND MOVES OFF.

INT: DECK HOUSE. STONE SHIP. NIGHT. 26.

A MEETING OF THE ESCAPE COMMITTEE.
A GROUP OF PEOPLE SIT AROUND A LARGE TABLE. AT THE HEAD IS THE ORNITHOLOGIST; BESIDE HIM A MALE SECRETARY. AROUND THE TABLE ALSO WE FIND THE BOTTLERMAN, A GLAMOUROUS GIRL AND ICARUS, AMONG SEVERAL OTHER MEMBERS.

SECRETARY.

planning meeting
~~Minutes of the hundred and twenty-third meeting of the escape committee. Number one two one, who attempted to escape, without the approval of the committee, was ordered to forego further attempts for twelve months. The chairman raised the matter of number six, who not being a member, had, nevertheless, made persistent attempts to escape. It was agreed to demand that he stop independent activity; become a member and abide by the rules. There being no other business the meeting closed at sundown.~~

The committee considered the case of number one two one, who attempted to escape, without ~~the~~ *obtaining* approval. He pleaded guilty and was ordered to forego ~~any~~ *any* further ~~attempts~~ attempts ~~for~~ for twelve months.

The chairman ~~raised~~ raised the matter of ~~number six~~ number six, who not being a member ~~of the committee~~, had, nevertheless, made persistent attempts to escape. It was agreed ~~to demand that he stop independent activity; become a member and abide by the rules.~~ *to demand that he stop independent activity; become a member and abide by the rules.*

There being no other business the meeting closed at sundown.

ORNITHOLOGIST.

Do you agree I sign these minutes as a correct record?
~~That's correct?~~

MEMBERS.

Aye.

THE CHAIRMAN SIGNS.

SECRETARY.

Matters arising.

P. ENTERS.

CHAIRMAN.

Here is number six. I was ~~going~~ going to report he'd agreed to attend ~~the meeting~~.

SECRETARY.

Take a seat ~~at that end of the table.~~ *at that end of the table.*

P LOOKS AT HIM HARD.

P.

So you're the escape committee.

SECRETARY.

That's right.

P TAKES THE CHAIR REVERSES IT AND SITS ASTRIDE WITH HIS ARMS RESTING ON THE BACK.

P.
All founder members, eh?

ORNITHOLOGIST.
Of course.

SECRETARY.
~~Wait~~. I don't like that implication.

P.
~~Wait~~. I'd have more respect if half these seats were empty.

BOTTLEMAN.
You mustn't under estimate the difficulties.

P.
I don't.

ORNITHOLOGIST.
We have to work together. If ~~it's~~^{you} your intention to escape ~~outside~~, you must become a member.

P.
And if I refuse?

SECRETARY.
Very unwise. We can make things extremely difficult.

Let's not

ICARUS.
~~There's no need to~~ go into that. We want your help, number six.

P.
~~That's~~ That's different.

ICARUS.
~~We've~~^{we've} been working and hoping for years. We need your enthusiasm.

BOTTLEMAN.
And strength.

GIRL:
Oh we do..... ~~least, I do.~~ I know I do.

SHE TURNS TO P OOZING GLAMOUR.

P.
Yeah? And what's your escape plan - as if I couldn't guess.

ORNITHOLOGIST.
Order! order! Realise, number six, we've years of experience. We can help you to avoid ~~many~~^{many} of the traps.

~~SECRETARY.~~
~~Have you any questions?~~

~~SECRETARY.~~
~~Yes, I have a question.~~

~~ORNITHOLOGIST.~~
~~What's the question?~~
~~Well, I'm not sure I can help you.~~

ICARUS.

I ~~propose~~ propose number six for membership.

GIRL.

I second that.

F.

Now look here...

ORNITHOLOGIST.

All in favour..... (ALL HANDS GO UP)
Carried. (TURNS TO P). (congratulations.)

EXT: DECK STONE SHIP.

NIGHT. ~~MMMM~~

27.

P COMES ON DECK. ICARUS FOLLOWS HIM.

ICARUS.

I'm glad you've joined.

P.

Have I?

ICARUS.

You mustn't judge ~~me~~ harshly. We've ~~all~~ suffered many failures.

P.

I'm not surprised.

THEY START TO WALK OFF DECK.

~~ICARUS.~~

~~I'm going to see you.~~

~~HE FOLLOWS P.~~

EXT QUAY.

NIGHT.

28.

P WALKS ALONG TOWARDS THE VILLAGE. ICARUS ALONGSIDE.

P.

I suppose it says something that you've kept going.

ICARUS.

It's not been easy.

P.

Are they all the members?

ICARUS.

One away. Work on his escape plan ^{keeps} ~~him~~ him busy. ~~him~~.

P.

What's he doing, ~~to~~ tunnel ^{his} his way out?

ICARUS

Shh! (HE LOOKS ROUND CAUTIOUSLY) Who told you?

P LOOKS AT HIM AMAZED.

P.

I think I'll take up long distance swimming.

22.

ICARUS.
Been tried. Number three five seven.

P TAKES.

P
I was kidding!

ICARUS.
He wasn't. They said the sharks got him. It's my belief he was harpooned.

P.
~~What!~~ What!

ICARUS.
The number two in those days ~~had a passion for bloodsports.~~ had a passion for bloodsports.

P.
Charming.

ICARUS.
I was wondering.... have you a plan?

P.
Maybe.

ICARUS.
A younger man will have to take over mine.

P.
If it's like the others I've seen, ~~youth will inherit the lot.~~ youth will inherit the lot.

ICARUS.
It's more immediate. It requires courage and ~~physical strength that I no longer have.~~ physical strength that I no longer have.

P.
Tell me more.

ICARUS.
~~I'll show you - on~~ I'll show you - on one condition.

P.
Which is?

ICARUS. *If you get away you*
~~send help, ~~send help.~~~~

P.
~~My pleasure.~~ My pleasure. When I'm free I'll burst this place wide open for the world to see.

ICARUS.
~~tomorrow then.~~ tomorrow then.

~~Number.~~

~~ICARUS.~~
~~Number. Only for the game. My friends know me as Icarus.~~

P. ^{The way with!}
Sure, ~~he~~ got killed when he flew too near
the sun, ~~and the man melted.~~ You're not...

ICARUS.
One time I was in aviation.

~~can. oh?~~
P.?

ICARUS.
You'll see for yourself. ~~_____~~

HE STARTS INTO THE CAVE. P FOLLOWS HIM.

INT: CAVE. DAY. 34.

WITH LAKE IN HAND ICARUS LEADS THE WAY INTO THE CAVE.
DIMLY WE SEE A TUBULAR STRUCTURE. ICARUS STOPS BY IT.

ICARUS.
Here it is.

P.
What ~~_____~~

ICARUS.
~~_____~~. Give me a hand to get it out.

EXT: CAVE. ENTRANCE. DAY. ~~MM~~ 35.

ICARUS AND P COME OUT CARRYING AN 'EMMET' CONTRAPTION. IT IS
MADE OF LIGHT TUBULAR METAL. THERE IS A SMALL SEAT WITH SAFETY
STRAPS. BELOW THE SEAT BICYCLE PEDALS AND CRANK WHEEL, LINKED BY
CHAINS TO A SPROCKET AND A ROTOR BLADE SET ABOVE THE DRIVER'S HEAD.

ICARUS.
Steady! Careful as you lower it.
(THEY SET IT DOWN) My invention. A pedalcopter.

HE STANDS BACK LOOKING AT IT LOVINGLY.

P.
Don't tell me it ~~can~~ fly.

ICARUS.
Why not? It's built on scientific principles.

P. ^{it}
And how many ~~_____~~ killed? ~~_____~~

ICARUS. ^{it}
So far, it's never ~~left~~ off the ground.

P.
~~_____~~ you surprise me!

ICARUS.
Radar! Wouldn't do to let them spot it. ~~_____~~
~~_____~~.

P.
And how far d'you think you'll get in that?

25.

ICARUS.

Not me, you! I'm too old for the ~~HEROIC~~ journey.

P.

And I'm too young for suicide. ~~WAGNER~~ don't me out.

ICARUS. *opportunity*

~~It's~~ It's a great ~~chance~~. Look, I'll show you.

HE CLIMBS IN THE SWAT AND STRAPS HIMSELF IN.

P.

What about the radar.

ICARUS.

I'll ~~take~~ chance it. I won't go ~~very~~ high.

HE STARTS PEDALLING. THE ROTOR ~~STARTS~~ TURNS. P STEPS BACK.
ICARUS CALLS.

Got ICARUS.

~~to~~ to build up the speed first. *He had more chance with feathers.*

THE SPEED OF THE ROTOR INCREASES. ICARUS STARTS PUFFING.
P STANDS WATCHING WITH A LOOK OF ~~PURE~~ EXASPERATION ON HIS FACE.
~~HE~~ HE TURNS TO GO.

ICARUS.

Don't go. She'll be off in a minute. I can feel her straining.

P TURNS BACK AND WATCHES. SUDDENLY THERE IS A GRINDING CRASH AND THE CONTRATION DISINTEGRATES. P STEPS FORWARD AND PULLS THE MAN FROM THE WRECKAGE.

P.

You hurt?

ICARUS.

Look at it! Seven years work. I'm too old to start again.

HE LOOKS AT THE WRECK ALMOST IN TEARS. P LOOKS AT HIM AND SHAKES HIS HEAD SADLY. HE HAS A REAL SYMPATHY FOR THE MAN'S SHATTERED HOPES CRAZY AS THEY ARE.

EXT: HILL COUNTRY.

DAY. LOC.

36.

P WALKING ALONE. ~~SUDDENLY~~ FROM OUT OF THE HILLSIDE A MAN COMES WHEELING A BARROW. HE SEES P AND DODGES BACK INTO THE OPENING OF A SHAFT. HE COMES ~~OUT~~ AGAIN WITHOUT THE BARROW, CREEPING BENT LOW AS HE PEERS AT P. THE MAN WEARS A MINER'S HELMET WITH LIGHT. THEN HE PICKS UP A ROCK AND THROWS IT. IT LANDS BY P'S FEET. HE STOPS TURNS AND LOOKS THEN MAKES IN THE DIRECTION OF THE SHAFT. THE MAN DODGES BACK INSIDE.

EXT: SHAFT ENTRANCE.

DAY.

37.

MINER.

THE ~~MAN~~ IS CROUCHING IN THE ENTRANCE. P APPROACHES.

MINER

Pssst!

P SEES HIM AND COMES NEARER.

MINER

Did you join?

P.

What?

26.

MINER:
The Escape Committee.

P.
You're the other member.

MINER.
Yes. Did you join?

P.
They think so.

MINER.
They're all idiots!

P.
From a man who's trying to dig ~~through a~~ through a
mountain.....

MINER:
~~.....~~
~~.....~~

I'm not. E.I tell 'em that. It keeps 'em happy,
EM

P.
Then ~~EM~~ Why tell me?

MINER.
We could do a deal.

P.
~~EM~~ I'm allergic to other people's ideas.

MINER.
I don't have an idea. That's your department.

P.
~~.....~~ What are you getting at?

MINER.
You work out an escape. I'll buy a ticket.

P.
What with?

THE MINER PUTS HIS HAND IN HIS POCKET AND PULLS OUT A LARGE NUGGET.

MINER.
Gold! Here.
HE HANDS
THE NUGGET TO P. HE ~~GLANCES~~ LOOKS AT IT; THEN AT THE
MINER AND BACK TO THE NUGGET. HE TOSSES IT BACK TO THE MINER.

P.
How much you got?

MINER.
Enough to make us both millionaires.

FADE OUT:

END OF PART TWO.

Act. 27.
~~PART~~ THREE.

FADE IN:

INT: LIVING SPACE GEORGIAN HOUSE. DAY. 38.

NO 2 HAS P WITH HIM. THEY ARE ~~JUST~~ JUST FINISHING BREAKFAST.

NO 2.

~~So~~ You've joined the escape committee.

P.

You know about them?

NO 2.

That's my job.

P.

~~You~~ You don't stop them?

NO 2.

That would be too cruel. ~~It's~~ ^{Anyways.} It's not necessary.

P.

You're very confident.

NO 2.

I am - or rather I was. It would be ~~irresponsible~~ irresponsible of you to unsettle them.

P.

They need unsettling.

NO 2.

We give them security. None of them would leave if they had the chance.

P.

I'm sure you're right.

NO 2.

No, you're not. You're trying to fox me.... but ~~their~~ their activities are ^{face} face savers.

P.

So that's why you allow it.

NO 2.

It's a form of therapy. They plan escapes. They tell each other that one day they'll do it.

P.

~~But they~~ ^{you think they} never will!

NO 2.

Take our friend with the bottles.

P.

~~You're~~ ^{You're} out to him too!

No 2.

Naturally. What he doesn't know is, the current washes ^{up} all his bottles ~~a~~ a couple of miles down the coast.

28.

P.

All? ~~to the birds~~

NO 2.

They're counted before he gets them.
Then there's the miner, poor chap.

P.

What about him?

NO 2.

Trying to dig his way out. ~~He used~~ He used
to be a brilliant mining engineer.

P.

Now you're going to boast what you did to him.

NO 2.

Not me! It was before my time... but he's happy
digging. I let him get on with it.

P.

Your humanity touches me.

NO 2.

There are limits, ~~but~~ I always feel sorry about
the birds.

P.

~~Why?~~ Why?

NO 2.

Fortunately, the ornithologist is getting old....
~~He's getting old and he's getting~~

HE ~~comes back~~ CROSSES THE ROOM AS HE TALKS AND STEPS OUT SIDE A DOOR

NO 2.

(OFF)

He doesn't catch many..... but when he does.

HE COMES BACK IN WITH A FALCON ON HIS WRIST. HE STROKES IT.

P.

He must have ~~been~~ ^{really} had you worried.

NO 2.

As a long term plan, it wasn't bad.

P.

Why ~~didn't~~ ^Q tell me. ~~that~~

NO. 2

^{kind} There are four ~~types~~ of prisoner here. Those who've
accepted the situation. They live very happily.

P.

~~The~~ Sheep in clover. ~~is~~

NO 2.

^{those} ~~There are~~ ~~some~~ who are content to play
with plans. ~~They know~~ ~~the~~ ~~game~~
~~is~~

P.

~~He's~~ ~~the~~ ~~escape~~ ~~committee~~?
~~you've~~ ~~talked~~ ~~about~~ ~~the~~ ~~escape~~ ~~committee~~?

-30-

H.O.F.
I mean this village.

P.
And where is that?

H.O.F.
(LAUGHS ARTFULLY)
Ah..ah! You're trying to be clever.

P.
Have another drink.

H.O.F.
Vodka.

THE HEAD OF A STATUE NEAR TO THEM TURNS SLIGHTLY TOWARDS THEM.
THE EYE LIGHTS UP.

INT: CONTROL. NIGHT. 40.

THE SUPERVISOR IS AT THE CONSUL. ON ONE OF HIS MONITOR SCREENS WE SEE THE PICTURE OF THE H.O.F. AND P SITTING TOGETHER. THE WAITRESS COMES INTO SHOT.

P.
(ON CONSUL)
Vodka.

THE WAITRESS NODS AND MOVES OFF.
THE SUPERVISOR PRESSES A BUTTON.

INT: CAFE. NIGHT. 41.

THE WAITRESS IS CROSSING TO GET THE DRINK. SUDDENLY THERE IS A SLIGHT BUZZ. SHE LIFTS SEE LIFTS A FOUNTAIN PEN SIZED AUDIO PHONE FROM HER POCKET AND PUTS IT TO HER EAR.

WAITRESS.
Eighteen B. (SHE LISTENS A MOMENT) Message received
 and understood.

SHE LOOKS ROUND TOWARDS P AND H.O.F.

INT: CAFE. TABLE. NIGHT. 42 $\frac{1}{2}$

H.O.F AND P.

H.O.F.
(CONFIDENTIALLY)
You know something? I should never have come here.

P.
Who should?

H.O.F.
I'm not appreciated.... D'you know that? I'm not appreciated.

P.
You have my sympathy.

INT: CAFE. BAR. NIGHT. 43.

AT THE BAR THE WAITRESS TAKES A BOTTLE OF VODKA AND POURS SOME INTO A GLASS. THEN SHE TAKES A VERY SMALL BOTTLE FROM UNDER THE COUNTER AND CAREFULLY MEASURE A COUPLE OF DROPS INTO THE VODKA GLASS.

INT: CAFE. TABLE. NIGHT. 44.

P AND H.O.F. AT TABLE.

H.O.F.

They promised I'd be free to experiment - in the interests of science - but am I? Am I hell!

P.

Must be frustrating.

H.O.F.

Take what I'd planned for you. I was going to recondition your brain.

P.

You're making me feel deprived.

H.O.F.

It would have been my great triumph. The only thoughts you'd have had would be those allowed you.

P.

You've been cheated out of a Nobel Prize.

H. O. F.

I have. Back home it would have made me rich and famous,

THE WAITRESS ARRIVES.

WAITRESS.

The Vodka.

SHE PUTS IT DOWN BEFORE THE H.O.F. HE PICKS IT UP AND SWIGS IT AT A GO. THE WAITRESS WATCHES AND THEN MOVES AWAY.

P.

Why don't you ask for a transfer?

H.O.F.

Transfer? ~~What is that?~~ No one gets a transfer from here.

HIS HEAD DROPS ON HIS CHEST.

P.

No one?..

H.O.F.

No, Even the guardians. ~~Oh~~ - - -

HE SUDDENLY FLAKES OUT OVER THE TABLE. P LOOKS AT HIM AND THEN TURNS AND LOOKS AT THE WAITRESS. SHE IS LOOKING IN THAT DIRECTION. SHE SMILES FAINTLY AND TURNS AWAY.

INT: CONTROL. NIGHT. 45.

C.U. OF MONITOR SCREEN SHOWING P AT TABLE WITH H.O.F. FLAKED OUT. PULL BACK TO SHOW SUPERVISOR AND NO 2 LOOKING AT IT.

~~XXXXXXXXXX~~

~~XXXXXXXXXX~~

~~XXXXXXXXXX~~

NO 2.
You were right to take ~~action~~ action but
there's nothing to worry about.

SUPERVISOR.
~~He~~ He was talking.

NO 2.
He knows his job..... Nothing more.

~~Supervisor.~~
~~I don't know him.~~

~~NO 2.~~
~~Supervisor, I don't know anyone who looks like that.~~

~~Supervisor.~~
~~Do you want a special watch?~~

~~NO 2.~~
~~Supervisor, I don't know anyone who looks like that.~~
~~Supervisor.~~

EXT. BEACH. DAY. LOC. 46.

P WALKING ALONG THE BEACH. ROVER APPEARS SOME DISTANCE BEHIND
DOGGING HIM.

EXT: HILL COUNTRY. DAY. LOC. 47.

P WALKING. ROVER FOLLOWING.

EXT. MINE SHAFT ENTRANCE. DAY. LOC. 48.

P APPROACHES AND ENTERS. ROVER FOLLOWS TO THE ENTRANCE AND STOPS.

INT: CONTROL ROOM. DAY. 49.

THE SUPERVISOR IS THERE AT ONE CONSUL. HIS ASSISTANT AT ANOTHER.

ASSISTANT.
~~Signal~~ Signal from Rover. No six visiting
the escape tunnel.

SUPERVISOR.
That won't get him far. Return Rover to base.

EXT: MINE SHAFT. ENTRANCE. DAY. 50.

ROVER IS WAITING OUTSIDE. THERE IS A FAINT ~~light~~ ELECTRONIC WEIRL
AND ROVER TURNS AND AMBLES OFF IN THE DIRECTION FROM WHICH HE CAME.

INT: MINE SHAFT. DAY. 51.

~~Supervisor.~~
THE MINER IS DIGGING AT THE END OF THE SHAFT. SUDDENLY HE TURNS AND SEES
A LIGHT APPROACHING. HE LEAVES HIS LIGHT BURNING ~~by his barrow~~
~~by his barrow~~ BY HIS BARROW AND SHRINKS BACK INTO AN ALCOVE TO HIDE WITH
HIS PICK AT THE READY.
P COMES CAREFULLY ALONG THE SHAFT. AS HE GETS UP TO THE LIGHT THE MINER
RAISES HIS PICK AND STEPS OUT READY TO STRIKE. HE KICKS A ROCK. P SWINGS
ROUND AND LEAPS OUT OF THE WAY OF THE PICK AS IT FALLS. HE GRABS IT.

33.

P.
Hey! Are you mad?

MINER.
You! You shouldn't have come in here.

P.
I wanted to see you.

MINER.
Next time wait outside.

P. and
Next time, ~~try that,~~ you'll wake up in hospital.

MINER.
You could have been a guardian. ~~One discovered my gold, once. I had to kill him.~~

P.
Our gold!

MINER.
You mean you agree. You're going to get me out of here?

P.
That's what I came to say.

MINER.
When?

P.
That's yet to be fixed.

MINER.
How you going to do it?

P.
You ~~think I'm that stupid?~~

MINER.
What d'you mean?

P.
Tell you; turn my back and you'd be trying to blunt that pickaxe on me again.

MINER.
And why should I do that?

P.
~~You'd have an escape plan and all the gold for yourself.~~

MINER.
You don't trust me.

P.
~~You don't blame me,~~

THE MINER GRINS.

MINER.
~~You're the right man.~~

-36-

NO 2.
In what way?

P.
They're all round the bend.

NO 2.
A somewhat loose diagnosis but.... yes.

P.
I should hate to get like that.

NO 2.
I should hate to see it.

P.
You mentioned ~~work~~ work in the organisation.

NO 2.
Yes.

P.
What sort of job could you give me?

NO 2.
This is a change of heart.

P.
It's the idleness. I can almost feel the fungus growing in my mind.

NO 2.
You'd have to go on a course.

P.
What sort of course?

NO 2.
First, loyalty tests. You'll appreciate we'd need to be sure of your motives.

P.
And then?

NO 2.
Aptitude. We try to avoid square pegs in round holes.

P.
When can I start?

NO 2.
Right away.... but I'm afraid there's one thing you won't like.

P.
Let's have it.

NO 2. ~~the course will be~~ *st'ill be ok.*
~~the course will be~~ the Faculty of Environmental Adjustment.

P.
~~That's~~ That's enough to put anyone off.

NO 2.
I'm sure you won't find it too arduous.

No? Was ~~it~~ ^{P. it couldn't} be worse than seeing yourself rot.

INT: GEORGIAN HOUSE. LIVING SPACE. ~~NIGHT~~ NIGHT. 54.

NO 2 IS SITTING AT HIS DESK WITH A DICTAPHONE BEFORE HIM. HE DICTATES.

NO 2.

~~Special memo re number six. Urgent. Usual classification. Copies to Head of Faculty and Control Supervisor.~~
Surprisingly today, number six agreed to co-operate and requested he be found a job in the organisation. I have arranged for him to go to the F.O.E.A for loyalty tests ~~and instructions~~ but stress that his new attitude must not - repeat not - be accepted at face value. I am quite certain he is planning an escape and the closest possible watch must be kept at all times.

INT: OFFICE OF THE H.O.F. DAY. 55.

THE H.O.F. IS SITTING AT HIS DESK. HE HAS A COPY OF THE MEMO FROM NO 2 IN HAND. HE LOOKS UP AT P WHO IS SITTING IN A CHAIR IN FRONT OF HIM:

H.O.F.

So now you want to co-operate, eh?

P.

Yes.

H.O. F.

Why?

P

As I told number two, if you can't beat 'em join 'em.

H.O.F.

Very sensible..... if you mean it.

P.

~~Why should I?~~ I've been here long enough ~~to~~ see ~~there's no way out.~~ there's no way out.

H.O.F.

You realise the loyalty test I've devised is infallible?

P LOOKS WORRIED. THE H.O.F. SMILES THINLY.

H.O.F.

So you're lying!

P.

Well.... yes and no.

~~Well....~~

MINER.

~~MINER~~ I want to see you.

P.

All the time. You're scared to let me out of your sight.

MINER.

Is it fixed yet?

P.

Not yet.

MINER.

When?

P.

I told you, I'll let you know. Now beat it, before the guardians get suspicious.

HE GIVES HIM A VIOLENT SHOVE AND TURNS AND WALKS OFF.
THE MINER LOOKS AFTER HIM AND THEN STARTS BACK.

EXT: STREET. (ANOTHER STREET) NIGHT. LOC. 58.

P COMES ALONG. ONCE AGAIN AS HE GOES A MAN COMES FROM THE SHADOWS AND FOLLOWS HIM. P GOES ON HIS WAY AND THEN BECOMES AWARE HE IS BEING FOLLOWED AGAIN. HE GOES ON.

EXT. GARDENS. NIGHT. LOC. 59.

P ENTERS GARDENS. THE MAN FOLLOWING SOME DISTANCE BEHIND ENTERS AFTER HIM. P STEPS INTO THE SHADOWS OF TREES AND WAITS.

EXT GARDENS. NIGHT. 60.

P WAITING IN THE SHADOWS. WE HEAR FOOTSTEPS AS THE MAN APPROACHES. AS HE GOES TO PASS P LEAPS FROM BEHIND AND GRABS HIM ARM ROUND HIS THROAT. THE MAN CHOKES AT THE VIOLENCE.

P.

Look, I warned you!

HE SWINGS THE MAN ROUND. IT IS THE H.O.F.

H.O.F.

Let go.... Please!

P LETS GO.

P.

You! ~~MINER~~

H.O.F.

You nearly throttled me.

P. Only nearly,

aren't you lucky! Why are you following me.

H.O.F.

I ~~know~~ to talk to you, peacefully

P.

Right, talk!

ACT FOUR.

FADE IN:

INT: SPECIAL TEST ROOM. F.O.E.A. DAY. 61.

THE ROOM IS EQUIPPED WITH ~~██████████~~ SOUNDPROOF CUBICLES. THE STUDENTS ARE STANDING AROUND AS THE TEACHER ENTERS. P IS AMONG THEM.

TEACHER.

Today you will be tested by the H.O.F. ~~██████████~~
~~██████████~~ Take your places in the cubicles.

THE STUDENTS GO TO THE ~~██████████~~ CUBICLES. P GOES WITH THEM LOOKING THOROUGHLY BORED.

TEACHER.

(AS THEY GO)

Switch on the key marked ~~██████████~~ audio.

INT: CUBICLE. TEST ROOM. DAY. 62.

P GOES INTO HIS CUBICLE AND SWITCHES ON THE KEY.

INT: H.O.F.'S ROOM. DAY. 62.

THE H.O.F. IS SITTING BEFORE A CONTROL PANEL. LIGHTS COME UP ON HIS DESK AS THE KEYS ARE SWITCHED ON IN THE VARIOUS CUBICLES.

(
TEACHER'S VOICE

~~██████████~~ All ready, H.C.F.

H.O.F.

Is number six here today?

TEACHER.

~~██████████~~ He's in cubicle ~~██████████~~.

H.O.F.

Thank you.

HE THEN SWITCHES ON A TAPE RECORDER. HIS VOICE STARTS.

TAPE.

The purpose of these tests today is to see how well you have learnt the lessons you have had so far. In front of you you will find pens and paper you will answer the questions as fully as possible. Students with fifty per cent marks and over will be allowed to return to normal life in the community. Below fifty per cent you will be required to continue your studies for a further term. Here is the first question. Since the beginning of time the survival of man has depended on his ability to adapt to his environment. You will illustrate six ways in which this has been achieved.

AS THE TAPE STARTS THE H.O.F. SWITCHES OFF THE KEY MARKED ~~██████████~~ AND PLUGS IN A JACK PLUG ATTACHED TO HIS PERSONAL AUDIO PHONE.

H.O.F.

~~██████████~~ Number six, this is the H.O.F. Can you hear me? ~~██████████~~
~~██████████~~

~~██████████~~ Yes.

INT: P'S CUBICLE. TEST ROOM. DAY. 64.

P IS LISTEN TO THE H.O.F.

H.O.F.
~~Make it~~ this is a closed circuit. We can talk freely.

P. *interesting.*
~~Make it~~ I'm ~~bored~~ bored to death.

H.O.F.
Can you fly a helicopter?

P.
~~Give me~~ Give me a chance.

H.O.F.
Good. I've not had much experience.

P.
Just a minute, they're guarded all the time.

H.O.F.
Please give me credit for not being a complete idiot.

INT: H.O.F'S ROOM. DAY. 65.

H.O.F. AT HIS CONTROLS. TAPE IN BACKGROUND.

P'S VOICE
~~Prove it.~~ Prove it.

H.O.F.
One of my students is in charge of the ~~service~~ service depot. He will obey my instructions.

P.'S VOICE.
How many men there?

H.O.F.
Two or three. I'll find out.

P.
Now you're talking.

H.O.F.
There's ~~one~~ one snag.

INT: P'S CUBICLE. DAY. 66.

P IN CUBICLE.

P.
There always is, ~~but~~

H.O.F.
I've no ~~idea~~ idea of the location of this place. ~~that you have. We must get some other~~

~~Now you tell me~~
~~There's one snag~~
~~There's one snag~~

-43#

H.O.F.
What are you going to do about it?

P.
I've ~~got~~ an idea. It might work.

H.O.F.
It had better be good or we'll end up in the ocean.

P.
We?

INT: H.O.F'S ROOM. DAY. 67.

THE H.O.F. IS STILL TAKING TO P. ~~IN THE BACKGROUND THE BLUE STAIRS~~
~~AGAIN.~~

~~TAPE.~~

~~Question: How have always regarded their culture~~
~~and its permanent. You will realize that~~
~~you don't demonstrate the fallacy of this~~

H.O.F.
~~.....~~ I'm coming ~~.....~~ too
You didn't expect ~~.....~~ you go without me.

P.
~~.....~~, that was too much to hope. When can ~~you~~ ^{we} get this
chopper?

H.O.F. ~~.....~~ before we discuss that
~~.....~~ but there's one ~~.....~~ thing ~~more~~.

INT: P'S CUBICLE. DAY. 68.

AS BEFORE.

H. P.
Don't worry, ~~.....~~ ^{get} You'll ~~.....~~ your
loot before take off.

HE SWITCHES OFF THE ~~BUTTON~~ ~~SOUND~~ ~~.....~~

INT: H.O.F'S ROOM. DAY. 69.

AS BEFORE. THE H.O.F. LOOKS PUZZLED.

~~H.O.F.~~

~~.....~~
HE TURNS AWAY FROM THE CONTROL DESK LOOKING VERY THOUGHTFUL.

EXT. CLIFF TOP. DAY. LOC. 70.

THE ORNITHOLOGIST, NET IN HAND IS CREEPING UP ON A BIRD. HE MISSES
IT AS IT FLYS. HE LOOKS AROUND: SPOTS ANOTHER CLOSE TO SOME BUSHES
AND ~~.....~~ CREEPSUP ON THAT.

EXT. CLIFF TOP. DAY. 71.

A CLUMP OF BUSHES. THE ORNITHOLOGIST CREEPS ~~.....~~ TOWARDS HIS
BIRD. SUDDENLY THERE IS A SOUND AND THE BIRD FLIES. HE TURNS ROUND
CROSSLY TO FIND P.

Go away. ORNITHOLOGIST.
You scared my bird.

P.
~~Some~~. There'll be others.

ORNITHOLOGIST.
Not so many. The migrations almost over.

P.
Where do they come from?

~~ORNITHOLOGIST.~~
~~Depend on the season.~~

~~ORNITHOLOGIST.~~
At this time of the year? - *the south west*

~~ORNITHOLOGIST.~~
~~the south west.~~

P.
~~At~~ other times?

ORNITHOLOGIST.
The north.

P.
~~Are they~~ birds?

~~ORNITHOLOGIST.~~
No.

P.
~~How~~ far can they fly without settling?

ORNITHOLOGIST.
Two or three hundred miles.

P. *So it is*
They must be exhausted, ~~settling~~.

ORNITHOLOGIST.
Only in the spring.

P.
When they come from the north?

ORNITHOLOGIST.
~~Yes, but~~. Why d'you want to know?

P.
Just interested.

ORNITHOLOGIST.
Yes? Well, this is my escape plan. ~~They~~
~~can't~~. The committee ~~don't~~ allow members
~~to~~. ~~Other~~ members ~~are~~ ~~not~~ allowed to copy

~~_____~~

~~_____~~ AND WALKS OFF. THE ORNITHOLOGIST WATCHES HIM SUSPICIOUSLY.

EXT: F.O.E.A. BUILDING. DAY. LOC. 72.

THE DOORWAY. THE H.O.F. COMES FROM BUILDING AND GOES TO ~~BUGGY~~ BUGGY ~~HE GETS IN AND DRIVES OFF.~~

EXT: VILLAGE STREET. DAY. LOC. 73.

H.O.F. DRIVING HIS BUGGY THROUGH VILLAGE.

EXT: COUNTRY ROAD. DAY. LOC. 74.

H.O.F. DRIVING HIS BEACH BUGGY. HE TURNS OFF INTO FIELD WITH LARGE HANGER.

EXT: HELICOPTER SERVICE DEPOT. DAY. LOC. 75.

H.O.F DRIVES UP IN HIS BUGGY: STOPS AND GETS OUT AND GOES TO ~~DEPOT~~ DEPOT ~~ENTRANCE.~~ ENTRANCE. THERE IS A MAN ON GUARD AT THE DOOR. THE H.O.F PRODUCES A PASS AND ENTERS.

INT: HELICOPTER SERVICE. DEPOT. DAY. 76.

THE H.O.F ENTERS. THERE ARE A COUPLE OF MEN IN OVERALLS WORKING ON A HELICOPTER. THE H.O.F. APPROACHES OFFICIOUSLY.

H.O.F.

Number eightynine.

ONE OF THE MECHANICS CLIMBS DOWN FROM THE HELICOPTER.

EIGHTYNINE.

Sir.

(to H.O.F.)

You ~~report~~ report for instruction, ~~report~~.

THE MAN LOOKS WORRIED.

EIGHTYNINE.

any appointment was the day after
I thought ~~tomorrow~~ /tomorrow, Sir

H.O.F.

A convenient excuse. ~~report~~ You're deliberately avoiding ~~adjustment~~ adjustment.

EIGHTYNINE.

No sir, really.

H.O.F.

You know what it'll mean ~~it's a disgrace~~ on your report?

EIGHTYNINE.

~~report~~ *It's a disgrace*

H.O.F.

report ~~report~~ *It's a disgrace*. It'll be the end of your work here. You'll be sent for intensive instruction.

EIGHTYNINE.

Oh no, sir, please! I worked hard to get this position.

~~ON THE~~
~~THE CONTROL~~

~~THE CONTROL~~

~~THE CONTROL IS AT THE CONSOLE. HIS ASSISTANT IS WITH HIM.~~
~~ON ONE OF THE MONITOR SCREENS WE GET A PICTURE OF THE H.O.F. IN~~
~~THE HANGAR.~~

~~ASSISTANT:~~

~~The H.O.F. on the way parking~~

~~SUPERVISOR:~~

~~Since when he gone visiting~~
~~students?~~

~~HE TURNS UP THE SOUND.~~

H.O.F.

(FROM SCREEN)

Weyburn, you will report to the Faculty tomorrow morning.

~~THE CONTROL~~

~~SUPERVISOR:~~

~~I'd rather hit than~~

~~HE SWITCHES DOWN THE SOUND AGAIN.~~

~~ASSISTANT:~~

~~THE H.O.F. IS ON THE WAY~~

EIGHTYNINE.

~~Does it have to be~~ tomorrow, sir. I ^{had} ~~to~~ get this job finished.

H.O.F.

That's your worry.

EIGHTYNINE.

But sir, ~~it~~ I can't leave it. You know that.

H.O.F.

~~How~~, how long will it take?

EIGHTYNINE.

Be finished tomorrow night.

H.O.F.

~~Are you~~

Sure?

EIGHTYNINE.

~~The~~ The pilot 's collecting next morning.

H.O.F.

Weyburn

~~tonight. This time I'll make an exception.~~

I'll see you in my office.

EIGHTYNINE.

Thank you sir.

THE H.O.F. TURNS AND HURRIES OFF.

77

INT: MINE.

DAY.

THE MINER, ~~IS~~ WORKING AT THE FACE OF THE ROCK, ~~HE~~ BRINGS DOWN A PILE OF BOULDERS AND SHOVELS THEM MADLY INTO HIS BARROW. ~~HE IS WORKING SO HARD~~ HE DOES NOT HEAR P ARRIVE.

P.
~~He~~, take it easy.

THE MINER TURNS.

MINER. ~~Fill the barrow.~~
~~Fill the other barrow.~~

P.
~~Why?~~ Why?

THE MINER ~~HE~~ PICKS UP LARGE PIECE OF ORE FROM BARROW.

MINER. ~~Look,~~ Look, I've struck it rich.

P.
Never mind that. ~~We~~ We ~~can~~ escape tomorrow.

MINER. No, I can't go ~~yet~~ yet.

P.
~~It's all fixed.~~ What! It's all fixed.

MINER.
~~Postpone it.~~ Postpone it. There's a fortune here.

P.
You've ~~got~~ got a fortune.

MINER.
~~Chicken feed~~ Chicken feed compared with this. ~~it~~ it.

P.
Okay stay and dig. Pity you'll never ~~spend~~ spend it.

THE MINER TURNS ON HIM MURDEROUSLY.

MINER.
~~We're got going yet!~~ We're got going yet! Understand! ~~We're~~ We're ~~indigenous~~ indigenous.

P.
~~It's~~ it's nice knowing you.

HE TURNS ~~TO LEAVE~~ TO LEAVE. THE MINER RAISES HIS SHOVEL ~~P TURNS BACK UNPERTURBED.~~

P.
Go ahead. Swing it, ~~and~~ you'll be ~~here~~ here 'til you rot.

THE MINER ~~LOWERS THE SHOVEL.~~ LOWERS THE SHOVEL. ~~P TURNS~~ TO LEAVE.

MINER.
No, please listen. Don't go. How long can you give me?

P.
Tomorrow night.

MINER.
A couple more days, please!

P.
~~Tomorrow, at not at all.~~

^{you} MINER.
Then, take the other shovel. If ^{we got,} you dig ~~.....~~

P.
You're crazy.

MINER. ^{have}
~~But~~ We'll be able to ~~get~~ everything we want.

P.
There's only one thing I want, ~~and that I shall~~
~~have~~ Tomorrow night, ^{I get it.}

MINER.
But it's the chance of a life time.

P.
So's this, ~~.....~~ Have the ore, sacked up
ready ~~in the entrance of the mine at midnight by Sunday.~~

~~.....~~ MINER.
~~Midnight.~~ That ^{only} gives me twentysix hours.

P.
~~You'd better~~ Be ready. ~~They'll be no time to~~ I shan't
hang about.

HE ~~.....~~ STARTS WALKING OUT.

INTL CAFE. ~~.....~~

NIGHT.LOC.

78
80.

THE ORNITHOLOGIST IS THERE WITH THE BOTTLEMAN AND THE SECRETARY
OF THE ESCAPE COMMITTEE.

ORNITHOLOGIST.
~~.....~~ Call a special meeting.

BOTTLEMAN.
Is that necessary.

SECRETARY.
~~.....~~ Yes. ~~.....~~
Number six has no right to interfere, ~~.....~~
~~.....~~.

BOTTLEMAN.
~~But~~ We don't know that he is.

ORNITHOLOGIST.
Then why all the questions. He's something in
mind, that's sure.

SECRETARY.
~~.....~~ He'll have to ^{He'll have to}
He's no plan authorised by us. ~~.....~~
~~.....~~ explain what he's up to.

INT: LIVING SPACE GEORGIAN HOUSE.

NIGHT.

87.79

NO 2 GOES TO HIS CONSUL AND PRESSES BUTTON. THE SUPERVISOR COMES UP ON SCREEN.

SUPERVISOR.

Yes, No 2.?

NO 2.

Insert Details of.

~~Your report on~~ the day's movements of number six.

SUPERVISOR.

He ~~was~~ reported to the F.E.A. for instruction this morning. He was there all day.

NO 2.

And then?

SUPERVISOR.

He's been visiting members of the escape committee.

NO 2.

~~Where~~ Where is he now?

SUPERVISOR.

One moment, I'll check.

EXT: STREET.

NIGHT.LOC.

88.80

P ~~IS~~ WALKING ALONG THE STREET. SUDDENLY A BUGGY DRAWS ~~UP~~ ALONGSIDE. IT IS THE H.O.F.

H.O.F.

Get in.

P. GETS IN. THE BUGGY DRIVES OFF. AS IT GOES A TV CAMERA ON A BUILDING SWINGS FOL OWING IT.

INT: CONTROL.

NIGHT.

88.81

THE SUPERVISOR ~~IS~~ AT ~~THE~~ CONSUL. ON SCREEN WE SEE THE H.O.F'S BUGGY DISAPPEARING DOWN THE STREET. THE SUPERVISOR PRESSES ANOTHER SWITCH AND ~~THE~~ A SECOND PICTURE COMES UP ~~ON~~. THE BUGGY ~~IS~~ APPROACHING. AT IT COMES CLOSE TO CAMERA WE GET A PICTURE OF THE H.O.F. DRIVING WITH P BESIDE HIM.

~~THE~~
SUPERVISOR.

I've located him. The H.O.F. has just picked him up in his buggy.

INT: LIVING SPACE. GEORGIAN HOUSE.

NIGHT.

88.82

NO 2 IS AT HIS CONSUL.

NO 2.

You sure?

SUPERVISOR.

Positive.

NO 2.

That's ~~very~~ odd.

SUPERVISOR. *Looked as though he was*
~~I should think he was just~~ giving him a lift home.

NO 2.
That's what's odd. It's ~~very~~ out of character
for six to accept it.

HE LOOKS FUZZLED

INT: BUGGY. NIGHT. *83*

THE H.O.F. IS DRIVING. P BESIDE HIM. THROUGH THE GLASS WE GET
BACKGROUND OF THE VILLAGE AND ENVIRONS.

P. *not more than*
~~There's land~~ There's land ~~two~~ two
hundred miles to the South West.

H.O.F.
How d'you know?

P.
A little ~~bird~~ bird told me.

H.O.F.
Well, if you say so - but I want to know more
about my money.

P.
I told you. You'll be paid before take off.

H.O.F.
~~Yes, that's what's wrong with you.~~ You've no money here.

P.
Cash no. I said gold.

H.O.F. *Explain or*
I don't trust you. ~~I don't want to be taken for a fool~~
I'm not sticking my neck out.

P.
Aw right. Your payment will be in gold ore. You take
it with you.

H.O.F.
Ore! *AND LOOKS FUZZLED THEN IT DROWS.)*

~~A friend of mine has been digging it for years.~~
~~He's coming with me.~~

~~He's~~
The miner..... Gold? *Grp*..... And I thought he was
mad.

EXT. P'S HOUSE. NIGHT. *84*

THE BUGGY DRAPS UP OUTSIDE. P GETS OUT.

P.
~~I~~ See you to morrow ~~at~~
~~at~~ *g.*

H.O.F.
(OBSVIOUSLY LOST IN THOUGHT)
What? *Oh - 20 - 270 3*

STILL VERY PREOCCUPIED WITH HIS OWN THOUGHTS THE H.O.F. DRIVES OFF. P STANDS AND WATCHES HIM GO WITH A PUZZLED FROWN ON HIS FACE.

INT: RECEPTION. P.E.A. DAY. 87.85

P COMES INTO THE RECEPTION WALKING ON THE TRAVELATOR WITH PRACTISED EASE. HE GOES PAST THE GIRL AT THE DESK. SHE PRESSES A BUTTON.

RECEPTIONIST.
He's on his way, now.

INT: CORRIDOR. DAY. 88 86

^{TRAVEL}
P ~~WALKS~~ ALONG THE CORRIDOR TO ~~THE~~ THE FIRST BARRIER. ~~IT MOVES ASIDE~~ IT MOVES ASIDE ~~AND HE GOES~~ HE GOES ~~TOWARDS THE SECOND BARRIER.~~ TOWARDS THE SECOND BARRIER. ~~THIS~~ THIS ~~, TOO,~~ , TOO, SWINGS ASIDE BLOCKING THE ENTRANCE TO THE LIFT. BEYOND THERE IS A THIRD ^{barrier} BARRIER. ~~P HAS STOPPED WALKING IN~~ P HAS STOPPED WALKING IN SURPRISE AND IS ~~TOWARDS IT.~~ TOWARDS IT. THE FORWARD EDGE OF THIS BARRIER IS TO THE LEFT. AS P REACHES IT HE IS SWEEPED OFF THE TRAVELATOR TO THE RIGHT. HE GOES INTO A SHOOT AND ~~DISAPPEARS~~ DISAPPEARS ~~AS HE SLIDES DOWN.~~ AS HE SLIDES DOWN.

INT: BASEMENT. DAY. 89 87

TWO MEN WAIT ~~BEHIND~~ BEHIND A THICK MATRESS. ONE MAN HAS A STRAIT-JACKET. P COMES SHOOTING OUT OF THE SLIDE ON TO THE MATRESS. ~~AS HE GETS UP HE IS GRABBED~~ AS HE GETS UP HE IS GRABBED FROM BEHIND BY ONE ~~MAN.~~ MAN. ~~THE OTHER COMES TOWARDS HIM WITH THE~~ THE OTHER COMES TOWARDS HIM WITH THE STRAIT-JACKET AT THE READY. P BUTTS HIS ELBOWS VICIOUSLY INTO THE STOMACH OF THE MAN BEHIND. HE GRUNTS AND DOUBLES UP IN PAIN. THE SECOND MAN ~~APPROACHES~~ APPROACHES WITH THE STRAIT-JACKET EXTENDED TO TAKE P'S ARMS. ~~A~~ GRABS THE FLAPPING ARMS AND WINDS THEM ROUND THE NECK OF THIS MAN JERKING THEM TIGHTLY. THE MAN GRABS FRANTICLY AT HIS THROAT GASPING FOR BREATH. THE FIRST MAN ~~RISES~~ RISES AND COMES BACK TO ATTACK. ~~B.~~ B. UPPER-CUTS HIM. HE GOES DOWN, OUT. THE SECOND MAN HAS NOW ~~SEE THE~~ FROM HIS NECK. P GRABS HIM AND TWISTS HIS ARM ~~BEHIND~~ BEHIND HIS BACK.

P.
Aw right, who put you up to this?

MAN.
Orders.

P.
Whose?

MAN.
The H.O.F.

P.
I thought so.

HE LETS GO OF THE MAN'S ARM AND ~~CHOPS~~ CHOPS ~~HIT~~ HIT ON THE BACK OF THE NECK. THE MAN FALLS AS THOUGH POLE-AXED. P ~~SEES~~ SEES A DOOR AND HURRIES TOWARDS IT.

INT: ~~H.O.F.'S~~ H.O.F.'S ROOM. DAY. 90 88

THE STUDIOUS LOOKING MAN (FROM SCENE 22) IS STRAIGHTENING PAPERS ON THE H.O.F.'S DESK. P BURST'S IN.

P.
Where is he?

53.

HE RAISES THE SPADE AGAIN TO STRIKE.

H.O.F.

I've arranged your escape.

THE MINER PAUSES.

MINER.

Where's number six?

H.O.F.

We don't need him. Do as I say and there'll only be two of us the share.

MINER.

Where is he?

H.O.F.

He's being taken care of.

MINER.

~~Why~~ Why should I trust you?

H.O.F.

You've no choice. Without me there's no escape.

MINER.

Okay.

HE RELAXES. THE H.O.F. TURNS BACK TO THE SACK OF ORE.

H.O.F.

Gold! How much is there?

MINER.

Millions.

THE H.O.F. STARTS RUBBING HIS HANDS THOUGH IT IN DELIGHT.

MINER.

~~Wait~~, Leave it alone.

H.O.F.

No, half of it's mine.

HE STARTS STUFFING LUMPS INTO HIS POCKETS.

MINER.

Put it back.

H.O.F.

Gold! I'm rich! Rich!

MINER.

~~I~~ I don't trust you. You're one of them!

HE LEAPS AT THE H.O.F. THE GOLD SPILLS FROM HIS HANDS AS HE FALLS. HIS HEAD HITS THE ROCK. HE ROLLS OVER AND LAYS VERY STILL. THE MINER DROPS ON TO HIS KNEES AND BEGINS TO COLLECT UP THE LUMPS OF ORE THAT HAVE FALLEN ON THE GROUND.

EXT: COUNTRY ROAD.

DAY.

25.93

P IN BUGGY WITH GIRL. HE LEANS FORWARD AND TURNS OFF THE IGNITION.

GIRL.

What are you doing?

HE PULLS ON THE HAND BRAKE.

-54-

P.
How are your feet?

GIRL.
All right, why?

P.
Good. This is where you start walking.

GIRL.
What!

P.
Out.

GIRL.
Now look here. Prisoners are not allowed to.....

P LEAPS OUT, GOES ROUND ~~HER~~ HER SIDE AND TAKES HER ARM. SHE GETS OUT RELUCTANTLY.

P.
Sorry, no time for arguments.

HE GETS IN.

GIRL.
But it's miles back.

P.
~~The~~ Exercise ^{is} ~~will~~ be good for the figure.

HE DRIVES OFF. THE GIRL WATCHES HIM GO FURIOUSLY.

EXT: HILL COUNTRY. DAY. LOC. 94

P DRIVES ~~TO~~ TO THE ENTRANCE OF THE MINE. ~~THE~~ THE H.O.F'S BUGGY IS PARKED THERE. HE GETS OUT AND ENTERS THE SHAFT.

INT: MINE. DAY. 95

THE MINER PUTS ~~THE~~ ORE BACK IN THE SACK. HE THEN TURNS TO ~~THE~~ THE H.O.F. HE IS DEAD. THE MINER ~~DRAGS~~ DRAGS HIM BEHIND A PILE OF ROCK. HE HAS JUST COMPLETED THIS AS P ARRIVES. THE MINER HEARS HIM COME AND TURNS DEFENSIVELY.

P.
It's all right. It's me.

MINER.
That's a relief.

P.
Where is he?

THE MINER INDICATES THE PILE OF ROCKS. P CROSSES TO IT AND LOOKS.

P.
What happened?

MINER.
He was trying to steal the gold. It was an accident.

P.
Yeah?

You don't ^{MINER} believe me.

P.
It's unimportant. Are you ready?

MINER.
Almost.

P.
~~██████~~. We've two buggys. ~~██~~ Load the gold on to one and bring it to the helicopter service depot at midnight.

MINER.
~~██████~~. What are you going to do?

P.
~~████████████████████~~. Just be there.

INT: LIVING SPACE. GEORGIAN HOUSE. NIGHT. 96

NO 2 ~~██~~ FENCING WITH ANOTHER MAN. FROM THE CONSUL THERE COMES A BUZZ. ~~████████████████████~~ HE GOES TO IT.

SUPERVISOR.
Control to number two.

NO 2.
Yes?

SUPERVISOR.
Report on number six, sir. ~~████████████████████~~
Seems he's changed classes today.

NO 2.
~~████████████████████~~ I'll talk to the H.O.F.
(HE PRESSES A BUTTON) No 2 here. I want ~~████████████████████~~
~~██~~ the H.O.F.

MAN'S VOICE.
He's not here, sir?

NO 2.
Where is he?

MAN.
I don't know sir. He's been out all day.

NO 2 CUTS OFF AND LOOKS PUZZLED. HE ~~██~~ PRESSES ANOTHER BUTTON.

SUPERVISOR
(ON CONSUL)
Supervisor.

NO 2.
Where is number six?

SUPERVISOR.
I'll just check.

DECK HOUSE STONE WIP
INT: ~~████████████████████~~ NIGHT. 97

THE ESCAPE COMMITTEE ~~██~~ MEETING. PRESENT ARE THE CHAIRMAN, THE SECRETARY, ICARUS, THE BOTTLEMAN AND THE GIRL.

BOTTLEMAN
~~████████████████████~~.
Why's he not ~~██~~ here?

SECRETARY.
~~████████████████████~~
~~████████████████████~~
I should like to attend.

~~SECRETARY.~~
~~The witness is not here...~~

CHAIRMAN. ^{Et}
By the questions ~~asked~~ asked I'm convinced he's planning ~~an~~ escape without consulting us.

~~SECRETARY.~~
~~...~~

SECRETARY.
We warned him there'd be serious consequences.

CHAIRMAN.
There's only one thing to do - report our suspicions to No two.

SECRETARY.
Quite. We can't have the authority of the escape committee floated.

INT: ~~CONTROL ROOM.~~ NIGHT. 98.

CONTROL ROOM.
THE SUPERVISOR ~~...~~ AT THE CONSUL.

SUPERVISOR
~~...~~ Jupiter two, Jupiter two are you receiving me, over..... Jupiter two, Jupiter two are you receiving me, over...

HE TURNS AWAY AND PRESSES ANOTHER BUTTON. NO TWO COMES UP ON MONITOR SCREEN.

NO 2.
Well?

SUPERVISOR.
~~...~~ *He's missing, sir*

NO 2.
What!

SUPERVISOR,
~~...~~ He hired ~~...~~ Jupiter two ~~...~~ this afternoon, but Jupiter two is not answering ~~...~~ signals.

~~SECRETARY.~~
~~...~~

~~SECRETARY.~~
~~...~~

INT: LIVING SPACE GEORGIAN HOUSE. NIGHT. 99.

~~...~~ AT ~~...~~ CONSUL ~~...~~ LOOKS WORRIED.

~~...~~ NO 2. *raised his eye?*
What about the H.O.F. Have you ~~...~~ contacted him, yet?

SUPERVISOR.
(FROM SCREEN)
No sir.

NO 2.
I don't like it. [REDACTED] Six could
have got at him.

INT: CONTROL ROOM. NIGHT. 100.

THE SUPERVISOR [REDACTED] AT [REDACTED] CONSUL. HIS ASSISTANT [REDACTED]
HANDS HIM A MESSAGE.

SUPERVISOR.

[REDACTED] Just a moment, a message.
(HE OPENS IT AND READS) [REDACTED] From the Escape Committee,
sir. [REDACTED] Six failed to [REDACTED] for an important
meeting this evening. [REDACTED] The members of the committee
are convinced he's attempting to escape.

NO 2.

Put up a yellow alert, [REDACTED]

EXT: BUGGIE. NIGHT. 101.

P DRIVING ON APPROACH ROADS TO SERVICE DEPOT. [REDACTED] FROM HIS MIRROR
COMES THE VOICE OF THE SUPERVISOR.

SUPERVISOR.

All units, all units. Yellow alert.
Attention to number six, location unknown.

P DRIVES ON TOWARDS THE SERVICE DEPOT.

EXT: MINE. NIGHT. 102.

THE MINER [REDACTED] GETS THE LAST SACK [REDACTED] INTO [REDACTED] THE
BUGGIE. HE GETS IN AND [REDACTED] DRIVES AWAY, [REDACTED]

EXT: SERVICE BUILDING. NIGHT. 103.

THE HELICOPTER [REDACTED] ON [REDACTED] TARMAC OUTSIDE [REDACTED] BUILDING.
ONE MECHANIC [REDACTED] CROSSES TO THE SERVICE BUILDING. THE OTHERS
STAY TO MAKE A FINAL ADJUSTMENT.

EXT: ENTRANCE TO SERVICE DEPOT. NIGHT. 104.

P PARKS THE BUGGIE [REDACTED] OUT OF SIGHT; [REDACTED] RUNS [REDACTED] TOWARDS THE
ENTRANCE. ON THE GATE POST [REDACTED] IS A TV CAMERA SEARCHING AS A BEACON.
P DUCKS BACK AS IT SWEEPS ROUND TOWARDS HIM. IT PASSES; [REDACTED] HE RUNS TOWARDS
IT. IT SWEEPS ROUND AGAIN BEFORE HE HAS COVERED THE DISTANCE. HE [REDACTED] DIVES
[REDACTED] ON HIS FACE AND LIES STILL. THE CAMERA PASSES [REDACTED] AGAIN.
HE UPS AND RUNS TO [REDACTED] IT. HE DUCKS BELOW THE CAMERA LENS [REDACTED]
[REDACTED] AND WE NOW SEE THAT HE HAS [REDACTED] A FIRE EXTINGUISHER.
[REDACTED] AS THE LENS COMES ROUND AGAIN HE SQUIRTS
THE FOAM [REDACTED] AT THE LENS. [REDACTED] THE CAMERA CONTINUES TO
[REDACTED] WITH THE LENS NOW OBSCURED, HE STARTS TOWARDS THE SERVICE
BUILDING.

INT: [REDACTED] CONTROL. NIGHT. 105.

THE SUPERVISOR AT CONSUL. ON SCREEN IN FRONT OF HIM WE SEE THE
GIRL DRIVER, LOOKING A LITTLE DISHEVELLED.

SUPERVISOR.

Which way did he go?

GIRL.

To [REDACTED] the hills.

VOICE.

Mercury two to control. Urgent message for you. Over.

SUPERVISOR.

Control receiving your message. Over.

VOICE.

Mercury two to control. We're at the escape tunnel. There's no sign of number six but the H.O.F. is here, dead!

SUPERVISOR.

Message received. Out.

NO 2.

Which way was that buggy heading?

SUPERVISOR.

Camera thirtyfive..... South West of the village.

NO 2.

Helicopter service depot.

HE ^{TOUCHES} [REDACTED] A SWITCH AND BRINGS UP A LIGHT ON SEVERAL SCREENS. THEY ARE ALL OBSCURED.

NO 2.

The cameras are not working. [REDACTED]

INT: SERVICE DEPOT. NIGHT. 109.

P IS WAITING IN THE SHADOWS. TWO MEN COME IN. ONE OF THEM IS EIGHTYNINE. AS THEY ENTER A LOUD SPEAKER STARTS.

SUPERVISOR.

Control to service depot. Control to service depot. This is a special warning. [REDACTED] Number six is attempting escape from there. You are instructed to take immediate precautions.

THE TWO MEN STOP TO LISTEN TO THE ANNOUNCEMENT. THEY BOTH STAND WITH THEIR BACKS TOWARDS P. HE TAKES ADVANTAGE OF THIS AND STARTS SOFTLY TOWARDS THEM. HE IS ALMOST THERE WHEN ONE OF THE MEN TURNS.

EIGHTYNINE.

There he is.

P ATTACKS. THEY FIGHT. HE SUCCEEDS IN KNOCKING THEM BOTH OUT. HE DRAGS THEM TO A STORE CUPBOARD AND LOCKS THEM IN. HE THEN TURNS AND RUNS FOR THE DOOR. [REDACTED]

EXT. SERVICE DEPOT. NIGHT. 110.

ON THE TARMAC THE HELICOPTER IS DRAWN UP. P LEAPS IN [REDACTED].

EXT: ENTRANCE TO SERVICE DEPOT. NIGHT. 111.

THE MINER'S BUGGY COMES THROUGH THE GATE AND RACES ON TOWARDS THE TARMAC.

EXT: SERVICE DEPOT. NIGHT. 112.

THE [REDACTED] ENGINE OF THE HELICOPTER FIRMS. THE ROTOR BEGINS TO TURN SLOWLY.

THE MINER'S BUGGY RACES UP.

P APPEARS IN THE DOORWAY OF THE HELICOPTER.

-60-

P.
Quickly, they're on to us.

THE MINER LEAPS OUT OF BUGGIE AND STARTS TO DRAG OFF A SACK OF ORE.

MINER.
Give me a hand.

P.
It's too late. Come on.

MINER.
But the gold!.....

P.
Leave it!

THE MINER LOOKS AT HIM STAGGERED.

MINER.
What are you saying! We can't go without it.

P.
There's no time. Hurry!

P TURNS TO GO BACK IN TO THE CONTROLS. THE MINER DIVES AT HIM AND GRABS HIM ROUND THE LEGS AND PULLS HIM OUT. THEY FALL TO THE GROUND FIGHTING.

EXT: ENTRANCE TO SERVICE DEPOT. NIGHT. 113.

ROVER, WITH LIGHT FLASHING AND SIREN BLARING TEARS THROUGH THE ENTRANCE. HE RUSHES ACROSS TOWARDS THE HELICOPTER AND STOPS. A BEAM OF LIGHT SHOOTS OUT ON TO THE ROTOR BLADE. THE ENGINE COUGHS AND STOPS. THE BLADE SLOWS TO A STOP.

EXT: SERVICE DEPOT. NIGHT. 114.

P HITS THE MINER. HE FALLS OUT. P LEAPS UP AND IS ABOUT TO GET INTO THE HELICOPTER WHEN HE REALISES THE ENGINE HAS STOPS. HE TURNS AS NO 2 ARRIVES IN A BUGGIE WITH TWO OTHER MEN. HE SHAKES HIS HEAD AT P.

No 2.
Won't you ever learn.

P LOOKS AT THE MINER WHO IS JUST COMING ROUND.

P.
Idiot! We could have done it!

NO 2.
Don't blame him. He saved your life.

P.
Oh?

NO 2.
Didn't you check the size of the fuel tank.
You'd have been in the sea in an hour.

THE MINER GETS UP SHAKILY. NO 2 LOOKS AT HIM. HE TURNS TO HIS MEN.

NO 2.
Take him away.

MINER.
No, no! I won't leave my gold!

HE STRUGGLES TO GET TO THE BUGGY. NO 2 LOOKS SURPRISED - FROM THE MINER

TO THE BUGGY. HE NODS TO THE MEN TO TAKE THE MINER AWAY. AS HE GOES THE MINER YELLS FRANTICALLY.

MINER.

No, it's mine! It's my gold! You shan't have it!

NO 2 GOES OVER TO THE SACKS IN THE BUGGY. P GOES WITH HIM. ~~HE~~ NO 2 TAKES OUT A PIECE OF ORE AND LOOKS AT IT CLOSELY. P CASUALLY PICKS UP A PIECE TOO AND WATCHING NO 2 CLOSELY BEGINS TOSSING IT IN HIS HAND.

NO 2.

So that's what he's been doing, mining gold. I never knew.

P.

You're not as smart as you think.

No 2.

No? They'll be very pleased with me when they learn about this. Shouldn't be surprised if I'm promoted.

P.

Don't bank on it.

NO 2.

Why?

P.

I've got news for you, this stuff 's iron pyrites...
(HE TOSSES THE PIECE OF ORE FOR NO 2 TO CATCH)
Fool's Gold!

MIX TO:

STANDARD ENDING.

115

FINAL FADE OUT:

END CREDITS.