

" FREE FOR ALL "

BY

PADDY FITZ

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 SWEEPED BACK BY SLIP-STREAM. HIS EXPRESSION GRIM.

EXT. LONDON. DAY. LOC. D

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

EXT. UNDERGROUND GARAGE. DAY. LOC. E

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

INT. UNDERGROUND 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 POV. LOC. N

THE STANDARD LONDON SCENE. SUN SHINES BRIGHTLY.

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

HE DROPS THE VENETIAN BLIND AGAINST THE GLARE. HE TURNS TO ANSWER THE DOOR. HE IS POLE-AXED IN SHOCK. HIS EYES GO. HE GRABS AT HIS THROAT. HE STAGGERS AND

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.

" FREE FOR ALL "

FADE IN:

EXT. VILLAGE. DAY. LOC.

1

EARLY MORNING. HIGH VIEW OF THE DESERTED VILLAGE. A SLOW PEACEFUL CHURCH BELL TOLLS IN THE DAY AND COMING TOWARDS US GENTLY IS THE PRISONER'S HOUSE AND THEN THE DOOR OF HIS HOUSE WITH ITS NUMBER. IT IS NO. 6. A TELEPHONE SHRILLS.

INT. P'S ROOM. DAY.

2

THE TELEPHONE. THE ROOM. A RUMPLED BED. THE T.V. SET IS DORMANT BUT ALIVE. ON THE SCREEN A STILL FULL-FACE SILHOUETTE OF A MAN'S HEAD AND SHOULDERS. THE SPEAKER ON THE WALL EMITS A GENTLE MUSIC. FROM BEHIND THE CLOSED BATHROOM DOOR THE SOUND OF A RUNNING TAP. IT STOPS. P COMES OUT OF THE BATHROOM DONNING HIS JACKET. HE IS ATTIRED IN THE STYLIZED VILLAGE CLOTHING AND DOESN'T LIKE IT. HE PICKS UP THE TELEPHONE.

P

What do you want ?

GIRL'S VOICE

No. 6 ?

P

I said what do you want ?

GIRL'S VOICE

You are No. 6 ?

P

That's the number of this place.

GIRL'S VOICE

No. 6. Call from No. 2.

IMMEDIATELY:

NO. 2'S VOICE

Good morning. Good morning.
Any complaints ?

THE VOICE SEEMS TO BE IN THE ROOM. P SWINGS AROUND. ON THE T.V. SCREEN THE FULL FACE SILHOUETTE IS REPLACED BY A CLOSE SHOT OF NO. 2 ON THE TELEPHONE TALKING AND LOOKING DIRECTLY AT P.

P

Yes. I'd like to mind my
own business.

NO. 2

So would we. Do you fancy
a chat ?

P

The mountain can come to
Mahomet.

HE SLAMS DOWN THE RECEIVER. THE T. V. SCREEN
RETURNS TO STILL SILHOUETTE, NOW IN PROFILE FACING
P WHO TURNS AWAY. IMMEDIATELY THE BACKGROUND
MUSIC SWINGS INTO A TRUMPET-AND-DRUM-BLARE
HERALDING THE CLIMAX TO A MAGICIAN'S ACT. P TURNS.
THE FRONT DOOR IS OPEN REVEALING NO. 2 ENTERING.
HE SMILES DISARMINGLY.

NO. 2

Mahomet ?

P IN GRIM ACKNOWLEDGEMENT.

P

Everest I presume ?

NO. 2

I've never had a head for
heights.

P

How's Number 1 ?

NO. 2

At the summit.

HE SMILES. P REGARDS HIM IN A QUIZZICAL RESPECT.
IN ANOTHER TIME AT ANOTHER PLACE THEY COULD BE
FRIENDS.

P

Play it according to Hoyle.

NO. 2

All cards on the table. You
can rely on it.

P

Who's move ?

NO. 2

Yours. Always. Confide and
we concede.

THEY STARE AT EACH OTHER. IMPASSE.

NO. 2

Breakfast ?

HE SNAPS HIS FINGERS. THROUGH THE OPEN DOOR COMES
A GIRL CARRYING A TRAY. SHE MOVES TO THE TABLE AND
LAYS BREAKFAST FOR TWO. BEHIND, THE DOOR CLOSES

OF ITS OWN VOLITION. NO. 2., WITH COURTEOUS CHARM,
INDICATING THE GIRL.

NO. 2

No. 57, allow me to introduce
No. 6.

THE GIRL GIVES A NERVOUS NOD.

NO. 2

Don't be shy, my dear.

THE GIRL IS ABSORBED IN LAYING THE TABLE. P SITS
DOWN AT IT AND GESTURES NO. 2 TO JOIN HIM. HE DOES.
SO.

NO. 2

Keep up your strength.

HE LADLES OUT SMOKED HADDOCK AND TWO POACHED EGGS.

NO. 2

She may be a mere No. 57, but she
used to work in Records. Great
variety of information haven't you,
my dear ?

HE SPEAKS IN A FOREIGN LANGUAGE.

NO. 2

Ali mookat ty iteen na yapuk lst
Zabort ?

GIRL

Meerza lst yapuk Zabort.

NO. 2

Zabort. Veet.

SHE GIVES A LITTLE CURTSEY AND LEAVES. THE DOOR
OPENS AND CLOSES GENTLY TO ALLOW HER THROUGH.
NO. 2 POURS COFFEE.

NO. 2

Wonderful gift. Photographic
memory, you know. She would have
gone far. I don't think she'll be with
us for long. Comes from a religious
family.

P HAS SAMPLED THE FISH. HE STARES LEVELLY AT NO. 2

P

Nicely done.

NO. 2

International cuisine. The best.

P

French ?

NO. 2 BUTTERS A PIECE OF TOAST.

NO. 2

International.

P PASSES HIM THE MARMALADE. NO. 2 TAKES IT.

NO. 2

Thanks so much.

THE GENTLE BACKGROUND MUSIC IS REPLACED BY A BRIGHT FEMALE VOICE.

SPEAKER

Good morning. Congratulations on yet another day. It will be fine and dry. Some cloud perhaps but dry. Enjoy yourselves.

THE GENTLE MUSIC RETURNS.

NO. 2

What a piece of luck. It's the start of our Election Campaign. A showery outlook is so depressing, don't you think ?

P

Elections - in this place ?

NO. 2

But of course. We make our choice every 12 months. It's a very democratic community you know. Each citizen has a choice. Are you going to run ?

P

Like blazes. First chance I get.

NO. 2

I meant - run for office ?

HE STARES HARD AT P.

P

Whose ?

NO. 2

Mine for instance.

P

You have a nice sense of humour

NO. 2

Naturally. Humour is the essential ingredient of a Democratic society.

HE CHUCKLES TO HIMSELF AT SOME SECRET THOUGHT. THE BACKGROUND MUSIC CUTS OUT AND IS REPLACED BY A STRIDENT CLARION TRUMPET CALL AT GREAT VOLUME. P IS STARTLED. HE STARES AT THE SPEAKER.

BEHIND HIM THE T.V. SET TAKES UP THE CALL. P SWINGS ABOUT. ON THE SCREEN A STILL PHOTOGRAPH OF NO. 2. SUPERIMPOSED ACROSS IT: "VOTE FOR NO. 2."

IMMEDIATELY LOUDER FROM OUTSIDE THE THUMP-THUMP OF A BASS DRUM AND THE CLASH OF CYMBALS. NO. 2. RISES TO THE WINDOW. P JOINS HIM.

EXT. VILLAGE STREET. DAY. LOCATION.

3

CARNIVAL ATMOSPHERE. A BRASS BAND LED BY THE THUMPING BASS DRUM. FOLLOWING THE BAND IN ORDER:- A "BUGGIE" STRIPPED OF CANOPY. IN ITS PLACE A BLOWN-UP HEAD AND SHOULDERS PHOTOGRAPHIC PLACARD OF NO. 2 - WRITTEN ACROSS IT: "VOTE FOR NO. 2"

BEHIND IS A "MINI-TRACTOR" WITH TRAILER. IN THE TRAILER A YOUNG MAN SWINGING A RATTLE.

THEN ANOTHER "BUGGIE" FILLED TO OVERFLOWING WITH AN ENTHUSIASTIC GROUP OF SUPPORTERS. THEY WEAR WHITE ROSETTES, THE FIGURE 2 CENTRE.

ANOTHER "MINI-TRACTOR". ANOTHER "BUGGIE". A PENNY-FARTHING BICYCLE - RIDING IT A VERY OLD MAN IN A CRASH HELMET AND A TRACK-SUIT. A BALLOON FLOATS FROM THE HANDLEBARS. WRITTEN ON IT - "VOTE!"

BRINGING UP THE REAR A GROUP OF VILLAGERS CARRYING BANNERS AND PLACARDS. SOME OF THESE BEAR THE IMAGE OF NO. 2 WITH ITS MESSAGE. OTHERS ARE BLANK.

INT. P'S ROOM. DAY.

4

NO. 2 TURNS FROM THE WINDOW.

NO. 2

Good show.

HE HEADS FOR THE DOOR.

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

5

THE PROCESSION FORMS UP OUTSIDE NO. 6. NO. 2 AND P EMERGE. THERE IS A GREAT CHEER. NO. 2 ACKNOWLEDGES IT WITH A STRANGE WAVE OF THE HAND THAT COULD ALMOST BE A SALUTE. IT IS RETURNED BY ALL PRESENT.

EXT. P'S HOUSE. DAY. LOC.

6

P VIEWS THE SCENE IN SATIRICAL AMUSEMENT.

P

Looks like a unanimous majority.

NO. 2

Exactly. That's what's worrying me. Very bad for morale. Some of these good people don't appreciate the value of free elections as much as they should. They think it's a game.

P

Everyone votes for a dictator.

NO. 2

Not at all. It's just that their resistance is low. Frankly, my dear fellow, and speaking man to man -

HE STARES P STRAIGHT IN THE EYE.

NO. 2

I really have no taste for this sort of thing. Much sooner operate - shall we say - in another sphere. You're just the sort of candidate we need.

P LOOKS FROM HIM TO THE GATHERING. THEIR ENTHUSIASM GRADUALLY SUBSIDES INTO AN OMINOUS SILENCE.

P

What happens if I run against you ?

NO. 2

Delighted.

P

I mean what physically happens if I beat you ?

NO. 2 SMILES.

NO. 2

You're the boss.

P

No. 1 is the boss.

NO. 2

Join me.

HE GIVES THE "SALUTE" AND MOVES TO THE "BUGGIE"

CARRYING HIS IMAGE. THE GATHERING BREAKS INTO CHEERS. THE BAND, THE RATTLES, ALL IS NOW CARNIVAL ATMOSPHERE, ONCE AGAIN. NO. 2 STEPS INTO THE "BUGGIE" AND IS JOINED BY P. THE PROCESSION MOVES OFF UP THE STREET.

EXT. "BUGGIE". DAY. LOC.

7

NO. 2 WAVES GRACIOUSLY IN ACKNOWLEDGEMENT OF THE CLAMOROUS ACCORD. P BESIDE HIM.

NO. 2

Should you win No. 1 will no longer be a mystery to you.

HE LAUGHS HEARTILY.

NO. 2

If you know what I mean. Anyway, let me introduce you properly and see how you feel when you've had a chance to assess the madding crowd.

HE LAUGHS AGAIN. P IS GRIM BESIDE HIM. NO. 2 SIGNALS TO THE "BUGGIE" DRIVER. IT TAKES OFF FAST.

EXT. THE VILLAGE. DAY. LOC.

8

HIGH VIEWPOINT NO. 2'S "BUGGIE" RACING AWAY FROM THE PROCESSION.

EXT. THE VILLAGE. DAY. LOC.

9

THE PROCESSION APPROACHING A PILLARED BALCONY. IT STOPS BENEATH. THE CROWD TAKES UP A RHYTHMICAL CHANT. THE BAND PLAYS IN TIME.

CROWD

We want No. 2!

We want No. 2!

BEYOND THEM AND ABOVE NO. 2'S "BUGGIE" PULLS UP TO A SCREECHING HALT BY THE BALCONY.

EXT. BALCONY. DAY. LOC.

10

NO. 2 AND P LEAVE THE "BUGGIE" AND MOVE ONTO THE BALCONY. THE CROWD CAN BE SEEN BELOW. NO. 2 APPROACHES A MICROPHONE. THE BALCONY IS DRESSED IN ALL THE PHARAPHERNALIA OF AN ELECTION PLATFORM.

EXT. VILLAGE. DAY. LOC.

11

THE CROWD TAKE UP A NEW CHANT.

CROWD

Vote!
Vote!
Vote!

THE OLD MAN ON THE PENNY-FARTHING IS ONLY NOW ARRIVING SOMEWHAT OUT OF BREATH. HIS BALLOON BEARING THE LEGEND "VOTE" BURSTS WITH A LOUD POP. THE CROWD BREAKS INTO LAUGHTER AND CHEERS.

EXT. BALCONY. DAY. LOC. 12

NO. 2 RAISES A HAND. THERE IS IMMEDIATE SILENCE. HE ADDRESSES THE GATHERING.

NO. 2

Good citizens of our community.

EXT. VILLAGE. DAY. LOC. 13

THE CROWD CHEERS.

CROWD

Hear. Hear!

EXT. BALCONY. DAY. LOC. 14

P STANDS BESIDE NO. 2. HE IS INDEED ASSESSING.

NO. 2

There is recently a lack of opposition in the matter of free elections. This is not good for the community as a whole and reflects a disturbing acceptance of things as they are. You know very well what we must do.

(pause)

What must we do ?

EXT. VILLAGE. DAY. LOC. 15

THE BASS DRUM BEATS. THE CROWD AS ONE.

CROWD

Progress!

EXT. BALCONY. DAY. LOC. 16

NO. 2 NODS IN AGREEMENT. HE HOLDS UP A HAND FOR SILENCE.

NO. 2

Exactly. We are however fortunate in having with us a recent recruit not, perhaps, as yet known to all of you, whose outlook is particularly militant and individualistic.

EXT. VILLAGE. DAY. LOC. 17

THE CROWD CHEERS.

EXT. BALCONY. DAY. LOC. 18

NO. 2. SILENCE AGAIN.

NO. 2

Let us hope that he would not deny his duty to the community by refusing to take up the challenge. Good people. I have pleasure in presenting the one and only No. 6.

HE LEADS THE APPLAUSE AND WAVES P. TO THE MICROPHONE. P TAKES HIS PLACE.

EXT. VILLAGE. DAY. LOC. 19

THE CROWD. RATTLES. DRUMS. CYMBALS. THUNDEROUS ACCLAIM.

EXT. BALCONY. DAY. LOC. 20

P WAITS. SILENCE. HE LOOKS TO NO. 2 WHO NODS ENCOURAGEMENT. P DOESN'T NEED IT.

P

I am not a number. I am a person.

EXT. VILLAGE. DAY. LOC. 21

CROWD. SILENCE. A SENSE OF EMBARRASSMENT. THEY MOVE RESTLESSLY. IN THE BACKGROUND THE OLD MAN OF THE PENNY-FARTHING BICYCLE IS BLOWING UP A FRESH BALLOON. HE IS STILL ASTRIDE THE BICYCLE WHICH IS HELD ERECT BY TWO PUBLIC-MINDED CITIZENS. THE BALLOON BEARS THE WORD "VOTE" - NOW UPSIDE DOWN. IT BURSTS. THE OLD MAN IS CONVULSED WITH LAUGHTER.

OLD MAN

He's him. We're us.

THE CROWD JOINS IN THE LAUGHTER.

EXT. BALCONY. DAY. LOC. 22

P TO HIMSELF.

P

You must be somebody.

EXT. VILLAGE. DAY. LOC. 23

THE CROWD CHEERS.

CROWD

Hear. Hear!

EXT. BALCONY. DAY. LOC. 24

CHEERS. SUBSIDE. SILENCE. P EYES THEM.

P

At some time, in some place,
all of you held positions of a
secret nature, and had knowledge
invaluable to an enemy. Like me,
you are here, either to have that
knowledge protected or extracted.

EXT. VILLAGE. DAY. LOC. 25

THE CROWD. BECOMING EXCITED. CHEERS. THE DRUM.
CYMBALS.

EXT. BALCONY. DAY. LOC. 26

P LOOKS AT NO. 2 WHO NODS WITH A HARD TIGHT SMILE.

NO. 2

That's the stuff to give 'em.

P TURNS AGAIN TO THE CROWD. HE SHOUTS THEM INTO
SILENCE.

P

Unlike me, many of you
have accepted the situation of
your imprisonment and will die
here like rotten cabbages.

EXT. VILLAGE. DAY. LOC. 27

THE CROWD STANDS IN SHOCK. DEAD SILENCE.

EXT. BALCONY. DAY. LOC. 28

NO. 2 MOVES CLOSE TO P.

NO. 2

(whispered)

Keep going. They're loving it.

P

The rest of you have gone over
to the side of our Keepers. Which
is which? How many of each?
Who's standing beside you now?

EXT. VILLAGE. DAY. LOC. 29

CROWD, ALMOST IMPERCEPTIBLY EACH PERSON APPEARS

ISOLATED. THEY NEVER TAKE THEIR EYES FROM THE BALCONY. THE TWO PUBLIC-MINDED CITIZENS WHO WERE HOLDING THE PENNY-FARTHING UPRIGHT NO LONGER SUPPORT IT. THE OLD MAN HAS A JOB TO MAINTAIN BALANCE. HE SPRINTS THE BICYCLE A FEW FURIOUS YARDS TO A TREE AND LEANS AGAINST THAT.

EXT. BALCONY. DAY. LOC.

30

CLOSE SHOT OF P.

P

I intend to discover who are the Prisoners and who the Warders.

(pause)

I shall be running for Office in this Election.

HE MOVES FROM THE MICROPHONE. NO. 2 IMMEDIATELY TAKES OVER.

NO. 2

Good people, let us applaud a citizen of character. May the better man win and a big hand for No. 6.

HE LEADS THE APPLAUSE.

EXT. VILLAGE. DAY. LOC.

31

THE BRASS BAND BLARES. ROUSING CHEER UPON CHEER. THOSE PLACARDS PREVIOUSLY BLANK ARE SWUNG TO REVEAL THE REVERSE SIDES. THEY BEAR HUGE PHOTOGRAPHS OF P AND BENEATH "VOTE FOR NO. 6". P REACTS.

THE CROWD STREAMS UP ONTO THE BALCONY. NO. 2 AND P ARE SURROUNDED. THEY FORCE THEIR WAY TO NO. 2'S "BUGGIE". NO. 2 GETS IN. P IS SUDDENLY HOISTED SHOULDER HIGH. THE CROWD GOES WILD. NO. 2 WAVES TO HIM FROM HIS "BUGGIE" - HE GIVES THE SALUTE.

NO. 2

Be seeing you.

THE "BUGGIE" DRIVES OFF. IT IS IMMEDIATELY REPLACED BY ANOTHER BEARING A PLACARD OF P. THE CROWD DEPOSIT HIM IN IT. CONFETTI IS THROWN. THE "BUGGIE" ACCELERATES AWAY.

EXT. VILLAGE. DAY. LOC.

32

P'S "BUGGIE" RACING AWAY FROM THE CROWD BACK DOWN INTO THE HEART OF THE VILLAGE.

EXT. "BUGGIE". DAY. LOC. 33

CLOSE SHOT OF P. HE DUSTS THE CONFETTI FROM HIS SHOULDERS AND TURNS TOWARDS THE DRIVER. HE FREEZES.

EXT. "BUGGIE". DAY. LOC. 34

CLOSE SHOT OF DRIVER. IT IS THE GIRL WHO SERVED HIM BREAKFAST. SHE TURNS AND SMILES AT HIM.

GIRL
DT PEERNA ITS ZARGOOT MANS
TIC. TIC. TIC.

SHE SEEMS PLEASED WITH HIM.

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

FADE IN:

ACT TWO

EXT. VILLAGE. DAY. LOC. 35

HIGH VIEWPOINT. ZOOM IN TO EXTERIOR OF NO. 2'S RESIDENCE.

INT. NO. 2'S RESIDENCE. LIVING AREA. DAY. 36

NO. 2 ON THE TELEPHONE AT HIS DESK.

NO. 2
Don't get het up, my dear
fellow.

INT. P'S ROOM. DAY. 37

P ON THE TELEPHONE. HE IS TALKING TO NO. 2 WHO IS VISIBLE ON THE T.V. SCREEN.

P
But she won't go away and she
doesn't even speak English.

NO. 2
Precisely. Knowing your, shall
we say - prejudices, I thought you
would rather not have one of the
regulars. She's new here and quite
delightfully charming don't you
think ?

P
What's the procedure ?

NO. 2

That's more like it. Now, the "Buggie" transport with lady driver will be at your disposal for the duration of the Election Period and anything else you require within reason.

P

Next ?

NO. 2

You will be expected to attend the Dissolution of the outgoing Citizens' Council in half an hour's time in Chambers at the Town Hall.

EXT. VILLAGE STREET AND P'S HOUSE, DAY. LOC. 38

THE "BUGGIE" STANDS OUTSIDE. THE GIRL (NO. 57) IN ATTENDANCE BESIDE IT. THE DOOR OF NO. 6 OPENS AND P COMES OUT. SHE IS DELIGHTED TO SEE HIM AND SMILES RADIANTLY.

SHE GESTURES FOR HIM TO ENTER THE "BUGGIE". P SPEAKS TO HER.

P

Take me to the Town Hall.

SHE LOOKS PUZZLED.

GIRL

Eereet ta pasna ?

P

The Town Hall.

GIRL

Pasna ?

SHE IS MORE PUZZLED. P SHRUGS.

P

Thanks all the same. I'll walk.

HE SETS OFF UP THE STREET. THE GIRL IS SOMEWHAT DISTRESSED. SHE JUMPS INTO THE "BUGGIE" AND DRIVES UP ALONGSIDE P. SHE GESTURES FOR HIM TO GET IN. HE SHAKES HIS HEAD AND KEEPS ON WALKING. SHE ACCEPTS THE SITUATION AND SLOWS THE "BUGGIE" TO FOLLOW ON A COUPLE OF PACES BEHIND.

THE STREET IS BUSY. THE VILLAGERS ARE STILL IN SUBDUED CARNIVAL MOOD. THEY WAVE CHEERILY AT P AS HE PASSES BY. OCCASIONALLY HE IS GIVEN THE "SALUTE".

EXT. VILLAGE STREET. DAY. LOC.

39

FEATURING THE ELECTRIC INDICATOR BOARD WITH THE INSCRIPTION 'INFORMATION BOARD'. P APPROACHING. HIS BUGGIE STILL IN TOW. HE STOPS BY THE BOARD AND PRESSES ONE OF THE ARRAY OF BUTTONS. IT IS MARKED 'TOWN HALL'. IMMEDIATELY A BELL RINGS AND AN ARROW LIGHTS UP TO INDICATE THE POSITION OF THE BUILDING ON THE MAP OF THE VILLAGE.

THE "BUGGIE" HAS STOPPED AND THE GIRL IS NOW BESIDE P. SHE IS INTRIGUED BY THE BOARD. SHE POINTS TO THE ILLUMINATED ARROW.

GIRL

Nota meeroot ?

P

Yes, that's it.

HE TURNS TO MOVE AWAY BUT SHE GRABS HIM BY THE ARM. SHE POINTS TO THE BOARD.

GIRL

Meesa. Meesa, ee erot nota.

SHE LOOKS QUICKLY ABOUT THE VILLAGE AND THEN BACK AT THE BOARD. SHE EXAMINES THE ROW OF BUTTONS AND SUDDENLY PRESSES ONE MARKED NO.6. THE BELL RINGS AND AN ARROW LIGHTS UP TO INDICATE P'S HOUSE. THE GIRL CLAPS HER HANDS IN DELIGHT. SHE IS PLEASED WITH THE GAME AND HER OWN PERCEPTION.

GIRL

Tic, Tic, Tic.

NOW SHE RUNS TO THE "BUGGIE" AND GETS IN BECKONING P TO FOLLOW. HE LOOKS AFTER HER IN SOME AMUSEMENT AND THEN DECIDES TO TAKE UP THE INVITATION. HE MOVES TO THE "BUGGIE".

EXT. VILLAGE STREET. DAY. LOC.

40

TWO YOUNG MEN ARE RUNNING FAST UP THE STREET. PAN THEM TO INCLUDE P'S "BUGGIE" JUST MOVING OFF. THEY CHASE AFTER IT. CATCH UP. AND JUMP ABOARD. ONE ONTO THE REAR SEAT. HE CARRIES A NOTEBOOK AND PENCIL. THE OTHER LANDS ON THE BONNET IN FRONT OF P. HE CARRIES A CAMERA WITH FLASHLIGHT WHICH NOW EXPLODES IN P'S FACE. P SWINGS ABOUT GRABBING THE YOUNG MAN BEHIND HIM BY THE THROAT. HE DOESN'T EVEN RESIST. HE IS PANTING AND VERY EAGER. THE "BUGGIE" HAS COME TO A HALT.

FIRST YOUNG MAN

Congratulations!

P IS NONPLUSSED.

P

Come again.

THE YOUNG MAN LAUGHS NERVOUSLY.

FIRST YOUNG MAN

Sorry about the unorthodox approach.
I really couldn't let you escape.

P

I'll bet.

FIRST YOUNG MAN

Without an interview I mean. Allow
me to introduce myself. I am No. 113
and this is my photographic colleague
No. 113B. We contribute to the local
newspaper. The 'Tally Ho' you know.

P RELEASES HIM AND SIGNALS TO THE GIRL TO DRIVE ON.
THE PHOTOGRAPHER EXPLODES ANOTHER FLASH IN P'S
FACE.

EXT. VILLAGE. STREET. DAY. LOC. 41

LONG SHOT OF THE "BUGGIE" EN ROUTE TO THE TOWN HALL.

EXT. "BUGGIE". DAY. LOC. 42

THE PHOTOGRAPHER SHOOTS AWAY. THE REPORTER IS
FEVERISHLY MAKING NOTES AND FIRING QUESTIONS AT P.

REPORTER

This is red-hot stuff you
know. Haven't had a candidate of
your calibre for ages.

P

Congratulations.

REPORTER

How are you going to handle your
campaign ?

P

No comment.

THE REPORTER FLITS SHORTHAND ACROSS THE PAGE OF
HIS NOTEBOOK MUMBLING TO HIMSELF:

REPORTER

Intends-to-fight-for-freedom
at-all-costs.

THE FLASH EXPLODES.

PHOTOGRAPHER

Smile.

P IS REGARDING THEM IN GRIM AMUSEMENT.

REPORTER
How about your internal policy ?

P
No comment.

REPORTER NOTES AND MUMBLES.

REPORTER
Will-tighten-up-village security.

THE FLASH EXPLODES.

PHOTOGRAPHER
Smile.

REPORTER
How about your exterior policy ?

P
No comment.

THE REPORTER NOTES AND MUMBLES:

REPORTER
Our-exports-will-operate-in-
every-corner-of-the-globe.

THE FLASH EXPLODES. P STARES HARD AT THE REPORTER
WHO SMILES INNOCENTLY.

REPORTER
How do you feel about life and
death ?

P
Mind your own business.

THE REPORTER NOTES AND MUMBLES:

REPORTER
No-comment.

EXT. TOWN HALL. DAY. LOC.

43

THE "BUGGIE" HAS ARRIVED OUTSIDE. A NUMBER OF
PEOPLE ARE GOING THROUGH THE FRONT ENTRANCE.
THEY ARE WEARING TOP HATS AND CARRY IDENTICAL
DOCUMENT CASES.

EXT. "BUGGIE". DAY. LOC.

44

P GETTING OUT. THE REPORTER AND PHOTOGRAPHER
ALSO DISEMBARK.

REPORTER
Thanks. Thanks a lot. Be seeing
you. Good luck.

THEY GIVE THE 'SALUTE' AND TEAR OFF DOWN THE STREET.

EXT. TOWN HALL. DAY. LOC.

45

P MOVES TO THE TOWN HALL. THE GIRL MAKES TO FOLLOW HIM. HE SIGNS FOR HER TO WAIT OUTSIDE. SHE SMILES AND GIVES A NOD. THE BACKGROUND MUSIC PLAYING FROM THE LOUDSPEAKERS IS INTERRUPTED BY A RESONANT GONG. A BRIGHT FEMALE VOICE TAKES OVER.

VOICE

Attention. Attention. The outgoing Citizens' Council is about to assemble for the last time. All councillors should now be in their places. May I say on behalf of us girls on the switchboard, we are thrilled to have No. 6 running with us. Congratulations all.

THE MUSIC TAKES OVER AGAIN. IT IS A GAY CHARLESTON PIECE. A COUPLE OF TOP-HATTED DOCUMENT-CASED MEN TROT FAST TOWARDS THE TOWN HALL ENTRANCE. P FOLLOWS THEM. AS HE ARRIVES AT THE DOORS:

EXT. TOWN HALL ENTRANCE. DAY. (LOC).

46

EMERGING THROUGH THE DOORS A MINI-TRACTOR WITH TRAILER. RIDING IT A YOUNG MAN IDENTICAL IN APPEARANCE TO THE PHOTOGRAPHER. P SWINGS ABOUT AND LOOKS DOWN THE STREET.

EXT. VILLAGE STREET. DAY. LOC.

47

IN THE DISTANCE THE REPORTER AND PHOTOGRAPHER CAN BE SEEN TURNING THE CORNER AT THE BOTTOM OF THE STREET. THE REPORTER TURNS AND WAVES, A MALE VOICE BEHIND P:

VOICE

Read all about it.
Read all about it.

EXT. TOWN HALL ENTRANCE. DAY. LOC.

48

P TURNS. THE DRIVER OF THE MINI-TRACTOR IS CALLING HIS WARES. WE NOW SEE THAT THE TRAILER IS GAILY SET OUT AS A NEWSPAPER STAND. PAINTED ON ITS SIDES - "THE TALLY HO".

TRACTOR DRIVER

Get your Election Edition now.

P STARES AT HIM. THE DRIVER HANDS HIM A COPY OF THE NEWSPAPER.

TRACTOR DRIVER
No charge for Candidates.

HE DRIVES OFF UP THE STREET. P LOOKS AT THE NEWSPAPER IN SHOCK. BLAZONED ACROSS THE FRONT PAGE -- A HUGE PHOTOGRAPH OF P AS WOULD HAVE BEEN TAKEN BY THE PHOTOGRAPHER IN THE "BUGGIE" ONE MINUTE AGO. BENEATH:

"NO. 6 SPEAKS HIS MIND.
FREEDOM AND SECURITY."

THE FRONT PAGE THEN RUNS INTO SMALL PRINT. P'S THOUGHTS ARE INTERRUPTED BY A WAILING SIREN AS OF AN AMBULANCE ON AN ERRAND OF DEATH.

EXT. VILLAGE. STREET. DAY. LOC.

49

PASSERS-BY FREEZE IN THEIR TRACKS. HURTLING UP THE STREET COMES 'ROVER', ITS BLUE LIGHT FLASHING AWAY. IT SETTLES OUTSIDE THE TOWN HALL. THE SIREN CUTS OUT. IT TURNS VERY SLOWLY AND APPEARS TO BE REGARDING P. PASSERS-BY CONTINUE ON THEIR WAY GIVING IT A WIDE BERTH. CLOSE ON P'S REACTION. ALL BACKGROUND MUSIC CUTS OUT. SILENCE. THEN THROUGH THE LOUDSPEAKERS THE RESOUNDING CRASH OF A GAVEL ON WOOD.

CUT TO:

INT. COUNCIL CHAMBER. DAY.

50

CLOSE SHOT OF WINKING BLUE LIGHT. THE GAVEL SOUNDS AGAIN. PULL BACK. WE SEE THAT THE WINKING BLUE LIGHT IS AN ELECTRONIC PULSING EYE IN THE BACK OF A CHAIR WHICH IS LIKE A THRONE. PULL AWAY MORE TO SEE THE ENTIRE CHAMBER.

IT IS FUTURISTIC IN DESIGN. THERE IS AN IMPRESSION OF IMMENSE SPACE. THERE ARE THREE LEVELS. ON THE HIGHER LEVEL THE THRONE-LIKE CHAIR. THE MIDDLE LEVEL SPORTS A LESS IMPOSING THRONE. SEATED ON IT BEHIND A DESK - NO.2. HE BANGS THE GAVEL AGAIN.

FLOOR LEVEL CONTAINS TWELVE PERSONS. SIX MALE. SIX FEMALE. THE FEMALS WEAR TROUSERS. THE TWELVE PERSONS ARE STANDING IN A SEMI-CIRCLE OF PERFECT SYMMETRY. IN FRONT OF EACH A FUTURISTIC LECTERN STAND. ON EACH STAND A DOCUMENT CASE. THE TWELVE PERSONS WEAR TOP HATS. THE LECTERN STANDS ARE CLEARLY NUMBERED:

2A, 2B, 2C, 2D, AND SO ON..

IN THE VERY CENTRE OF THE CHAMBER ON A RAISED DAIS A CIRCULAR PULPIT-LIKE LECTERN. IT CARRIES A GAY STRIPED CANOPY. NO. 2 BANGS THE GAVEL YET AGAIN.

NO. 2

This assembly is called to order.

HE PRESSES A BUTTON ON THE DESK.

NO. 2

No. 6. Calling No. 6.

INT. ANTE-ROOM TO COUNCIL CHAMBER. DAY. (LOC). 51

THIS IS THE ARCHITECTURAL CHARACTER OF THE EXTERIORS OF THE VILLAGE.

P IS ENTERING THROUGH THE FRONT DOORS OF THE BUILDING. BEYOND HIM WE SEE 'ROVER' AND PASSERS-BY IN THE VILLAGE STREET.

NO. 2'S VOICE

Calling No. 6. Calling No. 6.

P CLOSSES THE DOOR AND TURNS.

INT. ANTE-ROOM TO COUNCIL CHAMBER. DAY. 52

AN ANTIQUE DOOR OPENS AHEAD OF HIM. HE FINDS HIMSELF STARING STRAIGHT AT NO. 2 IN THE COUNCIL CHAMBER BEYOND.

NO. 2

Good show. Come ahead my dear fellow.

THE ASSEMBLED COUNCILLORS CONTRIBUTE A DISCREET APPLAUSE BY THE CLAPPING OF HANDS.

INT. COUNCIL CHAMBER. DAY. 53

FROM THE HIGHEST POINT OF THE THREE LEVELS P CAN BE SEEN ENTERING. NO. 2 PRESSES A BUTTON ON THE DESK. THE DOOR CLOSSES BEHIND P WITH AN ELECTRONIC BUZZ. THE COUNCILLORS CEASE THEIR APPLAUSE.

NO. 2

You are formally welcomed to this gathering as the prospective Opposition candidate. Kindly approach the centre dais.

P STANDS WHERE HE IS. HE IS TAKING IN THE SURROUNDINGS. PAUSE.

NO.2

Play the game.

P

According to Hoyle ?

NO. 2 SMILES IN ACKNOWLEDGEMENT.

NO.2

According to the laws of a Democratic Community. These are designed for the protection of the citizens. You are a civilised man and would not, I'm sure, deny the right of proper Procedure. Kindly approach the centre dais.

P BOWS AND PLAYS THE GAME. HE WALKS TO THE DAIS AND MOUNTS IT; HE STILL CARRIES THE NEWSPAPER. HE IS FACING NO. 2 AND AWAY FROM THE COUNCILLORS WHO ARE IMMOBILE AS STATUES. NO. 2 BANGS THE GAVEL.

NO.2

The final Resolution of this outgoing Council is a vote of thanks to No.6. It is carried unanimously and there is no other business at this time. All those in favour, raise their hats.

ALL TWELVE COUNCILLORS RAISE THEIR TOP HATS SIMULTANEOUSLY.

P

Any questions ?

NO. 2 SEEMS GENUINELY SURPRISED.

NO.2

Certainly.

P

Where did you get this bunch of tailor's dummies ?

NO.2

They were here when I arrived. Do you wish to question them ?

P

I do.

NO. 2 PRESSES A BUTTON ON HIS DESK. P'S DAIS SWIVELS TO FACE THE COUNCILLORS.

NO. 2

Proceed.

THE COUNCILLORS ARE IMMOBILE.

P

Who do you represent ?

THEY STARE STRAIGHT AHEAD. NO REPLY.

P

Who elected you ?

NO REPLY.

P

To what country or race do you owe allegiance. Whose side are you on ?

NO. 2 BANGS THE GAVEL SHARPLY. HE PRESSES A BUTTON ON THE DESK. P'S DAIS SWIVELS QUICKLY FACING NO. 2 AGAIN.

NO. 2

Mustn't get too personal my dear fellow. Any further questions ?

P IS BLAZING WITH ANGER.

P

This farce. This twentieth Century Bastille that's supposed to be a pocket Democracy. Why don't you put us all in solitary confinement until you get what you want and have done with it ?

NO. 2 BANGS THE GAVEL.

NO. 2

That's enough. I call the meeting to order.

P SWINGS TO FACE THE COUNCILLORS.

P

Look at them. Brainwashed imbeciles. Can you laugh ? Can you cry ? Can you think ?

THERE IS A VERY SLIGHT SWAYING IN THE RANKS. NO. 2 BANGS THE GAVEL REPEATEDLY. P HOLDS UP THE NEWS-PAPER AND BRANDISHES IT TOWARDS THE COUNCILLORS.

P

Is that what they did to you ?
Is this how they started to break
YOU before you gave them what
they were after ?

SOME OF THE COUNCILLORS TURN AND LOOK AT EACH
OTHER IN CONFUSION.

P

In your heads are the remnants
of a brain. In the middle of your
bodies you have guts. In your hearts
you may still have the desire to be
human beings again.

THE COUNCILLORS BEGIN TO WANDER ABOUT AIMLESSLY.
ONE OR TWO OF THEM MUMBLE ALMOST INAUDIBLE "HEAR,
HEARS".

INT. COUNCIL CHAMBER. DAY.

54

NO. 2 REGARDS THE SCENE GRIMLY. HE PRESSES A BUTTON
ON THE DESK. THERE IS A BLINDING FLASH OF LIGHT. THE
COUNCILLORS FALL INTO LINE IMMEDIATELY.

THE CHAMBER IS FILLED WITH THE SOUND OF 'ROVER'S'
WAILING SIREN. THE WINKING LIGHT ON THE TOPMOST
CHAIR IS NOW A MENACING STEADY BEAM.

IT SWEEPS ACROSS THE CHAMBER AND SETTLES ON P WHO
IS IMMEDIATELY PETRIFIED AS IF UNDER ELECTRIC SHOCK.
HE IS STILL ON THE DAIS.

THE DAIS SLOWLY BEGINS TO REVOLVE.

NO. 2

This is a most serious breach
of etiquette. I had imagined your
desire to stand for election was
genuine.

HE SEEMS ALMOST APOLOGETIC.:

NO. 2

Personally, I am prepared to give
you the benefit of the doubt and
believe that you were carried away
by an excess of enthusiasm. Never-
theless, the Rules demand that you
undergo The Test. All those in favour,
raise their hats.

THE COUNCILLORS DO SO IN UNISON. THE DAIS REVOLVES
FASTER.

NO. 2

Carried unanimously.

THE DAIS REVOLVES AT EVER INCREASING SPEED. P IS HELPLESS. THE SPEED BECOMES A BLUR. NO. 2 BANGS THE GAVEL. SIMULTANEOUSLY THE SPINNING DAIS DISAPPEARS DOWN OUT OF SIGHT INTO THE FLOOR OF THE CHAMBER CARRYING P WITH IT.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

INT. CONDITIONING ROOM. DAY. 55

A HUGE HEAD OF P REVOLVING AT GREAT SPEED. LIT FROM ONE SIDE BY A FIERCE LIGHT. THE EXAGGERATED SOUND OF GAVEL ON WOOD IS REPEATED AGAIN AND AGAIN WITH BRAIN-NUMBING FORCE. PULL BACK TO SEE:

THE DAIS. STILL SPINNING. IT SLOWLY COMES TO REST. THE SOUND OF THE GAVEL FADES AWAY. THE SINGLE FIERCE LIGHT DIMS AND IS REPLACED BY AN OVERALL RED GLOW. SILENCE.

THE CONDITIONING ROOM IS LONG AND NARROW. IT'S WALLS ARE CURVED. HANGING FROM THE CEILING ARE TWO LINES OF STRAPS AS IN A SUBWAY TRAIN. THERE IS NOTHING ELSE.

INT. CONDITIONING ROOM. DAY. 56

P STAGGERS FROM THE DAIS. HE SPINS HELPLESSLY. HIS EQUILIBRIUM GONE. HE GRABS AT THE OVERHEAD STRAPS. HANGS ONTO THEM. LOOKS DIZZILY AROUND. THERE IS THE SOUND OF A DRUM ROLL. THEN AN ELECTRONIC BUZZ.

IN THE DISTANCE AT THE END OF THE ROOM A DOOR SLIDES OPEN. IT SEEMS TO INVITE. THE DRUM ROLL CUTS OUT. FROM BEYOND THE DOOR A GENTLE SOOTHING MUSIC. P HEADS FOR IT HANGING ON TO THE STRAPS AS HE GOES. HE REACHES THE DOOR. HE HOLDS ONTO THE LAST STRAP AND LOOKS INTO:

INT. LABOUR EXCHANGE. DAY. 57

FUTURISTIC. SENSE OF VAST SPACE. IN THE SPACE A DESK AND TWO CHAIRS. ALSO A HUGE CINEMA SCREEN. BEHIND THE DESK A MEEK LITTLE MAN. HE WEARS GLASSES. ON

THE DESK BEFORE HIM A SILVER TRAY, ANTIQUE. A
TEA SET. ANTIQUE. TWO BONE CHINA CUPS AND
SAUCERS. HE IS POURING TEA.

MANAGER

They told me you were coming,
Do you take sugar ?

INT. LABOUR EXCHANGE. DOOR TO CONDITIONING ROOM.
DAY. 58.

P GAZING AT THE LITTLE MAN. THE ROOM SEEMS TO BE
SPINNING. HE LETS GO OF THE STRAP, AND LUNGES
TOWARDS THE DESK. HE SPINS, TOPPLES AND FALLS.

INT. LABOUR EXCHANGE. DAY. 59

THE MANAGER FINISHES POURING TEA, RISES AND MOVES
TO STAND OVER P.

MANAGER

In case you are feeling violent,
Please let me assure you that I
could be a friend.

INT. LABOUR EXCHANGE. DAY. 60

P TRIES TO GET TO HIS FEET.

P

A friend ?

HE LAUGHS HYSTERICALLY.

MANAGER

Yes indeed. You know they are
watching. I know it. It does not
prove that you or I are sympathetic.
But, we have to live. So must you.

HE PUTS OUT A HAND AND HELPS P TO HIS FEET.

MANAGER

Come, have some tea, and we'll
talk.

HE HELPS P TO THE SECOND CHAIR. P FALLS INTO IT.

MANAGER

How many lumps ?

P

No lumps.

MANAGER

You don't take sugar. Good.
That shows discipline for a start.

HE HANDS P AN ALREADY POURED CUP OF TEA.

MANAGER

Of course I knew it anyway.

P TAKES THE TEA. HE RAISES THE CUP. HAS DIFFICULTY IN GETTING IT TO HIS MOUTH.

P

What's that ?

MANAGER

From your records. We have everything.

HE CROSSES TO BEHIND THE DESK AND SITS DOWN. HE OPENS A HUGE ANCIENT LEDGER. REFERS TO A PAGE.

MANAGER

Gave up sugar four years and three months ago on medical advice.

P SIPS AT THE TEA. HE IS FIGHTING TO REGAIN EQUILIBRIUM.

MANAGER

That shows you are afraid.

P

What ?

MANAGER

You are afraid of death.

P THROWS THE CUP AND SAUCER FROM HIM ACROSS THE ROOM. HE RISES TO HIS FEET.

P

I am afraid of nothing.

HE STAGGERS AND FALLS BACK INTO THE CHAIR.

MANAGER

You are afraid of yourself.

P STARES AT HIM. THE MAN SMILES.

MANAGER

You are aware of that. Good. You are honest. That is of use here. Honesty attracts confidence. And confidences are the core of our business. See how honest I am being with you ?

PULL BACK TO SEE THIS TAKING PLACE ON A TELEVISION SCREEN IN:

INT. CONTROL ROOM. DAY.

61

NO. 2 AND THE SUPERVISOR WATCHING.

NO. 2

Very good technique. Where did you get him ?

SUPERVISOR

Late of the Civil Service. He adapted immediately.

A TELEPHONE RINGS. IT IS THE "HOT LINE". THE SUPERVISOR PICKS IT UP. HE LISTENS FOR A MOMENT. HE APPEARS NERVOUS.

SUPERVISOR

Right away, sir.

HE HOLDS OUT THE RECEIVER TO NO. 2

SUPERVISOR

Call for you.

NO. 2 TAKES THE RECEIVER. HE SPEAKS IMMEDIATELY.

NO. 2

No. 2 here.

CLOSE ON NO. 2. THERE IS OBVIOUSLY CRITICAL COMMENT THE OTHER END.

NO. 2

Sorry sir, but things got out of hand.

HE LISTENS.

I'm aware that he's valuable to us but I couldn't risk the entire project falling apart.

HE LISTENS.

Certainly I'll be more careful but he's an extremely stubborn customer.

HE LISTENS.

Yes, Sir. Right away. Certainly I'll warn them not to damage The tissue.

INT. CONTROL ROOM. DAY.

62

NO. 2 REPLACES THE RECEIVER. HE PICKS UP THE 'INTERNAL' TELEPHONE AND DIALS A NUMBER.

INT. LABOUR EXCHANGE. DAY.

THE MANAGER ANSWERS THE TELEPHONE AT HIS DESK.

MANAGER

Yes. Yes, indeed. First Stage
only. Absolutely. Clearly understood.

HE REPLACES THE RECEIVER AND LOOKS AT P. THEY
REGARD EACH OTHER IN SILENCE FOR A BRIEF MOMENT.

P SENSES DANGER. HE MAKES TO RISE VIOLENTLY FROM
THE CHAIR. THE MANAGER PRESSES A BUTTON ON HIS
DESK. P IS PULLED BACK INTO THE CHAIR BY AN INVISIBLE
FORCE. HE FIGHTS TO RESIST. HIS ARMS ARE PINIONED
INVISIBLY TO THE ARMS OF THE CHAIR. HIS BACK IS
PINIONED. HE RESISTS WITH ALL HIS MIGHT. IT IS A LOS-
ING BATTLE. HE PASSES OUT.

THE MANAGER PRESSES ANOTHER BUTTON ON HIS DESK.
ALL LIGHTS GO OUT SAVE ONE. THIS THROWS A SHARP
HUGE SILHOUETTE OF P'S HEAD ONTO THE CINEMA SCREEN.
ANOTHER BUTTON. TWO PARALLEL LINES ON THE SCREEN.
ONE RUNNING JUST ABOVE THE SILHOUETTE. THE OTHER
JUST BENEATH.

THE MANAGER BUTTONS AGAIN. A PENCIL-THIN BEAM OF
LIGHT ONTO P'S RIGHT TEMPLE. SIMULTANEOUSLY APPEARS
A BLACK DOT ABOVE THE FIRST PARALLEL LINE.

BUTTON. BEAM OF LIGHT ONTO P'S LEFT TEMPLE.
SIMULTANEOUSLY A BLACK SQUARE ABOVE THE SECOND
PARALLEL LINE.

THE MANAGER MOVES FROM BEHIND THE DESK. HE BENDS
AND LIFTS P'S EYELIDS. THE EYES REMAIN OPEN UN-
BLINKINGLY. VERY VERY FAINTLY CAN BE HEARD
'ROVER'S' WAILING SIREN. THE MANAGER WATCHES THE
CINEMA SCREEN.

MANAGER

This is merely the Truth Test
and there's no need to be alarmed.
Why did you wish to run for Electoral
Office ?

THE BLACK DOT ADVANCES JERKILY TOWARDS P'S SIL-
HOUETTE.

MANAGER

That is a lie, but won't be held
against you. Everything you think
here is in the strictest confidence.

THE BLACK SQUARE ADVANCES JERKILY ALONG ITS LINE
TOWARDS P'S SILHOUETTE.

MANAGER

That's better. Why did you run for office ?

THE DOT AND SQUARE JERK ALONG THEIR RESPECTIVE LINES IN UNISON.
THE DOT IS AHEAD.

MANAGER

Come, come. You thought that if you won and took over our village that you would be able to control an organised breakout. Correct ?

THE SQUARE ADVANCES SWIFTLY.

MANAGER (continued)

Good. But this was a mistake. Wasn't it.

THE DOT ADVANCES JERKILY.

You are not being honest. You are on the side of the people aren't you ?

THE SQUARE ADVANCES.

MANAGER

You mustn't think only of yourself.

P'S BODY WRITHES IN THE CHAIR. HIS EYES REMAIN OPEN. THE BLACK SQUARE AND DOT ARE MOVING TO JOIN EACH OTHER AND ADVANCE SLOWLY AND STEADILY TOGETHER.

MANAGER

You have a responsibility.

THE CINEMA SCREEN. P'S SILHOUETTE WRITHES. BECOMES STILL. THE DOT AND SQUARE APPROACH IT. THEY ARE ALMOST JOINED. PULL BACK TO SEE THIS ON A TELEVISION SCREEN IN:

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

64

THE ENTIRE AREA IS REVEALED. NO. 2 SEATED BEHIND HIS DESK. HE LOOKS AT THE SCREEN THOUGHTFULLY. HE PRESSES A BUTTON AND SPEAKS INTO A MICROPHONE.

NO. 2

Central Area. Have No. 6's transport standing by.

A VOICE REPLIES.

VOICE

Not one of my languages, Sir.

NO. 2

Get her for me, I'll tell her
myself.

EXT. TOWN HALL ENTRANCE. DAY. LOC.

65

A GROUP OF VILLAGERS. THE "BUGGIE". THE GIRL WALKS RESTLESSLY BESIDE IT. THERE IS A BLEEPING SIGNAL SHE MOVES TO THE "BUGGIE" ... AND GETS IN. SHE PRESSES A SWITCH ON THE DRIVING MIRROR. FROM THE MIRROR NO. 2'S VOICE.

NO. 2

Asta ee iyat na ee eevat.
Eeevat!

GIRL

Tic. Nota slix. Eevat!

SHE STARTS UP THE "BUGGIE" AND DRIVES OFF.

INT. LABOUR EXCHANGE. DAY.

66

THE CINEMA SCREEN. THE DOT AND SQUARE ARE NOW MERGING INTO ONE. THEY BECOME ONE. THEY APPROACH THE SILHOUETTE OF P'S HEAD. THEY ENTER. THE PARALLEL LINES DISAPPEAR. NOTHING REMAINS BUT THE SILHOUETTE. OVER CAN BE HEARD:

MANAGER

Good, good. Simply splendid.

THE SILHOUETTE YAWNS.

P YAWNING. PULL BACK. THERE IS NOW NO RESISTANCE FROM THE CHAIR. HE STRETCHES AS IF AFTER A DEEP SLEEP. PULL BACK MORE. THE MANAGER CAN BE SEEN SEATED AT HIS DESK. THE LIGHTS RETURN TO NORMAL. P RISES AND MOVES FORWARD TO THE MANAGER. HE PUTS OUT A HAND. THE MANAGER SHAKES IT.

P

Thanks for the tea.

MANAGER

Any time.

P SMILES.

P

You'll be voting for me, of
course.

MANAGER

Naturally.

HE PINS A BLACK ROSETTE ONTO HIS LAPEL.

P

Be seeing you.

A DOOR OPENS TO ONE SIDE OF THE ROOM. P GOES THROUGH.

INT. ANTE-ROOM. LABOUR EXCHANGE. DAY. 67

P ENTERING. HE TURNS AND WAVES TO THE MANAGER. THE ANTE-ROOM IS IN THE SAME ARCHITECTURAL STYLE AS THE EXTERIORS OF THE VILLAGE. HE MOVES TO THE FRONT DOOR AND INTO THE STREET.

EXT. VILLAGE STREET. DAY. LOC. 68

P COMING OUT OF THE LABOUR EXCHANGE. THERE IS QUITE A RECEPTION COMMITTEE. HIS "BUGGIE" IS WAITING FOR HIM. THE GIRL IS IN THE DRIVING SEAT. SHE WAVES TO HIM.

A YOUNG MAN CARRIES A PORTABLE TV CAMERA STRAPPED ONTO HIS BACK. HE IS AN EXACT DOUBLE OF THE PHOTOGRAPHER SEEN EARLIER.

ANOTHER YOUNG MAN WITH A MICROPHONE DASHES FORWARD. HE IS AN EXACT DOUBLE OF THE REPORTER. HE SPORTS A BLACK ROSETTE WITH THE FIGURE 6 IN THE CENTRE. A GROUP OF VILLAGERS ARE IN ATTENDANCE. THEY CHEER AS P APPEARS. P WAVES TO THEM WITH AN ACKNOWLEDGING SMILE. HE FORCES HIS WAY TO THE "BUGGIE" ... THE REPORTER AND PHOTOGRAPHER ARE ON HIS HEELS.

REPORTER

Just a word or two.

P

Certainly.

HE GETS INTO THE "BUGGIE".

REPORTER

What do you think of your chances now ?

P

I have every confidence.

HE SIGNALS TO THE GIRL TO DRIVE ON. HE SPEAKS TO HER.

P

Slix. Eevat.

SHE IS DELIGHTED.

GIRL

Eevat. Tic Tic.

THE "BUGGIE" MOVES OFF DOWN THE STREET. THE REPORTER AND PHOTOGRAPHER JUMP ABOARD. THE VILLAGERS FOLLOW.

REPORTER

No. 2 has stated that he considers you a worthy opponent. What are your feelings ?

P

Nice of him to say so. I'll do my best to give him a run for his money.

THE VILLAGERS CHEER. THE GROUP CONTINUES DOWN THE STREET.

INT, P'S ROOM. DAY.

69

CLOSE SHOT OF P.

P

The Community can rest assured that their interests are very much my own and that anything I can do to maintain the security of the Citizens will be my primary objective. Be seeing you.

HE SMILES AND WAVES. PULL BACK TO SEE THIS ON HIS T.V. SET.

HIS FACE IS REPLACED ON THE SCREEN BY A STILL SILHOUETTE. WE HEAR A VOICE OVER.

VOICE

That was the lunchtime news on this Election Day. It looks as though it's going to be neck and neck. Stand by for our next bulletin on the hour every hour.

WE NOW SEE THE REST OF THE ROOM. P IS SEATED AT THE TABLE FINISHING LUNCH. HE IS BEING WAITED ON BY THE GIRL. P IS IN HIGH GOOD HUMOUR AND CONDESCENDINGLY EXPANSIVE.

P

You see my dear, although you've only been with us for a short time, you have only one thing to learn and it can be learnt quickly. Obey the rules and we will look after you. Try it.

HE GIVES THE "SALUTE"

P

Be seeing you.

SHE DOESN'T UNDERSTAND.

GIRL

Inta ee pasna ?

P

Try it.

HE GIVES THE 'SALUTE' AGAIN.

P

Lye eezeet zoon.

SHE LAUGHS IN DELIGHT. SHE GIVES A VERY FORMAL VERSION OF THE "SALUTE".

GIRL

Lye eezeet zoon.

P IN SHOCK. HE IS STARING AT THE GIRL IN FEAR.

INT. P'S ROOM. DAY.

70

THE GIRL LOOKS IN SURPRISE AND MOVES TOWARDS P. HE PUSHES HER AWAY. HE RISES. SHE COMES FORWARD AGAIN IN CONCERN. HE BACKS. SHE SMILES REASSURINGLY. SHE GIVES THE "SALUTE".

GIRL

Lye eezeet zoon.

HE TURNS AND RUNS FROM HER.

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

71

THE DOOR BURSTS OPEN. P ERUPTS INTO THE STREET. THE "BUGGIE" STANDS OUTSIDE HIS HOUSE. HE LEAPS INTO IT. STARTS UP AND TAKES OFF FAST DOWN THE STREET.

EXT. "BUGGIE". DAY. LOC.

72

P DRIVING. HE IS COVERED IN PERSPIRATION. HE LOOKS BEHIND HIM IN FEAR.

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

73

THE GIRL RUNS OUT AND STARES AFTER HIM DISCONSOLATELY.

EXT. OLD PEOPLES' HOME. DAY. LOC.

74

THE "BUGGIE" TEARS INTO VIEW. IT COMES TO A SCREECHING HALT AT THE END OF THE STREET BY THE SEA

FRONT. P GETS OUT. HE LOOKS AROUND DESPERATELY.
HIS POV.

EXT. THE OLD PEOPLES' HOME. TERRACE. DAY. LOC. 75

A PEACEFUL SCENE. THE OLD FOLK ENJOYING THEIR
LUNCH ON THE LAWN.

EXT. SEA SHORE. DAY. LOC. 76

P LOOKS BACK TOWARDS THE VILLAGE.

EXT. THE VILLAGE. DAY. LOC. 77

IT NESTLES QUIETLY IN THE HILLS.

EXT. SEA SHORE. DAY. LOC. 78

P LOOKS OUT TO SEA.

EXT. SEA SHORE AND BEYOND. DAY. LOC. 79

CALM. A SPEEDBOAT TOWS TWO LADY WATER-SKIERS.
P LOOKS BEHIND HIM.

EXT. VILLAGE STREET. DAY. LOC. 80

THE GIRL IS RUNNING TOWARDS P. SHE WAVES AT HIM.

EXT. SEA SHORE. DAY. LOC. 81

P BACKS AWAY. TURNS. RUNS. TOWARDS THE JETTY.
SUDDENLY HE STOPS. THE SOUND OF A HELICOPTER CAN
BE HEARD. P LOOKS UP.

HIS POV 82

A HELICOPTER COMING DOWN TOWARDS THE VILLAGE AS
IF TO LAND.

EXT. SEA SHORE. DAY. LOC. 83

P REACTS. TURNS AND RUNS.

EXT. JETTY. DAY. LOC. 84

TWO SPEEDBOATS. ONE OF THEM BEING TENDED BY A
COUPLE OF MECHANICS. THEY APPEAR TO BE ABSORBED
IN WORK ON THE ENGINE. P IS SPRINTING TOWARDS THE
BOATS. ABOVE AND BEYOND THE HELICOPTER CHANGES
COURSE AND SEEMS TO BE DESCENDING IN HIS DIRECTION.

EXT. JETTY. DAY. LOC. 85

P GOING PAST THE MECHANICS TO THE SECOND BOAT.
HE ATTEMPTS TO BOARD IT. THE MECHANICS RUN AFTER
HIM.

EXT. JETTY. DAY. LOC. 86.

P IGNORES THEM, HE'S IN THE BOAT. HE FINDS THE STARTER. THE MECHANICS ARE ALMOST UPON HIM. THE ENGINES ROAR INTO LIFE. HE PUTS IT IN GEAR. THE MECHANICS LEAP ABOARD AS THE BOAT TAKES OFF. THE HELICOPTER IS NOW IMMEDIATELY ABOVE.

EXT. SEA AND VILLAGE. DAY. LOC. 87.

THE BOAT IS TEARING OUT TO SEA. THE MECHANICS SCRAMBLE FORWARD TO THE DRIVING SEAT.

EXT. BOAT. DAY. LOC. 88.

THE MECHANICS ARE UPON P. THEY YANK HIM FROM THE DRIVING SEAT. ONE OF THEM TAKES HIS PLACE, AND SWINGS THE BOAT BACK TOWARDS LAND. P GRAPPLES WITH THE OTHER.

EXT. SEA AND VILLAGE. DAY. LOC. 89.

THE BOAT TURNING BACK TO THE VILLAGE. IMMEDIATELY ABOVE THE HELICOPTER CHANGES COURSE ALSO.

EXT. BOAT. DAY. LOC. 90.

P AND THE MECHANIC FIGHT. IT IS SHORT AND TO THE POINT. AN EXCHANGE OF BLOWS AND THE MECHANIC IS SOMERSAULTED OVERBOARD. P MOVES FORWARD TO THE OTHER WHO SEES HIM COMING. THE MECHANIC LEAVES THE WHEEL AND GRABS A WATER-SKI FROM THE BOTTOM OF THE BOAT. HE SWINGS AT P WHO DUCKS.

EXT. SEA AND VILLAGE. DAY. LOC. 91.

THE BOAT IS OUT OF CONTROL.

EXT. BOAT. DAY. LOC. 92.

P DIVES FOR THE MECHANIC WHO SIDESTEPS AND SWIPES AT THE SAME TIME. THE WATER-SKI CATCHES P ON THE SHOULDER. HE TOPPLES AND FALLS INTO THE SEA. HE GRABS FOR THE SIDE OF THE BOAT AND HANGS ON. THE MECHANIC MOVES FORWARD. HE RAISES THE WATER-SKI TO SMASH P OVER THE HEAD. IMMEDIATELY FROM THE HELICOPTER ABOVE THE SOUND OF A WAILING SIREN. THE MECHANIC LOOKS UP. P REACHES INTO THE BOAT AND GRABS HIM BY THE LEG. HE PULLS. THE MECHANIC HURTLES OVER INTO THE SEA.

EXT. SEA AND VILLAGE. DAY. 93.

BOAT TURNING IN CRAZY CIRCLES.

EXT. BOAT. DAY. LOC. 94.

P PULLING HIMSELF ABOARD. HE GETS INTO THE DRIVING SEAT AND HEADS ONCE MORE OUT TO SEA.

INT. HELICOPTER. DAY. 95.

THE PILOT AND NO.2.

NO.2.

Don't do anything rash. Give him time.

HE LOOKS DOWN.

HIS P.O.V. 96.

THE BOAT MOVING AWAY FROM THE VILLAGE OUT TO SEA.

EXT. BOAT. DAY. LOC. 97.

P. LOOKS AHEAD. THE SEA. DESERTED. HE LOOKS UP.

HIS P.O.V. 98.

THE HELICOPTER APPROACHING. EVER CLOSER. A VOICE SPEAKS FROM THE HELICOPTER. IT IS NO.2. MEGAPHONE PITCH.

NO.2.

You were doing so well. Now you are being simply foolish. It won't get you anywhere.

EXT. SEA AND VILLAGE. DAY. LOC. 99.

THE HELICOPTER AND THE BOAT. NO.2'S VOICE ECHOING ACROSS THE WATER.

NO.2.

Turn back before it's too late.

EXT. BOAT. DAY. LOC. 100.

P PUSHING THE BOAT TO ITS LIMIT.

INT. HELICOPTER. DAY. 101.

NO.2. SPEAKING INTO A MICROPHONE.

NO.2.

Turn back before it's too late.

HE LOOKS DOWN.

HIS P.O.V. 102.

THE BOAT SPEEDING OUT TO SEA .

INT. HELICOPTER. DAY. 103.

NO.2. SIGHS. PICKS UP A TELEPHONE.

NO.2.

Southern Perimeter. Alert.

Southern Perimeter. Alert.

EXT. BOAT. DAY. LOC. 104.

P LOOKS UP.

EXT. SEA AND VILLAGE. DAY. LOC. 105.

THE HELICOPTER VEERS BACK TOWARDS THE VILLAGE .

EXT. BOAT. DAY. LOC. 106.

P SATISFACTION. HE LOOKS AHEAD. HIS REACTION.

HIS P.O.V. 107.

THE PREVIOUSLY DESERTED HORIZON NOW CONTAINS A SINGLE ACTIVE SPECK. IT IS HURLING AT GREAT SPEED TOWARDS THE BOAT. IT EMITS A BLINKING BLUE LIGHT.

EXT. BOAT. DAY. LOC. 108.

P SPINS THE WHEEL FOR A LEFT TURN. NO REACTION FROM THE BOAT. HE SWINGS THE WHEEL FOR A RIGHT TURN. NO REACTION FROM THE BOAT.

EXT. SEA AND VILLAGE. DAY. LOC. 109.

THE BOAT AND SPECK INEXORABLY APPROACHING EACH OTHER.

EXT. BOAT. DAY. LOC. 110.

P LOOKS BACK.

EXT. SEA AND VILLAGE. DAY. LOC. 111.

THE HELICOPTER IS DESCENDING INTO THE VILLAGE.

EXT. BOAT. DAY. LOC. 112.

P. HE SEES AHEAD: MUCH CLOSER:

37.

HIS . P . O . V . 113.

THE SPECK APPROACHING FAST IS NOW CLEARLY DEFINED AS AN AQUATIC VERSION OF 'ROVER'. IMPACT BETWEEN IT AND THE BOAT SEEMS INEVITABLE.

EXT . SEA AND VILLAGE . DAY . LOC . 114.

AT THE LAST MOMENT P DIVES FROM THE BOAT INTO THE SEA .

EXT . SEA AND VILLAGE . DAY . LOC . 115.

THE SPEEDBOAT PASSES 'ROVER' TURNS OF ITS OWN VOLITION AND HEADS FOR THE VILLAGE . 'ROVER' STOPS AND TURNS SLOWLY .

EXT . SEA . DAY . LOC . 116.

P SURFACING . HE LOOKS TOWARDS 'ROVER' WHO IS STILL . ITS WINKING BLUE LIGHT IS SLOWING IN ITS REVOLUTIONS .

EXT . SEA . DAY . LOC . 117.

P TURNS TO SWIM AWAY .

EXT . SEA AND VILLAGE . DAY . LOC . 118.

'ROVER'S' REVOLVING LIGHT IS COMING TO REST .

EXT . SEA . DAY . LOC . 119.

P SWIMMING . THE LIGHT REVOLVES INTERMITTENTLY ACROSS HIS EYES . EVER SLOWER . IT STOPS . SETTLES .

EXT . SEA . DAY . LOC . 120.

'ROVER'S' LIGHT IS NOW A STEADY SINISTER BEAM .

EXT . SEA . DAY . LOC . 121.

P FLOATS ON HIS BACK . UNRESISTING . HIS EYES STARE UNBLINKINGLY INTO THE SKY .

EXT . SEA . DAY . LOC . 122.

'ROVER'. THE BRIEF SOUND OF A WAILING SIREN . IT EJECTS FROM ITS REAR:- A LIFEBELT ATTACHED BY A NYLON ROPE .

EXT . SEA . DAY . LOC . 123.

THE LIFEBELT ADJACENT . P TAKES AND DONS IT .

EXT . DAY . LOC . 124.

'ROVER' TURNS AND SETS OFF TOWARDS THE VILLAGE . TOWING P IN THE LIFEBELT HOME TO THE VILLAGE . HIS EYES UNBLINKING . HE TALKS PASSIONATELY TO THE AIR

124. CONT'D
IN GENERAL.

P

Lye eezeet zoon.

HE GIVES THE 'SALUTE'.

P

The Community can rest assured that their interests are very much my own and that anything I can do to maintain the security of the Citizens will be my primary objective. Be seeing you.

HE SMILES AND WAVES. HE GIVES THE 'SALUTE'. HE IS IN EXPANSIVE MOOD.

P

Be seeing you.

EXT. SEA. AND VILLAGE. DAY. LOC. 125.

'ROVER' HEADING TOWARDS THE VILLAGE. P BEING TOWED IN THE LIFEBELT BEHIND. P'S VOICE CAN BE HEARD ACROSS THE WATER.

P

Be seeing you.
Be seeing you.
Be seeing you.

THEY MOVE AWAY INTO THE DISTANCE AND MERGE INTO VILLAGE BEYOND.

FADE OUT:

---- END OF ACT THREE ----

FADE IN:

--- ACT FOUR ---

EXT. VILLAGE. DAY. LOC. 126.

P IN THE FULL FLOOD OF AN ELECTORAL CAMPAIGN. HE SPEAKS INTO A MEGAPHONE. DRESSED BEHIND HIM THE ACCOUTREMENTS OF A SAILING BOAT. THE GIRL IS TAKING IN THE MAINSAIL TO HIS RIGHT. A FIERCE GALE IS BLOWING. SEASPRAY HITS THEM AND THEY SWAY TO THE MOVEMENT OF A BOAT.

126. CONT'D

P

There are those who come in here and deny that we can supply every conceivable civilised amenity within our boundaries. You can enjoy yourselves and you will. You can partake of the most hazardous sports and you will. The price is cheap. All you have to do in exchange is give us information. You are then eligible for promotion to other and perhaps more attractive spheres. Where do you desire to go? What has been your dream? I can supply it. Winter, Spring. Summer or Fall. They can all be yours at any time. Apply to me and it will be easier and better.

PULL BACK. WE SEE P AND THE GIRL ABOARD SHIP. IT IS CLEARLY THE CONCRETE SHIP ADJACENT TO THE OLD PEOPLES' HOME. THE OLD FOLK ARE GATHERED IN RAPT ATTENTION. THE WIND AND SPRAY ARE SUPPLIED BY A FAN AND HOSEPIPE FROM A 'BUGGIE' SPECIFICALLY ADAPTED TO THAT PURPOSE. THE GIRL WRESTLES WITH THE MAINSAIL. SHE TIES OFF. COMES FORWARD AND 'SALUTES' TO P.

GIRL

Lye'eezeet zoon.

P ACKNOWLEDGES THE 'SALUTE'.

EXT. TERRACE. OLD PEOPLES' HOME. 127.

THE OLD FOLK CHEER AND APPLAUD. THEY TAKE UP A CHANT. EACH OF THEM WEARS A BLACK ROSETTE WITH THE FIGURE 6 CENTRE.

OLD PEOPLE

Vote for No.6.

Vote for No.6.

EXT. BOAT. DAY. LOC. 128.

P BOWS.

EXT. BALCONY. DAY. LOC. 129.

NO.2. AN IMPASSIONED ELECTION SPEECH.

NO.2.

There are those who come here with a fresh face. With an enthusiasm that cannot be denied. Beware. Be careful. Their promises ring richly in your ears. Our friend No.6. has a splendid record. He has adapted amazingly well to our procedure. But he has no experience whatsoever in the manipulation of a Community such as ours. Beware. Has he the administrative ability to implement his policies ? Can you trust him ?

NO.2. IS AT THE MICROPHONE. BENEATH CAN BE SEEN A GATHERING OF VILLAGERS. THEY START TO APPLAUD NO.2. THEN LOUDLY CAN BE HEARD SUPERCEDING THEM A CHANT THROUGH MEGAPHONE.

CROWD

Vote for No.6.
Vote for No.6.

NO.2. SMILES AND LOOKS OFF.

EXT. VILLAGE AND APPROACH TO TERRACE. DAY. LOC. 130.

A BIGGER CROWD THAN HIS. HEADING THEM A MINI-TRACTOR WITH TRAILER. STANDING IN THE TRAILER P WITH A MEGAPHONE TO HIS MOUTH. THE TRACTOR IS DRIVEN BY THE GIRL. BRASS BAND FOLLOWS IMMEDIATELY BEHIND. ALL ARE IN HYSTERICAL GOOD HUMOUR.

P

(THROUGH THE MEGAPHONE)
Let us salute our worthy opponent.

DRUMS BEAT. CYMBALS BANG.

CROWD

Vote for No.6.
Vote for No.6.

EXT. BALCONY. DAY. LOC.

131.

NO.2. APPEARS SAD. HE BOWS.

EXT. VILLAGE. DAY. LOC.

132.

NO.6. AND HIS SUPPORTERS NOW MINGLE WITH THE CROWD BENEATH THE BALCONY. THE CROWD SETTLES AND THEIR CHANTS SUBSIDE. SILENCE. P AND NO.2. FACE EACH OTHER. NO.2. ON THE BALCONY. P BENEATH ON THE LAWN IN THE MIDST OF THE CROWD.

EXT. BALCONY. DAY. LOC.

133.

NO.2. DEAD SILENCE.

NO.2.

You seem to be doing pretty well.

EXT. VILLAGE. DAY. LOC.

134.

TERRACE BENEATH THE BALCONY. P SPEAKS THROUGH HIS MEGAPHONE FROM THE TRAILER OF THE MINI-TRACTOR.

P

Far be it from me to carp.
But what do you do in your spare time ?

EXT. BALCONY. DAY. LOC.

135.

NO.2.

NO.2.

I wish I could afford spare time.

EXT. VILLAGE. DAY. LOC.

136.

P TO THE CROWD.

P

You see. He's working to his limit. We can't have that sort of thing. We are all entitled to spare time. Leisure is our right.

THE CROWD CHANT.

CROWD

Vote for No.6.
Vote for No.6.

AND THEN AGAIN.

CROWD

No.6. for No.2.
No.6. for No.2.

EXT. BALCONY. DAY. LOC.

137.

NO.2.

NO.2.

In your spare time, when
you get it. What will you
do ?

EXT. VILLAGE. DAY. LOC.

138.

P LAUGHS.

P

Think of less work and more
play.

INT. NIGHT CLUB. NIGHT.

139.

A RATTLE BEING SWUNG ENTHUSIASTICALLY BY THE GIRL.
SHE IS SEATED AT A TABLE SET FOR TWO BUT SHE IS
ALONE. VILLAGERS ARE EATING AND DRINKING. SOME
OF THEM DANCE TO THE SOUNDS OF A FULL ORCHESTRA.
OLD TIME.

INT. NIGHT CLUB. BANDSTAND. NIGHT. LOC.

140.

THE BANDSTAND. THERE ARE NO MUSICIANS. THERE IS A
MICROPHONE. P IS AT THE MICROPHONE. HE IS SINGING
INTO IT.

P

Vote for me.
I'm for you.
Let me see.
And be, Tra. La.
What you are.
You bee,
I see,
Love me ever
Never
Let me go.
Ever let me go.
Ever let me go.
Ever let me go.

HE SEEMS TO BE IN A TRANCE.

P

Ever let me go,
ever let me go.

INT. NIGHT CLUB. NIGHT.

141.

THE GIRL'S TABLE. SHE LOOKS OFF. CONCERNED. SHE
SWINGS HER RATTLE.

INT. NIGHT CLUB. BANDSTAND. NIGHT. 142.

HE WAVES TO THE GIRL. STILL AT THE MICROPHONE.
SINGS.

P

Let me go.
Me go.
Go. Go. Go. Go. Go.

HE IS PERSPIRING. HE CLUTCHES AT THE MICROPHONE
DESPERATELY. HIS VOICE SOUNDS LIKE A RECORD IN
THE GROOVE.

P

Go. Go. Go. Go. Go.

INT. NIGHT CLUB. NIGHT. 143.

THE GIRL STARING AT HIM. SHE SEEMS TO RECOGNIZE
THE SYMPTOMS. SHE MOVES SWIFTLY FROM THE TABLE.

INT. NIGHT CLUB. NIGHT. 144.

P AT THE MICROPHONE. HE IS WRESTLING WITH IT. IT
SEEMS TO BE AN ENEMY. HE HITS IT WITH A RIGHT HOOK.
THE MICROPHONE FALLS.

INT. NIGHT CLUB. NIGHT. 145.

MUSIC CONTINUES. COUPLES DANCE. P LEAVES THE
BANDSTAND AND DASHES INTO THEIR MIDST. HE FINDS
THE GIRL IMMEDIATELY IN FRONT OF HIM. HE GRABS
HER. HE WHISPERS INTO HER EAR.

P

Where can we get a drink ?

GIRL

Makinto zavaar.

SHE TAKES HIS HAND AND LEADS HIM TO THE TABLE.

INT. NIGHT CLUB. NIGHT. 146.

P AND THE GIRL SETTLE AT THE TABLE. A WAITRESS
WALKS UP. SHE IS DRESSED IN A TRENCHCOAT. ALL
THE WAITRESSES ARE DRESSED IN TRENCHCOATS.

WAITRESS

Sir. Non-alcoholic Gin,
Whisky, Vodka. Looks the
same. And tastes the
same.

146. CONT'D

P HAS AN EXTREMELY CRAFTY LOOK. HE WINKS AT THE GIRL.

INT. NIGHT CLUB. NIGHT.

147.

P AND THE GIRL AT THE TABLE. THE GIRL SEEMS SOMEWHAT EMBARRASSED.

P

Bet you can't get me tiddly.

THE WAITRESS. SHOCKED.

WAITRESS

No alcohol here, sir.

SHE WEARS A BLACK ROSETTE. THE NUMBER 6 IN CENTRE OF IT.

P

You going to vote for me ?

WAITRESS

You and only you, sir.

P SEEMS LOST IN THOUGHT. HE LOOKS AT THE GIRL BESIDE HIM. IN FEAR. HE STARTS TO SHIVER. HE STARES FIERCELY AT THE WAITRESS.

P

Go away.

THE WAITRESS IS NERVOUS.

WAITRESS

Gin, Whisky, Vodka.

Looks the same.

Tastes the same.

P BURNS THE WAITRESS WITH A LOOK.

P

Get out.

THE WAITRESS RUNS AWAY. P IS SWEATING PROFUSELY. HE STARES AT THE GIRL. HE IS IN A STATE OF WILD EXCITEMENT.

P

You're spying on me, aren't you ?

THE GIRL IS CONFUSED. SHE MOVES A HAND TO TOUCH HIS. SUDDENLY P GRABS HER.

P
Get me a drink.

SHE IS TERRIFIED.

GIRL
Eebla. Nasta. Eeblas ee
pasma.

P
An Alcoholic drink.

HE TAKES HIS GLASS AND WAVES IT IN HER FACE.

P
A drink.

HE SMASHES THE GLASS TO THE FLOOR. THE GIRL PULLS
AWAY FROM HIM AND RISES. P WATCHES HER CRAFTILY.

P
Vote for No. 6 !

THE GIRL BECKONS. SHE MOVES FROM THE TABLE
ACROSS THE FLOOR THROUGH THE DANCERS. P FOLLOWS
HER.

EXT. VILLAGE STREET, NIGHT, LOC.

148.

AN ILLUMINATED SIGN. 'NIGHT CLUB' AND BENEATH - 'THE
CAT AND MOUSE'. PULL BACK TO SEE THE GIRL AND P
EMERGING INTO THE STREET FROM THE ENTRANCE TO
THE CLUB. SHE BECKONS HIM. HE FOLLOWS. HE IS
STILL IN A STATE OF EXCITEMENT AND IS SINGING:

P
Vote for me.
I'm for you.
Let me see.
And be, Tra la.
What you are,
You bee,
I see

THE GIRL GESTURES HIM TO BE QUIET. HE PUTS A FINGER
TO HIS LIPS AND NODS IN ACQUIESCENCE. SHE INDICATES
THE "BUGGIE" PARKED OUTSIDE THE CLUB. THE GIRL
GETS IN. HE FOLLOWS. SHE STARTS THE ENGINE AND
DRIVES OFF.

EXT. VILLAGE, NIGHT, LOC.

149.

THE "BUGGIE" DRIVING UP THE STREET.

EXT. SEA FRONT. VILLAGE. NIGHT. LOC. 150.

THE "BUGGIE" STOPS AT THE END OF THE STREET. THE GIRL AND P GET OUT AND MOVE ALONG THE FORESHORE.

EXT. ROCKY COASTLINE. NIGHT. LOC. 151.

THEY TURN A ROCKY CORNER AND APPROACH. THEY COME TO A CAVEMOUTH.

EXT. CAVEMOUTH. NIGHT. LOC. 152.

THE GIRL GESTURES TO THE CAVE AND MIMES DRINKING FROM A GLASS. P IS HIGHLY SUSPICIOUS.

GIRL

Abort. Slutch. Slutch.

P. VERY CRAFTY.

P

You're spying on me. Aren't you ?

EXT. CAVEMOUTH. NIGHT. LOC. 153.

HE LUNGES TOWARDS THE GIRL. SHE DODGES AND RUNS AWAY ONCE MORE INDICATING THE CAVE.

GIRL

Slutch. Slutch.

SHE DISAPPEARS ROUND THE CORNER. P, LEFT ALONE. APPROACHES THE CAVE. HE STARTS TO SING.

P

Vote for me.
I'm for you.
Let me see.
And be, Tra la.

HE ENTERS THE CAVE MOUTH.

INT. ROCK PASSAGEWAY. NIGHT. 154.

IN THE DISTANCE HE CAN SEE A FAINT LIGHT. HE CREEPS TOWARDS IT CAREFULLY.

INT. CAVE. NIGHT. 155.

A LOG FIRE BURNS CENTRE. NEARBY THE COMPONENTS OF AN ILLICIT STILL. TENDING IT WITH LOVING CARE, AN OLD BEARDED MAN. THERE IS A ROUGH SEMI-CIRCLE OF HOME MADE WOODEN CHAIRS. SEATED IN ONE OF THEM WITH HIS BACK TO US THE SILHOUETTE OF A MAN. HE IS DRINKING FROM A GLASS.

P ARRIVING BACKGROUND.

TAKING IN THE SCENE. HE CLOSES HIS EYES TRYING TO SHUT SOMETHING FROM HIS MIND. IN TERRIBLE CONCENTRATION. HE OPENS HIS EYES. HE IS HIS NORMAL SELF.

CLOSE SHOT NO.2.

155A.

FAR FROM NORMAL. HE IS VERY DRUNK. HE DRINKS FROM A GLASS.

INT. CAVE. NIGHT.

156.

THE SEMI-CIRCLE OF CHAIRS. THE ILLICIT STILL. THE OLD MAN TENDING IT NOW MOVES TO REPLENISH THE GLASS OF HIS SOLITARY CUSTOMER WHO IS NO.2.

OLD MAN

Large or small, sir.

NO.2. MUMBLES.

NO.2.

Thasit.

THE OLD MAN FILLS HIS GLASS.

P

I'll have a double.

NO.2. LEAPS TO HIS FEET. P ADVANCES INTO THE CAVE. THE OLD MAN DOESN'T TURN A HAIR.

OLD MAN

With or without water, sir ?

P

Without.

OLD MAN

Take a seat, I'll be right with you.

P WALKS FORWARD. HE CONFRONTS NO.2. THEY STARE AT EACH OTHER. NO.2. IS SOMEWHAT SHAMEFACED AND NOW MORE SOBER.

NO.2.

Just a drop now and again.
Keeps the nerves steady.

P

You're scared, aren't you ?

NO.2.

Frankly, yes.

HE SITS.

P

Of what ?

NO.2.

You probably won't believe it,
but I'm wondering what is
going to happen to you.

P TAKES A SEAT BESIDE HIM. THE OLD MAN SERVES HIM
WITH A DRINK. P LOOKS ABOUT. NO.2. SMILES BITTERLY.

NO.2.

Don't worry. There's no
surveillance here. This is
the Therapy Zone.

P

Clever, aren't you ?

HE TAKES A DRINK.

NO.2.

They are. Damned clever.
Think of it. If you want to be
an alcoholic, you can be so in
perfect privacy. As long as
you return to the flock in good
time.

P

You don't approve ?

NO.2.

Of the village ?

P

Yes.

NO.2. LAUGHS BITTERLY. HE RAISES HIS GLASS.

NO.2.

To the damned Village.

P

Cheers.

THEY BOTH DRINK. NO.2. MOVES CLOSER TO P. HE
WHISPERS IN HIS EAR.

NO.2.

See the old boy ?

HE INDICATES THE OLD MAN TENDING HIS STILL.

NO.2.

Cheers.

HE DRINKS AGAIN. P ALSO. THE LIQUOR IS TAKING EFFECT.

P

Cheers.

NO.2. WHISPERING AGAIN.

NO.2.

Brilliant scientist. This is his hobby. Come, I'll show you something.

HE TAKES P BY THE ARM AND LEADS HIM TO THE REAR OF THE CAVE. THE ROCK FACE IS COVERED IN CHALK DIAGRAMS. A MASS OF ADVANCED THEORETICAL FIGURING.

NO.2.

We leave him in peace. He grows his beard. Plays with his chalk. And we come down once a week, photograph this stuff and clean it up for him so that he can start on a new lot.

HE LAUGHS HYSTERICALLY. P JOINS IN THE HILARITY.

P

Clever as hell. Cheers.

THEY DRINK. BOTH VERY MUCH UNDER THE WEATHER. THEY WANDER BACK TOWARDS THEIR SEATS. NO.2. BURSTS INTO SONG.

NO.2.

Vote for me -

P JOINS IN.

P

And I'll be -

NO.2.

ever so --

P

ever so -

THEY SING TOGETHER IN HARMONY:

NO.2. & P
ever so comfytee.

P FINISHES THE LAST OF HIS DRINK WITH A FLOURISH AND FALLS FORWARD ONTO HIS FACE. HE IS COMPLETELY OUT. THE OLD MAN LEAVES HIS STILL AND LOOKS DOWN AT HIM.

OLD MAN
Quicker than usual.

NO.2. HANDS HIM HIS GLASS. HE IS STEELY-EYED AND DEAD COLD SOBER.

NO.2.
I warned you not to make it too strong. We mustn't damage the tissue.

OLD MAN
Don't worry. There will be no remembrance. Proportions are exact to last him through the Election.

EXT. GENERAL STORE. VILLAGE. DAY. LOC.

157.

THE BRASS BAND. A CROWD OF VILLAGERS. IN FRONT OF THE STORE A SIGN -- 'POLLING STATION' A NUMBER OF VILLAGERS IN LINE WAITING FOR THEIR TURN TO VOTE. THERE IS GREAT EXCITEMENT.

INT. GENERAL STORE. DAY.

158.

AT THE END OF THE STORE A TRESTLE TABLE. ON IT TWO OPEN-TOPPED WOODEN BOXES. PINNED ON ONE A WHITE ROSETTE. ON THE OTHER A BLACK ROSETTE. BEHIND THEIR RESPECTIVE BOXES STAND P AND NO.2. THEY NOD GRACIOUSLY AS THE VILLAGERS PASS BY. THE VILLAGERS VOTE BY PLACING A ROSETTE IN ONE OR OTHER OF THE BOXES. THEY ARE ALL BLACK. AND THEY ALL GO INTO P'S BOX. IT IS NEARLY FULL. NO.2. GAINS NOT A SINGLE VOTE. HE SMILES.

NO.2.
I don't think we'll need a recount.

P IS IN GOOD HUMOUR.

P
Sorry about this my dear fellow.

158. CONT'D

NO.2.
Don't mention it.

THE STOREKEEPER IS STANDING GUARD AT THE DOOR.
THE LAST VILLAGER HAS VOTED. HE CALLS TO THE
CROWD:

STOREKEEPER
Anyone who hasn't had a vote ?

EXT. VILLAGE. GENERAL STORE. DAY. LOC. 159.

THE BASS DRUM THUMPS. THE CYMBALS BANG. THE
CROWD CHANTS.

CROWD
We want No.2.
We want No.2.

INT. GENERAL STORE. DAY. 160.

NO.2. TURNS TO P.

NO.2.
Seems as though they want
No.2. I'd better cast my vote.

HE PUTS HIS HAND IN TO HIS POCKET AND TAKES OUT A
WHITE ROSETTE. HE PINS IT ON P'S CHEST. IT BEARS
THE FIGURE 2 CENTRE.

NO.2.
Come on. I'll show you the
ropes.

EXT. VILLAGE. GENERAL STORE. DAY. LOC. 161.

P COMES THROUGH THE DOOR INTO THE STREET. THERE IS
A TUMULT OF APPLAUSE. ROUSING CHEER UPON CHEER.
NO.2. IS CLOSE BEHIND. HE RAISES P'S RIGHT ARM. THEY
ARE BOTH SMOTHERED IN CONFETTI. RATTLES. THE DRUM.
THE CYMBALS. NO.2. AND P FORCE THEIR WAY TO P'S
"BUGGIE". THE GIRL IS AT THE WHEEL. SHE SWINGS A
RATTLE. THEY GET INTO THE "BUGGIE" AND DRIVE OFF
UP THE STREET FOLLOWED BY THE CROWD.

EXT. NO.2.'S RESIDENCE. DAY. LOC. 162.

THE "BUGGIE" AND CROWD APPROACHING. IT STOPS OUTSIDE.
IMMEDIATELY IN FRONT OF THE DOOR STANDS THE VILLAGE
AMBULANCE. NO.2. AND P DISEMBARK. NO.2. MOVES TO
THE DOOR AND OPENS IT WITH A TOUCH OF THE HAND. HE
GESTURES FOR P TO PRECEDE HIM, AND THEN BECKONS
THE GIRL TO GO THROUGH ALSO.

INT. ANTE-ROOM. NO.2'S RESIDENCE. DAY. 163.

IN THE ARCHITECTURAL STYLE OF THE EXTERIORS OF THE VILLAGE. NO.2., P AND THE GIRL ENTERING. NO.2. MOVES FORWARD. BEFORE HIM A DOOR SLIDES OPEN REVEALING:

INT. LIVING AREA. DAY. 164.

THEY ENTER. THE CHAIR AND DESK ONLY. ON THE DESK A DOCUMENT CASE.

NO.2.

Let me show you the organ.

HE MOVES BEHIND THE DESK. P FOLLOWS HIM. THE GIRL STANDS BY THE DOOR STARING AROUND IN WONDERMENT. NO.2. INDICATES THE FRONT OF THE DESK. IT CONTAINS A SET OF MINIATURE TELEVISION SCREENS AND A VAST ARRAY OF BUTTONS. THE BUTTONS ARE NUMBERED OR HAVE WORDED DIRECTIONS SUCH AS; 'HOSPITAL', 'CONDITIONING', 'THERAPY', 'FILING', 'EMPLOYMENT EXCHANGE', ETC. ETC. THERE ARE TWO TELEPHONES. ONE WHITE. ONE RED.

NO.2.

No point in boring you with detail. Anything you want to know, press a button. You're the Boss.

HE PICKS UP THE DOCUMENT CASE.

NO.2.

Well, I'll be on my way.
Thanks for everything.

HE OFFERS A HAND TO P. THEY SHAKE.

INT. LIVING AREA. DAY. 165.

NO.2. MOVES TO THE DOOR. HE 'SALUTES' THE GIRL EN ROUTE.

GIRL

Lye eezeet zoon.

SHE RETURNS THE 'SALUTE'.

NO.2.

Lye eezeet zoon.

THE DOOR CLOSES BEHIND HIM. P AND THE GIRL ARE LEFT ALONE. THEY MOVE ABOUT EXAMINING THE PLACE. THE GIRL PEERS AT THE ARRAY OF BUTTONS.

165. CONT'D

P TRIES THE CHAIR. HE SITS IN IT. IT IS ON A SWIVEL BASE. HE SPINS IT WITH HIS FOOT. IT CIRCLES FAST. THE GIRL CLAPS HER HANDS IN DELIGHT. THE CHAIR SLOWLY COMES TO REST. P REGARDS THE 'ORGAN' BEFORE HIM. HE EXAMINES THE ARRAY OF BUTTONS. THE GIRL IS BESIDE HIM.

HE PRESSES A BUTTON MARKED 6. IMMEDIATELY AN AREA ON THE WALL DIRECTLY AHEAD BECOMES A SCREEN. ON THE SCREEN WE SEE THE INTERIOR OF P'S ROOM. HE PRESSES ANOTHER BUTTON MARKED 'CONTROL'. WE SEE ON THE SCREEN THE INTERIOR OF THE CONTROL ROOM. HE BUTTONS 'MANAGER'. THE WHITE TELEPHONE RINGS AT HIS ELBOW. HE PICKS IT UP.

INT. LABOUR EXCHANGE. DAY. 166.

THE MANAGER ON THE TELEPHONE.

MANAGER

Anything I can do for you ?

INT. LIVING AREA. DAY. 167.

P ON THE TELEPHONE.

P

Just testing. Be seeing you.

HE PUTS DOWN THE RECEIVER. THE GIRL LEANS OVER HIS SHOULDER. SHE PLAYS WITH THE BUTTONS. SHE PRESSES ONE MARKED 'COUNCIL'. WE SEE ON THE SCREEN THE COUNCIL CHAMBER - DESERTED. SHE PRESSES ANOTHER MARKED 2. ON THE SCREEN A STILL PHOTOGRAPH OF P. SHE IS PLEASED. SHE TURNS TO HIM AND INDICATES THE PHOTOGRAPH. HE SEEMS DROWSY. THE GIRL LEANS TOWARDS HIM. LOOKS INTO HIS EYES. SHE SNAPS HER FINGERS. NO REACTION.

GIRL

Tic, Tic, Tic, Tic.

P'S EYES ARE CLOSED. SHE SLAPS HIM ACROSS THE FACE. HE COMES TO WITH A START.

INT. LIVING AREA. DAY. 168.

P STARES ABOUT HIM. HE TRIES TO TAKE IN HIS SURROUNDINGS. HE TURNS TO THE GIRL. SHE SMILES. SHE SLAPS HIM ACROSS THE FACE. HARD. HE RISES. SHE SLAPS HIM AGAIN. HE BACKS AWAY. THE GIRL FOLLOWS. P RUSHES PAST HER TO THE 'ORGAN'. HE FRANTICALLY BUTTONS IN EVERY DIRECTION. HE PRESSES ONE MARKED 'COMMUNICATIONS. ALL AREAS'. HE GRABS THE MICROPHONE. HE SHOUTS INTO IT.

P

This is our chance. Take
it now. I have command.
Wherever you are listen to
me.

EXT. VILLAGE STREET. DAY. LOC. 169.

THE VILLAGERS PROCEED ABOUT THEIR BUSINESS IN
NORMAL FASHION. THE LOUDSPEAKERS PLAY GENTLE
BACKGROUND MUSIC.

INT. LIVING AREA. DAY. 170.

P AT THE MICROPHONE. THE GIRL ADVANCES TOWARDS HIM.

P

I will immobilise all
electronic controls.

HIS VOICE ECHOES BACK AT HIM THUNDEROUSLY FROM THE
WALLS OF THE ROOM. THE GIRL PLUCKS THE ROSETTE FROM
HIS CHEST.

P

You are free to go.

BEHIND HIM A DOOR SLIDES OPEN. TWO MEN ENTER
CARRYING A STRETCHER. THEY ARE THE MECHANICS
SEEN EARLIER. THEY PUT DOWN THE STRETCHER AND
WALK SOFTLY TO BEHIND P.

P

You are free to go.

THE MECHANICS GRAB P. THEY PULL HIM FROM THE
MICROPHONE. HE FIGHTS DESPERATELY. HE BREAKS
FROM THEM AND DASHES FOR THE DOOR THROUGH WHICH
THEY ENTERED. IT LEADS ONTO A ROCK PASSAGEWAY.

INT. ROCK PASSAGEWAY. DAY. 171.

P TEARING ALONG. HE TURNS A CORNER INTO:

INT. CAVE. DAY. 172.

P HURTLES INTO THE CAVE AND STOPS DEAD.

INT. CAVE. DAY. 173.

IN THE CENTRE 'ROVER'. IMMOBILE. SURROUNDING HIM
SIX MEN IN MECHANIC'S UNIFORM. THEY WEAR BOXING
GLOVES. A DOOR CLANGS SHUT BEHIND P. 'ROVER'S'

173. CONT'D

LIGHT BEGINS TO REVOLVE. THE MEN ADVANCE ON P. THERE IS NO ESCAPE. THEY ARE UPON HIM. HE FIGHTS. HE GETS TWO OF THEM. HE IS GRADUALLY SUBDUED. THEY HOLD HIM AGAINST THE ROCK WALL AND PUMMEL HIM METHODICALLY AND EFFICIENTLY.

INT. LIVING AREA. DAY.

174.

THE GIRL SITS IN THE CHAIR BEHIND THE DESK. SHE IS WEARING THE WHITE ROSETTE WITH THE FIGURE 2 CENTRE. P IS DRAGGED IN BY THE TWO MECHANICS. HE HAS HAD A TERRIBLE BEATING AND IS BARELY CONSCIOUS. THEY DRAG HIM IN FRONT OF THE DESK AND HOLD HIM UPRIGHT.

GIRL

Will you never learn ?

P STARES AT HER.

GIRL

This is only the beginning.
We have many ways and means
but we don't wish to damage
you permanently. Are you
ready to talk ?

P JUST LOOKS. THE TELEPHONE RINGS. SHE PICKS IT UP.

INT. HELICOPTER. DAY.

175.

NO.2. AND THE PILOT. NO.2. SPEAKING INTO A TELEPHONE.

NO.2.

Just on my way. Everything
go according to plan ?

INT. LIVING AREA. DAY.

176.

GIRL

Don't worry. All will be
satisfactory in the end.
Give my regards to the
homeland.

EXT. SEA AND VILLAGE. DAY. LOC.

177.

THE HELICOPTER FLIES OUT ACROSS THE SEA AWAY FROM THE VILLAGE.

EXT. VILLAGE. STREET. DAY. LOC.

178.

NO.2'S RESIDENCE. THE DOOR OPENS. TWO MECHANICS COME OUT CARRYING P ON A STRETCHER. THEY LOAD HIM INTO THE BACK OF AN AMBULANCE. IT DRIVES DOWN THE STREET. AND STOPS OUTSIDE NO.8. THEY UNLOAD AND TAKE HIM INSIDE.