

" THE PRISONER "

Everyman Films,  
M-G-M Studios,  
BOREHAMWOOD

ELStree: 2000

" ARRIVAL "

by

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STANDARD OPENING

FADE IN:

STORM CLOUDS. DAY. (STOCK). A

BLACK. MENACING. A CRASH OF THUNDER. JAGGED FLARE OF LIGHTNING. MORE THUNDER MERGING INTO THE HIGH-PITCHED SCREAM OF A JET AIRCRAFT.

MIX FAST TO:

EXT. AERODROME. DAY. LOC. B

A VAST DESERTED RUNWAY STRETCHING INTO THE DISTANCE. THE JET SCREAM FADES TO ABSOLUTE SILENCE. A TINY SPECK HURTLING AT WHAT APPEARS TO BE SUPERSONIC SPEED TOWARDS CAMERA. IT IS A SILVER LOTUS 7. IT EXPLODES INTO LENS WITH THE CRACK OF THE SOUND BARRIER BEING BROKEN.

SHOCK CUT TO:

INT. LOTUS 7. DAY. LOC. C

P DRIVING. HIS FACE TAUT AGAINST WIND PRESSURE. HIS HAIR SWEEPED BACK BY SLIP-STREAM. HIS EXPRESSION GRIM.

EXT. LONDON. DAY. LOC. D

WE SEE THE PANORAMA OF LONDON BELOW AND ZOOM IN TO PICK OUT THE ANT-LIKE LOTUS 7, DARTING ANGRILY THROUGH TRAFFIC.

EXT. UNDERGROUND GARAGE. DAY. LOC. E

A DOUBLE-DECKER LONDON TRANSPORT BUS COMES LUMBERING TOWARDS US. THE LOTUS EMERGES FROM BEHIND IT OVERTAKES AND SWERVES ACROSS THE FRONT TO DISAPPEAR DOWN INTO THE BOWELS OF AN UNDERGROUND GARAGE.

INT. UNDERGROUND GARAGE LIFT SHAFT. DAY. F

SHOOTING UP, THE LIFT DROPS LIKE A STONE. IT STOPS AND P GETS OUT. WE PAN WITH HIM AS HE WALKS FAST IN DETERMINATION DOWN A LONG CORRIDOR.

INT. LONG CORRIDOR. DAY. G

HOLDING P VERY LARGE WE TRACK BACK. HE GOES IN AN OUT OF POOLS OF LIGHT. HE OVERTAKES US AND WE PAN WITH HIM TO SHOW THE REST OF THE CORRIDOR. HE CRASHES THROUGH A DOOR AT THE END. WE SEE A MAN SITTING AT A DESK. HE IS FORMALLY DRESSED. BUREAUCRATIC. THE OFFICE IS PAINTED WHITE. IN LONG SHOT WE SEE P FORCEFULLY PACING. HE IS GESTICULATING ANGRILY. THE LANGUAGE WOULD BE STRONG IF WE COULD HEAR WHAT IS BEING

SAID. WE CAN'T. INSTEAD EACH DYNAMIC GESTURE IS PUNCTUATED BY A CLAP OF THUNDER. THE OTHER MAN IS STILL AND THOUGHTFUL. HE SAYS NOTHING. P TAKES AN ENVELOPE FROM HIS POCKET AND THROWS IT ON THE DESK. HE SLAMS OUT.

INT. COMPUTER RECORD ROOM. DAY. H

WITH EXAGGERATED METALLIC SOUND A COMPUTOR FLICKS RAPIDLY THROUGH A STACK OF RECORDER CARDS. ONE CARD DROPS OUT ONTO A MOVING FEEDER BELT. WE SEE ON IT A PHOTOGRAPH OF P.

INT. FILING ROOM. DAY. I

A PERSPECTIVE OF FILING CABINETS. SEEMINGLY ENDLESS. WE MOVE FAST ALONG IT. A DRAWER OPENS OF ITS OWN VOLITION. THE PRISONER'S CARD IS DROPPED IN. THE DRAWER SNAPS SHUT ZOOM IN TO THE ONE WORD ON THE CABINET LABEL - "RESIGNED".

EXT. P'S LONDON HOME. DAY. LOC. J

HE DRIVES UP IN THE LOTUS. STOPS. GETS OUT. UNLOCKS THE FRONT DOOR AND ENTERS. PAN OFF TO SEE THE DISTANT FIGURE OF A MAN GIVING A SIGNAL.

INT. BEDROOM OF P'S LONDON HOME. DAY. K

HE IS PACKING IN SOME HURRY. HE CHECKS HIS WATCH. HE APPEARS TO HAVE A WEIGHT OFF HIS MIND. IN EVIDENCE, A HOLIDAY BROCHURE AND AN AIR TICKET.

EXT. P'S LONDON HOME. DAY. LOC. L

A HEARSE PULLS UP. FOUR MEN IN PROPER ATTIRE GET OUT AND MOVE PURPOSEFULLY TO THE FRONT DOOR.

INT. DEN OF P'S LONDON HOME. DAY. M

PACKED SUITCASE. THE AIR TICKET GOES INTO A POCKET. THE DOOR-BELL PEALS. HE MOVES TO THE WINDOW AND LOOKS OUT.

HIS POV. LOC. N

THE STANDARD LONDON SCENE. SUN SHINES BRIGHTLY.

INT. DEN OF P'S LONDON HOME. DAY. O

HE DROPS THE VENETIAN BLIND AGAINST THE GLARE. HE TURNS TO ANSWER THE DOOR. HE IS POLE-AXED IN SHOCK. HIS EYES GO. HE GRABS AT HIS THROAT. HE STAGGERS AND FALLS ONTO THE DIVAN BESIDE THE WINDOW. WHIP-PAN ACROSS TO THE KEYHOLE OF THE DOOR TO THE ROOM. A JET OF VAPOUR HISSES THROUGH.

MIX FAST TO:

EXT. LONDON. DAY. (HELICOPTER SHOT). LOC. P

CAMERA MOVING AWAY. THE LONDON SCENE IS FAST  
DISAPPEARING BELOW.

EXT. COASTLINE. DAY. (HELICOPTER SHOT). LOC. Q

CAMERA MOVING IN. BENEATH IS SEA AND A PENINSULA  
OF LAND. NO DETAIL. APPROACHING FAST. ZOOM TO  
OUT-OF-FOCUS. PULL BACK TO:

INT. P'S ROOM. DAY. R

CLOSE UP OF P. GROGGY. HE COMES TO. HE RISES AND  
MOVES TO THE WINDOW FOR SOME AIR. HE PULLS THE  
VENETIAN BLIND AND LOOKS OUT.

EXT. THE VILLAGE. DAY. LOC. S

HIS P.O.V. - IN PLACE OF THE ESTABLISHED LONDON  
VIEW WE HAVE A PANORAMA OF THE VILLAGE OF  
PORTMEIRION.

EXT. WINDOW OF P'S ROOM. DAY. LOC. T

P STANDING AT THE WINDOW. IN SHOCK.

FREEZE FRAME

MAIN TITLES

N.B. THE STANDARD OPENING WILL BE SHOT AND  
PERFORMED AT GREAT SPEED. IT WILL BE  
OPTICALLY STYLISED. MAIN TITLES WILL BE  
RUN OVER GEOGRAPHICAL STILLS OF THE  
VILLAGE AND ITS ESSENTIAL COMPONENTS.

" A R R I V A L "

FADE IN:

ACT ONE

INT. PRISONER'S ROOM. DAY. 1

THE PRISONER STANDS AT THE WINDOW AND STARES OUT. HE TURNS AND LOOKS AROUND. THE ROOM IS IDENTICAL TO THE ONE IN HIS LONDON RESIDENCE - SAME DIVAN, SAME CARPET, SAME WALL PAPER, THE SAME PICTURE ON THE WALL. HE RUSHES TO THE DOOR.

EXT. HOUSE AND STREET. DAY. LOC. 2

HE BURSTS OUT.

EXT. VILLAGE. DAY. LOC. 3

P.O.V. OF THE SILENT EMPTY VILLAGE.

EXT. P'S HOUSE AND STREET. DAY. LOC. 4

A CLOSE-SHOT OF P. HE LOOKS UP.

EXT. BALCONY AND BELL TOWER. DAY. LOC. 5

THE FIGURE OF A MAN IN SILHOUETTE LOOKING DOWN. 1040-1  
-2

EXT. P'S HOUSE AND STREET. DAY. LOC. 6

P RUNS UP THE STEPS TOWARD THE WATCHER. 1148

EXT. STEPS. DAY. LOC. 7

SHOOTING DOWN, WE SEE P RUSH TOWARDS US.

EXT. THE BALCONY. DAY. LOC. 8

HE APPEARS VERY LARGE IN CAMERA AND WE PAN HIM TO INCLUDE THE WATCHER IN FOREGROUND. THE WATCHER IS A STONE STATUE. P LOOKS DOWNWARDS. 1149-1

EXT. SEA AND VILLAGE FORESHORE. DAY. LOC. 9

HIS P.O.V. THE STILLNESS OF THE VILLAGE IS ACCENTUATED BY THE SEA BEYOND. 1032  
1150

EXT. THE BALCONY. DAY. LOC. 10

HE HEARS A SUDDEN GRATING SOUND AND RUNS TO A VANTAGE POINT.

12177 } 9  
12182 }

EXT. CAFE. DAY. LOC.

11

LONG P.O.V. OF FIGURE MOVING AMONG TABLES AND CHAIRS  
OF OPEN AIR CAFE.

EXT. VANTAGE POINT. DAY. LOC.

12

P. WE PAN HIM AS HE HURRIES TOWARDS THE CAFE.

EXT. CAFE FORECOURT. DAY. LOC.

13

HE COMES UP AND STOPS BY A TABLE. CUT TO THE FIGURE  
HE HAS SEEN, - A WAITRESS GETTING THE PLACE READY  
FOR BUSINESS.

WAITRESS

We'll be open in a minute.

P

What's the name of this place ?

WAITRESS

You're new here, aren't you ?

P

Where ?

WAITRESS

You want breakfast ?

P

Where is this ?

WAITRESS

The village.

P

Yes.

WAITRESS

I'll see if coffee's ready.

P

Where's the police station ?

WAITRESS

There isn't one.

P

Can I use your phone ?

WAITRESS

We haven't got one.

P

Where can I make a call ?

WAITRESS

Phone box round the corner.  
Breakfast won't be a minute.

13 CONT'D

HE MOVES OFF. WAITRESS LOOKS AFTER HIM, RESUMES  
HER CHORES.

EXT. PHONE BOX. DAY. LOC.

14

IT IS A TELEPHONE BOOTH NOT UNFAMILIAR BUT NOT EX-  
ACTLY LIKE THE ONES WE ARE USED TO. P ENTERS IT.

INT. PHONE BOX. DAY.

15

MODERN STYLE TELEPHONE BUT WITHOUT COIN BOX.

THE DIAL IS WITHOUT NUMBERS OR LETTERS OR EXCHANGE  
DISC.

INT. PHONE BOX. DAY.

16

HE PICKS UP THE PHONE.

GIRL OPERATOR'S VOICE

Number please ?

P

What exchange is this ?

OPERATOR'S VOICE

Number please.

P

I want to make a call.

OPERATOR'S VOICE

(STILL CORRECT BUT LOSING  
PATIENCE) Local calls only.

What is your number, sir ?

P

(LOOKING AT THE BLANK  
DIAL) I haven't got a number.

OPERATOR'S VOICE

No number. No call.

HE IS DISCONNECTED. HE TRIES TO GET THROUGH AGAIN.  
HE JIGGLES THE PHONE REST UP AND DOWN. THERE IS NO  
REACTION. THE PHONE IS DEAD. HE LEAVES THE BOOTH.

EXT. A STREET. DAY. LOC.

17

HE SEES AN ARROWED SIGN SAYING "TAXI" AND FOLLOWS  
ITS DIRECTION.

EXT. TAXI RANK. DAY. LOC.

18

THREE MINI-MOKE "BEACH BUGGIES" ARE PARKED IN LINE.  
THE "BUGGIES" HAVE ORNAMENTAL CANVAS ROOFS AND ARE



18 CONT'D

CLEARLY MARKED "TAXI". THERE ARE NO DRIVERS TO BE SEEN. HE PRESSES THE HORN OF THE FIRST "BUGGY" AND LOOKS AROUND, WAITING.

GIRL'S VOICE  
(PERFECT ENGLISH) Where to, sir ?

HE TURNS AND SEES A GIRL CAB DRIVER. SHE IS CHINESE, VERY PRETTY AND WEARS A CHIC UNIFORM. HE HAD NOT EXPECTED THIS KIND OF CABBY. THE GIRL, MISTAKING HIS PAUSE, TRIES AGAIN - THIS TIME IN A FOREIGN LANGUAGE.

GIRL DRIVER  
(FRENCH) Where do you want to go ?

P  
The nearest town.

GIRL DRIVER  
(LOOKS AT HIM FOR A MOMENT)  
Oh ! We're only a local service.

PRISONER REACTS TO "LOCAL".

P  
Take me as far as you can.

THE GIRL GIVES ANOTHER STRANGE LOOK. THEY GET INTO THE "BUGGY". SHE DRIVES OFF.

EXT. VARIOUS STREETS AND ASPECTS OF VILLAGE, DAY.	LOC.	1045-1	19
		1050-1052	10442
VARIOUS SHOTS DRIVING THROUGH WINDING LANES, FOREST PATHS, VILLAGE SQUARES, ETC. THE PRISONER TAKES IN HIS FIRST EXTENDED VIEW OF THE VILLAGE ON GROUND LEVEL.		104	10423

INT. 'BUGGY'. DAY. LOC.	20
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P TURNS TO THE GIRL DRIVER.

P  
Why did you speak to me in French ?

GIRL DRIVER  
(WITHOUT TURNING HER HEAD)  
French is international.

P  
I suppose it's a waste of time to ask the name of this place ?

20 CONT'D

GIRL DRIVER

As a matter of fact, I thought you might be Polish. Maybe Czech.

P

What would Poles and Czechs be doing here ?

GIRL DRIVER

It's very cosmopolitan. You never know who you meet next.

P

Why do you keep avoiding my questions ?

GIRL DRIVER

Do I ?

SHE LOOKS IN THE DRIVING MIRROR AT HIM.

EXT. VILLAGE AND ENVIRONS. DAY. LOC. T 10234 21

WE SEE MORE OF DIFFERENT VIEWS AND ASPECTS OF THE VILLAGE. 1041-1  
3

INT. "BUGGY". DAY. LOC. 1050-1052  
10492 22

P

This is an unusual job for a girl.

GIRL DRIVER

Driving a cab ? I don't see why.

P

First time I've seen a cab like this.

GIRL DRIVER

We've got several. They're very handy.

P. CLOSE SHOT. REACTING TO WHAT HE SEES.

EXT. VILLAGE. DAY. LOC. 23

HIS P.O.V. HE IS BACK IN THE VILLAGE MORE OR LESS WHERE HE STARTED FROM. THE CAB HAS STOPPED.

INT. "BUGGY". DAY. LOC. 24

P GIVES THE GIRL A PUZZLED LOOK.

GIRL DRIVER

I did tell you we're only local.

24 CONT'D

HE IS NOW FIGURING IT OUT .

GIRL DRIVER

The charge is two units.  
Money tokens.

HE GETS OUT .

GIRL DRIVER

Oh well, pay me next time.

SHE SMILES AND GIVES AN ODD WAVE OF THE HAND . IT  
COULD ALMOST BE A SALUTE .

GIRL DRIVER

Be seeing you.

SHE DRIVES OFF LEAVING HIM STANDING IN THE VILLAGE  
STREET .

EXT. BATTERY SQUARE. DAY. LOC.

25

CLOSE SHOT OF P TAKING STOCK. HE IS AWARE THAT SOME-  
THING VERY STRANGE IS GOING ON. HE SEES A GENERAL  
STORE IN FRONT OF HIM. HE GOES IN. THE DOOR-BELL RINGS.

INT. GENERAL STORE. DAY.

26

AS HE ENTERS, THE SHOP-KEEPER, AN ELDERLY MAN IS  
JUST FINISHING SERVING A CUSTOMER. THE SHOP-KEEPER IS  
SAYING SOMETHING IN A FOREIGN LANGUAGE BUT AS SOON AS  
HE SEES P HE STOPS.

SHOPKEEPER

(BREAKING INTO ENGLISH) Well,  
good day then. Be seeing you.

THE CUSTOMER, CLUTCHING A PINEAPPLE, LEAVES THE  
SHOP GIVING P A SLIGHT GLANCE AS HE PASSES.

SHOPKEEPER

(VERY PLEASANT) And what can  
I do for you, sir ?

P

I want a map. A map of this area.

SHOPKEEPER

Colour, or black and white ?

P

Just show me a map.

THE SHOPKEEPER MOVES AROUND, LOOKING THROUGH THE  
SHELVES. PERHAPS OPENING A DRAWER OR TWO.

26 CONT'D

SHOPKEEPER  
(MUTTERING TO HIMSELF)  
Let's see, maps. Black and white,  
Ah - I thought so.

HE FISHES OUT A SMALL FOLDED MAP FROM A STACK BEHIND  
TINS OF BAKED BEANS.

SHOPKEEPER  
Here we are. Shows you everything.

THE PRISONER UNFOLDS THE MAP AND SPREADS IT OUT  
ON THE COUNTER.

IT SHOWS THE VILLAGE AND THE PENINSULA ON WHICH IT  
STANDS, WITH THE MOUNTAINS AND THE FOREST FORMING  
NATURAL BOUNDARIES. THERE ARE NO PLACE NAMES.  
EVERYTHING IS MERELY "THE SEA", "THE MOUNTAINS",  
"THE BEACH".

P  
I meant a larger map.

SHOPKEEPER  
Only in colour. More expensive.

P  
Yes, yes.

THE SHOPKEEPER BENDS DOWN AND FROM UNDER THE COUNTER  
HE PRODUCES A MUCH LARGER MAP IN A FOLDER. P SPREADS  
IT ON TOP OF THE SMALLER ONE.

THIS IS ESSENTIALLY THE SAME, BUT IN COLOUR. THERE IS  
MORE DETAIL, SHOWING INDIVIDUAL BUILDINGS IN THE  
VILLAGE WHICH HAVE MARKINGS LIKE "LABOUR EXCHANGE",  
"PALACE OF FUN", "COUNCIL OFFICES", "CITIZEN'S ADVICE  
BUREAU". BUT AGAIN THERE ARE NO PLACE NAMES. IT IS  
STILL ONLY "THE SEA", ETC.,

P  
This isn't what I meant. I  
meant a bigger area.

SHOPKEEPER  
We only have local maps. There's  
no demand for any others. (BEAT)  
You're new here, aren't you?

FOR A MOMENT THEY LOOK AT EACH OTHER. THERE IS  
NO NEED TO SAY ANY MORE.

P  
Where can I hire a car?  
Self-drive.

26 CONT'D

SHOPKEEPER

No self-drive here. Only taxis.

P

I've tried those.

THE SHOP BELL RINGS. A WOMAN CUSTOMER, VERY MUCH THE HOUSEWIFE COMES IN AND GOES STRAIGHT TO THE COUNTER. P MOVES TO LEAVE THE SHOP. THE SHOPKEEPER CALLS:

SHOPKEEPER

I hope I'll have your custom, sir.

HE SMILES AND GIVES AN ODD WAVE OF THE HAND. IT COULD ALMOST BE A SALUTE.

SHOPKEEPER

Be seeing you.

P HAVING HEARD IT THREE TIMES NOW, REACTS TO "BE SEEING YOU" AS HE LEAVES.

EXT. BATTERY SQUARE. DAY. LOC.

T 27  
1275

HE EMERGES FROM THE SHOP. HE SEES A PUSH BUTTON ELECTRIC INDICATOR BOARD WITH THE INSCRIPTION "INFORMATION BOARD". HE GOES UP TO IT AND FINDS IT IS AN ELECTRICALLY OPERATED MAP OF THE VILLAGE SHOWING KEY BUILDINGS AND FACILITIES. HE PUSHES A BUTTON MARKED "TRANSPORT" AND AN ARROW LIGHTS UP INDICATING "TAXI". HE PUSHES OTHER BUTTONS IN TURN AND THEY LIGHT UP THE VARIOUS LOCATIONS ON THE MAP. SUDDENLY HE HEARS O.S. A MECHANICALLY CHEERFUL VOICE A LA DISC JOCKEY.

VOICE O.S.

(BUBBLING WITH AUTOMATED ZEST) Good morning, all. It's another beautiful day.

T THE VOICE IS COMING FROM LOUDSPEAKERS DOTTED AROUND THE VILLAGE AND FROM THOSE LOUDSPEAKERS NOW COMES LIVELY BUT NOT INTRUSIVE MUSIC. ONE OR TWO PEOPLE BEGIN TO APPEAR IN THE DISTANCE. THE VILLAGE IS SLOWLY COMING TO LIFE.

1208-1  
209-1  
210-1  
215-1

1030-1  
1029-2  
1015-1  
1014-2  
1013-1

BUT THE PRISONER IS INTERESTED IN SOMETHING ELSE. OPPOSITE IS THE HOUSE WHERE HE WOKE UP. IN THE WINDOW OF HIS ROOM HE CATCHES A GLIMPSE OF A YOUNG WOMAN BLONDE AND ATTRACTIVE. SHE GOES OUT OF SIGHT.

EXT. P'S HOUSE AND STREET. DAY. LOC.

28

HE RUNS TO THE HOUSE. THIS IS THE FIRST TIME WE NOTICE THERE IS A NUMBER ON THE DOOR - NUMBER SIX. THE DOOR HAS NO LOCK.

INT. P'S ROOM. DAY.

29

HE ENTERS. THERE IS NO ONE THERE. BUT THERE HAVE BEEN CHANGES. THERE IS NOW A TELEVISION SET BY THE WALL, AND A VERY MODERN LOOKING TELEPHONE WITH NUMBER SIX ON THE DIAL BY THE DIVAN, THERE IS A VASE OF FLOWERS ON A TABLE AND A CARD WITH A MESSAGE. THERE IS ALSO THE BACKGROUND OF MOOD MUSIC.

INSERT OF CARD:

"WELCOME TO YOUR HOME FROM HOME".

HE TAKES IN ALL THIS BUT IS MORE CONCERNED ABOUT FINDING THE STRANGE GIRL HE SAW IN THE WINDOW. HE HEARS THE DOOR SLAM. HE GOES TO THE WINDOW AND SEES THE RATHER PLEASING BACKVIEW OF THE GIRL FROM THE HOUSE. HE IS ABOUT TO FOLLOW HER WHEN THE PHONE RINGS. HE GRABS THE RECEIVER.

GIRL OPERATOR'S VOICE

Is your number six ?

P

(LOOKING AT THE DIAL)

Yes.

GIRL OPERATOR'S VOICE

Just one moment. I have a call for you.

THERE IS A CLICK AND WE HEAR A NEW VOICE, A MAN, CHARMING AND WITH AUTHORITY.

MAN'S VOICE

(NO.2)

Good morning to you. I hope you slept well. Come and join me for breakfast. No.2, the Georgian House. Done.

THE PHONE GOES DEAD.

INT. P'S ROOM. DAY.

30

ON HIS REACTION WE -

FADE OUT:

---- END OF ACT ONE ----

FADE IN:

--- ACT TWO ---

EXT. GEORGIAN HOUSE AND APPROACH. DAY. LOC. 31

TWO MEN WORKING IN THE GARDENS OF THE GEORGIAN HOUSE. THE FIGURE OF THE PRISONER ENTERS FOREGROUND. HE STARTS TO WALK UP THE LONG GARDEN PATH TOWARDS THE HOUSE. HE LOOKS AT THE GARDENERS. THEY APPARENTLY DON'T NOTICE HIM.

EXT. GEORGIAN HOUSE AND APPROACH. DAY. LOC. 32

P COMES UP THE PATH AND WE PAN HIM TO THE ORNATE FRONT DOOR. IT BEARS THE NUMBER TWO. THERE IS A BELL CHAIN WHICH HE PULLS. THE OLD-FASHIONED BELL TINKLES IN THE DEPTH OF THE HOUSE. CLOSE-UP OF P LOOKING AROUND WHILE HE WAITS. THE DOOR IS OPENED TO REVEAL A BUTLER. ~~HE IS VERY FORMAL BUT A MAN IN OBVIOUSLY GOOD PHYSICAL SHAPE WHO'D BE AT HOME IN AN E-TYPE JAG.~~

BUTLER

Ah, yes. This way, sir.

INT. ANTE ROOM. DAY. 33

THIS SET IS DRESSED IN CHARACTER WITH THE EXTERIOR OF THE HOUSE. THERE IS ONE CENTRAL DOOR LEADING OFF IT. THE BUTLER LEADING THE WAY, OPENS THIS DOOR TO DISCLOSE:

INT. LIVING SPACE. DAY. 34

THE LIVING SPACE TAKES UP THE ENTIRE GROUND OF THE HOUSE. IT IS A HIGHLY-STYLISTED SET. FUTURISTIC. THERE IS A FEELING OF VAST, ALMOST UNENDING SPACE. IN THE CENTRE AT A HALF-MOON DESK WE SEE NUMBER 2, THE CHAIRMAN OF THE VILLAGE. THERE IS NO OTHER FURNITURE. HE IS ABOUT 45, INTELLECTUAL, HANDSOME AND DANGEROUSLY CHARMING.

NO.2

At last. Delighted to see you.  
Come in, come in.

P TAKES THE LONG WALK TO THE DESK.

NO.2

Do sit down.

BUT THERE IS NO CHAIR. NO.2 BEAMS AND PUSHES A BUTTON. A BUZZING SOUND AS A CHAIR EMERGES FROM THE FLOOR ON THE RIGHT OF NO.2.

34 CONT'D

NO.2

I'm so sorry. I can never resist that.

NO.2 SWIVELS TO HIS RIGHT TO FACE THE OTHER CHAIR AS P SITS DOWN. NO.2 PUSHES ANOTHER BUTTON ON HIS CHAIR CONSOLE AND A DINING TABLE MATERIALISES BETWEEN THEM. THE BUTLER APPEARS PUSHING A TROLLEY. HE STARTS TO LAY OUT BREAKFAST WHILE THEY SPEAK.

NO.2

You don't mind a working breakfast ? Tea or coffee ?

P

Tea.

NO.2

Indian or China ?

P

Either - with lemon.

NO.2

(TO THE BUTLER) That'll be all.

THE BUTLER LEAVES. NO.2 GETS UP AND STARTS SERVING BREAKFAST FROM THE TROLLEY.

NO.2

Two eggs with your bacon ?

P DOES NOT ANSWER.

NO.2

I suppose you're wondering what you're doing here.

P

(DANGEROUSLY) It had crossed my mind.

NO.2

Help yourself to toast.

AS NO.2 SITS DOWN AT THE TABLE, P GETS UP AND WALKS AROUND THE TABLE TO HIM, A TIME BOMB IS ABOUT TO EXPLODE.

P

Right. What's it all about ?

THEY HOLD A LOOK FOR A MOMENT. THEN NO.2 PUSHES A BUTTON ON HIS CHAIR CONSOLE AND BEHIND P FROM THE FLOOR EMERGES A BLACK LEATHER SWIVEL ARM-CHAIR.



B  
NO.2

Sit down and I'll tell you.

P REMAINS STANDING.

NO.2

It's the question of your retirement.

P

Go on.

NO.2

The information in your head is priceless. I don't think you realise what a valuable property you have become. A man like you is in great demand on the open market.

P

Who brought me here ?

NO.2

I know exactly how you feel, believe me. They have taken quite a liberty.

P

And who are they ?

NO.2

A lot of people are curious about what lies behind your resignation. You've had a brilliant career. Your record is impeccable. They want to know why you suddenly left.

P

What people ?

NO.2

Personally, I believe your story. I think it really was a matter of principle. But what I think doesn't really count. One has to be sure about these things.

P

That gives you the right to poke your nose into my business ?

NO.2

Please. It is my job to check your motive.

21/6/66

13

34 CONT'D

P

I've been checked.

NO.2

Of course. But when a man knows as much as you do, a double check does no harm. A few details may have been missed.

P

I don't know who you are or who you work for and I don't care. I'm leaving.

P IS ON THE MOVE, GOING TOWARDS THE DOOR.

INT. LIVING SPACE, DAY.

35

P REACHES THE DOOR TO FIND IT IS FLUSH FITTING WITH NO HANDLE.

NO.2

Have you not yet realised there is no way out? Look I have something that will interest you.

BEHIND NO.2, A SECTION OF THE WALL HAS BECOME TRANSLUCENT. HE HAS A FILE IN HIS HAND. HE OPENS THE FOLDER TO PAGE ONE. A PICTURE OF A BABY APPEARS ON THE TRANSLUCENT SCREEN. NO.2 TURNS ANOTHER PAGE AND SIMULTANEOUSLY THE PICTURE CHANGES. IT IS NOW A SMALL BOY IN SCHOOL UNIFORM. P ADVANCES DOWN THE ROOM AND LOOKS AT HIS FILE OVER NO.2'S SHOULDER. AS EACH PAGE IS TURNED, THE PICTURE CHANGES. ~~WE SEE P~~ IN VARIOUS STAGES OF HIS DEVELOPMENT. P SNATCHES THE FILE.

NO.2

Feel free.

P STARTS TO TURN THE PAGES WITH INCREASING SPEED. AS HE DOES SO THE PICTURES CHANGE AT THE SAME RATE. THEY NOW SHOW VARIOUS ASPECTS OF HIS OFFICIAL AND PRIVATE LIFE. HE IS HAVING DINNER WITH A GIRL, TYPING AT A TABLE IN HIS SHIRTSLEEVES, WALKING DOWN THE STEPS OF AN AIR-LINER, BUYING FRUIT AT A STREET BARROW, SITTING IN A DECK CHAIR IN THE PARK READING, WRITING A CHEQUE IN A BANK, ASLEEP IN BED, ENTERING HIS LONDON HOUSE AFTER HIS RESIGNATION. FINALLY, THERE IS A FULL FACE PICTURE OF P WITH A FILE NUMBER UNDERNEATH.

NO.2

You see, there isn't much we don't know about you -- but one likes to know -- everything. For instance, I had no idea you liked -- lemon tea.

NO.2 CHANGES THE PICTURE. WE NOW SEE P PLAYING CHESS WITH A MAN WHO HAS A SMALL BEARD.

35 CONT'D

NO.2

Also chess wasn't listed as one of your hobbies. So you can't be too careful, can you ?

P

(THROWING DOWN THE FILE)  
The time of my birth is missing.

NO.2

There you are. There's another thing. Now let's bring it all up to date.

P

I've nothing to say. Is that clear ?  
Nothing.

NO.2

Do be reasonable, old boy. It's only a matter of time. Sooner or later you'll tell me. Sooner or later you'll want to. Let's make a deal. You co-operate, tell us what we want to know and this can be a very nice place. You may even be given a position of authority.

P

I'm not making any deals with you. I've resigned. I am not going to be pushed, filed, indexed, stamped, briefed, debriefed or numbered. My life is my own.

NO.2

Is it ?

P

Yes. You won't hold me.

NO.2

Won't we ? Let me prove that we will.

NO.2 PUSHES A BUTTON AND GETS UP. A DOOR SLIDES OPEN AT THE BACK OF THE LIVING SPACE.

NO.2

(PICKING UP FILE) Come. I'll show you. We can take this up later.

P IS INTERESTED DESPITE HIMSELF. HE FOLLOWS NO.2 THROUGH THE DOOR.

EXT. REAR AREA, DAY. LOC.

STANDING ON THE LAWN IS A HELICOPTER AND BESIDE IT, IN THE ACT OF OPENING THE DOOR, THE BUTLER, WEARING SMART OVERALLS. THE HELICOPTER IS VERY MODERN. IT HAS NO NATIONAL MARKINGS OR IDENTIFICATION INSIGNIA. P STOPS.

11671  
2  
✓

36 CONT'D

NO.2

After you.

THEY ENTER THE HELICOPTER. THE BLADES BEGIN TO ROTATE. THE BUTLER AT THE CONTROLS. THE 'COPTER LIFTS OFF.

INT. HELICOPTER. DAY.

37

PILOT IN FOREGROUND, MANIPULATING CONTROLS. P LOOKS OUT OF THE WINDOW, NO.2 WATCHING HIM WITH A SLIGHT SMILE.

EXT. VILLAGE AND ENVIRONMENTS. DAY.

37A

THE VILLAGE LIES BENEATH LIKE A SMALL RELIEF MAP. IT IS SURROUNDED BY FORESTS AND MOUNTAINS VISIBLY DEMONSTRATING ITS ISOLATION.

INT. HELICOPTER. DAY.

37B

NO.2

It's quite a beautiful place really, don't you think? Almost like a world on its own.

P

I shall miss it when I've gone.

NO.2

Oh, look. (HE POINTS) They're water skiing.

EXT. VILLAGE AND ENVIRONMENTS. DAY.

37C

A MOTOR BOAT IS TOWING A PAIR OF WATER SKIERS.

INT. HELICOPTER. DAY.

37D

P SAYS NOTHING. HE IS TAKING IN THE LAY OUT.

NO.2

It will grow on you. You'll find we have everything here. In fact, we're completely self-contained. Water, electricity -- oh, that's our Council building.

EXT. VILLAGE AND ENVIRONMENTS. DAY.

37E

AERIAL SHOT OF TOWN HALL.

INT. HELICOPTER. DAY.

37F

NO.2

We have our own Council. Democratically elected. And we also use it for film shows, public meetings, amateur theatricals.

37F CONT'D

P

Fascinating !

NO.2

Then we have the cafe and our general store -- but of course you know about that. But did you know that we also have our own little newspaper ? The fellow who runs it was quite a brilliant journalist.

P

You must send me a copy.

NO.2

(LAUGHS) Oh, capital. You'll be the death of me.

THEY HOLD A LOOK.

NO.2

(DEADLY) We also have our own graveyard. (LIGHTLY AGAIN, INDICATING BELOW). But you'll be more interested in the social club.

EXT. VILLAGE AND ENVIRONMENTS. DAY. 37G

AERIAL VIEW OF THE PLAY HOUSE.

INT. HELICOPTER. DAY. 37H

NO.2

Members only. But I'll see what I can do for you.

P

You're too kind.

NO.2

If you have any problems, there is our Citizens Advice Bureau. They do a marvellous job. Once you've settled in, it's not such a bad life. Everyone is very nice. You may even meet people you know.

P GIVES A SHARP LOOK AT NO.2. NO.2 TAPS THE PILOT ON THE SHOULDER AND INDICATES THAT THEY SHOULD LAND.

EXT. BEACH, DAY, LOC. 38

WATER SKIERS CROSSING FOREGROUND. THE HELICOPTER COMES DOWN TO LAND ON THE GRASS STRIP BY THE SWIMMING POOL. THERE ARE SEVERAL PEOPLE SWIMMING INCLUDING TWO OR THREE ATTRACTIVE GIRLS. FIVE OR SIX OLDER PEOPLE ARE SITTING ON THE TERRACE SUNNING THEMSELVES AND HAVING MORNING COFFEE.

EXT. HELICOPTER AND SWIMMING POOL. DAY. 38A

P COMES OUT FOLLOWED BY NO.2, WHO IS STILL CARRYING THE FILE. THEY BEGIN TO WALK FROM IT. NO.2 INDICATING A COUPLE OF ATTRACTIVE GIRLS SUNNING THEMSELVES.

NO.2

As I said, it's not such a bad life. You'll soon feel at home.

1100-2  
↓

P

What crime did they commit ?

NO.2

I'm glad your sense of humour is coming back.

NO.2 NODS AT A MOCK SHIP BY THE SHORE. IT IS FIRMLY BEDDED IN CONCRETE.

NO.2

You'll probably see the funny side of that. I'm told some people even get seasick on it.

P IS NOT AMUSED. THEY WALK ON.

EXT. OLD PEOPLES' HOME. DAY. 38B

PEOPLE ARE SITTING AROUND THE LAWN. THEY ARE VERY PLACID AND SIT FACING THE SUN. NO.2 AND P APPROACH.

P

Who are they ?

NO.2

They are the senior citizens. They have every comfort. You get looked after here for as long as you live.

P

They also made a big mistake.

NO.2 AND P WALKING UP THE VILLAGE STREET.

NO.2

They have very distinguished backgrounds. You see that old gentleman ? Ex-Admiral.

NO.2 POINTS AT A WHITE HAired MAN SITTING LIKE THE OTHERS STARING INTO SPACE.

NO.2

Excellent chess player.

P TAKES THIS IN.

P

I hope he finds a partner.

38B CONT'D

THE VILLAGE IS BY NOW IN FULL ACTIVITY. THE STREET IS BUSY. FROM TIME TO TIME PASSERS-BY GIVE THAT ODD WAVE OF THE HAND THAT COULD BE A SALUTE. NO.2 ALWAYS RETURNS IT WITH A GRACIOUS SMILE. APART FROM PEDESTRIAN TRAFFIC WE SEE IN USE VARIOUS VEHICLES THAT ARE PART OF VILLAGE TRANSPORT. THE "BEACH BUGGIES" WITH THEIR STRIPED CANOPIES ALREADY SEEN. THE R.S.W. 16 BICYCLE. MINI-TRACTORS SPEEDING AT TWO MILES AN HOUR. SOME OF THESE PULL TRAILERS. TWO PEOPLE, A MAN AND A WOMAN, WALK PAST.

NO.2

Good morning. Beautiful day.

THE COUPLE

(IN UNISON) Beautiful day.

NO.2

(ALMOST CONSPIRATORILLY TO THE PRISONER) They didn't settle for ages. Now they wouldn't leave for the world.

P

You mean you brought them round to your way of thinking.

NO.2

(LOOKING O.S.) They had a choice.

IN ONE OF THE TRACTOR DRAWN TRAILERS SITS A HANDSOME, INTELLIGENT LOOKING MAN. HE IS FLYING A KITE. A PENNY FARTHING BICYCLE GOES BY. RIDING IT, AN ELDERLY MAN. HE GIVES THE WAVE TO NO.2.

ELDERLY MAN

Be seeing you.

NO.2

And you.

ALL VEHICLES HAVE STRIPED CANOPIES MATCHING THE "BUGGIES". ALL HAVE RADIO AERIALS.

SUDDENLY THE PICTURESQUE SCENE IS SHATTERED BY A SCREAMING SIREN NOT UNLIKE THAT OF AN AMBULANCE ON AN ERRAND OF DEATH. ALL MOVEMENTS STOPS. THE VILLAGERS FREEZE IN THEIR TRACKS. NO.2 ALSO. HE PUTS A FINGER TO HIS LIPS.

NO.2

Wait.

38B CONT'D

P DOES SO. ALL IS VERY STILL. THE SIREN GROWS IN VOLUME. AROUND A CORNER HURTTLES A VEHICLE AT GREAT SPEED. IT IS A LOW-SLUNG WHITE BEETLE-LIKE MACHINE. IT APPEARS TO BE WINDOWLESS AND NO DRIVER IS IN EVIDENCE. IT LOOKS LIKE AN ELONGATED EGG WITH A BLUE FLASHING POLICE LIGHT ATOP. IT GOES TO THE END OF THE STREET, TURNS AND HURTTLES BACK FROM WHERE IT CAME. PEACE RETURNS. THE VILLAGERS GO ABOUT THEIR BUSINESS AGAIN. NO.2 MOVES OFF.

P  
What was that ?

NO.2  
"Rover".

P  
"Rover" what ?

NO.2  
Just "Rover".

P  
Who drives it ?

NO.2  
(WITH A PUZZLED LOOK)  
Drives it ?

P  
Yes. Who ?

NO.2 LAUGHS PLEASANTLY.

NO.2  
That would be telling.

EXT. OLD PEOPLES' HOME, DAY, LOC.

39

CLOSE SHOT OF LOUDSPEAKER. A SHORT SET SEQUENCE OF NOTES STRIKES.

LOUDSPEAKER  
(AGAIN: THAT MECHANICALLY  
CHEERFUL VOICE) Your attention  
please. Here are two announcements.  
Ice cream is now on sale for your  
enjoyment. The flavour of the day is  
strawberry. Here is a warning.  
(PAUSE) There is a possibility of  
light intermittent showers later in the  
day. Thank you for your attention.

(021-)

THE BACKGROUND MUSIC STARTS AGAIN.

EXT. OLD PEOPLES' HOME, DAY, LOC.

40

TWO SHOT OF P AND NO.2. IN THE BACKGROUND WE SEE TABLE UMBRELLAS BEING OPENED FOR THE SENIOR CITIZENS BY WAITERS. THE BACKGROUND MUSIC IS INTERRUPTED.



21/6/66

20

40 CONT'D

LOUDSPEAKER

Calling No.2. Calling No.2. Ready for you at Labour Exchange.

NO.2

Thank you. I'll be right there.

THE MUSIC RESTARTS. NO.2. WALKS OFF. HE HAS SPOKEN IN A PERFECTLY NORMAL VOICE APPARENTLY TO THE AIR IN GENERAL. P REGISTERS. NO.2 CALLS BACK TO HIM.

NO.2

Walk with me.

P

(GRIM) Why not.

P

(LAUGHS) Indeed.

THEY MOVE OFF.

EXT. GOLDFISH POND BY THE "ANGEL". DAY. LOC. 41

TWO MEN ARE ARGUING VIOLENTLY. THEY START TO FIGHT. TWO GARDENERS WORKING AT A FLOWER BED ABOUT FIFTY YARDS AWAY SUDDENLY DOWN TOOLS AND START RUNNING TOWARDS THE DISTURBANCE. NO.2 AND P APPEAR. THE TWO MEN FALL INTO THE GOLDFISH POND AND ARE YANKED OUT BY THE GARDENERS WHO MARCH THEM OFF EXECUTING THE WHOLE OPERATION WITH THE SKILL OF WELL-TRAINED POLICEMEN. THEY ARE FIRM BUT NOT BRUTAL.

P

What was all that about ?

NO.2

(IRRITATED BY THE EMBARRASSING SPECTACLE) Have you never seen two men fighting ?

P

Yes, but they don't usually get arrested by gardeners.

NO.2

(IMPATIENTLY) P.M.C's. Public Minded Citizens. Now we really must get to the Labour Exchange.

EXT. LABOUR EXCHANGE. DAY. LOC. 42

THEY GO INTO THE BUILDING.

INT. LABOUR EXCHANGE. DAY. 43

A MAN IS DOING PAPERWORK BEHIND THE COUNTER. AS NO.2 AND P ENTER, THE MAN STANDS UP.

1218-  
1276  
1212  
1223

T T 42  
1024-1 1023-1  
I I

43 CONT'D

MAN

Good morning, sir. Will you go straight through.

THEY DO SO PASSING THROUGH A DOOR.

INT. MANAGERS' OFFICE, DAY.

44

THIS SET HAS THE SAME FUTURISTIC QUALITY AS NO.2'S LIVING SPACE. IT IS SET OUT FOR AN INTERVIEW. ON THE LARGE DESK ARE JIG SAW PATTERNS. IN THE CENTRE ARE VARIOUS WOODEN SHAPES OF DIFFERENT SIZES, AND DESIGNS. IT IS OBVIOUS THEY HAVE TO BE INTERLINKED.

MANAGER

Ah, this is our new friend. Everything is ready, sir. (TO P) Please sit down.

P MAKES NO MOVE.

MANAGER

First of all, the aptitude test.

P, STILL STANDING, STARTS TO DO THE SIMPLE WOODEN BRICK TEST. HE FINISHES WITH TWO PIECES OVER, ONE A RING, THE OTHER A SQUARE PEG. THE MANAGER AND NO.2 WATCH FOR HIS NEXT MOVE. P WITHOUT LOOKING UP, SLOWLY PLACES THE SQUARE PEG ON TOP OF THE ROUND HOLE. WITH A QUICK MOVE, HE DRIVES THE PEG INTO THE HOLE WITH HIS FIST. NO.2 AND THE MANAGER DO NOT TURN A HAIR.

MANAGER

(HANDING P A FORM) And now the questionnaire. If you'd just fill in your race, your religion, your hobbies. What you like to read. What you like to eat. What you want to be. What were you and family diseases. Any politics?

P VIOLENTLY RIPS THE QUESTIONNAIRE INTO PIECES.

NO.2

(TO MANAGER) Never mind.

HE PASSES P'S PERSONAL FILE OVER.

NO.2

You can get all you need from this.

P EXPLODES. WITH HIS WOODEN "HAMMER" HE SMASHES ALL THE PARAPHERNALIA ON THE DESK. HE SLAMS OUT LEAVING A SHAMBLES BEHIND.

NO.2

I think we have a challenge.

FADE OUT:

--- END OF ACT TWO ---

## ---- ACT THREE ----

FADE IN:EXT. P'S HOUSE. DAY.

44A

ESTABLISHING SHOT.

P ENTERING HIS FRONT DOOR IN RAGE.

INT. P'S ROOM. DAY.

45

THE DOOR OPENS VIOLENTLY. P TEARS IN ALMOST KNOCKING OVER A GIRL. THE ONE HE SAW BRIEFLY IN THE WINDOW. SHE IS ATTRACTIVE.

P

(ROUGHLY) What are you doing here ?

GIRL

(WITH INSINUATION) I'm your personal maid. The Labour Exchange sent me.

P

Go and tell them they've made another mistake. Get out !

SHE LEAVES RAPIDLY. P PACES UP AND DOWN LIKE A CAGED TIGER. HE STOPS. DECIDES TO INSPECT HIS ABODE. HE LOOKS AROUND. IT IS SPACIOUS. BEAUTIFULLY LAID OUT AS WAS HIS OWN LONDON HOME. THERE IS ONE WINDOW. THE FRONT DOOR AND ANOTHER. HE MOVES TO THAT. BEHIND IT A LUXURIOUS BATHROOM. HE RETURNS TO THE PRINCIPAL LIVING AREA. OPENS VARIOUS BUILT-IN DOORS. THE FIRST REVEALS A WARDROBE -- EMPTY. THE SECOND - A CHEST OF DRAWERS. HE OPENS THEM - EMPTY. THE THIRD - AN EXPANDING UNIT DESK. ON THE BLOTTER, A DIARY WITH NO YEAR IMPRINT. HE OPENS IT. ON THE FIRST PAGE IN NONEDESCRIPT HANDWRITING, "ARRIVED TODAY AND MADE VERY WELCOME. (REMINDER - SEND THANK YOU NOTE FOR FLOWERS AT EARLIEST)". HE SWINGS AROUND AND NOTES THE VASE OF FLOWERS AND ITS ATTACHED WELCOME CARD. HE TURNS BACK TO THE DESK, OPENS A DRAWER. A HOLIDAY BROCHURE. IT SHOWS A MAP OF THE VILLAGE AND EXTOLS ITS DESIRABLE VIRTUES WITH ILLUSTRATIONS. THE NEXT BUILT-IN DOOR REVEALS A COMPACT KITCHENETTE. THERE ARE SHELVES OF FOOD SUPPLIES. TINS ETC. HE TAKES DOWN A COUPLE. HE SHAKES THEM. THEY ARE EMPTY. HE SLAMS ALL THE OPEN DOORS SHUT AND WALKS AGAIN LIKE A CAGED TIGER. HE BECOMES AWARE OF THE BACKGROUND MUSIC. IT IS A LULLABY. HE PACES FASTER. THE LULLABY GROWS IN VOLUME. IT IS DEAFENING -- BUT A LULLABY ! HE STOPS. LOOKS TO THE SPEAKER ON THE WALL. THE MUSIC INCREASES EVEN MORE IN VOLUME. HE JUMPS AND TEARS DOWN THE SPEAKER. THERE ARE NO WIRES. IT CONTINUES TO PLAY. HE THROWS IT ON THE FLOOR AND KICKS IT LIKE A FOOTBALL. IT CONTINUES TO PLAY. HE

45. CONT'D

BRI NGS HIS HEEL DOWN ON IT AND IT SHATTERS. IT STOPS STILLNESS. SILENCE. HE GOES TO THE WINDOW AND LOOKS OUT. THE PEACEFUL VILLAGE SCENE. SUDDENLY A VOICE OVER.

## THE VOICE

Attention Electric Department.  
Please go to No. 6 where adjustment  
is needed.

P SWINGS AROUND. THE SHATTERED SPEAKER HAS SPOKEN. IT NOW CONTINUES THE LULLABY. QUIETLY. THERE IS A KNOCK ON THE DOOR. P MOVES TOWARDS IT. IT OPENS OF ITS OWN ACCORD.

INT. P'S ROOM. DAY.

46

STANDING IN THE DOORWAY LOOKING VERY FRIGHTENED, ALL HER SENSUAL POISE GONE, IS THE GIRL.

## GIRL

(TERRIFIED) I forgot my  
umbrella.

## P

Take it.

THE GIRL CROSSES TO THE TABLE TO PICK UP HER UMBRELLA. P INDICATES THE SPEAKER.

## P

How do you stop this thing ?

## GIRL

We can't.

## P

Why not ?

## GIRL

It's automatic.

## P

Who controls it ?

## GIRL

I have no idea.

## P

Who runs this place ?

## GIRL

I don't know.

P GIVES HER A HARD LOOK.

46 CONT'D

GIRL

I really don't know.

P

Have you never wondered ?  
Have you never tried to find  
out ? How long have you been  
here ?

GIRL

As long as I can remember.

P

And your parents ?

GIRL

They passed away when I was  
a child.

P

You don't remember them ?

GIRL

I found out that it's wiser not  
to ask questions - we have a  
saying here. 'A still tongue  
makes a happy life'.

P

People must have tried to get  
away from here ? How many  
have escaped ?

GIRL

Don't ask.

P

Has anyone ever escaped ?

GIRL

Some have tried. They've been  
brought back. Not always alive.

P

Go on.

THE GIRL SAYS NOTHING.

P

What are you afraid of ?

GIRL

Nothing. I have said too much.

SHE GOES ON PAST P TOWARDS THE DOOR.

46 CONT'D

GIRL

What time tomorrow ?

P STANDS THERE. IMPLACABLE. SUDDENLY THE GIRL SINKS INTO AN ARMCHAIR. SHE BURIES HER FACE IN HER HANDS. SHE SOBS HYSTERICALLY.

GIRL

I know what you must think of me. I was forced into it. They offered me my freedom in exchange. Put yourself in my position.

P

In exchange for what ?

GIRL

To get into your confidence, make you trust me and tell them everything about you.

P

After which they'd let you go ? You really believe that ? With that knowledge in your head, they'd really let you go ?

GIRL

(FALTERING) I - I hadn't thought of that.

P

Obviously not.

THE GIRL TAKES OUT A HANDKERCHIEF AND DABS HER EYES.

GIRL

They might. They might let me go. If you give me some sort of information .... please help me.

P MOVES AND LOOKS DOWN AT HER.

P

Not to-morrow. Thanks.

THE SOBS CEASE. SHE LOOKS UP. HER EYES ARE BLUE AND HARD AND NOT A TEAR IN SIGHT. HE WALKS TO THE DOOR. SHE RISES AND GOES PAST HIM AND OUT QUICKLY. WE PULL BACK TO DISCOVER THAT WE ARE SEEING THIS ON A TELEVISION SCREEN.

INT. CONTROL ROOM. DAY.

47

THE SCREEN IS ONE OF MANY IN A BANK OF MONITORS ON WHICH VARIOUS ASPECTS AND INTERIORS OF THE VILLAGE COMMUNITY ARE BEING OBSERVED SIMULTANEOUSLY. WATCHING THE PRISONER'S ROOM ON ITS MONITOR SCREEN ARE NO.2 AND THE SUPERVISOR.

1647-3

47 CONT'D

THE SUPERVISOR

She was most convincing. I felt sure she was going to pull it off.

NO.2

He's no ordinary man. It's got to be done very differently.

THE SUPERVISOR

That could be dangerous.

NO.2

You know how important this is.

EXT. STREET OUTSIDE P'S HOUSE. DAY. LOC.

48

A MINI-TRACTOR WITH TRAILOR PULLS UP. ITS MAXIMUM SPEED IS 2 M.P.H. A MAN IN A SPECIAL UNIFORM GETS OFF AND COLLECTS A TOOL-KIT AND A NEW SPEAKER FROM THE TRAILER.

1038-2

1038-9

INT. P'S ROOM. DAY.

49

P AT THE WINDOW OBSERVING THIS. HE TURNS AS THE DOOR OPENS. THE MAN IN UNIFORM STANDS THERE.

MAN

Electrics. Sorry about the intrusion.

P

Help yourself.

THE MAN COMES IN AND GOES TO WORK.

P

Why do you drive those things ?

MAN

What ?

P

The tractors.

MAN

They're steady. Get you there in the end.

P

Where ?

MAN

Here, for instance.

49 CONT'D

P

Bit slow.

MAN

They're steady. If it's an emergency we walk.

P TAKES A LOOK OUT OF THE WINDOW. THE STREET IS PARTICULARLY QUIET.

P

I could do with a walk myself.

MAN

Feel free.

P GIVES HIM A LOOK. THE MAN IS INNOCENTLY AT WORK ON THE SPEAKER. P MOVES TO THE DOOR.

P

Be seeing you.

THE MAN DOESN'T EVEN LOOK AROUND.

MAN

And you.

EXT. P'S HOUSE. DAY. LOC.

50

P EMERGING. HE STANDS FOR A MOMENT TAKING STOCK. ALL IS PEACEFUL. A MAN ON A BICYCLE IS PASSING. HE GIVES THE "WAVE". P DECIDES TO PLAY THE GAME. HE "WAVES" BACK.

P

Lovely day.

THE MAN ON THE BICYCLE GOES BY SAYING OVER HIS SHOULDER:

MAN

Showers later.

HE GOES OUT OF SIGHT. P WALKS CASUALLY UP THE STREET AS IF OUT FOR A STROLL. NO ONE TAKES ANY PARTICULAR NOTICE OF HIM. HE SAUNTERS ROUND A CORNER INTO AN ALLEYWAY.

EXT. ALLEYWAY. DAY. LOC.

51

IT IS DESERTED. HE LOOKS BACK. NO ONE IN SIGHT. HIS PACE QUICKENS. TURNING THE CORNER AT THE END OF THE ALLEYWAY HE NEARLY FALLS OVER A GARDENER TENDING A YOUNG BUSH. HE IS AN EXACT DOUBLE OF THE ELECTRICIAN.

GARDENER

Careful, sir. It's a new planting.



51 CONT'D

P

Sorry.

GARDENER

We have to watch them.

HE GIVES A NOD AND MOVES AWAY DOWN THE ALLEYWAY.

EXT. WOODLAND BEYOND ALLEYWAY. DAY. LOC. 52

P SEES HIM GO OUT OF SIGHT. HE TURNS AND SEES:

EXT. WOODS. DAY. LOC. 53

A WOODEN HILLSIDE. DESERTED. P STARTS TOWARDS IT. SLOWLY AT FIRST, KEEPING A WATCH IN ALL DIRECTIONS. HE REACHES COVER. BEGINS TO RUN. SPRINTS. FINALLY SINKS INTO DENSE UNDERGROWTH. HE LISTENS. NOTHING TO BE HEARD BUT THE DISTANT SOOTHING BACKGROUND MUSIC. NO ONE TO BE SEEN. HE IS ABOUT TO MOVE OFF WHEN THE MUSIC STOPS. HE WAITS. NOTHING. HE STARTS TO RUN, DESPERATELY NOW, AWAY FROM THE VILLAGE.

EXT. WOODED AREA. DAY. LOC. 54

P SPRINTING. HE SUDDENLY DUCKS FOR COVER. AHEAD OF HIM WE SEE TWO STONE STATUES STANDING LIKE SENTINELS. P CREEPS CAUTIOUSLY TOWARDS THEM. HE DECIDES NOT TO GO BETWEEN. MOVES ALONG TO THE LEFT. COMES UPON ANOTHER STATUE. HE RUNS ALONG THE LINE, YET ANOTHER AND ANOTHER. HE STOPS, LISTENS. NOTHING. HE SETS HIMSELF AND LEAPS BETWEEN TWO OF THE SENTINELS. HE DIVES FOR COVER AND LOOKS BACK.

EXT. THE STATUES. DAY. LOC. 55

THEY REMAIN AS BEFORE. NOTHING HAS OCCURRED.

EXT. WOODED AREA. DAY. LOC. 56

P SPRINTING AWAY.

EXT. THE STATUES. DAY. LOC. 57

AS SOON AS P MOVES, THE HEAD OF THE STATUE ON THE RIGHT SWIVELS AT THE NECK IN HIS DIRECTION. WE ZOOM IN TO ONE OF ITS EYES. IT IS A HOLE. IN IT WE SEE A TINY WINKING LIGHT.

INT. CONTROL ROOM. DAY. 58

A HUGE BLUE EYE. WE HEAR A BUZZER. PULL BACK TO SEE THAT THE EYE BELONGS TO THE SUPERVISOR. THE WHOLE ROOM IS REVEALED. THERE ARE FLASHING LIGHTS

1067-1  
1068-1  
1069-2  
1047-3

58 CONT'D

GIVING ALARM ON A BIG ELECTRIC MAP OF THE AREA. THE SUPERVISOR SWITCHES ON A SPECIAL BANK OF THE T.V. SCREENS. ONE OF THEM SHOWS P HURRYING THROUGH THE WOODS. THE SUPERVISOR PUSHES DOWN A SWITCH AND SWIVELS A MICROPHONE INTO POSITION. HE IS NOT IN THE LEAST ALARMED. 1278-1

EXT. CROQUET LAWN NEAR THE GATE HOUSE. DAY LOC. 59

TWO MEN PLAYING CROQUET. THE GENTLE TAP OF Mallet AGAINST BALL IS INTERRUPTED BY A BLEEPING SIGNAL, COMING FROM A NEARBY "BUGGIE". FIRST CROQUET PLAYER RUNS TO IT. 1073-1

EXT. "BUGGIE". DAY. LOC. 60

1ST CROQUET PLAYER IS APPROACHING, THE 2ND FOLLOWING. THEY GET INTO THE "BUGGIE". 1ST CROQUET PLAYER PRESSES A SWITCH ON THE DRIVING MIRROR. 1076-1

1186-1  
SUPERVISOR'S VOICE  
(EMERGING FROM THE MIRROR)  
Attention Post 14: Attention Post 14. 1070-2

1ST CROQUET PLAYER  
(SPEAKING AT THE MIRROR)  
Post 14, receiving you.

SUPERVISOR'S VOICE  
Yellow alert.

1ST CROQUET PLAYER  
Understood.

SUPERVISOR'S VOICE  
Now leaving Northern perimeter.  
No.6. Repeat, No.6.

24/6/66

1ST CROQUET PLAYER PRESSES ANOTHER SWITCH. A STILL PHOTOGRAPH OF P APPEARS IN THE MIRROR. 1075-2

1ST CROQUET PLAYER  
Message understood. Out.

HE STARTS THE "BUGGIE". THEY DRIVE OFF FAST.

EXT. OPEN WOODLAND AND ROAD. DAY. LOC. 61

P HURRYING ALONG. SEES THE ROAD IN THE DISTANCE. SPRINTS ACROSS A PIECE OF OPEN GROUND.

EXT. ROAD. DAY. LOC. 62

THE "BUGGIE" TEARS PAST. WE CAN HEAR THE SUPERVISOR'S VOICE. 1370-2

1076-1  
SUPERVISOR'S VOICE  
Now approaching. Contact imminent.  
Contact imminent.

1250-2  
for 60/66

1186  
1176  
T  
EXT. OPEN WOODLAND AND ROAD. DAY. LOC. T 63  
P HAS REACHED THE EDGE OF A CLEARING ADJACENT TO THE ROAD. HE HEARS THE "BUGGIE". DUCKS OUT OF SIGHT BEHIND A BUSH. THE "BUGGIE" COMES INTO VIEW. IT LEAVES THE ROAD.

1177  
T  
EXT. OPEN WOODLAND AND ROAD. DAY. LOC. T 64  
INSIDE THE "BUGGIE". THROUGH THE WINDSCREEN WE SEE IT GOING HEADLONG FOR P'S PLACE OF CONCEALMENT. HE ERUPTS AND RUNS FOR HEAVIER COVER.

EXT. OPEN WOODLAND AND ROAD. DAY. LOC. T 65  
THE "BUGGIE" CUTS HIM OFF. FORCES HIM INTO THE CLEARING.

1178  
1188  
T  
EXT. CLEARING. DAY. LOC. T 66  
P. THE "BUGGIE" COMING DIRECTLY AT HIM. HE LEAPS ASIDE. FALLS. THE "BUGGIE" DOES A TIGHT TURN. SECOND CROQUET PLAYER LEAPS OFF AND RUNS FOR P WHO SCRAMBLES TO HIS FEET AND KEEPS GOING WITH HEAD DOWN INTO THE SECOND CROQUET PLAYER'S GUT. HE GOES OUT.

1187  
T  
EXT. CLEARING. DAY. LOC. T 67  
P. HE TURNS. THE "BUGGIE" IS SCREAMING DOWN ON HIM. HE JUMPS AT THE LAST MOMENT. HE GRABS A REAR STRUT OF THE CANOPY AS IT GOES BY AND SWINGS HIMSELF ABOARD.

EXT. "BUGGIE". DAY. LOC. T 68  
P GETS THE FIRST CROQUET PLAYER BY THE THROAT. THEY FIGHT.

EXT. CLEARING, DAY, LOC. T 69  
"BUGGIE" SWERVING WILDLY.

1189-2  
T  
EXT. "BUGGIE". DAY. LOC. T 70  
P HAS THE FIRST CROQUET PLAYER OUT OF THE SEAT. HE GIVES HIM A TOP QUALITY SHORT RIGHT HOOK.

EXT. CLEARING. DAY. LOC. T 71  
THE FIRST CROQUET PLAYER SAILS GRACEFULLY THROUGH THE AIR AND LANDS NEATLY ON HIS HEAD.

EXT. "BUGGIE". DAY. LOC. T 72  
P GRAPPLING WITH THE STEERING WHEEL. HE GETS IT UNDER CONTROL.

1255-2

EXT. CLEARING. DAY. LOC. T 73

THE "BUGGIE" RACES OFF. 1191  
L

INT. CONTROL ROOM. DAY. 74

SUPERVISOR WATCHING ON A TELEVISION SCREEN. HE FLICKS A SWITCH. SPEAKS INTO THE MICROPHONE.

SUPERVISOR

Northern Area. Northern Area.  
No.6 heading for outer zone. In  
our vehicle.

EXT. "BUGGIE". DAY. LOC. 75

P DRIVING FURIOUSLY. THE SUPERVISOR'S VOICE CAN BE HEARD COMING THROUGH ON THE DRIVING MIRROR.

SUPERVISOR'S VOICE

All posts. All posts. Orange  
alert. Orange alert.

EXT. COUNTRYSIDE. DAY. LOC. 76

THE "BUGGIE" SWERVING THROUGH TREES. BUMPING ACROSS ROUGH GROUND.

EXT. "BUGGIE". DAY. LOC. 77

P. THE SUPERVISOR IS STILL COMING THROUGH.

SUPERVISOR'S VOICE

Orange alert. Orange alert.  
Orange alert.

SUDDENLY IT CUTS OUT. P DOES A SHARP LEFT TURN AND COMES TO A SCREECHING HALT. THROUGH THE WINDSCREEN AHEAD HE SEES:

EXT. CLEARING. DAY. LOC. T 78

IN THE CENTRE OF THE CLEARING IS - "ROVER". JUST SITTING THERE. IT MAKES NO MOVEMENT. THEN THE BLUE LIGHT ATOP COMES ON AND BEGINS TO REVOLVE. 1192  
L

EXT. "BUGGIE". DAY. LOC. 79

P STARING OUT. HE SLAMS INTO REVERSE GEAR AND STARTS TO BACK.

EXT. CLEARING. DAY. LOC. 80

"ROVER" MOVES AT FANTASTIC SPEED AND IS BEHIND THE "BUGGIE". P TRIES TO GO FORWARD. "ROVER" IS AHEAD OF HIM.

EXT. "BUGGIE". DAY. LOC. 81

P TRIES TO CRASH "ROVER".

EXT. CLEARING. DAY. LOC. 82

IT IS A ONE-SIDED BATTLE. THEY CAREER AROUND THE CLEARING. 'ROVER' EVENTUALLY FORCING P INTO A TURN WHICH HE CANNOT CONTROL.

EXT. "BUGGIE". DAY. LOC. 83

P DESPERATELY FIGHTING THE WHEEL.

EXT. CLEARING. DAY. LOC. 84

THE "BUGGIE" CRASHES INTO A TREE.

EXT. "BUGGIE" DAY. LOC. 85

P SLUMPED ACROSS THE WHEEL.

EXT. CLEARING. DAY. LOC. 86

"ROVER" DOES A GENTLE CIRCLING OF THE "BUGGIE" AS IF SNIFFING. SATISFIED, IT MOVES OFF AND DISAPPEARS INTO THE TREES. IMMEDIATELY WE HEAR A WAILING SIREN. A MODERN SHOOTING BRAKE TYPE AMBULANCE APPROACHES FAST AND COMES TO A HALT BESIDE THE "BUGGIE". TWO BURLY ATTENDANTS IN WHITE JACKETS SPILL OUT FOLLOWED BY A NURSE, PRETTY, COOL, VERY MUCH IN CHARGE.

NURSE  
(CRISPLY) Help him into the ambulance.

P, STILL GROGGY, STRUGGLES BUT THE TWO ATTENDANTS HOLD FIRMLY. THE NURSE HAS A HYPODERMIC SYRINGE READY. SHE GIVES HIM AN INJECTION. TRACK IN TO HYPODERMIC. IT DISTORTS OUT INTO:

21/6/66

INT. HOSPITAL WARD. NIGHT. 87

THE PRISONER'S FACE. HIS EYES GRADUALLY OPEN. THEY START TO FOCUS. WE DO NOT KNOW WHERE WE ARE. HE SEES SOMETHING.

INT. HOSPITAL WARD. NIGHT. 88

A MOVING SHADOW ON A WHITE WALL. PAN TO SHOW A BENIGN GREY-HAIRED OLD LADY KNITTING IN A ROCKING CHAIR. SHE LOOKS UP AT P AND SMILES SWEETLY.

OLD LADY  
How are you feeling, son? You had a nasty bump on your head.

P IS WEARING PYJAMAS.

88 CONT'D

P

Where am I ?

OLD LADY

You're in the hospital, son. You mustn't exert yourself. I'll just go and tell the doctor that you're awake.

SHE PUTS DOWN HER KNITTING AND EXITS. P LIES BACK TRYING TO COLLECT HIS THOUGHTS. HE LOOKS AROUND THE WARD.

INT. HOSPITAL WARD. NIGHT.

89

THERE ARE EIGHT BEDS. IN ADDITION TO THE PRISONER'S. TWO OF THE OTHERS ARE OCCUPIED, ONE BY AN UNCONSCIOUS MAN WITH HIS HEAD BANDAGED. BUT P REACTS TO THE OTHER MAN, WHO IS IN THE CORNER BED. HE GETS UP AND GOES TO HIM. P SHAKES HIM.

P

Cobb ! Cobb !

THE PATIENT STIRS UNEASILY, GROANING SLIGHTLY TO HIS AND HIS EYES FLUTTER OPEN. HE TRIES TO SIT UP.

COBB

(UTTERLY AMAZED) What are you doing here ?

P

And you ?

COBB

(FEELING HIS HEAD) I don't know. I can't remember much.

P

How long have you been here ?

COBB

Maybe three or four weeks, months - it's difficult to work out.

P

What has happened to you ? What are they doing ?

COBB

They keep asking questions. They want to know all about me. Who are they ?

P

And you've told them ?

COBB

No. I don't think so. I can't be sure. I am so tired. I must sleep.

89 CONT'D

P

(SHAKING HIM) This is important.  
How did you get here, and who  
brought you ?

COBB

I was in Germany. I - I remember  
the hotel. I went into my bedroom.  
I think I went to bed. And then I  
was here.

HE GETS EXCITED.

COBB

You think I'm mad, don't you ?  
But I'm not. I tell you I went to  
sleep in that hotel room and I  
woke up here, in this place.

DOCTOR'S VOICE

What are you doing out of bed ?

IN THE DOORWAY STANDS THE DOCTOR. AN ELDERLY,  
KINDLY LOOKING MAN IN A WHITE COAT.

DOCTOR

You should be resting.

P

(WHISPERS TO COBB) See you  
later. We'll find a way out.

P GOES TOWARDS THE DOCTOR.

P

There's nothing wrong with me.

DOCTOR

You took a bad knock in that  
crash. I think you may have  
concussion.

P

I'm all right. I want to leave.

DOCTOR

Let me be the judge of that. The  
after effects can be quite unpleasant.  
I'd like to put my mind at rest.  
Please come with me.

P

Supposing I don't ?

DOCTOR

I advise you to. It's for your  
own good.

89 CONT'D

HE HOLDS OUT A DRESSING GOWN. P GLANCES ACROSS TO WHERE COBB IS LYING ASLEEP. HE TAKES THE DRESSING GOWN.

P

Very well.

AS THEY GO THROUGH THE DOOR THE DOCTOR GIVES HIM A REASSURING SMILE.

DOCTOR

It's nothing to worry about.  
The tests are quite routine.

INT. LONG CORRIDOR. NIGHT. 90

WE TRACK BACK IN FRONT OF P AND THE DOCTOR. AS THEY PASS A GLASS-PANNELLED DOOR P STOPS AND LOOKS THROUGH.

INT. CONDITIONING ROOM. NIGHT. 91

THE ROOM IS VERY STARK. DOWN EACH WALL IS A ROW OF STRAW MATS. ON EACH MAT IS A PERSON WEARING MODERN LIGHT EARPHONES PLUGGED INTO THE FLOOR. THE EYES OF EACH PERSON ARE COVERED BY PADS. AT THE END OF THE TWO ROWS A SMALL COMPUTER WITH BUILT-IN TAPE RECORDER WHOSE SPOOL IS ROTATING.

INT. LONG CORRIDOR. NIGHT. 92

P LOOKS A QUESTION AT THE DOCTOR.

DOCTOR

Group therapy. To counteract  
obsessional guilt complexes  
producing neurosis.

AS THEY WALK ON, A YOUNG MAN IN A DRESSING-GOWN COMES PAST THEM, GENTLY GUIDED BY AN ATTENDANT. THE YOUNG MAN'S HEAD IS SHAVED COMPLETELY BALD AND THERE ARE TWO OR THREE BAND AID PLASTERS STUCK ON IT. P OBSERVES THIS. THEY HAVE COME TO A DOOR MARKED "EXAMINATION ROOM".

INT. EXAMINATION ROOM. NIGHT. 93

THEY ENTER. ONE WALL IS COMPLETELY TAKEN UP BY A LARGE COMPUTER WHICH IS CLICKING, WITH VARIOUS DIALS AND LIGHTS WORKING.

DOCTOR

Sit down.

P

And if I agree to this ?



93 CONT'D

DOCTOR

My dear fellow, if you're fit, there is no reason to keep you here. Of course, if you have a relapse, you may have to come back.

THE DOCTOR STARTS HIS PHYSICAL EXAMINATION BY CHECKING EYES FOCUS, LIMB CO-ORDINATION, ETC., AND TYPING THE INFORMATION ON A SPECIALLY DESIGNED KEYBOARD WHICH IS LINKED WITH THE COMPUTOR.

INT. NO.2'S LIVING SPACE. NIGHT.

94

NO.2 IS ON THE TELEPHONE. AS HE SWINGS ROUND IN HIS SWIVEL CHAIR WE INCLUDE THE TELEVISION SET ON WHICH WE SEE P UNDERGOING HIS MEDICAL EXAMINATION.

NO.2

(INTO TELEPHONE) He's having his medical. No, sir, no trouble. (LISTENS) I quite agree. No, of course I don't mind. One has to make sure, sir. Be seeing you.

HE PUTS DOWN THE HOT LINE AND STARES FOR A MOMENT AT P ON THE SCREEN. THEN HE PICKS UP THE OTHER PHONE AND PRESSES A BUTTON.

21/6/66

INT. EXAMINATION ROOM. NIGHT.

95

THE DOCTOR IS JUST FINISHING HIS EXAMINATION. HE TYPES THE LAST FEW SYMBOLS ON THE KEYBOARD, GETS UP AND GOES OVER TO THE COMPUTOR. A NEW ROW OF LIGHTS BEGINS TO FLASH AND THERE IS A RAPID CLICKING SOUND FROM THE MACHINE. THEN A CARD IS EJECTED. THE DOCTOR TAKES UP THE CARD AND READS IT.

DOCTOR

Everything's in order. You're absolutely fit.

P

So ?

DOCTOR

I told you. You're free to go in the morning. We'll fix you up with some new clothes.

P

And my old ones ?

21/6/66

37

95 CONT'D

DOCTOR  
They've been burnt.

P  
Why ?

DOCTOR  
Don't be difficult, old chap.  
I'll take you back to your ward.

INT. LONG CORRIDOR. NIGHT. 96

P AND THE DOCTOR LEAVE THE EXAMINATION ROOM. THEY START TO WALK BACK TOWARDS THE WARD. SUDDENLY, A MAN'S VOICE CAN BE HEARD, RAISED IN SONG. AS THEY MOVE ALONG IT GROWS LOUDER. P STOPS BY THE GLASS PANNELLED DOOR. THE SINGING IS COMING FROM BEHIND IT. P LOOKS THROUGH. HE SEES:

INT. CONDITIONING ROOM. NIGHT. 97

NO LONGER ARE THE ROWS OF PEOPLE THERE, ONLY A CHAIR HIGHLIGHTED BY A FIERCE SPOTLIGHT. BLACKNESS ALL ROUND. IT IS LIKE THE ELECTRIC CHAIR. THE SHAVEN-HEADED YOUNG MAN SEEN EARLIER IS STRAPPED INTO IT. IN FRONT OF HIM A SLENDER FOUNTAIN OF WATER. A PING-PONG BALL DANCES ON THE TOP OF IT. THE YOUNG MAN IS SMILING RADIANTLY AND SINGING AT THE TOP OF HIS VOICE. HE IS WEARING P'S OLD CLOTHES.

INT. CORRIDOR. NIGHT. 98

P TURNS TO THE DOCTOR.

DOCTOR  
He's coming along nicely.

BEFORE P CAN SAY A WORD, A STRIDENT ALARM BELL STARTS TO RING. THE DOCTOR GESTURES URGENTLY TO HURRY ALONG.

INT. HOSPITAL WARD. NIGHT. 99

P AND THE DOCTOR ENTER. THE ALARM STILL RINGS. CLOSE SHOT OF P LOOKING TOWARDS COBB'S BED. HE STOPS DEAD. ZOOM IN TO SEE THAT IT IS EMPTY.

INT. HOSPITAL WARD. NIGHT. 100

P REACTING. AN ATTENDANT BURSTS THROUGH THE DOOR.

ATTENDANT  
It's the amnesia case, sir.  
Cobb.

100 CONT'D

DOCTOR

What's happened ?

ATTENDANT COMES CLOSER AND WHISPERS IN THE DOCTOR'S EAR. THE DOCTOR TURNS AND GOES. P VIOLENTLY GRABS THE ATTENDANT.

P

That man. What's happened ?  
What have you done to him ?

ATTENDANT

He's jumped from a window.  
He's dead.

P HURLS THE ATTENDANT FROM HIM. THE ALARM CUTS OUT. SILENCE. P'S SHOCKED FACE.

FADE OUT:

--- END OF ACT THREE ---

--- ACT FOUR ---

FADE IN:

EXT. CASTLE HOSPITAL. DAY, LOC.

101

ESTABLISHING SHOT. "BUGGIE" WAITING AT ENTRANCE WITH GIRL DRIVER.

1004-2  
-3  
|

EXT. CASTLE HOSPITAL. DAY, LOC.

102

P COMES THROUGH THE MAIN DOOR FOLLOWED BY TWO ATTENDANTS. HE IS NOW WEARING THE SAME KIND OF CLOTHES AS THE VILLAGERS. HE LOOKS HIMSELF OVER. ONE OF THE ATTENDANTS IS CARRYING A LARGE ENVELOPE HE TAKES OUT THE CONTENTS AND HANDS THEM TO P.

T  
1055-3  
-5  
|

ATTENDANT

Here's your employment card.  
Your card of identity. Your  
health card. Your welfare card.  
And a free ride home.

P TAKES THE DOCUMENTS AND RAMS THEM INTO HIS POCKET. HE GETS INTO THE "BUGGIE" AND IT DRIVES OFF.

EXT. DRIVEWAY TO CASTLE AND ROAD JUNCTION. DAY, LOC. 103

THE "BUGGIE" MOVING ONTO THE ROAD.

EXT. "BUGGIE" DAY, LOC.

104

P LOOKING BACK.

EXT. P.O.V. OF CASTLE. DAY, LOC.

105

THE CASTLE IS DISAPPEARING BEHIND.

T | T | T  
1020-2 | 1014-2 | 1018-2  
| | |

EXT. "BUGGIE", DAY, LOC. 106

P. HE TURNS. APPEARS AHEAD THE GATEHOUSE AND ENTRANCE TO THE VILLAGE. THE CASTLE AND GATEHOUSE ARE ADJACENT.

EXT. GATEHOUSE AND ROAD, DAY, LOC. 107  
10073

THE "BUGGIE" APPROACHING.

INT. "BUGGIE", DAY, LOC. 108  
~~108~~

AS THEY DRAW LEVEL WITH THE GEORGIAN HOUSE WHERE NO.2 LIVES P PULLS ON THE HANDBRAKE BRINGING THE "BUGGIE" TO A STOP. P JUMPS OUT LEAVING THE GIRL DRIVER OPEN-MOUTHED. HE HURRIES DETERMINEDLY TOWARDS NO.2'S FRONT DOOR.

EXT. GEORGIAN HOUSE FRONT DOOR, DAY, LOC. 109

P BANGS ON IT. AFTER A MOMENT THE BUTLER OPENS THE DOOR. HE'S PUSHED ASIDE BY P SWEEPING IN.

INT. ANTE ROOM, DAY. 110

P GOING THROUGH. HE BURSTS OPEN THE DOOR LEADING INTO NO.2'S LIVING SPACE.

INT. LIVING SPACE, DAY. 111

P ERUPTS INTO CLOSE-UP. THE BUTLER FOLLOWS A MOMENT LATER.

INT. LIVING SPACE, DAY. 112

INSTEAD OF NO.2 A STRANGER SITS BEHIND THE DESK. P ADVANCES. THE STRANGER STARES AT HIM. P MOVES RIGHT UP TO THE DESK.

P

Get him.

THE STRANGER WAVES THE BUTLER OUT.

THE STRANGER

I have taken his place. I am the new No.2.

P

Get No.1.

NEW NO.2

As far as you are concerned, I am in charge. What can I do for you ?

P

Cobb !

112 CONT'D

NEW NO .2

Sorry about him. He's one of the reasons why I've taken over.

P

You imprison people, steal their minds, destroy them.

NEW NO .2

Don't be so naive.

P

Naive ?

NEW NO .2

What we do here has to be done. Unfortunate, but necessary. It's the law of survival, - them or us.

P

And you are ?

NEW NO .2

It depends whose side you're on, doesn't it ?

P

I'm on our side.

NEW NO .2

Then we must find out where your sympathies lie.

P

You know where they lie.

NEW NO .2

(PICKS UP FILE FROM DESK AND QUOTES FROM IT) "Subject shows great enthusiasm for his work. He has displayed exceptional skill and ability and voluntarily performs additional duties. He is utterly devoted and loyal." Is this a man who suddenly walks out ?

P

People change. And I didn't walk out, I resigned.

NEW NO .2

People change. Exactly. So do loyalties.

P

Not mine.

112 CONT'D

NEW NO.2

All very commendable. But let's be practical. I am interested in facts. Your only chance of getting out of here is to give me the facts. (BEAT) And if you don't give them, I'll take them.

P

Like you tried to with Cobb.

NEW NO.2

As a last resort. But you're much more valuable. We may have use for you later. It's up to you. Think about it. Good day, No.6.

P

Number what ?

NEW NO.2

(PUSHING BUTTON) Six. For official purposes. Everyone has a number. You are Number Six.

P

I am not a number. I am myself.

NEW NO.2

It's six to one, half a dozen of the other. Good day.

BUTLER ENTERS. NEW NO.2 GOES BACK TO READING THE FILE. P SLAMS OUT.

INT. LIVING SPACE. DAY.113

NEW NO.2 PUTS DOWN THE FILE AND SWITCHES ON A DICTATING MACHINE.

NEW NO.2

(DICTATING) Report on Number Six. Normal classification. On arrival, subject showed usual shock symptoms followed by accepted behaviour pattern. Since then has been unco-operative and distinctly aggressive. Attempted to escape. Subject proving exceptionally difficult, but in view of his importance no extreme measures to be used yet.

EXT. P'S HOUSE. DAY. LOC.114

P AT THE WINDOW. HE TURNS AWAY IN IMPOTENT RAGE. TURNS BACK IMMEDIATELY. LOOKS OUT. WE HEAR THE FUNERAL MARCH PLAYED BY A BRASS BAND. P SEES:

EXT. VILLAGE STREET. DAY. LOC. 115

A FUNERAL PROCESSION. HEADED BY THE VILLAGE  
AMBULANCE. IN IT A COFFIN. IMMEDIATELY BEHIND IN  
ORDER - "ROVER". ITS FLASHING LIGHT COVERED BY A  
BLACK MATERIAL -- THEN NO.2 -- FOLLOWED BY THE  
VILLAGE BRASS BAND. FINALLY A GROUP OF VILLAGERS  
CARRYING OPENED BLACK UMBRELLAS.

1026-1  
with  
trous  
|

INT. P'S ROOM. DAY. 116

P. HE WATCHES THE PROCESSION GO BY. THERE IS NO  
OTHER ACTIVITY. HE LOOKS BACK. HE SEES:

EXT. VILLAGE STREET. DAY. LOC. 117

THE SOLITARY FIGURE OF A WOMAN APPROACHING.

INT. P'S ROOM. DAY. LOC. 118

THROUGH THE WINDOW P SEES THE WOMAN PASS BY. SHE  
IS YOUNG AND APPEALING. OBVIOUSLY IN GREAT DISTRESS.

EXT. VILLAGE STREET. DAY. LOC. 119

THE FUNERAL PROCESSION DISAPPEARING AROUND A CORNER.  
THE SOLITARY YOUNG WOMAN STOPS IN THE MIDDLE OF THE  
STREET. SHE SUDDENLY RUNS OFF UP AN ALLEYWAY.

EXT. P'S HOUSE. DAY. LOC. 120

P. OBSERVING. HE LEAVES THE WINDOW SHARPLY.

INT. P'S ROOM. DAY. 121

HE RUNS FOR THE DOOR.

EXT. VILLAGE STREET. DAY. LOC. 122

P COMES INTO THE DESERTED STREET. HE TURNS FAST UP  
THE ALLEYWAY.

EXT. MOUNTAINSIDE. DAY. LOC. 123

HIGH VANTAGE POINT. THE YOUNG WOMAN APPEARS. BEYOND  
AND BENEATH AT SOME DISTANCE THE FUNERAL PROCESSION  
MOVES INTO A NORMAL VILLAGE GRAVEYARD. THERE IS NO  
CHURCH. THEY PROCEED WITH THE BURIAL SERVICE.

EXT. MOUNTAINSIDE. DAY. LOC. 124

THE YOUNG WOMAN. SHE IS CRYING.

VOICE OFF  
Friend of yours ?

SHE TURNS, STARTLED. SEES P APPROACHING.

124 CONT'D

P  
You knew him ?

WOMAN  
No.

SHE TURNS AWAY.

P  
You're crying.

SHE PULLS HERSELF TOGETHER.

WOMAN  
Funerals make me emotional.

P  
Even those of people you don't  
know ?

WOMAN  
Yes.

P  
I knew Cobb, too.

SHE LOOKS AT HIM IN MISERY, AND MOVES AWAY.

EXT. MOUNTAINSIDE. DAY. LOC.

125

THE WOMAN. P. JOINS HER.

P  
I'd like to help.

WOMAN  
He's dead.

BEYOND THEM THE FUNERAL SERVICE CONTINUES.

P  
He was my friend too.

WOMAN  
How did you know him ?

P  
We met some time ago.

WOMAN  
Who put you on to me ? Did he  
tell you.

P  
No. You did.

WOMAN  
How do I know I can trust you ?



125 CONT'D

P

Can I trust you ?

WOMAN

You know how he died ?

P

He jumped from a window.

THE WOMAN TURNS AWAY. SHE SITS DOWN ON THE GRASS.

P

I'm sorry.

THE PRISONER JOINS HER.

P

Had you known him long ?

WOMAN

No. Just a short while.

P

You met him here ?

WOMAN

Yes. At first I didn't even like him. Now he's gone.

P

Cobb was a good man.

IN THE DISTANCE THE FUNERAL PROCESSION MOVES AWAY FROM THE GRAVEYARD. THE BRASS BAND NO LONGER PLAYS. INSTEAD THE LOUDSPEAKER MUSIC STARTS UP AND SEEPS INTO THE FOREST. IT IS LIKE AN ALARM BELL TO THE WOMAN. SHE RISES.

WOMAN

Get back quickly.

P

When can we talk again ?

WOMAN

We'd better not.

P

We must.

THE WOMAN HESITATES. THEN:

WOMAN

Twelve o'clock. At the concert.

THE BRASS BAND IS PLAYING. PEOPLE ARE SEATED ROUND ABOUT. THEY READ, DOZE OR LISTEN TO THE OOM-PA, PA MUSIC. P IS ALSO SEATED. THE WOMAN ARRIVES AND SITS ALMOST BACK TO BACK WITH HIM. SHE STARTS TO READ A BOOK.

P

Thought you weren't coming.

WOMAN

I've decided to trust you.

P

Trust me. Why ?

WOMAN

I think you really were his friend. I want to help you.

P

How can you ?

WOMAN

I know a way out. We had planned an escape.

AN ELDERLY COUPLE SIT ON P'S BENCH.

WOMAN

(SOTTO VOCE) They took him away the day before. Everything prepared.

P

They found out ?

WOMAN

No. They came sooner than Cobb expected.

P

He was expecting them ?

WOMAN

In here, you have only so much time to give them what they want before they take it. His time had run out. So will yours. Can you fly a helicopter ?

P

I might.

WOMAN

It's due at two o'clock. Only stays a couple of hours each trip.

126 CONT'D

P

I just climb in and take off -  
like a bird in broad daylight.

WOMAN

There's no choice.

P

How is it guarded ?

WOMAN

Electronically. You'll need an  
Electropass.

P

An - ?

WOMAN

Electropass. It's synchronized  
with the alarm system and let's  
you through.

P

How do I get that ?

WOMAN

From me.

P

Where is it ?

WOMAN

Safely hidden.

P

If this gadget is so important,  
how did you get one ?

WOMAN

(SLIGHT HESITATION) I -  
knew the last pilot.

P

And you did this for Cobb ?

WOMAN

We'll meet by the stone boat at  
two o'clock.

SHE MOVES AND IS GONE .

EXT. BANDSTAND. (COLONNADE). DAY. LOC. 127

P WATCHES THE WOMAN GO. HE GETS UP AND FOLLOWS HER.

EXT. STREET. LEADING TO CAFE. DAY. LOC. 128

THE WOMAN APPROACHES. AS SHE GOES OUT OF SIGHT, P  
COMES UP TO THE CORNER. HE HURRIES FORWARD AND SEES:

EXT. VILLAGE STREET. DAY. LOC. 129

THE WOMAN PASSING THE CAFE. IN THE GENERAL DIRECTION OF NO.2'S HOUSE IN THE DISTANCE.

EXT. STREET CORNER. DAY. LOC. 130

P REACTS. HE MOVES AWAY.

EXT. STREET. DAY. LOC. 131

P CROSSES THE STREET AND CLIMBS SOME STEPS TO A BALCONY VANTAGE POINT.

EXT. BALCONY. DAY. LOC. 132

P LOOKING FOR THE WOMAN.

EXT. STREET. DAY. LOC. 133

HIS P.O.V. THE BAND PLAYS ON. HE CAN SEE THE STREET AND THE APPROACH TO NO.2'S HOUSE. THE WOMAN IS NOWHERE IN SIGHT.

INT. NO.2'S LIVING SPACE. DAY. 134

THE NEW NO.2 IS DICTATING INTO HIS MACHINE.

NEW NO.2

.... and he is showing signs of accepting his situation. There is less aggression in his behaviour, and although he has not volunteered any information so far, he appears to be settling down. He even attended the regular brass band concert today.

HE SWITCHES OFF THE MACHINE.

NEW NO.2

Thank you, my dear. More tea ?

INT. LIVING SPACE. DAY. 135

'MY DEAR' HOLDS OUT HER CUP. IT IS THE WOMAN.

NEW NO.2

You've done very well. Bit of bad luck about Cobb, but never mind - it wasn't your fault. There's no blot on your record.

WOMAN

Thank you.

HE HANDS HER A FILE.

135 CONT'D

NEW NO.2

You'll find all the details about your new assignment here. We'll be watching your progress with great interest.

THE WOMAN OPENS THE FILE. IN IT A PICTURE OF P.

EXT. TERRACE. OLD PEOPLES' HOME. DAY. LOCATION. 136

JUST BENEATH IS THE STONE BOAT. P IS SEATED ON THE TERRACE PLAYING A GAME OF CHESS WITH THE EX-ADMIRAL, WHO IS DODDERING AND DOZY-EYED. P IS PREOCCUPIED.

EX-ADMIRAL

Come on, young man. We haven't got all day.

P

Sorry.

HE IS ABOUT TO MAKE A MOVE WHEN HE HEARS A HELICOPTER. HE LOOKS UP. WE SEE IT COMING IN TO LAND.

EX-ADMIRAL

Your mind's not on the game.

P

My apologies.

HE MAKES A MOVE.

EXT. VILLAGE. SQUARE. DAY. LOC. 137

THE WOMAN. AHEAD OF HER THE HELICOPTER JUST COMING TO REST. SHE GIVES IT A WIDE BERTH AS NOTICEABLY DO ALL OTHER PEDESTRIANS.

EXT. TERRACE. OLD PEOPLES' HOME. DAY. LOC. 138

THE EX-ADMIRAL MOVES HIS QUEEN.

EX-ADMIRAL

Check-mate.

P MUMBLES AN ACKNOWLEDGEMENT. HE CAN SEE THE WOMAN APPROACHING. THE EX-ADMIRAL IS SETTING UP THE PIECES.

EX ADMIRAL

I'll give you another chance.

P RISES.

P

Would you excuse me ? I'm not on form today. Think I'll take a stroll.

138 CONT'D

EX-ADMIRAL

Try the boat.

P SWINGS AROUND.

P

What's that ?

EX-ADMIRAL

I said try the boat, young man.  
She's great in any weather. Sailed  
her many a time. Have a nice trip.

HE STARTS HUMMING A SEA SHANTY. P MOVES AWAY.

EXT, STONE BOAT. DAY. LOC.

139

THE WOMAN. BY THE DECKHOUSE. P APPEARS. NEITHER  
ACKNOWLEDGES THE OTHER. SHE MOVES INTO THE DECK-  
HOUSE. P LOOKS AROUND. PEOPLE MINDING THEIR OWN  
BUSINESS. HE FOLLOWS HER.

INT. DECKHOUSE. DAY.

140

P ENTERING. THE WOMAN IS IN THE SHADOWS. P KEEPS  
HIS EYES ON HER. SHE TAKES HER WRISTWATCH AND HANDS  
IT TO HIM.

WOMAN

Here.

P TAKES IT CAUTIOUSLY.

WOMAN

The Electropass.

P EXAMINES THE WATCH. IT HAS THE MINIATURE BLADES  
OF A HELICOPTER INSTEAD OF HANDS.

WOMAN

Hurry. There's not much time.

P GRABS HER BY THE SHOULDERS.

P

(FIERCELY) Who gave you this ?  
Your boss ?

WOMAN

What do you mean ?

P

What were you doing in No. 2's  
house ?

WOMAN

You saw me ?

140 CONT'D

P

Yes. I saw you come out. After you had made your report. You are assigned to me !

THE WOMAN STARES AT HIM.

WOMAN

I was assigned to Cobb too.

P

And you'll betray me in the same way.

WOMAN

I'm helping you for his sake.  
(IN TEARS) I haven't betrayed either of you. We were trying to get away before it was too late. It'll soon be too late for you. Please, please believe me. Save yourself.

HE IS HALF CONVINCED.

P

You're coming.

WOMAN

No.

P

Ah ! Why not ?

WOMAN

I never intended to without .... him. I couldn't face life without him after this place.

P

You're coming with me.

WOMAN

(HYSTERICAL) I risked my life to give you this opportunity. You're a fool. Go now. Go before it's too late.

SHE RUNS OUT OF THE DECKHOUSE.

EXT. STONE BOAT. DAY. LOC.

141

P EMERGES FROM THE DECKHOUSE. SEES THE WOMAN WALKING UP TO THE TERRACE OF THE OLD PEOPLES' HOME.

EXT. TERRACE. OLD PEOPLES' HOME. DAY. LOC.

142

THE WOMAN SITS AT A TABLE. A WAITER SERVES HER COFFEE. IN THE BACKGROUND P CAN BE SEEN MOVING TOWARDS THE VILLAGE SQUARE. THE WOMAN WATCHES HIM WITH CAUTION.

EXT. STREET. DAY. LOC. 143

P APPROACHING THE HELICOPTER. IT'S A LONG WALK. HE LOOKS BACK. THE WOMAN IS SIPPING HER COFFEE. HE MOVES ON OUT OF HER VIEW.

EXT. TERRACE. OLD PEOPLES' HOME. DAY. LOC. 144

THE WOMAN. SEEING P GO OUT OF SIGHT. SUDDENLY:

VOICE

A game of chess, my dear ?

SHE SWINGS AROUND, THE EX-ADMIRAL SITS AT A NEARBY TABLE BEHIND HER. THE CHESSBOARD SET OUT.

WOMAN

I don't play.

EX-ADMIRAL

You should learn.

HE BECKONS WITH A GNARLED OLD FINGER. SHE RISES, MOVES TO HIS TABLE AND SITS.

EX-ADMIRAL

We're all just pawns, my dear.

HER EYES OPEN IN FEAR.

EX-ADMIRAL

Your move !

HIS EYES ARE NO LONGER DOZY.

EXT. VILLAGE SQUARE. DAY. LOC. 145

THE HELICOPTER AT REST. "ROVER" IN ATTENDANCE. P HAS THE WATCH IN HIS HAND. IT NOW EMITS A FAINT GLOW AROUND THE OUTER DIAL. HE MOVES FORWARD SUDDENLY SEES:

EXT. HELICOPTER. AREA. DAY. LOC. 146

AN OLD MAN CROSSING THE STREET, ABSENTLY READING A PAPER. HE GETS TOO NEAR THE HELICOPTER. IMMEDIATELY "ROVER" TEARS IN FRONT OF HIM ITS LIGHT BLINKING FIERCELY. THE OLD MAN STUMBLES AWAY IN TERROR. "ROVER" SEES HIM OFF AND THEN RETURNS TO HIS STATION.

EXT. SQUARE. DAY. LOC. 147

P BRACES HIMSELF AND STARTS TOWARDS THE HELICOPTER. HE IS WATCHING "ROVER" WHO SLOWLY TURNS IN HIS DIRECTION. P WALKS ON. "ROVER" KEEPS TURNING IN HIS DIRECTION ITS LIGHT WINKING AWAY. P LOOKS AT THE WATCH. IT NOW EMITS A PULSING GLOW IN EXACT RHYTHM WITH "ROVER'S" BEAM. HE REACHES THE HELICOPTER.



EXT. HELICOPTER AND SQUARE, DAY, LOC. 148

P LOOKS AROUND WARILY. CAUTIOUSLY HE OPENS THE DOOR OF THE HELICOPTER. NOTHING HAPPENS.

INT. HELICOPTER, DAY. 149

P SUDDENLY COMES TO LIFE. JUMPS INTO THE 'COPTER. FAMILIARIZES HIMSELF WITH THE LAY-OUT OF THE INSTRUMENTS. DOES EVERYTHING WITH GREAT SPEED. SWITCHES ON THE ENGINE. STARTS THE ROTOR BLADES.

EXT. HELICOPTER AND SQUARE, DAY, LOC. 150

ROTOR BLADES BEGIN TO TURN AND THE HELICOPTER TAKES OFF. NO ONE PAYS ANY ATTENTION. PULL BACK TO SEE THIS TAKING PLACE IN:

INT. CONTROL ROOM, DAY. 151

THE NEW NO. 2 IS SITTING WATCHING THE ESCAPE ON THE TELEVISION SCREEN. HE NODS O.S.

INT. CONTROL ROOM, DAY. 152

AN OPERATOR FLICKS A COUPLE OF SWITCHES ON A REMOTE CONTROL PANEL AND STARTS TO TURN THE CONTROL TUNERS.

EXT. THE VILLAGE AND ENVIRONMENTS, DAY. 152A

AERIAL VIEW, THE VILLAGE DIMINISHING.

PEOPLE GO ABOUT THEIR NORMAL ACTIVITIES. NO ONE LOOKS UP.

INT. HELICOPTER, DAY. 153

P FLYING HER HARD. THE VILLAGE IS DISAPPEARING BELOW. HE WIPES THE SWEAT FROM HIS FOREHEAD. MOVES THE JOYSTICK TO TAKE HER OUT OF SEA. IT WON'T BUDGE. HE STRUGGLES WITH IT. IT WON'T BUDGE.

INT. CONTROL ROOM, DAY. 154

THE OPERATOR WATCHING ON SCREEN, HE SWINGS A DIAL.

INT. HELICOPTER, DAY. 155

THE JOYSTICK LEAPS OUT OF P'S HANDS. IT TAKES ON A LIFE OF ITS OWN. P FIGHTS DESPERATELY WITH IT BUT THE VILLAGE IS GETTING NEARER AND NEARER BENEATH HIM.

P

(BETWEEN HIS TEETH) I risked my life to save you. Please believe me.

EXT. VILLAGE AND ENVIRONMENTS, DAY. 155A

AERIAL VIEW, THE VILLAGE COMING CLOSE.

155A CONT'D

PEOPLE GO ABOUT THEIR NORMAL ACTIVITIES. NO ONE LOOKS UP.

INT. CONTROL ROOM. DAY.

156

THE NEW NO.2 STANDING IN FRONT OF THE TELEVISION SCREEN, WATCHING THE HELICOPTER RETURNING TO THE VILLAGE.

NEW NO.2

I think I'll let him keep the watch.  
It will help to remind him that  
escape is not possible.

VOICE O.S.

Don't be too hard on the girl.  
She was most charming.

NEW NO.2

She'll be well taken care of.

THE MAN TALKING TO THE NEW NO.2 IS COBB.

COBB

I was afraid of that. Ah, well.  
Better be going - it's a long journey.  
Mustn't keep my new masters waiting.

NEW NO.2

Don't worry. They'll be very  
pleased. Give them our compliments.

COBB

I will. And I'll report there are no  
loopholes.

NEW NO.2

I appreciate that. Anyway, I hope  
your stay also had its lighter moments.  
Au revoir.

NEW NO.2 GIVES COBB THE SALUTE. COBB TURNS AT THE DOOR.

COBB

You'll find him a tough nut to  
crack. Auf wiedersehen.

HE GIVES THE SALUTE.

INT. HELICOPTER. DAY.

157

P. SWEATING. THE VILLAGE SQUARE IS IMMEDIATELY BELOW HIM.

EXT. VILLAGE AND SQUARE.

157A

AERIAL VIEW. VILLAGE MUCH CLOSER. FEATURING THE LANDING AREA.

EXT. SQUARE. DAY. LOC. 158

THE HELICOPTER SLOWLY LANDS. 1107

EXT. HELICOPTER AND SQUARE. DAY. LOC. 159

P STAGGERS FROM THE MACHINE EXPECTING A "RECEPTION COMMITTEE." THERE IS NO ONE. 1135

THE MENACING SHAPE OF "ROVER" RACES UP AND STOPS BY P'S HEELS. 1136 1124

AS P STARTS TO MOVE WE PULL AWAY TO SEE "ROVER" DOGGING HIS STEPS, ESCORTING HIM BACK TO THE FLOCK.

WE CONTINUE TO MOVE UP AND AWAY UNTIL WE HAVE AN AERIAL PANORAMIC VIEW OF THE VILLAGE. 1137-5

TWO PRISON GATES SUDDENLY CLANG SHUT IN FOREGROUND. 1138

IN THE CENTRE OF SCREEN WE SEE A WHITE DOT COMING AT US LIKE A BULLET.

IT IS THE FACE OF THE PRISONER. IT STOPS JUST BEHIND THE BARS.

FINAL FADE OUT:-----

END CREDITS