

" THE CHIMES OF BIG BEN "

BY

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Everyman Films Ltd  
M-G-M Studios  
Borehamwood  
Herts

STANDARD OPENING AND LINK

EPISODE 2 AND THEREAFTER

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 HURLING 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 SWEPT 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 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 AND 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.

G CONTINUED

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 COMPUTER 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 P.O.V . 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

O CONTINUED

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 POV -- 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

CLOSE-UP OF P STANDING AT THE WINDOW. IN SHOCK.

FREEZE FRAME

FIRST MAIN TITLE

INT. PRISONER'S ROOM. DAY. U

THE PRISONER STANDS AT THE WINDOW AND STARES OUT. HE TURNS AND LOOKS AROUND. THE ROOM IS SIMILAR 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. V

HE BURSTS OUT. FROM ABOVE WE SEE A PANORAMA OF THE VILLAGE AND A TINY LONELY FIGURE. ZOOM IN. MEDIUM PACE. HOLDING P CENTRE.

P

Where am I ?

CONTINUING ZOOM IN NOW QUICKLY PAST HIM. THROUGH THE WINDOW OF HIS ROOM TO A SPEAKER ON THE WALL INSIDE. IT REPLIES.

V CONTINUED

SPEAKER  
(nonchalantly)

In the village.

FREEZE FRAME

SECOND MAIN TITLE

EXT. BALCONY. DAY. LOC. \_\_\_\_\_ W

P LARGE IN CAMERA. RUNNING. PAN HIM TO INCLUDE A STONE STATUE FOREGROUND. THE DESERTED VILLAGE BEYOND. P STOPS. THE STATUE APPEARS TO SWIVEL ITS HEAD AND LOOK AT HIM.

P

What do you want ?

VOICE  
(gently)

Information.

FREEZE FRAME

THIRD MAIN TITLE

EXT. BEACH AND VILLAGE. DAY. LOC. \_\_\_\_\_ X

VAST EXPANSE OF BEACH FOREGROUND. P RUNNING AWAY FROM THE VILLAGE ACROSS THE BEACH TOWARDS CAMERA. HE STOPS AT A DISTANCE. HE SHOUTS.

P

You won't get it.

FREEZE FRAME

FOURTH MAIN TITLE

SHOCK CLOSE UP OF P. PULL BACK FAST TO SEE P A DIMINISHING SPECK ON THE BEACH. THE VILLAGE LARGE FOREGROUND. PULL BACK FARTHER TO SHOW THIS ON A T.V. SCREEN IN:

INT. CONTROL ROOM. DAY. \_\_\_\_\_ Y

A BATTERY OF T.V. SCREENS. P'S ORBIT OF ACTIVITY FEATURED PROMINENTLY ON ONE OF THEM. PULL BACK MORE TO SEE THE SILHOUETTE OF A FIGURE SEATED FOREGROUND. IT SPEAKS.

SILHOUETTE  
(rebukingly)

We will.

MOVE IN FAST PAST THE SILHOUETTE TO THE T.V. SCREEN AND:

EXT. BEACH AND VILLAGE. DAY. LOC. Z

LONG SHOT OF P, TINY FIGURE IN A LIMITLESS EXPANSE OF SAND. HE BELLOWS:

P

I'm a free man.

THERE IS A CLAP OF THUNDER IN THE BRIGHT SUNNY DAY.

FREEZE FRAME

FIFTH MAIN TITLE

SHOCK CLOSE UP OF P.

HE LOOKS BEHIND HIM.

EXT. BEACH AND VILLAGE. DAY. LOC. A1

SEEN LARGE THE WINKING BLUE LIGHT OF "ROVER". THE GROWING THUNDER NOW MERGES INTO AN ECHOING SINISTER LAUGHTER GROWING IN VOLUME AND WE ARE PULLING UP AND AWAY TO SEE BENEATH P RUNNING BUT BEING INEXORABLY HEADED BACK BY "ROVER" ACROSS THE BEACH TOWARDS THE VILLAGE. ZOOM IN TO HIS DESPERATE FACE. PRISON GATES CLANG SHUT ACROSS IT. HIS FACE DIMINISHES AWAY INTO A SPECK THEN INTO NOTHING IN THE VILLAGE BEYOND THE PRISON BARS.

FREEZE FRAME

SIXTH MAIN TITLE

N.B. THE STANDARD OPENING WILL BE PERFORMED AND SHOT AT GREAT SPEED. IT WILL BE OPTICALLY STYLIZED.

"THE CHIMES OF BIG BEN"

FADE IN:

ACT ONE

INT. PRISONER'S BEDROOM. MORNING

1

BEGIN CLOSE ON P'S SLEEPING FACE. HE WAKENS INSTANTLY AT THE SOUND OF A VOICE OVER THE LOUDSPEAKER. THE VOICE IS NAUSEATINGLY ENTHUSIASTIC.

VOICE

Good morning, good morning,  
good morning!

P CLOSES HIS EYES AGAIN, REFUSING TO ACKNOWLEDGE THE INTRUSION.

EXT. DIFFERENT SHOTS OF THE VILLAGE. MORNING. LOC. 2

AS YET, DESERTED, EXCEPT FOR ROVER MOVING SLOWLY ALONG, LIGHT BLINKING. THE VOICE CONTINUES OVER EACH SHOT. IN THE FOREGROUND OF EACH SHOT IS A DIFFERENT LOUDSPEAKER. THE VOICE IS INESCAPABLE, PENETRATING EVERY INCH OF THE VILLAGE - WHICH IS ALSO INESCAPABLE.

VOICE

And what a lovely day it is!  
Rise and shine! Rise and shine!  
Before our programme of early  
morning music, here are two  
announcements. First, your  
weather. There is a risk of  
intermittent drizzle at first,  
but this afternoon promises to  
be hot and dry. The long  
range weather forecast is that  
the fine spell will continue  
for at least another month.

INT. P'S BEDROOM. MORNING.

3

P REFUSES TO OPEN HIS EYES.

VOICE

Our second announcement is  
this. Your local council -  
and remember it is your local  
council democratically elected  
by you -

AT THIS POINT, P DOES OPEN HIS EYES.

3 CONT'D

VOICE

- has decided to organise a great new competition. Can you paint? Can you draw? Can you model in clay? If you can then your day is just six weeks today!

PULL BACK CAM.

INT. NO. 2'S LIVING AREA. MORNING.

4

THE SHOT OF P IS ON THE TV SCREEN. NO. 2 WATCHES HIM CLOSELY AS HE STIRS INTO ACTION. WITH NO. 2 IS AN ASSISTANT. HE PUTS P'S FILE ON THE DESK IN FRONT OF NO. 2 WHO DRUMS HIS FINGERS. THERE IS SOMETHING ABOUT P'S VERY MOVEMENTS THAT FASCINATES BUT FRUSTRATES HIM.

VOICE

So get working today - on your contribution to the Village's own Exhibition of Arts and Crafts. You're all talented people so it should be a great show - with generous prizes for the winners. More about this later but now - music!

AFTER A COUPLE OF BARS OF MUSIC NO. 2 SWITCHES OFF THE SOUND BUT CONTINUES TO SCRUTINISE P.

NO. 2

He can make even the act of putting on his dressing gown appear as a gesture of defiance.

ASSISTANT

There are methods we haven't used yet, of course.

NO. 2

I want him with a whole heart. Body and soul.

ASSISTANT

Why is he so important?

AS P GOES OUT OF SHOT NO. 2 SWITCHES THE PICTURE TO THE KITCHEN.

INT. P'S KITCHEN. MORNING.

5

MUSIC PLAYING. P COMES IN, IN DRESSING GOWN, PUTS ON KETTLE. HE OPENS THE FRIDGE, TAKES OUT A BOTTLE OF MILK AND TWO EGGS. HE LOOKS BALEFULLY AT THE SPEAKER, IRRITATED BY THE NOISE.



INT. NO. 2'S LIVING AREA. MORNING.

6

ASSISTANT

No. 17's worked out another method that's rather novel. I'd like your permission to try it.

NO. 2

Not on him.

ASSISTANT

He'll crack like anyone else.

NO. 2

Perhaps. One tiny piece at a time. I don't want a man of fragments.

ASSISTANT

I doubt if there's anything else for it. Not with him.

INT. P'S KITCHEN. MORNING.

7

P PUTS HIS EGGS ON TO BOIL. HE GOES TO SHUT THE FRIDGE DOOR THEN PAUSES. HE LOOKS AGAIN AT THE SPEAKER WHICH HAS NO WIRES. P PICKS IT UP, SMILES. HE OPENS THE FREEZING COMPARTMENT IN THE FRIDGE, PUTS THE SPEAKER INSIDE IT, CLOSSES IT AND SHUTS THE FRIDGE DOOR. THE SOUND OF MUSIC IS ALMOST ENTIRELY MUFFLED.

INT. NO. 2'S LIVING AREA. MORNING.

8

THE ASSISTANT SMILES AT THIS CORROBORATION OF HIS OPINION.

ASSISTANT

Tut, tut, tut.

NO. 2.

Fascinating.

ASSISTANT

He doesn't even bend a little.

NO. 2

That's why he'll break. All it needs is one thing. If he'll answer one single question the rest will follow.

ASSISTANT

What question?

NO. 2

Why did he resign? Why did he resign?

DISSOLVE:

EXT. P'S HOUSE AND STREET. DAY. LOC. 9

P COMES OUT, HE TAKES IN A BREATH OF AIR AND LOOKS UP AT THE BELL TOWER.

EXT. BALCONY OF BELLTOWER. DAY. LOC. 10

THE STONE FIGURE LOOKING DOWN. ZOOM IN ON ITS EYE. A TV LENS.

EXT. P'S HOUSE AND STREET. DAY. LOC. 11

AN ELDERLY LADY WITH A SHOPPING BASKET PASSES P. SHE MAKES THE "SALUTE" SIGN.

OLD LADY

Lovely day.

P

Hmmm.

OLD LADY

Be seeing you.

P

And you.

SHE GOES ON HER WAY. P LOOKS UP AT THE STATUE, SMILES MOCKINGLY AND DOES THE SALUTE.

P

And you.

INT. NO. 2'S LIVING AREA. DAY. 12

NO. 2 HAVING SEEN THIS SOMEWHAT IRREVERANT SALUTE DIRECTED STRAIGHT AT HIM, SWITCHES OFF THE SET A LITTLE IRRITABLY. HE PICKS UP THE PHONE.

NO. 2

Control room.

INT. CONTROL ROOM. DAY. 13

THE SUPERVISOR PICKS UP THE PHONE. MANY SCREENS, SEVERAL ASSISTANTS.

SUPERVISOR

Supervisor.

NO. 2'S VOICE

Have you picked up the helicopter yet?

SUPERVISOR

I think it's just in range.

13 CONT'D

HE SWIVELS IN HIS CHAIR TO LOOK AT A RADAR SCREEN. A DOT BLIPS ON ITS OUTER CIRCUMFERENCE.

SUPERVISOR

Yes, she's on radar now. Do you want me to make radio contact?

INT. LIVING AREA. DAY.

14

NO. 2

No, just let me know when it's due. I want to meet it.

SUPERVISOR'S VOICE

Very good.

NO. 2 PUTS DOWN THE PHONE. HE OPENS A FILE WHICH HE PRODUCES FROM A COMPARTMENT AT THE SIDE OF HIS CHAIR. HE LOOKS AT THE PHOTOGRAPH IN THE FILE AND SMILES SLIGHTLY, TOYING WITH AN IDEA.

ZOOM IN ON THE PHOTOGRAPH. A BEAUTIFUL YOUNG WOMAN. WE DISCOVER LATER THAT HER NAME IS NADIA.

INT. HELICOPTER. DAY.

15

THE CUT IS SO FAST IT IS AS IF THE PHOTOGRAPH HAS COME TO LIFE. NADIA IS A PASSENGER IN THE HELICOPTER, FAST ASLEEP.

DISSOLVE:

EXT. : AERIAL SHOT OF PENINSULA AND VILLAGE. DAY. LOC. 16

AS FROM P.O.V. OF HELICOPTER COMING IN.

EXT. TERRACE OF OLD PEOPLE'S HOME. DAY. LOC.

17

P IS PLAYING CHESS WITH A FIERCE LOOKING ELDERLY MAN. HE IS THE OLD GENERAL.

OLD GENERAL.

Your move, young man.

P IS ABOUT TO MAKE A MOVE THEN LOOKS UP AT THE SOUND OF THE HELICOPTER.

EXT. HELICOPTER. DAY. LOC.

18

AS FROM P'S P.O.V.

EXT. TERRACE OF OLD PEOPLE'S HOME. DAY. LOC.

19

P MAKES HIS MOVE.

19 CONT'D

OLD GENERAL

Hmm. (STUDIES IT) Do you know what I think I'll do?

P

Concede?

OLD GENERAL

That announcement this morning. Exhibition of Arts and Crafts. (PICKS UP A PIECE) These aren't all they might be, you know. Think I'll carve a chess set. Used to be quite a handyman, once. You entering?

P

No.

OLD GENERAL

You're a fool, No. 6. That's my opinion.

P

Really?

OLD GENERAL

You're here for as long as you live -

P

However long that may be -

OLD GENERAL

You may as well try to settle down. There's no point being unco-operative.

P

Were you never unco-operative?

OLD GENERAL

No point fighting battles you can't win.

P

Or did you come here of your own free will?

OLD GENERAL

(NETTLED)

Impudent, too. Wish I'd had you in my regiment for a few months.

P

Which regiment was that? (SMILES)  
Which Army?

NO. 2 WALKS INTO THE SQUARE. HIS EYES FOLLOW THE HELICOPTER LANDING. VILLAGERS GIVE IT A WIDE BERTH. ROVER IS IN EVIDENCE. THE LITTLE OLD LADY PASSES NO. 2.

OLD LADY

Lovely day.

NO. 2

Indeed.

OLD LADY

Look. See what I've just bought. Wool. I'm going to weave a shawl for the Exhibition.

NO. 2

Very good, No. 38. There's a special prize for your age group I believe. Be seeing you.

OLD LADY

And you.

"SALUTES" ARE EXCHANGED. NO. 2 WALKS OVER TOWARDS P AS THE HELICOPTER TOUCHES DOWN. BEFORE HE REACHES HIM, THE OLD GENERAL WHO HAS GOT UP AND LEFT P, PASSES NO. 2.

NO. 2

Lovely day.

THE OLD GENERAL HALF JERKS HIS HEAD TO WHERE P IS SITTING AND RAISES DISGUSTED EYES TO HEAVEN AS IF TO SAY "HE'S HOPELESS". HE WALKS ON. NO. 2 JOINS P.

NO. 2

The General seems a little sour.

P

Mate in seven moves.

NO. 2

How many moves do you know?

P

A few more.

NO. 2

We must play some time.

P

Some time. By mail, perhaps.

NO. 2 LAUGHS.

20 CONT'D

NO. 2

I must add "sense of humour"  
to your file. They do tend to  
leave out things like that. Very  
important.

HE LOOKS TOWARDS THE HELICOPTER. P FOLLOWS HIS GAZE.

EXT. HELICOPTER. DAY. LOC. 21

THE BLADES STOP ROTATING. AN AMBULANCE DRIVES UP  
AS MEN GET OUT OF THE 'COPTER. A STRETCHER IS  
BROUGHT CAREFULLY OUT. ON IT IS THE UNCONSCIOUS  
NADIA.

RESUME P AND NO. 2 22

NO. 2

Come and have coffee with me.

P SHRUGS. HE RISES. HE WALKS WITH NO. 2. THEIR COURSE  
TAKES THEM PAST THE AMBULANCE AS THE STRETCHER  
SLIDES IN.

MEDIUM CLOSE SHOT. NADIA. UNCONSCIOUS.

MEDIUM CLOSE P.

THEN INCLUDE NO. 2 WHO HAS STOPPED DELIBERATELY SO  
THAT P MAY SEE.

P

What did she do?

NO. 2

Do? Nervous tension, that's  
all. Come here to recuperate.

P

How much are you charging her?

NO. 2

(LAUGHS AGAIN)

Yes, I really must bring that  
file up to date.

INT. NO. 2'S LIVING AREA. DAY. 23

BEGIN ON P'S PHOTO ON THE FILE. IT IS ON NO. 2'S DESK

NO. 2

Sit down, my dear fellow.

23 CONT'D

HE PRESSES A BUTTON AND THE ARM CHAIR RISES FROM THE FLOOR. P REMAINS STANDING AS THE DOOR OPENS AND THE BUTLER PUSHES IN A TROLLEY ON WHICH IS THE COFFEE. DURING THIS NO. 2 HAS TAKEN UP A MICROPHONE AND DICTATES.

NO. 2

File No. 6, Section 42, subsection 6, paragraph 3. Add, "Sense...of.. humour....Strong - and unimpaired." (TO BUTLER) Thank you. That will be all.

THE BUTLER DEPARTS. NO. 2 POURS COFFEE.

NO. 2

I can never remember. One lump or two?

P

You'll find it in the file.

NO. 2

(SMILES)

As a matter of fact, yes. It would just save time if you answered.

P

Are you running short of time?

NO. 2 CONSULTS THE FILE. FINDS WHAT HE IS LOOKING FOR

NO. 2

(READS)

Does not take sugar.

NO. 2 HANDS COFFEE TO P.

NO. 2

Frightened of putting on weight?

P

No. Nor of being reduced.

NO. 2

Oh, that's excellent! I'm so glad you're here. You really are a model!

P

But I don't run on clockwork.

23 CONT'D

NO. 2

You will, my dear chap, you will.

P

Do you think so?

THE SUDDEN VENOM IN NO. 2'S EYES DESTROYS ANY ILLUSION OF BANTER. IT ISN'T THAT HIS USUAL SMILE WITH P IS FALSE. HE REALLY DOES APPRECIATE HIM. OTHERWISE HIS DETERMINATION TO SMASH HIM TO PIECES WOULD NOT BE SO SINCERE. BUT THE SMILE IS SLOWLY RESUMED.

NO. 2

Do you still think you can escape No. 6 ?

P

I'm going to do more than that.

NO. 2

More? What more?

P

E scape - and then come back.

NO. 2

(GENUINELY A LITTLE SURPRISED)  
Come back?

P

Come back and smash this place off the face of the earth. Obliterate it. And you with it.

NO. 2

(TAKES UP MICROPHONE AGAIN. DICTATES) Subsection 6, paragraph 4. Add "On the other hand, persecution complex amounting to mania. Paranoid delusions of grandeur." (SWITCHES OFF MIKE) Don't worry, No. 6. You'll be cured. I'll see to it. No more nightmares. If you have so much as a bad dream you'll come whimpering to tell it to me. Whimpering!

P

Have you got a cigarette?

NO 2

Of course (OFFERS HIM BOX) That file really is a disgrace. No mention of your smoking. Here.

P

A light?



23 CONT'D

NO. 2 LIGHTS IT FOR HIM. P TAKES ONE PUFF TO MAKE SURE ITS WELL ALIGHT, TAKES IT FROM HIS MOUTH, LOOKS AT THE GLOWING END, THEN SLOWLY AND WITHOUT FLINCHING STUBS OUT ON THE BACK OF HIS OWN HAND.

P

I don't.

FADE OUT

END OF ACT ONEACT TWO

FADE IN:

EXT. NADIA'S HOUSE AND STREET. DAY. LOC. 24

ATTENDANTS BRING OUT AN EMPTY STRETCHER. AS THEY SHUT THE DOOR WE SEE THE NUMBER OF IT. NO. 7. IT IS ACROSS THE WAY FROM NO. 6'S HOUSE.

THE AMBULANCE DRIVES AWAY.

INT. NADIA'S ROOM. DAY. 25

SHE LIES ON A STUDIO COUCH. SLOWLY SHE BEGINS TO AWAKE. AS HER EYES GRADUALLY OPEN SHE LOOKS AROUND HER, AS IF STILL IN A DREAM.

PULL BACK CAM.

INT. NO. 2'S LIVING AREA. DAY. 26

AGAIN, NO. 2 IS WATCHING ALL THIS ON A TV SCREEN. P IS STILL WITH HIM.

NO. 2

Watch.

P

Why?

NO. 2

She's practically your neighbour, that's all. I thought you might be interested. The new No. 7.

P

What happened to the old one?

NO. 2

He vacated the premises. You noticed, surely?

26 CONT'D

P

Did he escape ?

NO. 2

(LAUGHS)

My dear chap!

P

There's been no funeral.

NO. 2

It isn't always possible. You need a body. Ah! She's getting up. Doesn't this bring back old times, No. 6? Remember?

---

 INT. NADIA'S ROOM. DAY.

27

NADIA, STILL A LITTLE GROGGY, IS ON HER FEET NOW. SHE LOOKS AROUND, AFTER A FEW SECONDS SHE SMILES IN INTENSE RELIEF.

NADIA

I'm home! Thank God!

---

 INT. NO. 2'S LIVING AREA. DAY.

28

NO. 2 WATCHES THIS FAMILAR SCENE WITH GREAT PLEASURE.

NO. 2

An exact replica of her own home, of course.

P

Of course.

---

 INT. NADIA'S ROOM. DAY.

29

NADIA'S RELIEF AND HAPPINESS CONTINUES TILL SHE LOOKS OUT OF THE WINDOW, SHE GASPS.

NADIA

Where am I?

---

 INT. NO. 2'S LIVING AREA. DAY.

30

NO. 2 PICKS UP THE PHONE.

NO. 2

No. 7, please.

---

 INT. NADIA'S ROOM. DAY.

31

SHE LOOKS OUT OF THE WINDOW, TURNS AWAY, HAND ON FOREHEAD, WONDERING WHETHER SHE IS REALLY AWAKE OR NOT. SHE IS STARTLED BY THE PHONE RINGING. APPREHENSIVELY SHE PICKS IT UP.

31 CONT'D

NADIA

Yes?

OPERATOR'S VOICE

Is your number seven?

NADIA

(LOOKS AT DIAL)

Er - yes.

OPERATOR'S VOICE

I have a call for you.

INT. NO. 2'S LIVING AREA. DAY.

32

NO. 2 ON PHONE.

NO. 2

Good morning to you. I hope  
you're recovered. No ill  
effects from the journey, I trust?

RESUME NADIA

33

NADIA

Who is this? Where am I?

NO. 2'S VOICE

There's nothing to be frightened  
of, my dear. Come and have lunch  
with me. No. 2, the Dome.

THE PHONE GOES DEAD.

NADIA

(FRIGHTENED)

Hello? Hello?

RESUME NO. 2

34

HE SMILES AT P AND SWITCHES OFF TV SCREEN.

NO. 2

A most pleasant addition, I'm  
sure you'll agree. I trust  
you'll be neighbourly.

P DOESN'T REPLY. HE GETS UP AND WALKS TO THE DOOR -  
FLUSH FITTING, NO HANDLE. HE SIMPLY WAITS THERE,  
HIS BACK TURNED ON NO. 2.

34 CONT'D

NO. 2

(SUDDENLY SERIOUS)

I'll do a deal with you, No. 6.  
 (NO REPLY) Just tell me one  
 thing and I'll release you. Why  
 did you resign?

P

(TURNS)

Release me? From the Village?

NO. 2

(SMILES)

Hmmm. That's really all we  
 want to know. Not much to ask,  
 is it?

P SMILES IN WEARY DISGUST AND TURNS BACK TO THE DOOR.

NO. 2

Oh, well, it doesn't really matter.  
 But if you insist on remaining here  
 I hope you'll at least make some  
 attempt to settle down. Try to  
 take part in community life. The  
 exhibition that's coming up, for  
 instance. Let me see (CONSULTS  
 FILE) "At the age of 15, top of his  
 class in woodwork". That's the  
 sort of thing I mean. Join in.

P

I'll make you a handle for this door.

NO. 2 LAUGHS AGAIN. AGAIN THE LAUGH IS CUT OFF AND  
 THE VENOM IS THERE, UNCONCEALED.

NO. 2

(HISSES)

Whimpering!

THEN HE SMILES AGAIN. HE PRESSES A BUTTON. THE DOOR  
 SLIDES OPEN. P GOES OUT.

DISSOLVE:

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

35

P WALKS BACK TOWARDS HIS HOUSE. HE HAS ALMOST REACHED  
 HIS DOOR WHEN THE DOOR OF NO. 7. OPENS ACROSS THE WAY  
 AND NADIA COMES OUT. P PAUSES FOR A MOMENT THEN  
 MOVES ON TO THE DOOR OF NO. 6.

35 CONT'D

NADIA

Excuse me.

P TURNS.

NADIA

Could you tell me where the  
Dome is?

P

(DECIDES)

I'll show you.

NADIA

Thank you.

THEY BEGIN TO WALK DOWN THE STREET TOGETHER.

EXT. VILLAGE SQUARE. DAY. LOC.

36

SEVERAL FAMILIAR FACES PASS AS P AND NADIA COME INTO  
THE SQUARE.

P

The Village Square. Town Hall.  
Labour Exchange.

NADIA

This probably sounds mad, but...

P

What?

NADIA

I don't know where I am. What  
Village?

P

Just "The Village".

NADIA

(A SORT OF DAWNING, HORRIFIED  
AWARENESS) Oh!

YOUNG COUPLE PASS

YOUNG COUPLE (IN UNISON)

Lovely day.

THEY DO THE "SALUTE", AND WALK ON.

NADIA

It's like a salute.

P

Yes.

36 CONT'D

THE MUSIC STOPS ON THE SPEAKERS AND THE VOICE TAKES OVER.

VOICE

Good morning again. Further news of the Exhibition of Arts and Crafts. Your finance committee - and remember it is your finance committee - have decided on the prizes to be awarded.

NADIA FOLLOWS P AS HE WALKS ON.

VOICE

There will be five prizes according to age groups but the exhibit judged the best of any group will receive a special prize of 2000 free work units! I will repeat that. 2000 free work units!

A TAXI GOES BY

NADIA

Is it possible to hire a car?

P

Only taxis. Local service.

NADIA

Where will they take you?

P

Anywhere you like. So long as you end up back here. That's what "local" means.

NADIA

(FRIGHTENED)

Who are these people? Why are they here?

P

Why are you?

SHE DOESN'T REPLY.

EXT. NO. 2'S HOUSE AND APPROACH. DAY. LOC.

37

P AND NADIA COME TO THE GARDEN ENTRANCE.

P

Here you are. The Dome.

NADIA

Who is No. 2?

37 CONT'D

P  
Who is No. One?

NADIA  
I'm frightened.

P  
Goodbye.

NADIA  
I've done nothing wrong. I  
committed no crime! All  
I did was resign!

WHICH RINGS A VERY LOUD BELL WITH P.

P  
No use telling me.

HE LEAVES HER.

DISSOLVE:

---

EXT. THE NIGHT SKY. (STOCK) 38

TWINKLING STARS. ETHERIAL MUSIC.

---

EXT. P'S BALCONY. NIGHT . (LOC ?) 39

P IS OBSERVING THE STARS BY MEANS OF A HOME MADE CONTRAPTION BASED ON THE ANCIENT GREEK "TRIQUETRUM" OR "CROSS-BOW". IT CONSISTS OF THREE WOODEN BARS. THE FIRST STANDS UPRIGHT, THE SECOND, WITH TWO SIGHTS ON IT AS ON THE BARREL OF A GUN, IS HINGED TO THE TOP OF THE FIRST SO THAT IT CAN BE POINTED AT A STAR. THE THIRD IS A CROSS PIECE MARKED WITH INK LIKE A YARDSTICK FROM WHICH THE ANGLE OF THE STAR ABOVE THE HORIZON CAN BE READ.

P JOTS DOWN AN OBSERVATION IN A NOTEBOOK. IT IS ALREADY FULL OF ASTRONOMICAL OBSERVATIONS. HE GOES BACK TO THE TRIQUETRUM AND LOOKS AGAIN UP THE BARREL BUT PAUSES AT THE SOUND OF FOOTSTEPS IN THE STREET. HE LOOKS DOWN.

---

EXT. STREET. NIGHT. LOC. 40

AS FROM P'S POV. NADIA, SLIGHTLY UNCERTAIN OF HER SURROUNDINGS, FINDS THE FRONT DOOR OF HER HOUSE.

---

CLOSE SHOT, NADIA. 41

SHE HATES THE THOUGHT OF GOING IN. SHE HATES THE WHOLE PLACE. SHE IS SLIGHTLY STARTLED AT THE SOUND OF P'S VOICE.

P  
Good evening.

41 CONT'D

SHE LOOKS UP AT THE BALCONY.

EXT. BALCONY. NIGHT.

42

P LOOKS DOWN AT NADIA

P

Long lunch.

NADIA

Yes.

P

Care for a nightcap?

NADIA

Nightcap?

P

Drink. One thing about this place, at least it's cheap. Genuine Scotch, 24 work units.

NADIA HESITATES.

NADIA

Thank you.

QUICK DISSOLVE.

INT. P'S ROOM. NIGHT.

43

P AT DRINKS CABINET. NADIA IS SITTING.

P

Or would you prefer Vodka?

NADIA

Yes, thank you.

P

Only 16 work units. I don't know if there's any significance in that. Here. Cheers.

NADIA

Cheers, Mr... What is your name?

P

There are no names. I am No 6. You are No. 7.



43 CONT'D

NADIA  
 (ALMOST TO HERSELF)  
 I didn't think it would be like  
 this.

IF P WERE NOT SO SELF CONTAINED HE WOULD DO A  
 DOUBLE TAKE AT THIS. HE POURS OUT HIS OWN DRINK AND  
 COMES OVER.

P  
 Are you Russian?

NADIA  
 Estonian.

P  
 (SHRUGS)  
 Russian.

NADIA  
We don't think so.

P  
 You speak very good English.

NADIA  
 It was my job.

P  
 (AN INVITATION TO SAY MORE)  
 From which you resigned.

P HANDS HER A DRINK. SHE IS DEEPLY SUSPICIOUS.

NADIA  
 No. 2 is a very charming man.

P  
 Oh, yes.

NADIA  
 I would expect his assistants  
 to be the same.

P  
 Me; do you mean? (SMILES) What  
 about you, No. 7?

NADIA  
 My name is Nadia Rakowski! I  
 am not a number 7 or number  
 anything else! And I've been  
 interrogated enough for one day.  
 Goodnight.

SHE GOES, ANGRILY, LEAVING HER DRINK. P DOES THE  
 "SALUTE".

43 CONT'D

P

Be seeing you.

SHE LEAVES, BANGING THE DOOR. P'S HALF SMILE DROPS.  
HE FROWNS, THOUGHTFULLY.

DISSOLVE:

INT. NO. 2'S LIVING AREA. DAY.

44

PHOTOGRAPH OF NADIA. NO. 2 IS READING HER FILE.

NO. 2

"International swimmer. At age  
of 17, Olympic Bronze Medalist".

HE, TOO, LOOKS THOUGHTFUL. AN IDEA GERMINATES.  
HE PICKS UP THE PHONE.

NO. 2

Control Room .... No. 2 here.  
Tell me, what visual range do you  
have out to sea?

SUPERVISOR'S VOICE

You mean direct TV transmission?

NO. 2

Yes.

SUPERVISOR'S VOICE

Two miles. After that we're on radar.

NO. 2

Thank you.

HE PUTS DOWN THE PHONE AND LOOKS AT NADIA'S FILE  
AGAIN.

NO. 2

"Olympic Bronze Medalist".

EXT. THE BEACH. DAY. LOC.

45

NADIA TAKES OFF BATHROBE. SHE IS IN A SWIMSUIT. THERE  
ARE SEVERAL NOISILY CHEERFUL PEOPLE ON THE BEACH.  
SHE CHOOSES TO SIT BY HERSELF.

EXT. OLD PEOPLE HOME. DAY. LOC.

46

P SITS BY HIMSELF AT A TABLE, A CUP OF COFFEE BEFORE  
HIM. HE LOOKS TOWARDS THE BEACH.

EXT. THE BEACH. DAY. LOC.

47

NADIA IS WRAPPED IN UNHAPPY PRIVATE THOUGHTS. SHE  
SEEMS ON THE VERGE OF A DECISION.

P STIRS HIS COFFEE. MOVE INTO BIG CLOSE SHOT OF HIM AS HE LOOKS AT NADIA.

NO. 2

May I join you?

P LOOKS UP TO SEE NO. 2. HE SHRUGS. NO. 2 SITS DOWN. HE TOO LOOKS TOWARDS THE BEACH THEN BACK AT P.

NO. 2

You're good neighbours,  
I hope?

P

What do you want?

NO. 2

To ask you a question.

P

I resigned as a matter of  
conscience.

No. 2

Oh, that! No, no, no! There are  
people who talk and people who  
don't. Which means there are  
people who leave here and people  
who stay. You're obviously  
staying.

P

Has it ever occurred to you, you're  
just as much a prisoner as I am?

NO. 2

But my dear chap, of course! I  
know too much! If I wasn't in the  
Village, they'd have to send me here!  
We're both Lifers! That's why I'm  
so anxious we should get along.  
You're doing very well, I must say.  
Beginning to make reality judgments.

P

What question?

NO. 2

What do you think of Nationalism?  
As such?

P

Depends whose side you're on.

NO. 2 LAUGHS.

EXT. THE BEACH. DAY. LOC. 49

NADIA LOOKS TOWARDS P AND NO. 2.

FROM NADIA'S P. O. V. 50

P AND NO. 2 BEING EXTREMELY JOVIAL AND FRIENDLY WITH P.

RESUME NADIA 51

SHE MAKES THE DECISION SHE HAS BEEN ON THE EDGE OF.  
SHE GETS UP AND WALKS TOWARDS THE SEA.

NADIA WADES INTO THE SEA, THEN BEGINS TO SWIM.

RESUME P AND NO. 2 52

FROM THE CORNER OF HIS EYE P CAN SEE NADIA, NOW  
SWIMMING STRONGLY. NO. 2 SEEMS OBLIVIOUS OF HER.

NO. 2

No, I'm an optimist myself.  
Nationalism's a disease but it  
breeds its own antibodies. That's  
why it doesn't matter who Number  
One is. It doesn't matter which "side"  
runs the Village -

P

One of them does.

NO. 2

Certainly. But both sides are  
becoming identical. This place was  
built from the very worst national-  
istic motives. But what has been  
created? An international community.  
A perfect blueprint for World Order.  
When the two sides facing each other  
suddenly realise they're looking into  
a mirror, they'll see that this is  
the pattern for the future.

P

All the earth one big Village?

NO. 2

That is my hope. What's yours?

P

To be the first man on the moon.

NO. 2 APPRECIATES HIM, AS ALWAYS.

EXT. SEA. DAY. LOC. 53

NADIA SWIMS INTO BIG CLOSE SHOT. SHE LOOKS DETERMINED, FRIGHTENED.

INT. CONTROL ROOM. DAY. 54

THE SUPERVISOR WATCHES NADIA ON TV SCREEN. HE PICKS UP A PHONE.

EXT. OLD PEOPLES HOME. DAY. LOC. 55

THE BACKGROUND MUSIC IS INTERRUPTED. VOICE ON LOUDSPEAKER.

VOICE

Calling No. 2. Calling No. 2

NO. 2

(INTO THIN AIR)

Yes?

VOICE

The control room is now ready for you.

NO. 2

Thank you. I'll be right there.

(TO P) Duty calls, I'm afraid.

Delightful chat. Thank you, No. 6.

EXT. SEA. DAY. LOC. 56

NADIA STILL SWIMMING STRONGLY.

INT. CONTROL ROOM. DAY. 57

NO. 2. IS NOW WITH THE SUPERVISOR, WATCHING NADIA.

EXT. OLD PEOPLES HOME. DAY. LOC. 58

P LOOKS OUT TO SEA. HE GETS UP AND WALKS TO THE BEACH.

EXT. BEACH. DAY. LOC. 59

P LOOKS OUT TO SEA, PUZZLED AT THE SHEER DISTANCE NADIA HAS SWUM.

EXT. SEA. DAY. LOC. 60

NADIA, AS FROM P'S P.O.V., NOW A MERE SPECK.

INT. CONTROL ROOM. DAY. 61

SUPERVISOR

She'll be out of range soon.

61 CONT'D

NO. 2

She's kept in training, I must  
say. Oh well. Orange Alert.

EXT. BEACH. DAY. LOC. 62

P TURNS AT THE NOW FAMILIAR SOUND OF THE SCREAMING  
SIREN.

EXT. VILLAGE. DAY. LOC. 63

"ROVER" TEARS DOWN THE STREET.

EXT. BEACH. DAY. LOC. 64

"ROVER" SCREAMS PAST P AND STRAIGHT INTO THE SEA.

EXT. SEA. DAY. LOC. 65

AS FROM P'S P.O.V. ROVER EATING UP THE DISTANCE  
TO NADIA.

EXT. SEA. DAY. LOC. 66

NADIA SWIMMING DESPERATELY AS ROVER, AT FIRST A  
SPECK BEHIND HER, LOOMS UP AT INCREDIBLE SPEED.

EXT. ROVER. DAY. LOC. 67

IT SLOWS RAPIDLY AND COMES INTO C.S. ALMOST AT A  
STANDSTILL. ITS WINKING BLUE LIGHT REVOLVES EVER  
SLOWER.

EXT. SEA. DAY. LOC. 68

NADIA SCREAMS BUT THE SCREAM IS CUT SHORT SUDDENLY  
AS THE BEAM HITS HER.

EXT. ROVER. DAY. LOC. 69

A STEADY BLUE BEAM

EXT. SEA. DAY. LOC. 70

NADIA FLOATS GENTLY ON HER BACK, UNBLINKING EYES  
STARING AT THE SKY. ROVER PUSHES THE UNCONSCIOUS  
NADIA IN FRONT OF IT, EDGING HER TO THE BEACH, LIKE  
A RETRIEVER BRINGING IN THE PREY .

EXT. BEACH. DAY. LOC.

71

P STANDS ON THE BEACH AS ROVER COMES SLOWLY OUT OF THE SEA PUSHING NADIA IN FRONT AND ONTO THE SAND. NADIA IS DEPOSITED ON THE BEACH, ONLY A FEW FEET FROM P. ROVER SITS IMPASSIVELY. P WALKS TOWARDS NADIA. SHE STARES UP, EYES GLAZED. P BENDS DOWN.

ATTENDANT

Don't touch her, please.

THERE ARE TWO WHITE COATED ATTENDANTS. THEY PLACE NADIA ON A STRETCHER AND TAKE HER TOWARDS THE WAITING AMBULANCE.

DISSOLVE:

EXT. CASTLE HOSPITAL. DAY. LOC.

72

TRAVELLING SHOT AS FROM P'S P.O.V.

EXT. CASTLE HOSPITAL. DAY. LOC.

73

THE BUGGIE COMES TO A STOP OUTSIDE THE MAIN ENTRANCE. P GETS OUT AND WALKS INTO THE BUILDING AS THE BUGGIE DRIVES OFF AGAIN.

INT. LONG CORRIDOR. DAY.

74

AS P WALKS ALONG THE CORRIDOR A NURSE AND TWO ORDERLIES PUSH A TROLLEY ON WHICH IS AN UNCONSCIOUS PATIENT, HEAD COMPLETELY SHAVED. NO. 2 COMES ALONG THE CORRIDOR AND BEAMS AS HE SEES P.

NO. 2

Ah, Number 6. Good of you to come. I wonder if you can help me.

P

How?

74 CONT'D

NO. 2

I think you've probably got  
to know No. 7 better than  
anyone since she's been here.  
Come with me.

HE LEADS THE WAY TO A DOOR AND OPENS IT. P  
FOLLOWS HIM THROUGH

INT. OBSERVATION ROOM. DAY.

75

A SMALL CONTROL PANEL. A ONE WAY MIRROR  
LOOKING INTO A BIG SQUARE ROOM. IN THE MIDDLE  
OF THE ROOM STANDS NADIA, ABSOLUTELY STILL.  
NO. 2'S ASSISTANT IS PRESENT.

NO. 2

Look.

P LOOKS THROUGH THE MIRROR AT NADIA.

INT. ROOM. DAY.

76

NOW WE SEE NADIA CLOSER WE CAN SEE THE AGONY  
ON HER FACE. THE ROOM IS COMPLETELY BARE  
EXCEPT FOR A SMALL TABLE NEXT TO HER, STANDING  
ON THE SAME MARKED SQUARE PATCH. ON THE  
TABLE, A BOWL OF WATER.

INT. OBSERVATION ROOM. DAY.

77

NO. 2

Won't say a word. I really  
don't wish to be hard on her.  
She isn't at all important.  
I'm surprised they even sent  
her here.

THE ASSISTANT SPEAKS INTO MICROPHONE.

ASSISTANT

What was the purpose of your  
swim?



INT. ROOM. DAY.

78

NADIA TIGHTENS HER LIPS. SWEAT RUNS DOWN HER FACE.

ASSISTANT'S VOICE

Were you attempting suicide ?

INT. OBSERVATION ROOM. DAY.

79

NO.2

(TO P)

Have you noticed suicidal tendencies ?

P

What are you doing to her ?

NO.2

Nothing, as you can see. Oh, there's an alternating electric current in the floor. Five seconds on. Five seconds off. It takes only four seconds to reach the door. If she judges it correctly she can leave any time she likes.

P

Torture by choice.

NO.2

More of a test, really. Ascertain the depth of neurosis. A characteristic of neurosis is the inability to choose between different courses of action, you know.

P

How can she tell ?

NO.2

Oh, it's an intelligence test, too. She's caught on to that at last. Yes - look.

INT. ROOM. DAY.

80

NADIA DIPS HER FINGERS INTO THE BOWL OF WATER. SHE FLIPS DROPS ONTO THE FLOOR OUTSIDE THE PATCH. NOTHING. SHE TENSES HERSELF, IS JUST ABOUT TO RUN FOR THE DOOR WHEN THE WATER SIZZLES AND VANISHES IN A PUFF OF STEAM. SHE RECOILS.

NO.2

You see, if she had any confidence in her own timing she'd have no problem. It's self-inflicted.

P

How long has she been there ?

NO.2 LOOKS AT THE ASSISTANT, ENQUIRINGLY.

ASSISTANT

Eighteen hours.

NO.2

(APPROVING)

Very strong, physically.

ASSISTANT

(INTO MIKE)

What was the purpose of your swim ? Did you think you could escape ?

ASSISTANT'S VOICE

What was in your mind ? Tell us what was in your mind ?

NADIA CAN BEAR IT NO LONGER. SHE BECOMES CALM WITH DECISION. SHE FLICKS DROPS OF WATER ON TO THE FLOOR. NOTHING. THEN SUDDENLY, AS THE CURRENT COMES ON, THEY SIZZLE AND EVAPORATE IN A PUFF OF STEAM. CLOSE SHOT OF NADIA COUNTING SILENTLY. ONE.TWO. THREE.

NO.2

I believe she's going to do it !  
Yes !

NADIA WALKS TOWARDS THE DOOR.

NO.2

That's better.

SHE STOPS BEFORE SHE GETS TO THE DOOR AND WAITS FOR DEATH.

RESUME NO.2.

87

NO.2  
(YELLS)

Switch off ! Switch off !

THE ASSISTANT THROWS A SWITCH.

RESUME NADIA.

88

DEATH DOES NOT COME . SHE OPENS HER EYES . SHE  
SCREAMS .

NADIA

Kill me ! Kill me ! Kill me!

SHE SINKS TO HER KNEES, RACKED WITH SOBS .

INT. OBSERVATION ROOM. DAY.

89

NO.2

Well, well. We'll just have to  
try something else.

P WALKS OUT OF THE ROOM.

INT. LONG CORRIDOR. DAY.

90

NO.2 FOLLOWS P IN.

NO.2

Are you sure you can't help us ?  
I find this most distasteful.

P

Let her go.

NO.2

Looks like a suicidal tendency  
doesn't it ? Still, one must be sure.

P

Let her go.

NO.2

(SMILES PUZZLED)

Is that an order, No. 6 ?

P

All right. You wanted a deal.  
Let her go . . . . and I'll collaborate.

NO.2

You'll what ?

P

Isn't that what you wanted ?

90. CONT'D

NO.2  
(DISBELIEVING)  
So obvious a weakness ? In you ?

P  
Why not ?

NO.2  
For which you'll collaborate ?

P  
Don't get too excited. I'll tell you nothing. But I will "join in" - as you call it. I'll try to settle down. (SMILES) I'll tell you what. I'll even carve something for the Exhibition.

NO.2  
If I let you have her, you'll do some woodwork for me ? Is that your deal ?

P  
It's the best you'll get.

NO.2  
(LAUGHING)  
You really are the limit, No. 6 !

HE TAKES FROM HIS POCKET A MINIATURE MICROPHONE ATTACHED TO A LEAD TO A POCKET RECORDER. HE DICTATES.

NO.2  
File No. 6, Section 42, subsection 6, add new para 5. "Overwhelming sense of self-importance. While here his egomania has, if anything, increased."

HE RETURNS THE MIKE TO HIS POCKET.

P  
Well ?

NO.2  
(AMUSED, INTRIGUED)  
All right, No.6. She's all yours.

DISSOLVE:

EXT. P'S BALCONY. NIGHT.

91

P MAKING ASTRONOMICAL OBSERVATIONS. HE LOOKS UP AS NADIA COMES ONTO THE BALCONY THEN RESUMES HIS WORK. NADIA IS READY TO LEAVE.

NADIA

I've finished my work. Will that be all for tonight, Sir ?

THE "SIR" IS MEANT AS AN INSULT. P SMILES.

P

You don't have to call me "Sir".

NADIA

I've been assigned as your personal maid, haven't I ?

P

Only for the sake of appearances. I had to give some reason to get you out of that place.

NADIA

What was the reason ?

P

This rather amateurish contraption is based on the Ancient Greek Triquetrum for reading the position of the stars. So far the only firm conclusion I've reached is that we're somewhere in the Northern Hemisphere.

NADIA

What was the reason ?

P

The first day you were here you said "I didn't think it would be like this."

SHE IS FRIGHTENED. HE GETS UP AND COMES CLOSE.

P

You must have heard of the Village before you arrived.

HE COMES EVEN CLOSER AND WHISPERS WITH INTENSITY.

P

You know where we are. Don't you ?

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

INT. P'S KITCHEN. DAY.

92

P COMES IN. NADIA IS ALREADY MAKING BREAKFAST. SHE IS VERY SHY BUT WITH A BARELY DISCERNABLE UNDER-CURRENT OF - HAPPINESS.

P

Good morning. You're early.

NADIA

One egg or two ?

P

(SMILES)

Two, I think.

HE SITS AS SHE PUTS ORANGE JUICE IN FRONT OF HIM. IT'S REALLY A VERY PLEASANT EXPERIENCE.

INT. LIVING AREA. DAY.

93

PULL BACK FROM P'S SMILING FACE ON TV SCREEN WHICH NO.2 SWITCHES OFF. HE IS EXTREMELY PLEASED.

NO.2

Did you hear that, No. 81 ?  
One egg or two. The language  
of love. I'm delighted.

ASSISTANT

Really.

NO.2

You're such a pessimist !

ASSISTANT

I trust him as far as I can spit.

NO.2

That's a good deal further than I  
trust him. All the same, things  
couldn't be going better. I think  
I'll pay them a call.

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

94

AS P AND NADIA COME OUT OF NUMBER SIX A CAR DRAWS UP. NO.2 GETS OUT.

NO.2

Good morning to you both !  
Settling down now, my dear ?

NADIA  
(EMBARRASSED)

Thank you.

NO.2

No swimming today, eh ? Ha ha !

P

We're going into the forest. I  
need timber.

NO.2

Timber ?

P

For the Exhibition. I've decided  
to carve a series of abstracts.

NO.2

Excellent.

P

I'll need tools. Axe. Saw.  
Chisels.

NO.2

Ah, well, you know the ruling  
about offensive weapons. Not  
that I'm suggesting a model  
resident like you .... but they  
could fall into the wrong hands.  
Besides, abstract art is basically  
primitive. Do as the cave men did,  
No. 6 !

P

I may invent fire.

NO.2

Good morning ! Good morning !

THIS IS DIRECTED AT THE YOUNG COUPLE, WALKING ALONG  
THE STREET. THEY REPLY AND RETURN THE "SALUTE".  
P GLANCES AT NADIA AND NODS. P AND NADIA ALSO DO  
THE "SALUTE" DUTIFULLY. "BE SEEING YOU" ETC.

NO.2

Heartening sight. So romantic.  
They met here. Devoted couple.  
Backbone of the community, that  
kind of citizen.

HE LOOKS KNOWINGLY AT P AND NADIA.

94 CONT'D

NO.2

Well, well. We'll see. Can I  
give you a lift ?

P

We'll walk thank you. (DOES  
'SALUTE') Be seeing you.

NO.2

(BEAMS)

And you.

AS THEY WALK AWAY, NO.2 WATCHES. BENEATH HIS  
SURFACE PLEASURE THERE IS QUITE GENUINE PLEASURE.  
THINGS REALLY ARE GOING WELL.

EXT. WOODED AREA. DAY. LOC.

95

P AND NADIA APPROACH THE TWO STONE STATUES. NADIA  
LOOKS AT THEM A LITTLE APPREHENSIVELY. P IGNORES  
THEM AND LEADS HER IN BETWEEN. AS P AND NADIA,  
DISAPPEAR THROUGH THE TREES, THE HEAD OF THE STATUE  
SWIVELS. CLOSE SHOT OF THE EYE, A TV LENS, WATCHING.

EXT. TREES. DAY. LOC.

96

DURING THIS SCENE, P COMPLETES SHARPENING WITH A  
STONE THE CUTTING EDGE OF ANOTHER FLAT STONE, THE  
RIGHT SHAPE FOR AN AXE-HEAD. WITH THE COMPLETED  
AXE-HEAD HE SPLITS DOWNWARD A TOUGH WOODEN SHAFT,  
RIGHT FOR A HANDLE. HE PLACES THE STONE AXE-HEAD  
IN THE SPLIT THEN BINDS IT TIGHTLY AT THE TOP WITH  
TWINE. RESULT, ONE FULLY PRACTICAL AXE.

DURING ALL THIS:

P

They can still see us but they  
can't hear. You can speak freely.

NADIA

Can I ?

P

(SMILES)

You still think it's a trap ?

NADIA

I . . . . I don't know.

P

Were you sent here because you'd  
found out about the Village ?



NADIA  
(FRIGHTENED)  
Don't tell them that !

P  
You do know where we are, don't  
you ?

NADIA  
All I know is there's no escape.

P  
Not even by sea ? You tried it.

NADIA  
I was mad. I couldn't swim so far.

P  
How far ? To where ?

NADIA  
It's no good.

P  
Isn't it ?

HE HAS COMPLETED THE AXE . HE LOOKS AT IT AND  
DECIDES TO TRY IT OUT .

P  
If I knew where I was sailing  
from, I could calculate where to  
sail to.

NADIA  
Sail ?

P TAKES A BLOW AT A TREE WITH HIS AXE . SPLINTERS  
FLY OFF . IT WORKS .

P  
(LOOKS AT HER)  
By boat.

HE TAKES ANOTHER BLOW . THEN HE LOOKS UP TO SEE NADIA  
IS WANDERING SLOWLY AND THOUGHTFULLY AWAY .

P  
Where are you going ?

NADIA  
I . . . . I must think.

P  
Keep to the paths .

SHE WANDERS OFF, PRE-OCCUPIED.

QUICK DISSOLVE:

EXT. MORE TREES. DAY. LOC. 97

NADIA WANDERS OFF THE BEATEN TRACK AND THROUGH THE TREES.

EXT. TREES. DAY. LOC. 98

P TAKES ANOTHER BLOW WITH THE AXE THEN LOOKS UP. NEARBY, THE WAIL OF "ROVER'S" TERRIBLE SIREN TOGETHER WITH A SCREAM FROM NADIA. HE RUNS IN THE DIRECTION OF THE NOISE, AXE IN HAND.

EXT. MORE TREES. DAY. LOC. 99

NADIA IS MOMENTARILY PETRIFIED AS THE MONSTER COMES WAILING AT HER. THEN SHE BEGINS TO RUN.

EXT. WOODS. DAY. 100

NADIA RUNNING, THROUGH BRAMBLES ETC., TEARING HER CLOTHES.

EXT. WOODS. DAY. 101

"ROVER" WAILING, CRASHING AFTER HER.

EXT. WOODS. DAY. 102

NADIA. SHE RUNS FULL TILT INTO P. HE GRABS HER UNCEREMONIOUSLY.

P

This way.

EXT. WOODS. DAY. 103

P AND NADIA. P ALMOST RUNNING HER OFF HER FEET, "ROVER" SCREAMING BEHIND.

EXT. TREES. DAY. LOC. 104

P AND NADIA ARRIVE BACK IN THE CLEARING.

P

All right.

SHE SINKS TO THE GROUND AS "ROVER" WINKS AND BLINKS INTO THE CLEARING, ITS SIREN DYING AWAY. P STANDS DEFIANTLY, AXE IN HAND, AS "ROVER" SEEMS TO SNIFF AROUND MAKING SURE EVERYTHING IS NOW ALL RIGHT. THEN IT TURNS AND DISAPPEARS BACK INTO THE FOREST.

P

I told you to keep to the paths.  
You wandered into the yellow zone.

HE HELPS HER TO HER FEET. SHE CLINGS TO HIM, STILL FRIGHTENED.

104 CONT'D

P

Relax -- the watchdog won't  
bother you as long as you don't  
stray.

DISSOLVE:

EXT. DAY. LOC. TREES. 105

A TREE CRASHES TOWARDS CAMERA.

INT. NO.2'S LIVING AREA. DAY. 106

AS IT HITS THE GROUND, WE SEE NO.2 WATCHING THIS ON  
HIS TV SET.

NO.2 SMILES HAPPILY.

EXT. TREES. DAY. LOC. (MONTAGE) 107

MONTAGE OF SHOTS: P WORKING IN THE OPEN AIR.

EXT. TREES. DAY. LOC. (MONTAGE) 108

P SPLITTING A TRUNK DOWN THE MIDDLE, LENGTHWAYS  
WITH HIS AXE.

EXT. TREES. DAY. LOC. (MONTAGE) 109

P CHIPPING AWAY AT ANOTHER STONE, FASHIONING A  
CHISEL.

EXT. TREES. DAY. LOC. (MONTAGE) 110

P USING THE CHISEL ON A LENGTH OF WOOD, FASHIONING  
ITS SHAPE.

EXT. TREES. DAY. LOC. (MONTAGE) 111

P ATTACKING ANOTHER TREE WITH HIS AXE.

EXT. TREES. DAY. LOC. (MONTAGE) 112

THE TREE FALLING.

EXT. TREES. DAY. LOC. 113

P IS CUTTING AWAY THE BRANCHES FROM THE FALLEN  
TREE. HE LOOKS UP AT THE SOUND OF A BEACH BUGGIE  
STOPPING. NO.2 WALKS OVER TO HIM.

NO.2

Halle !

HE LOOKS AT A HALF FINISHED STRUCTURE. IT IS ABOUT  
TEN FEET HIGH, FIVE FEET WIDE AND SHAPED RATHER  
LIKE A CHURCH DOOR WITH A POINTED GOTHIC TOP.

113 CONT'D

NO.2

(ADMIRING)

I say ! What is it ?

P

I haven't finished yet. It doesn't  
make sense without the whole group.  
There'll be three pieces.

NO.2

Entries must be in two weeks  
tomorrow, you know.

P

I'll be ready.

NO. 2 EXAMINES P'S HOME-MADE IMPLEMENTS.

NO.2

Axe. Stone chisels. Admirable !  
Of course, even these are outside  
the pale of the law, technically  
speaking.

P

You can wink a blind tv lens,  
I presume.

NO.2

My dear number six, I wouldn't  
dream of interfering. I can't tell  
you how pleased I am. Can I give  
you a lift back into the Village ?

P

I think I'll do some more before  
the sun goes down.

NO.2

Well, well. Goodbye then. Be  
seeing you.

P

(RETURNS "SALUTE")

And you.

NO.2 GETS BACK INTO THE CAR. P WATCHES IT DRIVE AWAY.

P

But not for long.

DISSOLVE:

INT. P'S ROOM. NIGHT.

114

P LIES IN BED, ALMOST ASLEEP. HIS EYES OPEN AT A SOFT KNOCK.

P

Come in.

HE PUTS THE LIGHT ON AS NADIA COMES IN.

NADIA

Switch it off.

HE DOES SO. SHE COMES TO THE BED AND KNEELS SO THAT THEIR FACES ARE CLOSE.

NADIA

Is it safe to talk ?

P

Come closer.

HE PUTS HIS ARM ROUND HER. SHE NESTLES INTO HIS SHOULDER. THEY LOOK LIKE A HAPPILY MARRIED COUPLE. AT LEAST THEY HOPE SO.

P

(WHISPERS)

Speak softly.

NADIA

(WHISPERS)

I ... I trust you.

P

Tell me, then.

HE STROKES HER HAIR, SIMPLY TO PUT HIS ARM IN A POSITION TO BLOCK THE VIEW OF HIS OWN FACE FROM ANY WATCHING CAMERA.

NADIA

I do know where the Village is.  
But that's not why I was sent here.  
I'm sure they don't realise. If they  
found out -

P

Shhhh !

NADIA

I can't stand torture -

P

You won't have to. Now tell me ...  
how you know.

114. CONT'D

NADIA

I worked for the government.

P

Which government ?

NADIA

The .... It doesn't matter. But I once saw a secret file. About the Village. By accident. Just for a few seconds. I didn't really believe it till -- I'm sure they don't know or I'd have been here long ago.

P

On the contrary, I don't think you'd have been here at all.

NADIA

Are there more places like this ?

P

I don't know. Did you have access to other secret information ?

NADIA

Yes. And some of it ... it became so horrible ... I wasn't going to betray my country ! I just couldn't stand the work any longer. They don't believe me.

P

Quietly !

INT. CONTROL ROOM. NIGHT.

115

A RATHER SLEEPY-LOOKING OPERATOR IS CHECKING ONE SCREEN AFTER ANOTHER, ACCORDING TO A LIST HE HAS IN FRONT OF HIM. HE PRESSES BUTTONS WHICH PUNCH UP DIFFERENT PICTURES.

CLOSE SHOT - THE NIGHT DUTY LIST.

116

WE SINGLE OUT "NUMBER 7".

RESUME CONTROL ROOM. NIGHT.

117

THE OPERATOR PUNCHES UP ANOTHER PICTURE. HIS SLEEPY EYES WIDEN SLIGHTLY AS HE SEES AN EMPTY BED IN AN EMPTY BEDROOM. HE PUNCHES UP P'S LIVING ROOM. NOTHING. HE PUNCHES UP P'S BEDROOM. HE SMILES.

117 CONT'D

HE STRAINS FORWARD A LITTLE, TRYING TO HEAR WHAT IS BEING SAID. HE CANNOT. HE TURNS UP THE VOLUME TO MAXIMUM. HE CAN STILL HEAR ONLY INDISTINCT WHISPERS.

HE TURNS ANOTHER CONTROL KNOB WHICH ZOOMS THE PICTURE IN ON P AND NADIA. HE WATCHES FOR A MOMENT THEN LOOKS UP SURPRISED AS THE PICTURE VANISHES. IT HAS BEEN SWITCHED OFF.

NO.2

No need to be over-zealous,  
No. 73.

NO.73

I'm only going by the duty sheet,  
No.2.

NO.2

Duty sheet ! Have you no sense  
of romance at all ?

NO.73

Romance ?

NO.2

The heart, 73. We can insert  
electrodes in the brain, but the  
heart .... it's still our most  
powerful weapon. How long have  
you been here ?

NO.73

Four years, sir.

NO.2

You'll learn.

STARTS TO GO THEN TURNS BACK SLIGHTLY ANGRY.

NO.2

And don't call me "Sir" !  
This is a democracy !

INT. P'S BEDROOM. NIGHT.

118

NADIA AND P IN THE SAME POSITION, MANIFESTLY AFFECTIONATE BUT IN FACT TO THWART POSSIBLE MICROPHONES.

P

You must tell me where we are,  
Nadia.

118 CONT'D

NADIA.

(SMILES)

'Nadia'. My name !

P

Where are we ?

NADIA

(NERVOUS AGAIN)

Will you take me with you ?

P

I promise.

NADIA

Do you know what my nightmare  
is ? I'll tell you - and while I  
blink my eyes you'll become  
No.2.

P

Trust me, Nadia.

NADIA

(SMILES AGAIN)

Nadia. That name again. I  
wonder who she was ?

A SEARCHING STARE, THEN -

NADIA

Lithuania.

P

Lithuania. This is the Baltic ?

NADIA

Will I be safe in England ?

P

Whereabouts in the Baltic ? Which  
is the nearest town ?

NADIA

In Lithuania, Kalingrad.

P

The old Konigsberg ?

NADIA

Yes. But even nearer - Danzig.  
Gdansk. In Poland.

P

Are you sure, Nadia ?



118 CONT'D

NADIA

.... do you mean you doubted it ?

P DOESN'T REPLY BUT WE CAN SEE FROM HIS EXPRESSION THAT HE DOUBTED IT VERY MUCH INDEED.

P

Lithuania. The Baltic. That means getting as far as West Germany or Denmark. 300 miles, at least.

NADIA

No it doesn't.

P

Why not ?

NADIA

I will come with you ?

P

I've promised.

NADIA

I'll be safe ?

P

I can't answer for the British authorities.

NADIA

Do you answer for you ?

P

I guarantee to give you my personal protection. For whatever it's worth.

IT'S WORTH QUITE ENOUGH FOR NADIA . SHE LOOKS AT HIM AND FOR A MOMENT PLAYS THE LOVE "GAME" WITH OBVIOUS REALITY . HER KISS IS SPONTANEOUS .

NADIA

Thirty miles. That's all.

P

What ?

NADIA

That's how far we are from the Polish border. Just beyond, there's a little village on the coast. Braniewo. Fisher folk. They resist them. There's a group there. I know them. I have a contact. He'll arrange everything, once we get there.

118 CONT'D

P

Is that where you were trying  
to get to ?

NADIA

Do you know what I really want ?  
To hear the chimes of Big Bill.

P

Big Ben.

TO KEEP AT WHISPERING LEVEL NADIA HAS TO CHOKE  
BACK A LAUGH . THERE ARE TEARS IN HER EYES, SUDDENLY  
SHE RISES .

NADIA

I'll never call you anything  
else.

P

Goodnight, Nadia.

NADIA

Goodnight, Big Ben.

SHE EXITS .

DISSOLVE:

EXT. EXHIBITION SITE. DAY. LOC.

119

THIS IS VERY CLOSE TO THE BEACH, IF NOT ACTUALLY ON IT.  
A MARQUEE HAS BEEN ERECTED TO HOUSE THE EXHIBITS.  
FLAGS FLY, AN ABUNDANCE OF BUNTING. A BRASS BAND  
PLAYING. CROWDS OF PEOPLE. A HOLIDAY ATMOSPHERE.

P IS WITH NADIA. HE LOOKS UP AT THE MAIN FLAG.

P

Fresh breeze. Westerly.

NADIA CATCHES THE SIGNIFICANCE OF THIS REMARK BUT  
SEES NO.2 COMING THROUGH THE CROWD TO JOIN THEM.

NO.2

Good afternoon to you both !  
I've just come from the marquee,  
No.6. The Awards Committee is  
most intrigued by your abstracts,  
but a little mystified. I wonder  
if you'd come and have a word  
with them ?

P

By all means.

119 CONT'D

P FOLLOWS NO.2 THROUGH THE CROWD, LEAVING NADIA OUTSIDE THE MARQUEE.

INT. MARQUEE. DAY.

120

P AND NO.2 PASS VARIOUS EXHIBITS. THE FIRST GROUP ARE PAINTINGS OF ALL DIFFERENT SHAPES AND SIZES - BUT ALL PORTRAITS OF NO.2. P LOOKS AT NO.2, WHO BEAMS.

NO.2

This way.

THEY PASS A NUMBER OF BUSTS MODELLED IN CLAY, ETC., ALL OF NO.2.

NO.2

Remarkably high standard, don't you think ?

P

Highly original.

BEYOND THE BUSTS STANDS THE OLD GENERAL, PROWLING RATHER SELF-CONSCIOUSLY ROUND HIS OWN EXHIBIT. P STOPS.

OLD GENERAL

Seen your stuff, No.6. Don't like it. Bound to say so.

P

Is this the chess set ?

OLD GENERAL

Oh, it's nothing. Nothing.

P

It's very good.

OLD GENERAL

I quite like the King, I must confess.

P PICKS UP THE WOODEN PIECE. ZOOM INTO BIG C.S. OF ITS HEAD - THE HEAD OF NO.2.

OLD GENERAL

Glad to see you're settling down, by the way.

P PUTS BACK THE KING AND FOLLOWS NO.2 TO HIS GROUP OF ABSTRACTS. THE FIRST, A SOLID WOODEN PIECE

120 CONT'D

AS ALREADY DISCRIBED. THE SECOND EXACTLY THE SAME SHAPE BUT COMPLEMENTARY TO IT - ITS FRAME, OR OUTLINE. THE THIRD A TALL, TAPERED POLE ENTIRELY PLAIN BUT FOR A CROSS PIECE AT THE TOP.

TWO MEN AND A WOMAN ARE EXAMINING THE GROUP AS P AND NO.2. JOIN THEM.

NO.2

Here he is, our own Epstein.

P

Can I help you ?

MAN ONE

Very good of you No.6. We're impressed - most impressed - but we're not quite sure what it means.

P

It means what it is.

NO.2

'Means what it is !!! Brilliant ! Oh - you mustn't be influenced by me. You are the Awards Committee.

HE WANDERS AWAY, GREETING OTHERS AFFABLY.

WOMAN

What puzzled me, No.6, was the fact you'd given the group a title. "Escape". We don't quite see ...

P

This piece. What does it suggest to you ?

MAN TWO

A church door ?

P

Right first time. A barrier. The barrier to human truth and progress.

MAN TWO

Oh, I see. Don't know that I'd agree, though.

WOMAN

I certainly don't !

MAN ONE

Is that official policy ?

120 CONT'D

P

Now this piece - exactly the same shape, you'll notice. But hollow. You can walk through it. (HE DOES SO) The barrier has gone. The door is open. We can escape to .... this.

## THE POLE WITH CROSS-PIECE.

MAN ONE

What is it ?

P

A symbol of human aspiration. Up. Straight up. To knowledge; freedom; escape.

MAN ONE

I see. But why the cross piece ?

P

The very word. A cross. Because our escape leads us back to - discipline. Faith. Organisation. In fact - religion.

WOMAN

Oh good. Splendid. I was really quite worried for a moment. The only thing I still don't understand ...

P

Yes ?

WOMAN

Where is No.2 ?

JUMP CUT:

PICTURE OF NO.2.

121

A BIG HEAD OF NO.2 ON A VAST PIECE OF WEAVING, ABOUT TEN FEET BY FOUR.

NO.2'S VOICE

And now, the prize for the best work in the Over 60's Group. This goes for her magnificent weaving to No.38 !

LOUD APPLAUSE. PULL BACK CAMERA. THE LITTLE OLD LADY STANDING BESIDE HER PRIZE EXHIBIT IS DELIGHTED. P AND NADIA ARE AMONG THE CROWD, APPLAUDING AS NO.38 COMES ON TO THE DAIS RECEIVES HER PRIZE AND SHAKES HANDS WITH NO.2.

121 CONT'D

NO.2

Finally, the prize of prizes, the merit award of 2000 work units to the best work in any of the five groups. The Committee has awarded this to - No. 6 !

LOUD APPLAUSE. P GOES ONTO THE DAIS, RECEIVES HIS AWARD, SHAKES HANDS WITH NO.2. ENTHUSIASTIC CRIES OF SPEECH ! SPEECH ! NO.2 RAISES HIS HAND FOR SILENCE .

NO.2

Speech, my dear chap.

P

Ladies and gentlemen - fellow citizens -

CROWD

Hear hear ! Well said !

CHEERS AND APPLAUSE .

P

My work was, of course, its own satisfaction -

NO.2

Spoken like a true artist !

HEAR HEAR ! HEAR HEAR !

P

- though I am, of course, deeply honoured to receive this award. However, I feel it should have gone not to me but to someone whose long, happy and useful life in the Village is an example to us all. No. 38 !

LOUD APPLAUSE. THE LITTLE OLD LADY IS DELIGHTEDLY EMBARRASSED .

P

I can't reverse the Committee's decision, of course, but what I would like to do is spend these 2000 work units on buying No, 38's work to hang in my house. Do you agree ?

LOUD CHEERS. P COMES DOWN AND PRESENTS THE WORK UNITS TO THE OLD LADY.

EXT. EXHIBITION SITE. DAY. LOC. 122

BRASS BAND PLAYING AGAIN. P AND NADIA IN THE HAPPY THROG. HE LOOKS UP AT THE FLAG. THE BREEZE STILL STRONG. THEY EXCHANGE GLANCES. HIS LOOK IS AS MUCH AS TO SAY "IF IT STAYS IN THAT DIRECTION .... "

CLOSE SHOT. FLAG. DAY. 123

BLOWING IN THE BREEZE.

DISSOLVE:

CLOSE SHOT. FLAG. NIGHT. 124

SAME SHOT, NOW WITH THE MOON BEHIND. THE BREEZE HAS FRESHENED.

EXT. EXHIBITION SITE. NIGHT. LOC. 125

DEAD SILENCE. TRACK IN SLOWLY ON OPENING OF MARQUEE. THEN P AND NADIA COME OUT, CARRYING BETWEEN THEM THE GOTHIC "FRAME". THEY MOVE SILENTLY TOWARDS THE WATERS EDGE.

QUICK DISSOLVE:

EXT. BEACH. NIGHT. LOC. 126

BEGIN ON THE GOTHIC FRAME. NADIA AND P ARRIVE WITH THE "CHURCH DOOR". THEY LIFT IT AND PLACE IT INSIDE THE "FRAME". IT FITS PERFECTLY.

QUICK DISSOLVE:

EXT. BEACH. NIGHT. LOC. 127

P WITH SCREWDRIVER IS FIXING THE TWO PIECES TOGETHER. NADIA IS FIXING ROLLED UP MATERIAL TO THE CROSS PIECE OF THE POLE.

QUICK DISSOLVE:

EXT. BEACH. NIGHT. LOC. 128

THE POLE IS ERECTED NOW. P TESTS IT FOR FIRMNESS. NODS AT NADIA. THEY PUSH THE NOW COMPLETED BOAT INTO THE WATER. NADIA JUMPS IN WHEN IT IS AFLOAT. P PUSHES A FEW MORE YARDS TO GET ENOUGH WEIGH THEN CLAMBERS IN WITH HER. GUIDING THE BOAT IS BY MEANS OF A SIMPLE WOODEN OAR THAT CAN BE USED AS OAR OR RUDDER. POWER IS BY SAIL. P NODS AT NADIA WHO PULLS THE LINE WHICH UNFURLS IT. NO.38'S SHAWL BILLOWS OUT WITH ITS IMAGE OF SMILING NO.2. THE TWO BOTTOM CORNERS ARE NOW TIED TO THE BASE OF THE BOAT.

128 CONT'D

P  
I'm glad I paid for that.

THE BOAT BEGINS TO MOVE SWEETLY IN THE BREEZE .

NADIA  
(NERVOUS, INCREDULOUS)  
They must see us, surely.

P  
Only if they're expecting to.  
(LOOKS AT HER) Do you think  
they are ?

NADIA  
Do you still think it's a trap ?

P  
We'll see.

THE BOAT SAILS ON, GATHERING SPEED. THE IMAGE OF  
NO.2 COMES INTO CLOSE SHOT.

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

EXT. CLOSE SHOT. LOUDSPEAKER. DAY. LOC. 129

VOICE  
Good morning ! Good morning !  
Good morning ! And what a  
lovely day it is again !

EXT. EXHIBITION SITE. DAY. LOC. 130

THE LITTLE OLD LADY WALKS TOWARDS THE MARQUEE  
WITH FURTIVE PLEASURE .

VOICE  
Rise and shine ! Rise and shine !  
First, your weather. It will be  
hot and fine all day, though the  
fresh breeze will continue -

INT. MARQUEE. DAY. 131

NO.38 MAKES HER WAY OVER TO WHERE HER EXHIBIT WAS  
HANGING.



131 CONT'D

VOICE

Second, those who purchased articles at yesterdays Exhibition will be able to collect them from the Marquee this morning -

NO.38 LOOKS HORRIFIED WHEN SHE SEES THAT HER PRECIOUS SHAWL HAS ALREADY GONE.

INT. NO.2'S LIVING AREA. DAY.

132

THE FLUSTERED LITTLE OLD LADY TALKING TO NO.2.

NO.2

Gone ?

OLD LADY

I thought No.6 must have come and taken it himself but when I went to ask him he wasn't there.

NO.2

And No. 7 ?

OLD LADY

Gone too.

NO.2 PICKS UP PHONE.

NO.2

(INTO PHONE)

Yellow Alert. No. 6 and No. 7.

EXT. SEA. DAY. LOC.

133

P AND NADIA IN "ESCAPE".

NADIA

How much further ?

P

If your geography's right, about two miles. Should be past the next headland.

INT. CONTROL ROOM. DAY.

134

NO.2 AND THE SUPERVISOR, LOOKING AT RADAR SCREEN. A FAINT BLIP ON THE OUTER CIRCUMFERENCE.

SUPERVISOR

There. Almost out of range.

134 CONT'D

NO.2

Are you sure it's them ?

SUPERVISOR

No. Could be a fishing boat.

A VOICE

Yellow Alert calling control room.

SUPERVISOR

Yes ?

A VOICE

No trace of No. 6 or No. 7.

NO.2

Thirty miles. Hmmm. Contact  
Post Five, just to make sure. Then  
Orange Alert.

---

EXT. THE VILLAGE. DAY. LOC. 135

THE HOWL OF 'ROVER'S' SIREN. VILLAGERS KEEP WELL  
OUT OF THE WAY AS IT HURTTLES ONTO THE SHORE, ACROSS  
THE BEACH AND INTO THE SEA.

---

EXT. THE SEA. DAY. LOC. 136

BINOCULAR SHOT OF THE "ESCAPE" WITH NADIA AND P.  
THEY ARE BOTH CLEARLY IN PICTURE.

---

INT. CLIFF SIDE COTTAGE. DAY. 137

KAREL, A MUSCULAR MAN IN HIS THIRTIES DRESSED AS A  
FISHERMAN, LOWERS THE BINOCULARS. HE PICKS UP AN  
AUTOMATIC RIFLE AND BANGS A CLIP INTO PLACE. THEN  
HE LOOKS AGAIN THROUGH THE BINOCULARS.

---

EXT. THE SEA. DAY. LOC. 138

NADIA

(EXCITED)

That's it ! See the cottages !

P STRUGGLES WITH THE BOAT.

P

We're catching a crosswind from  
the rocks.

---

EXT. THE SEA. DAY. LOC. 139

'ROVER' GOING AT FANTASTIC SPEED.

EXT. THE SEA. DAY. LOC. 140

P TRYING TO CONTROL THE BOAT SO AS TO BRING IT INLAND.

NADIA

Look:

SHE POINTS. P LOOKS.

EXT. "ROVER". DAY. LOC. 141

AS FROM THEIR POV, A SPECK IN THE DISTANCE BUT APPROACHING FAST.

EXT. THE SEA. DAY. LOC. 142

P MAKES A SUDDEN DECISION.

P

Swim:

HE ALMOST PUSHES NADIA OVERBOARD. HE DIVES IN AFTER HER.

EXT. "ROVER". DAY. LOC. 143

HURTLING ON.

EXT. THE SEA. DAY. LOC. 144

P AND NADIA SWIMMING FOR DEAR LIFE. HE MATCHES HER, STROKE FOR STROKE.

EXT. BEACH. DAY. LOC. 145

ABOVE IT RISE CLIFFS. AS NADIA AND P FIND THE SEA BED WITH THEIR FEET AND START TO SCRAMBLE FRANTICALLY INSHORE, "ROVER" APPEARS BEHIND THEM, EATING UP THE DISTANCE.

NADIA AND P REACH THE SAND AND RUN FOR THE ROCKS. THEY RUN FOR COVER AS "ROVER" HITS THE BEACH, SLOWS, BLUE LIGHT BEGINNING TO REVOLVE MORE SLOWLY, SEARCHING FOR ITS VICTIMS.

P PICKS UP A STONE, WONDERING WHETHER HE CAN SMASH THE LIGHT BEFORE IT HITS THEM.

BUT THEN GUN SHOTS RING OUT. AUTOMATIC FIRE. THE THIRD OR FOURTH SHOT CATCHES "ROVER'S" LIGHT AND SMASHES IT. TWO OR THREE MORE SHOTS SMASH INTO IT TO MAKE SURE. "ROVER" COMES TO A COMPLETE STOP, AS IF DEAD.

EXT. ROCKS. DAY. LOC. 146

KAREL LOWERS HIS RIFLE AND COMES FROM HIS

146 CONT'D

CONCEALED POSITION, STILL LEVELLING GUN AT "ROVER".

KAREL

Nadia ?

EXT. BEACH. DAY. LOC.

147

NADIA

(TO P)

That's him ? Come ?

P FOLLOWS HER AS SHE RUNS ACROSS THE SAND. HE JOINS HER AS KAREL EMBRACES HER AFFECTIONATELY.

KAREL

(IN RUSSIAN)

I've been waiting for you ! I thought you'd never come.

NADIA

(IN RUSSIAN)

So did I !

(IN ENGLISH)

Karel, this is -

BUT AT THAT MOMENT, "ROVER" COMES TO LIFE AGAIN. IT BACKS SLOWLY INTO THE SEA. BUT ONCE IN THE SEA IT BEGINS TO GATHER MOMENTUM, BACK IN THE DIRECTION OF THE VILLAGE.

NADIA

It's going back to the Village. They must know where we are now. (IN RUSSIAN) Can you get us to London ? Now ?

KAREL

(NODS) (IN RUSSIAN)

Come with me. Quick.

NADIA AND P RUN AFTER HIM TO A CLIFF PATH.

THEY START TO CLAMBER UP IT.

EXT. VILLAGE SQUARE. DAY. LOC.

148

AGAIN, VILLAGERS KEEP WELL OUT OF THE WAY AS THE HELICOPTER BLADES ROTATE EVER FASTER AND IT BEGINS TO RISE INTO THE AIR.

INT. CLIFF SIDE COTTAGE. DAY.

149

P WRITES A MESSAGE AS KAREL DRAGS IN TWO WOODEN PACKING CASES.

149 CONT'D

KAREL  
(IN RUSSIAN)  
In here. Quick.

NADIA  
(TO P)  
He wants us to get in.

P  
(GIVES HER PAPER)  
Tell him to transmit this to  
London. He won't understand  
it. It's in code. A delivery note.

NADIA  
(IN RUSSIAN TO KAREL)  
Will you send this to London ?

KAREL  
(NODS) (IN RUSSIAN)  
Quickly, please.

P  
Ask him what route we're  
going by.

KAREL  
(TO P)  
I understand. By sea. Gdansk -  
Danzig, you know. By air to  
Copenhagen. By air again London.  
Quick now, please.

P  
Could I have your watch ?  
(KAREL LOOKS PUZZLED)  
Watch. (INDICATES) Mine no  
good. Sea water.

KAREL  
Ah ?

HE TAKES OFF HIS WATCH AND GIVES IT TO P. P STRAPS  
IT ON AS NADIA GETS INTO HER CRATE.

EXT. COTTAGE. DAY. LOC. 150

THE TWO CRATES ARE LOADED INTO A WAITING TRUCK.

EXT. HELICOPTER. DAY. 151

SHOT OF HELICOPTER IN AIR.

INT. HELICOPTER. DAY. 152

TOGETHER WITH THE PILOT AND OTHER PERSONNEL,  
NO.2. HE BETRAYS NO EMOTION.

INT. CRATE. DAY. 153

P, HUDDLED IN A CRAMPED POSITION, LOOKS AT THE  
WATCH AND MAKES CAREFUL NOTE OF THE TIME. HE  
BEGINS TO WIND THE WATCH.

NADIA'S VOICE

Big Ben ?

P

(SMILES)

Yes.

INT. SECOND CRATE. DAY. 154

NADIA

I just wanted to hear your voice.

P'S VOICE

I don't chime.

INT. CRATE. DAY. 155

P

That should be in about 12  
hours, I estimate.

EXT. HILLY ROAD. DAY. LOC. 156

THE TRUCK BELTS ALONG AT SOME SPEED. AS IT HURTTLES  
OUT OF SHOT, PAN UP. THE HELICOPTER, A SPECK IN  
THE SKY.

INT. HELICOPTER. DAY. 157

PILOT

Shall I go down ?

NO.2

(CONSIDERS)

No. That would be dangerous.  
Besides, there isn't much time  
and we have a lot to do. Turn  
back, now.

EXT. HELICOPTER. DAY. LOC. 158

AS FROM THE GROUND. IT TURNS AND HEADS BACK TOWARDS  
THE VILLAGE.

EXT. ROAD. DAY. LOC. 159

THE TRUCK CAREERING ALONG.

DISSOLVE:

EXT. CARGO STEAMER AT SEA, DAY. (STOCK) 160

DISSOLVE:

INT. CRATE, DAY. 161

P LOOKING AT THE WATCH AND NOTING THE TIME.

NADIA'S VOICE

Big Ben ?

P

Yes, Nadia ?

INTERCUT BETWEEN THE TWO CRATES. 162

NADIA

I still feel a bit sick.

P

Hold out. Only about another three hours at sea.

NADIA

Big Ben ?

P

Yes ?

NADIA

Have you got a wife in England ?

P

No. Now don't talk any more.

NADIA

(AFTER A PAUSE)

Big Ben ?

P

Yes ?

NADIA

I feel a bit better.

DISSOLVE:

INT. P'S LONDON OFFICE, DAY. 163

A COMPLETELY INNER OFFICE IN THAT IT HAS NO WINDOWS TO THE OUTSIDE WORLD. BUT WE CAN HEAR DISTANT TRAFFIC NOISE AND, QUITE CLOSE, BIG BEN CHIMING THE HALF HOUR.

THE PHONE RINGS. AT A DESK SITS FOTHERINGAY, P'S ERSTWHILE COLLEAGUE. HE PICKS UP THE PHONE.

163 CONT'D

## FOTHERINGAY

Fotheringay here. Yes ? Yes, I've seen a copy of the deciphered message . . . . What time would you say ? . . . . Good . . . . My dear sir, I can't wait to see him. We weren't only professional colleagues, we were at school together.

EXT. AIRPORT. DAY. (STOCK). 164

A BIG FREIGHT AIRCRAFT BEING LOADED.

EXT. AIRPORT. DAY. LOC. 165

AN AIRPORT TRACTOR PULLING FREIGHT. ZOOM IN ON THE TWO CRATES WE RECOGNISE.

DISSOLVE:

EXT. AIRCRAFT IN FLIGHT. DAY. (STOCK). 166

INT. CRATE. 167

P AGAIN TAKES NOTE OF THE TIME.

NADIA'S VOICE

Big Ben ?

P

Yes ?

NADIA'S VOICE

How much longer ?

P

If that was Copenhagen, less than two hours.

NADIA'S VOICE

Where will we land in England ?

P

I don't know. But if my message got through we'll be delivered to my old office in London.

NADIA'S VOICE

Are you engaged to anyone ? Is that the word, "engaged" ?

P

Shut up.



EXT. AIRPORT. EVENING. (STOCK). 168

AIRCRAFT COMING IN TO LAND.

INT. P'S LONDON OFFICE. EVENING. 169

COLONEL J WITH SEVERAL OTHER SECURITY MEN IN THE OFFICE WITH FOTHERINGAY.

FOTHERINGAY

Good evening, Colonel.

COL J

Evenin', Fotheringay. Well, if everything goes according to schedule, your friend should be with us any minute now.

INT. CRATE. 170

CLOSE ON P, BEING BUMPED ABOUT.

WORKMAN'S VOICE  
(VERY COCKNEY)

Stone the crows, this one's a weight! Here, Fred, you take that side.

P IS BUMPED ABOUT EVEN MORE.

WORKMAN'S VOICE

Watch it now! It says:  
"easily broken".

P SMILES.

INT. P'S LONDON OFFICE. EVENING. 171

THE TWO CRATES HAVE BEEN DELIVERED.

COL J

Right. Get 'em open.

THE LID OF P'S CRATE IS LEVERED OFF WITH CROWBARS. HE EMERGES. HE LOOKS AROUND HIM AND SMILES.

P

Hello, Fotheringay.

COL J

That him?

FOTHERINGAY

Yes, that's him.

(SMILES AT P)

Hello.

COL J

Sure ?

FOTHERINGAY  
(SLIGHTLY IRRITABLE)  
Of course I'm sure. I was at  
school with him !

COL J

Right then. Perhaps you'll  
leave us to it, old chap.

FOTHERINGAY  
(TO P)

See you later. I hope.  
(JERKS HIS HEAD TOWARDS  
COL J) Security.

FOTHERINGAY GOES. DURING THIS THE SECOND CRATE HAS  
BEEN OPENED. AS NADIA EMERGES, WE HEAR THE CHIMES  
OF BIG BEN. STRIKING THREE-QUARTERS.

NADIA

Are we there ?

P

Listen.

NADIA

Is that it ?

P NODS. SHE IS ENRAPTURED BY THE NOISE.

COL J

Perhaps you wouldn't mind  
waiting in another room, my  
dear. Peters !

NADIA LOOKS A LITTLE NERVOUS AT BEING SEPARATED  
FROM P.

P

It's all right. Go with him.

NADIA IS TAKEN OUT.

INT. CORRIDOR, EVENING.

172

NADIA AND SECURITY MAN WALK DOWN CORRIDOR.

QUICK DISSOLVE:

INT. P'S LONDON OFFICE, EVENING

173

COL J

Well, well, well. The return  
of the Prodigal Son.

173 CONT'D

P

I don't see a fatted calf.

COL J

Did you expect one ?

P

No.

COL J

(JERK OF THE HEAD)

Who's she ?

P

Nadia Rakowski.

COL J

Really ? And what was her name before she left Peckham Rye to train for the Bolshoi Ballet ?

P

I couldn't say. She told me she was Estonian. In the Village she was known as No. 7.

COL J

The Village ?

P

Don't tell me you don't know about the Village.

COL J

I'm here to ask the questions, old boy.

P

This really is home from home. As No. 2 says, they're becoming identical.

COL J

No. 2 ?

P

The Chairman of the Village.

COL J

What Village ?

173 CONT'D

P

Oh, I forgot. You don't know about that. It's a place where people are sent. People who resign from dirty filthy jobs because they think their conscience is worth something. But other people think what they have in their heads is worth even more. Sure we haven't got a Village here ?

COL J

Where is this Village ?

P

Lithuania, on the Baltic. Thirty miles from the Polish border.

COL J

How did you find out ?

P

Nadia told me.

COL J

How did she know ?

P

She worked for their government. She once saw a secret file -

COL J

And that's why they sent her there ?

P

(RISES ANGRILY)

I have been interrogated every day for a long time. I risked my life - and hers -- to come home because it's different here. Isn't it ?

**COL J SUDDENLY SMILES. HE OPENS A CUPBOARD AND TAKES OUT A BOTTLE OF SCOTCH AND TWO GLASSES.**

COL J

My dear chap, I do apologise. You've had a long journey, you must be exhausted. Here, I expect you could do with a decent drink ? Scotch ?

P

24 work units.

COL J

What ?

P

That's how much it cost in the Village.

COL J

Ah yes - the Village :

P

(GENUINELY TAKEN ABACK BY HIS DISBELIEF)  
You must know about it.

COL J

All I know, old boy, is you resigned from a post of the highest possible secrecy in this country, refused to give your reasons, and then promptly vanished -

P

I was kidnapped !

COL J

(SMILES)

Oh - really ? How dramatic ! And then, after a gap of months, we suddenly receive a suitably coded message that you're coming back ! From the other side of the Iron Curtain !

P

You think I've gone over?

COL J

And come back here to carry on the good work.

P

No!

COL J

No, he says ! No ! Niet ! What sort of imbeciles do you think we are ?

P

I . . . .

A BIG JET STARTS TO THUNDER OVERHEAD BRINGING CONVERSATION TO A STANDSTILL FOR A MOMENT OR TWO. IT RECEDES INTO THE CONSTANT NOISE OF TRAFFIC. DURING WHICH P HAS BEEN CALMING DOWN.

P

All right. What do you want do ?

COL J

Quite a lot of things. But let's start at square one. First, why did you resign ?

P

It was a matter of conscience.

COL J

Listen, sonny boy. You think you're safe in London ? If they thought it worth kidnapping you, it's worth killing you. I doubt if you'll be alive twenty-four hours after you leave this building. Unless you get protection. Do you want it ?

P

For the girl as well ?

COL J

(CONSIDERS)

If you come across with the goodies - yes.

P

Political asylum guaranteed for her ?

COL J

Well ..... that depends ....

P

No ! Depends on nothing !  
Guaranteed !

COL J

(CONCEDES A HARD BARGAIN)

All right. So long as you keep your part of the bargain.

P

All right.

COL J

Right. Question one. Why did you resign ?

P PAUSES, NOT SO MUCH FROM EVASION AS FROM A GENUINE DESIRE TO FRAME A GENUINE ANSWER TO SO COMPLEX A QUESTION. HE IS ABOUT TO SPEAK WHEN BIG BEN STARTS TO STRIKE AGAIN. THIS TIME, THE HOUR.

COL J

Well ?

P

Just a minute.

P COUNTS THE STRIKING OF THE HOUR.

P

Eight o'clock.

COL J

That's right. The night is young, and there are many questions. First, why did you -

P

Do you mind if I ask one first ?

COL J

What ?

P

Big Ben just struck eight. My watch shows eight.

COL J

So ?

P

This watch was given to me in Poland. I particularly wanted it to time the journey, make sure it tallied with a trip to England.

COL J

Which it presumably did.

P

Of course. But can you tell me how a man in Poland came to be wearing a watch that showed English time - when there's exactly one hour's difference?

COL J

Maybe he was slow.

P

He was indeed.

P LOOKS DOWN. HE SEES A FLEX RUNNING FROM AN ELECTRIC SOCKET NEAR HIS FEET INTO A CUPBOARD. SUDDENLY HE BENDS DOWN AND PULLS THE FLEX HARD.

INT. CUPBOARD. 174

A TAPE RECORDER COMES TO A STOP. WITH IT, THE NOISE OF LONDON TRAFFIC.

INT. P'S LONDON OFFICE, EVENING. 175

THE SILENCE IS DEAFENING. P GETS UP AND STARTS TO WALK OUT OF THE ROOM. THERE IS NO ATTEMPT TO STOP HIM.

INT. CORRIDOR, EVENING. 176

P WALKS DOWN A LONG CORRIDOR. COMPLETE SILENCE BUT FOR THE EXAGGERATED NOISE OF HIS FOOTSTEPS.

EXT. A DOORWAY, EVENING, LOC. 177

P COMES INTO THE DOORWAY AND BLINKS IN THE EVENING SUNLIGHT. HE SEES WHAT HE EXPECTS.

EXT. VILLAGE SQUARE, EVENING, LOC. 178

NO.2 AND FOTHERINGAY.

NO.2

Well done, Fotheringay. Now I want you to get back to London at once.

FOTHERINGAY

What's my next assignment ?

NO.2

You'll receive your orders from us there.

TO NADIA.

NO.2

As for you, my dear -

NOW WE SEE NADIA. BUT NO.2 BREAKS OFF AT THE STARTLED EXPRESSION ON HER FACE. HE FOLLOWS HER LOOK.

EXT. DOORWAY, EVENING, LOC. 179

P STARTS TO WALK ACROSS THE VILLAGE SQUARE. SMILING.

P PASSES NO.2, FOTHERINGAY AND NADIA.

P

Be seeing you.

NO REPLY. HE WALKS ON. HE PASSES THE YOUNG COUPLE.

P

Lovely day.



179 CONT'D

HE MIGHT AS WELL BE INVISIBLE FOR ALL THE RESPONSE HE GETS.

P PASSES THE OLD LADY, NO.38.

P

Be seeing you.

A SLIGHT RESPONSE FROM HER. HER LIPS TWIST AND HER THROAT SHAPES THE CROAK OF A SNARL. SHE LOOKS ACROSS THE SQUARE AT NO.2.

NO.2 LOOKS AT THE DEPARTING FIGURE OF P.

P WALKING AWAY.

NO.2 IS, MOMENTARILY, UTTERLY DEFEATED THOUGH THE ONLY INDICATION IS THAT HIS SHOULDERS GIVE THE MEREST WHISPER OF A SHRUG. HE TAKES THE MICROPHONE FROM HIS POCKET.

NO.2

(INTO MIKE)

File No.6. Section 43,  
Subsection 1, paragraph 1.  
(PAUSE) Back to the  
beginning.

NO.2 LOOKS AT NADIA RATHER APOLOGETICALLY. THERE IS A HINT OF A SMILE ON HER FACE AS SHE WATCHES P WALK AWAY.

NADIA

You were right about him.

NO.2

(SLIGHTLY RELIEVED)

I told you.

NADIA

Don't worry, No.2. It was a good idea and you did your best. I'll stress that in my report.

NO.2

Thank you.

THEY BOTH WATCH P.

P WALKS ON THROUGH THE VILLAGE.

179 CONT'D

WE MOVE UP TO AN AERIAL PANORAMIC VIEW OF THE VILLAGE .

TWO PRISON GATES SUDDENLY CLANG SHUT IN FOREGROUND .

IN THE CENTRE OF THE 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