

*by Skene*

" THE PRISONER " tv SERIES

" PLAY IN THREE ACTS "

*A. B, ad C.*

by

Anthony Skene

Everyman Films Ltd.  
M-G-M Studios,  
Boreham Wood,  
Herts

STANDARD  
OPENING

LINK SEQUENCE - EPISODE TWO AND THEREAFTER

EXT. VILLAGE. DAY. (LOC). (LIBRARY). U

P'S VOICE OVER

P'S VOICE  
Where am I?

EXT. VILLAGE. DAY. LOC. (LIBRARY). V

ZOOM IN (OPTICAL) TO THE GREEN DOME OF NO. 2'S.

INT. LIVING SPACE. (LIBRARY) W

WHOLE AREA. THE BLACK CHAIR RISING AND TURNING.

INT. LIVING SPACE. X

CLOSE ON THE DOME OF THE BLACK CHAIR. PULL BACK TO SEE THE B. P. SCREEN BEYOND. P RUNNING IN SILHOUETTE. UNSEEN, NO. 2 SPEAKS FROM THE BLACK CHAIR.

No. 2'S VOICE  
In the village.

EXT. BEACH. DAY. LOC. (LIBRARY) Y

P RUNNING AWAY FROM THE VILLAGE.

P'S VOICE  
What do you want ?

INT. CONTROL ROOM. (LIBRARY). Z

THE GREEN EYE TURNING INTO CAMERA.

NO. 2'S VOICE  
Information.

INT. LIVING SPACE. A1

THE B. P. SCREEN. P'S SILHOUETTE STOPS RUNNING.

P'S VOICE  
Whose side are you on ?

NO. 2'S VOICE  
That would be telling. We want information.

THE SILHOUETTE SHAKES A FIST.

P'S VOICE  
You won't get it.

HIS SILHOUETTE RUNS AWAY. ROVER APPEARS, ALSO IN SILHOUETTE.

EXT. BEACH. DAY. LOC. (LIBRARY)

A2

P BEING HERDED BACK TO THE VILLAGE BY ROVER.

NO. 2'S VOICE

By hook or by crook . . .

INT. LIVING SPACE

A3

IN SILHOUETTE, ROVER AND P. NO. 2 IS REVEALED.

NO. 2

We will.

P AND ROVER IN COMBAT, P FALLS. ROVER FLOATS AWAY. P RISES.

P'S VOICE

Who are you ?

NO. 2'S VOICE

The new No. 2.

P'S VOICE

Who is No. 1 ?

A GENTLE LAUGHTER.

NO. 2'S VOICE

You are our No. 6.

P'S VOICE

I am not a number. I am a free man.

MOVE IN FAST BEYOND THE BLACK CHAIR TO THE SILHOUETTE HEAD OF P.

FREEZE FRAME

BRING IN OVER AN ECHOING, MOCKING LAUGHTER.

END OPENING TITLES

Revisions

" PLAY IN THREE ACTS "

STANDARD OPENING

MAIN TITLES

ACT ONE

INT. NO. 2'S LIVING SPACE. DAY. 1

JUG OF MILK AND GLASS. NO.2 PACING ANXIOUSLY. THE HOTLINE TELEPHONE BUZZES. HE STOPS, ANXIOUS, THEN TAKES IT UP.

NO.2

(TO TELEPHONE) No.2 here. Yes, sir. I am doing my best. He's very difficult. I know it's important. He's no ordinary person but if I had a free hand - I know, sir. Yes, sir. I know I'm not indispensable.

HE PUTS DOWN THE TELEPHONE, ABOUT TO REACH FOR A BOTTLE OF MILK. INSTEAD HE SNATCHES UP A DIFFERENT TELEPHONE.

NO.2

(TO TELEPHONE) Get me No. 14!

NO.2

(TO TELEPHONE) 14 ? The experiment must be brought forward.

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

~~NO.14 AGAINST A BACKGROUND OF EQUIPMENT AND RABBITS IN CAGES.~~

NO.14 (o.s.)

Impossible. I need all of a week.

INT. NO.2'S LIVING SPACE. DAY. 3

NO.2

(TO TELEPHONE) I haven't got a week.

INT. NO.2'S LIVING SPACE. DAY. 4

NO.14 (o.s.)

I haven't even finished testing it on animals, let alone people.

	2
<u>INT. NO.2'S LIVING SPACE. DAY.</u>	<u>5</u>
NO.2 (TO TELEPHONE) Then now's your chance.	
<u>INT. NO.2'S LIVING SPACE. DAY.</u>	<u>6</u>
NO.14 (o.s.) When ?	
<u>INT. NO.2'S LIVING SPACE. DAY.</u>	<u>7</u>
NO.2 (TO TELEPHONE) Tonight!	
<u>EXT. SKY. NIGHT. STOCK.</u>	<u>8</u>
THE NIGHT SKY. A FLASH OF LIGHTNING.	
<u>EXT. THE VILLAGE. NIGHT. STOCK. RAIN SUPE.</u>	<u>9</u>
A CRACK OF THUNDER. L.S. THE DARK VILLAGE. RAIN IS POURING DOWN.	
<u>INT. DOME PASSAGE. NIGHT.</u>	<u>10</u>
A SHORT DOWNWARD-SLOPING PASSAGE LIKE THE INSIDE OF A PYRAMID. THE OUTER DOOR IS OPEN AND THE OUTSIDE FOLIAGE IS FLASHED BY MORE LIGHTNING AS TWO MEN IN OILSKINS, SOU'WESTERS AND GUMBOOTS WHEEL IN A TROLLEY COMPLETELY COVERED BY A GLEAMING WET OILSKIN. THE DOOR SLIDES SHUT BEHIND THEM AS THE THUNDER ROLLS, CUTTING IT OFF SUDDENLY AND COMPLETELY.	
NO.14 (OFF) I don't want all that wet in here!	
SHE IS STANDING IN THE OPEN DOORWAY AT THE LOWER END OF THE PASSAGE. SHE TURNS AWAY AS THE TWO MEN START TO KICK OFF THEIR BOOTS AND UNPEEL THEIR WET GARMENTS.	
<u>INT. OPERATION DOME. NIGHT.</u>	<u>11</u>
NO.14 RETURNS TO THE CENTRE OF THE DOME. BETWEEN THE CONSOLE COMPUTER AND THE LARGE SCREEN IS AN OPERATING-TABLE, ITS FEET TO THE SCREEN. TO ONE SIDE OF IT IS A T.V. SET. THIS IS CONNECTED TO AN IN- PUT OSCILLATING SCREEN. ON THE OTHER SIDE OF THE TABLE IS AN OUTPUT OSCILLATING SCREEN. THIS IS CONNECTED BY CABLE TO THE CONSOLE.	
NO.14 They're here.	

THERE IS ANOTHER HOT-LINE TELEPHONE HERE. NO. 2  
TURNS FROM IT, LOOKS TOWARDS THE DOOR AS THE  
TWO MEN, NOW DIVESTED, PUSH THE TROLLEY IN.

NO. 14

(IRRITATED) It's all wet! This  
is an operating theatre, not a  
vegetable market ?

NO. 2 IS AMUSED BY HER FUSSINESS. THE TWO MEN HAVE  
STOPPED. THEY PULL THE OILSKIN OFF THE TROLLEY  
LIKE A CURTAIN. REVEALING P, UNCONSCIOUS OR DEAD.  
THEY LIFT HIM OFF THE TROLLEY AND CARRY HIM TO  
THE TABLE.

NO. 14

Wait outside.

THE MEN GO TO THE TROLLEY.

NO. 14

(IMPATIENT) Leave it.

THEY GO OUT WITHOUT IT AND THE ENTRANCE SHUTS ON  
THEM.

NO. 14 TAKES A CABLE TERMINATING IN A SMALL METAL  
DISC FROM THE OUTPUT AND ATTACHES IT TO P'S LEFT  
WRIST. DURING THIS NO. 2 SAYS:

NO. 2

This brainchild of yours had better  
work. For your sake.

NO. 14

I can't guarantee it. You're putting  
the pressure on.

P GRIMACES AS SHE ATTACHES THE DISC. SO HE IS ALIVE.

NO. 2

If this man's damaged, I'll hold you  
responsible.

NO. 14

You know I haven't had time to prove  
the drug.

NO. 2

Just you get it right or I'll see it's  
proved on you.

SHE GIVES HIM A LONG HARD LOOK.

NO. 14

Hold his head.

NO. 2 DOES SO, QUITE GENTLY WITH BOTH HANDS. NO. 14  
ATTACHES ANOTHER WIRE FROM THE OUTPUT TO P'S

TEMPLE. P TRIES TO TWIST HIS HEAD BUT NO.2 HOLDS IT FIRMLY. THE OUTPUT SCREEN BEGINS TO OSCILLATE.

NO.14

You can let go now.

NO.14 INDICATES THE OUTPUT OSCILLATIONS.

NO.14

Energy from his brain. Thoughts like sound waves converted into electrical impulses and finally ...

SHE PUSHES A BUTTON ON THE CONSOLE.

NO.14

... into pictures.

ON THE LARGE SCREEN IS A PICTURE OF P HANDING IN HIS RESIGNATION.

NO.2

How single-minded.

NO.14

He's not conventional.

NO.2

I sometimes think he's not human.

ON THE SCREEN THE RESIGNATION KEEPS REPEATING ITSELF.

NO.14

It's an anguish pattern.

BESIDE THEM IS A SMALL TROLLEY ON WHICH STANDS A SPECIALLY MOULDED AND CLEAR-LIDDED CONTAINER CONTAINING THREE FULL SYRINGES. NO.2 TAKES ONE OUT -

NO.2

So this is your wonder-drug.

- AND HANDS IT TO HER.

NO.14

Three doses, as you asked. And that's the absolute limit.

NO.2

Why ?

NO. 14

Three's dangerous enough. Four  
would kill him.

NO. 2 TURNS TO THE CONSOLE AND OPENS A'S FILE. AS NO. 14 SQUIRTS THE AIR FROM THE SYRINGE, SHE NOTICES THAT THE RESIGNATION HAS GONE FROM THE SCREEN, REPLACED BY A TABLE'S-EYE VIEW OF HER-SELF. SHE LOOKS DOWN AT P. HIS EYES ARE OPEN, HE IS LOOKING UP AT HER. SHE SHUTS HIS EYES AND QUICKLY SWITCHES OFF. SHE GLANCES AT NO. 2 AND IS RELIEVED THAT HE HAS NOT NOTICED THIS. SHE INJECTS INTO P'S WRIST.

NO. 14

His mind is yours. What do you  
want from him ?

NO. 2 IS BY THE HOT-LINE TELEPHONE.

NO. 2

Why he resigned. I believe he was  
going to sell out. I want to know what he  
had to sell and who he was going to sell  
it to. We've researched and computed  
his whole life and it boils down to three  
people.

IN FRONT OF HIM ON THE CONSOLE ARE THREE BOX-FILES  
MARKED IN LARGE LETTERS A, B AND C.

NO. 2

He must meet each one and then we'll  
know what would have happened if we  
hadn't go to him first.

NO. 14

Where do you want them to meet ?

NO. 2

Paris. They've got one thing in  
common. They've all been to Madame  
Engadine's celebrated parties. Here's  
a newsreel of one of the most recent.

HE HANDS HER A CASSETTE.  
SHE SLOTS IT INTO THE T. V. SET AND SWITCHES ON.  
ON ITS SCREEN WE SEE A SMART COCKTAIL PARTY.

NO. 14

There's nothing like a good party.  
(WITH A DIG AT NO. 2) I'm sure  
he'll welcome the change of environment.

NO. 2

Go on. Feed it into him.



SHE SWITCHES ON THE INPUT OSCILLATOR AND WAVY LINES BEGIN TO APPEAR ON ITS SCREEN.

SHE MAKES ADJUSTMENTS - THEN SHE TAKES TWO LEADS TERMINATING IN METAL DISCS AND ATTACHES ONE TO P'S RIGHT WRIST AND THE OTHER TO HIS RIGHT TEMPLE. SHE LOOKS OVER TO THE T. V. SET. THE PICTURE ON IT FADES AWAY TO A DOT. P GROANS AND MOVES HIS HEAD.

NO. 2  
(SHARPLY) Is he all right ?

SHE QUICKLY CHECKS HIS HEART WITH THE STETHOSCOPE WHICH SHE WEARS ROUND HER NECK.

NO. 14  
(SHE IS VERY TENSE) So far.

SHE CROSSES TO THE CONSOLE AND STANDS LOOKING UP AT THE BIG SCREEN. NOW SHE IS VERY NERVOUS.

NO. 14  
The moment of truth.

INT. OPERATING DOME. NIGHT.

12

WE SEE THE EMPTY SCREEN.

NO. 2 WATCHING INTENSELY.

P IS SLEEPING SOUNDLY.

NO. 14 CLOSES HER EYES AND PUSHES A BUTTON. SHE OPENS HER EYES AND LOOKS UP.

ON THE SCREEN WE SEE P - DRESSED IN A TUXEDO - STANDING AGAINST BLACKNESS. HE LOOKS AROUND HIM, BEWILDERED.

ZOOM BACK TO INCLUDE THE PROFILE OF P LYING ON THE OPERATING TABLE IN FOREGROUND.

NO. 14 SLOWLY TURNS UP A LARGE VOLUME CONTROL ON THE CONSOLE.

NO. 2 LOOKS ANXIOUSLY FROM THE SCREEN TO NO. 14, AND BACK TO THE SCREEN.

ON THE SCREEN, P IS STILL STANDING AGAINST BLACKNESS. SUDDENLY, HE IS SURROUNDED BY THE PARTY. HE LOOKS ROUND AND SEES IT ALL GOING ON BEHIND HIM.

NO. 14 BREATHES A SIGH OF RELIEF.

NO. 2 WATCHES, FASCINATED.

THE PROFILE OF P IS BIG IN THE FOREGROUND.  
THE SCREEN IS OUT OF FOCUS IN THE BACKGROUND.

WE THROW THE FOCUS FROM P TO THE SCREEN AND  
TRACK IN.

ON THE SCREEN, WE SEE P TAKING A GLASS OF CHAMPAGNE  
FROM ONE OF THE WAITERS.

INT. ENGADINE SALON. NIGHT.

13

P TURNS THE GLASS OF CHAMPAGNE IN HIS HAND. HE  
IS LOOKING TO SEE IF THERE IS ANYONE HE KNOWS. THEN  
EVERYONE TURNS.

TWO FOOTMEN OPEN A PAIR OF DOUBLE DOORS.  
MADAME ENGADINE MAKES A HELL OF AN ENTRANCE. SHE  
SINGLES P OUT, RUNS TO HIM, EMBRACES HIM. EVERYONE  
ELSE RESUMES THEIR ACTIVITIES.

ENGADINE

Darleeng ! I am so happy you are  
here!

P

Madame Engadine, you look as  
wonderful as ever.

ENGADINE

I should. What it cost, ch. ch. ch!  
You look tired, darling. Things are  
bad.

P

Not now. I'm starting a holiday.

ENGADINE

Oh, the English holiday. Big  
boots and fishing sticks.

P

No, not like that.

ENGADINE

Where then ?

P

I don't know yet. I'm looking for  
somewhere different. Somewhere  
quiet where I can think.

ENGADINE

There is no quiet anywhere.

SHE SEES A FOOTMAN TRYING TO ATTRACT HER ATTENTION.

ENGADINE

Excuse me, darling. I come back soon.  
And remember! You are mine! Be  
horrible to other women!

SHE GOES OFF - BLOWING KISSES TO SEVERAL MEN AS SHE DOES SO. P IS AMUSED. HIS GLASS IS EMPTY AND HE LOOKS FOR SOMEWHERE TO PUT IT DOWN.

INT. OPERATION DOME. NIGHT.

14

NO. 2

I think it's time we introduced "A".

HE PICKS UP ONE OF THREE FILES. IT IS MARKED "A". HE OPENS IT AND HANDS NO. 14 ANOTHER CASSETTE. SHE SLOTS IT INTO THE T. V. SET - SWITCHES ON. WE SEE A STILL PHOTOGRAPH OF "A". HE'S A GOOD-LOOKING, URBANE YOUNG MAN.

NO. 14

His face seems vaguely familiar.  
What's his real name ?

NO. 2

I'm surprised you don't remember him. He made world news a few years ago.

SHE TUNES THE INPUT OSCILLATOR UNTIL THE STILL PHOTOGRAPH DISAPPEARS. THEN SHE GOES TO THE CONSOLE AND TURNS UP THE BIG VOLUME CONTROL.

ON THE BIG SCREEN, WE SEE P IN CLOSE-UP. SENSING SOMEONE BEHIND HIM, HE TURNS TO REVEAL "A".

INT. ENGADINE SALON. NIGHT.

15

P

I'm surprised.

A

Not too unpleasantly, I trust.

P

I knew you came to these parties.

A TAKES TWO GLASSES FROM A PASSING TRAY AND HANDS ONE TO P.

A

And wondered why we had never met ? She's a tactful lady. Keeps us apart, I think.

P

Until tonight.

A

Perhaps tonight's special.

P

(STRANGELY) I feel it is.

A RAISES HIS GLASS.

A

To us.

P

As we are, or as we were ?

INT. OPERATION DOME. NIGHT.

16

NOS. 2 AND 14.

NO. 14

Of course I remember. He defected about six years ago.

NO. 2

Yes. They used to work together.

INT. ENGADINE SALON. NIGHT.

17

A

It's been a long time.

P

Not long enough.

A

Once we were friends.

P

(INTERRUPTING) Once.

A

With a lot in common.

P

That's in the past.

A

Let us think of the future. We're still the same people.

P

But on different sides now.

A

Sides don't really matter, only success.

P

If that were true we might still have a lot in common.

A

We do the same jobs.

P

For different reasons.

A

I see you still over-rate "absolute truth". Which ever way you look at it, we both want to conquer the world.  
(CASUALLY) I hope you'll be happy in your new life.

P LOOKS AT HIM.

P

New life ?

A

News of old friends travels quickly.

P

A few hours.

A

To you, to me, news is air. We breathe it deeply, draw it from far and wide.

P

If it's interesting.

A

What do you plan to do with your "freedom" ?

P

(PAUSE) Go fishing.

A

Ah, perhaps you're fishing now. What is your price ?

P

What am I selling ?

A

I'm anxious to find out.

P PUTS HIS GLASS DOWN.

P

Madame's wine is always excellent.

A PUTS HIS HAND ON P'S SLEEVE.

A

If you don't have a price, at least you have a reason.

P

(LOOKING AT THE HAND) They're not always the same thing. Excuse me.

HE WALKS AWAY THROUGH THE DOUBLE DOORS.

INT. ENGADINE HALLWAY. NIGHT. 18

TWO FOOTMEN ARE ON EITHER SIDE OF THE FRONT DOOR.  
P IS VERY ANGRY.

P

My coat, please.

INT. OPERATION DOME. NIGHT. 19

NO. 2 BY THE HOT-LINE.

NO. 2

He's going! We haven't found out  
anything! He mustn't go!

NO. 14

He's doing what he would have done.  
I can only create the situation.

NO. 2

Get him back!

NO. 14

It's his dream. It must take its  
course.

ON THE LARGE SCREEN P NOW HAS HIS COAT OVER HIS  
ARM. THE FOOTMAN OPENS THE FRONT DOOR. NO. 14  
GIVES NO. 2 A SMUG LOOK FOR A IS STANDING THERE,  
A HENCHMAN WITH A GUN BESIDE HIM.

INT. ENGADINE HALLWAY. NIGHT. 20

P

You never could take a hint.

A

(A CHARMING SMILE) I don't  
want a hint. I want you.

HE MAKES A SIGN AND THE TWO FOOTMEN TAKE HOLD OF  
P AND BUSTLE HIM PAST A AND OUT OF THE HOUSE.

A

I'm saving myself money.

INT. CITROEN. NIGHT. 21

THE BLINDS ARE DOWN. P IS BETWEEN A AND THE  
ARMED HENCHMAN.

P

I see Paris hasn't changed.

INT. OPERATION DOME. NIGHT. 22

NO. 2

Where are they going ?

NO. 14

It's what would have happened.  
That's what you wanted.

THEY WATCH.

EXT. EMBASSY STREET. NIGHT. BACKLOT LOC. 23

A GATE OPENS AND THE CITROEN SPEEDS THROUGH IT.  
THE GATE SHUTS WITH A CLANG.

EXT. EMBASSY COURTYARD. NIGHT. BACKLOT LOC. 24

P IS BUSTLED FROM THE CAR, A GUN EACH SIDE OF HIM.

A

You're in my country now.

P

Diplomatic immunity ? I love  
travel. It broadens -- the mind!

HE WHAMS A SO HARD THAT HE GOES DOWN. THE  
HENCHMAN COVERS P WITH HIS GUN.

P

You daren't kill me.

HENCHMAN CONCEDES THE POINT AND TURNS THE GUN  
SO THAT IT IS A CLUB.

P

That's better.

P FEINTS. HENCHMAN SWINGS AT HIM. A, RECOVERING,  
JOINS IN. P DESPATCHES HENCHMAN AND IS FACE TO  
FACE WITH A.

P

Let's stay on different sides.

HE KNOCKS A OUT, GOES TO THE GATE AND LOOKS BACK.

P

Be seeing you.

A IS SPREADEAGLED.

P  
(SLIGHTLY PUZZLED) Be  
seeing you ?

INT. OPERATION DOME. NIGHT.

25

NO. 2  
Be seeing you ? A village  
expression ?

NO. 14 EXAMINES P., RAISES HIS EYELID. ON THE LARGE  
SCREEN P IS WALKING AWAY DOWN THE LONG STREET.

NO. 14  
The drug must be wearing off.

NO. 2 LOOKS AT THE HOT-LINE.

NO. 2  
At least I know it wasn't 'A'  
he was selling-out to.

SHE SWITCHES OFF AND EVERYTHING GOES DEAD.

NO. 2  
No ! Let's try the second dose?  
Let's get to 'B'.

SHE PROCEEDS TO UNCLIP THE WIRES FROM P.

NO. 14  
He must rest first.

NO. 2  
How long ?

NO. 14  
Twenty-four hours.

NO. 2  
Why ?

NO. 14  
It's a very dangerous drug. His  
system must re-adjust.

CLOSE ON P, ASLEEP, WITHOUT WIRES NOW.

INT. P'S BEDROOM. DAY.

26

CLOSE ON P. HE WAKES UP AUTOMATICALLY AND SITS  
UP IN BED. THE HEADACHE HITS HIM.

P  
Some party.



ON THE BEDSIDE TABLE ARE AN EMPTY CUP, A GLASS OF WATER, A NOVEL. P MOVES ABOUT THE ROOM, PULLING BACK THE CURTAINS, FLOODING THE PLACE WITH LIGHT, A REAL HEAD ON HIM.

FLOWER GIRL  
(OFF) Fresh flowers! Fine  
fresh flowers!

INT. P'S LIVING ROOM. DAY. 27

---

HE COMES THROUGH THE LIVING ROOM, OPENS THE FRONT DOOR AND:

EXT. P'S HOUSE. DAY. 28

---

STEPS OUT ON TO THE TERRACE WHERE, EYES SHUT, HE BREATHES DEEPLY. HE OPENS HIS EYES.

EXT. P'S HOUSE. DAY. BACKLOT LOC. 29

---

HIS VIEW. A CHINESE GIRL HAS A BARROW LADEN WITH FLOWERS. SHE IS SERVING A LADY CUSTOMER WITH FLOWERS.

EXT. P'S HOUSE. DAY. 30

---

P GIVES UP BREATHING, DECIDING HE IS BEYOND REPAIR. HE LOOKS.

EXT. P'S HOUSE. DAY. BACKLOT LOC. 31

---

THE CUSTOMER HAS TURNED WITH HER FLOWERS. SHE GLANCES UP AT HIM. IT IS NO. 14. SHE WALKS AWAY WITH NO HINT OF RECOGNITION.

EXT. P'S HOUSE. DAY. 32

---

P IS PUZZLED.

P  
There's nothing like a good  
party --

HE GOES BACK:

INT. P'S LIVING ROOM. DAY. 33

---

INTO THE LIVING ROOM, WHERE HE NOTICES MUDDY FOOTMARKS ON THE CARPET, LEADING FROM THE FRONT DOOR, UP THE STEPS, TO HIS BED.

P  
Nothing !

END OF ACT ONE

ACT TWOEXT. OLD PEOPLES' HOME. DAY. STOCK. 34

PEOPLE AT MORNING COFFEE. P APPROACHES, LOOKS THEM OVER.

EXT. OLD PEOPLES' HOME. DAY. 35

A VILLAGE NEWSPAPER IS HELD UP BY SOMEONE AT A TABLE. P SITS OPPOSITE.

P

My handbook on social etiquette doesn't deal with this.

THE NEWSPAPER IS LOWERED. NO. 14. SHE REACTS TO HIM BUT ONLY JUST. SHE RETURNS TO THE NEWSPAPER BUT DOES NOT COVER HER FACE.

P

How do I talk to someone I've met in a dream ?

NO. 14

Look, No. -

SHE LOOKS TO WHERE HIS BADGE SHOULD BE.

P

Six.

NO. 14

- Six, I'm usually a social animal, but not now. Another time ?

P

Some people speculate all the time on what things mean. Though this place encourages speculation. (NO ANSWER) 'Where are we?' leads to 'Why are we?' and - if you don't watch it - 'who are we?' For a bit at the start, I thought the whole village was a dream.

INT. NO. 2'S LIVING SPACE. DAY. 36

THEY ARE ON THE MONITOR. NO. 2 IS WATCHING AS HE DRINKS MILK THROUGH A STRAW.

NO. 14

Perhaps it is.

P

And you're another dream inside it? I'm not so complicated.

NO. 14

You've seen me somewhere.  
I've been here a long time.

EXT. OLD PEOPLES' HOME. DAY.

37

P

(STEEL) Last week No. 14 was  
a lady in a wheelchair. Her rug  
fell off her knees and I helped her  
with it. You're new. (NO RESPONSE)  
And one of Them.

NO. 14

Your nonsense bores me.

P

My mistake.

NO. 14

Don't worry. We all make mistakes.  
Sometimes we have to.

SHE GOES. SHE HAS LEFT THE PAPER. HE PICKS IT UP.

P

Hey!

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

38

NO. 2 SWITCHES OFF THE BIG SCREEN.

EXT. OLD PEOPLES' HOME. DAY.

39

SHE HAS GONE. IN EXTENDING HIS ARM WITH THE PAPER,  
P HAS NOTICED SOMETHING. HE PUTS DOWN THE PAPER  
AND STUDIES THE INSIDE OF HIS WRIST. THERE IS AN  
UGLY LITTLE RED MARK. HE EXAMINES IT, MAKES UP  
HIS MIND AND LEAVES.

EXT. NO. 2'S HOUSE. DAY. STOCK.

40

L.S. NO. 2'S HOUSE.

INT. No. 2'S LIVING SPACE. DAY.

41

NO. 2 IS STILL DRINKING MILK AS HE SWINGS THOUGHT-  
FULLY ROUND IN THE CHAIR. A TELEPHONE BUZZES AND  
HE TAKES IT UP.

NO. 2

(TO TELEPHONE) Yes ? Really ?  
Send him in.

THE SLIDING DOORS OPEN AND P WALKS IN PAST THE  
BUTLER. THE DOORS SHUT.

NO. 2

Come in, my dear fellow! Come and sit down!

P

I'm not tired. I slept very well.

NO. 2

Good. We haven't seen a lot of each other.

P

(LOOKS AT THE SCREEN) I haven't seen much of you.

NO. 2

(A LITTLE SMILE) I don't spend all my time spying.

P

Your predecessors did.

NO. 2

I have other things to do. All this nonsense about why you resigned. If a man can't chuck up his job, things have come to a pretty pass. Do sit down.

HE IS ALL FRIENDSHIP. P LOOKS AT HIM COLDLY.

P

I'm still not tired.

NO. 2

In that case, perhaps you'd pass me a bottle of milk. I didn't sleep very well.

P TAKES UP A FULL BOTTLE, HANDS IT TO NO. 2 SO THAT HE HAS TO SEE THE MARK ON HIS WRIST. NO. 2 REACTS, THEN SITS BACK IN THE CHAIR.

NO. 2

Milk is the perfect food. It creates good temper. Would you like some ?

P

My temper's fine. (PAUSE) Anyone with nothing to hide would ask where I got it.

NO. 2

(DRINKS) Where did you get it, No. 6 ?

P

(WATCHING HIM KEENLY) In my sleep.

NO. 2

(AN EYEBROW RAISED) You must have been restless. Perhaps you need a check-up.

P

(GOING) Maybe you're right. I've a favourite doctor.

NO. 2

Really ?

P

Yes, No. 14.

P EXITS. NO. 2, VERY THOUGHTFUL, GETS UP AND STARTS TO PACE. THE HOT-LINE SHRILLS. HE FORCES HIMSELF TO PICK IT UP.

NO. 2

(TO TELEPHONE) Yes, sir. Within two days. You have my word. Yes, sir. I realise my future's at stake. Two days, I guarantee.

HE PUTS DOWN THE HOT-LINE. THE STRAIN IS SHOWING ON HIS FACE. HE TURNS AS THE SLIDING DOORS OPEN, COMPOSING HIMSELF. THE BUTLER ADMITS NO. 14. THE SLIDING DOORS SHUT, SHUTTING HIM OUT.

NO. 2

Very punctual, my dear. Coffee ?

NO. 14

I've had some.

NO. 2

Alone ?

SHE GLANCES AT HIM. AT THE DEAD MONITOR.

NO. 14

Our patient joined me.

NO. 2

Fortuitously ? (NO ANSWER) He doesn't know you, I hope ? That would never do.

NO. 14

(IRRITATED) I suppose it's possible a man could want to pick me up ?

NO. 2

Perhaps you're the woman of  
his dreams.

SHE TAKES THIS.

NO. 14

You like playing with people.

NO. 2

Though the game is serious. What  
did he dream ?

NO. 14

He just "saw" me. Looking down  
at him.

NO. 2

In the operating theatre ?

NO. 14

Yes.

NO. 2

(SITS BACK) You'll have to be more  
careful, my dear, or no-one will  
ever see you again.

INT. P'S HOUSE. NIGHT.

42

THE CARPET IS NOW CLEAN. THE MAID IS IN THE KITCHEN  
AREA PREPARING THE BEDTIME DRINK. THE LOUDSPEAKER  
IS PLAYING TIME-FOR-BED MUSIC.

P

I'm sorry about the mud. (SHE  
SMILES) Seems I had a party. Did  
you know anything about it ?

MAID

(SOMETHING IN ARABIC)

P

I'm sure you're right.

SHE BRINGS HIM THE STEAMING DRINK.

MAID

("GOODNIGHT" IN ARABIC)

P

Goodnight. Or was it "sweet  
dreams" ?

SHE LEAVES. P TAKES THE CUP AND:

INT. P'S KITCHEN. NIGHT.

43

CARRIES IT TO THE KITCHEN WHERE HE POURS IT CERE-  
MONIOUSLY DOWN THE SINK. THEN HE LOOKS AT HIS  
WRIST AGAIN. THE MARK IS STILL THERE. HE RUNS A  
GLASS OF WATER AND:

INT. P'S HOUSE. NIGHT.

44

RETURNS WITH IT TO THE BEDROOM.

LOUDSPEAKER  
FEMALE

It's time for sleep. Relax with  
the beverage of your choice. Soon  
you'll be sleeping soundly.

P LOOKS VERY CYNICAL. HE DRINKS SOME OF THE  
WATER. IT TASTES A BIT ODD. HE PUTS IT DOWN AND  
SITS ON THE BED. THEN FALLS BACK, OUT LIKE A  
LIGHT. TRACK IN TO HIS FACE.

DISSOLVE:

EXT. ENGADINE GARDEN. NIGHT.

45

*Enter P*  
THE TERRACE DOOR OPENS AND P COMES OUT ON TO  
THE TERRACE. MADAME ENGADINE IS LOOKING DOWN  
AT THE GARDEN.

ENGADINE

Where have you been, cheri ?

P

(BEWILDERED) Been ?

ENGADINE

Men always evade questions. All my  
husbands did. Where is my other  
handsome guest ?

P

Who ?

ENGADINE

Your old friend. You were talking to  
him.

P

(REMEMBERING) Oh yes. He's gone.

ENGADINE

Without saying goodbye ? How very  
rude. I never did like that man.

ENGADINE SEES A NEW GUEST.

ENGADINE

Excuse me, darling. I'll be back in a  
moment.

SHE GOES TO MEET HER GUEST.

INT. OPERATION DOME. NIGHT.

46

P IS UNCONSCIOUS ON THE TABLE AGAIN. NO.14 TURNS DOWN THE SOUND. NO.2 IS HOLDING THE FILE MARKED 'B'.

NO.2

Time for 'B'.

HE TAKES THE CASSETTE FROM THE FILE AND HANDS IT TO HER. SHE PLUGS IT IN. B'S PHOTOGRAPH APPEARS ON THE MONITOR, A BEAUTIFUL LADY IN A TIGHT SEQUIN DRESS, MARABOU FUR, LONG HAIR.

NO.14

(SURPRISED) She even looks like a spy.

NO.2

She's a very good one. From a long line of spies. The last of the great freelancers.

NO.2 IS BY THE HOT-LINE.  
NO.14 CAREFULLY TUNES THE INPUT OSCILLATOR AND B'S PHOTOGRAPH VANISHES TO A DOT. NOTHING NEW HAPPENS ON THE LARGE SCREEN. P AND ENGADINE ARE IDLY CHATTING, THOUGH WE CANNOT HEAR.

NO.2

Where is she ?

NO.14

I don't know.

NO.2

She should be there.

SHE GOES TO P AND FEELS HIS PULSE.

NO.14

I think he's resisting.

NO.2

Don't you know ?

NO.14

The drug may take longer this time.

NO.2

There's someone now.

THEY WATCH AS A MAID RUNS UP TO THE TERRACE FROM THE GARDEN.



NO. 2

It's not B !

NO. 14

She's there somewhere.

NO. 2

She'd better be. The sound, turn  
it up.

SHE TURNS IT UP.

EXT. ENGADINE GARDEN. NIGHT.

47

ENGADINE

What have you been up to, Lucette ?

LUCETTE

Nothing, madame. Helping  
Louis to collect glasses.

P IS AMUSED.

LUCETTE IS HOLDING A LETTER. ENGADINE LOOKS DOWN  
AT IT WITH RAISED EYEBROWS, P WITH A SLIGHT  
SUSPICION.

ENGADINE

What is that, Lucette ?

LUCETTE

A note, madame. A lady gave it  
to me.

SHE HOLDS IT OUT. ENGADINE TAKES IT.

LUCETTE

No, madame. It is for -

ENGADINE

Thank you, Lucette. (LUCETTE  
BOBS) And do your lipstick.

LUCETTE EXITS INTO THE HOUSE.

ENGADINE

It's for you.

HE TAKES IT, SURPRISED.

INT. OPERATING DOME.

48

NO. 14 AND NO. 2 REACT.

EXT. ENGADINE GARDEN. NIGHT.

49

ENGADINE

A woman's hand. I am jealous.  
What does she want ?

P

(AMUSED) I daren't tell you.

SHE HELPS HERSELF TO THE NOTE, HOLDS IT CLOSE TO HER NOSE FOR SHE IS SHORTSIGHTED.

ENGADINE

-- to meet her in the arbour ?  
My guest at my party in my arbour ?

P

She's a very old friend.

ENGADINE

There's no name.

P

Old friends don't need names.

ENGADINE

Then you prefer her to me? I shall go! The party is finished! Finished!

HE WATCHES HER TO THE SALON DOOR.. SHE LOOKS BACK AND WINKS.

ENGADINE

Enjoy yourself.

SHE GOES IN. HE WALKS DOWN THE STEPS, PAST THE DANCING COUPLES. THE ARBOUR IS A SORT OF LITTLE MAZE, A TABLE AND CHAIR AT THE CENTRE OF HIGH HEDGES. P MAKES HIS WAY THROUGH THE HEDGES, STOPS, UNSURE WHICH WAY TO GO.

HE HEARS THE POP OF A CHAMPAGNE CORK AND WALKS AROUND THE HEDGE.

P

I'd recognize that signal anywhere.

B

Let's get distressed together.

B IS SITTING AT THE TABLE, ALONE WITH THE CHAMPAGNE BOTTLE AND TWO GLASSES. SHE IS WEARING THE OUTFIT OF THE PHOTOGRAPH.

INT. OPERATING DOME. NIGHT.

50

NO. 14

There you are!

HE JUST LOOKS AT HER, THEN BACK AT THE SCREEN.

EXT. ENGADINE GARDEN, NIGHT.

P LOOKS DOWN AT B AS SHE POURS THE WINE.

P

You're still the most glamorous  
spy in the business.

B

It's what the customer expects.

P

The last I heard you were hiking  
over the mountains to Switzerland.

B

I got sore feet.

SHE HANDS HIM A GLASS.

P

You should have stayed.

B

I've no friends there.

P

Your enemy is a bad loser. He was  
here earlier. Does he know you're  
back?

B

His chums are all over the place.

P

He and I went for a ride. I left  
him in an unforgiving mood. He may  
return.

B

Being killed is an occupational hazard.

P

Like a sitting duck?

B

Don't worry. Tonight's a party.

P

You used to be a good dancer.

B

I still am.

P AND B START DANCING. THEY DANCE IN SILENCE  
FOR A MOMENT.

B  
We have so few friends.

P  
Few women can be friends.

B  
Friends are much more important than lovers. Where are you going for your "holiday" ?

P  
So you've heard. I don't know yet.

B  
A long one ?

P  
A very long one.

B  
Why ?

P  
I need time to think.

B  
I can't bear to think anymore. I can't bear to be alone. That's why I like parties. I drown myself in chatter.

P  
You don't have to think now. Just dance.

THEY DANCE IN SILENCE.

INT. OPERATING DOME. NIGHT.

52

NO. 2  
He's too relaxed!

NO. 14 IS EXAMINING P.

NO. 14  
He may be there, he's not here. Look what he's going through.

THE OUTPUT OSCILLOSCOPE IS VERY JAGGED.

NO. 14  
With that sort of resistance he'll burn up the drug in no time. We haven't got long.

NO. 2  
Then you'd better do something.

NO. 14  
 (SARDONICALLY) The only way  
 to manipulate his dreams is to get  
 into them.

SHE IS LOOKING AT THE COMPUTER.

NO. 2  
 Is it possible ?

NO. 14  
 I'm wondering ...

NO. 2  
 What ?

NO. 14  
 (ALMOST TO HERSELF) If we  
 could put words in her mouth.

HE IS EXCITED BY THE IDEA.

NO. 2  
 Go on? How ?

NO. 14  
 I've fed him with pictures. Why  
 can't I feed him with sound ?

NO. 2  
 But the voice ? Would he hear  
 yours, or hers ?

NO. 14  
 I don't know. That's the danger. If  
 he heard my voice and recognised  
 it, the shock would wake him. He'd  
 see everything and we'd have failed.

NO. 2 IS LOOKING AT THE ONE REMAINING SYRINGE IN ITS  
 CONTAINER.

NO. 2  
 We've got to make the most of this  
 chance or we'll never know if it  
 was B.

NO. 14 GOES TO THE COMPUTER, TAKES UP ONE OF  
 THE TELEPHONES AND PRESSES SEVERAL BUTTONS.  
 SHE HAS DOUBTS.

NO. 14  
 It's the worst time to try. The  
 state he's in.

NO. 2  
 Where's your scientific enthusiasm ?

52 cont'd

SHE LOOKS FROM THE TELEPHONE TO NO.2

NO.14

What shall I say ?

NO.2

Anything. Try it.

SHE RAISES THE TELEPHONE.

ON THE SCREEN, P AND B DANCE. NO.2 WALKS CLOSE TO THE SCREEN, AS THOUGH JOINING THEM IN THE GARDEN.

NO.2

Go on.

NO.14

(TO TELEPHONE) Shall we have some more ?

STILL DANCING, P LOOKS AT B PUZZLED. NOS.2 AND 14 WATCH LIKE HAWKS.

P

More ?

NO.2 REACTS WITH DELIGHT.

NO.14

(TO TELEPHONE) Champagne.

P

(SLIGHTLY SURPRISED) Not yet.

NO.2

Now get to the point. You said we haven't got long.

NO.14

(TO TELEPHONE) I wonder if they will kill me.

EXT. ENGADINE GARDEN. NIGHT.

53

B

I wonder if they will kill me.

P

I thought you didn't care.

B

I do.

SHE STOPS DANCING.

P

I'll help you. You know that.

HE FOLLOWS HER TO THE TABLE.

B

They are here to kill me. They want me to do a deal with you. They want to know why you've resigned.

INT. OPERATING DOME. NIGHT. 54

NOS. 2 AND 14 HOLD THEIR BREATHS. P MAKES NO ANSWER.

NO. 2

Go on!

EXT. ENGADINE GARDEN. NIGHT. 55

P JUST LOOKS AT B.

B

If you'd just talk about it - they'd let me off the hook.

HE STILL MAKES NO ANSWER.

B

Are you shocked ?

P

I'm surprised. I can't believe it's you.

INT. OPERATING DOME. NIGHT. 56

NOS. 2 AND 14 EXCHANGE A GLANCE.

NO. 14

(EMOTIONAL) I'm in such a mess. I need something to swap. Will you meet them ? They're here now.

EXT. ENGADINE GARDEN. NIGHT. 57

P

Are you asking this ?

B

Don't hate me. We all make mistakes. Sometimes we have to.

P

(PONDERING) Do you have the feeling you're being manipulated ?

INT. OPERATING DOME. NIGHT. 58

NOS. 2 and 14 REACT. THE OUTPUT OSCILLATOR IS TRACING VICIOUSLY. ON THE TABLE P IS AS PEACEFUL AS EVER.

NO. 14  
(PUZZLED) Manipulated ?

EXT. ENGADINE GARDEN. NIGHT.

59

P TAKES HER CHIN IN HIS HAND, MAKES HER LOOK AT HIM.

P  
Who are you ?

B  
(URGENTLY) They're here!

THREE MEN IN TUXEDOS ARE STANDING BEHIND P. ONE OF THEM HAS A GUN AND STANDS BY B, GUARDING HER. THE OTHER TWO WAIT.

B  
If you don't tell them, they'll kill me.

P  
You're not who you pretend to be.

HE WALKS AWAY. THE TWO MEN BLOCK HIS PATH.

P  
Excuse me ?

ONE MAN PUSHES HIM BACK. P HITS HIM. THE OTHER MAN JOINS HIM. THEY FIGHT AGAINST THE HEDGES, VIOLENCE AGAINST THE SMOOCHY DANCE MUSIC. THE THIRD MAN IS STILL BESIDE B WITH HIS GUN.

P KNOCKS DOWN ONE MAN WHO CRAWLS AWAY. THE OTHER GETS KNOCKED OUT AND STAYS ON THE GROUND. THE MAN WITH B RAISES THE GUN TO HER HEAD.

B  
(TERRIFIED) Tell him? He'll kill me?

P LOOKS LEVELLY AT HER.

P  
I don't believe in you.

B  
(A SCREAM) He'll kill me!

HE WONDERIS IF THE MAN WILL. HE GOES VERY CLOSE TO HER.

P  
How long has your husband been dead ?



INT. OPERATING DOME. NIGHT. 60

NO.14 LOOKS ACROSS TO NO.2 WHO HAS THE OPEN FILE.

NO.2

Four years.

SHE RAISES THE TELEPHONE.

EXT. ENGADINE GARDEN. NIGHT. 61

B

Four years.

P

And how old is your son now ?

SHE LOOKS AT HIM .

INT. OPERATING DOME. NIGHT. 62

NO.2 IS TEARING THROUGH THE FILE.

NO.2

Son ? Husband, yes. There's no son here.

NO.14

(TO TELEPHONE, PLAYING FOR TIME) Help me, please!

EXT. ENGADINE GARDEN. NIGHT. 63

P

What's your son's name ? That's an easier question.

SHE STARES AT HIM BLANKLY.

P

I thought you wouldn't know.

HE WALKS OUT OF THE ENCLOSURE, BRUSHING DOWN HIS CLOTHES.

B

(FADING) Come back! Don't leave me! Come back! I can explain everything! Please ....

SCENE 64 DELETEDINT. OPERATING DOME. NIGHT.

65

NO.14

(INTO TELEPHONE) . . . . . I can  
explain.

NOS. 2 AND 14 STARE AT EACH OTHER. THEN SHE  
SWITCHES OFF QUICKLY AND THE SCREEN GOES BLANK.

NO.2 LOOKS DOWN AT THE HOT-LINE. HE IS HOLDING  
B'S FILE. NOW HE THROWS IT DOWN ANGRILY. IT  
LIES THERE, BESIDE THE ASHCAN CONTAINING THE  
TWO EMPTY SYRINGES.

END OF ACT TWO

ACT THREE

INT. P'S BEDROOM. DAY. 66

AN ARM COMES VIOLENTLY INTO PICTURE, SHOWING TWO LIVID MARKS ON THE WRIST. THE ARM DISAPPEARS TO BE REPLACED AT ONCE BY P'S SUSPICIOUS FACE.

HE GETS OUT OF BED, PICKS UP THE WATER GLASS, PUTS IT DOWN AGAIN THOUGHTFULLY. AS HE STANDS UP, THE HEADACHE HITS HIM.

HE GOES THROUGH TO

INT. P'S LIVING ROOM. DAY. 67

THE LIVING ROOM, TUGS OPEN THE FRONT DOOR AND

EXT. P'S HOUSE. DAY. 68

GOES OUT ONTO THE TERRACE.

EXT. P'S HOUSE. DAY. BACKLOT LOC. 69

HIS VIEW AS BEFORE, BUT NO BARROW, NO NO. 14.

INT. P'S LIVING ROOM. DAY. 70

HE RETURNS AND TAKES UP THE TELEPHONE.

OPERATOR'S VOICE

Number please.

P

I want to speak to No. 14.

OPERATOR'S VOICE

One moment.

HE LOOKS AGAIN AT THE MARKS ON HIS WRIST.

OPERATOR'S VOICE

No. 14 has left a message she's not to be disturbed.

P

(DRYLY) Probably working late.

HE PUTS THE TELEPHONE DOWN, HURRIES TO THE BEDROOM AND THROWS OPEN THE WARDROBE.

EXT. OLD PEOPLES' HOME. DAY. STOCK. 71

PEOPLE AT COFFEE.

EXT. OLD PEOPLES' HOME. DAY. 72

P WALKS PAST LOOKING AT PEOPLE.

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

AGAIN DRINKING MILK, NO. 2 IS WATCHING P ON HIS BIG SCREEN.

EXT. OLD PEOPLES' HOME. DAY.

P STOPS AS HE SEES THE CHINESE GIRL PUSHING HER FLOWER BARROW. HE GOES TO HER AND SHE SMILES UP AT HIM.

P

I'd like some. For a lady.

FLOWER GIRL

Yes, sir. Which ones ?

P

Those, I think.

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

NO. 2'S MILK BOTTLE IS EMPTY. WITH HIS FREE HAND HE TAKES UP A TELEPHONE.

NO. 2

(TO TELEPHONE) Control ?

The girl who sells flowers - who is she ? I see, just a prisoner.

HE SWITCHES OFF THE PICTURE AND PUTS THE EMPTY MILK BOTTLE ON THE SIDE TABLE, TAKING UP THE LAST FULL ONE FROM THE EMPTIES STANDING THERE.

EXT. OLD PEOPLES' HOME. DAY.

THE GIRL HAS WRAPPED A BUNCH OF FLOWERS AND IS CLIPPING P'S CREDIT CARD.

FLOWER GIRL

(CHATTILY) I meet everybody, I know everything. Who's sick, who's getting better.

P

Can you deliver them for me ?

FLOWER GIRL

You shy ? Who is it ?

P

No. 14.

FLOWER GIRL

I know her. Nice lady. O. K. Be seeing you.

HE STANDS THERE AS SHE GOES OFF WITH THE BARROW.

FLOWER GIRL

Fresh flowers! Fine fresh flowers!

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

77

NO. 2 IS RUMINATING IN HIS CHAIR, STARING AT THE HOT-LINE, AS THE BUTLER CLEARS THE EMPTY MILK BOTTLES ON TO HIS TROLLEY. NO. 2 GETS UP AND LEAVES THE CHAIR.

NO. 2

(BAD TEMPERED) I'm going to bed. I've been up all night.

THE BUTLER CASUALLY PRESSES A BUTTON AND NO. 2 DISAPPEARS THROUGH THE FLOOR.

EXT. NO. 14'S HOUSE. DAY.

78

THE FLOWER GIRL STOPS HER BARROW AT THE FRONT DOOR. THE DOOR IS OPENED BY NO. 14 WHO IS CLEARLY ON HER WAY OUT WITH A SMALL BRIEFCASE. THE FLOWER GIRL HANDS HER THE FLOWERS.

NO. 14 IS SURPRISED BUT SHE IS IN A HURRY. SHE PUTS THE FLOWERS ON A TABLE INSIDE THE FRONT DOOR AND MOVES OFF BRISKLY. P APPEARS IN FOREGROUND, WATCHING HER DEPARTURE.

EXT. THE VILLAGE. DAY.

79

NO. 14 HURRIES ON HER WAY. P IS FOLLOWING HER WITHOUT APPEARING TO DO SO.

EXT. WOODS. DAY.

80

NO. 14 ENTERS THE WOODS. THERE IS NO PATH BUT SHE KNOWS EXACTLY WHERE SHE IS GOING. AS SHE STOPS TO MOVE A BUSH ASIDE, SHE HEARS A TWIG CRACK AND LOOKS ROUND SHARPLY. NOT FAR AWAY, CONCEALED BY A BUSH, P IS FROZEN ON ONE LEG. NO. 14 CONTINUES.

EXT. DOME ENTRANCE.

81

SHE REACHES A SHRUBBY BANK. AS P MOVES AROUND A TREE TO GET A BETTER LOOK, SHE HAS DISAPPEARED. HE GOES TO THE BANK AND FINDS A WELL CONCEALED STEEL DOOR. HE TRIES TO OPEN IT BUT CANNOT.

INT. OPERATING DOME. DAY.

82

THE DOORS OPEN AND NO. 14 COMES IN AND MAKES HER WAY TOWARDS THE CONSOLE, TAKING OFF HER WATCH.

EXT. WOODS. DAY. 83

P IS THRASHING ABOUT IN THE BUSHES, UNTIL HE HITS HIS HANDS AND STOPS. HE PARTS THE BUSH TO REVEAL AN L-SHAPED VENTILATION OUTLET. HE TAKES HOLD OF ITS GRILLE AND, WITH GREAT EXERTION, WRENCHES IT OFF.

INT. SHAFT. DAY. 84

HE FINDS HIMSELF LOOKING STRAIGHT DOWN A SHAFT. HE STARTS DOWN IT CAREFULLY.

INT. OPERATING DOME. DAY. 85

NO. 14 IS CHECKING THE EQUIPMENT. SHE TAKES UP B'S FILE FROM THE FLOOR, PUTS INTO IT THE CASSETTE FROM THE T.V. SET, AND PLACES THE FILE TIDILY BESIDE A'S FILE.

INT. SHAFT. DAY. 86

P IS MOVING DOWN THE SHAFT.

INT. OPERATING DOME. DAY. 87

FROM HER BRIEFCASE, NO. 14 TAKES AN AVOMETER AND PROCEEDS TO CHECK THE OUTPUT CIRCUIT.

INT. SHAFT. DAY. 88

P APPEARS ROUND A BEND IN THE NOW HORIZONTAL SHAFT.

INT. OPERATING DOME. DAY. 89

NO. 14 IS SATISFIED WITH THE CIRCUIT AND UNCLIPS HER AVOMETER.

INT. SHAFT. DAY. 90

THE SHAFT IS WIDER AND VERTICAL AGAIN SO P IS MOVING DOWN WITH ARMS AND LEGS STRETCHED. HE COMES TO A GRILLE WITH A SMALL LEDGE - THE SHAFT STILL FALLING AWAY BELOW HIM - LOOKS THROUGH AS BEST HE CAN AND LISTENS. HE HOLDS THE GRILLE WITH BOTH HANDS.

INT. DOME PASSAGE. DAY. 91

P THROUGH THE GRILLE. AFTER ANOTHER MOMENT'S CHECK, HE STARTS TO FORCE THE GRILLE WITH ONE HAND.

36  
INT. OPERATING DOME. DAY. 92

NO. 14 WALKS TOWARDS THE SLIDING DOORS WITH HER BRIEFCASE.

INT. SHAFT. DAY. 93

P IS HANGING FROM THE LITTLE LEDGE WITH ONE HAND, FORCING THE GRILLE WITH THE OTHER. AS THE GRILLE FINALLY GIVES -

INT. DOME PASSAGE. DAY. 94

- IN FOREGROUND THE GRILLE BURSTS AWAY FROM THE WALL, IN BACKGROUND THE STEEL DOORS SLIDE OPEN.

P PULLS THE GRILLE BACK, DOING HIS BEST TO KEEP IT IN POSITION AS NO. 14 APPROACHES. SHE STOPS RIGHT BY THE GRILLE AND PUTS THE BRIEFCASE DOWN BESIDE IT. BUT SHE HAS ONLY REALISED SHE HAS LEFT HER WATCH BEHIND. SHE GOES BACK TOWARDS THE DOME.

INT. SHAFT. DAY. 95

P IS HANGING ON FOR GRIM DEATH BY THE ONE HAND ON THE LEDGE. BELOW HIM IS BOTTOMLESS DARKNESS.

INT. OPERATING DOME. DAY. 96

NO. 14 TAKES UP THE WATCH AND LEAVES AGAIN.

INT. SHAFT. DAY. 97

P'S FINGERS ARE SLIPPING FROM THE LEDGE.

INT. DOME PASSAGE. DAY. 98

NO. 14, BY THE BRIEFCASE, STRAPS ON HER WATCH.

INT. SHAFT. DAY. 99

P IS ON THE POINT OF FALLING WHEN, THROUGH THE GRILLE, WE SEE THE BRIEFCASE PICKED UP AND CARRIED OFF. HE HOLDS ON UNTIL HE HEARS THE OUTER DOOR OPEN AND CLOSE. HE RELEASES THE GRILLE WITH A CLATTER, GRABS THE LEDGE WITH BOTH HANDS AND PULLS HIMSELF UP.

INT. DOME PASSAGE. DAY. 100

P COMES THROUGH THE OPENING AND STANDS UP, FORCING DOWN THE TENSION. HE MOVES SILENTLY TOWARDS THE SLIDING DOORS.



INT. OPERATING DOME. DAY.

101

P COMES THROUGH THE DOOR AND LOOKS AROUND CAREFULLY. HE LOOKS AT THE EQUIPMENT. THE EASIEST TO UNDERSTAND IS THE T.V. SET. HE FINDS THE TWO SLOTS IN ITS SIDE, PULLS OUT THE ONE CASSETTE ALREADY INSIDE, EXAMINES IT, PUTS IT BACK AND SWITCHES THE SET ON. UP COMES THE PICTURE OF THE PARTY. HE TAKES THIS IN, NOTICES THAT THE INPUT OSCILLATOR IS ALIVE, FOLLOWS ITS LEAD TO THE METAL CLIPS RESTING ON THE OPERATING TABLE.

THEN HE LOOKS AT THE DEAD OUTPUT OSCILLATOR AND FOLLOWS ITS CABLE TO THE CONSOLE. HERE HIS EYE IS TAKEN BY THE FILES MARKED A, AND B, AND C. HE LOOKS IN EACH, SKIMMING THROUGH THE PAPER, MERELY GLANCING INSIDE C'S. FROM A's and B's HE TAKES CASSETTES AND GOES WITH THEM TO THE TV SET.

HE PULLS OUT THE STILL-RUNNING PARTY CASSETTE - THE SCREEN GOES BLANK - REALISES HE CANNOT FIT HIS NEW CASSETTE INTO THE SAME SLOT AND TRIES THE FIRST OF THEM IN THE OTHER. UP COMES THE PHOTOGRAPH OF A. HE LOOKS AT IT THOUGHTFULLY. HE PULLS THIS OUT AND SLIDES IN THE OTHER. THERE IS B. THE PENNY BEGINS TO DROP.

HE PUSHES BACK THE PARTY CASSETTE, SWITCHES OFF THE TV SET, TAKES B'S CASSETTE OUT AND RETURNS IT WITH A'S TO THEIR FILES.

HE THEN LOOKS AT THE SMALL TROLLEY AND SEES THE SYRINGE CONTAINER, THE TWO EMPTY SLOTS AND THE ONE FULL SYRINGE. HE LOOKS AT THE TWO MARKS ON HIS WRIST. HE TAKES THE FULL SYRINGE OUT VERY CAREFULLY, CONSIDERS IT AND DECIDES WHAT TO DO. ON THE CONSOLE IS A CARAFE OF WATER.

CAREFULLY HE EXPELS SOME OF THE DRUG INTO HIS HANDKERCHIEF, STAINING IT VIVIDLY, LEAVING A LITTLE IN THE SYRINGE, HE THEN FILLS IT UP FROM THE CARAFE. HE SHAKES IT TO MIX IT AND RETURNS IT TO THE CONTAINER. THEN, AFTER A FINAL LOOK ROUND TO MAKE SURE HE LEAVES NO MARK OF HIS VISIT, HE GOES TO THE DOORS WHICH SLIDE OPEN.

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

102

THE BUTLER IS STILL AT WORK. NO. 2 HAS COME UP THROUGH THE FLOOR IN HIS PYJAMAS.

NO. 2

I can't sleep. What's No. 6 doing ?



102 cont

THE BUTLER IS INDIFFERENT. NO. 2 SWITCHES ON THE SCREEN AND SEES P WALKING AWAY FROM THE WOODS.

NO. 2

He's always walking. Irritating man.

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

103

HE MOVES CLOSE TO THE SCREEN AND WALKS WITH P THROUGH THE VILLAGE, THE ANGLES AND APPROACHES VARYING. ON THE SCREEN P GREETES A PASSING VILLAGER.

P

(WITH THE SALUTE) Be seeing you.

NO. 2 CANNOT BEAR P'S EQUANIMITY ANY LONGER, CROSSES ANGRILY TO THE CONSOLE AND HITS THE BUTTON, OBLITERATING THE SCREEN.

NO. 2

No! I'll be seeing you!

INT. P'S BEDROOM. NIGHT.

104

A CUP OF STEAMING BEVERAGE. THE MAID CARRIES IT TO THE TOP OF THE STEPS.

INT. P'S LIVING ROOM. NIGHT.

105

P IS LOOKING OUT OF THE WINDOW.

MAID

(IN ARABIC) Your drink.

HE COMES TOWARDS HER.

INT. P'S BEDROOM. NIGHT.

106

HE TAKES THE CUP. MOVES TO THE BED AND SITS DOWN ON IT. SHE WATCHES AS HE DRAINS THE CUP WITH CONFIDENCE.

P

(IN ARABIC) Goodnight.

THEY WATCH EACH OTHER. HE PASSES OUT.

MAID

(IN ENGLISH) Sweet dreams, No. 6.

ZOOM IN TO P'S FACE.

INT. OPERATING DOME. DAWN.

107

THE NEEDLE OF THE LAST SYRINGE. NO.14 IS HOLDING IT UP. LOOKING JUST A LITTLE WORRIED. NO.2 IS WAITING BY THE BLANK T.V. SET, TENSELY EXPECTANT. NO.14 TURNS AGAIN TO P. WIRED TO THE TABLE, AND INJECTS INTO HIS WRISTS. SHE WITHDRAWS THE NEEDLE.

NO.14

(TO NO.2) Right.

HE SWITCHES ON THE TV SET AND UP COMES THE SAME PARTY PICTURE. NO.14 THROWS THE SYRINGE INTO THE ASHCAN AND TUNES THE INPUT OSCILLATOR. THE PARTY VANISHES TO A DOT. SHE REACHES OVER TO THE CONSOLE, PRESSES A SWITCH AND THE PARTY APPEARS ON THE LARGE SCREEN. NO.2 REACTS SHARPLY ON SEEING THAT THE PARTY IS TILTED.

NO.2

What's happened!

SHE GLANCES UP AT THE SCREEN AND HURRIES TO P., WHO IS FOR THE FIRST TIME, SHOWING SOME DISTRESS. THE LINE ON THE OUTPUT OSCILLATOR IS GOING CRAZY.

NO.2

What's gone wrong ?

NO.14

(ALARMED) The strain's too much for him. I'm going to stop it.

NO.2

No! It's our last chance!

HE IS CONSCIOUS ALL THE TIME OF THE HOT-LINE.

NO.2

It's now or never.

NO.14

(LOOKS AT HIM) On your head ?

NO.2

I'll worry about that later !

SHE STANDS AWAY FROM P. THEY LOOK AT THE SCREEN.

INT. ENGADINE SALON. NIGHT.

108

A BABBLE OF NOISE. THE ROOM IS TILTED. P LOOKS ABOUT GROGGILY, SEES THE FAMILIAR BACK OF A SEQUINDED LADY.

P

Didn't they kill you, after all ?

SHE TURNS.

P

Sorry. Thought you were  
someone else.

THE WOMAN LAUGHS RAUCOUSLY. ENGADINE JOINS HIM.

ENGADINE

It is so wild, darling. It  
will end in tears.

P

The best parties do.

ENGADINE

It's terrible.

P'S LOOKING AT A CROOKED MIRROR ON THE WALL.

P

Not terrible. Dreamy. It's a  
dreamy party.

INT. OPERATING DOME. NIGHT,

109

NO. 2 REACTS SHARPLY.

NO. 2

Dreamy ? That's an odd thing  
to say.

INT. ENGADINE SALON. NIGHT,

110

P GRABS THE MIRROR AND WITH GREAT EFFORT STRAI-  
GHTENS IT, FORCING THE ROOM TO NORMAL THE  
STRAIN OF HOLDING IT IS TOO MUCH -

INT. OPERATING DOME. NIGHT,

111

- AND WHEN HE LETS GO OF THE MIRROR, THE ROOM  
TILTS AGAIN. PULL BACK TO HOLD P ON THE TABLE  
IN FOREGROUND. HIS FACE IS SHOWING THE STRAIN.  
HE IS BREATHING HEAVILY.

NO. 14

We'll have to hurry. Give me  
C's picture.

NO. 2

There isn't one.

FROM C'S FILE HE TAKES A SINGLE SHEET OF PAPER.

111 cont

NO. 2

All we know about him is  
(READING) - "Known to be French,  
known to have attended Engadine's  
parties, probably disguised, known  
to have been in contact with No. 6."

HE PUTS THE PAPER DOWN.

NO. 14

How do you expect me to bring them  
together if there's no photograph ?

NO. 2

It's a process of elimination. C's  
the only one left. He'll find him.

NO. 14

(WORRIED) I hope he hurries up.

INT. ENGADINE SALON. NIGHT.

112

THE ROOM IS TILTED. ENGADINE AND P.

ENGADINE

Champagne! We all need more  
champagne!

SHE GRABS A PASSING BLONDE.

ENGADINE

Darling, watch him for me. He's  
the last sane man in the world.

SHE SAILS AWAY. THE BLONDE STANDS CLOSE TO P.

BLONDE

I like sane men. (STUDIES HIM)  
You are in business ?

P

I was.

BLONDE

You're young to retire.

P

Age is relative.

BLONDE

Meaning you're free ?

P

Possibly.

BLONDE

I know of something. The pay's  
very good.

P

I am free.

INT. OPERATING DOME. NIGHT. 113

NOS. 2 & 14 WATCH LIKE HAWKS.

INT. ENGADINE SALON. NIGHT. 114

SHE REMOVES ONE OF HER EAR-RINGS AND HANDS IT TO HIM.

BLONDE

Number Six.

INT. OPERATING DOME. NIGHT. 115

NO. 2 AND 14 ARE STARING AT THE SCREEN.

BLONDE

(ON THE SCREEN) I'm sure  
it's your lucky number.

INT. ENGADINE SALON. NIGHT. 116

P IS AT THE TABLE WHERE ROULETTE IS BEING PLAYED. THE WHEEL IS SPINNING. P DROPS THE EAR-RING ON NUMBER SIX.

CROUPIER

Rien ne va plus.

THE WHEEL STOPS AND THE BALL IS IN 6. THE CROUPIER PAYS WITH A KEY AND TAKES UP THE EAR-RING.

CROUPIER

Pour la service, M'sieur.

P TAKES THE KEY AND LOOKS AT IT.

HE MOVES AWAY STUDYING IT CLOSELY. INTO F.G. A MATCHING KEY SUDDENLY APPEARS. P LOOKS UP. HE IS FACE TO FACE WITH MADAME ENGADINE.

SCENES 117/118 DELETED

INT. OPERATING DOME. NIGHT.

119

NO.2

It can't be! Not her! She can't be  
C!

NO.14 IS CONCERNED ONLY WITH P'S CONDITION.

ENGADINE

(ON SCREEN) It takes you a long  
time to sell yourself, cheri.

P

(ON SCREEN) It took a lot of thought.

NO.2

She's fooled us for years! But  
not any longer!

HIS HAND IS ON THE HOT-LINE BUT HE DOES NOT PICK  
IT UP. INSTEAD, HE GOES CLOSE TO THE SCREEN.

NO.14

You'll bring her to the Village ?

NO.2

Yes. We'll soon meet her in  
person.

THE MUSIC ON THE SCREEN CHANGES TO A BRIGHT  
CONGA RHYTHM.

INT. ENGADINE SALON. NIGHT.

120

ALL THE PEOPLE, SAVE P AND ENGADINE, HAVE  
FORMED INTO A CONGA-LINE. P AND ENGADINE HAVE  
TO MANOEUVRE THROUGH IT TO THE TERRACE-DOORS.

INT. ENGADINE GARDEN. NIGHT.

121

P AND ENGADINE COME DOWN FROM THE TERRACE AND WALK THE LENGTH OF THE GARDEN.

ENGADINE

You are sure ? No change of mind ?

P

No change of mind.

ENGADINE

And no doubts ?

P

Not any longer.

ENGADINE

It's a one-way journey. You have the fare ?

FROM HIS POCKET HE TAKES AN ENVELOPE.

P

These papers from London.

THEY HAVE STOPPED BY A LITTLE DOOR IN THE GARDEN WALL. A DOOR WITH TWO KEYHOLES.

INT. OPERATING DOME. NIGHT.

122

NO. 2

That's what I've been waiting for.

NO. 2 IS ENGROSSED IN THE SCREEN. NO. 14 HAS HER STETHOSCOPE TO P'S HEART, VERY WORRIED.

EXT. ENGADINE GARDEN. NIGHT.

123

P IS RETURNING THE ENVELOPE TO HIS POCKET. SHE PRODUCES A KEY SIMILAR TO HIS.

ENGADINE

If you want to go back, you can - back through the party, back to your life. Once through here you can never return.

HE HOLDS OUT HIS KEY AND THEY UNLOCK THE DOOR ON TO BLACKNESS.

INT. OPERATING DOME. NIGHT.

124

AS THE DOOR OPENS ON THE SCREEN, WE ZOOM BACK TO HOLD P LARGE IN FOREGROUND. HE COLLAPSES AND THE SCREEN ABOVE EXPLODES AND GOES DEAD.

NO. 2

(OFF) It's gone dead! What's happened ?

NO. 14

He's collapsed.

END OF ACT THREE



ACT FOURINT. OPERATING DOME. NIGHT.

125

NO. 14 HOLDS AN OXYGEN MASK TO P'S DEAD FACE,  
THE SCREEN IS STILL BLANK.

NO. 14

That's it. We've pushed him  
as far as we dare.

NO. 2

(LOOKING AT THE HOT-LINE)  
No, I want that dream back!

NO. 14

You know who C is.

NO. 2

I must know what he was selling.

NO. 14

It'll kill him. Then we'll be in  
trouble.

NO. 2

You worry about trouble from me.

SHE TAKES THE POINT, OPENS HER BRIEFCASE.

NO. 14

I'll try a heart-stimulant.

SHE TAKES OUT AN ORDINARY SYRINGE AND INJECTS P.

EXT. OPEN CAR. NIGHT. B.P.

126

A VERTICAL OUT-OF-FOCUS MOVEMENT.

P'S VOICE

(DREAM VOICE) Where are  
you taking me?

ENGADINE'S VOICE

(DREAM VOICE) To the summit.

PULL BACK TO REVEAL P AND ENGADINE IN THE  
CAR AS THE MOVEMENT CLARIFIES TO BECOME  
BUILDINGS FLASHING PAST. ENGADINE IS DRIVING.  
PICTURE NOW NORMAL.

ENGADINE

To hand over your precious papers.

P  
Not to you ?

ENGADINE  
Even I work for someone.

INT. OPERATING DOME. NIGHT. 127

NO. 2 IS AMAZED.

NO. 2  
Someone else ?

EXT. OPEN CAR. NIGHT. B.P. 128

P  
Who ?

ENGADINE  
I've never seen him. No-one's  
ever seen him.

INT. OPERATING DOME. NIGHT. 129

NO. 14  
I thought you'd boiled it down  
to three.

NO. 2  
So did I ! No-one's ever heard  
of this one. It's great !

NO. 14  
(DRYLY) You'll have to call him  
D.

P IS A BIT QUIETER. NO. 14 REMOVES THE MASK.

EXT. CHURCH. NIGHT. BACKLOT LOC. 130

THE CAR SQUEALS TO A STOP.

ENGADINE  
We're here.

HE LOOKS UP AT THE CHURCH.

P  
Are we ?

ENGADINE  
He likes impressive offices. Good  
luck.

P  
You're not coming ?

ENGADINE  
I must go back. If I leave a  
party for too long, people will talk.

HE GETS OUT OF THE CAR .

P  
How will I know him ?

ENGADINE  
He will know you.

P WALKS SLOWLY TOWARDS THE CHURCH .

INT. OPERATING DOME. NIGHT. 131

---

P IS CALM. THE OUTPUT OSCILLOSCOPE IS PLACID.  
NO.14 IS RELIEVED AND LOOKS ACROSS TO NO.2 AT THE  
SCREEN, TENSE WITH EXCITEMENT .

EXT. CHURCH. NIGHT. BACKLOT LOC . 132

---

THE DOORS OF THE CHURCH ARE SHUT, AS P APP-  
ROACHES THEY SWING OPEN. HE WALKS INSIDE. THE  
DOORS SWING SHUT WITH A THUD.

EXT. FRENCH STREET. NIGHT. BACKLOT LOC . 133

---

HE IS LOOKING DOWN A LONG STREET. HE WALKS  
DOWN IT, LOOKING ALL ABOUT.

D'S VOICE  
I'm glad you could come.

P  
(LOOKING ABOUT) Where are you ?

D'S VOICE  
It doesn't matter.

P  
I want to see you. I've been dying  
to see you.

D  
It won't make any difference.

P  
People who hide are afraid.

HE TAKES OUT THE ENVELOPE AND HOLDS IT UP.  
HE SWINGS AROUND AS THE SILHOUETTE OF A  
MAN COMES AROUND THE FAR CORNER AND WALKS  
TOWARDS HIM.

P  
(AFTER A MOMENT) I didn't  
know you existed.

D  
It's often the case with really  
important people. Anonymity  
is always the best disguise.

D STOPS IN FULL SIGHT. HE IS WEARING A TIGHT BLACK  
MASK.

P  
You are afraid.

D EXTENDS A HAND FOR THE ENVELOPE. P KEEPS  
HOLD OF IT.

P  
This means a lot to me.

D  
It's only a commodity.

P  
No. It's my future.

D  
You belong to me now. You  
were told there's no return.

P  
Not until I know who you are.  
I've never liked secrets.

INT. OPERATING DOME. NIGHT. 134

P IS STILL CALM. NO. 2 IS GLUED TO THE SCREEN.

NO. 2  
Nor have I! I want to see him!

EXT. FRENCH STREET. NIGHT. BACKLOT LOC. 135

D  
No-one will ever see me.

P  
I will, I must know who I'm selling  
out to. We must all know.

INT. OPERATING DOME, NIGHT.

136

NO. 2

"All" ?

EXT. FRENCH STREET. NIGHT BACKLOT LOC.

137

D

(ON SCREEN) "All" ?  
Aren't you alone ?

P

No, but you are.

P PUTS THE ENVELOPE AWAY AND TAKES A STEP TOWARDS HIM.

D

Violence will do no good.

P

It relieves the feelings.

P TAKES HOLD OF THE MASK. D GRASPS HIS WRISTS. IT IS A STRUGGLE OF WILLS, A GROTESQUE LITTLE DANCE IN THE STREET.

D

Does it matter ?

P

It does to them. We mustn't  
disappoint them. The people  
watching us.

INT. OPERATING DOME. NIGHT.

138

NOS. 2 and 14 REACT AS SHARPLY AS IF THEY HAD BEEN STRUCK. NO. 2 RUSHES CLOSE TO THE SCREEN. P HAS D'S BACK TO US AS THE MASK SPLITS. NO. 2 IS STARING EAGERLY AT THE BACK OF D'S HEAD.

P

(ON SCREEN) I knew, of course,  
But show them.

HE TAKES D BY THE SHOULDERS AND TURNS HIM ROUND. NO. 2 IS FACE TO FACE WITH HIMSELF, UNBELIEVING.

P

(TO NO. 2) You see ? It didn't  
hurt.

138 cont

NO.14 LAUGHS NERVOUSLY, THEN UNCONTROLLABLY.  
ON THE SCREEN P WALKS OFF. D'S FACE HAS NO  
EXPRESSION.

EXT. FRENCH STREET. NIGHT. BACKLOT LOC. 139

AS P WALKS JAUNTILY AWAY THE STREET-LAMPS  
GO OUT.

EXT. CHURCH. NIGHT. LOC. 140

P LOOKS BACK JUST A MOMENT, TURNS TO THE CHURCH  
DOOR AND, SLOWLY AS THOUGH IT IS VERY HEAVY,  
PUSHES IT OPEN, REVEALING NOT THE OUTSIDE WE SAW  
BEFORE BUT -

EXT. THE VILLAGE. DAY. 141

- THE VILLAGE IN BRIGHT SUNLIGHT!

INT. OPERATING DOME. NIGHT. 142

NO.2

Stop it! Stop it!

NO.14

He knew all the time. He's been  
playing with you.

NO.2

(FURIOUS) Your drug failed!

NO.14

(CLOSE TO P) No. He succeeded.

ON THE SCREEN P IS WALKING -

EXT. THE VILLAGE. DAY. 143

- THROUGH THE VILLAGE.

INT. OPERATING DOME. NIGHT. 144

NO.2 IS VERY CONSCIOUS OF THE SPECIAL TELEPHONE.

EXT. WOODS. DAY. 145

P MOVES THROUGH THE WOODS JAUNTILY. HE COMES  
TO THE SHRUBBY BANK AND PARTS THE BUSHES. THE  
CONCEALED DOOR STARTS TO OPEN.

INT. OPERATING DOME. NIGHT.

146

NOS. 2 AND 14, TRANSFIXED, WATCH P ON THE SCREEN AS HE WALKS DOWN THE DOME PASSAGE, THROUGH THE OPENING-AND-SHUTTING INTERMEDIATE DOORS, TO THE DOME DOORS WHICH OPEN. THEY BOTH SPIN ROUND BUT THE REAL DOORS, OF COURSE, REMAIN SHUT.

P

(OFF) I owe you an apology.

THEY TURN BACK TO THE SCREEN, ON WHICH HE IS IN THE DOME LOOKING AT THEM, STANDING JUST INSIDE THE CLOSED DOORS. THE TABLE ON THE SCREEN IS EMPTY. NO. 2 IS STUNNED.

NO. 2

(ON SCREEN) An apology ?

P

(ON SCREEN) I forgot to give you this.

HE HOLDS OUT HIS ENVELOPE. ON THE SCREEN NO. 2 TAKES IT.

P

(ON THE SCREEN) A bargain's a bargain.

NO. 2 HESITATES.  
ON THE SCREEN P SITS ON THE EMPTY TABLE.

NO. 2

(REAL, TO HIS SCREEN IMAGE) Open it, you fool!  
I must see what's in that envelope!

ON THE SCREEN NO. 2 TEARS OPEN THE ENVELOPE. TRACK IN FAST TO SEE THE PAPERS. THEY ARE HOLIDAY BROCHURES: SUNNY NAPLES, THE RIVIERA, THE GREEK ISLANDS, CRUISES.

THE REAL NO. 2 IS SHATTERED.

NO. 14

(REAL) He was going on holiday.

P

(ON SCREEN) I wasn't selling-out.  
That was not the reason I resigned.

146 cont

P LIES BACK ON THE EMPTY TABLE, EXACTLY AS HE IS LYING ON THE REAL TABLE.

THE SCREEN FADES TO BLACK. ON THE TABLE THE REAL P GIVES THE TINIEST OF SMILES. THEN, ON THE SCREEN, HE IS RESIGNING AGAIN, OVER AND OVER.

NO. 14 UNCLIPS THE OUTPUT AND THE PICTURE GOES. P SLEEPS PEACEFULLY.

THE HOT-LINE BEGINS TO SHRILL. NO. 2 LOOKS AT IT, TERRIFIED.

END OF ACT FOUR